

SCENE 11

The Bloody Tower in The Tower of London. Moments after the end of Scene 9.

[The terrifying figure of SIR JULIUS CAESAR enters the prison cell. He is accompanied by a quartet of cringing LAWYERS, whose comical vocal interjections are matched with choreographed flamboyant gestures. JEFFRIES and his family are still present. LADY MARY tries to remain defiant as CAESAR prowls around her.]

"MASTER OF THE ROLLS"

Sombre March ♩ = 110

SIR JULIUS CAESAR

mf gruffly

1

"MASTER OF THE ROLLS"
Sombre March ♩ = 110

My name is Cae-sar. You've heard of me, I'm

f *f* *mp*

Detailed description: This system contains the first four measures of the piece. It features a vocal line for Sir Julius Caesar and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as a Sombre March with a quarter note equal to 110 beats per minute. The piano part begins with a forte (*f*) dynamic, then softens to mezzo-piano (*mp*) in the fourth measure. The vocal line starts with a rest, then enters in the second measure with the lyrics 'My name is Cae-sar. You've heard of me, I'm'.

5

Ma-ster of the Rolls. Born in Tott' nham, No Ro-man, me. But I'll

LAWYERS *mp* *mp*

He's Ma-ster of the Rolls. Born in Tott' nham. No he's not!

mf *mp*

Detailed description: This system contains measures 5 through 8. The vocal line continues with 'Ma-ster of the Rolls. Born in Tott' nham, No Ro-man, me. But I'll'. The piano accompaniment continues with a mezzo-piano (*mp*) dynamic. A vocal interjection from the LAWYERS is shown in the sixth measure, with the lyrics 'He's Ma-ster of the Rolls. Born in Tott' nham. No he's not!'. The tempo and key signature remain the same as in the first system.

9

haul you 'cross the coals! I'm as Eng-lish a Cae-sar as there can be, I've

He'll haul you 'cross the coals! Cae - sar

mf *mp*

Detailed description: This system contains measures 9 through 12. The vocal line concludes with 'haul you 'cross the coals! I'm as Eng-lish a Cae-sar as there can be, I've'. The piano accompaniment continues with a mezzo-piano (*mp*) dynamic. The tempo and key signature remain consistent throughout the piece.

13

climbed to the top of the grea - sy tree. My pa was phy - si - cian to the Queen, Thus,

Cae - sar. To the Queen.

mp

17

close to her Ma - je - sty I've al - ways been. SIR Ju - lius Cae - sar, and you will see As

Cae - sar. His name is Cae - sar. Yes you will!

mf *mp*

21

Ma - ster of the Rolls, Dish - ing out the just - ice of Chan - ce - ry is

As Ma - ster of the Rolls. ooh Just - ice! of Chan - ce -

mf *f* *f* *mf*

25

chief a-mong my goals. ry. Chief a-mong his goals. Pro - tect and serve her Ma - je - sty, And

mf *mf* *mp* *mf*

29

come down hard on pi - ra - cy! My ver - dict is al - ways loud and clear And my

come down hard on pi - ra - cy! So loud

mp *mf* *mp*

33

pun - ish - ments tend to be se - vere. Hang! Hang! Hang! Pi - rates must

and clear. Pi - rates must hang! Hang! Hang! Pi - rates must

f *mf* *f* *mf* *sf* *sf* *sf*

37 $\text{♩}=\text{♩}$ [2+2+3] **poco accel.**

CAESAR *mp* spitefully

hang! You'll be drawn from here on a hur - dle sled.

[JEFFRIES, his and wife and daughters move forward to join in the taunting]

JAILERS *mp*

LAWYERS (unis.) *mp*

hang! A hur - dle sled.

$\text{♩}=\text{♩}$ [2+2+3] **poco accel.**

f p marcato, tensely *p*

42 **CAESAR** *mf* *f*

And hanged from a gib-bet 'til you're half dead. And

mf *mf* *f*

hur - dle sled. 'Til you're half dead.

mf **LAWYERS** *mf* *f* *f*

'Til you're half dead. And

LADY M. *f espr.*

mp