

ACT III.

PRELUDE.

Moderato.

PIANO.

The first system of the prelude is marked "Moderato." and is for piano. It consists of two staves. The right hand (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5. The left hand (bass clef) plays a steady eighth-note accompaniment. Dynamics include a forte (f) marking on the first measure and a piano (p) marking on the second measure. A fermata is placed over the first measure of the right hand.

Allegro.

The second system is marked "Allegro." and continues the piano part. The right hand (treble clef) has a more active melody with eighth and sixteenth notes. The left hand (bass clef) continues with a rhythmic accompaniment. A piano (p) dynamic marking is present at the beginning of the system.

The third system continues the piano part. The right hand (treble clef) features a melodic line with eighth notes and some grace notes. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. A piano (p) dynamic marking is present at the beginning of the system.

The fourth system concludes the piano part. The right hand (treble clef) has a melodic line with eighth notes and some grace notes. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines.

First system of musical notation. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef. The system contains two measures. The first measure has a dynamic marking of *ff* and a 6/8 time signature. The second measure also has a dynamic marking of *ff* and a 6/8 time signature. Both staves feature complex rhythmic patterns with many beamed notes.

Second system of musical notation. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef. The system contains two measures. The first measure has a dynamic marking of *ff* and a 6/8 time signature. The second measure has a dynamic marking of *ff* and a 6/8 time signature. The notation is dense with beamed notes and rests.

Third system of musical notation. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef. The system contains two measures. The first measure has a dynamic marking of *ff* and a 6/8 time signature. The second measure has a dynamic marking of *ff* and a 6/8 time signature. A double bar line is present between the two measures. The notation includes various rhythmic values and accidentals.

Fourth system of musical notation. The upper staff is in treble clef with a key signature of two sharps (F-sharp and C-sharp). The lower staff is in bass clef. The system contains two measures. The first measure has a dynamic marking of *p* and a 6/8 time signature. The second measure has a dynamic marking of *p* and a 6/8 time signature. The notation features complex rhythmic patterns and accidentals.

Fifth system of musical notation. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef. The system contains two measures. The first measure has a dynamic marking of *f* and a 6/8 time signature. The second measure has a dynamic marking of *p* and a 6/8 time signature. The notation includes various rhythmic values and accidentals.

First system of a musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two sharps (F# and C#). The music features a complex melodic line in the treble staff with many accidentals and a more rhythmic accompaniment in the bass staff. The system ends with a double bar line and a key signature change to one flat (Bb).

Second system of the musical score. It continues with two staves. The key signature is now one flat (Bb). The treble staff has a melodic line with slurs and accents, while the bass staff provides harmonic support with chords and moving lines.

Third system of the musical score. It continues with two staves. The key signature remains one flat (Bb). The melodic line in the treble staff is highly active with many notes and slurs. The bass staff continues with a steady accompaniment.

Fourth system of the musical score. It continues with two staves. The key signature is one flat (Bb). This system features a prominent melodic line in the treble staff with a slur over the first two measures. The bass staff has a more static accompaniment with some chordal textures.

Fifth system of the musical score. It continues with two staves. The key signature is one flat (Bb). The melodic line in the treble staff is very active, with a slur over the first two measures. The bass staff has a more static accompaniment with some chordal textures.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat major or D minor). It begins with a forte (*f*) dynamic marking. The piece concludes with a double bar line and repeat signs.

Second system of musical notation, continuing the grand staff. It starts with a fortissimo (*ff*) dynamic marking. The music is characterized by rapid sixteenth-note passages in the right hand and block chords in the left hand. Accents are placed over several notes in both hands.

Third system of musical notation, continuing the grand staff. It features similar rhythmic patterns to the second system, with rapid sixteenth-note runs and accented notes.

Fourth system of musical notation, continuing the grand staff. It begins with a piano (*p*) dynamic marking and a *cres.* (crescendo) instruction. The music shows a gradual increase in volume. The system ends with two notes marked with an 'X' in the right hand.

Fifth system of musical notation, continuing the grand staff. It starts with a fortissimo (*ff*) dynamic marking, followed by a section marked *Piu lento.* (More slowly) and a piano (*p*) dynamic marking. The tempo and dynamics change significantly in this section. The system concludes with a double bar line and repeat signs.

CHORUS & DANCE OF RED INDIANS .

N^o 18. "BANG THE MERRY TOM, TOM"

PIANO. *Allegro.*

The piano introduction is in 2/4 time, key of B-flat major. It features a lively melody in the right hand and a rhythmic accompaniment in the left hand. The tempo is marked 'Allegro' and the dynamic is 'f'.

Sop: *f* *ff*
Alto. *f* *ff*
Tenor. *f* *ff*
Bass. *f* *ff*

Bang the merry tom, tom, Sing the merry

The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown for the first line of the chorus. The lyrics are 'Bang the merry tom, tom, Sing the merry'. Dynamics range from 'f' to 'ff'.

p

song, Wear a mer-ry Indian smile, a mer-ry Indian smile,

The vocal parts and piano accompaniment are shown for the second line of the chorus. The lyrics are 'song, Wear a mer-ry Indian smile, a mer-ry Indian smile,'. The dynamic is marked 'p'.

Bang the merry tom, tom, Sing the merry song, Pleasantly the moments fly,

Bang the merry tom, tom, Sing the merry song, Pleasantly the moments fly,

Bang the merry tom, tom, Sing the merry song, Pleasantly the moments fly,

Bang the merry tom, tom, Sing the merry song, Pleasantly the moments fly,

merry moments fly along on the merry Indian isle, the Indian isle.

merry moments fly along on the merry Indian isle, the Indian isle.

merry moments fly along on the merry Indian isle, the Indian isle.

merry moments fly along on the merry Indian isle, the Indian isle.

Piu lento.

FOLLETTE .

Coriander seeds glass and metal beads. Pretty, pretty, pretty little bells seeds and glass and

p

gva.....

F

metal beads, Feathers, feathers too, and shells. Coriander seeds glass and metal beads

F

pret.ty, pret.ty, pretty lit.tle bells, - feathers too and shells.....

gva.....

F

feathers too and shells Co-ri-ander, Co-ri-ander seeds and pretty, pretty

This system contains a vocal line on a treble clef staff with a key signature of two flats and a common time signature. The lyrics are "feathers too and shells Co-ri-ander, Co-ri-ander seeds and pretty, pretty". Below the vocal line are four empty instrumental staves, each with a treble clef and a key signature of two flats.

Piano accompaniment for the first system, consisting of a grand staff with a treble and bass clef. The music is in two flats and common time, featuring a rhythmic pattern of eighth and sixteenth notes.

F

bells.

Bang the merry tom, tom. Bang the merry

Bang the merry tom, tom. Bang the merry

Bang the merry tom, tom. Bang the merry

Bang the merry tom, tom. Bang the merry

This system contains a vocal line on a treble clef staff with a key signature of two flats and a common time signature. The lyrics are "bells." followed by four lines of "Bang the merry tom, tom. Bang the merry". Below the vocal line is a piano accompaniment on a grand staff with a treble and bass clef, starting with a forte dynamic marking. The piano part features a rhythmic pattern of eighth and sixteenth notes.

smile... Bang the mer...ry tom,tom, Sing the mer...ry song,
smile... Bang the mer...ry tom,tom, Sing the mer...ry song,
smile... Bang the mer...ry tom,tom, Sing the mer...ry song,
smile... Bang the mer...ry tom,tom, Sing the mer...ry song,

Pleasant...ly the moments fly, mer...ry moments fly alone, Bang the merry
Pleasant...ly the moments fly, mer...ry moments fly alone, Bang the merry
Pleasant...ly the moments fly, mer...ry moments fly alone, Bang the merry
Pleasant...ly the moments fly, mer...ry moments fly alone, Bang the merry

tom, tom, Sing the mer..ry, merry song, Bang the mer..ry tom, tom,
 tom, tom, Sing the mer..ry, merry song, Bang the mer..ry tom, tom,
 tom, tom, Sing the mer..ry, merry song, Bang the mer..ry tom, tom,
 tom, tom, Sing the mer..ry, merry song, Bang the mer..ry tom, tom,

FOLL:

Bang the tom, tom, sing the song, sing the
 Sing the mer...ry song, Bang the tom, tom, sing the song, sing the
 Sing the mer...ry song, Bang the tom, tom, sing the song, sing the
 Sing the mer...ry song, Bang the tom, tom, sing the song, sing the
 Sing the mer...ry song, Bang the tom, tom, sing the song, sing the

F

mer..ry, mer...ry song, sing the mer..ry song.....

mer..ry, mer...ry song, sing the mer..ry song.....

mer..ry, mer..ry song, sing the mer..ry song.....

mer..ry, mer...ry song, sing the mer..ry song.....

mer..ry, mer...ry song, sing the mer...ry song.....

F

mer..ry, mer...ry song, sing the mer..ry song.....

SONG & CHORUS.

THE PIG WITH THE ROMAN NOSE.

No. 19.

PRINCESS TOTO.

VOICE. *Vivace.* *p* The

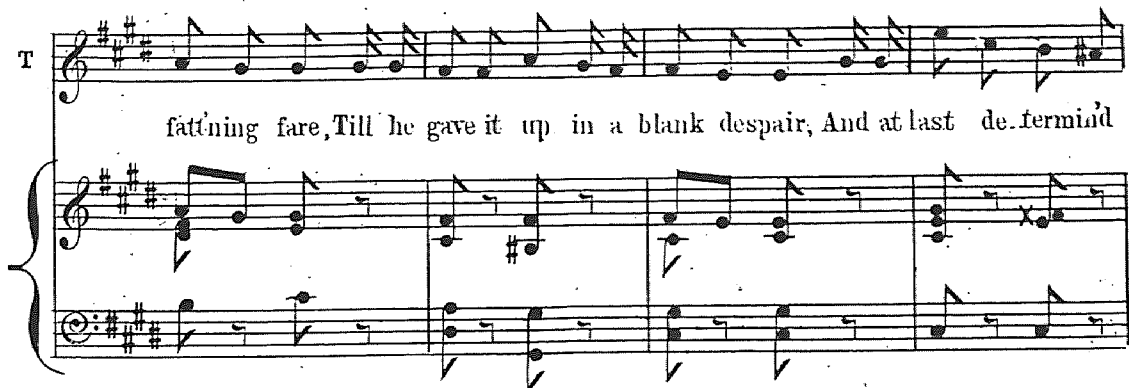
PIANO. *f*

King of the Pigs was a good Piggee, But he was as lean as

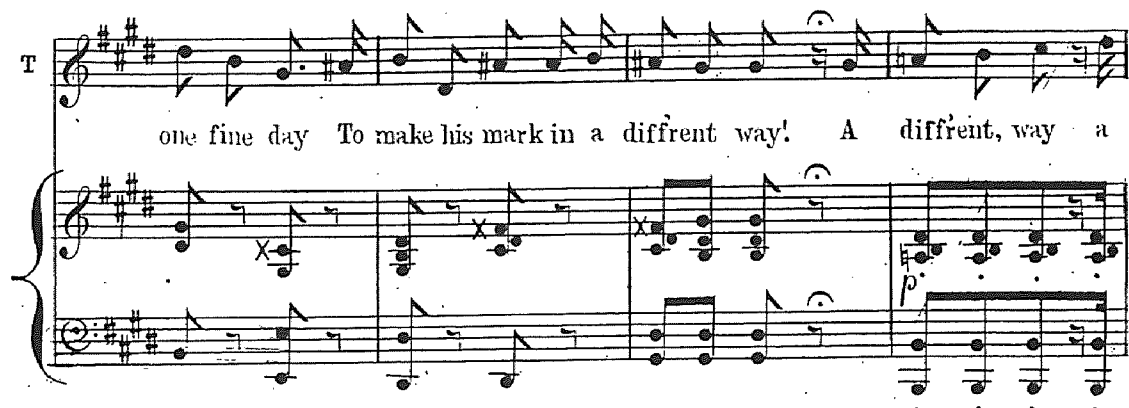
lean could be, And he feard what his subjects all would say, In the

Cattle Show week, on the opening day; He tried all sorts of

T
fattning fare, Till he gave it up in a blank despair, And at last de.termin'd



T
one fine day To make his mark in a different way! A different, way a



T
different way, To make his mark in a dif...frent way!

To
To
To
To



TOTO.

make his mark in a different way, a different, a different way! Said

make his mark in a different way, a different, a different way!

make his mark in a different way, a different, a different way!

make his mark in a different way, a different, a different way!

T

he, with a sigh, "The world is right, a very fat pig is a lovely sight And the

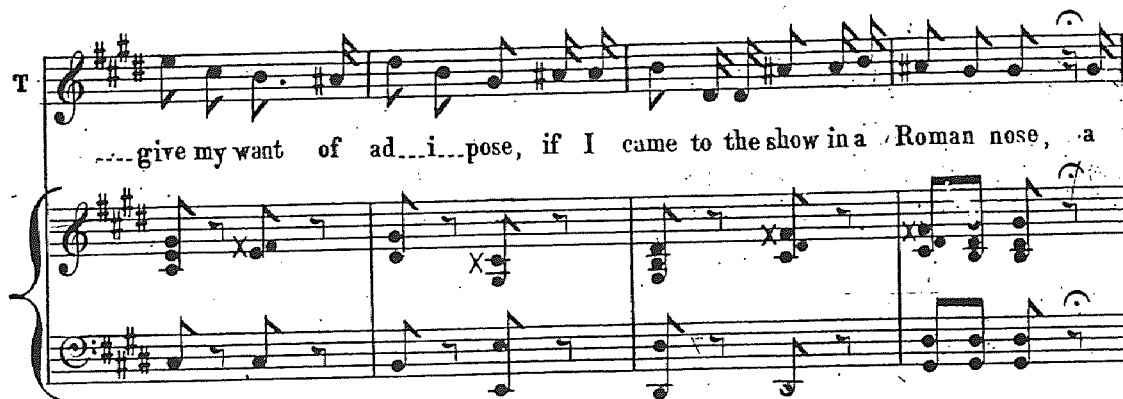
T

judges properly give the prize To the pig who can't see out of his eyes But the

T
judges are men of liberal views and it's not un...like...ly that they might choose to for

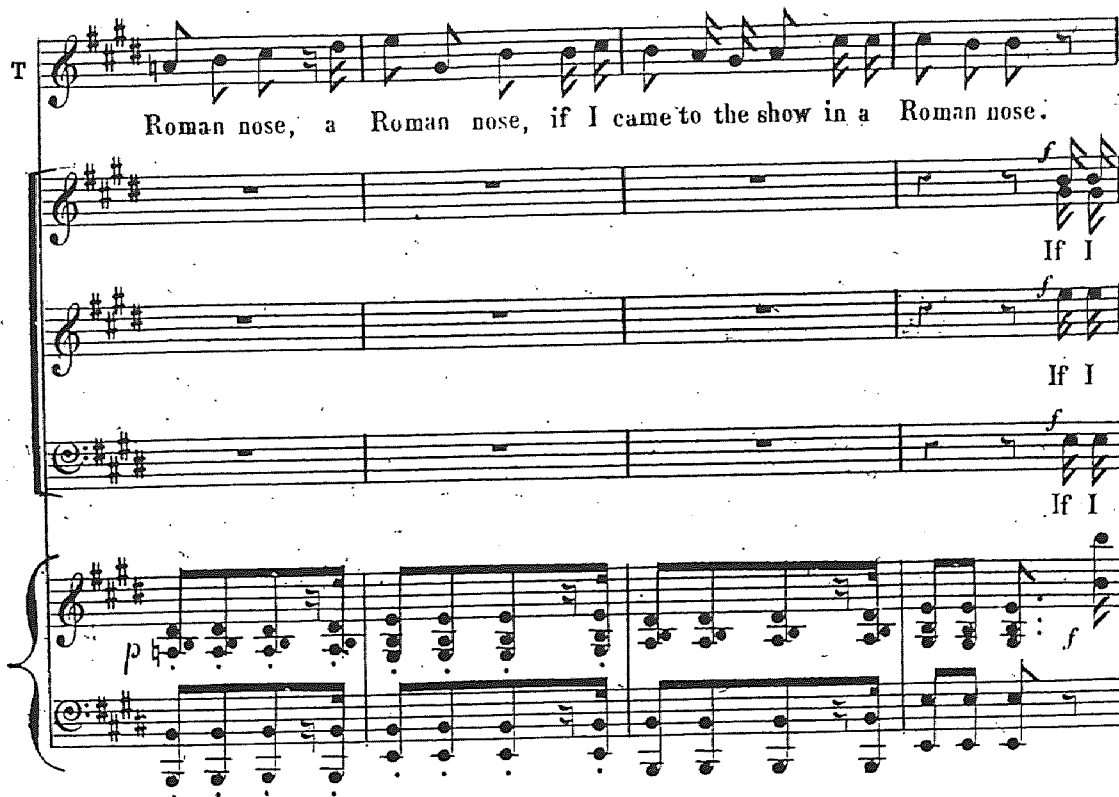


T
...give my want of ad...i...pose, if I came to the show in a Roman nose, a



T
Roman nose, a Roman nose, if I came to the show in a Roman nose.

If I
If I
If I



TOTO.

came to the show in a Roman nose, a Roman a Roman nose This o...

T

...ri-ginal no...tion pleas'd him much The King was a king and behav'd as such, And he...

T

tried all night and tried all day to bend his nose in the Roman way. He...

T

Key signature: three sharps (F#, C#, G#). Time signature: 4/4. The system consists of a vocal line (T) and a piano accompaniment. The vocal line begins with a treble clef and a key signature of three sharps. The lyrics are: "tied it down with a piece of string and he hung great weights to his Royal ring, Till his".

T

Key signature: three sharps (F#, C#, G#). Time signature: 4/4. The system consists of a vocal line (T) and a piano accompaniment. The lyrics are: "na-tu-ral snout the sto-ry goes Was more or less like a Roman nose, a".

T

Key signature: three sharps (F#, C#, G#). Time signature: 4/4. The system consists of a vocal line (T) and a piano accompaniment. The lyrics are: "Roman nose, a Roman nose, Was more or less like a Roman nose, Was Was Was". The piano accompaniment includes dynamic markings such as *p* and *f*.

TOTO.

more or less like a Roman nose, a Roman a Roman nose, It was
 more or less like a Roman nose, a Roman a Roman nose,
 more or less like a Roman nose, a Roman a Roman nose,
 more or less like a Roman nose, a Roman a Roman nose,

T high in the bridge and the tip droop'd down, and it lent it...self to a

T no. ble frown he could al. so sneer if he felt inclin'd, for the nostrils both were

T

well defin'd, There was general joy, when the news got wing, For his subjects all . . . a . . .

The first system of music consists of a vocal line (marked 'T') and a piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are written below the vocal line.

T

. . . dor'd their king, And ev'ry pig walk'd on tip toes When he found his king had a

The second system of music continues the vocal line and piano accompaniment. The lyrics are written below the vocal line.

T

Sop:

Roman nose, a Roman nose, a Roman nose, When he found his king had a Roman nose When he

When he

When he

When he

The third system of music includes a vocal line (marked 'T'), a soprano line (marked 'Sop:'), and a piano accompaniment. The vocal line contains the lyrics 'Roman nose, a Roman nose, a Roman nose, When he found his king had a Roman nose When he'. The soprano line has three instances of the word 'When he' written below it. The piano accompaniment is in a grand staff. The lyrics are written below the vocal line.

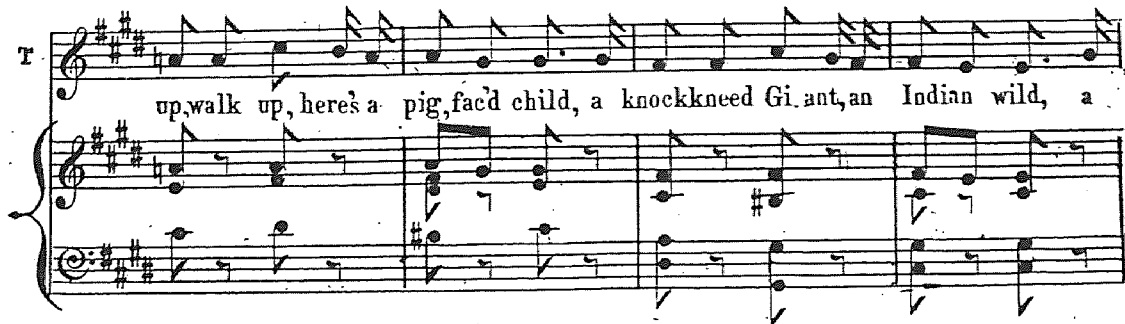
TOTO.

found his king had a Roman nose, his king had a Roman nose. But his
found his king had a Roman nose, his king had a Roman nose.
found his king had a Roman nose, his king had a Roman nose.
found his king had a Roman nose, his king had a Roman nose.

T sad am_b_i_tion prov'd his ban, He was sold at once to a "Peep Show" man, His

T foolish dream of glo_ry fled, He was shown to the mob at a penny a-head! Walk

T up, walk up, here's a pig, fac'd child, a knockkneed Gi. ant, an Indian wild, a



T dwarf but two foot six in his hose, and a real live pig with a

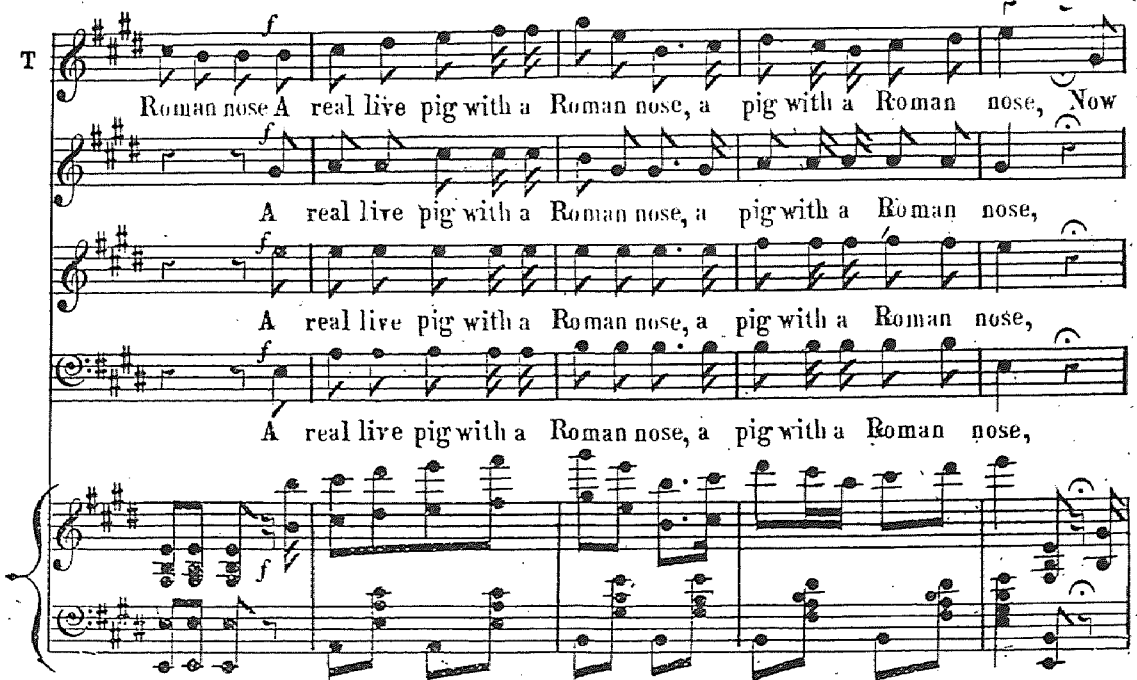


T Roman nose, a Roman nose, a Roman nose, a real live pig with a



T Roman nose A real live pig with a Roman nose, a pig with a Roman nose, Now
A real live pig with a Roman nose, a pig with a Roman nose,
A real live pig with a Roman nose, a pig with a Roman nose,
A real live pig with a Roman nose, a pig with a Roman nose,

TOTO.



T let this tale im press on you, for e...ry word is strictly true, and

T can not be too wide...ly known that gold...en rule "Let

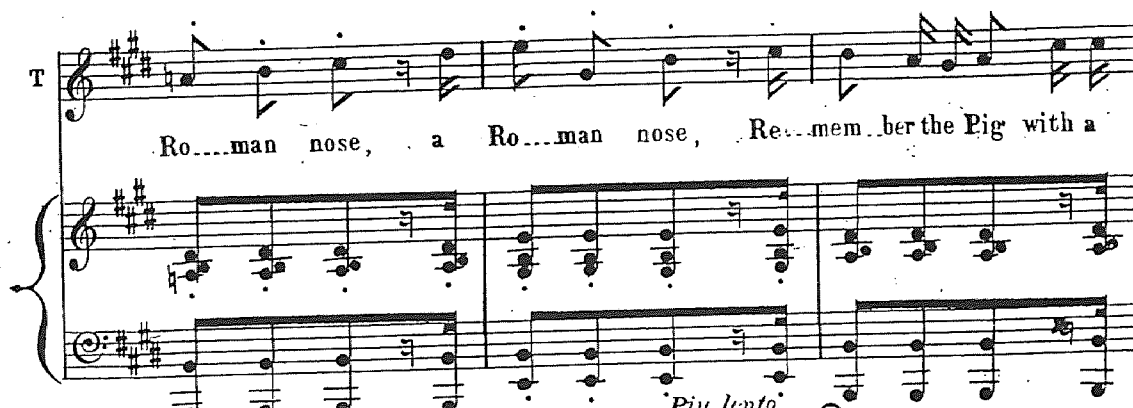
T well a...lone" And when to as...nish friends and foes You

T ill ad...ri...sed...ly pro...pose to gild pure gold or

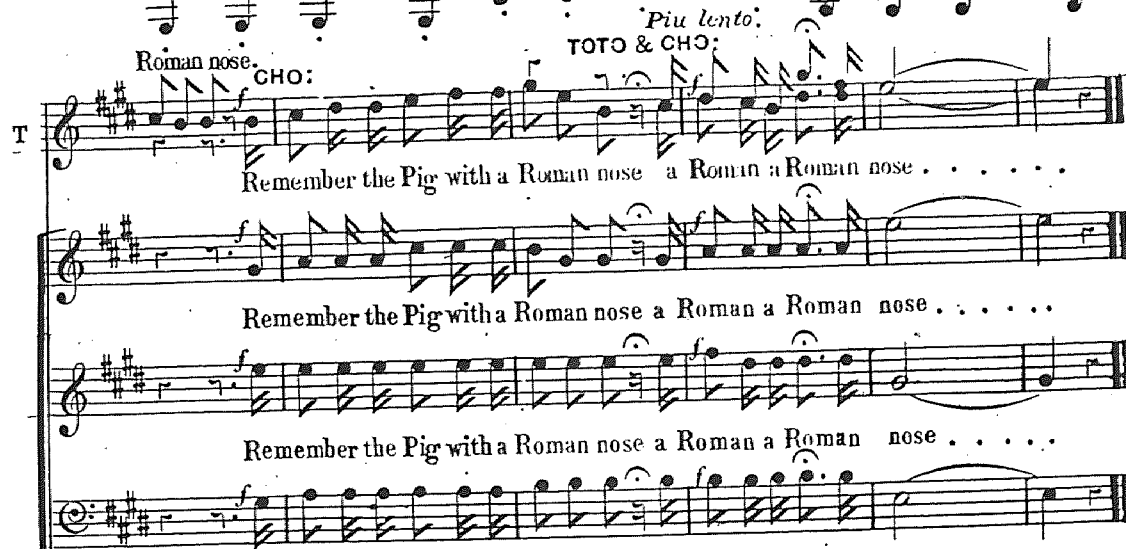
T
paint, the rose Re...mem....ber the Pig with a Ro...man nose, a



T
Ro...man nose, a Ro...man nose, Re...mem...ber the Pig with a



Piu lento.
TOTO & CHO:
Roman nose. CHO:
Remember the Pig with a Roman nose a Roman a Roman nose



Remember the Pig with a Roman nose a Roman a Roman nose

Remember the Pig with a Roman nose a Roman a Roman nose

Remember the Pig with a Roman nose a Roman a Roman nose

f *Piu lento.*



BARCAROLLE.

WHEN YOU'RE AFLOAT.

No. 20.

JELLY AND QUINTETTE.

Moderato.

PIANO: *p*

JELLY.

When

J

you're afloat in an o--pen boat with no bo_dy there to tow! . . . You

J

ply your oar till you reach the shore, And that is all I know, When

you're afloat in an o___pen boat with no_bo_dy there to tow.... You

ply your oar'tillyou reach the shore,And that is all I know, You

mf Un poco piu mosso non troppo.

ply your oar till you reach the shore (ill you reach the shore till you reach the shore you

mf ma legg:

ply your oar'tillyou reach the shore,And that is all I know!

Piano introduction for the song, consisting of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

JELLY. *p*
When you're afloat in a sai__lingboatwhich is

JAC: *p*
When you're afloat in a sai__lingboatwhich is

DORO. *p*
When you're afloat in a sai__lingboatwhich is

FLOSS. *p*
When you're afloat in a sai__lingboatwhich is

CAR: *p*
When you're afloat in a sai__lingboatwhich is

Piano accompaniment for the vocal parts, consisting of two staves. The right hand plays chords and single notes, while the left hand continues with the eighth-note accompaniment.

J
much too big to row You spread your sail to the quick'ning gale and

J
much too big to row You spread your sail to the quick'ning gale and

D
much too big to row You spread your sail to the quick'ning gale and

F
much too big to row You spread your sail to the quick'ning gale and

C
much too big to row You spread your sail to the quick'ning gale and

J
that is all we know, When you're afloat in an open boat which is

J
that is all we know, When you're afloat in an open boat which is

D
that is all we know, When you're afloat in an open boat which is

F
that is all we know, When you're afloat in an open boat which is

C
that is all we know, When you're afloat in an open boat which is

J much too big to row You spread your sail to the quick'ning gale and

J much too big to row You spread your sail to the quick'ning gale and

E much too big to row You spread your sail to the quick'ning gale and

F much too big to row You spread your sail to the quick'ning gale and

C much too big to row You spread your sail to the quick'ning gale and

J that is all we know. You spread your sails to the quick'ning gale to the

J that is all we know. Spread your sails to the quick'ning gale to the

D that is all we know. Spread your sails to the quick'ning gale to the

F that is all we know. Spread your sails to the quick'ning gale to the

C that is all we know. Spread your sails to the quick'ning gale to the

J
quick'ning gale to the quick'ning gale you spread your sail to the quick'ning gale, and

J
quick'ning gale to the quick'ning gale you spread your sail to the quick'ning gale, and

D
quick'ning gale to the quick'ning gale you spread your sail to the quick'ning gale, and

F
quick'ning gale to the quick'ning gale you spread your sail to the quick'ning gale, and

C
quick'ning gale to the quick'ning gale you spread your sail to the quick'ning gale, and

f

J
rit. f
that is all we know

J
that is all we know

D
that is all we know

F
that is all we know

C
that is all we know

f *a tempo. f* *8va* *ff*

I AM A FOOLISH LITTLE MAID .

Nº 21 .

PRINCESS TOTO .

Andantino

PIANO

The piano introduction consists of two staves. The right hand features a melodic line with a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. The left hand provides a simple harmonic accompaniment with chords and single notes.

I am a fool...ish lit...tle maid, A gar...den grow...ing

The first system of the song. The vocal line begins with a quarter rest, followed by the lyrics. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand.

wild, I can..not be de...mure and staid I'm but a way...ward

The second system of the song. The vocal line continues with the lyrics. The piano accompaniment maintains its rhythmic accompaniment.

child, My sim...ple heart knows no deceit, it loyes but thee a...

The third system of the song. The vocal line concludes with the lyrics. The piano accompaniment continues until the end of the system.

... lone. And while I live, that heart will beat for thee my own, my

TOTO. *p* Oh! have no fear Oh! love of
own, DORO. *p* Oh! have no fear Oh! love of

mine, my sim...ple heart is e...ver
mine, my sim...ple heart is e...ver

thine!
thine!

TOTO.

While borne from thee o'er ma..ny a mile of cold and stormy

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

sea, Al...tho' my lips have worn a smile my heart has ach'd for

The second system continues the vocal line and piano accompaniment. The vocal line has a slight melodic rise before the lyrics. The piano accompaniment maintains its rhythmic pattern, with some harmonic changes in the left hand.

thee; If ma..ny a year had pass'd away, and time has left his

The third system continues the vocal line and piano accompaniment. The vocal line has a slight melodic rise before the lyrics. The piano accompaniment maintains its rhythmic pattern, with some harmonic changes in the left hand.

sign.... And thou and I were cold and grey, my heart would still be

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a slight melodic rise before the lyrics. The piano accompaniment maintains its rhythmic pattern, with some harmonic changes in the left hand. Dynamics markings include *f* (forte) and *p* (piano).

thine!
CAR: Oh have no fear,

Oh have no fear,

The first system of music features a vocal line in the upper staff with lyrics 'thine!' and 'Oh have no fear,'. Below it is a piano accompaniment with a treble and bass clef. A separate line labeled 'CAR:' is positioned between the vocal and piano parts, with notes corresponding to the vocal melody.

Oh love of mine, My sim...ple heart is

Oh love of mine, My sim...ple heart is

The second system continues the vocal line with lyrics 'Oh love of mine, My sim...ple heart is'. The piano accompaniment provides harmonic support with chords and melodic lines in both hands.

e...ver thine !

e...ver thine !

The third system concludes the piece with the lyrics 'e...ver thine !'. The vocal line features a long note with a fermata. The piano accompaniment ends with a final chord and a double bar line.

FINALE.

SO PARDON PRAY.

No. 22.

PRINCESS TOTO AND CHORUS.

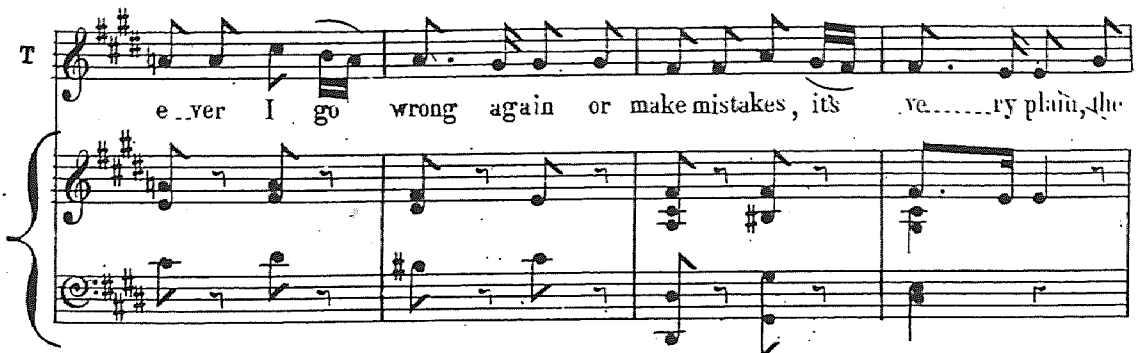
VOICE. *Vivace.* *p* So

PIANO. *f* *p*

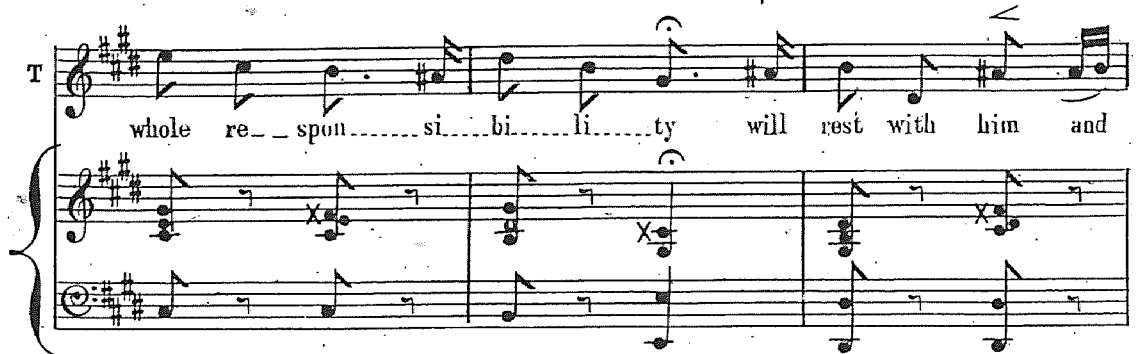
par...don pray, you may depend of all my fol...lies here's an end, From

fu...ture er...ror I'll be free, I've a husband now to...think for me, If

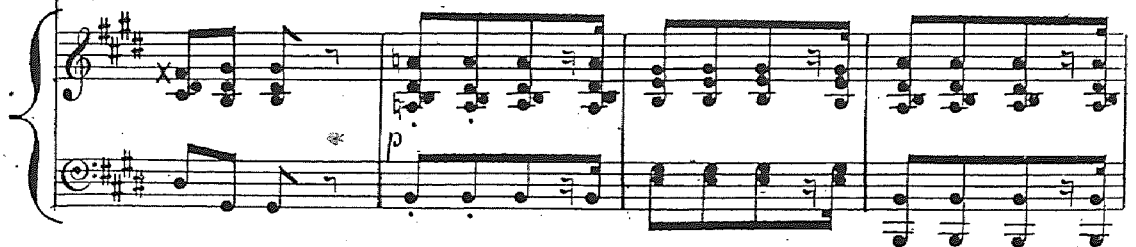
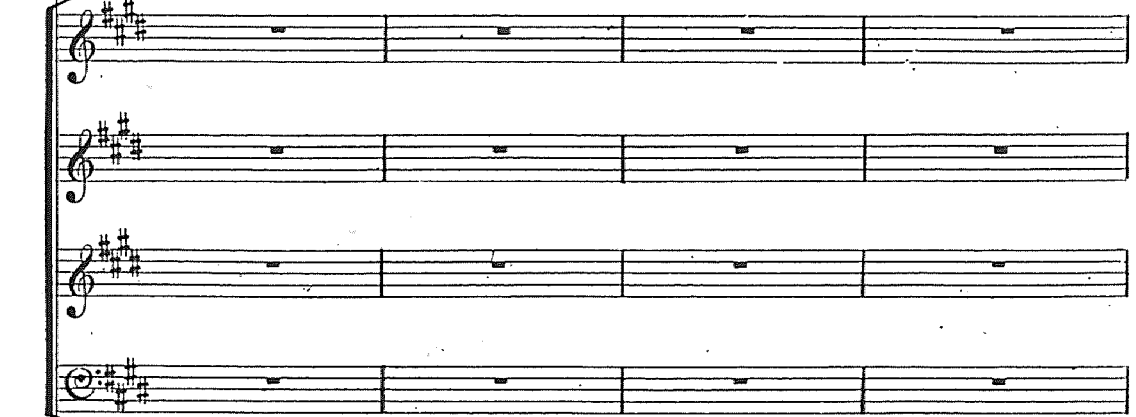
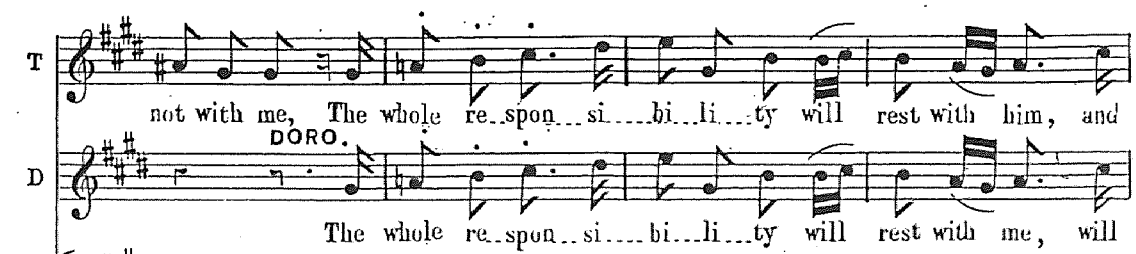
T
e...ver I go wrong again or make mistakes, it's ve...ry plain, the



T
whole re...spon...si...bi...li...ty will rest with him and



T
not with me, The whole re...spon...si...bi...li...ty will rest with him, and
DORO.
D
The whole re...spon...si...bi...li...ty will rest with me, will



T not with me! The whole re..spon...si...bi...li...ty, will rest, will

D rest with me! The whole re..spon...si...bi...li...ty, will rest, will

The whole re..spon...si...bi...li...ty, will rest, will

The whole re..spon...si...bi...li...ty, will rest, will

The whole re..spon...si...bi...li...ty, will rest, will

The whole re..spon...si...bi...li...ty, will rest, will

The whole re..spon...si...bi...li...ty, will rest, will

gives



T rest with him!

D rest with me!

rest with him!

rest with him!

rest with him!

rest with him!

