

# THESPIS

OR

# THE GODS GROWN OLD

Libretto by William S. Gilbert  
Music by Arthur S. Sullivan  
and Colin Johnson

## DRAMATIS PERSONÆ

### GODS

JUPITER, Aged Deity .....	BASS-BARITONE
APOLLO, Aged Deity .....	BARITONE
MARS, Aged Deity .....	BARITONE
DIANA, Aged Deity .....	MEZZO-SOPRANO
MERCURY .....	SOPRANO

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### THESPIANS

THESPIS .....	BARITONE
SPARKEION .....	TENOR
NICEMIS .....	SOPRANO
DAPHNE .....	SOPRANO
SILLIMON .....	TENOR
TIMIDON .....	BARITONE
TIPSEION .....	(SPEAKING ROLE)
PREPOSTEROS .....	(SPEAKING ROLE)
STUPIDAS .....	(SPEAKING ROLE)
PRETTEIA .....	(SPEAKING ROLE)
CYMON .....	(SPEAKING ROLE)



# Overture

*Allegro moderato* (♩ = 120)

*mp*

6 *ritard.* *Tempo di Treno* (♩ = 180) *mf* *p*

11 *mp* *p*

16

21

26

31

Musical score for measures 31-35. The right hand features chords and arpeggiated figures, while the left hand plays a steady triplet eighth-note pattern. Dynamic markings include *mf* and *p*.

36

Musical score for measures 36-40. The right hand continues with chords and arpeggios, and the left hand maintains the triplet eighth-note pattern. Dynamic markings include *mf* and *p*.

41

Musical score for measures 41-45. The right hand has a melodic line with dynamics *cresc.*, *mf*, and *dim.*, while the left hand continues the triplet eighth-note pattern with a *p* dynamic.

46

Musical score for measures 46-50. The right hand features chords and arpeggios, and the left hand continues the triplet eighth-note pattern. Dynamic markings include *mf* and *p*.

51

*Andante cantabile* (♩ = 90)

Musical score for measures 51-55. The right hand has a melodic line with dynamics *mp* and *cresc.*, and the left hand continues the triplet eighth-note pattern with a *mf* dynamic. The tempo changes to *Andante cantabile* (♩ = 90).

56

Musical score for measures 56-60. The right hand has a melodic line with a *dim.* dynamic, and the left hand continues the triplet eighth-note pattern with a *p* dynamic.

60

Musical score for measures 60-63. The piece is in 3/4 time with a key signature of one sharp (F#). The right hand features a complex melodic line with many sixteenth and thirty-second notes, while the left hand provides a steady accompaniment of eighth notes.

64

Musical score for measures 64-69. The right hand continues with intricate melodic patterns, and the left hand has a more active role with eighth-note accompaniment.

70

*Allegro grazioso* (♩ = 120)

Musical score for measures 70-77. The tempo is marked *Allegro grazioso* with a quarter note equal to 120 beats per minute. The right hand has a melodic line with some rests, and the left hand plays a steady accompaniment of eighth notes, marked *p* (piano).

78

Musical score for measures 78-85. The right hand features a series of sixteenth-note runs, and the left hand continues with eighth-note accompaniment.

86

Musical score for measures 86-93. The right hand has a melodic line with some rests, and the left hand plays a steady accompaniment of eighth notes. Dynamic markings include *cresc.*, *mf*, *dim.*, and *p*.

94

Musical score for measures 94-101. The right hand has a melodic line with some rests, and the left hand plays a steady accompaniment of eighth notes, marked *mp* (mezzo-piano).

102

Musical score for measures 102-109. The piece is in 3/4 time. The right hand features a complex texture with chords and moving lines, while the left hand provides a steady accompaniment of eighth notes.

110

Musical score for measures 110-116. The right hand continues with intricate chordal patterns and melodic fragments, and the left hand maintains a consistent eighth-note accompaniment.

117

Musical score for measures 117-124. The right hand shows a shift in texture with more active melodic lines, and the left hand continues with eighth-note accompaniment.

125

Musical score for measures 125-131. The right hand features a dense texture of chords and moving lines. Performance markings include *cresc.* (crescendo), *f* (forte), and *p* (piano). The left hand continues with eighth-note accompaniment.

132

Musical score for measures 132-138. The right hand has a more melodic and chordal texture. Performance markings include *rall.* (rallentando) and *p* (piano). The tempo marking *Moderato* (♩ = 112) is indicated at the end of the system. The left hand continues with eighth-note accompaniment.

139

Musical score for measures 139-146. The right hand features a melodic line with some grace notes and a final cadence. The left hand continues with eighth-note accompaniment.

146

*cresc.*

152

*mp*  
*p*

158

*dim.*  
*p*

164

*mp*  
*dim.*

171

*rall.*  
*p*  
*a tempo*

178

*Moderato* (♩ = 120)  
*p*

186

Musical score for measures 186-191. The piece is in a minor key with a key signature of one flat. The music features a mix of eighth and sixteenth notes in the right hand, often beamed together, and a steady bass line in the left hand. Measure 191 includes a fermata over a chord.

192

Musical score for measures 192-197. The right hand continues with rhythmic patterns, including some chords with a fermata in measure 197. The left hand maintains a consistent accompaniment.

198

Musical score for measures 198-202. Measure 200 is marked *rall.* (rallentando). The music shows a gradual deceleration and a change in the right hand's texture.

203 *Allegretto* (♩ = 128)

Musical score for measures 203-207. The tempo is marked *Allegretto* with a quarter note equal to 128 beats per minute. The right hand features triplet patterns. Measure 205 is marked *cresc.* (crescendo).

208

Musical score for measures 208-215. The tempo is marked *a tempo* and *molto rall.* (molto rallentando). The right hand has a fast, repetitive rhythmic pattern. Measure 208 is marked *f* (forte).

216

Musical score for measures 216-221. The right hand continues with the fast rhythmic pattern. The left hand features a steady accompaniment with some chromatic movement.



225

Musical score for measures 225-233. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The bass line includes several accidentals: a flat (b) in measure 226, another flat (b) in measure 227, a sharp (#) in measure 228, another sharp (#) in measure 229, a flat (b) in measure 230, and a flat with a natural sign (b) in measure 231. The piece concludes with a fermata over the final notes.

234

Musical score for measures 234-241. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The bass line includes several accidentals: a sharp (#) in measure 234, another sharp (#) in measure 235, a sharp (#) in measure 236, a sharp (#) in measure 237, a sharp (#) in measure 238, a sharp (#) in measure 239, a sharp (#) in measure 240, and a sharp (#) in measure 241. The piece concludes with a fermata over the final notes.

242

Musical score for measures 242-248. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The bass line includes several accidentals: a sharp (#) in measure 242, another sharp (#) in measure 243, a sharp (#) in measure 244, a sharp (#) in measure 245, a sharp (#) in measure 246, a sharp (#) in measure 247, and a sharp (#) in measure 248. The piece concludes with a fermata over the final notes.

249

*Moderato* (♩ = 92)

*rall.* *f*

Musical score for measures 249-254. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The bass line includes several accidentals: a sharp (#) in measure 249, another sharp (#) in measure 250, a sharp (#) in measure 251, a sharp (#) in measure 252, a sharp (#) in measure 253, and a sharp (#) in measure 254. The piece concludes with a fermata over the final notes.

255

Musical score for measures 255-259. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The bass line includes several accidentals: a sharp (#) in measure 255, another sharp (#) in measure 256, a sharp (#) in measure 257, a sharp (#) in measure 258, and a sharp (#) in measure 259. The piece concludes with a fermata over the final notes.

260

*dim.* *p*

Musical score for measures 260-264. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The bass line includes several accidentals: a sharp (#) in measure 260, another sharp (#) in measure 261, a sharp (#) in measure 262, a sharp (#) in measure 263, and a sharp (#) in measure 264. The piece concludes with a fermata over the final notes.

263

Musical score for measures 263-265. The piece is in 3/4 time with a key signature of one flat. Measure 263 starts with a *mf* dynamic and includes a first fingering (1) for the right hand. Measure 264 features a *cresc.* (crescendo) marking. Measure 265 returns to *mf*.

266

Musical score for measures 266-268. Measure 266 includes a first fingering (1) for the right hand. Measure 267 features a *cresc.* marking. Measure 268 is marked *rall.* (rallentando).

269

*Meno mosso* (♩ = 72)

Musical score for measures 269-273. Measure 269 starts with a *mf* dynamic. Measure 270 is marked *f*. Measure 271 includes an *accel.* (accelerando) marking. Measure 272 features triplets in both hands. Measure 273 concludes with a final triplet in the right hand.

274

*a tempo* (♩ = 90)

Musical score for measures 274-283. Measure 274 starts with a *f* dynamic. The piece concludes with a double bar line and repeat signs in both staves.

# Act One

SCENE.— *The ruins of The Temple of the Gods on 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. Three broken pillars 2 R. E. 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, as fatigued with their night’s work.*

## Nº 1. Opening Chorus and Solo: “Throughout the Night” The Star, Men and Women

*Andantino misterioso* (♩ = 72)

The musical score is written for piano in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of four systems of music, each with a treble and bass staff. The first system begins with a piano (*pp*) dynamic. The second system includes a triplet of eighth notes. The third system starts at measure 16 and includes dynamics of *pp*, *cres.*, *p*, and *mp*. The fourth system starts at measure 23 and includes dynamics of *p*, *accel.*, *tr.*, and *cresc.*. The tempo marking *poco piu animato* (♩ = 84) appears at the beginning of the fourth system.

9

16

23

*pp*

*pp*

*cres.*

*p*

*mp*

*poco piu animato* (♩ = 84)

*p*

*accel.*

*tr.*

*cresc.*

31

35

41

Sopr. *mf* Through - out the night, the

Alto *mf* Through - out the night, the

Tenor *mf* Through - out the night, Through - out the night, the

Bass *mf* Through - out the night, Through - out the night, Through - out the night, the

46

Sopr. con - stel - la - tions, Have gi - ven light from var - ious sta - tions,

Alto con - stel - la - tions, Have gi - ven light from var - ious sta - tions.

Tenor *s* con - stel - la - tions, Through - out the night, the con - stel - la - tions, con - stel - la -

Bass con - stel - la - tions, Through - out the night, the con - stel - la - tions, con - stel - la - tions, Have

50

Sopr. *cresc.* *f* gi - ven light from var - ious sta - tions, gi - ven light from var - ious

Alto *cresc.* *f* var - i - ous sta - tions, var - ious sta - tions. light from var - ious sta -

Tenor *cresc.* *f* - tions, Have gi - ven light from var - ious sta - tions. light from var - ious sta -

Bass *cresc.* *f* gi - ven light from var - ious sta - tions. light from var - ious sta -

57

Sopr. *mp*  
sta - tions. When mid - night gloom falls on all na - tions, We will re -

Alto *mp*  
tions. When mid - night gloom falls on all na - tions, We will re -

Tenor *mp*  
tions. When mid - night gloom falls on all na - tions, We will re -

Bass *mp*  
tions. When mid - night gloom falls on all na - tions, We will re -

*dim.* *p*

64

Star *mf*  
Our

Sopr.  
-sume our oc - cu - pa - tions. our oc - cu - pa - tions.

Alto  
-sume our oc - cu - pa - tions. our oc - cu - pa - tions.

Tenor *s*  
-sume our oc - cu - pa - tions. our oc - cu - pa - tions.

Bass  
-sume our oc - cu - pa - tions. our oc - cu - pa - tions.

*dim.*

70

Star  
light, it's true, is not worth men - tion; What can we do to gain at -

Sopr.  
worth men - tion;

Alto  
worth men - tion;

Tenor  
8  
worth men - tion;

Bass  
worth men - tion;

76

Star  
- ten - tion. When night and noon, night and noon with vul - gar glar - ing A

Sopr.  
gain at - ten - tion.

Alto  
gain at - ten - tion.

Tenor  
8  
gain at - ten - tion.

Bass  
gain at - ten - tion.

Star  
great big moon is al-ways flar - ing.

Sopr.  
A great big moon is al-ways flar -

Alto  
A great big moon is al-ways flar -

Tenor  
A great big moon is al-ways flar -

Bass  
A great big moon is al-ways flar -

Sopr.  
-ing. *mf* Through-out the night, the

Alto  
-ing. *mf* Through-out the night, the

Tenor  
-ing. *mf* Through-out the night, Through-out the night, the

Bass  
-ing. *mf* Through-out the night, Through-out the night, Through-out the night, the

*mp*



93

Sopr. con - stel - la - tions, Have gi - ven light from var - ious sta - tions,

Alto con - stel - la - tions, Have gi - ven light from var - ious sta - tions.

Tenor con - stel - la - tions, Through - out the night, the con - stel - la - tions, con - stel - la -

Bass con - stel - la - tions, Through - out the night, the con - stel - la - tions, con - stel - la - tions, Have

97

Sopr. gi - ven light from var - ious sta - tions, gi - ven light from var - ious

Alto var - i - ous sta - tions, var - ious sta - tions. light from var - ious sta -

Tenor - tions, Have gi - ven light from var - ious sta - tions. light from var - ious sta -

Bass gi - ven light from var - ious sta - tions. light from var - ious sta -

104

Sopr. *mp*  
sta - tions. When mid - night gloom falls on all na - tions,

Alto *mp*  
tions. When mid - night gloom falls on all na - tions,

Tenor *mp*  
tions. When mid - night gloom falls on all na - tions,

Bass *mp*  
tions. When mid - night gloom falls on all na - tions,

*dim.* *p*

110

Sopr.  
We will re - sume our oc - cu - pa - tions. our oc - cu - pa - -

Alto  
We will re - sume our oc - cu - pa - tions. our oc - cu - pa - -

Tenor *s*  
We will re - sume our oc - cu - pa - tions. our oc - cu - pa - -

Bass  
We will re - sume our oc - cu - pa - tions. our oc - cu - pa - -

116

Sopr. *mf*  
tions. Our light, it's true, is not worth men - tion;

Alto *mf*  
tions. Our light, it's true, is not worth men - tion;

Tenor *mf*  
tions. Our light, it's true, is not worth men - tion;

Bass *mf*  
tions. Our light, it's true, is not worth a men - tion; What

*mp*

121

Sopr.  
What can we do to gain at - ten - tion. When night and noon with

Alto  
What can we do to gain at - ten - tion. When night and noon with

Tenor *mf*  
What can we do to gain at - ten - tion. When night and noon with

Bass  
can we do to gain at - ten - tion. When night and noon with vul - gar

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.

126

Sopr. *mp*  
vul - gar glar - ing A great big moon is al - ways flar - ing. A vul - gar moon is

Alto  
vul - gar glar - ing A great big moon is al - ways flar - ing.

Tenor  
vul - gar glar - ing A moon is al - ways flar - ing.

Bass  
glar - ing A great big moon is al - ways flar - ing.

*p*

133

Sopr. *dim.* *rall.* *p*  
flar - ing, And al - ways glar - ing! Flar - ing! Glar - ing!

Alto *mp* *dim.* *rall.* *p*  
Flar - ing, Al - ways glar - ing! Flar - ing! Glar - ing!

Tenor *mp* *dim.* *rall.* *p*  
Flar - ing, Al - ways glar - ing! Flar - ing! Glar - ing!

Bass *mp* *dim.* *rall.* *p*  
Flar - ing, Al - ways glar - ing! Flar - ing! Glar - ing!

*dim.* *rall.* *pp*

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 an elderly "buck" with an air of assumed juvenility, and is dressed in dressing gown and smoking cap.*

APOLLO (*yawning*) I shan't go out to-day. 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 in bed again by five: you should have a turn at *my* work and see how you like that—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 to-day. 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.

[ *Fog clears away and discovers the scene described.*

## N<sup>o</sup> 1a. Hurried Music

MERCURY shoots up from behind precipice at the back of stage.  
He carries several parcels afterwards described. He sits down,  
very much fatigued.

*Allegro agitato* (♩ = 132)

MERCURY 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 me up for that.

DIANA I can't help being out 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 & APOLLO (*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 halfpence. And in compensation for robbing me of the halfpence 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.

# N<sup>o</sup> 2. Song: "Oh, I'm the Celestial Drudge"

## Mercury

*Allegretto* (♩ = 140) *f*

Merc. Oh,

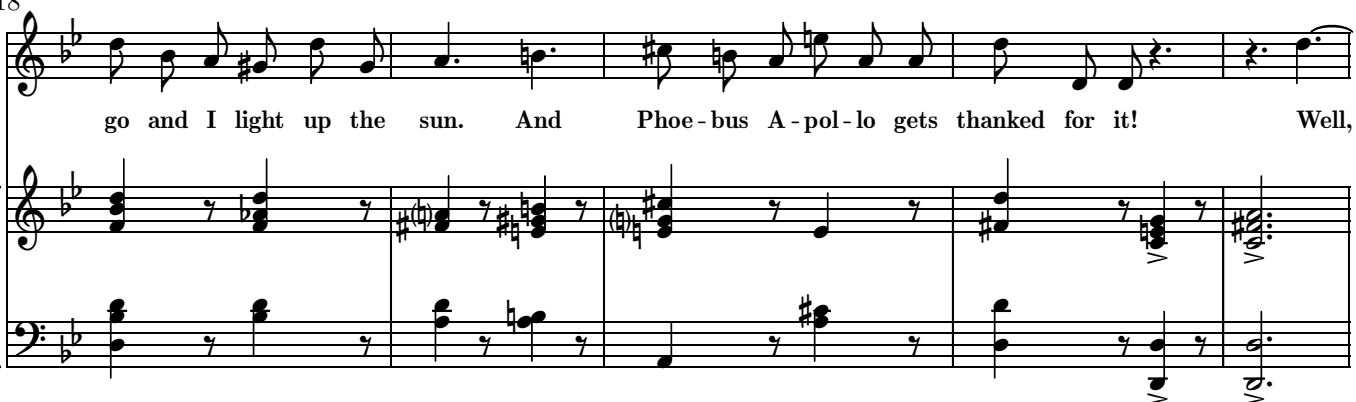
*f* *dim.* *mp*


6  
 Merc. I'm the ce - les - ti - al drudge, For morn - ing to night I must stop at it. On

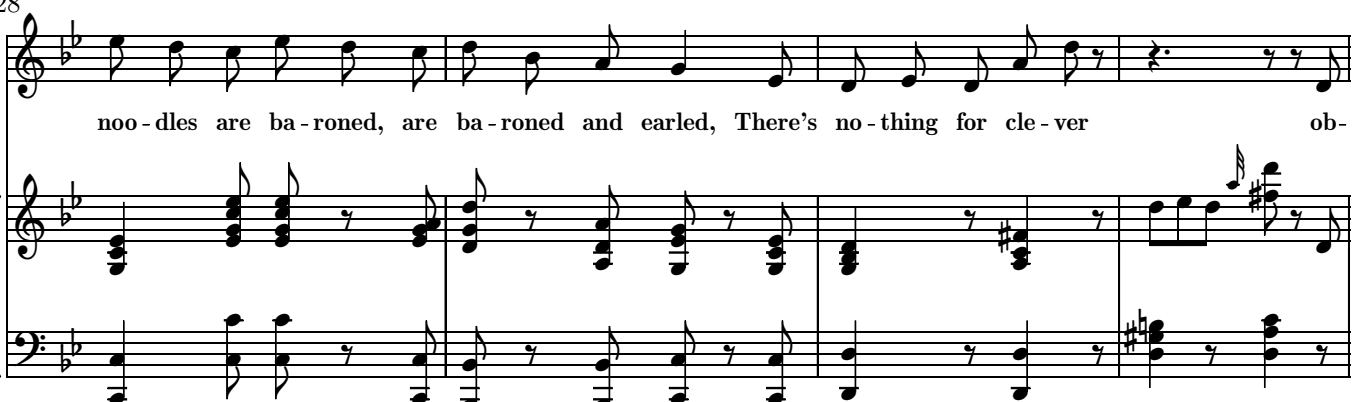
10  
 Merc. er - rands all day I must trudge, And stick to my work til I drop at it! In

14  
 Merc. sum - mer I get up at one. (As a good - na - tured don - key I'm ranked for it.) Then I



18  
Merc.  go and I light up the sun. And Phoebus Apollo gets thanked for it! Well,

23  
Merc.  well, it's the way of the world. And will be through all its futurity. Though

28  
Merc.  noodles are baroned, are baroned and earled, There's nothing for clever ob-

32  
Merc.  -scurity! I'm the

*f* *dim.* *mp*

38

Merc.

slave of the Gods, neck and heels, And I'm bound to o-bey, though I rate at 'em; And I

42

Merc.

not on-ly or-der their meals, But I cook 'em and serve 'em and wait at 'em. Then I

46

Merc.

make all their nec-tar— I do— (What a ter-ri-ble li-quer to rack us is.) And when

50

Merc.

- e-ver I mix them a brew, Why all the thanks-giv-ings are Bac-chu-s'! Well,

55

Merc.

well, it's the way of the world. And will be through all its fu - tu - ri - ty. Though

60

Merc.

noo - dles are ba - ron - ed, are ba - ron - ed and ear - led, There's no - thing for cle - ver ob -

64

Merc.

- scu - ri - ty! Then read - ing and writ - ing I

*f* *dim.* *mp*

71

Merc.

teach. And spel - ling - books ma - ny I've e - di - ted! And for bring - ing those arts with - in

75

Merc.

reach, That don-key Mi-ner-va gets cre-di-ted. Then I scrape at the stars with a

79

Merc.

knife, And plate-pow-der the moon (on the days for it), And I hear all the world and his

83

Merc.

wife A-ward-ing Di - a - na the praise for it! Well, well, it's the way of the

89

Merc.

world. And will be through all its fu - tu - ri - ty. Though noo - dles are ba - ron - ed, are

93

Merc.

ba-roned and earled, There's no-thing for cle-ver ob-scu-ri-ty. Well, well, it's the way of the

97

Merc.

world. And will be through all its fu-tu-ri-ty. Though noo-dles are ba-roned, are

101

Merc.

ba-roned and earled, There's no-thing for cle-ver ob-scu-ri-ty!

*ff*

*attacca*

## N° 2a. Majestic Music

DIANA, MERCURY (*looking off*)  
Why, who's this? Jupiter, by Jove!

*Adagio* (♩ = 84)

Musical score for the first system, measures 1-5. The score is in G minor, 3/4 time, and features a piano accompaniment with dynamics *mp* and *f*.

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 falls back respectfully as he enters.

Musical score for the second system, measures 6-10. The score is in G minor, 3/4 time, and features a piano accompaniment with dynamics *mp* and *f*.

Musical score for the third system, measures 11-15. The score is in G minor, 3/4 time, and features a piano accompaniment with dynamics *f*.

Musical score for the fourth system, measures 16-20. The score is in G minor, 3/4 time, and features a piano accompaniment with dynamics *rall.* and *fff*.

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 on 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?*

*Enter* MARS

# Nº 3. Quintet: “Oh Incident Unprecedented”

Mercury, Jupiter, Apollo, Mars, Diana

*Allegro agitato* (♩ = 160)

*f* *dim.* *mp*

5 *(coming forward in great alarm)*

Merc.

*f*

Oh in-ci-dent un-pre-ce-den-ted. I hard-ly can be-lieve it's true.

*p*

Mars

9 *f*

8 Why, bless the boy, he's quite de-men-ted. Why, what's the mat-ter, sir,

Mars

12 *f*

8 with you?

Apollo

8 Speak quick-ly, or you'll get a warm-ing.





Merc. *mf* *mp*  
Earth is spa - cious Why come here? Our im - ped - ing

Diana *mf* *mp*  
Earth is spa - cious Why come here? Our im - ped - ing

Mars *mf* *mp*  
Earth is spa - cious Why come here? Our im - ped - ing

Apollo *mf* *mp*  
Earth is spa - cious Why come here? Our im - ped - ing

Jup. *mf* *mp*  
Earth is spa - cious Why come here? Our im - ped - ing

*mf* *p* *cresc.*

Merc. *cresc.*  
Their pro - ceed - ing Were good breed - ing That is

Diana *cresc.*  
Their pro - ceed - ing Were good breed - ing That is

Mars *cresc.*  
Their pro - ceed - ing Were good breed - ing That is

Apollo *cresc.*  
Their pro - ceed - ing Were good breed - ing That is

Jup. *cresc.*  
Their pro - ceed - ing Were good breed - ing That is

43

Merc. *mf*  
clear. Good-ness gra-cious How au-da-cious Earth is spa-cious Why come

Diana *mf*  
clear. Good-ness gra-cious How au-da-cious Earth is spa-cious Why come

Mars *mf*  
clear. Good-ness gra-cious How au-da-cious Earth is spa-cious Why come

Apollo *mf*  
clear. Good-ness gra-cious How au-da-cious Earth is spa-cious Why come

Jup. *mf*  
clear. Good-ness gra-cious How au-da-cious Earth is spa-cious Why come

48

Merc. here? Our im-ped-ing Their pro-ceed-ing Were good breed-ing That is

Diana here? Our im-ped-ing Their pro-ceed-ing Were good breed-ing That is

Mars here? Our im-ped-ing Their pro-ceed-ing Were good breed-ing That is

Apollo here? Our im-ped-ing Their pro-ceed-ing Were good breed-ing That is

Jup. here? Our im-ped-ing Their pro-ceed-ing Were good breed-ing That is

53

Merc. *clear.*

Diana *clear.*

Mars *clear.*

Apollo *clear.*

Jup. *clear.*

*cresc.* *mf dim.*

58

Diana *mp*

Ju - pi - ter, hear my plea. Up - on the mount if they light. There'll be an end, an

*p*

63

Diana

end of me. I won't be seen by day - light.

Apollo *mf*

Tar - tar - us is the place, the place These

*cresc.* *mf dim.* *p*

68

Apollo

scoun-drels you should send to— Should they be-hold my face. My in-flu-ence there's an

73

Apollo

end to!

*(looking over precipice)*

Jup.

*f*

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

*mp*

78

*(looking over precipice)*

Diana

*mf*

A gov - ern - ment sur - vey I'll make as - ser - tion!

*(looking over precipice)*

Apollo

*f*

Per - haps the

83 *(looking over precipice)*  
*mf*

Merc. They seem to be more like a

Apollo *s* Al-pine club at their di-ver-sion!

88 *p*

Merc. "Cook's ex-cu-sion." Good-ness gra-cious How au-

Diana *p* Good-ness gra-cious How au-

Mars *s* *p* Good-ness gra-cious How au-

Apollo *s* *p* Good-ness gra-cious How au-

Jup. *p* Good-ness gra-cious How au-

*mp*

93

Merc. *cresc.* *mf* *dim.*  
- da - cious Earth is spa - cious Why come here? Our im -

Diana *cresc.* *mf* *dim.*  
- da - cious Earth is spa - cious Why come here? Our im -

Mars *cresc.* *mf* *dim.*  
- da - cious Earth is spa - cious Why come here? Our im -

Apollo *cresc.* *mf* *dim.*  
- da - cious Earth is spa - cious Why come here? Our im -

Jup. *cresc.* *mf* *dim.*  
- da - cious Earth is spa - cious Why come here? Our im -

*cresc.* *mf* *dim.*

99

Merc. *p* *cresc.* *mp* *dim.* *p*  
- ped - ing Their pro - ceed - ing Were good breed - ing That is clear.

Diana *p* *cresc.* *mp* *dim.* *p*  
- ped - ing Their pro - ceed - ing Were good breed - ing That is clear.

Mars *p* *cresc.* *mp* *dim.* *p*  
- ped - ing Their pro - ceed - ing Were good breed - ing That is clear.

Apollo *p* *cresc.* *mp* *dim.* *p*  
- ped - ing Their pro - ceed - ing Were good breed - ing That is clear.

Jup. *p* *cresc.* *mp* *dim.* *p*  
- ped - ing Their pro - ceed - ing Were good breed - ing That is clear.

*p* *cresc.*

106

Apollo *f*

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

*mf*

112

Apollo *f*

-bolt with your re - gards.

Jup. *f quasi recit*

My thun - der - bolts, though val - id at a dis - tance, Are *quasi recit*

*rall.*

119

Merc. *f*

Let the moon's rays, Di - an - a, strike 'em

Jup.

not ef - fec - tive at a hun - dred yards.

*l'istesso* (♩ = 160)



125

Merc.

fight - y,                      Make 'em all                      lu - na - tics in var - ious styles.

Diana

*mf*

My

131

Diana

lu - nar rays un - hap - pi - ly are might - y                      On - ly at ma - ny hun - dred thou - sand

137

Merc. *mp* Good - ness gra - cious How au - da - cious

Diana *mp* miles. Good - ness gra - cious How au - da - cious

Mars *mf* *cresc.* Good - ness gra - cious How au - da - cious Earth is

Apollo *mp* *cresc.* Good - ness gra - cious How au - da - cious Earth is

Jup. *mp* Good - ness gra - cious How au - da - cious Earth is

*p mp*

143

Merc. *cresc.* *mf* Earth is spa - cious Why come here? Our im - ped - ing

Diana *cresc.* *mf* Earth is spa - cious Why come here? Our im - ped - ing

Mars *f* spa - cious Why come here? Our im - ped - ing Their pro -

Apollo *mf* spa - cious Why come here? Our im - ped - ing Their pro -

Jup. *mf* spa - cious Why come here? Our im - ped - ing Their pro -

*p*

149

Merc. *cresc.* *f*  
 Their pro - ceed - ing Were good breed - ing That

Diana *cresc.* *f*  
 Their pro - ceed - ing Were good breed - ing That

Mars *cresc.* *f*  
 -ceed - ing Were good breed - ing That

Apollo *cresc.* *f*  
 -ceed - ing Were good breed - ing That

Jup. *cresc.* *f*  
 -ceed - ing Were good breed - ing That

*cresc.* *f*

Merc.  
is clear.

Diana  
is clear.

Mars  
is clear.

Apollo  
is clear.

Jup.  
is clear.

[ *Exeunt JUPITER, APOLLO, DIANA, and MERCURY into ruined temple.*

*Enter SPARKEION and NICEMIS climbing mountain at back.*

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

NICEMIS A ruined palace! A palace on the top of a mountain. I wonder who lives here?  
Some mighty king, I dare say, with wealth beyond all counting, who came to live  
up here—

SPARKEION To avoid his creditors! It's a lovely situation for a country house though it's very  
much out of repair.

NICEMIS Very inconvenient situation.

SPARKEION 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.

SPARKEION 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.

SPARKEION 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 pic-nic on this lovely mountain.
- SPARKEION And still more kind to allow us to get so much ahead of all the others. Discreet Thespis! (*Kissing her.*)
- NICEMIS There now, get away, do! Remember the marriage ceremony is not yet completed.
- SPARKEION But it would be ungrateful to Thespis's discretion not to take advantage of it by improving the opportunity.
- NICEMIS Certainly not; get away.
- SPARKEION On second thoughts the opportunity's so good it don't admit of improvement. There! (*Kisses her.*)
- NICEMIS How dare you kiss me before we are quite married?
- SPARKEION 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.

# N<sup>o</sup> 4. Duet: "Here Far Away"

Sparkeion and Nicemis

legato *mp* *cresc.* *mf* *dim.* *rall.* *p*

6 *mp*

Spar. *mp*

8 Here far a-way from all the world, Dis - sen - sion and de - ri - sion, With

12 *cresc.* *mf*

Spar. *mf*

8 Na - ture's won - ders all un - furled To our de - light - ed vi - sion,

17 *dim.*

Spar. *mp* *dim.*

8 With no one here (At least in sight) To in - ter - fere With our de - light, And

22

Spar. *mp* *rall.*

two fond lo - vers se - ver, Oh do not free, Thine hand from

27

Spar. *a tempo*

mine, I swear to thee My love is thine For e -

*a tempo* *p* *mp* *dim.*

33

Nice. *mp*

On moun - tain

Spar. *mp*

- ver and for e - ver.

*p* *mp* *cresc.* *dim.* *mp* *dim.* *p*

39

Nice.

top the air is keen, And most ex-hi-la-ra-ting, And we say things we

45

Nice.

do not mean In moments less e-la-ting. So please to

50

Nice.

wait— For thoughts that crop *En tête-à-tête* On moun-tain top May not ex-act-ly

55

Nice.

tal-ly With those that you May en-ter-tain,



60

Nice.

Re - turn - ing, re - turn - ing to The so - ber plain Of yon re - lax - ing

*mp*

66

Nice.

Spar.

val - ley, The so - ber plain Of yon re - lax - ing val - ley.

The so - ber plain Of yon re - lax - ing val - ley

*dim.* *rall.* *p* *pp*

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

NICEMIS Who will?

SPARKEION Daphne will.

NICEMIS Daphne would flirt with anybody.

SPARKEION 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.

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

NICEMIS We all like what we haven't got.

SPARKEION *She* keeps her eyes open.

NICEMIS Yes—one of them.

SPARKEION Which one?

NICEMIS The one she doesn't wink with.

SPARKEION 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. I'd just as soon be a man-ager's wife as a fifth-rate actor's!

## N<sup>o</sup> 5. Chorus and Solos: "Climbing Over Rocky Mountain" Men and Women

*Chorus heard, at first below, then enter DAPHNE, PRETTEIA,  
PREPOSTEROS, STUPIDAS, TIPSEION, CYMON, and other  
members of THESPIS' company climbing over rock at back.  
All carry small baskets.*

*Allegro grazioso* (♩ = 120)

25 *mf*

Sopr. *mf*  
Climb - ing o - ver rock - y moun - tain Skip - ping riv - u - let and foun - tain,

Alto *mf*  
Climb - ing o - ver rock - y moun - tain Skip - ping riv - u - let and foun - tain,

Tenor *mf*  
Climb - ing o - ver rock - y moun - tain Skip - ping riv - u - let and foun - tain,

Bass *mf*  
Climb - ing o - ver rock - y moun - tain Skip - ping riv - u - let and foun - tain,

*mf* *dim.* *p*

31

Sopr. *mp*  
Pass - ing where the wil - lows qui - ver Pass - ing where the wil - lows qui - ver


Alto *mp*  
Pass - ing where the wil - lows qui - ver Pass - ing where the wil - lows qui - ver


Tenor *mp*  
Pass - ing where the wil - lows qui - ver Pass - ing where the wil - lows qui - ver


Bass *mp*  
Pass - ing where the wil - lows qui - ver Pass - ing where the wil - lows qui - ver


*mp*


37

Sopr.  By the ev - er rol - ling ri - ver, Swol - len with the sum - mer rain, the sum - mer rain.


Alto  By the ev - er rol - ling ri - ver, Swol - len with the sum - mer rain, the sum - mer rain.


Tenor  By the ev - er rol - ling ri - ver, Swol - len with the sum - mer rain, the sum - mer rain.


Bass  By the ev - er rol - ling ri - ver, Swol - len with the sum - mer rain, the sum - mer rain.

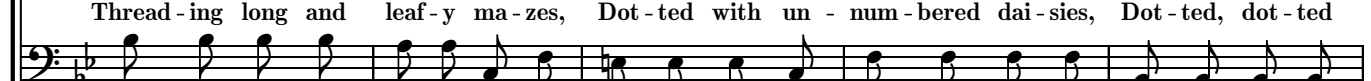


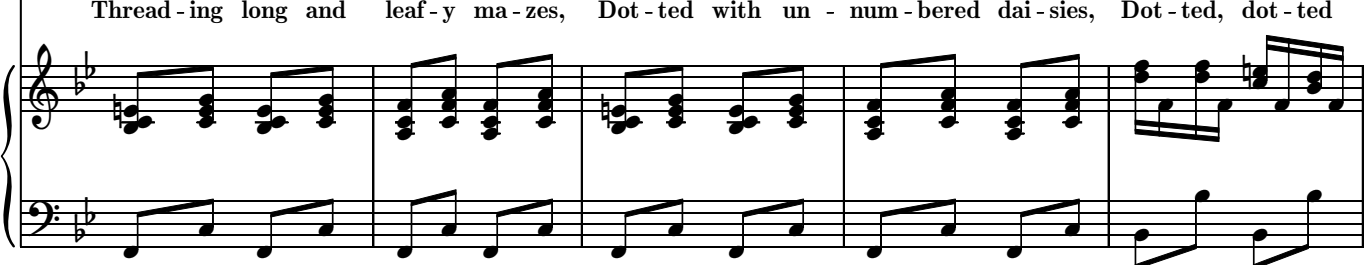
43

Sopr.  Thread - ing long and leaf - y ma - zes, Dot - ted with un - num - bered dai - sies, Dot - ted, dot - ted

Alto  Thread - ing long and leaf - y ma - zes, Dot - ted with un - num - bered dai - sies, Dot - ted, dot - ted

Tenor  Thread - ing long and leaf - y ma - zes, Dot - ted with un - num - bered dai - sies, Dot - ted, dot - ted

Bass  Thread - ing long and leaf - y ma - zes, Dot - ted with un - num - bered dai - sies, Dot - ted, dot - ted



48

Sopr. with un - num - bered dai - - sies, Sca - ling rough and rug - ged pas - ses,

Alto with un - num - bered dai - - sies, Sca - ling rough and rug - ged pas - ses,

Tenor with un - num - bered dai - - sies, Sca - ling rough and rug - ged pas - ses,

Bass with un - num - bered dai - - sies, Sca - ling rough and rug - ged pas - ses,

53

Sopr. Climb the heart - y lads and las - ses, Til the moun - tain - top they gain.

Alto Climb the heart - y lads and las - ses, Til the moun - tain - top they gain.

Tenor Climb the heart - y lads and las - ses, Til the moun - tain - top they gain.

Bass Climb the heart - y lads and las - ses, Til the moun - tain - top they gain.

59

Sopr. Sca - ling rough and rug - ged pas - ses, Climb the heart - y lads and las - ses, Til the

Alto Sca - ling rough and rug - ged pas - ses, Climb the heart - y lads and las - ses, Til the

Tenor Sca - ling rough and rug - ged pas - ses, Climb the heart - y lads and las - ses, Til the

Bass Sca - ling rough and rug - ged pas - ses, Climb the heart - y lads and las - ses, Til the

*cresc.*

64

Sopr. moun - tain - top they gain.

Alto moun - tain - top they gain.

Tenor moun - tain - top they gain.

Bass moun - tain - top they gain.

*f* *p*

Soprano soloist:

71

Solo

*mf*

Fill the cup and

79

Solo

tread the mea - sure Make the most of flee - ting lei - sure. Hail it as a true al -

88

Solo

- ly Though it per - ish bye and bye.

Sopr.

Hail it as a true al - ly, Though it per - ish by and

Alto

Hail it as a true al - ly, Though it per - ish by and

Tenor

Hail it as a true al - ly, Though it per - ish by and

Bass

Hail it as a true al - ly, Though it per - ish by and

Solo

Ev' - ry mo - ment brings a trea - sure Of its own e - spe - cial plea - sure,

Sopr.

by.

Alto

by.

Tenor

8

by.

Bass

by.

Solo

Though the mo - ments quick - ly die, Greet them gai - ly as they fly. Greet them



114 *rall.*

Solo *rall.*  
gai - ly as they fly.

Sopr. *rall.*  
Though the mo - ments quick - ly die, Greet them gai - ly as they

Alto *rall.*  
Though the mo - ments quick - ly die, Greet them gai - ly as they

Tenor *rall.*  
Though the mo - ments quick - ly die, Greet them gai - ly as they

Bass *rall.*  
Though the mo - ments quick - ly die, Greet them gai - ly as they

*rall.* *f*

120

Solo *Alto soloist:*  
Far a - way from grief and

Sopr. fly!

Alto fly!

Tenor fly!

Bass fly!

*p*

128

Solo care, High up in the moun - tain air, Let us live and reign a - lone,

137

Solo In a world that's all our own. Here en - thron - ed in the sky,

145

Solo

Far a - way from mor - tal eye, We'll be gods and make de - crees, Those may

153

Solo

ho - nour them who please.

Sopr.

We'll be gods and make de - crees, Those may ho - nour them who

Alto

We'll be gods and make de - crees, Those may ho - nour them who

Tenor

We'll be gods and make de - crees, Those may ho - nour them who

Bass

We'll be gods and make de - crees, Those may ho - nour them who

159

Sopr. *please.*

Alto *please.*

Tenor *please.*

Bass *please.*

*ff mp cresc. f p cresc.*

166

Sopr. *ff*  
Fill the cup and tread the mea - sure Make the most of

Alto *ff*  
Fill the cup and tread the mea - sure Make the most of

Tenor *ff*  
Fill the cup and tread the mea - sure Make the most of

Bass *ff*  
Fill the cup and tread the mea - sure Make the most of

*ff*

173

Sopr. flee - ting lei - sure. Hail it as a true al - ly Though it per - ish

Alto flee - ting lei - sure. Hail it as a true al - ly Though it per - ish

Tenor flee - ting lei - sure. Hail it as a true al - ly Though it per - ish

Bass flee - ting lei - sure. Hail it as a true al - ly Though it per - ish

181

Sopr. bye and bye. Hail it as a true al - ly Though it per - ish bye and

Alto bye and bye. Hail it as a true al - ly Though it per - ish bye and

Tenor bye and bye. Hail it as a true al - ly Though it per - ish bye and

Bass bye and bye. Hail it as a true al - ly Though it per - ish bye and

190

Sopr.

Alto

Tenor

Bass

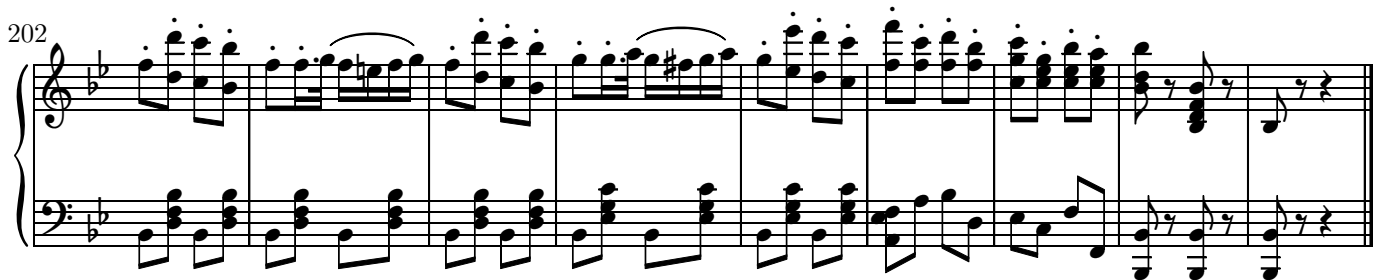
196

Sopr.

Alto

Tenor

Bass



[ 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 pic-nic.

*PREPOSTEROS* (*very gloomily*). Give him a pic-nic somebody!

*THESPIS* Be quiet, Preposteros—don't interrupt.

*PREPOSTEROS* Ha! Ha! Shut up again! But no matter.

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

*THESPIS* The best of a pic-nic 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—lettuce for the lobster salad.

*SPARKEION* 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!

*STUPIDAS* One lump of sugar for the claret-cup!

*PREPOSTEROS* He has brought one lump of sugar for the claret-cup? Ha! Ha! Ha!

[ *Laughing melodramatically.*

*STUPIDAS* Well, Preposteros, what have *you* brought?

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

*THESPIS* Oh—is that all?

*PREPOSTEROS* All! Ha! Ha! He asks if it is all!

[ *STUPIDAS* consoles him.

*THESPIS* But, I say—this is capital so far as it goes - nothing could be better, but it doesn'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 Then you 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.

PREPOSTEROS Minion!

[ *Attempts to get at him, is restrained by STUPIDAS.*

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

PREPOSTEROS It is enough that I am down-trodden 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-three hours. Won't that satisfy you?

[ *STUPIDAS endeavours to pacify him.*

PREPOSTEROS (*irritated to STUPIDAS*). Ye are odious to my sight! Get out of it!

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

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

PREPOSTEROS I a-hate him and would have his life!

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

STUPIDAS Yes, but why does he hate me?

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

PREPOSTEROS 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 revellers 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?

SPARKEION 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—It's 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 want you. Don't distress yourself on our account—we are getting on very comfortably—aren't we Sparkeion?

SPARKEION 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' 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.

PREPOSTEROS (*furiously*). I do not know it! It's ever thus! Doomed to disappointment from my earliest years—

[ *STUPIDAS endeavours to pacify him.*

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

# N° 6. Solo with Chorus: "I Once Knew a Chap"

Thespis and Chorus

Piano introduction in G major, 3/4 time. The right hand features a melodic line with a trill and a fermata, while the left hand plays a steady eighth-note accompaniment. Dynamics include *p* and *mp*.

Thes. 4 *f*

I once knew a chap who dis-charged a func-tion On the

Musical notation for the first vocal line and piano accompaniment. The vocal line begins with a rest for 8 measures, then enters with a forte (*f*) dynamic. The piano accompaniment continues with eighth-note patterns and triplets.

Thes. 7

North South East West Did-dle-sex Junc-tion. He was con-

Musical notation for the second vocal line and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment features a mix of eighth notes and triplets.

Thes. 10

-spic-u-ous ex-ceed-ing, For his af-fa-ble ways, and his ea-sy bree-ding.

Musical notation for the third vocal line and piano accompaniment. The vocal line concludes the phrase. The piano accompaniment continues with eighth-note and triplet patterns.

14  
Thes. *8*  
Al - though a chair - man of di - rec - tors, He was hand in glove with the

18  
Thes. *8*  
tic - ket in - spec - tors. He tipped the guards with brand new fi - vers, And sang lit - tle

22  
Thes. *8*  
songs to the en - gine dri - vers. 'Twas told to me with great com -

Sopr. *p*  
Oo - wooh! Oo - wooh!

Alto *p*  
Oo - wooh! Oo - wooh!

Tenor *p*  
Oo - wooh!

Bass *p*  
Oo - wooh!

Thes. *8* punc - tion, By one who had dis - charged with unc - tion A chair - man of di -

Sopr. Oo - wooh!

Alto Oo - wooh!

Tenor *8* Oo - wooh!

Bass Oo - wooh!

Thes. *8* - rec - tors func - tion, *mp* On the North South East West Did - dle - sex

Sopr. A di - rec - tor's func - tion! *mp* On the North South East West Did - dle - sex

Alto A di - rec - tor's func - tion! *mp* On the North South East West Did - dle - sex

Tenor *8* A di - rec - tor's func - tion! *mp* On the North South East West Did - dle - sex

Bass A di - rec - tor's func - tion! *mp* On the North South East West Did - dle - sex

33

Thes. *8* Junc - tion. Fol did - dle, lol did - dle, lol lol lay. Fol

Sopr. Junc - tion.

Alto Junc - tion.

Tenor *8* Junc - tion.

Bass Junc - tion.

*cresc.* *mf* *dim.* *p*

37

Thes. *8* did - dle, did - dle, lol lol lay.

Sopr. *mf* Fol did - dle, lol did - dle, lol lol lay. Fol

Alto *mf* Fol did - dle, lol did - dle, lol lol lay. Fol

Tenor *8* *mf* Fol did - dle, lol did - dle, lol lol lay. Fol

Bass *mf* Fol did - dle, lol did - dle, lol lol lay. Fol

*cresc.* *mp*

Thes. 

8

Each

Sopr. *mp* *dim.*  
 did - dle, did - dle, lol lol lay. Did - dle - sex, Did - dle - sex, Did - dle - sex, Did - dle - sex,

Alto *mp* *dim.*  
 did - dle, did - dle, lol lol lay. Did - dle - sex, Did - dle - sex, Did - dle - sex, Did - dle - sex,

Tenor *mp* *dim.*  
 did - dle, did - dle, lol lol lay. Did - dle - sex, Did - dle - sex, Did - dle - sex, Did - dle - sex,

Bass *mp* *dim.*  
 did - dle, did - dle, lol lol lay. Did - dle - sex, Did - dle - sex, Did - dle - sex, Did - dle - sex,

*p*

3 3 3 3 3 3 3 3

45

Thes. 

Christ - mas day he gave each sto-ker A sil - ver sho-vel and a gol - den po - ker. He'd

Sopr. 

Sh! *pp*

Alto 

Sh! *pp*

Tenor 


Sh! *pp*

Bass 

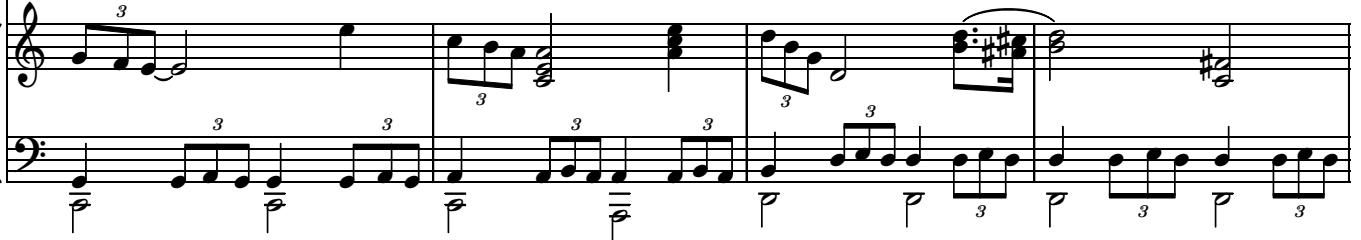
Sh!




49

Thes. 

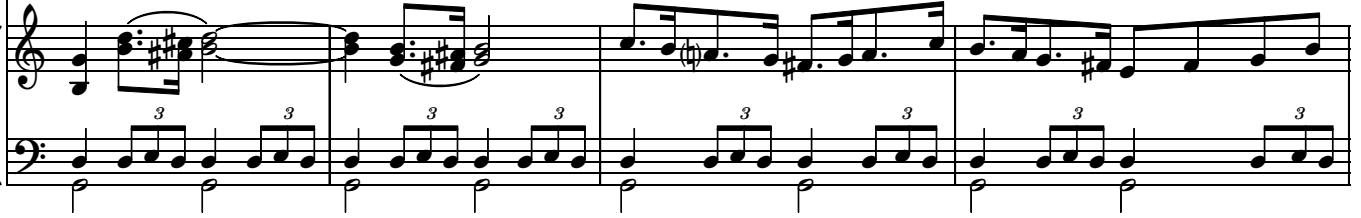
but - ton hole flowers for the tic - ket sort - ers And rich Bath - buns for the out - side



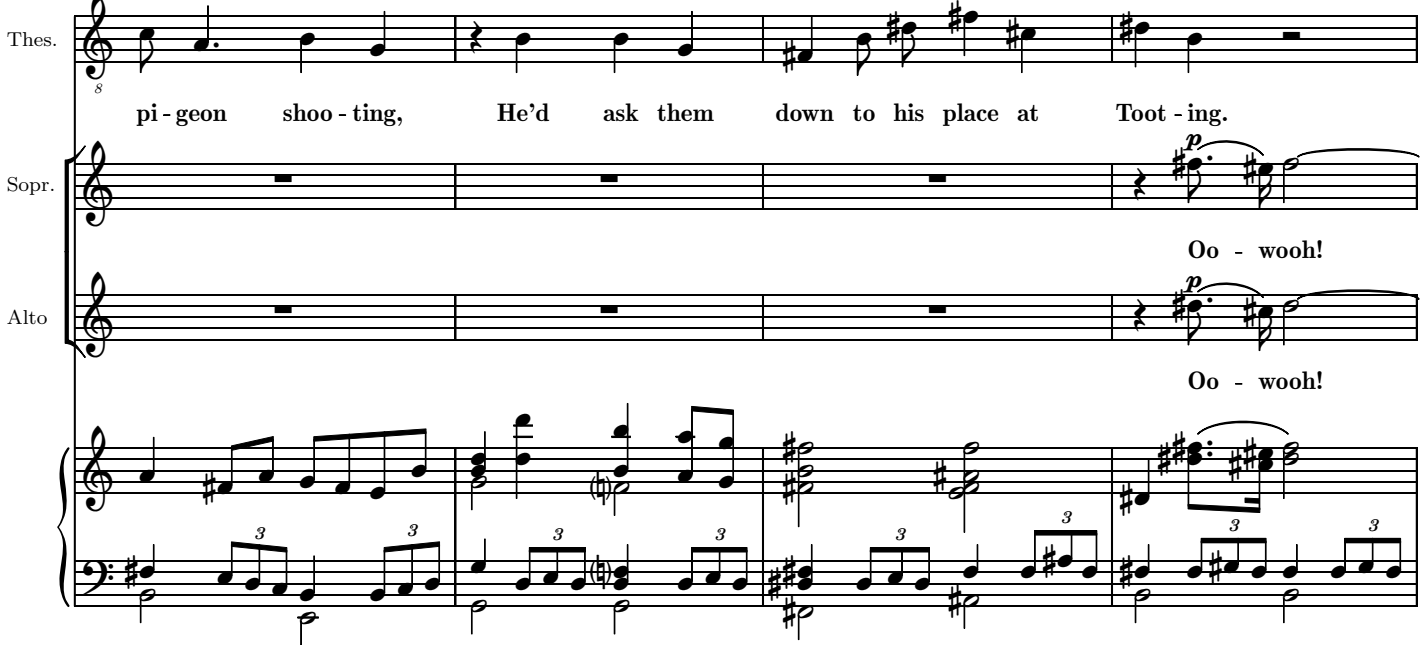
53

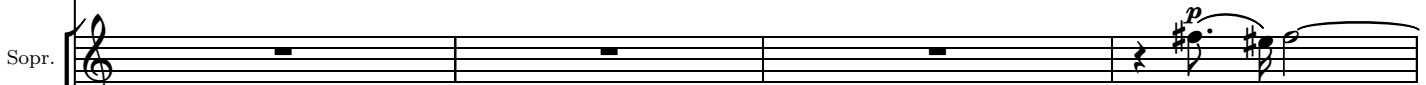
Thes. 

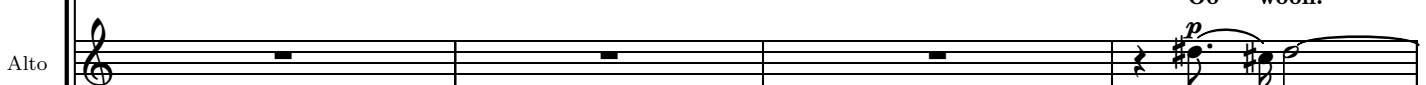
por - ters. He'd mount the clerks on his first - class hun - ters, And he



Thes. 
 8 built lit - tle vil - las for the road - side shun - ters, And if an - y were fond of

Thes. 
 8 pi - geon shoo - ting, He'd ask them down to his place at Toot - ing.

Sopr. 
 Oo - wooh!

Alto 
 Oo - wooh!



64

Thes. *8* 'Twas told to me with great com-punc-tion, By one who had dis-charged with

Sopr. Oo - wooh! Oo - wooh!

Alto Oo - wooh! Oo - wooh!

Tenor *8* Oo - wooh! Oo - wooh!

Bass *8* Oo - wooh! Oo - wooh!

68

Thes. *8* unc-tion A chair-man of di-rec-tors func-tion, On the North South

Sopr. *mp* A di-rec-tor's func-tion! On the North South

Alto *mp* A di-rec-tor's func-tion! On the North South

Tenor *8* *mp* A di-rec-tor's func-tion! On the North South

Bass *mp* A di-rec-tor's func-tion! On the North South

Thes. <sup>8</sup> East West Did - dle - sex Junc - tion. Fol did - dle, lol did - dle,

Sopr. East West Did - dle - sex Junc - tion.

Alto East West Did - dle - sex Junc - tion.

Tenor <sup>8</sup> East West Did - dle - sex Junc - tion.

Bass East West Did - dle - sex Junc - tion.

Thes. <sup>8</sup> lol lol lay. Fol did - dle, did - dle, lol lol lay.

Sopr. *mf* Fol did - dle, lol did - dle,

Alto *mf* Fol did - dle, lol did - dle,

Tenor <sup>8</sup> *mf* Fol did - dle, lol did - dle,

Bass *mf* Fol did - dle, lol did - dle,

80

Sopr. lol lol lay. Fol did - dle, did - dle, lol lol lay. *p* Did - dle - sex, *dim.* Did - dle - sex,

Alto lol lol lay. Fol did - dle, did - dle, lol lol lay. *p* Did - dle - sex, *dim.* Did - dle - sex,

Tenor lol lol lay. Fol did - dle, did - dle, lol lol lay. *p* Did - dle - sex, *dim.* Did - dle - sex,

Bass lol lol lay. Fol did - dle, did - dle, lol lol lay. *p* Did - dle - sex, *dim.* Did - dle - sex,

84

Thes. In course of time there spread a ru - mour That he did all this from a

Sopr. *pp* Did - dle - sex, Did - dle - sex, Sh!

Alto *pp* Did - dle - sex, Did - dle - sex, Sh!

Tenor *pp* Did - dle - sex, Did - dle - sex, Sh!

Bass *pp* Did - dle - sex, Did - dle - sex, Sh!

88

Thes. 
  
sense of hu-mour. So in-stead of sig-nal-ling and sto-king, They gave them-selves

92

Thes. 
  
up to a course of jo-king. When - e-ver they knew that

96

Thes. 
  
he was ri-ding, They shun-ted his train on a lone-ly si-ding, Or stopped all night in the

100

Thes. 
  
mid-dle of a tun-nel, On the plea that the boil-er was a-com-ing through the

103

Thes. *fun - nel.* 'Twas told to me with great com -

Sopr. *Oo - wooh!* *Oo - wooh!*

Alto *Oo - wooh!* *Oo - wooh!*

Tenor *Oo - wooh!*

Bass *Oo - wooh!*

106

Thes. *punc - tion,* By one who had dis - charged with *unc - tion* A chair - man of di -

Sopr. *Oo - wooh!*

Alto *Oo - wooh!*

Tenor *Oo - wooh!*

Bass *Oo - wooh!*

109

Thes. *mp*  
-rec - tors func - tion, On the North South East West Did - dle - sex

Sopr. *mp*  
A di - rec - tor's func - tion! On the North South East West Did - dle - sex

Alto *mp*  
A di - rec - tor's func - tion! On the North South East West Did - dle - sex

Tenor *mp*  
A di - rec - tor's func - tion! On the North South East West Did - dle - sex

Bass *mp*  
A di - rec - tor's func - tion! On the North South East West Did - dle - sex

113

Thes. *mp*  
Junc - tion. Fol did - dle, lol did - dle, lol lol lay. Fol

Sopr. *mp*  
Junc - tion.

Alto *mp*  
Junc - tion.

Tenor *mp*  
Junc - tion.

Bass *mp*  
Junc - tion.

117

Thes. *8* did - dle, did - dle, lol lol lay.

Sopr. *mf* Fol did - dle, lol did - dle, lol lol lay. Fol

Alto *mf* Fol did - dle, lol did - dle, lol lol lay. Fol

Tenor *mf* Fol did - dle, lol did - dle, lol lol lay. Fol

Bass *mf* Fol did - dle, lol did - dle, lol lol lay. Fol

*cresc.* *mp*

Thes. 

Sopr.  *p* *dim.*  
 did - dle, did - dle, lol lol lay. Did - dle - sex, Did - dle - sex, Did - dle - sex, Did - dle - sex,

Alto  *p* *dim.*  
 did - dle, did - dle, lol lol lay. Did - dle - sex, Did - dle - sex, Did - dle - sex, Did - dle - sex,

Tenor  *p* *dim.*  
 did - dle, did - dle, lol lol lay. Did - dle - sex, Did - dle - sex, Did - dle - sex, Did - dle - sex,

Bass  *p* *dim.*  
 did - dle, did - dle, lol lol lay. Did - dle - sex, Did - dle - sex, Did - dle - sex, Did - dle - sex,

 *p*  
 3 3 3 3 3 3 3 3



125

Thes. 

wished to go to Perth or Stir-ling, His train through se-ve-ral coun-ties whir-ling, Would

Sopr. 

Sh! *pp*

Alto 

Sh! *pp*

Tenor 

Sh! *pp*

Bass 

Sh! *p* 


129

Thes. 

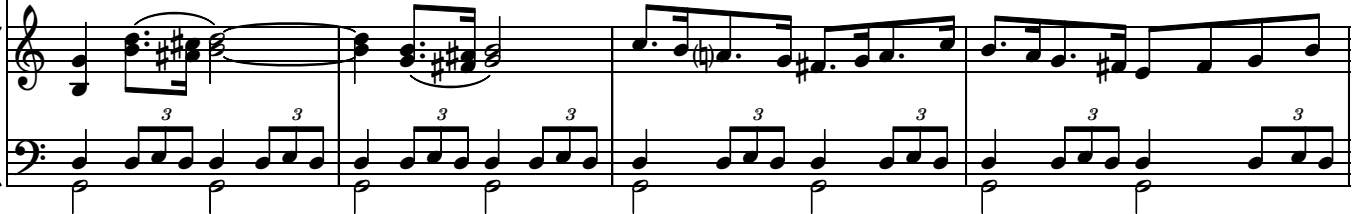
set him down in a fit of lark-ing, At four a. m. in the wilds of

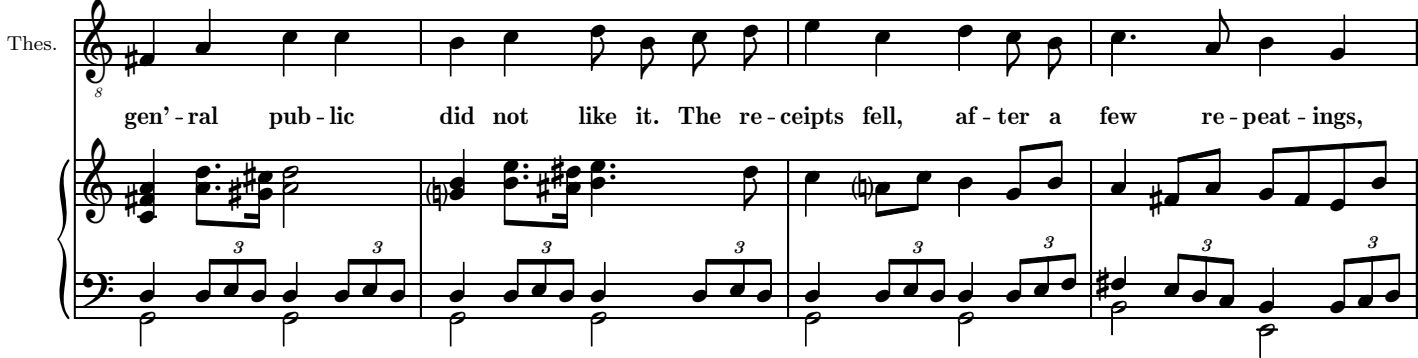


133

Thes. 

Bark-ing. This pleased his whim and seemed to strike it, But the



Thes.  *8*  
 gen'-ral pub-lic did not like it. The re-ceipts fell, af-ter a few re-peat-ings,

Thes.  *8*  
 And he got it hot at the an-nual meet-ings. 'Twas  
 Sopr. *p* Oo - wooh! Oo - wooh!  
 Alto *p* Oo - wooh! Oo - wooh!  
 Tenor *p* Oo - wooh!  
 Bass *p* Oo - wooh!

145

Thes. *8* told to me with great com - punc - tion, By one who had dis - charged with

Sopr. Oo - wooh!

Alto Oo - wooh!

Tenor *8* Oo - wooh!

Bass Oo - wooh!

148

Thes. *8* unc - tion A chair - man of di - rec - tors func - tion, On the North South

Sopr. *mp* A di - rec - tor's func - tion! On the North South

Alto *mp* A di - rec - tor's func - tion! On the North South

Tenor *mp* A di - rec - tor's func - tion! On the North South

Bass *mp* A di - rec - tor's func - tion! On the North South

152

Thes. *8* East West Did - dle - sex Junc - tion. Fol did - dle, lol did - dle,

Sopr. East West Did - dle - sex Junc - tion.

Alto East West Did - dle - sex Junc - tion.

Tenor *8* East West Did - dle - sex Junc - tion.

Bass East West Did - dle - sex Junc - tion.

*cresc.* *mf* *dim.* *p*

156

Thes. *8* lol lol lay. Fol did - dle, did - dle, lol lol lay.

Sopr. *mf* Fol did - dle, lol did - dle,

Alto *mf* Fol did - dle, lol did - dle,

Tenor *8* *mf* Fol did - dle, lol did - dle,

Bass *mf* Fol did - dle, lol did - dle,

*cresc.* *mp*

160

Sopr. lol lol lay. Fol did - dle, did - dle, lol lol lay. *p* Did - dle - sex, *dim.* Did - dle - sex,

Alto lol lol lay. Fol did - dle, did - dle, lol lol lay. *p* Did - dle - sex, *dim.* Did - dle - sex,

Tenor lol lol lay. Fol did - dle, did - dle, lol lol lay. *p* Did - dle - sex, *dim.* Did - dle - sex,

Bass lol lol lay. Fol did - dle, did - dle, lol lol lay. *p* Did - dle - sex, *dim.* Did - dle - sex,

164

Thes. He fol - lowed out his whim with vi - gour, The

Sopr. *pp* Did - dle - sex, Did - dle - sex, Sh!

Alto *pp* Did - dle - sex, Did - dle - sex, Sh!

Tenor *pp* Did - dle - sex, Did - dle - sex, Sh!

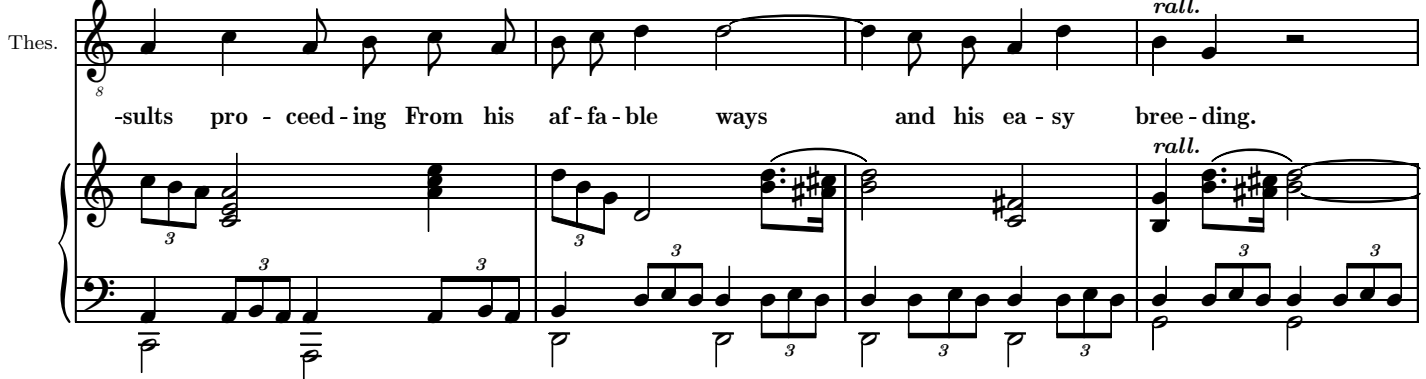
Bass *pp* Did - dle - sex, Did - dle - sex, Sh!

167

Thes. 

shares went down to a no-mi-nal fi-gure. These are the sad re -

170

Thes. 

-sults pro-ceed-ing From his af-fa-ble ways and his ea-sy bree-ding.

*rall.*

174

Thes. 

The line, with its rails and guards and peel-ers, Was sold for a song to ma -

178

Thes. 

-rine store dea-lers The share-hol-ders all are in the work'-us, And he sells

182

Thes. *8*

pipe-lights in the Re - gent Cir - cus. 'Twas

*accel.*

186

Thes. *8*

told to me with great com - punc-tion, By one who had dis-charged with

189

Thes. *8*

unc - tion A chair-man of di - rec - tors func-tion,

Sopr. *mp*

A di - rec - tor's func - tion!

Alto *mp*

A di - rec - tor's func - tion!

Tenor *mp*

A di - rec - tor's func - tion!

Bass *mp*

A di - rec - tor's func - tion!

192

Thes. *8* On the North South East West Did - dle - sex,

Sopr. *mp* On the North South

Alto *mp* On the North South

Tenor *8* On the North South

Bass *mp* On the North South

195

Thes. *8* On the North South East West Did - dle - sex Junc - tion.

Sopr. East West Did - dle - sex Did - dle - sex Junc - tion.

Alto East West Did - dle - sex. Did - dle - sex Junc - tion.

Tenor *8* East West Did - dle - sex. Did - dle - sex Junc - tion.

Bass East West Did - dle - sex. Did - dle - sex Junc - tion.

*cresc.* *3*



199

Thes. 8

Fol did - dle, lol did - dle, lol lol lay. Fol did - dle, did - dle, lol lol

*mf* *dim.* *mp*

*3* *3* *3* *3* *3* *3* *3* *3*

203

Thes. 8

lay.

Sopr. *mf* *rall.* *Presto* (♩ = 220)

Fol did - dle, lol did - dle, lol lol lay. Fol did - dle, did - dle, lol lol

Alto *mf* *rall.* *Presto* (♩ = 220)

Fol did - dle, lol did - dle, lol lol lay. Fol did - dle, did - dle, lol lol

Tenor *mf* *rall.* *Presto* (♩ = 220)

Fol did - dle, lol did - dle, lol lol lay. Fol did - dle, did - dle, lol lol

Bass *mf* *rall.* *Presto* (♩ = 220)

Fol did - dle, lol did - dle, lol lol lay. Fol did - dle, did - dle, lol lol

*3* *3* *rall.* *3* *3* *3* *3* *3* *3* *3*

207

Sopr. lay.

Alto lay.

Tenor lay.

Bass lay.

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 around like this: Don't know yah! Don't know yah! Don't know yah!

*Strides haughtily about the stage, JUPITER, MARS, and APOLLO, in full Olympian costume appear on the three broken columns. Thespians scream.*

Mars *f*

Pre - sump - tous mor - tal!

Apollo *f*

Pre - sump - tous mor - tal!

Jupiter *f*

Pre - sump - tous mor - tal!

THESPIS (*same business*). Don't know yah! Don't know yah!

Mars  
Pre - sump - tous mor - tal!

Apollo  
Pre - sump - tous mor - tal!

Jupiter  
Pre - sump - tous mor - tal!

THESPIS I do not know you. I do not know you.

Mars  
Pre - sump - tous mor - tal!

Apollo  
Pre - sump - tous mor - tal!

Jupiter  
Pre - sump - tous mor - tal!

Thespis  
Re - move this per - son.

[ STUPIDAS 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 Apollo. This is 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.

THESPIS I can give you five minutes.

JUPITER No matter. It will suffice.

THESPIS (*to Thespians.*) I have been invited to confer with a brother manager. As our discussion is not for the ears of the *oi polloi*, I should be very much obliged if you would withdraw to a respectable distance.

[ *They are reluctant to go.*

JUPITER (*steps forward.*) Allow me—

[ *Throws thunderbolt. Thespians scream and go out.*

There! Now we are alone. Who are you?

THESPIS I am Thespis of the Thessalian Theatres.

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

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 “Don't know yah! Don't know yah! Don't know yah!”

[ *Imitating, crosses L.*

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 good company, used to take long parts on the shortest notice. Invest us with your powers and we'll fill your places till you return.

JUPITER (*aside.*) The offer is tempting. (*aloud.*) 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 (trap C.)*

# N<sup>o</sup> 7. Act One Finale: "So That's Arranged"

## Ensemble

Piano introduction in 3/4 time, key of B-flat major. The music features a strong bass line and a more active treble line with triplets. The dynamic is marked *f*.

4 *Jupiter:* *f*

Jup. So that's ar-ranged— you take my place, my boy, While

(*grazioso*)

Musical score for Jupiter's first line of lyrics. The vocal line is in bass clef. The piano accompaniment is in treble and bass clefs. The dynamic is *f*. The tempo/style marking is *(grazioso)*. There is a triplet in the piano part.

7

Jup. we make tri-al of a new ex - is - tence. At length I will be

Musical score for Jupiter's second line of lyrics. The vocal line is in bass clef. The piano accompaniment is in treble and bass clefs. The dynamic is *f*. There is a triplet in the piano part.

10 *Mercury:* *mf*

Merc. Com -

Jup. a - ble to en - joy The plea - sures I have en - vied from a dis - tance.

Musical score for Mercury and Jupiter's final lines. Mercury's vocal line is in treble clef, and Jupiter's is in bass clef. The piano accompaniment is in treble and bass clefs. The dynamic is *mf*. There is a triplet in the piano part.

13

Merc.

pelled up-on O-lym-pus here to stop, While the o-ther gods go down to play the he-ro.

17

Merc.

Don't be sur-prised if on this moun-tain top You find your Mer-cu-ry is down at ze-ro.

Apollo

To

21

Apollo

earth a-way to join in mor-tal acts. And ga-ther fresh ma-te-ri - als to write on. In-

25

Apollo

-vest - i - gate more close - ly, sev - eral facts, That I for cen - tur - ies have thrown some

28

*Diana:*  
*mf*

Diana

I, as the mo - dest moon with cres - cent bow. Have al - ways

Apollo

light on.

31

Diana

shown a light to night - ly scan - dal, I must say I'd like to



34

Diana

go be-low, And find out if the game is worth the can - -

38

Merc.

Diana

Apollo

Jup.

Com - pelled up-on O-lym - pus here to stop, While the  
-dle. I, the moon with cres-cent bow. Have al - ways  
A - way to join in mor-tal acts. And  
So that's ar-ranged— you take my place, my boy, While

*mp*

41

Merc.  
Diana  
Apollo  
Jup.

o - ther gods go down to play the he - ro. Don't be sur - prised if on this  
shown a light to night - ly scan - dal, I must say I'd like to  
ga - ther fresh ma - te - ri - als to write on. In - vest - i - gate more close - ly,  
we make tri - al of a new ex - is - tence. At length I will be

44

Merc.  
Diana  
Apollo  
Jup.

moun - tain top You find your Mer - cu - ry is down at ze - ro.  
go be - low, And find out if the game is worth the can - dle.  
sev - eral facts, That I for cen - tur - ies have thrown some light on.  
a - ble to en - joy The plea - sures I have en - vied from a dis - tance.

47

*f*

52

Merc. *Mercury:*

Here come your peo - ple.

Thes. *Thespis: f*

Peo - ple bet - ter

*Enter all thespians, summoned by MERCURY*

57

Thes. *Thespis:*

now. While might - y Jove goes down be - low With

*accel.* *Allegro moderato* (♩ = 96)

*cresc.* *mf* *mp*

60

Thes. *Thespis:*

all the o - ther de - i - ties. I fill his place and wear his "clo," The

62

Thes.

8  
ve - ry part for me it is. To mo - ther earth to make a track, They

This musical system covers measures 62 and 63. It features a vocal line (Thes.) and a piano accompaniment. The key signature is two sharps (F# and C#). The vocal line begins with a fermata over the first measure. The piano accompaniment consists of a treble and bass staff. The lyrics are: "ve - ry part for me it is. To mo - ther earth to make a track, They".

64

Thes.

8  
are all spurred and boot - ed, too. And you will fill, till they come back, The

This musical system covers measures 64 and 65. It features a vocal line (Thes.) and a piano accompaniment. The key signature is two sharps (F# and C#). The vocal line begins with a fermata over the first measure. The piano accompaniment consists of a treble and bass staff. The lyrics are: "are all spurred and boot - ed, too. And you will fill, till they come back, The".

66

Thes. *8* parts you best are suit-ed to.

Sopr. *f* *rall.* Yes, we will fill, till they come back, The

Alto *f* *rall.* Yes, we will fill, till they come back, The

Tenor *f* *rall.* Yes, we will fill, till they come back, The

Bass *f* *rall.* Yes, we will fill, till they come back, The

68

Sopr. *a tempo* *mp* parts we best are suit-ed to. Here's a pret-ty tale for fu-ture *Il-i-ads* and *O-dys-seys*

Alto *a tempo* *mp* parts we best are suit-ed to. Here's a pret-ty tale for fu-ture *Il-i-ads* and *O-dys-seys*

Tenor *a tempo* *mp* *8* parts we best are suit-ed to. Here's a pret-ty tale for fu-ture *Il-i-ads* and *O-dys-seys*

Bass *a tempo* *mp* parts we best are suit-ed to. Here's a pret-ty tale for fu-ture *Il-i-ads* and *O-dys-seys*

70

Sopr. Mor - tals are a - bout to per - son - ate the gods and god - des - ses.

Alto Mor - tals are a - bout to per - son - ate the gods and god - des - ses.

Tenor Mor - tals are a - bout to per - son - ate the gods and god - des - ses.

Bass Mor - tals are a - bout to per - son - ate the gods and god - des - ses.

71

Sopr. *cresc.* Now to set the world in or - der, we will work in u - ni - ty.

Alto *cresc.* Now to set the world in or - der, we will work in u - ni - ty.

Tenor *cresc.* Now to set the world in or - der, we will work in u - ni - ty.

Bass *cresc.* Now to set the world in or - der, we will work in u - ni - ty.

72

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

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

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

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

*cresc.* *mf* 3

75

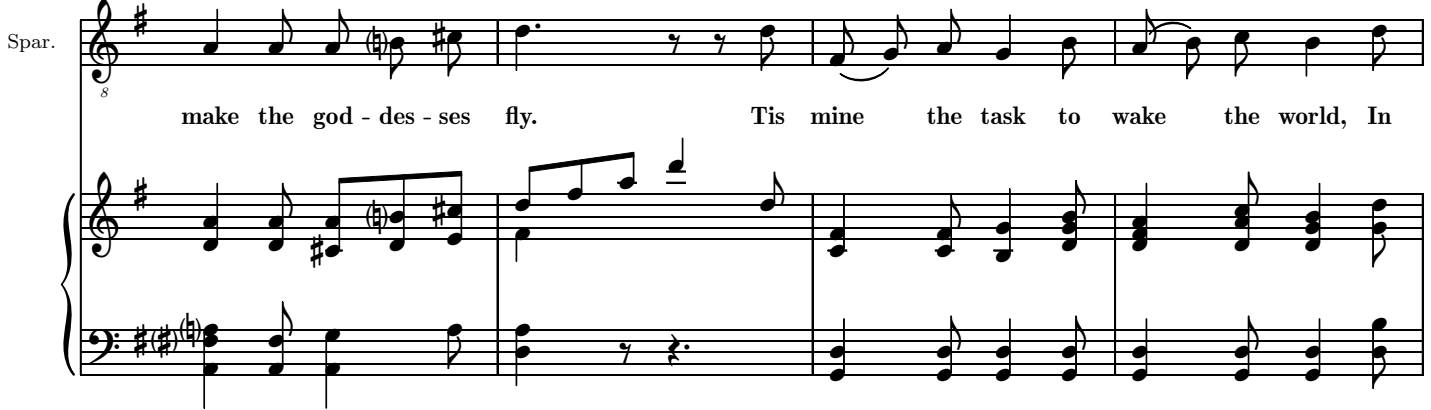
Spar. *Sparkeion:*  
 Phoebus am I, with golden ray, The

*dim.* *mp*

81

Spar.  
 god of day, the god of day. When shadow-y night has held her sway, I

85

Spar. 

8  
make the god - des - ses fly. Tis mine the task to wake the world, In

89

Spar. 

8  
slum - ber curled, in slum - ber curled. By me her charms are all un - furled The god of day am

Sopr. 

In slum - ber curled, *mp*

Alto 

In slum - ber curled, *mp*

Tenor 

In slum - ber curled, *mp*

Bass 

In slum - ber curled, *mp*



94

Spar. *8*

I.

Sopr. *mf*  
The god of day, the god of day, That part shall our

Alto *mf*  
The god of day, the god of day, Ha! ha! ha! ha! ha! ha!

Tenor *mp*  
Ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha! ha! ha! That part shall our

Bass *mf*  
Ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha! ha! ha!

*p*

98

Sopr. *mp*  
Spar - kei - on play, Ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha! That e - ver fell to

Alto *mf*  
Ha! ha! ha! ha! ha! ha! Ha! ha! The rar - est fun and fare That e - ver fell to

Tenor *mf*  
Spar - kei - on play, The rar - est fun and rar - est fare That e - ver fell to

Bass *mf*  
Ha! ha! ha! ha! The rar - est fun and rar - est fare That e - ver fell to

102

*Nicemis:*

Nice. I am the moon, the lamp of night. I show a light— I

Sopr. mor - tal share.

Alto mor - tal share.

Tenor mor - tal share.

Bass mor - tal share.

*mp*

107

Nice. show a light. With ra - di - ant sheen I put to flight The sha - dows of the

111

Nice. sky. By my fair rays, as you're a-ware, Gay lo - vers swear— gay *mp*

Sopr. *Gay mp*

Alto *Gay mp*

Tenor *Gay mp*

Bass *Gay mp*

*Gay*

115

Nice. lo - vers swear, While grey - beards sleep a - way their care, The lamp of night am

Sopr. lo - vers swear—

Alto lo - vers swear—

Tenor lo - vers swear—

Bass lo - vers swear—

119

Nice.

I.

Sopr. *mf*  
The lamp of night— the lamp of night. Nice - mis plays, to

Alto *mf*  
The lamp of night— the lamp of night. Ha! ha! ha! ha! ha! ha!

Tenor *mp*  
Ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha! ha! ha! Nice - mis plays, to

Bass *mp*  
Ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha! ha! ha!

*p*

123

Sopr. *mp*  
her de-light. Ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha! That e - ver fell to

Alto *mf*  
Ha! ha! ha! ha! ha! ha! Ha! ha! The rar - est fun and fare That e - ver fell to

Tenor *mp*  
her de-light. The rar - est fun and rar - est fare, That e - ver fell to

Bass *mf*  
Ha! ha! ha! ha! The rar - est fun and rar - est fare That e - ver fell to

127

*Timidon:*

Tim.    
 8

Sopr.    
 mor - tal share.

Alto    
 mor - tal share.

Tenor    
 8

Bass    
 mor - tal share.

   
 *mf* *mp*

132

Tim.    
 8

des - tined for— I'm des - tined for. A ter - ri - bly fa - mous con - que - ror, With sword up - on his



137

thigh. When arm-ies meet with ea-ger shout And war-like rout, and war-like rout, You'll

With war-like rout,

With war-like rout,

With war-like rout,

With war-like rout,

With war-like rout,

The musical score consists of six staves. The top staff is for Timpani (Tim.), followed by Soprano (Sopr.), Alto, Tenor, and Bass voices, and a grand staff for Piano. The key signature is one sharp (F#). The lyrics are: "thigh. When arm-ies meet with ea-ger shout And war-like rout, and war-like rout, You'll With war-like rout, With war-like rout, With war-like rout, With war-like rout, With war-like rout,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

142

Tim. *8* find me there with-out a doubt. The God of War am I.

Sopr. *mf* The god of war, the

Alto *mf* The god of war, the

Tenor *mp* Ha! ha! ha! ha! ha! ha!

Bass *mp* Ha! ha! ha! ha! ha! ha!

147

Sopr. *mp* god of war Great Ti - mi - don is des - tined for.

Alto *mf* god of war Ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha! ha! ha!

Tenor *mp* Ha! ha! ha! ha! ha! Great Ti - mi - don is des - tined for The

Bass *mf* Ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha! The

150

Sopr. *mp* Ha! ha! ha! ha! ha! ha! *mf* Ha! ha! ha! ha! That e - ver fell to mor - tal share.

Alto *mf* Ha! ha! The rar - est fun and fare That e - ver fell to mor - tal share.

Tenor 8 rar - est fun and rar - est fare That e - ver fell to mor - tal share.

Bass rar - est fun and rar - est fare That e - ver fell to mor - tal share.

*dim.*

155

Daph. *Daphne:* When, as the fruit of war - like deeds, The sol - dier bleeds, the

*p*

159

Daph. sol - dier bleeds, Cal - li - o - pe crowns he - ro - ic deeds, With im - mor - ta - li -



163

Daph. - ty. From mere ob - li - vi - on I re - claim The sol - dier's name, the

Sopr. The

Alto The

Tenor The

Bass The

167

Daph. sol - dier's name And write it on the roll of fame, The muse of fame am

Sopr. sol - dier's name,

Alto sol - dier's name,

Tenor sol - dier's name,

Bass sol - dier's name,

171

Daph.

I.

Sopr. *mf*  
The muse of fame, the muse of fame. Cal - li - o - pe is

Alto *mf* *mp*  
The muse of fame, the muse of fame. Ha! ha! ha! ha! ha! ha!

Tenor *mp* *mf*  
Ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha! ha! Cal - li - o - pe is

Bass *mp*  
Ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha! ha! ha!

175

Sopr. *mp* *mf*  
Daph - ne's name. Ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha! That e - ver fell to

Alto *mf*  
Ha! ha! ha! ha! ha! ha! Ha! ha! The rar - est fun and fare That e - ver fell to

Tenor *mp*  
Daph - ne's name. The rar - est fun and rar - est fare, That e - ver fell to

Bass *mf*  
Ha! ha! ha! ha! The rar - est fun and rar - est fare That e - ver fell to

179

*rall.* *mp*

Sopr. mor - tal share. Here's a pret - ty tale for fu - ture *Il - i - ads* and *O - dys - seys*

Alto mor - tal share. Here's a pret - ty tale for fu - ture *Il - i - ads* and *O - dys - seys*

Tenor mor - tal share. Here's a pret - ty tale for fu - ture *Il - i - ads* and *O - dys - seys*

Bass mor - tal share. Here's a pret - ty tale for fu - ture *Il - i - ads* and *O - dys - seys*

*rall.* *Moderato* (♩ = 88) *mf* *p*

182

Sopr. Mor - tals are a - bout to per - son - ate the gods and god - des - ses.

Alto Mor - tals are a - bout to per - son - ate the gods and god - des - ses.

Tenor Mor - tals are a - bout to per - son - ate the gods and god - des - ses.

Bass Mor - tals are a - bout to per - son - ate the gods and god - des - ses.

183

Sopr. *cresc.*  
 Now to set the world in or - der, we will work in u - ni - ty.

Alto *cresc.*  
 Now to set the world in or - der, we will work in u - ni - ty.

Tenor *cresc.*  
 Now to set the world in or - der, we will work in u - ni - ty.

Bass *cresc.*  
 Now to set the world in or - der, we will work in u - ni - ty.

184

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

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

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

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

*cresc.* *mf* *cresc.* *f*

187

191

Apollo We will

Jup. We will

*Enter procession of old Gods, they come down much astonished at all they see, then passing by, ascend the platform that leads to the descent at the back.*

195

Diana We will go, Down be - low, Re - vels rare,

Apollo go, Down be - low, Re - vels rare, We will

Jup. go, Down be - low, Re - vels rare, We will

198

Diana

We will share. With a gay Ho - li - day

Apollo

<sup>s</sup> share. With a gay Ho - li - day All un -

Jup.

share. With a gay Ho - li - day All un -

201

Diana *mp*  
 All un-known, And a-lone. We will go,

Apollo *mp*  
 known, All un-known, And a-lone We will go, Down be-

Jup. *mp*  
 known, All un-known, And a-lone We will go, Down be-

Sopr. *mp*  
 Here's a pret-ty tale for fu-ture

Alto *mp*  
 Here's a pret-ty tale for fu-ture

Tenor *mp*  
 Here's a pret-ty tale for fu-ture

Bass *mp*  
 Here's a pret-ty tale for fu-ture

*p*

204

Diana  
Down be - low, Re - vels rare,

Apollo  
-low, Re - vels rare, We will

Jup.  
-low, Re - vels rare, We will

Sopr.  
*Il - i - ads and O - dys - seys* Mor - tals are a - bout to per - son -

Alto  
*Il - i - ads and O - dys - seys* Mor - tals are a - bout to per - son -

Tenor  
*Il - i - ads and O - dys - seys* Mor - tals are a - bout to per - son -

Bass  
*Il - i - ads and O - dys - seys* Mor - tals are a - bout to per - son -



Diana We will share. With a gay Ho - li -

Apollo share. With a gay Ho - li -

Jup. share. With a gay Ho - li -

Sopr. -ate the gods and god - des - ses. Now to set the world in or - der, *cresc.*

Alto -ate the gods and god - des - ses. Now to set the world in or - der, *cresc.*

Tenor -ate the gods and god - des - ses. Now to set the world in or - der, *cresc.*

Bass -ate the gods and god - des - ses. Now to set the world in or - der, *cresc.*

Diana  
-day All un - known, And a -

Apollo  
-day All un - known, All un -

Jup.  
-day All un - known, All un -

Sopr.  
we will work in u - ni - ty. Ju - pi - ter's per - plex - i - ty is

Alto  
we will work in u - ni - ty. Ju - pi - ter's per - plex - i - ty is

Tenor  
we will work in u - ni - ty. Ju - pi - ter's per - plex - i - ty is

Bass  
we will work in u - ni - ty. Ju - pi - ter's per - plex - i - ty is

*cresc.*

Diana *-lone.*

Apollo *known, And a - lone*

Jup. *known, And a - lone*

Sopr. *f*  
*Thes - pis - 's op - por - tu - ni - ty. Here's a pret - ty tale for fu - ture Il - i - ads and O - dys - seys*

Alto *f*  
*Thes - pis - 's op - por - tu - ni - ty. Here's a pret - ty tale for fu - ture Il - i - ads and O - dys - seys*

Tenor *f*  
*Thes - pis - 's op - por - tu - ni - ty. Here's a pret - ty tale for fu - ture Il - i - ads and O - dys - seys*

Bass *f*  
*Thes - pis - 's op - por - tu - ni - ty. Here's a pret - ty tale for fu - ture Il - i - ads and O - dys - seys*

*mf*

212

Sopr. Mor - tals are a - bout to per - son - ate the gods and god - des - ses.

Alto Mor - tals are a - bout to per - son - ate the gods and god - des - ses.

Tenor Mor - tals are a - bout to per - son - ate the gods and god - des - ses.

Bass Mor - tals are a - bout to per - son - ate the gods and god - des - ses.

213

Sopr. *cresc.* Now to set the world in or - der, we will work in u - ni - ty.

Alto *cresc.* Now to set the world in or - der, we will work in u - ni - ty.

Tenor *cresc.* Now to set the world in or - der, we will work in u - ni - ty.

Bass *cresc.* Now to set the world in or - der, we will work in u - ni - ty.

214

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

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

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

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

*rall.*  
*cresc.* *mf*  
*Meno mosso* (♩ = 72)

217

Sopr. Thes - pis - 's op - por - tu - - ni - - -

Alto Thes - pis - 's op - por - tu - - ni - - -

Tenor *s* Thes - pis - 's op - por - tu - - ni - - -

Bass Thes - pis - 's op - por - tu - - ni - - -

*f* *string.*

220

Sopr. - ty.

Alto - ty.

Tenor <sup>s</sup> - ty.

Bass - ty.

*a tempo* (♩ = 98)

*f*

223

*The Gods, including those who have lately entered in procession, group themselves on rising ground at back. The Thespians (kneeling) bid them farewell.*

# Act Two

SCENE.— *The same scene as in Act I with the exception that in place of the ruins that filled the foreground of the stage, the interior of a magnificent temple is seen showing the background of the scene of Act I, through the columns of the portico at the back. High throne. L.U.E. Low seats below it.*

*All the substitute gods and goddesses (that is to say, Thespians) are discovered grouped in picturesque attitudes about the stage, eating and drinking, and smoking and singing the following verses:—*

## N<sup>o</sup> 8. Opening Chorus and Solo: “Of All Symposia” Chorus and Sillimon

*Andantino cantabile* (♩ = 90)

The musical score is written for piano in 3/4 time. It consists of three systems of music. The first system (measures 1-5) features a treble clef with a melody of quarter and eighth notes, and a bass clef with a bass line of quarter notes. Dynamics include *pp* and *p*. The second system (measures 6-9) continues the melody with more complex rhythmic patterns, including a 7-measure rest in the treble clef. Dynamics include *cresc.*. The third system (measures 10-14) features a treble clef with a melody of quarter and eighth notes, and a bass clef with a bass line of quarter notes. Measure numbers 6, 10, and 14 are indicated at the start of their respective systems.

15

Sopr. *p* Of all sym - po - si - a The

Alto *p* Of all sym - po - si - a The

Tenor *p* Of all sym - po - si - a The

Bass *p* Of all sym - po - si - a The

*mp* *dim.* *p*

18

Sopr. *cresc.* best by half Up - on O - lym - pus, here a - wait us. We

Alto *cresc.* best by half Up - on O - lym - pus, here a - wait us. We

Tenor *cresc.* best by half Up - on O - lym - pus, here a - wait us. We

Bass *cresc.* best by half Up - on O - lym - pus, here a - wait us. We



21

Sopr. eat am - bro - si - a. And nec - tar quaff, It cheers but don't in - e - bri-

Alto eat am - bro - si - a. And nec - tar quaff, It cheers but don't in - e - bri-

Tenor <sup>s</sup> eat am - bro - si - a. And nec - tar quaff, It cheers but don't in - e - bri-

Bass eat am - bro - si - a. And nec - tar quaff, It cheers but don't in - e - bri-

24

Sopr. *f* - ate us. We know the fal - la - cies, Of hu - man food So please to pass O - lym - pian

Alto *f* - ate us. We know the fal - la - cies, Of hu - man food So please to pass O - lym - pian

Tenor <sup>s</sup> *f* - ate us. We know the fal - la - cies, Of hu - man food So please to pass O - lym - pian

Bass *f* - ate us. We know the fal - la - cies, Of hu - man food So please to pass O - lym - pian

28 *mf*

Sopr. ro - sy, We built up pa - la - ces, Where ru - ins stood, And find them much more

Alto *mf*  
ro - sy, We built up pa - la - ces, Where ru - ins stood, And find them much more

Tenor *mf*  
ro - sy, We built up pa - la - ces, Where ru - ins stood, And find them much more

Bass *mf*  
ro - sy, We built up pa - la - ces, Where ru - ins stood, And find them much more

32 *mf*

Sill. *mf*  
To work and think, my dear, Up here would be, The

Sopr. snug and co - sy.

Alto snug and co - sy.

Tenor *mf*  
snug and co - sy.

Bass snug and co - sy.

37

Sill.

height of con-sci-en-tious fol-ly. So eat and drink, my dear, I like to see, Young

41

Sill.

peo-ple gay— young peo-ple jol-ly. O-lym-pian food, my love, I'll lay long odds, Will

45

Sill.

please your lips— those ro-sy por-tals, What is the good, my love, Of be-ing gods, If we must

*allargando*

*p*

49 *molto* *a tempo*

Sill. work, If we must work like com - mon mor - - tals?

Sopr. *p*  
If we must work

Alto *p*  
If we must work

Tenor *p*  
If we must work

Bass *p*  
If we must work

*a tempo*  
*mp*

54 *mp*

Sopr. Of all sym - po - si - a The best by half Up - on O -

Alto *mp*  
Of all sym - po - si - a The best by half Up - on O -

Tenor *mp*  
Of all sym - po - si - a The best by half Up - on O -

Bass *mp*  
Of all sym - po - si - a The best by half Up - on O -

*dim.* *p*

57

Sopr. *cresc.*  
-lym - pus, here a - wait us. We eat am - bro - si - a. And

Alto *cresc.*  
-lym - pus, here a - wait us. We eat am - bro - si - a. And

Tenor *cresc.*  
-lym - pus, here a - wait us. We eat am - bro - si - a. And

Bass *cresc.*  
-lym - pus, here a - wait us. We eat am - bro - si - a. And

60

Sopr. *mf*  
nec - tar quaff, It cheers but don't in - e - bri - ate us. We

Alto *mf*  
nec - tar quaff, It cheers but don't in - e - bri - ate us. We

Tenor *mf*  
nec - tar quaff, It cheers but don't in - e - bri - ate us. We

Bass *mf*  
nec - tar quaff, It cheers but don't in - e - bri - ate us. We

63

Sopr. know the fal - la - cies, Of hu - man food So please to pass O - lym - pian ro - sy, We

Alto know the fal - la - cies, Of hu - man food So please to pass O - lym - pian ro - sy, We

Tenor know the fal - la - cies, Of hu - man food So please to pass O - lym - pian ro - sy, We

Bass know the fal - la - cies, Of hu - man food So please to pass O - lym - pian ro - sy, We

67

Sopr. *rall.* built up pa - la - ces, Where ru - ins stood, And find them much more snug and co -

Alto *rall.* built up pa - la - ces, Where ru - ins stood, And find them much more snug and co -

Tenor *rall.* built up pa - la - ces, Where ru - ins stood, And find them much more snug and co -

Bass *rall.* built up pa - la - ces, Where ru - ins stood, And find them much more snug and co -

*l'isstesso ma poco meno*

71

Sopr. - sy.

Alto - sy.

Tenor <sup>s</sup> - sy.

Bass - sy.

*l'istesso ma poco meno* (♩ = 88) *rall.*

*mp* *dim.* *p* *dim.* *pp*

*Exeunt all but NICEMIS, who is dressed as DIANA and PRETTEIA, who is dressed as VENUS. They 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 cant. Bless their little hearts, when I see the pretty little craft come sailing up to me with a wheedling smile on their pretty little figure-heads, 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 I beg your pardon—Venus is married to Mars.

- NICEMIS If she isn't married to Mars, she ought to be.
- SILLIMON Then that decides it—call it married to Mars.
- PRETTEIA Married to Vulcan or married to Mars, what does it signify?
- SILLIMON My dear, it's a matter on which I have no personal feeling whatever.
- PRETTEIA So that she is married to someone!
- SILLIMON Exactly! So that she is married to someone. Call it married to Mars.
- PRETTEIA Now here's my difficulty. Timidon takes the place of Mars, and Timidon is my father!
- 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 father—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 make love to my father. It interferes with my conception of the characters. It spoils the part.
- SILLIMON Well, well. I'll see what can be done. (*Exit* PRETTEIA L.U.E.) That's always the way with beginners, they've no imaginative power. A true artist ought to be superior to such considerations. (NICEMIS *comes down* R.) 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 Phœbus Apollo. (*Enter* SPARKEION) 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.
- SPARKEION 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?
- SPARKEION The sun at night, or in the daytime!
- SILLIMON So that he shines. That's all that's necessary. (*Exit* NICEMIS R.U.E) But poor Daphne, what will she say to this?
- SPARKEION 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.
- SPARKEION Then I'll sing it to you.



# N<sup>o</sup> 9. Solo: "Little Maid of Arcadee" Sparkeion

*Moderato e semplice* (♩ = 104) *mf*

Spar. 

8 Lit - tle maid of Ar - ca -

6

Spar. 

8 - dee Sat on Cou - sin Ro - bin's knee, Thought in form and face and limb,

11

Spar. 

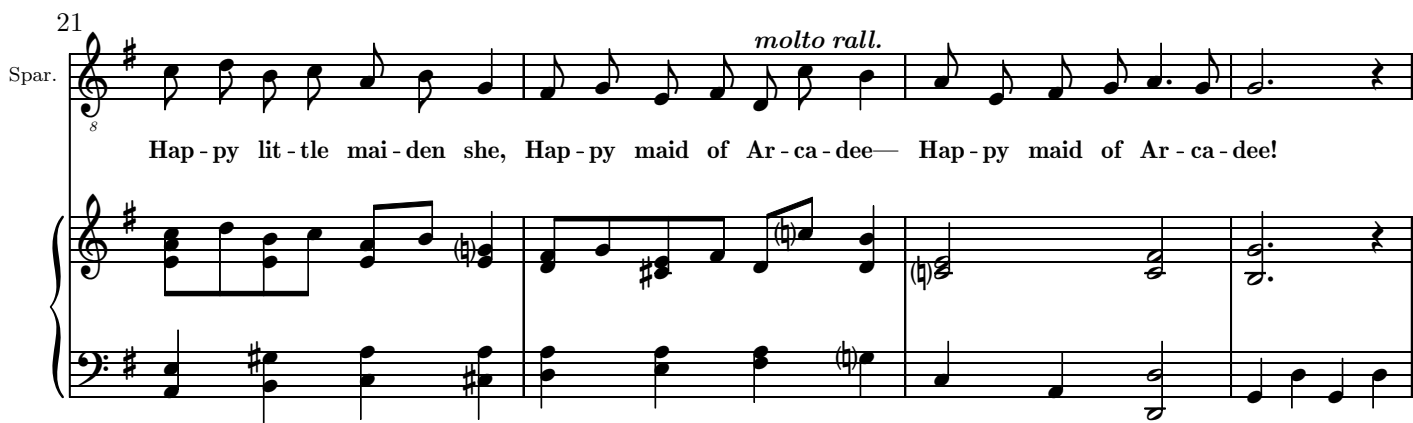
8 No - bo - dy could ri - val him. He was brave and she was fair, Truth they made a

16

Spar. 

pret - ty pair. Hap - py lit - tle mai - den she— Hap - py maid of Ar - ca - dee.

21

Spar. 

*molto rall.*

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


25

Spar. 

*a tempo*

Mo - ments fled as mo - ments will Hap - pi - ly en - ough, un - til

33

Spar. 

*allarg.* *a tempo*

Af - ter, say, a month or two, Ro - bin did as Ro - bins do. Wea - ry of his lo - ver's

38

Spar. *s*

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

42

Spar. *s*

Wretch-ed maid of Ar-ca-dee. *allarg.* Wretch-ed maid of Ar-ca - dee. *a tempo* To her lit-tle home she

46

Spar. *s*

crept, There she sat her down and wept, Mai-den wept as mai-dens will—

51

Spar. *s*

Grew so thin and pale— un-til *poco rall. a tempo* Cou-sin Rich-ard came to woo. Then a-gain the ro-ses grew. *rall.*

57 *a tempo*

Spar.

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

62 *molto allarg.*

Spar.

Hap - py maid of Ar - ca - dee— Hap - py maid of Ar - ca - dee!

[ *Exit* SPARKEION.

SILLIMON Well, Mercury, my boy, you've had a year's experience of us 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 10. Song: “Olympus is Now in a Terrible Muddle” Mercury

*Allegro moderato* (♩ = 170)

*mf*

6

Merc. *mf*

O - lym - pus is now in a

*dim.* *p*

12

Merc.

ter - ri - ble mud - dle, The de - pu - ty de - i - ties all are at fault They splut - ter and splash like a

16

Merc.

pig in a pud - dle And dick - ens a one of 'em's earn - ing his salt. For Thes - pis as Jove is a

(b)*p*.

20

Merc.

ter - ri - ble blun - der, Too ner - vous and tim - id— too ea - sy and weak— When -

23

Merc.

- ev - er he's called on to light - en or thun - der, The thought of it keeps him a -

26

Merc.

- wake for a week. Then might - y Mars has - n't the pluck of a par - rot. When

*mf*

29

Merc.

left in the dark he will qui - ver and quail; And Vul - can has arms that would

*mp*

32  
Merc.

snap like a car - rot, Be - fore he could drive in a ten - pen - ny nail. Then

35  
Merc.

Ve - nus - 's freck - les are ve - ry re - pel - ling, And Ve - nus should *not* have a

38  
Merc.

squint in her eyes; The learn - ed Mi - ner - va is weak in her spel - ling, And

41  
Merc.

scat - ters her h - 's all o - ver the skies.

46

Merc.

Then Plu-to in kind-heart-ed ten-der-ness err-ing, Can't

51

Merc.

make up his mind to let an-y-one die— The *Times* has a pa-ra-graph e-ver re-cur-ring, "Re

55

Merc.

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

59

Merc.

o - thers it's quite an ad - van-tage— in short, While ev' - ry life of - fice de -



62

Merc.

clares a big bo-nus, The poor un-der-ta-kers are all in the court!

*mf*

66

72

Merc.

Then Cu-pid, the ras-cal, for-get-ting his trade is To

*mf*

*dim.*

*p*

77

Merc.

make men and wo-men im-par-tial-ly smart, Will on-ly shoot ar-rows at

80

Merc.

pret - ty young la - dies, And ne - ver takes aim at a ba - che - lor's heart. The re -

83

Merc.

-sults of this freak— or what - e - ver you term it— Should co - ver the wick - ed young

86

Merc.

scamp with dis - grace, While ev' - ry young man is as shy as a her - mit, Young

89

Merc.

la - dies are pop - ping all o - ver the place. This would - n't much mat - ter— for

92

Merc.

bash - ful and shy men, When skill - ful - ly hand - led are cer - tain to fall, But, al -

95

Merc.

- as, that de - ter - mined young ba - che - lor Hy - men Re - fu - ses to wed an - y - bo - dy at all. He

99

Merc.

swears that Love's flame is the vi - lest of ar - sons, And looks up - on mar - riage as

102

Merc.

quite a mis - take; Now what in the world's to be - come of the par - sons, And

105

Merc.

what of the art-ist who su-gars the cake?

*mf*

110

Merc.

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

*p*

115

Merc.

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

119

Merc.

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

123

Merc. *rall.* All of 'em quib - ble and shuf - fle and shirk, *//* A prem - ier in Down - ing Street *rall.*

126

Merc. form - ing a ca - bi - net, Could - n't find peo - ple less fit for their work. *mf*

130

[ Enter THESPIS L.U.E.

- THESPIS 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 I mean that when you've turned the world *quite* topsy-turvy you won't know whether you're standing on your head or your heels.
- THESPIS Well, but, Mercury, it's all right at present.
- MERCURY Oh yes—as far as we know.
- THESPIS Well, but, you know, we know as much as anybody knows; you know, I believe, that the world's still going on.
- MERCURY Yes—as far as we can judge—much as usual.
- THESPIS Well, then, give the Father of the Drama his due, Mercury. Don't be envious of the Father of the Drama.
- MERCURY Well, but you see 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.
- THESPSI 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 experiment 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 five minutes they will be here.

[ *Exit Mercury*

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. Perhaps it would have been better if I hadn't given my company so much scope. I wonder what they've 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.*

THESPIS 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 Quite so. That's it!

[ *Mysteriously.*

THESPIS Oh—that is it?

[ *Puzzled.*

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.  
 DAPHNE You couldn't expect a lady to read any other?  
 THESPIS On no consideration. But in the original version—  
 DAPHNE I go by the Family Edition.  
 THESPIS Then by the Family Edition, Apollo is your husband.

*Enter* NICEMUS *and* SPARKEION.

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 is my husband.

DAPHNE He's your brother.

THESPIS Look here, Apollo, whose husband are you? Don't let's have any row about it; whose husband are you?

SPARKEION 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.



# N° 11. Quartet and Trio: “You’re Diana, I’m Apollo” Sparkeion, Nicemis, Daphne, Thespis Jupiter, Apollo, Mars

Spar. *mf*

*Allegro ma non troppo* (♩ = 90)

*mf* *dim.* *mp*

You're Di-a-na.

8


Nice. *mf*


Daph. *mf*

Spar. *mf*

You're an-o-ther. He has  
He's your bro-ther.  
I'm A-pol-lo And Cal-li-o-pe is she.

13

Nice.  fair - ly mar - ried me.

Daph.  By the rules of this fair spot I'm his wife and you are not. By the

Spar.  <sup>8</sup> By the



19

Nice.  By this gol - den

Daph.  rules of this fair spot I'm his wife and you are not.

Spar.  <sup>8</sup> rules of this fair spot She's my wife and you are not.



24

Nice. wed - ding ring, I'm his wife, and you're a "thing." By this gol - den *mf*

Daph. By this gol - den *mf*

Spar. By this gol - den *mf*

28

Nice. wed - ding ring, I'm his wife and you're a "thing." Please will some - one kind - ly tell us. *mp*

Daph. wed - ding ring, She's his wife and I'm a "thing." Please will some - one kind - ly tell us. *mp*

Spar. wed - ding ring, She's my wife and you're a "thing." Please will some - one kind - ly tell us. *mp*

Thes. Please will some - one kind - ly tell us. *mp*

33

Nice. *cresc.*  
Who are our res - pec - tive kin? All of us are ve - ry jea - lous Nei - ther of us

Daph. *cresc.*  
Who are our res - pec - tive kin? All of us are ve - ry jea - lous Nei - ther of us

Spar. *cresc.*  
Who are our res - pec - tive kin? All of us are ve - ry jea - lous Nei - ther of them

Thes. *cresc.*  
Who are our res - pec - tive kin? All of them are ve - ry jea - lous Nei - ther of them

38

Nice. *mf* *f*  
will give in. He's my hus - band, I de - clare, I e - spoused him pro - per - lee.

Daph. *mf*  
will give in.

Spar. *mf* *f*  
will give in. That is true, for I was

Thes. *mf*  
will give in.

44

Daph. *f*

He's your bro - ther— I'm his wife. If we go by Lem - pri -

Spar. <sub>8</sub>

there, And I saw her mar - ry me.

50

Nice.

You're my hus - band

Daph. -ère.

Spar. <sub>8</sub>

So she is, up - on my life. Real - ly, that seems ve - ry fair.

57

Nice. *and no o-ther.*

Daph. *I'm his wife, and you're his bro-ther.*

Spar. *That is true e-nough I swear. If we go by*

63

Nice. *mf* *mp*  
It will sure-ly be un-fair, It will sure-ly

Daph. *mf* *mp*  
It will sure-ly be quite fair, It will sure-ly

Spar. *mp*  
Lem - pri - ère. How you set - tle

Thes. *mp*  
How you set - tle

*rall.* *accel.*

70

Nice.  
be un - fair, To de - cide by Lem - pri - ère.

Daph.  
be quite fair, To de - cide by Lem - pri - ère.

Spar.  
I don't care, Leave it all to Lem - pri - ère.

Thes.  
I don't care, Leave it all to Lem - pri - ère.

*Andante* (♩ = 64)

79

Thes.  
(Spoken.) The Verdict. *f*  
As Spar - keion is A - pol - lo, Up in this O - lym - pian

*dim.* *p*

84

Thes.  
clime, Why, Nice - mis, it will fol - low, He's *her* hus - band, for the time. When

(indicating DAPHNE)

89

*(indicating NICEMIS)*

Thes.

Spar-keion turns to mor-tal Joins once more the sons of men. He may take *you* to his

94

Thes.

por-tal He will be *your* hus-band then. That, oh that is my de-ci-sion, 'Cord-ing

*rit.*  
*Allegretto* (♩ = 80)

99

Thes.

to my men-tal vi-sion, Put an end to all col-li-sion, My de-ci-sion, my de-ci-sion, my de-



105

Nice. *mf* That, oh that is his de - ci - sion, 'Cord - ing to his men - tal

Daph. *mf* That, oh that is his de - ci - sion, 'Cord - ing to his men - tal vi - sion,

Spar. *mf* That, oh that is his de - ci - sion, 'Cord - ing to his men - tal vi - sion, Put an

Thes. *mf* - ci - sion. That is my de - ci - sion, 'Cord - ing

*Exeunt THESPIIS, NICEMIS, SPARKEION and DAPHNE,  
SPARKEION with DAPHNE, NICEMIS weeping with THESPIIS.*

110

Nice. *mf* vi - sion, Put an end to all col - li - sion, col - li - sion, His de - ci - sion,

Daph. *mf* Put an end to all col - li - sion, His de - ci - sion, his de - ci - sion.

Spar. *mf* end to all col - li - sion, His de - ci - sion, his de - ci - sion.

Thes. *mf* to my vi - sion, My de - ci - sion.

*Enter JUPITER, APOLLO and MARS from below, at the back of stage. All wear cloaks as disguise and all are masked.*

117

ff *dim.* mf *dim.* mp *cresc.*

121

ff *dim.* mf *dim.*

125

*Three Gods:*  
**ff**

Gods

Oh rage and  
*Allegro moderato*

mp ff p mf f ff fff

130

Gods

fu-ry, Oh shame and sor-row. We'll be re-sum-ing our ranks to -

f ff f

135

Gods

-mor-row. Since from O-lym-pus we have de-part-ed, We've been dis-trac-ted and

*mf*

140

Gods

bro-ken-heart-ed, Oh wick-ed Thes-pis. Oh vil-lain, vil-lain scur-vy. Through

*ff* *mf* *f* *mf*

145

Gods

him, through him O-lym-pus is top-sy tur-vy, top-sy tur-vy. Com-pelled to si-lence to

*p* *cresc.* *f* *mp*

150

Gods

grin and bear it. He's caused our sor-row, and he shall share it.

*f* *ff*

155

Gods

Where is the mon-ster, mon-ster? A-venge, A-venge his blun-ders. He has a-

*mp* *ff* *mf* *ff* *mf*

160

Gods

- wa-kened O-lym-pi-an thun-ders, O-lym-pian

*f* *p cresc.* *mp cresc.*

*And.*

163

Gods

thun-ders.

*f* *ff* *pp cresc.*

168

*f dim.* *p* *fff*

*Enter* MERCURY.

Mars

Oh Mon - ster!

Apollo

Oh Mon - ster! Oh Mon - ster!

Jupiter

Oh Mon - ster! Oh Mon - ster! Oh Mon - ster!

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 for 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, chockful 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 Not he—he disagrees with me about everything.

JUPITER He must have misunderstood me. I told him to consult you whenever he was in a fix.

MERCURY He must have though you said *insult*. Why whenever I opened my mouth he jumps down my throat. It isn't pleasant to have a fellow constantly jumping down your throat—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.

*Enter* THESPIS. *He is much terrified*

Mars *f* Oh Mon - ster!

Apollo *f* Oh Mon-ster! Oh Mon - ster!

Jupiter *f* *mf* *f* Oh Mon-ster! Oh Mon-ster! Oh Mon - ster!

THESPIS *sings in great terror, which he endeavours to conceal.*

JUPITER Well Sir, the year is up to-day.

APOLLO 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—

Mars *f* Be re-spect - ful!

Apollo *f* Be re-spect - ful! Be re-spect - ful!

Jupiter *f* *mf* *f* Be re-spect - ful! Be re-spect - ful! Be re-spect - ful!

THESPIS I don't know what you allude to. With the exception of getting our scenepainter to "run up" this temple, because we found the ruins draughty, we haven't touched a thing.

Mars

Apollo

Jupiter

Oh sto - ry tel-ler!

Oh sto - ry tel-ler! Oh sto - ry tel-ler!

Oh sto - ry tel-ler! Oh sto - ry tel-ler! Oh sto - ry tel-ler!

*Enter* THESPIANS

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. Let the Olympians assemble!

THEPSIS *takes chair.* JUPITER, APOLLO, 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 doesn't seem to me to be a good plan, as work is liable to accumulate; but as I am 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.*) But how shall I account for your presence?

JUPITER Say we are the gentlemen of the press.

THESPIS 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 three of its most distinguished members. They bear marks emblematic of the anonymous character of modern journalism. (*Business of introduction.* THESPIS *very uneasy.*) Now then, if you're all ready we will begin.

MERCURY (*brings tremendous bundle 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.

Mars  
8  
*f*  
It's per-fect-ly ri-di-cu-lous!

Apollo  
8  
*f*  
It's per-fect-ly ri-di-cu-lous!

Jupiter  
*f*  
It's per-fect-ly ri-di-cu-lous!

THESPIS (*calling them*). It shall be arranged. Cymon!

CYMON (*as Time with the usual attributes*). Sir!

THESIS (*introducing him to the 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, (*Rising*). Oh but—  
APOLLO,  
MARS

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 answer?

CYMON Admirably.

THESPIS You hear? He found it answer 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 until November has finished. November can't finish because he's abolished Saturday. There again my experiment sticks.

THESPIS Well, but why wet? Come now, why wet?

CYMON Ah, that is your fault. You turned on the rain six months ago and you forgot to turn it off again.



Mars  
This is mon-strous, mon-strous, mon - strous!

Apollo  
This is mon-strous, mon-strous, mon - strous!

Jupiter  
Oh this is mon-strous, mon-strous, mon - strous!

ALL Order, order.

THESPIS Gentlemen, pray be seated. (*To the others.*) The liberty of the press, one can't help it. (*To the THREE 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, But—  
APOLLO,  
MARS

ALL Order, order.

THESPIS Now then, the next article.

MERCURY Here's a petition from the Peace Society. They complain because 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 is no deception; there are more than usual.  
 MERCURY There are plenty of grapes, only they are full of ginger beer.  
 THREE GODS 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 express 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.

# N° 12. Act Two Finale: "We Can't Stand This"

## Ensemble

Mars

Apollo

Jup.

*f*

We can't stand this,

*f*

We can't stand this,

*f*

We can't stand this,

*Allegro moderato* (♩ = 160)

*ff*

5

Mars

Apollo

Jup.

We can't stand this. It's much too strong. We can't stand this. It

We can't stand this. It's much too strong. We can't stand this. It

We can't stand this. It's much too strong. We can't stand this. It

*dim.*

*mf*

10

Mars  
would be wrong. Ex-treme - ly wrong. If we stood this.

Apollo  
would be wrong. Ex-treme-ly wrong. If we stand this

Jup.  
would be wrong. Ex-treme-ly wrong. If

15

Nice. *mf*  
Great Jove, this

Daph. *mf*  
Great Jove, this


Spar. *mf*  
Great Jove, this


Mars  
We can't stand this.


Apollo  
We can't stand this.


Jup.  
we stand this We can't stand this.

20

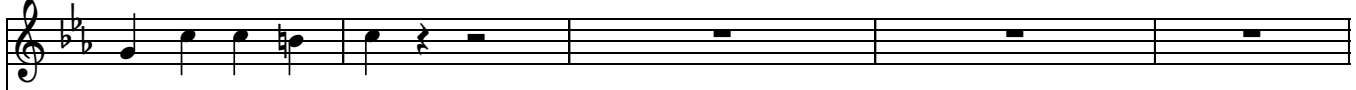
Nice.  in - ter - fer - ence. Is more than we can stand; Of them make a clear - ance, With


Daph.  in - ter - fer - ence. Is more than we can stand; Of them make a clear - ance, With

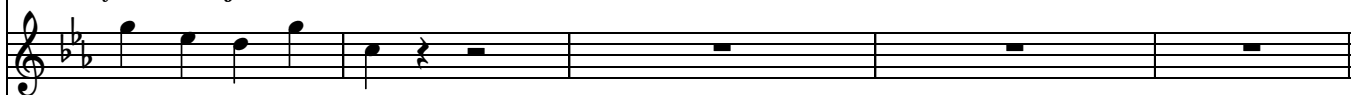
Spar.  in - ter - fer - ence. Is more than we can stand; Of them make a clear - ance, With




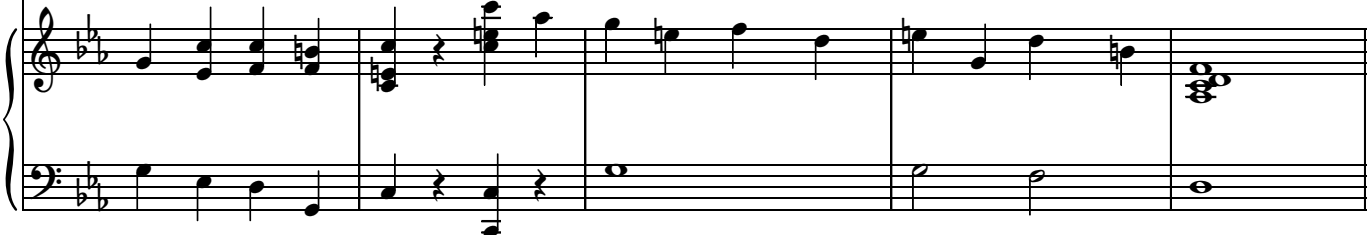
25

Nice.  your ma - jes - tic hand.

Daph.  your ma - jes - tic hand.

Spar.  your ma - jes - tic hand.

Jup.  This cool au - da - ci - ty, it beats us hol - low. I'm *(removing mask)*



30

Mars

I'm Mars.

Apollo

I'm A - pol - lo.

Jup.

Ju - pi - ter.

35

(kneeling with their foreheads on the ground)

Sopr.

*p*

Ju - pi - ter, Mars, and A - pol - lo Have quit - ted the dwel - lings of men; The

Alto

*p*

Ju - pi - ter, Mars, and A - pol - lo Have quit - ted the dwel - lings of men; The

Tenor

*p*

Ju - pi - ter, Mars, and A - pol - lo Have quit - ted the dwel - lings of men; The

Bass

*p*

Ju - pi - ter, Mars, and A - pol - lo Have quit - ted the dwel - lings of men; The

*Andante* (♩ = 120)

*mp*

38

Sopr. o - ther gods quick - ly will fol - low. And what will be - come of us then. Oh

Alto o - ther gods quick - ly will fol - low. And what will be - come of us then. Oh

Tenor <sup>8</sup> o - ther gods quick - ly will fol - low. And what will be - come of us then. Oh

Bass o - ther gods quick - ly will fol - low. And what will be - come of us then. Oh

40

Sopr. par - don us, Jove and A - pol - lo, Par - don us, Ju - pi - ter, Mars: Oh

Alto par - don us, Jove and A - pol - lo, Par - don us, Ju - pi - ter, Mars: Oh

Tenor <sup>8</sup> par - don us, Jove and A - pol - lo, Par - don us, Ju - pi - ter, Mars: Oh

Bass par - don us, Jove and A - pol - lo, Par - don us, Ju - pi - ter, Mars: Oh

42

Sopr. see us in mi-ser-y wal - low. Curs-ing our ter-ri-ble stars. Let us re -

Alto see us in mi-ser-y wal - low. Curs-ing our ter-ri-ble stars. Let us re -

Tenor see us in mi-ser-y wal - low. Curs-ing our ter-ri-ble stars. Let us re -

Bass see us in mi-ser-y wal - low. Curs-ing our ter-ri-ble stars. Let us re -



44 *Enter DIANA* *f*

Diana  
 Let them re-main, they beg, they beg of us

Mars  
 Let them re-main, they beg of us

Apollo  
 Let them re-main, they beg of us

Jup.  
 Let them re-main, they beg of us

Sopr.  
 main, we beg of you plead - ing - ly.

Alto  
 main, we beg of you plead - ing - ly.

Tenor  
 main, we beg of you plead - ing - ly.

Bass  
 main, we beg of you plead - ing - ly.

47

Diana  
plead - ing - ly.

Mars  
plead - ing - ly.

Apollo  
plead - ing - ly.

Jup.  
plead - ing - ly.

Thes.  
Life on O - lym - pus suits us ex-

The score consists of five vocal staves and a piano accompaniment. The vocal parts are for Diana, Mars, Apollo, Jupiter (Jup.), and Thes. The lyrics are 'plead - ing - ly.' for the first four parts and 'Life on O - lym - pus suits us ex-' for Thes. The piano accompaniment features a complex harmonic structure with many accidentals and a rhythmic pattern of eighth and sixteenth notes.

50

Diana *mp*  
Life on O-lym-pus suits them ex-ceed-ing-ly.

Mars *mp*  
Life on O-lym - pus suits them ex-ceed-ing-ly.

Apollo *mp*  
Life on O-lym - pus suits them ex-ceed-ing-ly.

Jup. *mp*  
Life on O-lym - pus suits them ex-ceed-ing-ly.

Thes. *mp*  
-ceed-ing-ly. Let us re-main, we pray in hu-

The piano accompaniment consists of two staves. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady bass line with occasional eighth-note accompaniment.

52

Diana *mp*  
Let 'em re-main, they pray in hu-mi-li-ty.

Mars *mp*  
Let 'em re-main, they pray in hu-mi-li-ty.

Apollo *mp*  
Let 'em re-main, they pray in hu-mi-li-ty.

Jup. *mp*  
Let 'em re-main, they pray in hu-mi-li-ty.

Thes. *mp*  
-mi-li-ty. If we have shown some lit-tle a-

The piano accompaniment continues with the same rhythmic structure as the previous page, featuring eighth-note patterns in both hands.

54

Diana  
If they have shown some lit - tle a - bi - li - ty.

Mars  
If they have shown some lit - tle a - bi - li - ty.

Apollo  
If they have shown some lit - tle a - bi - li - ty.

Jup.  
If they have shown some lit - tle a - bi - li - ty.

Thes.  
- bi - - li - - ty. Let us re - main, we beg of you

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic bass line. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

56

Thes. *f* plead - ing - ly.

Sopr. *f* Let us re-main, we beg of you plead - ing - ly. Life on O - lym - pus suits us ex

Alto *f* Let us re-main, we beg of you plead - ing - ly. Life on O - lym - pus suits us ex

Tenor *f* Let us re-main, we beg of you plead - ing - ly. Life on O - lym - pus suits us ex

Bass *f* Let us re-main, we beg of you plead - ing - ly. Life on O - lym - pus suits us ex

59

Sopr. -ceed - ing - ly. Let us re-main, we pray in hu-mi - li - ty. If we have

Alto -ceed - ing - ly. Let us re-main, we pray in hu-mi - li - ty. If we have

Tenor *f* -ceed - ing - ly. Let us re-main, we pray in hu-mi - li - ty. If we have

Bass -ceed - ing - ly. Let us re-main, we pray in hu-mi - li - ty. If we have

62

Jup. *accel.* *ff*  
E - - nough, your reign is

Sopr.  
shown some lit - tle a - bi - li - ty.

Alto  
shown some lit - tle a - bi - li - ty.

Tenor  
shown some lit - tle a - bi - li - ty.

Bass  
shown some lit - tle a - bi - li - ty.

*Allegro moderato* (♩ = 90)

65

Jup. *rall.*  
end - ed. Up - on this sac - red hill. Let him be ap - pre - hen - ded And learn our aw - ful will. A -

*rall.*

72

Jup. *A tempo* (♩ = 90)  
- way to earth, con - temp - ti - ble co - me - dians, And hear our curse, be - fore we set you free,

79

Jup.

*rall.*

You shall all be e-mi-nent tra-ge-dians, Whom no one e-ver goes to see!

*rall.* *meno mosso* (♩ = 80)

87

Sopr.

*p*

We go to earth, con-temp-ti-ble com-e-dians, We hear his curse, be-fore he sets us

Alto

*p*

We go to earth, con-temp-ti-ble com-e-dians, We hear his curse, be-fore he sets us

Tenor

*p*

We go to earth, con-temp-ti-ble com-e - dians, We hear his curse, be-fore he sets us

Bass

*p*

We go to earth, con-temp-ti-ble com-e - dians, We hear his curse, be-fore he sets us

*p*

94

Sopr. free, We shall all be e-mi-nent tra-ge-dians, Whom no one ev-er, ev-er goes to see. *rall.*

Alto free, We shall all be e-mi-nent tra-ge-dians, Whom no one ev-er, ev-er goes to see. *rall.*

Tenor free, We shall all be e-mi-nent tra-ge-dians, Whom no one ev-er, ev-er goes to see. *rall.*

Bass free, We shall all be e-mi-nent tra-ge-dians, Whom no one ev-er, ev-er goes to see. *rall.*



103

Spar. *mf* *p*  
 Whom no one ev - er, ev - er goes to see.

*Sillimon:*  
*mf* *p*  
 Whom no one ev - er, ev - er goes to see.

Thes. *mp*  
 Whom no one ev - er, ev - er goes to see.

Sopr. *p*  
 Ev - er, ev - er goes to see.

Alto *p*  
 Ev - er, ev - er goes to see.

Tenor *p*  
 Ev - er, ev - er goes to see.

Bass *p*  
 Ev - er, ev - er goes to see.

*mp*

114

*accel.* *pp* *cresc.* *cresc.* *mf*

120

Thes. *f*

Now, here you see the

*Allegro, moderato* (♩ = 192)

*p* *mp* *p*

125

Thes.

ar - rant fol - ly Of do - ing your best to make things jol - ly. I've ruled the world like a

129

Thes.

chap in his sen - ses, Ob - serve the ter - ri - ble con - se - quen - ces. Great

134

Thes.

Ju - pi - ter, whom no - thing plea - ses, Splut - ters and swears, and kicks up bree - zes, And

138

Thes. *s* sends us home in a mood a-ven-gin' In dou-ble quick time, like a rail-road

142

Thes. *s* en-gine. And this he does with-out com-punc-tion, Be-

Sopr. *p* Oo - wooh! Oo - wooh! Oo - wooh!

Alto *p* Oo - wooh! Oo - wooh! Oo - wooh!

Tenor *s* Oo - wooh! Oo - wooh!

Bass *p* Oo - wooh! Oo - wooh!

146

Thes. *8* - cause I have dis - charged with unc - tion A high - ly com - pli - ca - ted func - tion *mp*

Sopr. Com - pli - *mp*

Alto Com - pli - *mp*

Tenor *8* Com - pli - *mp*

Bass Com - pli -

149

Thes. *8* Com - ply - ing with his own in - junc - tion,

Sopr. - ca - ted func - tion Com - ply - ing with his own in - junc - tion,

Alto - ca - ted func - tion Com - ply - ing with his own in - junc - tion,

Tenor *8* - ca - ted func - tion Com - ply - ing with his own in - junc - tion,

Bass - ca - ted func - tion Com - ply - ing with his own in - junc - tion,

*cresc.*

153

Thes. *mf* *dim.* *p*

Fol did - dle, lol did - dle, lol lol lay. Fol did - dle, did - dle, lol lol

157

Thes. *mf* *rall.* // *A tempo* (♩ = 192)

Sopr. *mf* *rall.* // *A tempo*

Alto *mf* *rall.* // *A tempo*

Tenor *mf* *rall.* // *A tempo*

Bass *mf* *rall.* // *A tempo*

Fol did - dle, lol did - dle, lol lol lay. Fol did - dle, did - dle, lol lol

Fol did - dle, lol did - dle, lol lol lay. Fol did - dle, did - dle, lol lol

Fol did - dle, lol did - dle, lol lol lay. Fol did - dle, did - dle, lol lol

Fol did - dle, lol did - dle, lol lol lay. Fol did - dle, did - dle, lol lol

*cresc.* *mp* *rall.* // *A tempo* (♩ = 192)

161

Sopr. lay. And this he does with-out com-punc-tion, Be-cause we have dis-charged with unc-tion

Alto lay. And this he does with-out com-punc-tion, Be-cause we have dis-charged with unc-tion

Tenor lay. And this he does with-out com-punc-tion, Be-cause we have dis-charged with unc-tion

Bass lay. And this he does with-out com-punc-tion, Be-cause we have dis-charged with unc-tion

166

Sopr. *rall.* A high-ly com-pli-ca-ted func-tion Com-ply-ing with his own in-junc-tion, *accel.*

Alto *rall.* A high-ly com-pli-ca-ted func-tion Com-ply-ing with his own in-junc-tion, *accel.*

Tenor *rall.* A high-ly com-pli-ca-ted func-tion Com-ply-ing with his own in-junc-tion, *accel.*

Bass *rall.* A high-ly com-pli-ca-ted func-tion Com-ply-ing with his own in-junc-tion, *accel.*

172

Sopr. Fol did - dle, lol did - dle, lol lol lay. Fol did - dle, did - dle, lol lol lay.

Alto Fol did - dle, lol did - dle, lol lol lay. Fol did - dle, did - dle, lol lol lay.

Tenor Fol did - dle, lol did - dle, lol lol lay. Fol did - dle, did - dle, lol lol lay.

Bass Fol did - dle, lol did - dle, lol lol lay. Fol did - dle, did - dle, lol lol lay.

177

*rall.* *A tempo ma meno e stringendo* (♩ = 160)

Sopr. Fol did - dle, lol did - dle, lol lol lay. Fol did - dle, did - dle, lol lol

*rall.* *A tempo ma meno e stringendo* (♩ = 160)

Alto Fol did - dle, lol did - dle, lol lol lay. Fol did - dle, did - dle, lol lol

*rall.* *A tempo ma meno e stringendo* (♩ = 160)

Tenor Fol did - dle, lol did - dle, lol lol lay. Fol did - dle, did - dle, lol lol

*rall.* *A tempo ma meno e stringendo* (♩ = 160)

Bass Fol did - dle, lol did - dle, lol lol lay. Fol did - dle, did - dle, lol lol

*rall.* *A tempo ma meno e stringendo* (♩ = 160)

181

The musical score consists of five vocal staves and a piano accompaniment. The vocal staves are labeled Soprano, Alto, Tenor, and Bass. Each vocal staff contains a whole note followed by a rest for the remainder of the measure. The piano accompaniment is written in treble and bass clefs. The bass line features a triplet of eighth notes in the first two measures, followed by a triplet of eighth notes in the third and fourth measures, and another triplet in the fifth and sixth measures. The right hand of the piano features chords and melodic fragments. Dynamic markings include *mp* (mezzo-piano), *string.* (string), *cresc.* (crescendo), and *mf* (mezzo-forte). A fermata is placed over a chord in the final measure of the piano part.

*The gods drive the Thespians away. The Thespians prepare to descend the mountain as the curtain falls.*