

... fly, to swim . . .

Mr. Roarke Hast thou, spirit, perform'd to point the tempest that  
I bade thee?

Tattoo To every article.

Mr. Roarke My brave spirit!

[An island maid enters, carrying a table.]

Mr. Roarke [Exiting hastily] Why that's my spirit!

Tattoo Is there more toil?

[To the island maid] Let me remember thee what thou  
hast promised, which is not yet perform'd me: My  
liberty.

[Winks]

Mr. Roarke Sweet, now, silence! Or else our spell is marr'd.

Ah, Alonso, Sebastian, and Antonio.

Tattoo Who?

Mr. Roarke My brother, call'd Antonio--I pray thee, mark me--that  
a brother should be so perfidious!

Tattoo [Leering] Your tale, sir, would cure deafness.

Mr. Roarke Know thus far forth. By accident most strange,  
bountiful Fortune, now my dear lady, hath mine  
brought to this shore.

-S.I. in 298-

# Musical Libretto

**Léo Pomar**



## **Musical Libretto:**

Jungle Book - The Musical Markus Weber,2014-08-20 Jungle Book The Musical is based on the beloved stories by Rudyard Kipling It is a funky rock musical focusing on Mowgli s journey with Balu Bagheera Kaa and Hathi to the point when he fights Shere Khan the tige *Musical times and singing-class circular* ,1896 **A Dictionary of Musical Information. Containing ... a List of Modern Musical Works Published in the United States from 1640 to 1875** John Weeks Moore,1876 **A Dictionary of Musical Information** John Weeks Moore,1876 **Twentieth-century British Authors and the Rise of Opera in Britain** Irene Morra,2007 This book is the first to examine the contributions of major British authors as critics and librettists to the rise of British opera in the twentieth century Auden and Forster as much as Vaughan Williams and Benjamin Britten defined British opera which emerged as a simultaneously literary and musical project The resulting collaborations have crucial implications for the development of our understanding of opera and literature *The Musical Standard* ,1884 *Musical Times and Singing Class Circular* ,1917 **The Disappointment Or the Force of Credulity (1767)** Andrew Barton,1976-06-01 **Lectures on Dramatic Music, and Musical Education Abroad and at Home, Etc** John Ella (director of the Musical union.),1872 *Collection of Plays Ca. 1870-1914* ,1896 **The Era Almanack** ,1879 **The Musical Times and Singing-class Circular** ,1887 **Catalog of Copyright Entries** Library of Congress. Copyright Office,1957 **Plays of the 19th and 20th Centuries** ,1877 **The Law Times** ,1884

**Glamorous Night** David Slattery-christy,Ivor Novello,Christopher Hassall,2014-08-29 Glamorous Night a musical play was first produced in 1935 at the Theatre Royal Drury Lane in London s West End It was the creation of Ivor Novello who wrote the original book and music with lyrics by Christopher Hassall Novello wrote the show as a starring vehicle for himself and the American opera diva Mary Ellis it also starred a young Elisabeth Welch It was a great success and set Novello on the road to writing other musicals in which he could star with a non singing role including Crest of the Wave The Dancing Years Perchance to Dream and King s Rhapsody Synopsis We start with the prologue that explains how Novello invented the show on the spur of the moment He then leads us on the journey with him to spend a Glamorous Night in the Ruritania land of Krasnia His character is Anthony Allen Anthony a journalist always in search of good copy in the lives of the rich and famous or infamous sets off on a luxury cruise Whilst visiting the Kingdom of Krasnia in the Balkans he plans to see Glamorous Night in which Militza Hajos the opera prima donna is singing Militza the mistress of King Stefan of Krasnia is to perform in the new opera with her friend and erstwhile love the tenor Lorenti Krasnia is a hotbed of political unrest masterminded by Lydyeff the Prime Minister However Lydyeff s plot to assassinate Militza during her performance is prevented by Anthony which earns him her gratitude Militza s departure from the country is urged both by her enemies who wish to be rid of her and by friends who fear for her safety By chance she and her devoted companion Cleo Wellington join the cruise ship on which Anthony occupies the luxury suite which Militza tries to claim for herself Lorenti is also on board pleased to be leaving

troubled Krasnia During a ship s concert as Cleo entertains the passengers a new plot is revealed to kill Militza by blowing up the ship and making it sink She and Anthony escape the sinking ship as do their friends Act Two embraces a Gypsy Wedding and a counter plot led by the loyal gypsies from where Militza comes from to restore King Stefan and Militza to public favour and quash the revolution Prime Minister Lydyeff has planned for Krasnia Anthony is drawn into the struggle by his love for Militza and saves the King s life by shooting LydyeffPeace is achieved and the King s threatened abdication is averted but at the price of Militza giving up her love for Anthony and agreeing to marry Stefan Anthony must return to England he has the story of a lifetime but he knows it is one that will never be written I was first asked to revise the libretto and structure of the show in the late 1990s as a precursor to a West End revival that alas faltered at the eleventh hour However the revised version finally had its premiere at the Buxton Opera House in 2008 produced by Present Company demonstrating the success of the revised version and making the show workable for today s audiences David SC     *The British National Bibliography Cumulated Subject Catalogue* ,1951     *Miriam's Crime, Etc* Henry Thornton Craven,1875  
**The Stranger** Andrew J. Leavitt,Charles White,1875     *Reference Book Review* ,1987

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