

The Emperor's New Clothes

1994, rev. 2012



Gary Bachlund

The Emperor's New Clothes

After the tale by Hans Christian Andersen

Words and Music by Gary Bachlund

1994, revised 2012

Cast:

Duchess, soprano / Second Weaver, soprano / Lady Broadbottom, mezzo soprano

Emperor, tenor / First Weaver, tenor

Duke, high baritone / Minister of State, baritone / Privy Councilor, bass

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The Emperor's New Clothes

i. Royal Rondeau and Fugue

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Adagietto

f *trill* *trill*

5 *mf* *f* *trill*

9 *trill* *mf* 3

13 *f* 3 *f* *trill*

17 *trill* *mf*

21 *f* *trill* *mp* *mf*

8vb

25

mp

tr

6

Detailed description: This system contains measures 25 through 28. The upper staff features a complex texture of chords and arpeggios, with a dynamic marking of *mp*. The lower staff has a more rhythmic accompaniment. A trill (*tr*) is indicated in measure 26. A six-measure rest is shown in measure 28.

29

f

tr

8vb

Detailed description: This system contains measures 29 through 33. The upper staff continues with complex chordal textures, marked with a dynamic of *f*. The lower staff features a rhythmic pattern with a trill (*tr*) in measure 30. An *8vb* marking is present in measure 29. The system concludes with a double bar line.

Adagietto

fuga

34

mf

tr

Detailed description: This system contains measures 34 through 36. The upper staff begins with a melodic line marked *mf* and includes a trill (*tr*) in measure 35. The lower staff provides a rhythmic accompaniment.

37

tr

Detailed description: This system contains measures 37 and 38. The upper staff features a melodic line with a trill (*tr*) in measure 37. The lower staff continues with a rhythmic accompaniment.

39

Detailed description: This system contains measures 39 and 40. Both staves show a continuation of the rhythmic accompaniment from the previous system.

41

Detailed description: This system contains measures 41 and 42. The upper staff features a melodic line, and the lower staff continues with a rhythmic accompaniment.

43

Musical score for measures 43-44. The piece is in 7/8 time. Measure 43 features a treble clef with a 7/8 time signature and a bass clef. The treble staff contains a series of eighth-note chords, while the bass staff has a more complex rhythmic pattern with some notes beamed together. Measure 44 continues the treble staff's pattern and adds a melodic line in the bass staff.

45

Musical score for measures 45-46. Measure 45 continues the treble staff's pattern and adds a melodic line in the bass staff. Measure 46 features a treble clef and a bass clef. The treble staff contains a series of eighth-note chords, while the bass staff has a more complex rhythmic pattern with some notes beamed together. A piano (*p*) dynamic marking is present at the start of measure 45.

47

Musical score for measures 47-48. Measure 47 features a treble clef and a bass clef. The treble staff contains a series of eighth-note chords, while the bass staff has a more complex rhythmic pattern with some notes beamed together. Measure 48 continues the treble staff's pattern and adds a melodic line in the bass staff.

49

Musical score for measures 49-50. Measure 49 features a treble clef and a bass clef. The treble staff contains a series of eighth-note chords, while the bass staff has a more complex rhythmic pattern with some notes beamed together. Measure 50 continues the treble staff's pattern and adds a melodic line in the bass staff.

51

Musical score for measures 51-52. Measure 51 features a treble clef and a bass clef. The treble staff contains a series of eighth-note chords, while the bass staff has a more complex rhythmic pattern with some notes beamed together. Measure 52 continues the treble staff's pattern and adds a melodic line in the bass staff.

53

Musical notation for measures 53-54. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). Measure 53 features a complex rhythmic pattern with eighth and sixteenth notes in both hands. Measure 54 continues this pattern with some rests in the bass line.

55

Musical notation for measures 55-56. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 55 shows a steady eighth-note accompaniment in the bass line and a more active treble line. Measure 56 features a melodic phrase in the treble and a sustained bass line.

57

Musical notation for measures 57-58. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 57 has a rhythmic accompaniment in the bass and a melodic line in the treble. Measure 58 features a melodic phrase in the treble and a bass line with some rests.

59

Musical notation for measures 59-60. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 59 has a rhythmic accompaniment in the bass and a melodic line in the treble. Measure 60 features a melodic phrase in the treble and a bass line with some rests.

61

Musical notation for measures 61-62. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 61 has a rhythmic accompaniment in the bass and a melodic line in the treble. Measure 62 features a melodic phrase in the treble and a bass line with some rests.

63

Musical notation for measures 63-64. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 63 has a rhythmic accompaniment in the bass and a melodic line in the treble. Measure 64 features a melodic phrase in the treble and a bass line with some rests. The system concludes with a double bar line.

The Emperor's New Clothes
ii. Conspirators' Duet

[The Minister-of-State and the Privy Councilor meet on a public street.]

Andante assai

Privy Councilor

M'Lord Mi-ni-ster?

7 **Minister-of-State**

M'Lord Coun-ci-lor?

14

Minister-of-State

Privy Councilor **Minister-of-State**

The Em-per-or? May we speak pri-vate-ly? Ex-act-ly. In the ab-

20

Privy Councilor **Minister-of-State**

The Em-per-or? stract we must have a chat. As Head of State he's weak. Ex-act-ly.

The Em-per- or?

Mat-ter of fact we must a - gree to see some ac-tion done. Ex - act - ly.

Yes, what, and when's the day? The Em-per- or?

So what are we to do? There can-not be de-lay. Ex-

Nor

act - ly. He shows no in - ter - est in war, in guns or am - mu - ni - tion.

39

for the hale com - pe - tit - tor's ath - le - tic_ com - pe - ti - tion. He

42

For clothes and for high fa - shion. This na - tion's not his
cares for lit - tle else but clothes. He shows no in - t'rest in the State!

47

pas - sion!_ Sshh!What if some - one's list' - ning?

molto rit. *A tempo*

mp

51

He cares not for our cul- ture, not for thea- ter, op' - ra, art.

As ru-ler, he's an a- ma- teur, for fash- ion has his

56

Yes, what, and when's the day? The heart. So what are we to do? Our na- tion's in de- cay.

mp

61

rall. A tempo

Em-per- or! Ex - act - ly! Ex - act - ly. He's a bur - lesque, a pa- ro- dy, a

mp

66

A farce! An tra-ves-ty. He's a dan - dy, a laugh-ing stock, a tra-ge-dy.

71

arse! He's a He's a hin - drance, a can-ker gnaws with - in the ship of state.

76

rit. A tempo
clothes-horse, a fash-ion-plate who ought to ab - di-cate. Were he to
An e-le-gant so-lu-tion.
mf

go, I would shed not one tear.

Were he to va - nish, I'd not think it queer... for he's neu -

No tsar.

ro - tic, No so-ver-eign. No po-ten-tate. He's a block-head! He acts the fool! He's

...and bi-zarre! Our

fus- sy... He's ca - pri-cious! An ob-sta-cle!

99

Em-per-or un - til he is pro - ven un - fit to rule.

Per - haps he's fit to

104 *recit.*

molto rit. . . . **A tempo**

An as-sa-si-na-tion? How I love po-li-tics! Were he to go, I would shed not one tear.

kill?

8^{vb}

110

I - ma-gine all the fa-tal ha-zards in a ward-robe!_

Were he to va - nish, I'd not think it queer.

117 **molto rit.** **A tempo**

Stran-gled by a fea-ther bo - a...

He could be found... ...near some cy - a - nide sa - chet.

col canto

122

Strung up by a silk-en slip- knot... Dan-gling, sad-ly a - pro-

Life-less in his rich ar - ray...

127

pos a stuffed and tro-phied po-pin - jay.

Wrung up by a fab-ric ga - rotte,

132 **molto rit.** **A tempo**
recit.

Is sui-i-cide in fa-shion? Were he to go, I would
 shroud-ed there to hang and sway.

8vb

137

shed not one tear. Oh, what a
 Were he to va-nish, I'd not think it queer. Oh, what a

144

tas-ty scheme! Oh, what a plan! As he's dressed fit to kill...
 tas-ty scheme! Oh, what a plan! ...as-sa-si-nate the

150

"Va - ya con Di - os!" "Leb' wohl!" "Good - bye and fare - man!" "A - dieu" for a spell. "Ad - di - o, good - bye and fare -

158

well! Good - bye! Fare - well! Des - ti - ny calls! Good - bye! Fare - well! Good - well! Good - bye! Fare - well! Good - bye! Fare - well! Ash - es to ash - es! Good -

163

bye! Good - bye! Good - bye! Fare - well!

bye! Good - bye! Good - bye! Fare - well!

rit. ten.

rit. col canto

iii. Laughing Quintet

[The Duke, Duchess and Lady Broadbottom enter, almost surprising the conspirators.]

recit.
Duke *ten.* **Allegretto**

What ho! M'-Lords! Mi-ni-ster! Coun-ci-lor! Swel-ter-ing day!

Minister of State
 Du-chess!

Privy Councilor
 The Duke!

col canto *mp* *tiltingly*
red. *simile*

5 **Duchess**

Is - n't it hot?

Lady Broadbottom
 Is - n't it hot?

Much as I pre-fer that it were

Is - n't it? Is - n't it? A fluke!

mf *mp*

10

It is-n't! It's not! We're
 It is-n't! It's not! We're
 once a-gain May! We're
 It is-n't! We're
 It is-n't! We're

Detailed description: This block contains the musical score for measures 10 through 14. It features five vocal staves and a piano accompaniment. The key signature is A major (two sharps). The vocal parts are arranged in a choir-like fashion with overlapping lines. The lyrics are: "It is-n't! It's not! We're" (repeated), "once a-gain May! We're", and "It is-n't! We're". The piano accompaniment consists of a rhythmic pattern in the right hand and a more melodic line in the left hand.

15

broil-ing in Au-gust, and on-ly the strong-est are out at mid-day! Why is it? Why's it so hot? The
 broil-ing in Au-gust, and on-ly the strong-est are out at mid-day! Why is it? Why's it so hot? The
 broil-ing in Au-gust, and on-ly the strong-est are out at mid-day! Why is it? Why's it so hot? The
 broil-ing in Au-gust, and on-ly the strong-est are out at mid-day! The
 broil-ing in Au-gust, and on-ly the strong-est are out at mid-day! The

Detailed description: This block contains the musical score for measures 15 through 19. It features five vocal staves and a piano accompaniment. The key signature is A major. The vocal parts continue with the lyrics: "broil-ing in Au-gust, and on-ly the strong-est are out at mid-day! Why is it? Why's it so hot? The". The piano accompaniment features a consistent rhythmic accompaniment in the right hand and a melodic line in the left hand.

20

tem - p'ra-ture's ris- ing! And who is per- spi- ring that fra- grant bou- quet? We're that we

tem - p'ra-ture's ris- ing! And who is per- spi- ring that fra- grant bou- quet? We're that we

tem - p'ra-ture's ris- ing! We're that I...

tem - p'ra-ture's ris- ing!

tem - p'ra-ture's ris- ing!

8va

mp

Detailed description: This block contains the musical score for measures 20 through 23. It features five vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: 'tem - p'ra-ture's ris- ing! And who is per- spi- ring that fra- grant bou- quet? We're that we'. The piano part includes a dynamic marking of *mp* and an *8va* marking for the right hand.

24

out on the yacht! Jo - king, ca- rous- ing and pass - ing our days! Laugh- ing a - loud at the

out on the yacht! Jo - king, ca- rous- ing and pass - ing our days! Laugh- ing a - loud at the

out on the yacht! Jo - king, ca- rous- ing and pass - ing our days! Laugh- ing a - loud at the

Detailed description: This block contains the musical score for measures 24 through 27. It features five vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: 'out on the yacht! Jo - king, ca- rous- ing and pass - ing our days! Laugh- ing a - loud at the'. The piano part continues with a similar rhythmic pattern.

28

Em-per - or's ways! Gos-sip runs wild at his fool-ish dis-plays. Ha - ha! Hee-hee! Ho- ho!

Em-per - or's ways! Gos-sip runs wild at his fool-ish dis-plays. Ha - ha! Hee-hee! Ho- ho!

Em-per - or's ways! Gos-sip runs wild at his fool-ish dis-plays. Ha - ha! Hee-hee! Ho- ho!

Piano accompaniment for measures 28-31, featuring a melody in the right hand and a bass line in the left hand.

32

Scan - dal-ous news at the fool he por-trays! Ah, ha - ha!Hee-hee!Ho- ho! Ah, ha - ha! Heh!

Scan - dal-ous news at the fool he por-trays! Ah, ha - ha!Hee-hee!Ho- ho! Ah, ha - ha! Heh!

Scan - dal-ous news at the fool he por-trays! Ah, ha - ha!Hee-hee!Ho- ho! Ah, ha - ha! Heh!

mf

Piano accompaniment for measures 32-35, starting with a *mf* dynamic marking. The right hand features a more complex melodic line with some chromaticism.

36

With ev'- ry gaffe, we laugh, "Hip-hip- hoo- ray!"

With ev'- ry gaffe, we laugh, "Hip-hip- hoo- ray!"

With ev'- ry gaffe, we laugh, "Hip-hip- hoo- ray!"

Privy Councilor

Re-buke touch-es each of us! Mis chie-vous

mp

41

Minister-of-State

Dear Duke! Du-chess!

jo-kers, be-ware! Don't be found to ex-pound jokes with-out care!

mf *mp*

46

As with us, pre - vi ous jo-kers would dare, and, while en grossed, al-most were caught un - a-ware!

50

Minister-of-State

Musical notation for the Minister-of-State part, measures 50-53. The staff shows a bass clef with a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes.

Jok-ing's not pru-dent when near to the Em - pe-ror!

Privy Councilor

Musical notation for the Privy Councilor part, measures 50-53. The staff shows a bass clef with a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes.

Jok-ing's not pru-dent when near to the Em - pe-ror!

Piano accompaniment for measures 50-53. The right hand features a melodic line with slurs and dynamic markings *mf* and *mp*. The left hand provides a rhythmic accompaniment with eighth notes.

54

Musical notation for the Minister-of-State part, measures 54-57. The staff shows a bass clef with a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes.

Pok-ing some fun's in - sin - cere in the Em - pe-ror's point - of-view. Most pro - blem - a - ti - cal

Musical notation for the Privy Councilor part, measures 54-57. The staff shows a bass clef with a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes.

Pok-ing some fun's in - sin - cere in the Em - pe-ror's sta-tic, fa - na - tic - al point - of-view.

Piano accompaniment for measures 54-57. The right hand features a melodic line with slurs. The left hand provides a rhythmic accompaniment with eighth notes.

58

Musical notation for the Minister-of-State part, measures 58-61. The staff shows a bass clef with a key signature of two sharps (F# and C#). The melody consists of quarter and eighth notes.

point - of-view. True! And yet I have no-ticed it's queer that he...

Musical notation for the Privy Councilor part, measures 58-61. The staff shows a bass clef with a key signature of two sharps (F# and C#). The melody consists of quarter and eighth notes.

An - tic and fran-tic and all too true! Qui - et - ly,

Piano accompaniment for measures 58-61. The right hand features a melodic line with slurs. The left hand provides a rhythmic accompaniment with eighth notes. A dynamic marking *8^{vb}* is present at the bottom left.

62

[The Minister-of-State whispers his gossip to the others, gathered intently.]

please!

mf

8va

67 **Duchess**

Ho - ho! Ha!Ho-ho! Ha! Ho - ho!Ha-ha! Hee! Ho-ho-ho! Ha! Hee! Ho-ho-ho! Ha! Hee!

Lady Broadbottom

Ho - ho! Ha!Ho-ho! Ha! Ho - ho!Ha-ha! Hee! Ho-ho-ho! Ha! Hee! Ho-ho-ho! Ha! Hee!

Duke

Ho - ho! Ha!Ho-ho! Ha! Ho - ho!Ha-ha! Hee! Ho-ho-ho! Ha! Hee! Ho-ho-ho! Ha! Hee!

Minister-of-State

Ho - ho! Ha!Ho-ho! Ha! Ho - ho!Ha-ha! Hee! Ho-ho-ho! Ha! Hee! Ho-ho-ho! Ha! Hee!

Privy Councilor

Ho - ho! Ha!Ho-ho! Ha! Ho - ho!Ha-ha! Hee! Ho-ho-ho! Ha! Hee! Ho-ho-ho! Ha! Hee!

mp

71

Ho - ho! Ha! Ho-ho! Ha! Ho - ho! Hee! Ho-ho-ho! Ha! A - ha! Hee!

Ho - ho! Ha! Ho-ho! Ha! Ho - ho! Hee! Ho-ho-ho! Ha! A - ha! Hee!

Ho - ho! Ha! Ho-ho! Ha! Ho - ho! Hee! Ho-ho-ho! Ha! A - ha! Hee! But,

Ho - ho! Ha! Ho-ho! Ha! Ho - ho! Hee! Ho-ho-ho! Ha! A - ha! Hee!

Ho - ho! Ha! Ho-ho! Ha! Ho - ho! Hee! Ho-ho-ho! Ha! A - ha! Hee!

75

[The Duke whispers his gossip.]

e-ven so, have you heard what he does when o-ver-seas? Well...

mp *mf* *sva*

80

Musical score for measures 80-83. The score is in G major (one sharp) and 2/4 time. It features five vocal staves and a piano accompaniment. The lyrics are: "Ho - ho! Ha!Ho-ho! Ha! Ho - ho! Ha-ha! Hee!". The piano part includes a dynamic marking of *mp* starting at measure 82. A rehearsal mark (8) is placed at the beginning of measure 80.

84

Musical score for measures 84-87. The score is in G major (one sharp) and 2/4 time. It features five vocal staves and a piano accompaniment. The lyrics are: "Ho-ho-ho! Ha! Hee! Ho-ho-ho! Ha! Hee! Ho - ho! Ha!Ho-ho! Ha! Ho - ho! Ha!". The piano part continues with a rhythmic accompaniment.

88

Ho-ho-ho - ho! A - ha! Hee!

Ho-ho-ho - ho! A - ha! Hee!

Ho-ho-ho - ho! A - ha! Hee!

Ho-ho-ho - ho! A - ha! Hee!

Ho-ho-ho - ho! A - ha! Hee! There's scan-dal-ous news of his catch-ing some social dis-

[The Privy Councilor whispers his gossip, as the others quiver with laughter.]

92

ease to whit...

mf

rit

97 [closed mouth]

[aloud] [closed mouth]

Hm - hm- hm!Hm-hm - hm! Hm - hm-hm! Hm! Hm - hm! Hm-hm! Ha! Hm - hm!

Hm - hm- hm!Hm-hm - hm! Hm - hm-hm! Hm! Hm - hm! Hm-hm! Ha! Hm - hm!

Hm - hm- hm!Hm-hm - hm! Hm - hm-hm! Hm! Hm - hm! Hm-hm! Ha! Hm - hm!

Hm - hm- hm!Hm-hm - hm! Hm - hm-hm! Hm! Hm - hm! Hm-hm! Ha! Hm - hm!

Hm - hm- hm!Hm-hm - hm! Hm - hm-hm! Hm! Hm - hm! Hm-hm! Ha! Hm - hm!

101 [aloud]

[closed mouth]

Ha! Ha - ha - ha! Ha! Ha - ha - ha - ha - ha - ha - ha - ha - ha - Ha! Hm - hm - hm!

Ha! Ha - ha - ha! Ha! Ha - ha - ha - ha - ha - ha - ha - ha - ha - Hm!

Ha! Ha - ha - ha! Ha! Ha - ha - ha - ha - ha - ha - ha - ha - ha - Ha! Hm - hm - hm!

Ha! Ha - ha - ha! Ha! Ha - ha - ha - ha - ha - ha - ha - ha - ha - Hm!

Ha! Ha - ha - ha! Ha! Ha - ha - ha - ha - ha - ha - ha - ha - ha -

gva

104

[They look one to the other, trying to keep from laughing.]

Hm-hm- hm! Hm-hm- hm! Hm! _____

Hm-hm- hm! Hm-hm- hm! Hm! _____

Hm-hm- hm! Hm-hm- hm! Hm! _____

Hm-hm- hm! Hm-hm- hm! Hm! _____

Hm!Hm-hm- hm! Hm! _____

mp

109

Ho - ho- ho!Ha-ha - ha!

Ho - ho- ho!Ha-ha - ha!

Ho - ho- ho!Ha-ha - ha!

Ho - ho- ho!Ha-ha - ha!

Ho - ho- ho!Ha-ha - ha!

mf *mp* *mf*

115

Ho-ho-ho - ho! Ha! Ho-ho-ho - ho! Ha! Ho-ho-ho - ho! Ha!

Ho-ho-ho - ho! Ha! Ho-ho-ho - ho! Ha! Ho-ho-ho - ho! Ha!

Ho-ho-ho - ho! Ha! Ho-ho-ho - ho! Ha! Ho-ho-ho - ho! Ha!

Ho-ho-ho - ho! Ha! Ho-ho-ho - ho! Ha! Ho-ho-ho - ho! Ha!

Ho-ho-ho - ho! Ha! Ho-ho-ho - ho! Ha! Ho-ho-ho - ho! Ha!

118

Ho - ho - ho! Ha - ha - ha! Ho - ho - ho - ho! Ha!

Ho - ho - ho! Ha - ha - ha! Ho - ho - ho - ho! Ha!

Ho - ho - ho! Ha - ha - ha! Ho - ho - ho - ho! Ha!

Ho - ho - ho! Ha - ha - ha! Ho - ho - ho - ho! Ha!

Ho - ho - ho! Ha - ha - ha! Ho - ho - ho - ho! Ha!

120

Ha! Ha - ha - ha! Ha! Ha - ha - ha! Ha - ha - ha! Ha - ha - ha - ha!

Ha! Ha - ha - ha! Ha! Ha - ha - ha! Ha - ha - ha! Ha - ha - ha - ha!

Ha! Ha - ha - ha! Ha! Ha - ha - ha! Ha - ha - ha! Ha - ha - ha - ha!

Ha! Ha - ha - ha! Ha! Ha - ha - ha! Ha - ha - ha! Ha - ha - ha - ha!

Ha! Ha - ha - ha! Ha! Ha - ha - ha! Ha - ha - ha! Ha - ha - ha - ha!

122

Ha - ha! Ho - ho! Ha! Ha - ha - ha! Ho - ho! Ha - ha! Ha!_

Ha - ha! Ho - ho! Ha! Ha - ha - ha! Ho - ho! Ha - ha! Ha!_

Ha - ha! Ho - ho! Ha! Ha - ha - ha! Ho - ho! Ha - ha! Ha!_

Ha - ha! Ho - ho! Ha! Ha - ha - ha! Ho - ho! Ha - ha! Ha!_

Ha - ha! Ho - ho! Ha! Ha - ha - ha! Ho - ho! Ha - ha! Ha!_

ff

iv. The Emperor's Fanfare

[A fanfare announces the arrival of the Emperor. The five quickly regain their composure.]

Allegretto

5 **Duchess** *molto ritardando a piacere*
Most gra-cious Em-per - or!___

Lady Broadbottom
Most gra-cious Em-per - or!___

Duke
The Em-per - or!

Minister-of-State
The Em-per - or!

Privy Councilor
The Em-per - or!

col canto

v. The Emperor's Law

[The Emperor, suspicious of all, holds an impromptu court.]

9 **Andante** **Emperor**
As Em - per - or, my tem - per serves to show the way. This re - gal life shall not be rife with

13

ex - po - sé. I'll not a - bide the cri - tic. I deem each pa - ra - si - tic. This

16

Più mosso

is my law you'll hold in awe, and shall o - bey. Ne - ver e - ver cri - ti - cize

19

me! Me! Me! Cri - ti - cize he! Cri - ti - cize she! But, ne - ver e - ver cri - ti - cize

22

me! Me! Me! Cri - ti - cize them! Cri - ti - cize they! Cri - ti - cize in - fi - dels a - ny old day!

25

Cri-ti-cize who? Cri-ti-cize you! Cri-ti-cize some-one else! Mer-ci beau - coup!

27

Don't as-sault my ci - ties!... bu - reau-crat com - mit - tees!...

29

Ne - ver_ fault my tax - es! Heads will_ roll_ by ax - es!...

31 **A tempo**

Cri - ti-cize my po - li-tics? State your_ ³ views and_ run the risks!

33

Meno mosso

Snick - er__ not like ruth - less folk! Ne - ver make a re - gal, most il-

35

molto rit.**Andante**

le - gal,___ truth - less___ joke!_ Your sov' - reign Lord's re-nown de-serves a

38

strict dis - play of ho - nor free from ca - lum - ny and false hear - say. My

41

Largo*a piacere*

car - di - nal rule:___ Ne - ver act the fool. Ne - ver add more fuel_ to ri - di - cule. So

Andante assai

43

ne - ver e - ver cri - ti - cize me! Me! Me!

45

Cri - ti-cize wit! That I per - mit, but ne - ver e - ver cri - ti - cize

rit. A tempo

47

me!_ Me!_ Me!_ Me!_ Me!_ Me!_ Me!_ Me!_ Me! Me! Me! Me! Me!

49

Ne - ver e - ver! Ne - ver e - ver! Ne-ver e-ver cri-ti- cize... me!

The Emperor's New Clothes
vi. Introduction of the Weavers

Andante

Emperor

My lit-tle sub-jects, my lo-yal coun-try-men, my dear-est friends,

mp

4 Più mosso

How do you like the cape? How do you like the vest? The shoes? Are - n't they

7 Adagio

Andante

quasi parlando

fine? Ex - qui - site, ex-cel-lent! Ra-diant and ra-vish-ing! Re-

col canto

9 fined and rare! E - le-gance be-yond com-pare! Are-n't you just ex - cit - ed? Hmm?.. Duke

Oh,

11 **Duchess**

Yes, yes! In-cre-di-ble.____

Lady Broadbottom

In-cre-di-ble.

Emperor

You have - n't got a clue! No! Not one of you!

yes!

molto rit. **A tempo**

14

These are just tat-ters! Shreds and tat-ters! But I have... ...a sur-prise for you,

18

my con-stant, car-ing folk, for I will be... I will be all the rage!

21 *rit.* - - - *ten.* **A tempo** *rit.* - - -

I will take cen-ter stage, a me-ga-star and more ere long!

col canto

25 *mp* *col canto*

In this world and its fa-shion in-dus-try, I am quite sure that we must be-lieve in

28 *mp* *col canto*

haute cou - ture. I have au - di - tioned and, yes, have com-mis - sioned a

30

ward-robe won-drous rare and fine: fresh and bright, be-fit-ting my po - si - tion and, in ad -

33 *rit.* - - - - -

di - tion, ma - gi - cal in its de - sign.

The musical score is written for voice and piano. It consists of five systems of music. Each system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 12/16. The score includes various musical notations such as slurs, triplets, and dynamic markings. The lyrics are written below the vocal line.

vii. The Set-Up

[Two weavers are brought out of the Emperor's entourage. They begin a "sales pitch" as they set up a loom with "invisible" threads.]

Allegretto ma non troppo First Weaver

Your Ma-jes-ty, m' Lords and La - dies, - we have mas-tered the art of

wea - ving the most mag - ni - fi - cent cloth. A fab - ric not on - ly so thrill - ing to the eyes, lu - xu - rious to the

touch, but with the won - der - ful, en - chant - ing — pro - per - ty of be - ing in - vi - si - ble to a - ny - one un -

Più mosso

recit.

fit for his job. In - ef - fi - cient, ob - tuse or dull, un - en - light - ened, slow -

18

wit-ted, or coarse, un-qua-li-fied or vul-gar or gauche, il - li - te-rate, taste-less, ill- bred... Emperor

In

mp

20

First Weaver

In- deed. . . //

o - ther words, if I un - der - stand you cor-rect - ly, "stu - pid?" //

mp

viii. Weaving Magic

[The Emperor and aristocrats pretend to understand, and try to outdo each other, even in assisting in holding the imaginary cloth. The Privy Councilor watches with suspicion.]

24 **Tempo primo**

First Weaver

Some folks weave a tale, while o - thers weave de -

mp *p*

29

signs. We cre - ate the veil where ma - gic in - ter - twines. We're

p

Allegretto

Second Weaver

34

Wea - vers wea-ving ma - gic! Ma - gic! Wea - vers wea-ving
wea - vers wea-ving ma-gic! Ma - gic! Wea - vers wea-ving Wea - ving, con - cei-ving

38

Wea-ving, con - cei-ving nee - dle-point, the coun - ter - point_ to wea - ving, wea-ving
nee - dle-point, the coun - ter - point to wea - ving, wea-ving ma-gic! Ma - gic!

42

rit.

ma - gic! Ma - gic! Wea - vers wea-ving ma - gic!
Wea - vers wea-ving ma - gic!

Tempo primo
Second Weaver

46

Wi-zards weave a spell, and gos-sips weave ca - price. We spin out and

Allegretto

51

sell from Ja - son's gold - en fleece. We're wea - vers wea-ving

55

ma-gic! Ma-gic! Wea - vers wea-ving wea-ving, per - cei-ving stitch - er-ies' own

First Weaver

Wea - vers wea-ving ma - gic! Ma-gic! Wea - vers wea-ving wea-ving, per cei-ving

59

witch - er - y by wea - vers wea-ving ma-gic! Ma- gic! Wea - vers wea-ving
 stitch - er - ies' own witch - er - y by wea - vers wea-ving ma-gic! Ma- gic!

63

rit.

ma - gic! We Wea - vers wea-ving ma - gic! We

Tempo primo

67

spin the gos-sa-mer threads, quite vi - si - ble to you. In - vi - si - ble to
 spin the gos-sa-mer threads, quite vi - si - ble to you. In - vi - si - ble to

The Emperor's New Clothes

Emperor: I see them!

Duke: Me too!

Duchess: And me!

72

dolts and clods, but vi - si - ble to you. We loom the ex - qui - site

77

cloth of rain - bow reds and blues. In - vi - si - ble to mis - cre - ants, these

Emperor: Stunning! Breath-taking!

Duke: Ever so stunning!

Duchess: Ever so breath-taking!

82

vi - brant shi - ning hues!

rit.

gva

Tempo primo

86 **First Weaver**

Wise men sa - vor style, while dul-lards ne - ver do. We de - fine style

91

Second Weaver

Allegretto

We're_ wea - vers wea-ving
all the while em - broi - der - ing for you!

95

ma-gic! Ma-gic! Wea - vers wea-ving wea - ving, be - lie-ving great - ness shows it -
Wea - vers wea-ving ma - gic! Ma - gic! Wea - vers wea-ving wea-ving, be-lie-ving

99

self_ in clothes of wea - vers wea-ving ma-gic! Ma-gic! wea-ving, con-cei - ving
great - ness shows it - self in clothes of wea - vers wea-ving ma - gic!

103

ma-gic! Ma-gic! Wea-vers, con - ceiv - ing ma-gic! Ma - gic!
 Wea - vers wea-ving ma - gic! Ma - gic! Wea-vers con - ciev - ing

106

Wea-vers, con - cei - ving ma-gic! Ma - gic! Ma-gic! Ma - gic!
 ma - gic! Ma - gic! Ma-gic! Ma - gic! Ma-gic! Ma - gic!

rit. ----- A tempo ----- molto rit. -----

109

Ma - gic! In - deed!
 Ma - gic! In-deed!

ix. The Fitting

[The weavers erect frame hung with a coarse cloth, behind which an impromptu fitting takes place.]

Emperor
a piacere

Allegretto

What fine clothes to have! What style, dis - tinc - tion, plus a test to tell the fool from the

mp

3

5

Second Weaver

To the fit - ting!_____

First Weaver

The___ fit - ting!_____

wise!___ To the fit - ting!

8

[The weavers disappear behind the improvised screen, and await the Emperor who invites Lady Broadbottom.]

Emperor [To Lady Broadbottom]

A test! Dear La-dy,___ a mo-ment, if you please?

[The Duke and Duchess bewail that their political position "hangs by a thread," as Lady Broadbottom disappears behind the screen.]

11

Duchess

Presto ma non troppo

To hang by a thread from the fab - ric of life is dai - ly the pe - ril we

To hang by a thread from the fab - ric of life is dai - ly the pe - ril we

18

face. Thus, there-by the dread po - li - tic and the strife af - fect us like rats in a

face. Thus, there-by the dread po - li - tic and the strife af - fect us like rats in a

25

race. God, help us pre - serve our dis - tinc-tion and rank, our sta-tus, our stand-ing, our

race. God, help us pre - serve our dis - tinc-tion and rank, our sta-tus, our stand-ing, our

33

place. Our pri - vi - lege serves well to keen - ly out - flank the cen - sure of fall - ing from grace._____

place. Our pri - vi - lege serves well to keen - ly out - flank the cen - sure of fall - ing from grace._____

41

poco rit.

— What shame and dis - grace to hang by a thread from the fab - ric of life.

Lady Broadbottom

As

— What shame and dis - grace to hang by a thread from the fab - ric of life.

[Lady Broadbottom comes from behind the screen, pretending she has seen the new clothes.]

49 **Andante assai**

if in a dream be - fore my eyes, I saw a vi - sion so sub - - lime! A con-

mp

53

cep - tu - al ve - ri - ty of the most un - com - mon kind! I feel the eu -

56

pho-ria of a re - ve - la - tion!

Second Weaver
Ve - ry nice of you to say.

First Weaver
Ve - ry nice of you to say.

[The Duchess and Duke are "next."]

rit.

60

Presto ma non troppo

Lady Broadbottom

To

Minister of State

To

Emperor [To Duchess and Duke]

What fun! Dear Duch - ess and Duke! Come see what's to see!

rit.

64

Presto ma non troppo

toil in a man-sion of crys-tal-line glass is scru-ti-ny be-yond com-pare. The

toil in a man-sion of crys-tal-line glass is scru-ti-ny be-yond com-pare. The

71

stone-throw-er's plan-show dis-tinc-tion by class-is shat-ter-ing be-yond re-pair!

stone-throw-er's plan-show dis-tinc-tion by class-is shat-ter-ing be-yond re-pair!

78

God help us pre-serve our po-si-tion and rank. Our sta-tus, our stand-ing, our

God help us pre-serve our po-si-tion and rank. Our sta-tus, our stand-ing, our

85

place. Our pri - vi - lege serves well to keen - ly out - flank the cen - sure of fall - ing from

place. Our pri - vi - lege serves well to keen - ly out - flank the cen - sure of fall - ing from

92

grace. What shame and dis - grace to hang by a thread from the fa - bric of

grace. What shame and dis - grace to hang by a thread from the fa - bric of

[The Duchess and Duke retron, feigning great excitement.]

99

accel.

Prestissimo

Duchess

We've seen it! We've seen it! Like no-thing be -

life.

Duke

We've seen it! We've seen it! Like no-thing be - fore! Like

life.

106

fore!_ Like no - thing we've seen! There is no me - ta - phor!_ Sub - stan - tial the

no - thing we've seen! There is no me - ta - phor!_ Sub - stan - tial the sub - tle - ty

112

sub - tle - ty "par ex - cel - lence!" Un - pa - ra - lleled praise the pro - per re -

"par ex - cel - lence!" Un - pa - ra - lleled praise the pro - per re - sponse! There's

118

sponse! There's no - thing quite like it! No, no - thing quite like it! There's

no - thing quite like it! No, no - thing quite like it! There's no - thing quite

123

no-thing quite like it! Oh, no! _____ We've seen it! Be - lieve me, we've seen it for
 like it! Oh, no! _____ We've seen it! Be - lieve me, we've seen it for sure!_ For

130

sure! For sure! For sure! For sure! _____

Second Weaver
 Ve - ry nice of you to say.

First Weaver
 Ve - ry nice of you to say.

sure! For sure! For sure! For sure! _____

138

Meno mosso

Duchess

Lady Broadbottom

Duke

Emperor

quasi una recitativo

Dear Min - i - ster, come! The State — a - waits!

mp

143

Presto ma non troppo

[The Minister of State disappears behind the screen.]

cer-tain our yarn in this ta - pes-try's plan, though cun-ning and ear-nest our schemes. Im -

cer-tain our yarn in this ta - pes-try's plan, though cun-ning and ear-nest our schemes. Im -

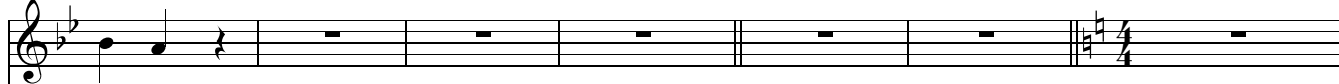
150

per-ma-nent po - li - tics works as it can its Ma-chi - a - vel - li - an themes. God,

per-ma-nent po - li - tics works as it can its Ma-chi - a - vel - li - an themes. God,

[The Minister of State burst out from behind the screen, in great distress.]

158

molto rit. . . . **Andante****Presto ma non troppo**

help us....

help us....

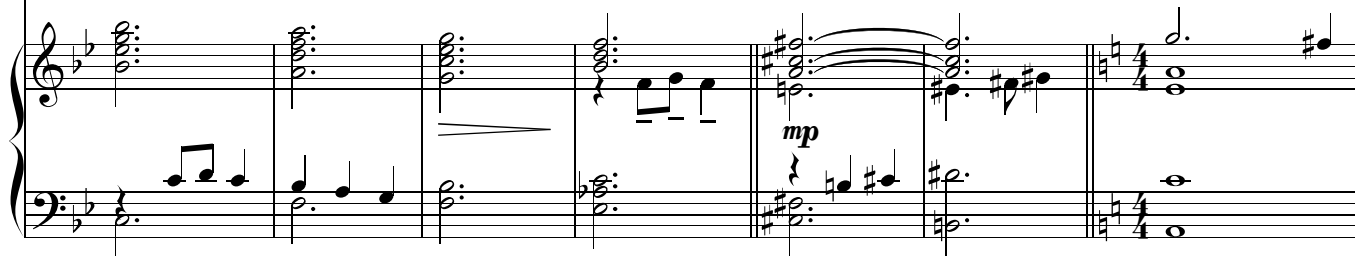
Minister of State**Privy Councilor**

God help me! I've seen

no-thing at all!

No-thing but the

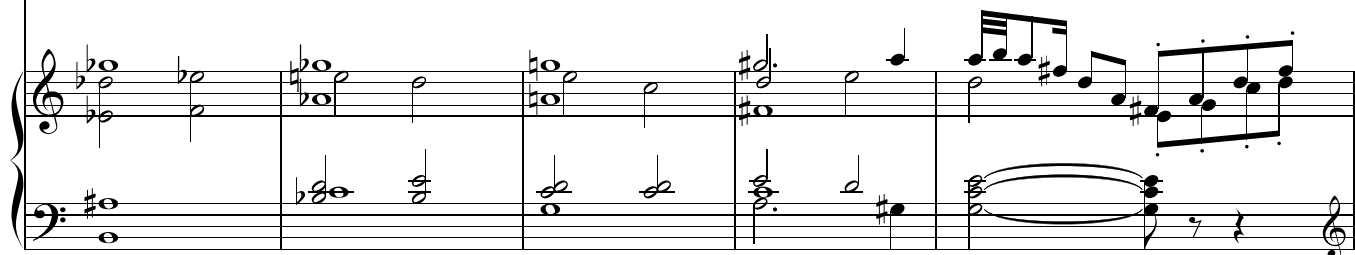
God help us!



165



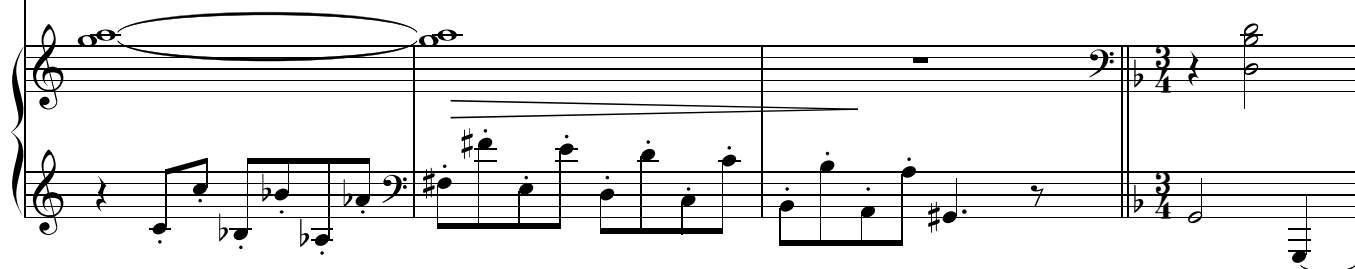
Em-pe-ror him - self! No clothes to hide his re-gal, ro-yal parts!



170

molto rit. . . .**A tempo**

Un - co - vered, un - clad un - der - neath! Oh, am I un-



174

trust-wor-thy? Wo-rthy of naught? Am I un - a - ble to see what I ought?

181

Am I un fit? Un - en - light - ened, or what? Taste-less? Slow - wit - ted? Or

187

mere - ly dis - traught? Ah! Ah!

Allegretto

[The Privy Councilor asserts his wisdom with a sure hand.]

Privy Councilor: Follow my lead! And smile!

193 **Privy Councilor**

Say no-thing with-out know-ing what you are ex-pect-ed to say!

The Emperor's New Clothes
x. The Councilor's Advice

Andante assai

[To the assemblage]

[To the Minister of State]

Take no no- tice... (make no no- tice..) what has here oc- curred.

5

Life is most ab- surd. What can be in-ferred when the mean - ing's blurred? What is in a word?

9 **rit.** **A tempo**

As, for ex- am- ple... Who can han- dle "love?" Who can prove its fact? What we're think- ing of ex -

13

ists in the ab- stract. So, is it real? _____ Con - si- der these ex- am- ples.

17

"Trust" is not a thing fa-shioned out of clay. "Truth," to which we cling, e - va-po-rates a - way.

21

Dis - ar-ray rules the day. What's the ap-peal be-hind an i-deal? Who knows what's real?__

25

rit. *A tempo*

Whose re - al - i - ty hous-es gos - pel truths? When two dis-a-gree, which one's

29

rit.

truth shall lose? And what can "truth" con - ceal?__ And

Allegretto assai

32

should we pose the que-ry? Should we ask why? Phi - lo-so-phi-ers dreamtheo-ry. What pie in the

37

rit. Allegretto assai

sky! There's a bet - ter re - ply... It's po-li-tics that does the work by

41

dir-ty-ing its hands, and po-li-tics will ne-ver shirk. It's built on shift - ing sands.

45

Po-li-tics does as fate de - mands. My

48

po - li - tics sees ma - ny sides. It chan - ges like the wind. Its rhe - to - ric flows with the tides, un -

51

fixed, yet dis - ci - plined. It is not ea - si - ly cha - grined.

55

And what's the harm in make be - lieve? In

58

that which is un - real? De - cep - tive truth can now re - veal that hon - est lies are real! Real - ly tru - ly real!

62

Through po - li - tics, we plain-ly

66

see... not all a - gree. Whose re - a - li - ty is real?

rit.

70

a piacere **Tempo primo**

For the sake of your ca- reers...

mf

72

...take no no - tice! Please!

p

viii. A Royal Approval

[The Emperor shows only his head from behind the changing screen, and announces his opinion of the new clothes.]

Allegretto

Emperor

Won - der - ful! Coun - ci - lor!

4

I'll be rea - dy short-ly For the wea-vers' me - ri - tor-ious art, I grant them both

7

ti - tles in the or - der of... Knights of the Re - gal Robes. Knights of the Re - gal Robes.

10

Second Weaver

Ve - ry good of you to do! How nice to say!_____

First Weaver

Ve - ry good of you to do! How nice to say!_____

[The weavers accept awards and a bag of coins from the Minister of State and quickly exit.]

13

17

22

Emperor

25

Rea- dy or not! Here I come!_____

IX. Fanfare and Rondeau Reprise

[The Emperor parades himself in his royal underwear, at best....]

27

Adagietto

Poco più mosso

f

31

31

34

34

37

37

41

41

44

44

48

48

51

51

xiii. The Unveiling

[Standing proudly in his royal underwear and little else, he seeks reassurance.]

Andante

Emperor

rit.

recit.

Be-fore I ad-dress the na - tion, clad in this lat - est cre - a - tion, let's hear your

mf *col canto* *pp*

A tempo

Adagietto

Lady Broadbottom

Sire... sire... you've un- un-veiled! You've un-veiled a most in - di-

views.

Duchess

Sire, sire, your style_ is re -

vi - dual at - tire.

Emperor

Un - veiled? Un - veiled?

13

veal-ing-ly dis-played.

Emperor

Re - veal-ing-ly dis-played?

Duke

Sire, how well you ex -

17

Emperor *rit.* **A tempo**

How well I ex - pose?

pose your choice in ap - pa-rel!

Minister of State

Sire, you lay bare an

21

Emperor

E - vi - dent? In - ti - mate?

e - vi - dent, in - ti - mate, ob - vi - ous, bold ex - hi - bi - tion of... of...

molto rit.

25

Emperor

No-thing at all? _____

of... of no-thing at all!

f

Detailed description: This block contains the first system of the score. It features a vocal line for the Emperor and a piano accompaniment. The Emperor's line starts with a rest, followed by the lyrics "No-thing at all?". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present in the piano part.

Andante

29

You don't know a - ny-thing! This is some - thing! Real - ly some - thing!

Detailed description: This block contains the second system of the score. The Emperor's vocal line has the lyrics "You don't know a - ny-thing! This is some - thing! Real - ly some - thing!". The piano accompaniment features a more complex rhythmic pattern with chords in the right hand and a steady bass line in the left hand.

molto rit.

A tempo

rit.

32

So there! Coun - ci - lor, you'll see me through. _____

Detailed description: This block contains the third system of the score. The Emperor's vocal line has the lyrics "So there! Coun - ci - lor, you'll see me through.". The piano accompaniment continues with a similar rhythmic pattern, ending with a long, sustained note in the right hand. A dynamic marking of *f* is also present.

35 **A tempo** **molto rit.** **A tempo**

Am I well dressed? Tell me true?_____

Privy Councilor

As po - li - ti - cal coun - sel, I re-

mf *mp*

38 **rit.**

spond: What say you? Tell me, sire, what say you?_____

42 **A tempo**

Emperor

Stand I un-clothed be-fore my re - ti- nue?

Privy Councilor

I'll tell you true! It's quite a view!_____

molto rit.

46

Duchess



Un-clad, un - co- vered, un-clothed, un-dressed. What a jest!

Lady Broadbottom

Un-clad, un - co- vered, un-clothed, un-dressed. What a jest!

Emperor

Un-clad, un - co- vered, un-clothed, un-dressed. I'm dis-tressed.

Duke

Un-clad, un - co- vered, un-clothed, un-dressed at best. _____

Minister-of-State

Un-clad, un - co- vered, un-clothed, un-dressed at best. _____

Privy Councilor

Un-clad, un - co- vered, un-clothed, un-dressed at best. _____

Adagietto

50

56

Duchess

Ho - ho - ho! Ha - ha - ha! Ho-ho-ho - ho! Ha! Ho-ho-ho - ho! Ha!

Lady Broadbottom

Ho - ho - ho! Ha - ha - ha! Ho-ho-ho - ho! Ha! Ho-ho-ho - ho! Ha!

Duke

Ho - ho - ho! Ha - ha - ha! Ho-ho-ho - ho! Ha! Ho-ho-ho - ho! Ha!

Minister of State

Ho - ho - ho! Ha - ha - ha! Ho-ho-ho - ho! Ha! Ho-ho-ho - ho! Ha!

Privy Councilor

Ho - ho - ho! Ha - ha - ha! Ho-ho-ho - ho! Ha! Ho-ho-ho - ho! Ha!

f

59

Ho-ho-ho - ho! Ha! Ho - ho - ho! Ha - ha - ha! Ho-ho-ho - ho! Ha!

Ho-ho-ho - ho! Ha! Ho - ho - ho! Ha - ha - ha! Ho-ho-ho - ho! Ha!

Ho-ho-ho - ho! Ha! Ho - ho - ho! Ha - ha - ha! Ho-ho-ho - ho! Ha!

Ho-ho-ho - ho! Ha! Ho - ho - ho! Ha - ha - ha! Ho-ho-ho - ho! Ha!

Ho-ho-ho - ho! Ha! Ho - ho - ho! Ha - ha - ha! Ho-ho-ho - ho! Ha!

xiv. A Velvet Revolution

Adagio

Emperor

Oh! What have I done? I my-self am un-fit! Hu-mi-li-a-ted, I must ad-mit.

4

Oh! Ab-bre-vi-a-ted, in un-der-wear. My lo-yal cour-tiers have seen me bare!

7 **Poco più mosso**

I've no choice but to step down. I wear the crown, but act the clown!

Privy Councilor [Offering the Emperor a robe.]

11

Allegretto

Sire, might I sug-gest a co-ver-up?

16 **Emperor** *a piacere*

There's no choice! I ab-di-cate my crown!

f col canto *mf*

21 **Privy Councilor** *Andante assai*

Not so fast! There's much to dis-cuss! For one thing, the mat-ter of us!

25 **Duchess**

We must pro-tect our pri-vi-lege be-

What a-bout the a-ris-to-cra-cy?_____

29

for this em-pire falls!_____ **Duke**

We must not tee-ter on the edge, nor

33

Lady Broadbottom

This na-tion has al - ways filled our wants, and

lose our where-with-als._____

37

built our pa - lace walls._____

Minister of State

That must not e - ver pass a - way in

[The Emperor and aristocrats look to the Privy Councilor.]

41

Adagietto

re - vo - lu - tion's squalls._____

♩ = ♩ "double time"

45

48 Privy Councilor

The so - lu - tion is ob-vi-ous! Just you wait and see! Just you wait and

mf

Detailed description: This block contains the musical score for the Privy Councilor. It features a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 6/4. The lyrics are: "The so - lu - tion is ob-vi-ous! Just you wait and see! Just you wait and". The piano part includes a dynamic marking of *mf* and a fermata over the first two notes of the right hand.

Poco più mosso

52 Duchess

What shall we do? What shall we do? What shall we do?

Detailed description: This block shows the musical score for the Duchess. It consists of a single vocal line in treble clef. The key signature has three flats and the time signature is 6/4. The lyrics are: "What shall we do? What shall we do? What shall we do?".

Lady Broadbottom

What shall we do? What shall we do? What shall we do?

Detailed description: This block shows the musical score for Lady Broadbottom. It consists of a single vocal line in treble clef. The key signature has three flats and the time signature is 6/4. The lyrics are: "What shall we do? What shall we do? What shall we do?".

Emperor

What shall we do? What shall we do? What shall we do?

Detailed description: This block shows the musical score for the Emperor. It consists of a single vocal line in treble clef. The key signature has three flats and the time signature is 6/4. The lyrics are: "What shall we do? What shall we do? What shall we do?".

Duke

What shall we do? What shall we do? What shall we do?

Detailed description: This block shows the musical score for the Duke. It consists of a single vocal line in bass clef. The key signature has three flats and the time signature is 6/4. The lyrics are: "What shall we do? What shall we do? What shall we do?".

Minister-of-State

What shall we do? What shall we do? What shall we do?

Detailed description: This block shows the musical score for the Minister-of-State. It consists of a single vocal line in bass clef. The key signature has three flats and the time signature is 6/4. The lyrics are: "What shall we do? What shall we do? What shall we do?".

see! _____ We must form a Par-lia-ment! One

Detailed description: This block shows the musical score for the Emperor's final line. It consists of a single vocal line in bass clef. The key signature has three flats and the time signature is 6/4. The lyrics are: "see! _____ We must form a Par-lia-ment! One". There is a long horizontal line under "see!" indicating a breath mark or a long note.

Detailed description: This block shows the piano accompaniment for the Emperor's final line. It features a grand staff with treble and bass clefs. The key signature has three flats and the time signature is 6/4. The music consists of chords in the right hand and a simple bass line in the left hand.

55

House in which we rule! A - no-ther House for com-mon-ers. Let them take ri -

58

di - cule! Let the press make them the fool! Sire, we need a

62

fi - gure - head. A fi - gure - head of state!

65

Po-wer-less, of course! Some-one sty - lish to o - pen Par - lia-ment. You must

68 **rit.** **A tempo**

not ab - di - cate! De - mo - cra - tic go - vern - ment will serve us as a tool! The

71

con - cept it a mas - ter - stroke! A ju - ris - dic - tion who'll

74 $d = d.$

help us pre - serve our po - si - tion and rank. Our

78 **Duchess [Lady Broadbottom sings with Duchess]**

Duke [Minister of State sings with Duke]

And we pray that God_

And we pray that God_

sta - tus, our stand - ing, our place. God_

82

grant us a na - tion of folk that will blank - ly

grant us a na - tion of folk that will blank - ly

grant us a na - tion of folk that will blank - ly

The musical score for measures 82-85 consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The lyrics are "grant us a na - tion of folk that will blank - ly". The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

86

molto rit.

va - li - date what we em - brace! They'll

va - li - date what we em - brace! They'll

va - li - date what we em - brace!

The musical score for measures 86-89 is marked "molto rit." (molto ritardando). It features three vocal staves and a piano accompaniment. The vocal parts have a long note on "em - brace!" followed by a short note on "They'll". The piano accompaniment includes a series of chords in the right hand and a bass line in the left hand, with some dynamics markings like "v" (forte) and "p" (piano).

A tempo

90

p

help us con - serve our po - si - tion and rank. Our em - mi - nence,

Emperor [Appealing to the Privy Councilor.]***mf***

Might I play the part?_____ Oh,

p

help us con - serve our po - si - tion and rank. Our em - mi - nence,

Privy Councilor***mf***

Yes, M' - Lord. Cos - tumes be -

subito ***p***

95

sta - tus and grace. De - mo - cra - cy's for - tunes will feed us and,

good. I'm so glad! I pos - sess the art!_____ Let us

sta - tus and grace. De - mo - cra - cy's for - tunes will feed us and,

- fit - ting your star - ring role. Wait, M -

100

poco accel. *crescendo*

frank - ly, fa - vor our odds in the race. This

start! Self - con - trol?

frank - ly, fa - vor our odds in the race. This

Lord! Act - ing re - quires self - con - trol! Sire...

105

Poco più mosso

odd hu - man race will help us pre - serve our po - si - tion and

I shall help us pre - serve our po - si - tion and

odd hu - man race will help us pre - serve our po - si - tion and

You shall help us pre - serve our po - si - tion and

rit. **Più mosso**

110 (divisi a piacere)

lof - ty place. Lords and

115

La - dies, shall we vote to sub - si - dize the

118 **Allegretto "jauntily"**

Em - pe - ror's new clothes?

2 June 1994, Los Angeles
rev. 21 January 2012, Berlin

rit. a