

*Contest of the
Nations*

Operetta with Dances

*Libretto by Frederick H. Martens
Music by N. Clifford Page*



*C.C. Birchard & Company
Boston*

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Contest of the Nations

Operetta with Dances
One Act

For Soli and Chorus
Mixed Voices or S. S. A. B.

Libretto by Frederick H. Martens
Music by N. Clifford Page

Time of Performance
One Hour

C. C. Birchard & Company
Boston

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1937
1941

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Requirements for Performance: Purchase of a sufficient number of copies of the piano-vocal score for 18 principal characters. The names of the author and composer must appear on the program and in all publicity matter before and after performance.

Orchestral parts may be rented from the Publishers

Directions for Dances available

The Story

In order to settle a dispute of long standing as to which nation excels in singing, dancing or picturesqueness, a contest has been arranged in which representatives of various nations compete through the medium of their favorite art, for the award of honor.

The contest is presided over by The Spirit of Fair-Play, a woman of gracious mien and impartial judgment, assisted by Lady Utopia, a woman of affairs, acting in the capacity of forewoman of a Jury composed of non-contestants. Heralds with trumpets attend, sounding the call to assemble and the commands of The Spirit of Fair-Play.

As the contest proceeds various misunderstandings, small jealousies and disputes result in amusing situations and dialogue.

Finally Miss Columbia in an elaborate delineation of the progress of her country, in which she is assisted by historical American types, is unanimously awarded the prize on completion of the scenes enacted to introduce the colors of Old Glory: Blue, the symbol of Faith, Red, the symbol of Valor, and White, the symbol of Peace.

CHARACTERS

WOMEN

THE SPIRIT OF FAIR-PLAY	-	-	-	-	-	-	-	-	-	-	Cap and gown, or classic Greek robe, myrtle crowned
LADY UTOPIA	-	-	-	-	-	-	-	-	-	-	Tailor-made street dress, or gown of ultra-modern type
MISS COLUMBIA	-	-	-	-	-	-	-	-	-	-	White, draped robe, gold Liberty cap
MISS SCOTIA	-	-	-	-	-	-	-	-	-	-	Highland costume
VROUWLEIN HOLLAND	-	-	-	-	-	-	-	-	-	-	Peasant costume, wooden shoes
SASHA MOSKOWA	-	-	-	-	-	-	-	-	-	-	Fur trimmed costume and cap, short skirt, high boots
MISS BRITANNIA	-	-	-	-	-	-	-	-	-	-	Sailor suit with cap
SIGNORINA ITALIA	-	-	-	-	-	-	-	-	-	-	Neapolitan costume
O-MÉ-SAN	-	-	-	-	-	-	-	-	-	-	Japanese costume
SEÑORITA ESPAÑA	-	-	-	-	-	-	-	-	-	-	Spanish dancing costume (Hair dressed high, comb and black mantilla or veil)
Mlle. LA FRANCE	-	-	-	-	-	-	-	-	-	-	Court costume, long train, powdered hair, etc.
LA ARGENTINA	-	-	-	-	-	-	-	-	-	-	Spanish type costume (South American style. Black felt hat, shoulder scarf or <i>serape</i>)
DANISH GIRL	-	-	-	-	-	-	-	-	-	-	Peasant costume
SWEDISH GIRL	-	-	-	-	-	-	-	-	-	-	Peasant costume
NORWEGIAN GIRL	-	-	-	-	-	-	-	-	-	-	Peasant costume
QUAKERESS	-	-	-	-	-	-	-	-	-	-	Typical costume of gray, bonnet, white neckerchief
DIXIE GIRL	-	-	-	-	-	-	-	-	-	-	Costume of Ante-Bellum South
FARMER FOLK (3 or 4)	-	-	-	-	-	-	-	-	-	-	Typical country dress

Women and girls of non-contesting nations, as many as desired, for July

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[illegible]

Men and boys of non-contesting nations, as many as desired, for Jury

 V

THE SCENE

An open space bordered by trees. At stage right, well front, a throne, reached by a few steps.

THE ACTION

As the *Heralds* sound and the curtain rises, *The Spirit of Fair-Play* is discovered seated on throne, with sceptre in hand, and scroll on lap.

All the characters march on during the opening chorus, first the men, then the women, and finally the younger boys. After the opening chorus and obeisance to *The Spirit of Fair-Play*, the contestants take position to left of throne, the *Jury* of non-contestants adjoining them and extending to left front of stage; the lines curving up stage sufficiently to leave working space for contestants in front.

While the contestants are to be on stage constantly, each at proper time should be prepared to make formal entrance from back of stage, centre; *Lady Utopia* clearing a space when necessary; otherwise she will be in position in front of *Jury*, not too far back. The contestants, after performing, return to their own group directly or as noted in amplified directions in score.

THE COSTUMES

The *Contestants* are to be dressed in characteristic costumes of the nations they severally represent. A few necessary suggestions are made in the lists of characters.

The *Jurors* to be dressed in costumes of other or non-contesting nationalities, for instance Roumania, Greece, Belgium, Switzerland, Persia and other Oriental countries; selected according to facilities at hand, aiming of course at variety and contrast in color.

THE MUSIC

The music comprises choruses, short solos and dances, many folk-songs and other well-known melodies being introduced. The vocal arrangement is for Soprano, Alto, Tenor (or Alto) and Bass. With the exception of *The Spirit of Fair-Play*, the *Heralds* and *Lady Utopia*, all should sing in the choruses, the contestants of course not singing when engaged in their special dances. As far as possible the Sopranos, Altos, etc., should be grouped separately for best results in part singing.

The *Heralds* should memorize their trumpet notes if possible, but the trumpet parts on small cards (obtainable from the publishers) may be used in performance if necessary. While desirable to have two *Heralds*, one would prove fairly satisfactory.

A violinist plays the part of the *Country Fiddler* in the Finale.

While it is possible to give the operetta with only piano accompaniment, better effects and support will be obtained with orchestra, and the orchestration may be had of publishers.

STAGE PROPERTIES

High-back chair for throne.	A gold sceptre and scroll	-	<i>The Spirit of Fair-Play</i>
Long walking staff	- - - - -	-	<i>Mlle. La France</i>
Tambourine, small stiletto	- - - - -	-	<i>Signorina Italia</i>
Castanets, fan	- - - - -	-	<i>Señorita España</i>
Flint-lock musket, large solid-red bandanna handkerchief	- - - - -	-	<i>Continental Soldier</i>
Sword and trappings	- - - - -	-	<i>Jan Poland</i>
Knout	- - - - -	-	<i>Sasha Moskowa</i>
Gilded trident	- - - - -	-	<i>Miss Britannia</i>
Large potato (preferably an imitation of light weight)	- - - - -	-	<i>Thaddy O'Brien</i>
Packages of tea, ginger, a silk handkerchief, jasmine flower with string attached	- - - - -	-	<i>Wong Cathay</i>
Japanese fan	- - - - -	-	<i>O-mé-san</i>
Bow and quiver of arrows or lance	- - - - -	-	<i>American Indian</i>
Square of blue cloth, white stars, large enough to be seen	- - - - -	-	<i>Puritan</i>
White neckerchief, made to be easily torn in two	- - - - -	-	<i>Quakeress</i>
One or two large Chinese gongs	- - - - -	-	<i>Heralds</i>
Alpine staff	- - - - -	-	<i>Andreas Switzerland</i>
Good sized American flag, to be concealed above stage at back, arranged so that it may be instantly brought into view.			

An electric fan, placed in a position to blow out the flag, would add greatly to the effect.

Other properties may be supplied according to nationalities represented by non-contestants.

SPECIAL NOTE

The time of performance is one hour. Through lack of stage space or for other reasons it may be found necessary to omit some of the characters or musical numbers; this can readily be done by eliminating dialogue bearing directly on characters or numbers to be omitted. The contestant and non-contestant groups should be about equal, the non-contestants predominating. If through any form of limitation the contestant group is larger, a few could take positions with non-contestants to properly balance stage.

CONTEST OF THE NATIONS

Operetta with Dances

Libretto by
FREDERICK H. MARTENS

Opening Chorus

Music by
N. CLIFFORD PAGE

*(When the curtain rises the Spirit of Fair-Play is seated on throne, a Herald at each side)
(Heralds begin sounding before curtain rises)*

No. 1. Allegro moderato (♩ = 116)

(Curtain rises)

HERALDS
1st & 2nd
Trumpets
(or Cornets)

*(The Trumpet notes are given as they sound;
not as written for the instruments)*

PIANO

CHORUS *Contestants and Judges, Tenor & Bass (no Treble voices) begin to march on, maneuvering to reach front of stage in time to sing*

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CHORUS (Tenor & Bass)

To end a quar-rel which be-gan In

Ad. * *Ad.* *

a - ges dim of ear - ly man, With his - to - ry's first dawn, With

his - to - ry's first dawn, As to which na - tion might a - ver Her maids or lads the

best there were, We've gather'd here this morn, We've gather'd here this morn.

Ad. *

HERALDS

Men resume marching, retiring to rear as the girls march on and take the

f

front of stage) GIRLS (Soprano & Alto)

f

And while we all the

f

*Rev. **

right re - serve To think our own the prize deserve, Yet we've a-greed to

pass Up - on the mer - its of a few Who

The girls fall back in oblique line to one side of stage, as younger boys (unchanged voices)

think the prize is just - ly due To their own lad or lass.

take front of stage

YOUNG BOYS

So we have come from ev-'ry land, As judges here to-day we stand, Bass

(Basses sing small notes if necessary) And

(From here on, the singers should be grouped by voices, Soprano, Alto, Tenor, Bass. The younger boys (unchanged voices) taking places according to part they are singing)

Soprano *mf* And with discern-ing eyes To watch and weigh and

Alto I

Tenor *mf* And with discern-ing eyes Watch___ and

Alto II And with discern-ing eyes

with discern-ing eyes

fin- al- ly Se- lect the one of all we see, De- serv-ing of the prize, — De- *cresc.* *f*

Se- lect - ing the one we see, De- serv-ing of the prize, — De- *cresc.* *f*

weigh Se- lect - ing the one we see, De- serv-ing of the prize, — De- *cresc.* *f*

cresc. *f*

serving of the prize. *mf* So

serving of the prize. *mf* So

HERALDS *mf* I^o

II^o

cresc. poco a poco we have come from ev - 'ry land, — As judg - es here to — *f*

cresc. poco a poco we have come from ev - 'ry land, — As judg - es here to — *f*

cresc. poco a poco *f*

day we stand, — As judg - es here we stand.

day we stand, — As judg - es here we stand.

HERALDS *f*

ff *ff*

Soprano & Alto (and younger boys)

We'll be im - par - tial, just and fair, Ex - am - in - ing with
 Tenor
 We'll be im - par - tial, just and fair, Ex - am - in - ing with greatest care That each may have a
 Bass

f ben marcato

greatest care That each may have a chance, And we'd sug -
 chance, That each may have a chance, And we'd sug - gest the

*Ad. **

gest the fair - est test, Con - test - ants show - ing
 fair - est test, Con - test - ants show - ing at their best, Would be a song or

All turning toward throne, in respectful obeisance

at their best, Would be a song or dance.

S. *ff* Gra - cious Spir - it

A.1. *ff* Gra - cious Spir - it

T. *ff* Gra - cious Spir - it

A.2. *ff* Gra - cious Spir - it

ff

to Spirit of Fair-Play, who arises *poco rit.* *ff* *all* *molto rit.*

of Fair - Play, Thy just de - crees we all, we *molto rit.*

of Fair - Play, Thy just de - crees we all, we *molto rit.*

ff *molto rit.*

HERALDS *ff* *all* *molto rit.*

poco rit. *ff* *molto rit.*

bey. *a tempo* *The Spirit of Fair-Play reseats herself and the Contestants take positions apart from Jurors.*

bey. *a tempo*

bey. *a tempo*

bey. *a tempo*

a tempo

ff *ff* *

SPIRIT OF FAIR-PLAY (*addressing Chorus*)

Since time out of mind, as you have just declared, the nations have been unable to agree as to which was superior in the arts of singing and dancing. Wherefore we are assembled to settle this disputed question in amicable contest. Representatives of various nations will appear and endeavor by their skill and grace to capture the preferences of their judges. The prize for superiority will be awarded according to the vote of the majority. And this contest shall reflect honor on the nations engaged, in that kindly rivalry of the arts which makes for beauty and truth. And now I must appoint a head for your jury! (*to Lady Utopia*) Perhaps you, type of the ideal state, not entirely realized even in this twentieth century of ours, will act as forewoman?

LADY UTOPIA

I accept the charge, and will voice the opinions of my fellow-jurors, supplementing them with my own, if necessary!

SPIRIT OF FAIR-PLAY (*to Lady Utopia*)

I must commend your bright idea,

(*Lady Utopia bows appreciatively. Spirit of Fair-Play looks at scroll she holds in her hand. As she does so there is a stir of curiosity on the part of the chorus. All crowd closely about the throne, and endeavor to get a look at the scroll.*)

SPIRIT OF FAIR-PLAY (*to Heralds*)

'Sound, Heralds, sound, and summon here—The first on my list to appear—Miss Scotia!

No 2.

(*The Chorus fall back to their places, clearing stage for Miss Scotia*)

Allegretto

(*Miss Scotia enters*)

Moderato

THE HERALDS

MISS SCOTIA (*Speaking*) coming forward and looking about her rather scornfully)

It's nae the richt enveerenment for a sonsie Hieland strathspey! Wi a' the primsie

(*Should be timed to bring last words of speech with last measure of music.*)

trees and a' the glowrie folk. Nae dout they'll keckle to see me jimp it! Hoot, I dinna care for that!

Highland Fling

(MISS SCOTIA)

9

No 2a
Allegretto (♩ = 138)

Scottish Melody 'Tullochgorum'

It is intended that the dance continue to the end of number. In case more music is needed, the last eight measures before Chorus may be repeated.

CHORUS (A few Soprano II)

'Merry may the keel row'

As I came down the Can-on-gate, the Can-on-gate, the Can-on-gate As

Tenor Wheel! (nasal tone imitating bag-pipes) Wheel!

Alto II

Bass

(Continue in preceding tempo)

TUTTI

Sopr. I. *mf*Alto *O,*

I came down the Can-on-gate I heard a las-sie sing:

Whee!

Whee!

mf mer-ry may the keel row, the keel row, the keel row, *O,*

Whee!

Whee!

mer-ry may the keel row, The ship my love is in.

Whee!

Whee!

f poco a poco accel.

Mer-ry may the keel row, the keel row, the keel— row, O
Whee! Whee!

poco a poco accel.

mer-ry may the keel row, The ship my love is in.
Whee! Whee!

Moderato (♩ = 120)
ff

(Miss Scotia bows to judges and runs off the stage)

LADY UTOPIA (*addressing Chorus*)

No fear that we shall forget an acquaintance of the days of 'Auld Lang Syne', as your friendly coöperation proves; but whether or no your participation be in accord with the rules of the contest is a point which must be referred to our honored Spirit of Fair-Play.

SPIRIT OF FAIR-PLAY (*to Chorus*)

I was indeed surprised to hear your voices, and half inclined to put stop to the seeming interference at once; but the evident good will shown suspended the sharp command I was about to utter, and I remained silent in happy acquiescence.

However, while I see no harm in friendly encouragement if fair and impartial, I must insist that there be no untoward signs of disapproval to distress or harry our contestants. (*glancing at scroll*) I now have the pleasure of announcing Vrouwlein Holland.

HERALDS
Allegretto

Netherlands Melody
(Vrouwlein Holland comes forward)
Moderato con grazia (♩ = 120)

f (Trumpets) *mf*

mp VROUWLEIN HOLLAND

O sad is my fate for Hen-drick, meen bru-der, to dance comes too

p

mf *mf*

late! Oh! shall my long jour-ney be use-less? No sign of a

mf

(looking toward Andreas Switzerland)

part-ner have I. Ah! Swit-zer-land, dance with me,

mf

poco rit.

give me a chance for the prize now to try!—

poco rit.

Allegretto con spirito (Andreas Switzerland steps slightly forward) *f*

mf *mf*

Allegretto moderato (♩ = 104)

Swiss Medody

mf

In the land whence I come, There's no dance I con-fess, That is just like the dance of the

p

plain. Yet I'd like to be o-bli-ging to a maid in dis-tress, So I'll

SPIRIT OF FAIR PLAY
(to *Vrouwlein Holland*)

"Your request presents difficulties!
I will refer it to your judges!"

Tempo di Valse (♩ = 69)

poco rit.

try if the steps you'll ex-plain.

colla voce

(Retard and hold through speech)

And.

Soprano *mf*

Alto I *mf*

Tenor *mf*

Alto II *mf*

Bass *mf*

Oh, Switz-er-land may dance with you, But please to

re - al - ize, That if you're dance - ing with a judge, He

re - al - ize, That if you're dance - ing with a judge, He

can - not vote you the prize! For e - ven judg - es may be

can - not vote you the prize! For e - ven judg - es may be

sway'd, As in the waltz they float, So take the dance with - out the

sway'd, As in the waltz they float, So take the dance with - out the

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

judge, Or the judge with - out his vote. So take the

judge, Or the judge with - out his vote. So take the

judge, Or the judge with - out his vote. So take the

Having decided to accept the conditions, Vrouwlein Holland approaches group of Jurors.

dance with - out the judge, Or the judge with - out his vote.

dance with - out the judge, Or the judge with - out his vote.

dance with - out the judge, Or the judge with - out his vote.

(As Andreas Switzerland advances toward Vrouwlein Holland, she notices his soft shoes, glancing around hurriedly she espies wooden shoes on a Scandinavian man, she confiscates the shoes without ceremony and hands them to Andreas Switzerland, who puts them on and dances clumsily at first.)

Moderato

Musical score for piano, marked Moderato, featuring dynamic markings ff and f.

Dutch Dance

Slow waltz (♩=132)

Netherlands Melody

First system of musical notation. The treble staff contains a melody with eighth and sixteenth notes, accented. The bass staff provides a harmonic accompaniment with chords and single notes. Dynamics include *f* and *poco rit.*

Second system of musical notation. Continuation of the melody and accompaniment from the first system.

Third system of musical notation. The treble staff features a more active melody. Dynamics include *ff*.

Fourth system of musical notation. The treble staff has a melodic line starting with a *p* dynamic. The bass staff has a *marcato* section with a *f* dynamic.

Fifth system of musical notation. Continuation of the piece, ending with a *ff* dynamic in the bass staff.

(Vrouwlein Holland bows to Judges)

Sixth system of musical notation. The piece concludes with a *poco rit.* marking in the bass staff.

Chorus begin sotto voce, couples singing to each other confidentially, tapping of feet and swaying of bodies becoming more pronounced as music increases in volume, until at point indicated 1st Couple begin waltzing, then other couples as noted.

I'm much a - fraid my
(Vrouwelein Holland and Andreas Switzerland attempt to resume their dance, but are forced to stop, annoyed at the change in tempo of the music; they step to one side.) *p*

Tempo di Valse (♩ = 69)

f *ff* *p*

rest - ive feet will car - ry me a - way, And
rest - ive feet will car - ry me a - way, And

cresc. a poco

(Spirit of Fair-Play is surprised and gives signal to Heralds)

2nd Couple Waltz

tho' per - haps, it's not dis - creet Let us trip it while we
tho' per - haps, it's not dis - creet Let us trip it while we

ff *ff*

3rd & 4th (Couple's Waltz) (Spirit of Fair-Play shows irritation and signals Her-
alds again)

may. And tho' per-haps it's not dis-creet, Let us
may. And tho' per-haps it's not dis-creet, Let us

HERALDS

poco rit. *Animato*
trip it while we may!
poco rit. trip it while we may!
poco rit.

Animato
poco rit. *ff* *ff*

Andreas Switzerland escorts Vr. Holland to the group of contestants, bows and returns to his own place among Chorus of Jurors, who express approval in pantomime. Vrouwelein Holland is immediately approached by Wong Cathay, who smiling blandly, tries to cultivate her acquaintance. She repulses him and he turns to Sasha Moskowa and Miss Britannia with like result. He finally begins to draw various packets from pockets in his blouse, and arouses interest at once. This action takes place during the following, (the Spirit of Fair-Play beginning to speak as Vr. Holland reaches group of contestants.)

SPRIT OF FAIR-PLAY (*to Lady Utopia*)

Before we proceed further, I would confer with Lady Utopia as to the grouping of the entries to follow, in order that proper contrasts be maintained between the participants.

LADY UTOPIA (*to Spirit of Fair-Play, advancing*)

At your service! Your suggestion is timely and I will gladly lend what assistance I may.

(*Spirit of Fair-Play and Lady Utopia appear to be in serious consultation and oblivious of all else. Wong Cathay has gradually drawn Vrouwlein Holland, Sasha Moskowa, and Miss Britannia, forward. The other contestants and chorus watch them intently*)

WONG CATHAY (*to Sasha Moskowa, presenting handkerchief*)

You likee plitty hlankerchief?

SASHA MOSKOWA (*taking handkerchief gingerly*)

Ah! yes it is pretty! (*aside*) He's quite a pleasant creature after all.

WONG CATHAY (*to Miss Britannia, presenting package of tea*)

Calavan tea, takee him flom me?

MISS BRITANNIA (*taking package*)

Thanks! (*aside*) My word, he's a funny little beggar, but he seems to have his good points.

WONG CATHAY (*to Vrouwlein Holland, presenting package*)

Him candy, China candy, muchee sweet.

VROUWLEIN HOLLAND (*taking package*)

You are one goot boy, though you are so strange.

(*Spirit of Fair-Play looks up from scroll, Lady Utopia bows and retires to her place with Chorus of Jurors*)

SPIRIT OF FAIR-PLAY

Upon my list next seems to be

Our lithe, dark friend, Miss Italy!



(*Signorina Italia comes forward*)

SIGNORINA ITALIA

"I can dance alone! (*to the Chorus*) Sing me a tarantella and I will show you a dance that is a dance! (*Executing preliminary steps, taking up the Tarantella where indicated.*)

Tarantella

No 4.

Vivace (♩. = 152)

* Tambourine

SIGNORINA ITALIA

* Tambourine to be played in orchestra, or by one of Heralds.
C.C.B. 178

(Hand claps by chorus on 5 chords)

(Tarantella begins)

ff *ff* *f*

*Re. ** *Re. ** *Re. **

CHORUS

f *f* *f*

Nev-er dance less tame Set the blood a - flame!

Nev-er dance less tame Set the blood a - flame!

f *sf*

*Re. **

f *f* *f*

'Tis the leap - ing

'Tis the leap - ing

f *sf*

*Re. ** *Re. ** *Re. ** *Re. **

fire Of the soul's de - sire! Ah! See her whirl-ing, turn-ing, twirl-ing,
 fire Of the soul's de - sire! Ah! See her whirl-ing, turn-ing, twirl-ing,

Swift and light! Grace - ful glow - ing glanc-es throw - ing, Smiles be -
 Swift and light! Grace - ful glow - ing glanc-es throw - ing, Smiles be -

stow - ing, Left and right! Ah! See her whirl - ing, turn - ing, twirl - ing,
 stow - ing, Left and right! Ah! See her whirl - ing, turn - ing, twirl - ing,

Swift and light! Grace-ful, glow-ing glanc-es throw-ing Smiles be-

Swift and light! Grace-ful, glow-ing glanc-es throw-ing Smiles be-

Re. *

stow-ing, Left and right! Ah! —

stow-ing, Left and right! Ah! —

Re. * Re. * Re. *

f Nev-er dance less tame, Set the blood a -

f Nev-er dance less tame, Set the blood a -

Re. *

flame!

flame! Ah

Ah!

'Tis the leap - ing fire Of the heart's de -

'Tis the leap - ing fire Of the heart's de -

Ah!

Ah!

a poco meno (♩. = 144)

sire! Joy-ous-ly sway - ing, Ne'er de - lay - ing, Rhythmic her step, a swift de -

sire! Ah!

Ah!

a poco meno (♩. = 144)

light! Ah! Ah! What grace di - vine. Tam-bour-ines Ah! What grace di - vine. Ah!

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into four systems. The first system contains the vocal melody with the lyrics "swing - ing, ting - ling, ring - ing, Ech - o the meas - ure's pulse a - right, Ah!". The second system continues the vocal melody with the lyrics "Ah!". The third system shows the piano accompaniment, consisting of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The fourth system continues the piano accompaniment. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, notes, rests, and dynamic markings like *f* (forte).

[illegible]

dance, Rud-dy her cheek and bright her glance; Brighter her glance, Wild-er her
 dance, Rud-dy her cheek and bright her glance; Brighter her glance, Wild-er her

dance. Trip-po-le, trap-po-le, trip-po-le - o! trap-po-le -
 dance. Trip-po-le, trap-po-le, trip-po-le - o! trap-po-le -

(Signorina Italia bows)

(As Signorina Italia finishes her dance, a potato rolls out at her feet from the direction of the group of competitors. Signorina Italia wild with rage, draws a small stiletto and looks daggers. The chorus crowds forward, alive with curiosity.)

SPIRIT OF FAIR-PLAY (*angrily*)

What was that? Either I know at once, or I suspend the contest!

(A group of zealous lady contestants push forward Thaddy O'Brien, a good-natured lad, who seems much abashed)

SPIRIT OF FAIR-PLAY

Were you guilty of this contemptible outrage, sirrah?

THADDY O'BRIEN (*with sweet sincerity*)

Shure, yer honor, and the lovely lady (*with bow to Italia*), its misunderstood me entirely she has. I did not intend it as you think. It was such a wonder av a dance an' I thought it so fine I had to do something to express me feelings. Not a rose did I have to cast at the swate creature's feet, not even a sprig of me own dear shamrock. (*proudly*) But this (*pointing to potato*) I had! It was the only thing I had about me that was akin to green leaves and flowers, so in me enthusiasm...

SPIRIT OF FAIR-PLAY (*graciously*)

While it is a far cry from the potato to the rose, we must regard the spirit and not the substance of your enthusiastic tribute! Your explanation is acceptable to me. If Signorina Italia will also accept it, we will proceed.

SIGNORINA ITALIA

Some great man has said: "An Irish explanation is the sincerest form of flattery." I forgive you. (*She extends her hand which Thaddy kisses with much devotion, escorting her to place.*) At this point a quarrel breaks out between Miss Britannia and Sasha Moskova as to which is next on the list. The former shakes a small gilded trident at the latter, who brandishes a tiny knout she carries.

SPIRIT OF FAIR-PLAY (*to Heralds*)

Sound, Heralds, sound!

HERALDS 

SPIRIT OF FAIR-PLAY (*continuing as the blare of trumpets recalls the disputants to themselves.*)

Why with unseemly rioting disgrace

This dignified occasion, time and place?

MISS BRITANNIA (*indignantly*)

She says that she should come before me, because I'm not as fleet as she. Why I'm all fleet!

SASHA MOSKOWA (*sullenly*)

She cannot dance the Hopak!

MISS BRITANNIA

I can dance the Sailor's Hornpipe, and that's the equal of any Hopak!

SPIRIT OF FAIR-PLAY (*solemnly*)

Dispute no longer, bandy words, nor pout,

Else from this contest I must bar you out.

When comes the time, together you may try

Each in your chosen dance, to charm the judges' eye.

And now the programme's course no more delay.

Let little O-me-san her art display!

(O-me-san toddles forward, bows Japanese fashion and recites:)

My name is O-me-san

And I come from far Japan,

To sing, not dance:

In Nipponese I'll croon

For you a little tune

You'll like perchance!

No 5.

Hime Matsu

Japanese Koto Melody

Moderato ($\text{♩} = 80$)

p (crisp touch like picking strings)

The first system of the musical score for 'Hime Matsu'. It consists of a piano accompaniment in 2/4 time, marked Moderato with a tempo of 80 beats per minute. The piano part features a melody in the right hand and a supporting bass line in the left hand. The melody is characterized by a 'crisp touch like picking strings'.

O-ME-SAN (Phonetic pronunciation in italics)

Hi - me ma - tsu ko ma - tsu, Hi - me ma - tsu ko ma - tsu,
(Hee - may mah - tsoo ko - mah - tsoo, Hee - may mah - tsoo ko - mah - tsoo,

The second system of the musical score. It includes a vocal line with the lyrics 'Hi - me ma - tsu ko ma - tsu, Hi - me ma - tsu ko ma - tsu, (Hee - may mah - tsoo ko - mah - tsoo, Hee - may mah - tsoo ko - mah - tsoo,'. The piano accompaniment continues with a similar melodic pattern.

Mi - do - ri no i - ro ma - se ha - ru go to ni:
Mee - do - ree no ee - ro mah - say hah - roo go to nee)

The third system of the musical score. It includes a vocal line with the lyrics 'Mi - do - ri no i - ro ma - se ha - ru go to ni: Mee - do - ree no ee - ro mah - say hah - roo go to nee)'. The piano accompaniment continues with a similar melodic pattern.

O-Me-San toddles a few steps, posturing, coquetting with fun etc.

a tempo
p

The fourth system of the musical score. It includes a piano accompaniment in 2/4 time, marked *a tempo* and *p*. The melody is characterized by a 'crisp touch like picking strings'.

*Bow to Spirit of Fair-Play**Bow to Chorus*

mf *poco rit.*

The fifth system of the musical score. It includes a piano accompaniment in 2/4 time, marked *mf* and *poco rit.*. The melody is characterized by a 'crisp touch like picking strings'.

a tempo

Wa - ka ta - ke o - da - ke, Wa - ka ta - ke o - da - ke,
Wah-kah tah-kay o - dah-kay, Wah-kah tah-kay o - dah-kay,

a tempo

*Reo. **

Mi - sa o - na ta - wa me so u - ki fu - shi - ni, u - ki fu - shi -
Mee-sah o - nah tah-wah may so oo-kee foo-shee nee, oo-kee foo-shee

(O-me-san kneels, prostrating herself before Spirit of Fair-Play, then arises quickly and toddles to her place among contestants.)

ni.
nee.

mf *p* *pp*

LADY UTOPIA.

This gentle maid has charmed us all, We'd like to hear her song again

SPIRIT OF FAIR-PLAY.

Our time is short, and others call; So let us hear from sunny Spain!

Sound, heralds sound!

HERALDS

Allegretto

LADY UTOPIA.

España shall to us reveal, The dance of Aragon and Old Castile!

Jota

No 6

SEÑORITA ESPAÑA

Allegro con spirito (♩ = 63) Señorita España runs forward, bowing right and left

* Castanets

* The castanets may be played in orchestra or by a Herald.

(Whirling around)

(Swaying gracefully)

[illegible]

First system of musical notation. Treble and bass staves. Treble staff has a melody with eighth notes and slurs. Bass staff has a bass line with chords and slurs. Dynamics: *f*. Tempo markings: *And.* and **.*

Second system of musical notation. Treble and bass staves. Treble staff has a melody with eighth notes and slurs. Bass staff has a bass line with chords and slurs. Dynamics: *ff*, *dim.*. Tempo markings: *And.* and **.*

Third system of musical notation. Treble and bass staves. Treble staff has a melody with eighth notes and slurs. Bass staff has a bass line with chords and slurs. Dynamics: *f*. Tempo markings: *And.* and *And. etc.*

Fourth system of musical notation. Treble and bass staves. Treble staff has a melody with eighth notes and slurs. Bass staff has a bass line with chords and slurs. Dynamics: *And.* and *And. etc.*

The dance becomes less animated, more graceful
Lento amovole (♩ = 126)

Fifth system of musical notation. Treble and bass staves. Treble staff has a melody with eighth notes and slurs. Bass staff has a bass line with chords and slurs. Dynamics: *dim.*, *mf*, *dim.*. Tempo markings: *subito* (♩ = 126), *And.* and **.*

CHORUS

and expressive
p Grace-ful sway-ing _____ Hearts be - wray-ing, _____ *cresc.* Ten-der,
p Ah! _____ Ah! _____ *cresc.*
p Grace - ful sway - ing, _____ *cresc.*
p *cresc.*
f O'er us play-ing, _____ Tho' nev-er
 smil-ing glance ev - er stray-ing, _____ *p* O'er us play-ing, Tho' nev - er
f Ah! _____ Ah! _____ *p* Glances - stray - ing. -
f *p* Hearts be - wray - ing, Her glance ev - er

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stay-ing, *cresc.* *mf* *p*

stay-ing, — Our fond hearts are be-tray-ing. — Graceful

Nev-er stay-ing, Fond hearts be-tray-ing. —

stray-ing, Our fond hearts be-tray-ing. —

1.

2. (The dance becomes languorous in character)

mf *p*

tray-ing. — Glanc-ing, — Danc-ing, —

mf *p*

tray-ing. — Glanc-ing, — Danc-ing, —

mf *p*

tray-ing. — Glanc-ing, — Danc-ing, —

2.

mf *p*

Red. *

The onlookers become more and more fascinated under the subtle spell, their voices

mf Us while - ing With smil - ing, Each

mf Us while - ing With smil - ing, Each

Rev. dying away as they become completely entranced

p dim. sense she is be - guil - ing!

p dim. sense she is be - guil - ing!

pp *Señorita*

pp *Señorita*

poco

España approaches the Heralds, smiling coquettishly as she tantalizes them with her gradually retarded steps. She takes a final pose, then defiantly stamps her foot, startling all.

Señorita España steps, etc; as below.

g poco rit. *pp* *ffz* *Animato* *Señorita España bows and exits.*

*Rev. * Rev. * Rev. * Rev. * Rev. **

SPIRIT OF FAIR-PLAY (*Reading from scroll*)

Scandinavia? I thought this was a contest of individual nations? (*Three couples, one each from Norway, Denmark, and Sweden appear*). Scandinavia! Why here are six of them! (*addressing new-comers*) Please explain why there are so many of you?

LADY UTOPIA (*stepping forward*)

Yes, this has more the appearance of an attempt to overawe the jury by force of numbers than a national representation!

CHORUS

That's so!

SCANDINAVIA (*a spokesman*)

No! No! it is not thus we come! We are three nations, distinct, independent; but our common ties of blood and origin unite to make us one in spirit. And in the dances of the rugged North, we plead our cause, as Scandinavia.

Chorus and Scandinavian Dances

No 7

Norwegian Melody (Grieg)

Allegro (♩ = 126)

Allegro (♩ = 126)

f

rit.

SCANDINAVIA (*Six voices unison*) *Re.* * *Re.* *

Allegretto (♩ = 92)

Danish Folk-Melody

mf

Though six in one we seem to be, We real-ly are no more than three; The

Re. *Re.* *Re.* *Re.* *Re.* *Re.* *Re.* *

rit.

three to one once more re - duce And Scan-di - nav - ia pro - duce.

Re. * *Re.* *Re.* *Re.* *Re.* *Re.* *Re.*

(The Scandinavian Group take a few hopping steps (4 measures) but stop as Spirit of Fair-Play signals them to desist.)

Vigorosamente (♩ = 144)

Swedish Folk-Melody

f

Red. * Red. * Red. * Red. *

SPRIT OF FAIR-PLAY It does not seem quite right, somehow but (to Chorus) if

pp (continued softly as Spirit of Fair-Play speaks)

Red. * Red. * Red. * Red. *

the rest do not object because of your numbers, or number, you may proceed. if speech is not finished. (Pause here only)

poco rit.

Red. * Red. * Red. *

CHORUS (Unis) (Singing as if consulting among themselves)

Animato (♩ = 132)

f *mf*

Red. * Red. * Red. *

The cen-ti-pede has man-y feet And still a u-nit is com-plete; If

Red. * Red. * Red. * Red. * Red. * Red. *

Norseman, Dane and Swede a-gree, Their dance should be worth while to see. In

Un-ion's strength as we've heard tell, They real-ly ought to dance quite well.

And. *And.* *

(to Scandinavia)
f *Slower* (♩ = 116) *poco rit. e cresc.*
 On Scan-di-na-via, Dis-play your might-y

f *poco rit. e cresc.*

ff *Animato* (♩ = 132)
 feats to-day!

ff *And.* *

HERALDS *Lento* (♩ = 104)
ff *dim. e poco rit.*

And. *

Moderato *mf* *poco rit.*

And. *

The Scandinavian group combine in each of the following dances. The interludes provide brief resting periods

No 8a

Klapp-Dans

(Swedish)

Allegretto moderato

INTERLUDE
Moderato graziamante ($\text{♩} = 132$)

No 8b

Spring Dans

(Norwegian)

Moderato

INTERLUDE
Animato (♩ = 120)

No 80
Allegretto scherzando

Ace of Diamonds
(Danish)

f

Red. Red. Red. * Red. Red. * Red. Red.

ff

Red. Red. * Red. * Red. Red. Red. *

Red. * Red. * Red. Red. Red. * Red. *

CHORUS
Vigorosamente

(The Scandinavians stop dancing, surprised and pleased at outburst of Chorus)

f

Bra - vo! O Scan-di - na - via!

ff

Red. Red. * Red. * Red. * Red. *

poco rit.

May— your trin - i - ty In — hap - py un - ion

poco rit.

na - tions three, May your trin - i - ty In — hap - py un - ion

poco rit.

poco rit.

molto rit. Moderato (The Scandinavians run back to group of contestants)

Last for a-ge yet to come!

Last for a-ge yet to come!

molto rit.

HERALDS Moderato

ff Moderato

molto rit. *ff* *ffz*

(The Scandinavians are hardly back in place before Mlle. La France glides gracefully forward without being announced. The Heralds lower their trumpets in surprise and look inquiringly at Spirit of Fair-Play. The Chorus have begun to murmur and gesticulate. The Spirit of Fair-Play, however, sees that Mlle. La France is entirely unconscious of having committed any breach of etiquette, so holds up her hand to still the murmuring, and announces.)

SPIRIT OF FAIR-PLAY (smiling graciously)

Mlle. La France, if I mistake not!

MLLE. LA FRANCE (suddenly embarrassed)

Ah! but j'oublie (hesitating for English words) I have forget, I would dance the menuet de la cour, but no partner have I, eet iz terrible!

The men in chorus all show keen interest, evidently ready to come forward.

LADY UTOPIA (*to Mlle. La France, stepping in front of men*)

This appeal, which so stirs the gentlemen of the jury looks suspiciously like an attempt to influence them in your favor. Pray, remember that whosoever dances with you forfeits his vote!

MLLE. LA FRANCE (*to Lady Utopia*)

Je comprends! Pardon if I have offend, but to me ees ze loss. *Ce monsieur* may his vote lose, Ah, *Oui, mais* in ze dance eet may be zat he forget and in my thanks he find ze *consolation!*

SPIRIT OF FAIR-PLAY (*To Lady Utopia*)

An ingenius thought, ingenuously expressed, yet not illogical.

LADY UTOPIA (*to Spirit of Fair-Play*)

I did but desire that the rules governing the contest be not overlooked. I crave your indulgence for my hasty speech, (*to Mlle La France, bowing*) and yours—Mademoiselle! (*Mlle. La France bows in return*)

SPIRIT OF FAIR-PLAY (*to Lady Utopia*)

There is no harm done (*then to Mlle. La France*) Pray proceed, and make your choice.

The Minuet, that stately dance

No 9

MLLE. LA FRANCE

Andante (♩ = 72)

MLLE LA FRANCE *plaintively (but not dragging)* (♩ = 84)

*pochettino rit.**(The gentlemen all advance toward her)*

vance, what - ev - er - shall I - do? - Of

colla voce

a tempo

all you gal - lant gen - tle - men A sin - gle one - to -

a tempo

*Re. * Re.*

cresc.

choose - Will make me feel, what - e'er my choice, - That

cresc. mf

*poco ritard.**a tempo**(poco animato)**resolutely < f*

there is - much I - lose! - How - ev - er, since 'tis choose I

dim. colla voce

cresc. mf

a tempo (poco animato)

*Re. **

*with dignity (addressing Jan Poland, who advances)**expressively*

must, Sir Pol- and, pray ad - vance! You are a friend of

(The other gentlemen fall back in evident disappointment)

poco rit. years gone by, And then, you know the dance. *a tempo* *p* *a tempo* *molto rit.* *pp*

Minuet

(Menuet de la Cour)

No 10

MLLE LA FRANCE and JAN POLAND

"Don Giovanni"

Wolfgang Amadeus Mozart

Tempo di Minuetto

p *pp* *Ced.* * *Ced.* * *Ced.* *

CHORUS

State - ly, grace - ful, *pp* *pp* *pp* *p* *Ced.* * *Ced.* * *Ced.* *

as — they go, See them sweep - ing Their curt - sies

as they go, See them sweep - ing Their curt - sies

Rec. * *Rec.* *Rec.* *

low! — All the court - ly ways Of by - gone days Their steps re -

low! — All the court - ly ways Of by - gone days Their steps re -

p *p* *p*

* *Rec.* *Rec.* *

call, While on they fare So de - bon - air, As in some roy - al hall!

call, While on they fare So de - bon - air, As in some roy - al hall!

Rec. *Rec.* * *Rec.* * *Rec.*

mf

Pow-der and patches, jew-els bright, Swords gleaming in the can-dle-light,

mf

Pow-der and patches, jew-els bright, Swords gleaming in the can-dle-light,

mf

Swords gleam in can-dle-light,

mf

Rit. * Rit. * Rit. * (The dancers salute the judges and retire.
The Heralds quickly take up Gongs, which they strike three times.)

f

Joy-ous, with no shad-ow of regret, They dance the min-u-et! rit.

f

With no shad-ow of regret, They dance the min-u-et! rit.

f

Rit. * Rit. * Rit. * Rit. *

No 11.

Chinese Song

WONG CATHAY

Allegretto scherzando (♩ = 88)

f *mf poco rite dim.*

Ad. * *Ad.* * *Ad.* *

(Wong Cathay carries flower with string attached) He sings in "sing-song" style, semi-falsetto,

Chinese Air "The Jasmine Flower"

Meno (♩ = 76)

WONG CATHAY

Wel - ly - plit - ty - jas - mine flow', Wel - ly - plit - ty - jas - mine flow',

Ad. * *Ad. with each measure*

throwing voice into full falsetto on starred (*) high notes)

Al - lee same in gar - den glow, Al - lee same in - gar - den glow, Me no lik - ee

him go 'way, Tie him with a - stling. Much - ee good-luck bling!

(The above is a humorous treatment of the song known as "The Jasmine Flower," an old Chinese air. The flower is supposed to bring prosperity and is zealously guarded, its loss being considered a bad omen.)

Dance

Wong Cathay performs an eccentric dance

Allegretto scherzando (♩=88)

Wong Cathay bobs himself off stage, but as he does so Miss Britannia and Sasha Moskowa come forward eagerly, jostling him in their haste. He appears shocked at their rudeness.

SPIRIT OF FAIR-PLAY (*severely, to Miss Britannia and Sasha Moskowa*)

You shock the sensibility
Of international courtesies!
First let Cathay retire with grace,
Ere you rush forth to take his place!

LADY UTOPIA (*to Miss Britannia and Sasha Moskowa*)

I must warn you that such lack of good manners exercises a most unfavorable effect upon the jury.

CHORUS (*loudly*)

It does! (*Miss Britannia and Sasha Moskowa, much abashed, move to retire.*)

LADY UTOPIA (*to Miss Britannia and Sasha Moskowa*)

However, as your rudeness was evidently the result of thoughtlessness, rather than intention, I should be disposed to overlook your indiscretion.

SPIRIT OF FAIR-PLAY (*to Miss Britannia and Sasha Moskowa*)

I am glad to endorse the suggestion of Lady Utopia, and grant you another trial; you may now come forward. (*The Heralds sound and the rebuked contestants again advance*)

CHORUS

f

Rus-sia sure-ly is a rusher, And her *steppes* are ver - y wild. —

f

Rus-sia sure-ly is a rusher, And her *steppes* are ver - y wild. —

f

Re. Re. Re. Re. Re. Re. Re. Re.

(Miss Britannia waves Sasha Moskova
aside and takes centre of stage)

(Miss Britannia dances Sailor's Hornpipe)
Allegro moderato (♩ = 104)

Pompously (♩ = 104)

f

*Re. **

f

f

f

CHORUS

mf

Al - tho' we learned at school Bri - tan - nia rules the wave, We can hard-ly

Al - tho' we learned at school Bri - tan - nia rules the wave, We can hard-ly

mf

(Sasha Moskowa suddenly resumes her dance, surprising Miss Britannia who stops abruptly)

Allegro vivace

waive the rule, If she would dance she must be - have! Aye! —

waive the rule, If she would dance she must be - have!

Allegro vivace (♩ = 138)

Aye! —

(Miss Britannia resumes Hornpipe, Sasha Moskowa momentarily stops.)

Allegro moderato

Why! — It's all mixed up! Which

Why! — It's all mixed up! Which

Allegro moderato (♩ = 104)

*Red. Red. **

Sasha Moskowa resumes Hopuk
Miss Britannia momentarily stops.

Miss Britannia resumes,
disconcerting Sasha Moskowa
who abruptly stops

51

Allegro ma non troppo *f*

tune is which? They ought to stop!

tune is which? They ought to stop!

Allegro ma non troppo (♩=120)

(A compromise tempo)

Red. Red. Red.* Red.* Red.*

(Sasha Moskowa resumes, Miss Britannia reluctantly stopping, but evidently ready to resume)

There's something out of hitch! Just

There's something out of hitch! Just

fz

Red. Red. Red. Red. Red.

(The Spirit of Fair-Play noting growing antagonism signals heralds to sound a warning.)

(Miss Britannia defiantly resumes, Sasha Moskowa stops.)

(Sasha Moskowa resumes, Miss Britannia stopping)

see they keep right on! Keep right

see they keep right on! Keep right

HERALDS

marcato

Red. Red. Red.* Red. Red.

Here Miss Britannia resumes; but Sasha Moskowa continues. Great excitement. Spirit of Fair-Play losing all patience, again signals to Heralds; the dancers are obliged, finally, to stop.)

on! —

on!

Red. *

Red. *

Red. *

(Spirit of Fair-Play signals to Heralds)

HERALDS

poco a poco accel.

poco a poco accel.

Red. *

Red. Red. Red. Red. Red. Red. Red. Red.

(♩ = 132)

ff

Shame - ful! Shame - ful! Shame - ful!

ff

Shame - ful! Shame - ful! Shame - ful!

ff

(♩ = 132)

ff

Red. *

Red. *

Red. *

Freely, deliberately

3

a tempo

Bid them re - tire!

Bid them re - tire!

ff

Freely, deliberately a tempo

ff

*Re. * Re. **

*(Miss Britannia and Sasha Moskowa shamefacedly retire.)**ritard.**Lento*

in dis - grace!

in dis - grace!

ritard. poco a poco

Lento (♩=88)

p pp

As Miss Britannia and Sasha Moskowa disappear there is a commotion among the contestants. They surround a new-comer, La Argentina, who has just arrived, murmurs of "It's not fair!" "She cannot enter the contest now!" "All entries closed!" "She'll hurt our chances!" etc.

SPIRIT OF FAIR-PLAY

Admitting that La Argentina's late,
Her tardiness should cause no harsh debate.
Hers is the right that all have to maintain,
The right the prize of vict'ry to obtain!
Sound heralds, sound! Argentine, advance!
Make good your claim to charm us in the dance!

Allegro

HERALDS *f*

(La Argentina comes forward hastily)

LA ARGENTINA *(speaking breathlessly)*

Excuse me, but I have hurried so to get here that I am out of breath! May I be allowed to rest a few minutes before I begin to dance? I can not dance the tango, the beautiful dance of my country, when I am breathless!

GROUP OF CONTESTANTS *(excitedly)*

No! No! It's too late!

THADDY O'BRIEN (*stepping in front of contestants*)

Sure, an' why should not this charmin' gurr! rest for a spell. Where is yer chivalry!
The poor colleen runs all the way without stoppin', think of it, all the way from South
America! and all ye do is to scold her for bein' late!

LADY UTOPIA

But it makes a break in our program, an awkward pause, a hiatus as it were.

CHORUS

Yes! Yes!

THADDY O'BRIEN (*to Lady Utopia*)

An awkward pause ye say! Well, I'll fill in myself if that's all that troubles ye, and
I'll take care of a flock of them he-ate-us-es ye mintion, not that I be after know-
in' what ye mane at all.

SPIRIT OF FAIR-PLAY (*to Thaddy O'Brien*)

My dear man, your gallantry is appreciated, but what Will be the nature of your contri-
bution?

THADDY O'BRIEN

Well it's a long way from Dublin, but I can still manage to do a bit of a dance,
I'm thinkin'! (*to Lu Argentina*) Me dear young lady, let me show you the Irish Tango!
That is to say it's not exactly a tango, because it's a jig, and I don't know for sure
that it's Irish, for I learned it in America. But what's in a name? it goes like this!

Irish Jig

No 13

THADDY O'BRIEN

Old Irish Melody

Allegro, giocosamente (♩ = 126)

The musical score for 'Irish Jig' is presented in three systems. Each system consists of a treble staff and a bass staff. The first system begins with a forte (*f*) dynamic and a crescendo leading to fortissimo (*ff*). It includes a 'Ped.' (pedal) instruction. The second system is marked 'Dance' and begins with a mezzo-forte (*mf*) dynamic. The third system continues the melodic and harmonic development of the piece. The key signature has one flat (B-flat), and the time signature is 6/8.

First system of the piano introduction. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *f* (forte) and *ff* (fortissimo). The system concludes with a repeat sign and a key signature change to one flat.

f *ff*

*Re. * Re. * Re. Re. Re. Re. **

CHORUS

Vocal entry of the chorus. The melody is simple and catchy, with lyrics in two parts. Dynamics include *f* (forte).

f

Ir - ish - tan - go, your Hi - bernian go

Ir - ish - tan - go, your Hi - bernian go

Piano accompaniment for the chorus. The right hand continues the melodic line, and the left hand provides a steady harmonic accompaniment. Dynamics include *cresc.* (crescendo) and *ff* (fortissimo).

cresc. *ff*

*Re. * Re. **

Second part of the vocal entry. The melody is simple and catchy, with lyrics in two parts. Dynamics include *f* (forte).

Oth - er tan - gos seems to render slow!

Oth - er tan - gos seems to render slow!

Piano accompaniment for the second part of the chorus. The right hand continues the melodic line, and the left hand provides a steady harmonic accompaniment. Dynamics include *ff* (fortissimo).

ff

*Re. Re. Re. ** *Re. 8 **

LA ARGENTINA (*with great hauteur to Thaddy*)

That is no tango! It has no grace, no charm, no poetry!

THADDY O'BRIEN (*indignantly*)

Sure it has the poetry of motion at all iven'ts, and when ye tell me the Irish Jig has no charm, or grace, I can see ye don't be knowin' as much about dancing as ye might!

LA ARGENTINA (*to Thaddy O'Brien*)

You shall see the tango danced as it should be danced! *Then* you will be convinced that your jig is as nothing to it!

THADDY O'BRIEN (*choking down his emotion*)

Yer' a most attractive gurr! but you've got to prove what you say at wanst.

CHORUS (*enthusiastically*)

Prove it, prove it!

LADY UTOPIA

We are here to examine such proofs.

LA ARGENTINA (*to Uruguay*)

Come Uruguay, help me convince this *Irlandés*. I'll vote you a dance if you'll dance me your vote. (*Uruguay comes forward, much pleased*)

Tango

Nº 14

LA ARGENTINA and DON URUGUAY

Moderato

Dance

The musical score is for a Tango in 2/4 time, marked 'Moderato'. It consists of four systems of piano accompaniment. Each system has a treble and bass staff. The first system starts with a forte (f) dynamic. The second system includes a 'Dance' section with triplets and a mezzo-piano (mp) dynamic. The third system includes a forte (f) dynamic. The fourth system includes a mezzo-forte (mf) dynamic. The score is marked with 'Red.' and '*' symbols, likely indicating recording or editing points. The key signature has one sharp (F#).

First system of musical notation. The treble clef staff contains a melodic line with various intervals and a final sixteenth-note flourish. The bass clef staff features a rhythmic accompaniment of eighth notes. The dynamic marking *mf-ff* is placed above the first measure. Below the bass staff, the word "Ped." is written under the first measure, followed by an asterisk under the second measure, and then "Ped." under the fourth, fifth, and sixth measures.

Second system of musical notation. The treble clef staff continues the melodic line with slurs and accents. The bass clef staff continues the eighth-note accompaniment. Below the bass staff, "Ped." is written under the first measure, followed by an asterisk under the second, and then "Ped." under the fourth, fifth, and sixth measures.

Third system of musical notation. The treble clef staff includes a triplet of eighth notes in the third measure. The bass clef staff continues the accompaniment. Below the bass staff, "Ped." is written under the first, second, third, fourth, fifth, and sixth measures, with an asterisk under the second and seventh measures.

Fourth system of musical notation. The system is divided into two measures by a repeat sign. The first measure is marked with a first ending bracket and a triplet. The second measure is marked with a second ending bracket. The treble clef staff has dynamic markings *ff*, *fz*, and *f*. The bass clef staff continues the accompaniment. Below the bass staff, "Ped." is written under the first, second, third, fourth, fifth, and sixth measures, with an asterisk under the second and seventh measures.

Fifth system of musical notation. The treble clef staff features a triplet of eighth notes in the first measure. The bass clef staff continues the accompaniment. The dynamic marking *mp* is placed above the second measure. Below the bass staff, "Ped." is written under the first, second, third, fourth, fifth, and sixth measures, with an asterisk under the second and seventh measures.

(The dancers bow to Spirit of Fair-Play and retire)

There still remains a most engaging competitor for the prize, whom it is our pleasant duty to announce — Miss Columbia! With her contribution the contest draws to a close. When she has favored us you will have seen all the competitors for the prize, and then, as judges, you are free to express the ultimate and unbiased choice of eyes and ears! And as time is pressing, let us hope your decision will be prompt and unanimous! (*then, to Heralds*) Sound! Heralds, Sound!

Nº 15. Finale
MISS COLUMBIA

59

Introducing American Indian, Puritan, Continental Soldier, Quakeress, Arkansaw Traveler, Country Fiddler, Farmer Folk, Dixie Girl.

As Heralds sound, all turn toward back of stage, watching for appearance of Miss Columbia.

Allegro moderato

Hail! _____

Hail! _____

HERALDS

Allegro moderato ($\text{♩} = 126$)

ff

Re. * *Re.*

Lady Utopia takes a few steps to left, to clear entrance.

Hail! _____

Hail! _____

Hail! _____

Hail! _____

Hail! _____

Hail! _____

ff

* *Re.* *

Miss Columbia appears and comes down stage in slow, graceful step; she approaches throne,

Hail! Hail! Hail!

Hail! Hail! Hail!

Real. *

bowing ceremoniously to Spirit of Fair-Play.)

poco rit.

Stately Dance

(Miss Columbia by gesture and movement indicates that her land is the shrine toward which come all oppressed and unhappy people. She expresses their sufferings and her compassion. She shows that through the blessings of Justice and Fellowship, all who dwell under her flag find 'peace and Liberty.)

**(The Welcome to the Land of Promise)*

Andante (♩ = 76)

mf

Real. * Real. * Real. * Real. * Real. * Real. *

(Realization of Injustice and Suffering)

f

ff

Real. * Real. * Real. * Real. * Real. *

*A few suggestions are given for interpretation but need not be adhered to.
C.C.B. 1-28

(Pity and Compassion)

CHORUS (Treble voices only)

con espress. *mf*

O Co - lum - bia! the gem of the

dim.

mf

O Co - lum - bia! the gem of the

O - cean. The home of the brave and the free, The

O - cean. The home of the brave and the free, The

shrine of each pa - triots de - vo - tion, A world of - fers hom - age to

shrine of each pa - triots de - vo - tion, A world of - fers hom - age to

All voices *(Expression of Determination and the onward progress of*

thee. Thy man - dates make he - roes as - sem - ble. When

All voices *(Expression of Determination and the onward progress of*

thee. Thy man - dates make he - roes as - sem - ble. When

*Justice and Right)**(Triumph of Liberty)*

Lib - er - ty's form stands in view; Thy banners make Ty - ran - ny

poco cresc. *ff*

*Red. * Red. * Red. * Red. **

(Realization of Peace and Tranquillity) (Miss Columbia stops dancing)

tremble, Three - cheers for the Red, White, and Blue.

3 *dim.* *mf dim. molto*

*Red. Red. Red. Red. Red. * Red. Red. Red. **

MISS COLUMBIA. *(speaking through music)*

"A garland of my people's song I wind, As from the nations past, evoked, appear Those

pp

who have made her history, aligned Beneath the flag we honor and revere. To win the prize

As Miss Columbia finishes speech she takes position at left of throne, the Herald passing behind throne to right.

this is my only plea, And ye shall judge its worth, who hear and see!

48

An American Indian appears, walking with dignified step. A thrill of excitement pervades the assembly as the Indian gazes haughtily about him.

Indian Melody

Allegro con spirito (♩ = 120)



ment pervades the assembly as the Indian gazes haughtily about him.



(the Indian retires)

HERALDS



(A Puritan appears and walks solemnly towards the throne, where he bows reverently to Spirit of Fair-Play, kneels to Miss Columbia, then arising, slowly retraces his steps.)

Religioso



to Spirit of Fair-Play, kneels to Miss Columbia, then arising, slowly retraces his steps.)



HERALDS

A Continental Soldier with shouldered musket marches on

Allegro (♩ = 126)

f

briskly to music.

Halt *Curry Arms, mark time*
Present Arms *GIRLS sing (all mark time)*

Yank-ee Doodle keep it up, Yankee Doodle

//BOYS

Dan - dy. Mind the mu-sic and the step And with the girls be hand - y!

The Soldier salutes, shoulders arms and marches off to music.

HERALDS

A Quakeress appears and bobs a curtsy to Spirit of Fair-Play as she passes to front.)

poco rit.

Moderato
QUAKERESS

Ru - ben, Ru - ben, I've been thinking What a queer world this would be!

mp

If the men were all trans-port-ed, Far be-yond the North-ern sea!

SELECT CHORUS

mf Sopranos

Rub - en, Rub - en, I've been thinking, What a queer world this would be!

Basses

Ra - chel, Ra - chel, I've been thinking, What a queer world

mf

The Quakeress takes position to left of throne.

If the men were all transported, Far be-yond the Northern sea!

this wouldbe! If the girls were all transport-ed, Far be-yond the Northern sea!

*Country Fiddler with violin, slips out from left of throne,
seats himself on step and tunes up as indicated.*

HERALDS *f* *Lento* *p* *pp*

COUNTRY FIDDLER *tuning forcefully* *poco rit.* *molto rit.*

Lento *f* *p dim. e rit.* *molto rit.*

(Here the Arkansaw Traveler appears at back of stage, ambling on aimlessly until he takes notice of the fiddling, when he looks for the player and gazes at him in rapt attention! (In meantime all are watching the Arkansaw Traveler with wonder)

Allegretto comodo

VIOLIN

p

(Singing to each other)

CHORUS

Stran-ger sight I nev-er saw!

Stran-ger sight I nev-er saw!

f marcato il basso

col 8va ad lib.

Trav'-ler from old Ar-kan-saw!

Trav'-ler from old Ar-kan-saw!

(Here three or four couples in farmer costume wander out from different points, appear delighted to meet one another, and line up for the dance to follow)

Old Time Country Dance
Bow to partners
COUNTRY FIDDLER

HERALDS

ff

f

The Chorus stamping feet and clapping hands)

CHORUS

Whistle (the dance continues)

Whistle

Whistle

mf

Musical score for a stage production, featuring vocal and instrumental parts. The score includes dynamic markings such as *mf*, *cresc.*, *f*, *sfz*, *ff*, and *molto rit.*. The vocal parts include lyrics like "(Hum)", "HERALDS", and "Ah!". The instrumental parts include piano and orchestra notation. The score is divided into systems, with the final system including the instruction "(The dance ends and space is cleared for Dixie Girl, who now advances)".

(Hum)
 (Hum)
 HERALDS
 Ah!
 Ah!
 (The dance ends and space is cleared for Dixie Girl, who now advances)
 Ah!
 Ah!
 (The dance ends and space is cleared for Dixie Girl, who now advances)

DIXIE GIRL and a few Sopranos

Allegretto

Way down up-on the Swa-nee Rib-ber, Far,

p

far a-way; Dere's wha' my heart is

turn-ing eb-ber, Dere's wha' de ole folks stay!

CHORUS

f *ff* *ff* *ff*

O I wish I was in Dix-ie, Hur-ray! Hur-ray! In Dix-ie's Land, I'll

Hur-ray! Hur-ray! In Dix-ie's Land, I'll

take my stand To lib an' die in Dix- ie; A - way! A - way! A -

take my stand To lib an' die in Dix- ie; A - way! A - way! A -

ff

(The Dixie Girl retires to group of contestants)

way down south in Dix- ie!

way down south in Dix- ie!

mf *cresc. e rit.*

Re. Re.

(The Puritan enters with square of blue cloth with white stars, which he displays and presents to Miss Columbia. All are watching intently)

Be -

f

f

Andante con moto (♩ = 84)

f *mf* *f*

*Re. **

f 'Tis Heav - en's hue. *poco*
f Be - hold! 'tis Heav - en's hue. Fair *poco*
f be - hold 'tis Heav - en's hue. Fair *poco*
 hold the blue, Heav - en's hue. Fair *poco*

Fair Ce - le - tial blue. O *Meno e grandioso*
cresc. em - blem of Ce - les - tial blue. *ff* Col - or - of the
cresc. em - blem of Ce - les - tial blue. *ff* Col - or - of the
cresc. em - blem of Ce - les - tial blue. *ff* col - or of the
 em - blem of Ce - les - tial blue. O col - or of the
cresc. *Meno e grandioso*

Fir - ma - ment, the sym - bol of true faith! *p*
 Fir - ma - ment, the sym - bol of true faith! *p*
 Fir - ma - ment, the sym - bol of true faith! *p*
 Fir - ma - ment, the sym - bol of true faith! *mf*
p

72 (*The Continental Soldier, arm in sling, red kerchief bound around head, enters from back, he walks slowly, proudly, forward. The Heralds noting his apparent disability, advance toward him ready to assist him, but he waves them aside and they take positions slightly back of him to right and left.*)

Più animato e vigoroso (♩=108)

The piano introduction consists of two systems of music. The first system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the piece, with dynamic markings *f*, *cresc.*, *ff*, and *rit.* indicating the progression of the music.

(*The soldier stands at attention*)

CHORUS

The vocal chorus is written for two voices (Soprano and Alto/Tenor). The lyrics are: "Yank - ee Doo - dle stood for right! Words he would not ban - dy;". The music is in a simple, march-like style with a strong rhythmic pattern.

The piano accompaniment for the chorus is written in a single system. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The dynamic marking *f* (Accomp. ad lib.) is present.

This section shows the vocal chorus with piano accompaniment. The lyrics are: "Fear'd he not the op - pres - sor's might Our Yank - ee Doo - dle". The music includes dynamic markings *cresc.*, *rit.*, *ff*, and *a tempo*.

The piano accompaniment for the chorus is written in a single system. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The dynamic marking *cresc.* is present.

(The Soldier becomes suddenly faint and about to fall.)

(The Heralds come to his assistance and lead him to steps of throne. Resuming places at right of throne. Miss Columbia

Dan - dy! Quick! He's wound-ed, spent with pain, We—

Dan - dy! Quick! He's wound-ed, spent with pain, We

removes kerchief from Soldier's head; and the Quakeress quickly takes off her white neckerchief and tears it into two strips, handing one to Miss Columbia as she binds the other around Soldier's head. Miss Columbia holds red kerchief, white bandage and blue square, together in proper order.)

Take a - way the war - stained band - age Wash a - way the
marcato
lov - ing - ly at - tend him. Wash a - way the
lov - ing - ly at - tend him. Ah! the
cru - el stain. Com - fort and de - fend him.
cru - el stain. White, the sign of Peace de - fend him.
cru - el stain. White, de - fend him.
marcato
cru - el stain. White, the sign of Peace de - fend him.

(The Chorus perceive the significance of the preceding at the grouping of the colors.)

Animato (♩ = 138)

See! the Red, the White, the Blue; Here be-hold the en-sign true!

See! the Red, the White, the Blue; Hail!

Here be-hold the en-sign true!

HERALDS

HERALDS

(Enthusiastically awarding prize to Miss Columbia, all crowding toward her.)

Hail! Co-lum-bia, thine the prize!

Hail! Co-lum-bia, thine the prize! Thine the hon-or none de-nies, -

Hail! Co-lum-bia, thine the prize! Thine the hon-or none de-nies, -

Hail! Co-lum-bia, thine the prize! Thine the hon-or none de-nies, -

Hail!

Hail!

Hail! Co - lum - bia, Vic - to - ry is

fff *poco rit.*

Hail! Hail! Co - lum - bia, Hail! Co - lum - bia, Vic - to - ry is

fff *poco rit.*

Hail! Hail! Co - lum - bia, Vic - to - ry is

poco rit.

Hail! _____ Vic - to - ry is

(Here a space is cleared in center as Old Glory is flung out at back of stage.)

Moderato ma vigoroso

Pomposo

f Unis.

thine! — O — say can you see by the

thine! — O — say can you see by the

thine! —

(Preparations should be made for the orchestral players to stand from this point to the close.)

Pomposo

Moderato ma vigoroso

fff

dawn's ear - ly light, What so proud - ly we hailed at the

dawn's ear - ly light, What so proud - ly we hailed at the

twi - light's last gleam - ing, Whose broad stripes and bright stars, through the

twi - light's last gleam - ing, Whose broad stripes and bright stars, through the

per - il - ous fight, O'er the ram - parts we watched, were so

per - il - ous fight, O'er the ram - parts we watched, were so

gal - lant - ly stream-ing? And the rock-et's red glare, Bombs
gal - lant - ly stream-ing? And the rock-et's red glare, Bombs

burst-ing in air, Gave proof through the night That our
burst-ing in air, Gave proof through the night That our

flag was still there. O say, does that star-span-gled
flag was still there. O say, does that star-span-gled

ff *sfz* *ff* *sfz* *ff* *sfz* *dim.* *p* *cresc.* *ff* *sfz* *dim.* *p* *cresc.* *f* *f*

ban - ner_ yet_ wave_ Over the land_ of the free, and the home_ of the

ban - ner_ yet_ wave_ Over the land_ of the free, and the home_ of the

brave. Co - lum - bi - a! Co - lum - bi - a! Co - lum - bi - a!

brave. Co - lum - bi - a! Co - lum - bi - a! Co - lum - bi - a!

(The Curtain falls slowly)

poco animato

Finis

Lento grandioso rit. molto

fff lunga

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