

No. 1 - We Dote Upon The Princely Feet

By Tim Brosnan

1

Chorus

Percy

E- 'vry

4

day at twelve o' the clocks, we

7

scur- ry to change his maj- jest- y's

10

socks. A la- bor of love, re-

13

sound- ing-ly sweet, the chance to

16

glimpse his ma-jest-y's feet. We

19

We swoon! We swoon! We sigh!

22

sigh! As now we to change his

25

socks do fly! It is right! It is

28

right! It is meet! It is meet! That

31

we should dote on Prince Ed- ward's

34

(tempo change to a country style)

feet!

36

E- ven on a hot sum- mer day, when the

38

roy- al dogs do chase the flys a- way, when the

40

roy- al feet are clammy, and won- d'rously ly toe jam- my, to

42

those who would be-lit-tle us we ver-y proud-ly say we'd

44

rath-er be the clean-ers of the roy-al toes than the

46

pick-ers of the roy-al teeth or blow-ers of the roy-al nose.

48

It is right. It is right. It is

50

It is meet! That we should dote u-pon Prince meet! That we should dote u-pon Prince

52

Ed-ward's feet. It is right!

Ed-ward's feet. It is right! It is

54

It is meet! That we should dote u-pon Prince

meet. That we should dote u-pon Prince

56

Ed-ward's feet. My brothers went to school where-in they

Ed-ward's feet. My brothers went to school where-in they

58

stud-ied law and med-i-cine. They mar-ried lad-ies very-y high-ly

stud-ied law and med-i-cine. They mar-ried lad-ies very-y high-ly

60

born! But they would cast it all a-side, their

born! But they would cast it all a-side, their

72

from the roy- al heel. It is right! It is

It is right!

Detailed description: This system contains two measures. The first measure (72) features a vocal line with notes for 'from the roy- al heel.' and a piano accompaniment. The second measure (73) features a vocal line with notes for 'It is right!' and a piano accompaniment. The key signature has five sharps (F#, C#, G#, D#, A#).

74

It is meet! That we should dote up- on Prince

meet! That we should dote up- on Prince

Detailed description: This system contains two measures. The first measure (74) features a vocal line with notes for 'It is meet! That' and a piano accompaniment. The second measure (75) features a vocal line with notes for 'we should dote up- on Prince' and a piano accompaniment. The key signature has five sharps (F#, C#, G#, D#, A#).

76

Ed- ward's feet. It is right! It is

Ed- ward's feet. It is right! It is

Detailed description: This system contains two measures. The first measure (76) features a vocal line with notes for 'Ed- ward's feet.' and a piano accompaniment. The second measure (77) features a vocal line with notes for 'It is right! It is' and a piano accompaniment. The key signature has five sharps (F#, C#, G#, D#, A#).

78

It is meet! That we should dote up- on Prince

meet! That we should dote up- on Prince

Detailed description: This system contains two measures. The first measure (78) features a vocal line with notes for 'It is meet! That' and a piano accompaniment. The second measure (79) features a vocal line with notes for 'we should dote up- on Prince' and a piano accompaniment. The key signature has five sharps (F#, C#, G#, D#, A#).

80

Ed- ward's feet!

Ed- ward's feet!

Detailed description: This system contains two measures. The first measure (80) features a vocal line with notes for 'Ed- ward's feet!' and a piano accompaniment. The second measure (81) is empty. The key signature has five sharps (F#, C#, G#, D#, A#).

82

ALL (to end)

E- ven on a hot sum- mer day, when the

84

roy- al dogs do chase the flys a- way, when the

86

roy- al feet are clam- my and won- 'drous- ly toe jam- my, to

88

those who would be- lit- tle us we ver- y proud- ly say we'd

90

rath- er be the clean- ers of the roy- al toes than the

92

pick- ers of the roy- al teeth or blow- ers of the roy- al nose.

Detailed description: This system contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of three sharps (F#, C#, G#) and a common time signature. The music consists of eighth and quarter notes. The lyrics are printed below the staves.

94

We would rath- er be the clean- ers of the

Detailed description: This system contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of three sharps (F#, C#, G#) and a common time signature. The music consists of quarter and eighth notes. The lyrics are printed below the staves.

96

roy- al toes than the pick- ers of the roy- al teeth or

Detailed description: This system contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of three sharps (F#, C#, G#) and a common time signature. The music consists of quarter and eighth notes. The lyrics are printed below the staves.

98

blow- ers of the roy- al nose!

Detailed description: This system contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of three sharps (F#, C#, G#) and a common time signature. The music consists of quarter and eighth notes. The lyrics are printed below the staves.

100

Detailed description: This system contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of three sharps (F#, C#, G#) and a common time signature. The music consists of quarter and eighth notes. There is a double bar line at the end of the system.

No. 2 - I'd Gladly Change Places With Thee

(Slow 4 In a free swing style)

By Tim Brosnan

1 CUE: "...places with you."

bass

voice

When you get up you greet the

3

day, a beg- gar, but mas- ter of all you sur-

5

vey. And e- ven tho' I got pow- er and mon- ey, I'm a

7

pris- on- er here, now ain't that fun- ny?

9

Swim- min' in riv- ers and climb- in' in trees,

11

pleas- ures my dut- ies de- ny to me I'd

12

glad- ly trade my jew- eled crown for a

13

day in the coun- try and night on the town.

14

16

Oh, to be beg- ging, but free! I would

18

glad- ly change pla- ces with thee. TOM Your

Detailed description: This block contains the musical notation for measures 18 and 19. The bass line features a steady eighth-note accompaniment. The treble line has a melody with a slur over the first two notes of measure 18. The lyrics are 'glad- ly change pla- ces with thee.' in measure 18 and 'TOM Your' in measure 19.

20

high- ness, it's true, I'm strange- ly up- beat, for

Detailed description: This block contains the musical notation for measures 20 and 21. The bass line continues with eighth notes. The treble line has a melody with a slur over the first two notes of measure 20. The lyrics are 'high- ness, it's true, I'm strange- ly up- beat, for'.

22

one who wears rags and has noth- ing to eat. But

Detailed description: This block contains the musical notation for measures 22 and 23. The bass line continues with eighth notes. The treble line has a melody with a slur over the first two notes of measure 22. The lyrics are 'one who wears rags and has noth- ing to eat. But'.

24

tho' my mood may not con- vince,

Detailed description: This block contains the musical notation for measures 24 and 25. The bass line continues with eighth notes. The treble line has a melody with a slur over the first two notes of measure 24. The lyrics are 'tho' my mood may not con- vince,'.

25

bud- dy you're bet- ter off be- in' a prince! It's

Detailed description: This block contains the musical notation for measures 25 and 26. The bass line continues with eighth notes. The treble line has a melody with a slur over the first two notes of measure 25. The lyrics are 'bud- dy you're bet- ter off be- in' a prince! It's'.

26

hard be- in' spat on by pas- sers by, and

28

know- ing that no mat- ter how hard you try,

30

oth- er peo- ple gon- na look down their nos- es,

31

be- in- a beg- gar ain't no bed of ros- es!

32

I'd

34

rath- er be you than be free. I would

36

glad- ly change pla- ces with thee.

38

TOM

I would give, I would, give most an- y thing,
When you get up you greet the day.

40

just to be king
When you get up you greet the day.

42

Oh, to be like you

44

Musical score for measures 44-45. The bass line features a rhythmic pattern of eighth notes with accidentals. The vocal line is in a 2/4 time signature with lyrics: "Oh, to be you and not be me! I would".

BOTH
Oh, to be you and not be me! I would

46

Musical score for measures 46-47. The bass line continues with eighth notes. The vocal line has lyrics: "glad-ly change plac-ces with thee.".

glad-ly change plac-ces with thee.

48

Musical score for measures 48-49. The bass line continues with eighth notes. The vocal line has lyrics: "Oh, to be you, and".

Oh, to be you, and

50

Musical score for measures 50-51. The bass line continues with eighth notes. The vocal line has lyrics: "not be me.".

not be me.

No. 3 - We've Got A Replacement

by Tim Brosnan

1

piano

Musical notation for piano part, measures 1-3.

voice

Musical notation for voice part, measures 1-3.

March tempo

WEASEL (spoken)

Edward will some day be king, so

4

Musical notation for piano part, measures 4-6.

Edward must know everything.

Edward says that he's misplaced,

disappeared, cannot be traced, so

7

Musical notation for piano part, measures 7-9.

this polite pretender, this

singular offender, can-

not be Henry's only son, might

10

Musical notation for piano part, measures 10-12.

not, in fact, be anyone!

WEASEL (singing)

What shall we do with this cold heart- ed fake?

13

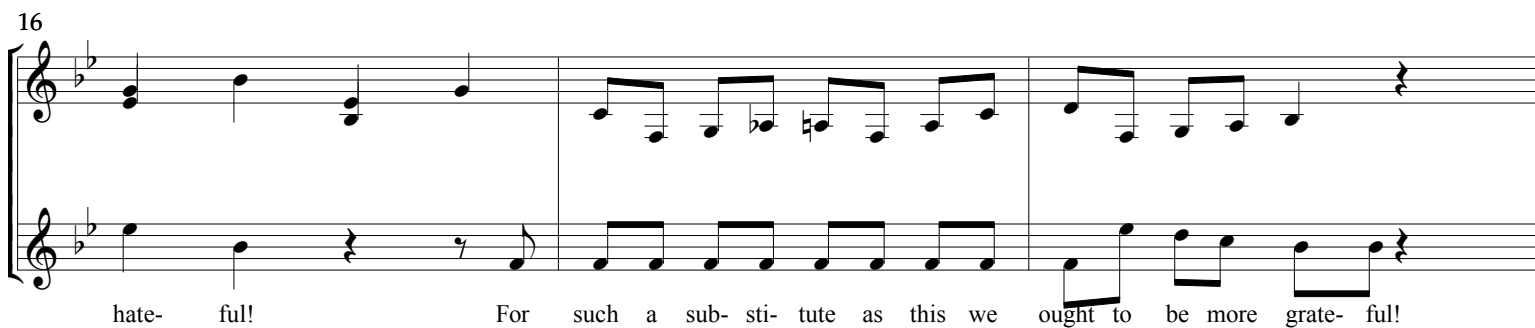
Musical notation for piano part, measures 13-15.

Throw him out the win- dow?

Burn him at the stake? Oh, no say I!

That would be

16



hate- ful! For such a sub- sti- tute as this we ought to be more grate- ful!

19

ALL (singing)



What shall we do with this cold heart- ed fake? Throw him out the win- dow?

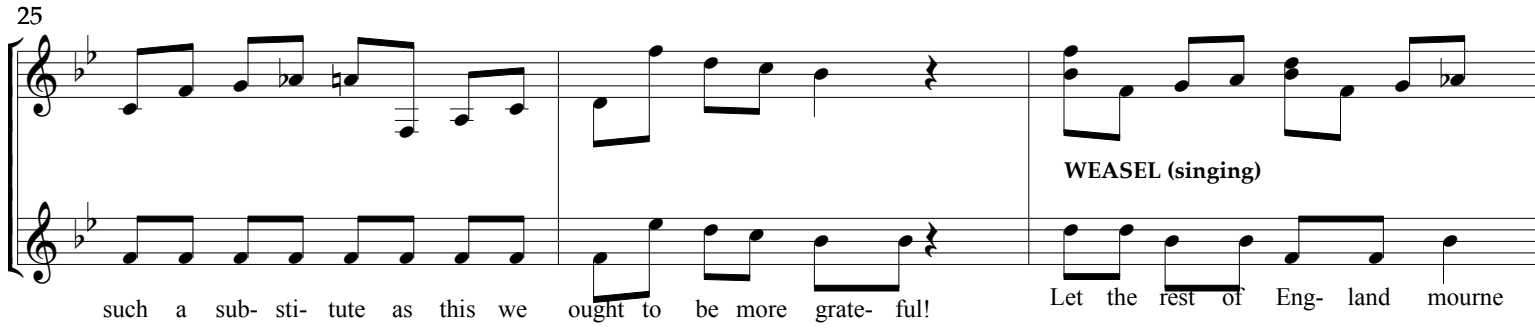
22



Burn him at the stake? Oh, no say I! That would be hate- ful! For

25

WEASEL (singing)



such a sub- sti- tute as this we ought to be more grate- ful! Let the rest of Eng- land mourne

28

WEASEL (spoken) And he's a



we won't shed a tear. We've got a re- place- ment for the prince right here.

31 (Call and response between Weasel and Chorus to drum cadence accompaniment)

| | | |
|---------------|--------------------------|-----------------|
| He's a dandy! | A prince for us to keep. | Ain't it handy! |
| dandy! | And ain't it handy | That he |

34

came so bloody cheap!

ALL

Oh, let the rest of Eng- land mourne, we won't shed a tear.

37 (Call and response as before)

A little prince to call our very

We've got a re- place- ment for the prince right here.

40

Our very own!

own!

Too bad he didn't come with a

castle and a throne - that woulda been

43

Woulda been handy!

handy!

ALL WEASEL

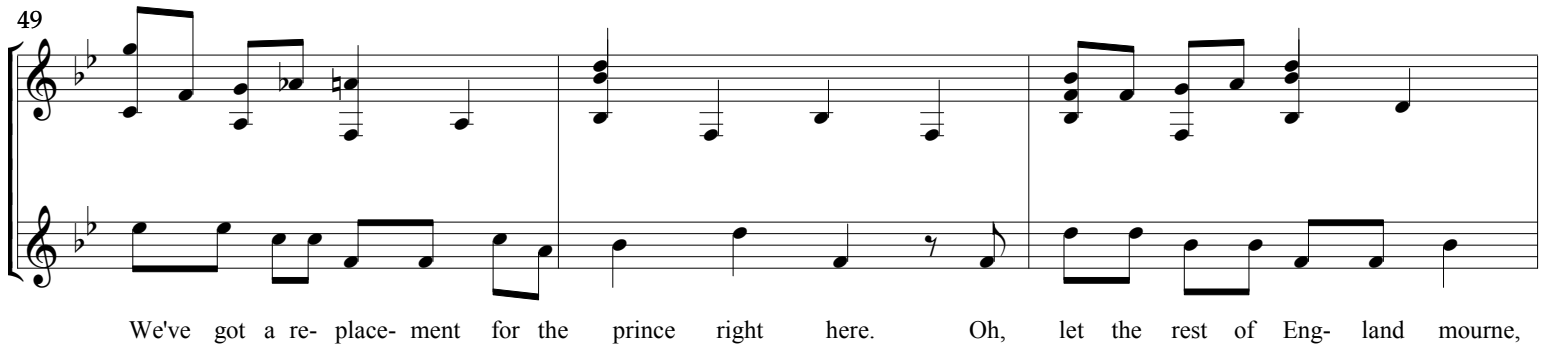
Would- a been dan- dy! Would- a been dan- dy! But beg- gars can't be choos- ers, so

46



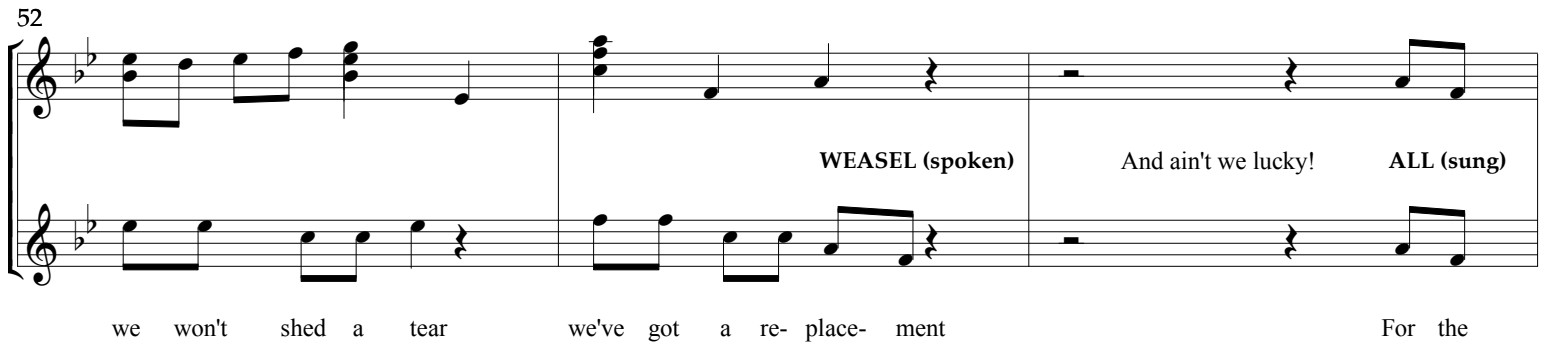
leave the bloke a-lone Oh, let the rest of Eng-land mourne, we won't shed a tear.

49



We've got a re-place-ment for the prince right here. Oh, let the rest of Eng-land mourne,

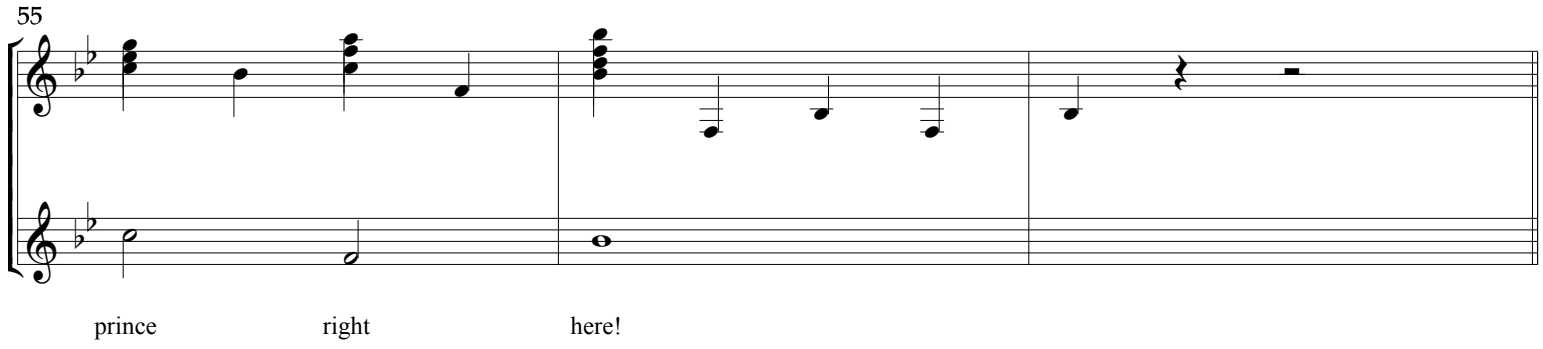
52



we won't shed a tear we've got a re-place-ment For the

WEASEL (spoken) And ain't we lucky! ALL (sung)

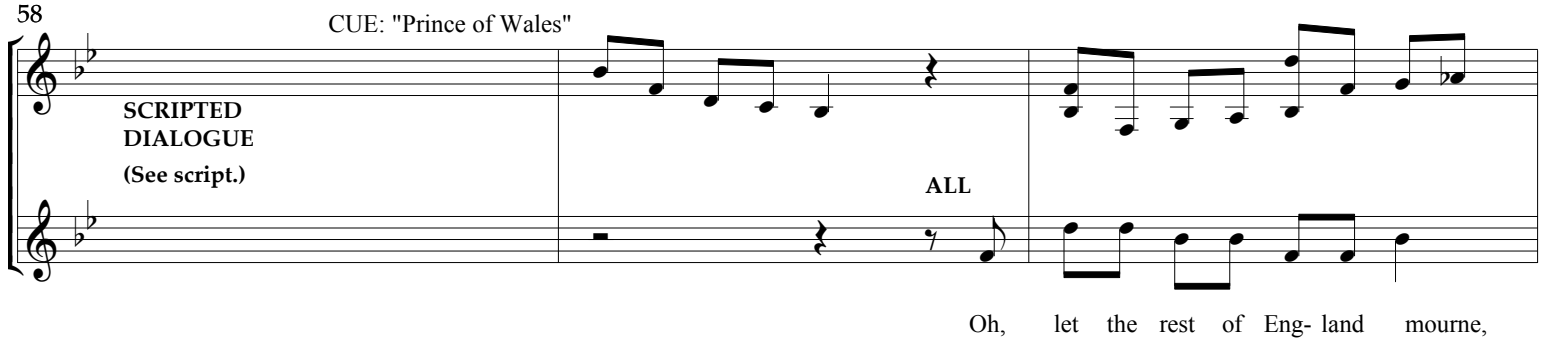
55



prince right here!

58

CUE: "Prince of Wales"



SCRIPTED DIALOGUE (See script.) ALL

Oh, let the rest of Eng-land mourne,

61 (Call and response as before)

Now talk about

we won't shed a tear! We've got a re- place- ment for the prince right here!

64

handy! Talk about handy! Talk about dandy! Talk about dandy!

Oh, let the rest of Eng- land mourne,

67

we won't shed a tear. We've got a re- place- ment for the prince right

70

(drum cadence)

WEASEL ALL WEASEL
Hip! Hip! Hoo- ray! Hip! Hip!

here!

73

(cymbal crash)

PRINCE ALL
Ahhhh! Hooray!

No. 4 - So This Is What It's Like

by Tim Brosnan

1 CUE: "What if I make a mistake?"

piano

Tom

TOM (spoken)

Being prince is hard work. So

4

this is what it's like. An end-less stream of guests. A te-dious pa-rade of pe-

7

ti-tions and re-quests. Knights that want pro-mo-tions. Cows that will not fat-ten.

10

Bat-tle plans to mem-o-rize in hei-ro-glyph-ic Lat-in. Ser-vants in the bed-room

13

help-ing me to dress. Bish-ops bles-sing ev-'ry thing there is for them to bless.

16

Crim- i- nals to chas- tise and budg- ets to re- view. And no one to ad- vise me or to

19

tell me what to do. Oh,

22

Ed- ward, this is not the life for me. I would glad- ly trade place- es with

25

PERCY (spoken)

The Round Table committee is ready to receive you, your grace. thee.

28

TOM (spoken)

PERCY (spoken)

Thank you, Percy. I'm on my way. Thank you, your grace.

31

TOM (singing)

Oh, Ed-ward, this is not the life for me. I would

34

(stands, exits slowly)

glad-ly trade place-es with thee.

37

40

43

46

Musical score for measures 46-48. Measure 46: Treble clef, key signature of one sharp (F#), 4/4 time. The melody consists of eighth notes: F#4, G4, A4, B4, A4, G4, F#4, E4. The bass line consists of eighth notes: D3, E3, F#3, G3, F#3, E3, D3, C3. Measure 47: Treble clef, key signature of one sharp (F#), 4/4 time. The melody consists of eighth notes: F#4, G4, A4, B4, A4, G4, F#4, E4. The bass line consists of eighth notes: D3, E3, F#3, G3, F#3, E3, D3, C3. Measure 48: Treble clef, key signature of one sharp (F#), 4/4 time. The melody consists of a whole note chord: F#4, G4, A4, B4. The bass line consists of a whole note chord: D3, E3, F#3, G3. The piece ends with a double bar line.

No. 5 - Company For Dinner

By Tim Brosnan

CALYPSO STYLE

1 CUE: "Me?!"

piano

voice

DOROTHY (spoken)

Oh, my goodness!

4

(sung)

Ah, ha!

We al- ways have com- pa- ny for din- ner.

7

Us- u- al- ly peo- ple we don't know. We meet them in the street and in-

10

CHILDREN:

vite them home to eat and we al- ways hate to see them go. We

13

meet them in the street and in- vite them home to eat and we al- ways hate to see them

16

DOROTHY:
(spoken) I am telling you!

go. The ones that leave the hast- i- est are

19

CHILDREN:

those that are the tas- ti- est. The ones that leave the

22

DOROTHY:

hast- i- est are those that are the tast- i- est. Just

25

(spoken) Oh my!

think- ing a- bout com- pa- ny for din- ner, mouths be- gin to wat- er,

28

lips be- gin to smack. But can you say why is it though we like to have them vis- it, we

31

nev- er like to see them com- ing back? But can you say why is it, though we

CHILDREN:

34

like to have them vis- it, we nev- er like to see them com- ing back?

DOROTHY:
(spoken) It's so funny!

37

Inch for inch, and pound for pound, you can al- ways keep a

40

good man down. Inch for inch, and pound for pound,

CHILDREN:

43

you can al- ways keep a good man down. We got to have the com- pa- ny for

DOROTHY

46

Two staves of music. The top staff is a vocal line with notes and rests. The bottom staff is a piano accompaniment with chords and moving lines. The lyrics are: "din- ner. Com- pa- ny for din ner makes din- ner ver- y nice. And"

49

Two staves of music. The top staff is a vocal line. The bottom staff is a piano accompaniment. The lyrics are: "strange as it may seem, we won- der what they dream when they're"

51

Two staves of music. The top staff is a vocal line. The bottom staff is a piano accompaniment. The lyrics are: "sleep- ting on a bed of wild rice. And". The word "CHILDREN:" is written above the piano staff in the second measure.

53

Two staves of music. The top staff is a vocal line. The bottom staff is a piano accompaniment. The lyrics are: "strange as it may seem, we won- der what they dream when they're"

55

Two staves of music. The top staff is a vocal line. The bottom staff is a piano accompaniment. The lyrics are: "sleep- ing on a bed of wild rice."

57

DOROTHY

Oh, we hope their dreams are sweet. While they're tick-ling our ton-sils, we're

60

CHILDREN

pick-ling their feet. Oh, we hope their dreams are sweet. While they're

63

ALL:

tick-ling our ton-sils, we're pick-ling their feet. We al-ways have com-pan-y for

66

DOROTHY
(spoken) Everybody!

din-ner, us-u-al-ly peo-ple we don't know. We

69

meet them in the street and in-vite them home to eat and we al-ways hate to see them

72

DOROTHY: (spoken)
Because we love them!

ALL:
go. We meet them in the street and invite them home to eat and we

75

al- ways hate to see them go.

DOROTHY: (spoken)
Festival!

ALL:
We meet them in the street and in-

78

vite them home to eat and we al- ways hate to see them go.

No. 6 - Justice

By Tim Brosnan

1

piano

Musical notation for piano part, measures 1-3.

voice

Musical notation for voice part, measures 1-3.

March tempo

PERCY (spoken)

We are the prince's royal chorus.

4

Musical notation for piano part, measures 4-6.

He does all our thinking for us. When the prince is indisposed our minds are very firmly closed. We

ALL (spoken)

7

Musical notation for piano part, measures 7-9.

are the prince's royal chorus. He does all our thinking for us. When the prince is indisposed our

10

Musical notation for piano part, measures 10-11.

minds are very firmly closed.

PERCY (singing)

The charges filed against them may be

12

Musical notation for piano part, measures 12-13.

ground less, but our confidence in their conviction

14

could not be more bound- less. If the prince their guilt de-

Detailed description: This system contains measures 14 and 15. The music is in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The melody is written in the treble clef, and the bass line is in the bass clef. Measure 14 ends with a fermata over the final note. Measure 15 begins with a new melodic phrase.

16

du- ces, we'll glad- build a fire on which to

Detailed description: This system contains measures 16 and 17. Measure 16 features a fermata over the final note. Measure 17 continues the melody with a series of eighth notes.

18

cook their guilt- y goos- es. The **ALL** charg- es filed a- gainst them may be

Detailed description: This system contains measures 18 and 19. Measure 18 ends with a fermata. Measure 19 begins with a fermata over the word 'ALL', which is written in all caps. The music then continues with a new melodic line.

20

ground- less, but our con- fi- dence in their con- vic- tion

Detailed description: This system contains measures 20 and 21. Measure 20 ends with a fermata. Measure 21 continues the melody with a series of eighth notes.

22

could not be more bound- less. If the prince **PERCY** their guilt de-

Detailed description: This system contains measures 22 and 23. Measure 22 ends with a fermata. Measure 23 begins with a fermata over the name 'PERCY', which is written in all caps. The music then continues with a new melodic line.

24

du- ces, we'll glad- ly build a fire on which to

26

cook their guilt- y goos- es. Why should we lose sleep a- bout who

PERCY

28

hangs or goes to jail, so long as we are coz- y with the

30

Prince of Wales? WEASEL (spoken) And he's a dandy! (drum cadence) ALL (spoken) He's a dandy! WEASEL (spoken) A

32

prince to keep us blameless! Ain't it handy! (drum cadence) ALL (spoken) Ain't it handy! WEASEL That

34

(drum cadence)

(spoken)
we can be so shameless?

PERCY

Why should we lose sleep a- bout who

36

hangs or goes to jail, so long as we are coz- y with the

38

Prince of Wales?

(drum cadence)

WEASEL (spoken)
Someone higher up to take the

40

(drum cadence)
ALL (spoken)
Take the fall!

fall!

(drum cadence)

WEASEL (spoken)
Someone else to blame when

42

(drum cadence)

we drop the ball! It's awfully

handy

ALL (spoken)
Awfully handy!

PERCY (singing)

Aw-ful- ly

44

dan- dy! Aw-ful- ly dan- dy!

ALL (singing)

PERCY

If it weren't for pet- ty thoughts, we'd

46

have no thoughts at all!

ALL

ALL

Why should we lose sleep a- bout who

48

hangs or goes to jail, so long as we are coz- y with the

ALL

ALL

Prince of Wales?

50

Why should we lose sleep a- bout who

ALL

ALL

hangs or goes to jail, so long as we are coz- y

52

hangs or goes to jail, so long as we are coz- y

ALL

PERCY (spoken)

And

54

(drum cadence)

ain't we lucky?

ALL

with the Prince of

56

Wales?

Wales?

No. 7 - Finale

By Tim Brosnan

1 (Slow 4 in a free swing style as in No. 2)

bass

voice

TOM/EDWARD

When we get up we greet the day,

4

hap- py to be mas- ters of all we sur- vey.

6

TOM

Swim- in' in riv- ers an' climb- in- in trees,

7

EDWARD

things I'll do more fre- quent- ly!

9

BOTH

Oh, I'm might- y glad to be me. No

11

need for me to change places with thee.

Musical notation for measures 11 and 12. The bass staff contains a melodic line with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The treble staff contains a supporting line with notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The lyrics are: need for me to change places with thee.

13

(music trails off under dialogue as scripted)

Musical notation for measures 13, 14, and 15. The bass staff contains a melodic line with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The treble staff contains a supporting line with notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The text "(music trails off under dialogue as scripted)" is written across the measures.

16

PLEASE REFER TO MUSICAL NO. 1, MEASURE 36, FOR SECOND HALF OF FINALE.

Musical notation for measures 16, 17, and 18. The bass staff contains a melodic line with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The treble staff contains a supporting line with notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The text "PLEASE REFER TO MUSICAL NO. 1, MEASURE 36, FOR SECOND HALF OF FINALE." is written across the measures.

19

MUSIC AND LYRICS ARE THE SAME FOR THIS PORTION OF BOTH NUMBERS. SEE SCRIPT.

Musical notation for measures 19, 20, and 21. The bass staff contains a melodic line with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The treble staff contains a supporting line with notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The text "MUSIC AND LYRICS ARE THE SAME FOR THIS PORTION OF BOTH NUMBERS. SEE SCRIPT." is written across the measures.