

PRINCESS AOTO
Comic Opera

IN THREE ACTS.

The Words by

W. S. GILBERT,

The Music by

FREDERIC CLAY.



Price 5/-

LONDON:
METZLER & CO., 37, Gt. MARLBOROUGH STREET, W.

To

Sir Julius Benedict,

the following pages are inscribed

by his attached friend,

Frederic Clay.

PRINCESS TOTO.

PERSONÆ.

PRINCESS TOTO. <i>Soprano.</i> JELLY. <i>Mezzo Soprano.</i> PRINCE DORO. <i>Tenor.</i> JAMILEK. <i>do</i> — COUNT FLOSS. <i>2^d do</i> —		BARON JACQUIER. <i>2^d Tenor.</i> PRINCE CAMEL. <i>Baritone.</i> ZAPETER. <i>do</i> — KING PORTICO. <i>Bass.</i>
--	--	---

CONTENTS.

ACT I.

	Page.
Prelude.	1
N ^o 1. Chorus of Courtiers. "This is a Court in which you'll find".	6
2. Song. (PRINCE DORO.) "Oh! bride of mine?"	14
3. Bridesmaid's Chorus. (FEMALE VOICES ONLY.) "Of our opinions to impart?"	17
4. Song. (PRINCESS TOTO.) "Like an arrow from its quiver?"	20
5. Quintett. (TOTO, JELLY, DORO, ZAPETER, & KING.) "Come let us haste."	25
6. Trio. (JACQUIER, FLOSS & CAMEL.) "With Princely state?"	40
7. Quartett. (CAMEL, JACQUIER, FLOSS & ZAPETER.) "My hand upon it, 'tis agreed?"	43
8. Vocal Waltz. (TOTO.) "Banish sorrow, till tomorrow?"	51
9. Duet. (TOTO, & DORO.) "Oh! tell me now, by plighted vow?"	62
9 ^a Finale. (TOTO, & CHORUS.) "A hat and a bright little feather?"	70

ACT II.

Entr'acte.	78
10. Chorus of Brigands. "Cheer up old man?"	82
10 ^a Chorus of Brigands. "We are Nobles all."	98
11. Song. (TOTO.) "The world of dreams?"	104
12. Couplets. (TOTO, JELLY, FLOSS, CAMEL & CHORUS.) "At last I shall marry my own?"	109
13. Song. (PRINCE DORO.) "There are Brigands in every station?"	120
14. Trio. (TOTO, DORO & CAMEL.) "So take my hand it is agreed?"	124
15. Duet. (TOTO & DORO.) "My own, own love?"	131
16. Trio & Dance of Red Indians. (PORTICO, ZAPETER & JAMILEK.) "With skip and hop?"	135
17. Finale. (TOTO, JELLY, JAMILEK, ZAPETER, KING & CHORUS.) "Away, away."	144

ACT III.

Prelude.	167
18. Chorus & Dance of Red Indians. "Bang the merry tom, tom?"	171
19. Barcarolle. (JELLY & QUINTETT.) "When you're afloat?"	180
20. Song. (TOTO.) "I am a foolish little maid?"	186
21. Finale. (TOTO.) "So pardon pray?"	190

APPENDIX.

15 ^a Duet. (TOTO & DORO.) "My own, own love?"	1
18 ^a Song & Chorus. (TOTO.) "The Pig with the Roman nose?"	6

*Applications in reference to the performance of this work should be made to Messrs Metzler & Co
 37, Great Marlborough Street, W.

PRINCESS TOTO

1

Libretto by

Music by

W. S. GILBERT.

FREDERIC CLAY.

PRELUDE.

Allegro Marziale.

PIANC.

f pesante.

The musical score is written for piano and consists of four systems of music. Each system has a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The first system begins with the tempo marking 'Allegro Marziale' and the dynamic marking 'f pesante'. The music features a strong, rhythmic character with frequent accents and slurs. The second system continues the melodic and harmonic development. The third system shows a more complex texture with overlapping lines. The fourth system concludes the prelude with a final cadence.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics include accents (>) and fortissimo (sf). There are also some markings that look like 'a' and '3' above notes.

The second system continues the piece. It features a 'rit.' marking above the staff, indicating a ritardando. A piano (p) dynamic marking is present in the lower staff. The notation includes various note values and rests.

The third system is marked 'Piu lento.' and 'dolce.' in the upper left. The music is characterized by long, flowing lines with many slurs, suggesting a more lyrical and slower tempo. The notation includes various note values and rests.

The fourth system continues the piece with various note values and rests. The notation includes various note values and rests.

The fifth system concludes the piece with various note values and rests. The notation includes various note values and rests.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music features a melodic line in the treble clef and a complex accompaniment in the bass clef with many chords and moving lines.

Second system of musical notation. It includes the dynamic marking *mf* and the tempo instruction *ac...cel...ler...an* above the staff. The notation continues with melodic and harmonic development.

Third system of musical notation, starting with the tempo instruction *do.* above the staff. The music continues with intricate textures in both hands.

Fourth system of musical notation, featuring the dynamic marking *f* and the tempo instruction *rit. . . .* above the staff. This system includes various articulation marks such as accents and slurs.

Fifth system of musical notation, starting with the dynamic marking *p*. The system concludes with a double bar line and a key signature change to one sharp (F#).

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). It begins with a piano (*p*) dynamic marking. The right hand contains a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. There are accents (>) over some notes in the right hand.

Second system of musical notation, continuing the piece. The dynamics and notation remain consistent with the first system, showing a steady flow of notes in both hands.

Third system of musical notation. This system introduces a forte (*f*) dynamic marking in the left hand, which then transitions to piano (*p*) in the right hand. The melodic line in the right hand becomes more active with sixteenth-note patterns.

Fourth system of musical notation. The piece continues with a forte (*f*) dynamic. The right hand features a complex, rhythmic pattern of sixteenth notes, while the left hand maintains a steady accompaniment.

Fifth system of musical notation, the final system on the page. It begins with a fortissimo (*ff*) dynamic marking. The right hand has a very active, dense texture of sixteenth notes, while the left hand continues with a supporting accompaniment.

First system of musical notation, consisting of two staves (treble and bass clef) with a brace on the left. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed notes and rests.

Second system of musical notation, consisting of two staves with a brace on the left. It begins with a dynamic marking *f* and a tempo marking *Piu mosso*. The music continues with complex textures and includes some slurs.

Third system of musical notation, consisting of two staves with a brace on the left. This system includes several triplet markings (the number '3' above or below groups of notes) and continues the complex musical texture.

Fourth system of musical notation, consisting of two staves with a brace on the left. It features more triplet markings and complex rhythmic patterns.

Fifth system of musical notation, consisting of two staves with a brace on the left. This system concludes the piece with a final cadence, indicated by a double bar line and a fermata over the final notes.

CHORUS of Courtiers in the Palace of King Portico.

Nº 1.

Moderato.

PIANO.

The piano accompaniment consists of three systems of grand staff notation. The first system begins with a dynamic marking of *f*. The second system features a triplet of eighth notes in the right hand. The third system includes a dynamic marking of *mf* and several triplet markings in both hands.

TENORS. *f*

BASSES. *f*

This is a Court in which you'll find The most respect_a_ble so_

This is a Court in which you'll find The most respect_a_ble so_

The piano accompaniment for the vocal parts consists of two systems of grand staff notation. The first system is empty, and the second system provides accompaniment for the vocal lines.

-ci_e_ty, To ev'_ry fault we all are blind, Ex_cept the fault of im_pro-

-ci_e_ty, To ev'_ry fault we all are blind, Ex_cept the fault of im_pro-

SOP: *p* We pride our_selves up_on our taste, It is indeed our only van...i...ty,

ALTOS: *p* We pride our_selves up_on our taste, It is indeed our only van...i...ty,

...pri_e_ty. We

...pri_e_ty. We

f This

f This

pride our_selves up_on our taste, It is in_deed our on_ly van...i...ty.

pride our_selves up_on our taste, It is in_deed our on_ly van...i...ty.

is a Court in which you'll find The most res...pec...ta...ble so...

is a Court in which you'll find The most res...pec...ta...ble so...

The first system of the musical score consists of three staves. The top two staves are vocal lines, and the bottom staff is the piano accompaniment. The lyrics are: "is a Court in which you'll find The most res...pec...ta...ble so...". The music is in a key with one sharp (F#) and a common time signature.

...ci...e...ty, To ev'ry fault we all are blind, Ex...cept the fault of im pro...

...ci...e...ty, To ev'ry fault we all are blind, Ex...cept the fault of im pro...

The second system of the musical score consists of three staves. The top two staves are vocal lines, and the bottom staff is the piano accompaniment. The lyrics are: "...ci...e...ty, To ev'ry fault we all are blind, Ex...cept the fault of im pro...". The music continues in the same key and time signature.

...pri...e...ty,

...pri...e...ty,

We pride our...selves up on our taste, It is in deed our on...ly

We pride our...selves up on our taste, It is in deed our on...ly

The third system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two staves are the piano accompaniment. The lyrics are: "...pri...e...ty, ...pri...e...ty, We pride our...selves up on our taste, It is in deed our on...ly". The music concludes in the same key and time signature.

And when in false po...si.tions plac'd, And when in false po...si.tions

And when in false po...si.tions plac'd, And when in false po...si.tions

van.i.ty, And when in false po...si.tions plac'd, And when in false po...si.tions

van.i.ty, And when in false po...si.tions plac'd, And when in false po...si.tions

plac'd, It almost drives us to in...sa.ni.ty, It drives us to in..

plac'd, It almost drives us to in...sa.ni.ty, It drives us to in..

plac'd, It almost drives us to in...sa.ni.ty, It drives us to in..

plac'd, It almost drives us to in...sa.ni.ty, It drives us to in..

sa...ni...ty, in...sa...ni...ty!
 sa...ni...ty, in...sa...ni...ty!
 sa...ni...ty, in...sa...ni...ty!
 sa...ni...ty, in...sa...ni...ty!
 sa...ni...ty, in...sa...ni...ty!

This is a Court in which you'll find The
 This is a Court in which you'll find The

most res...pec...ta...ble so...ci...e...ty, To ev'...ry fault we all are
 most res...pec...ta...ble so...ci...e...ty, To ev'...ry fault we all are

blind, Ex...cept the fault of impro...pri.e..ty, This is a Court in which you'll

blind, Ex...cept the fault of impro...pri.e..ty, This is a Court in which you'll

Ex...cept the fault of impro...pri.e..ty, This is a Court in which you'll

Ex...cept the fault of impro...pri.e..ty, This is a Court in which you'll

find The most res...pec...ta.ble so...ci...e...ty, res..

find The most res...pec...ta.ble so...ci...e...ty, res..

find The most res...pec...ta.ble so...ci...e...ty, res..

find you'll find The most res...pec...ta.ble so...ci...e...ty, res..

...pec...ta...ble so...ci...e...ty,

...pec...ta...ble so...ci...e...ty,

...pec...ta...ble so...ci...e...ty, *f* > This is a

...pec...ta...ble so...ci...e...ty, *f* > This is a Court where you

The first system of the musical score consists of five staves. The top four staves are vocal lines, each with the lyrics "...pec...ta...ble so...ci...e...ty,". The fifth staff is a grand staff for piano accompaniment. The music is in a key with one sharp (F#) and a common time signature. The vocal lines feature a melodic line with some slurs and accents. The piano accompaniment provides harmonic support with chords and moving lines.

f > This is a Court where you find the... best and the most res...

This is a Court where you ne...ver will find but the best and the most res...

Court where you ne...ver will, ne...ver will find but the best and the most res...

ne...ver will find but the best, you will find but the best and the most res...

The second system of the musical score continues with five staves. The top four staves are vocal lines with lyrics: "This is a Court where you find the... best and the most res...", "This is a Court where you ne...ver will find but the best and the most res...", "Court where you ne...ver will, ne...ver will find but the best and the most res...", and "ne...ver will find but the best, you will find but the best and the most res...". The fifth staff is the piano accompaniment. The music continues with similar melodic and harmonic patterns as the first system, including dynamic markings like *f* and accents.

pec... ta... ble so... ci... e... ty! *ff*

pec... ta... ble so... ci... e... ty! *ff*

pec... ta... ble so... ci... e... ty! *ff*

pec... ta... ble so... ci... e... ty! *ff*

The first system contains four vocal staves and a piano accompaniment. Each vocal line has the lyrics "pec... ta... ble" and "so... ci... e... ty!". The piano part features chords and a melodic line in the right hand, and a bass line in the left hand. A dynamic marking of *ff* is present above the piano part.

The second system contains three vocal staves and a piano accompaniment. The vocal staves are mostly empty, indicating rests for the vocalists. The piano accompaniment continues with chords and a melodic line in the right hand, and a bass line in the left hand. A dynamic marking of *ff* is present above the piano part.

OH! BRIDE OF MINE.

SONG. PRINCE DORC.

N^o. 2.

Moderato.

PIANO.

The piano introduction is in 3/4 time, marked Moderato. It begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a treble clef, a 3/4 time signature, and a forte (f) dynamic marking. The melody starts with a half note G4, followed by a quarter note A4, and a quarter note Bb4. The bass line consists of a half note G3. The piece continues with a series of chords and melodic fragments, including a trill on the treble staff. The introduction concludes with a final chord in the bass staff.

p

1. Oh! Bride of mine, oh! ba - by wife, In
 2. Art thou a cold, im - per - ious maid, Or

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. It begins with a half note G4, followed by a quarter note A4, and a quarter note Bb4. The piano accompaniment is in a bass clef with a key signature of one flat. It begins with a half note G3, followed by a quarter note A3, and a quarter note Bb3. The piano accompaniment consists of a series of chords and single notes, with a piano (p) dynamic marking.

era - dle - dom de - mure - ly pligh - ted, Has time dealt kind - ly
 canst thou stoop to home - ly du - - ty, A scorn - ful Ju - - - no,

The second system of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. It begins with a half note G4, followed by a quarter note A4, and a quarter note Bb4. The piano accompaniment is in a bass clef with a key signature of one flat. It begins with a half note G3, followed by a quarter note A3, and a quarter note Bb3. The piano accompaniment consists of a series of chords and single notes, with a piano (p) dynamic marking.

with thy life, Since thou and I were first u - ni - - - ted? Art
 proud and staid, a He - be blush - ing in her beau - ty? Hast

thou as fair and yet as fond As in that stage of pre - pa -
 thou a brain with lore op - prest, With sci - ence in its ev' - ry

ra - tion - Ah! since those days the wiz - ards' wand Has
 sec - tion, Or is thy learn - ing in thy breast, Thine

work'd some wond - rous trans - for - ma - - - tion, Has work'd some
 on - ly art, to win af - fec - tion, Thine on - - - - ly

wond-rous trans-for-ma-tion! Oh! bride of mine, whose
 art to win af-fec-tion! Oh!

smiles and tears Will sea-son all my hopes and fears, How

rit. 1st Verse.

art thou chang'd in eight-teen years, How art thou chang'd in eight-teen

colle voce.

2^d Verse.

years! chang'd, Oh! bride of mine

OF OUR OPINIONS TO IMPART

BRIDESMAIDS' CHORUS.

No. 3.

(For Female voices only)

VOICES. *p*

Allegretto Grazioso.

Of

our o...pi...nions to im...part Some no...tion let's en...dea...your, May

she be mis...tress of...her....heart, And he her slave for e...ver,

p

f

May she be mis tress, the mis tress of her heart

p

And

p

he her slave, and he her slave for e ver; Of

p

our o pi nions to im part Some no tion let's en dea your, May

(TOTO, behind the scenes)

My
 he.... be her slave, her.... slave, for e.....ver!

p

p

slave, my slave, for e.....ver, and e.....ver, my slave, my

slave for e.....ver!

tr

for e.....ver!

f

LIKE AN ARROW FROM ITS QUIVER .

SONG . PRINCESS TOTO .

Nº 4 .

Vivace non troppo .

VOICE .

PIANO .

f

Detailed description: This system contains the first musical notation. It features a vocal line on a single staff with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature and time signature. The piano part begins with a forte (*f*) dynamic and includes various rhythmic patterns and chordal textures.

p

Like an ar.....row from....its qui.....ver Comes my

p

Detailed description: This system contains the second musical notation. The vocal line continues with the lyrics "Like an ar.....row from....its qui.....ver Comes my". The piano accompaniment continues with a piano (*p*) dynamic. The notation includes various musical symbols such as notes, rests, and dynamic markings.

love this ve.....ry day..... On the e....ver run....ning ri....ver Speeds my

Detailed description: This system contains the third musical notation. The vocal line continues with the lyrics "love this ve.....ry day..... On the e....ver run....ning ri....ver Speeds my". The piano accompaniment continues with a piano (*p*) dynamic. The notation includes various musical symbols such as notes, rests, and dynamic markings.

love up...on his way; Comes to give a lo...ver's greet...ing, Comes to

press me to...his heart.... Those who meet with such a meet...ing Sure...ly

rit. a tempo.
ne...ver, ne...ver part O...ver spot...ted mea...dows flee...ting, O...ver

hill and o...ver lea, . . . flush'd with joy...ous hope of meet...ing Comes my

love to mar...ry me, Comes my love to

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is two sharps (F# and C#). The vocal line begins with a melodic phrase, followed by the lyrics 'love to mar...ry me, Comes my love to'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

mar...ry me Comes my love to mar...ry me.

The second system continues the musical piece. The vocal line has a rest for the first few measures, then resumes with the lyrics 'mar...ry me Comes my love to mar...ry me.'. The piano accompaniment continues with similar harmonic patterns, including some sustained chords.

The third system shows the vocal line with a full rest, indicated by a horizontal line with a fermata. The piano accompaniment continues to play, with a dynamic marking of 'p' (piano) appearing in the right hand towards the end of the system.

I the while my love a...wait ing, Sit in

The fourth system features the vocal line with the lyrics 'I the while my love a...wait ing, Sit in'. The piano accompaniment continues with a steady harmonic accompaniment.

si...lence prim and coy, Yet my heart is pal...pi...ta. ting, And I

can't con...ceal my joy! Though I droop my eyes de...

...mure.....ly, Though my hands I prim....ly fold,.....Yet my bea....ting heart will

sure....ly Tell the truth that they with...hold..... tell the

rit.....

a tempo.

truth that gai.....ly flee...ting, O...ver hill and o.....ver lea.... Flush'd with

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a melodic phrase, and the piano accompaniment provides harmonic support with chords and moving lines.

joy...ous hope of meet...ing Comes my love to mar....ry me..... Comes my

The second system continues the musical piece. The vocal line and piano accompaniment maintain the same key signature and time signature. The piano accompaniment includes some dynamic markings and articulation marks.

love..... to mar....ry me..... Comes my

The third system shows the continuation of the vocal melody and piano accompaniment. The piano accompaniment features a steady rhythmic pattern in the bass line.

love, my love..... to me!.....

The fourth system concludes the page. The vocal line ends with a final note, and the piano accompaniment provides a concluding harmonic structure. There are some dynamic markings like 'trassero' and 's' visible.

QUINTETT.

(TOTO, JELLY, DORO, ZAPETER & KING PORTICO.)

Nº 5.

Andantino
non
troppo.

Piano introduction for the quintet, featuring a treble and bass staff with a melodic line in the treble and accompaniment in the bass.

p DORO.

D
Come let us haste, love, to make us one, and on your

Piano accompaniment for the first vocal line, showing chordal accompaniment in both hands.

D
fin. ger I will place a to..... ken, this is a thing that's ve..ry of. ten done, for

Piano accompaniment for the second vocal line, showing chordal accompaniment in both hands.

TOTO.

T
I'll be a bride this ve..ry

D
pro..mi..ses are made but to be bro..... ken.

Piano accompaniment for the final vocal line, showing chordal accompaniment in both hands.

T day, this very day, and you should have been here some days before, Oh I've resolv'd... to give my

T heart a.. way, and, if to a.. ny one, ah! why not to Do... ro!

Z *ZAP: p Piu mosso.*

K We cannot wait, if he is KING. *p*

We cannot wait, if he is

Piu mosso.

Z late it's my af_ fair, and I must bear without of_ fence the conse..

K late it's his af_ fair, and he must bear without of_ fence the conse..

late it's his af_ fair, and he must bear without of_ fence the conse..

Piu mosso.

J *f* ³
 We cannot

Z
 quence without of fence the con. se. quence of be . . . ing late They cannot

K
 quence without of fence the con. se. quence of be . . . ing late We cannot

J
 wait if he is late, it's his af. fair, it's his af. fair, We cannot wait and he must bear the conse-

Z
 wait, if he is late, it's my affair, it's my affair, They cannot wait and I must bear the conse-

K
 wait if he is late, it's his af. fair, it's his af. fair, We cannot wait and he must bear the conse-

J
 quence of being late. We can not wait, we will we will not wait *rit.*

Z
 quence of be . . ing late.

K
 quence of be . . ing late.

1^o tempo.

T *I'll be a bride this ve-ry day, I'll be a bride this ve-ry, ve-ry*

J *We cannot wait, We cannot wait,*

D *Come let us haste to make us one, And on your fin-ger i will place a*

Z

K *They cannot wait, They cannot wait,*
We cannot wait, We cannot wait,

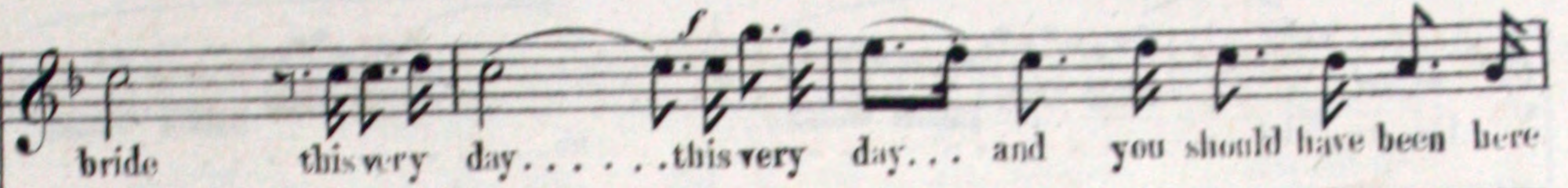
T *day I'll be a*

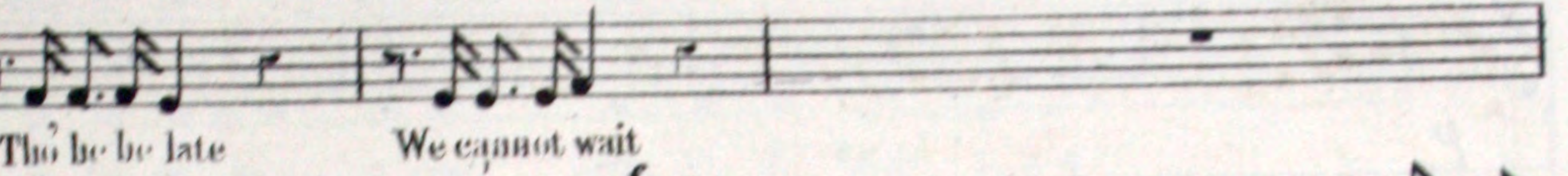
J

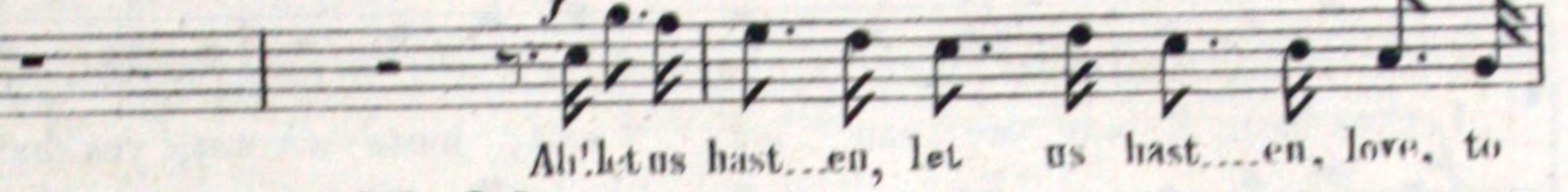
D *to - - ken, this is a thing that's very often done for promises are made but to be bro.. ken .*

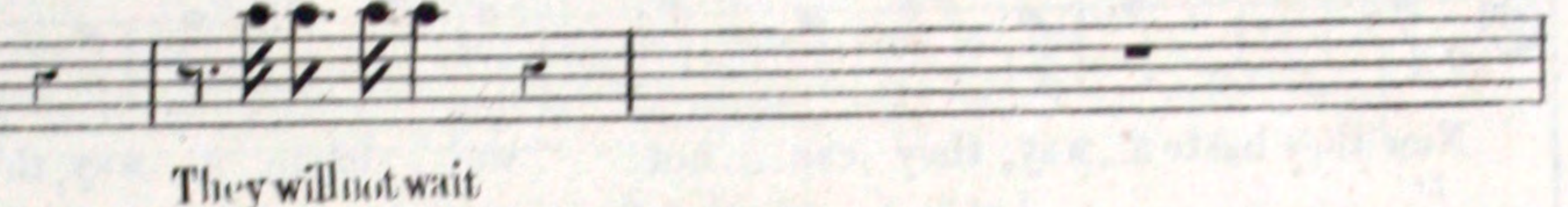
Z

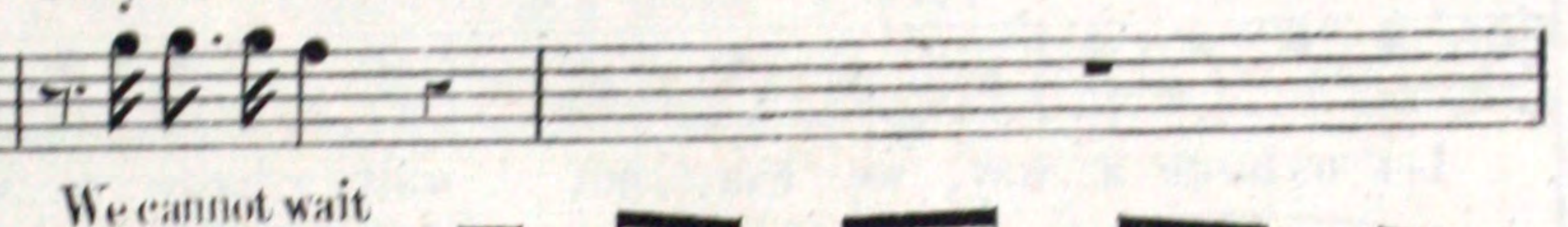
K

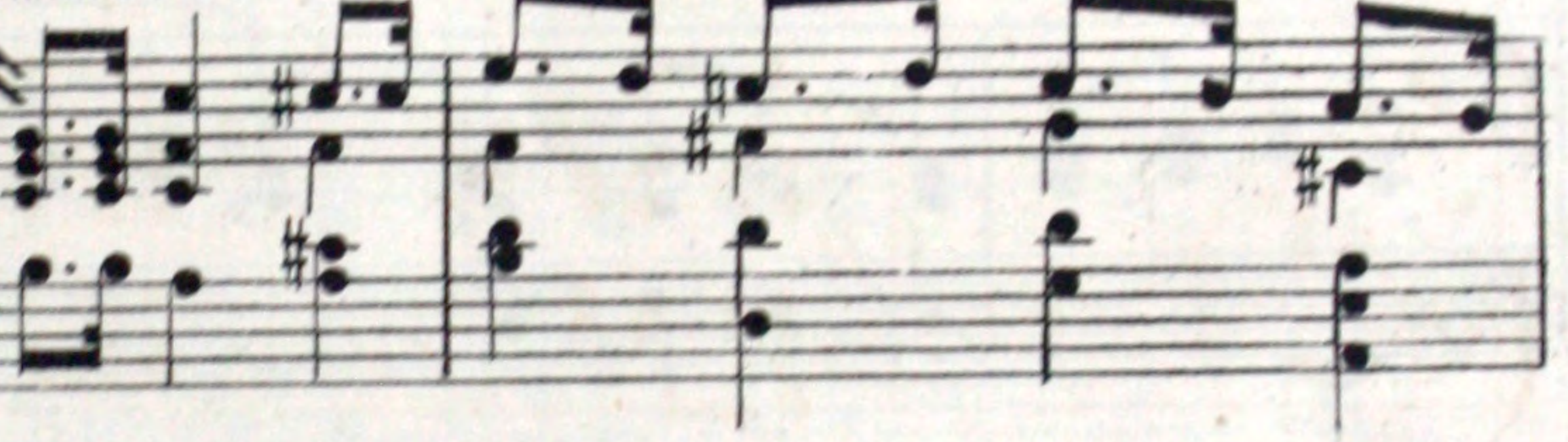
T  bride this very day this very day . . . and you should have been here

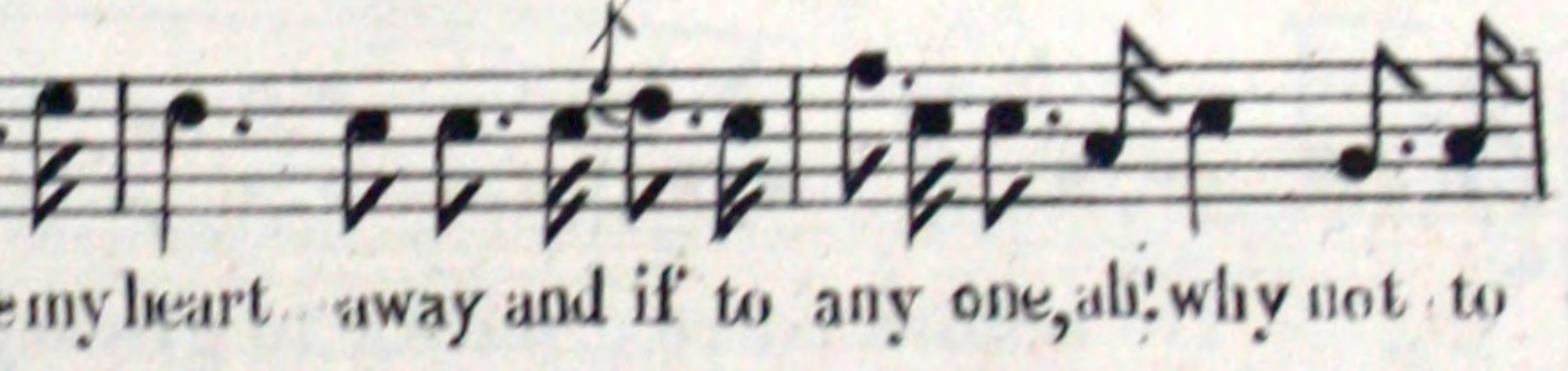
J  Tho' he be late We cannot wait

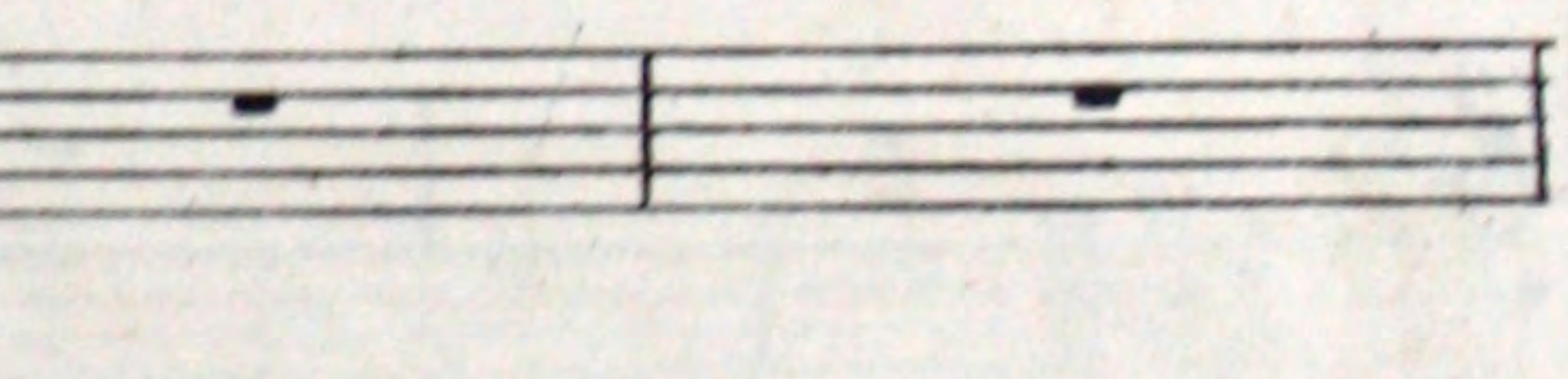
E  Ah! let us hast . . . en, let us hast . . . en, love, to

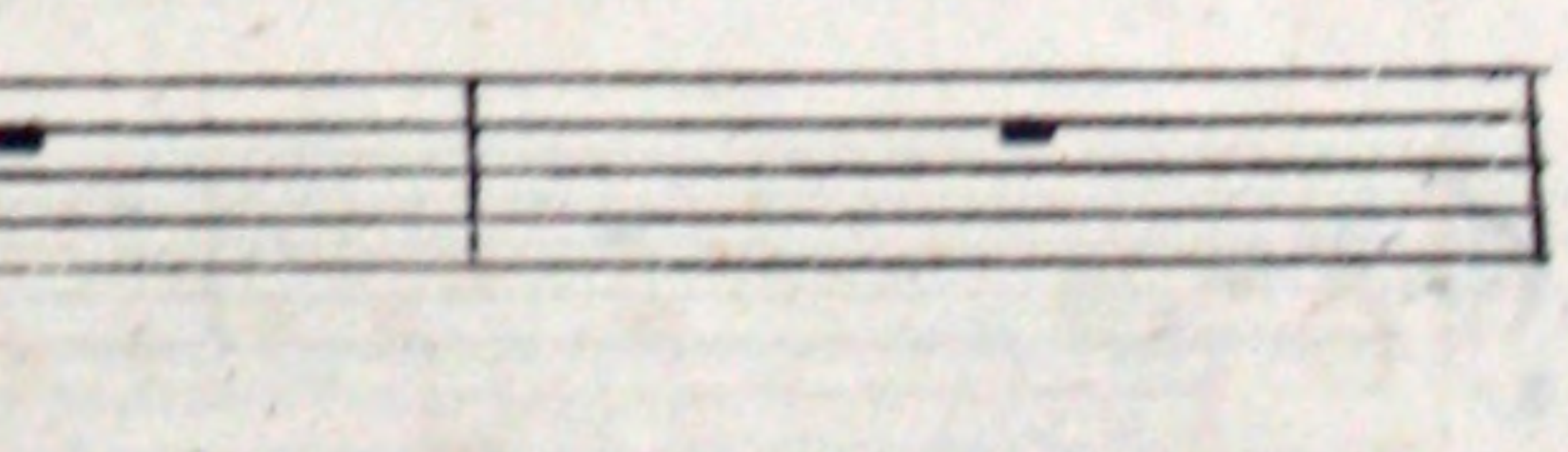
Z  Tho' he be late They will not wait

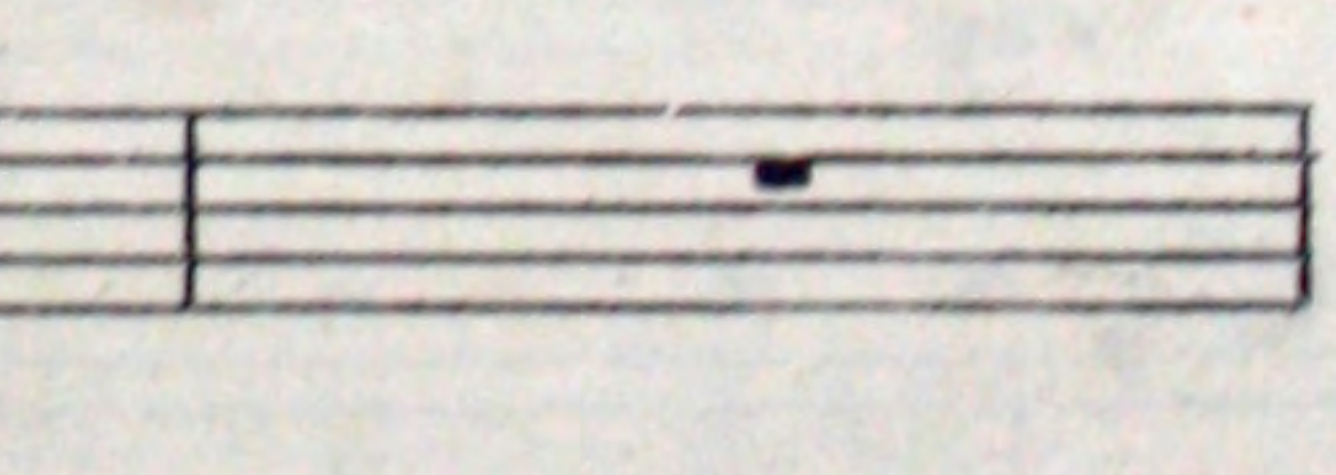
K  Tho' he be late We cannot wait

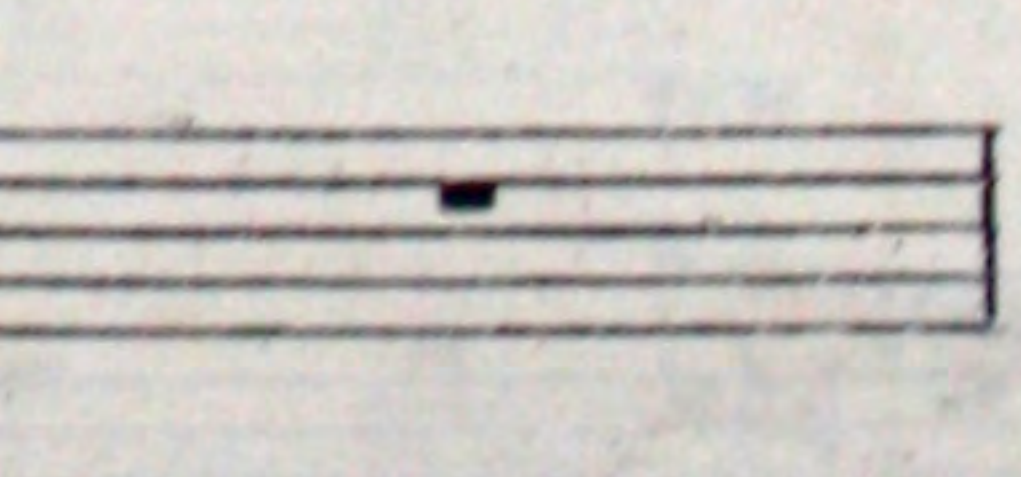


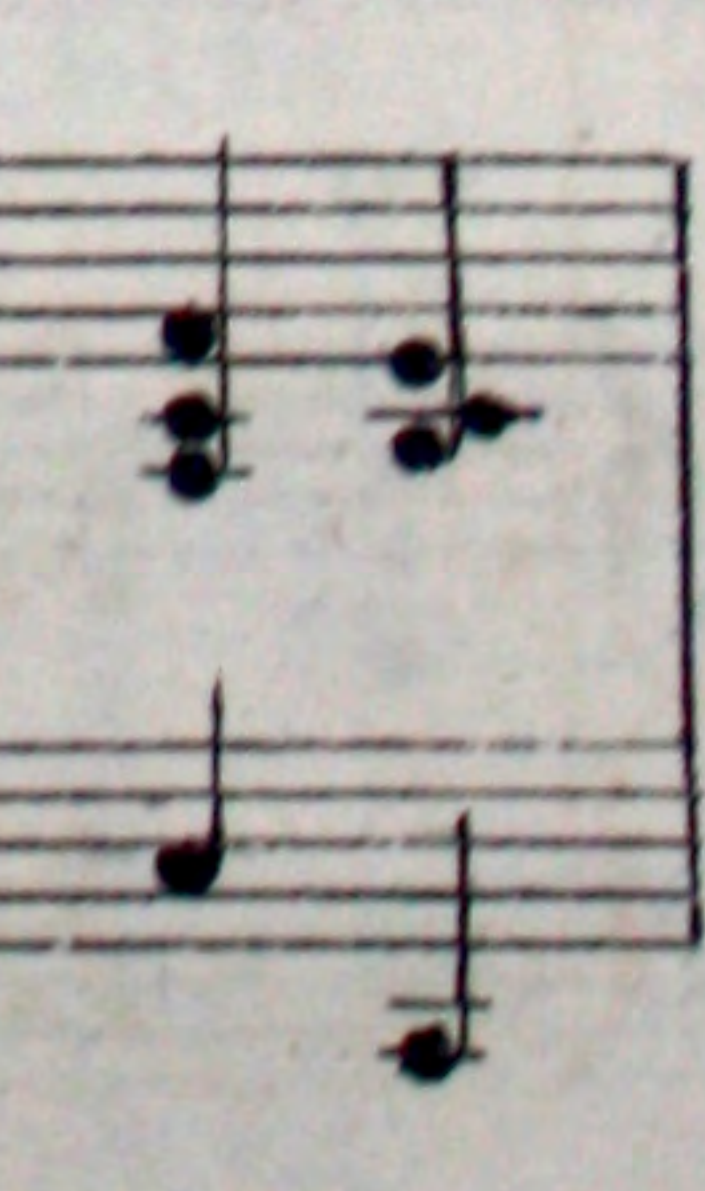
T  some days before oh! I've resolv'd to give my heart away and if to any one, ah! why not to

J 

D  make us . . . one

Z 

K 



T *Da...ro, ah!* *ah*

J

D *p* Let us haste a...way, we can...not wait, haste a...way, yes haste a.....

Z *p* Now they haste a...way, they can...not wait, haste a...way, they haste a.....

K *p* Let us haste a...way, we can...not wait, haste a...way, yes haste a.....

T . . . I've resolv'd I've re...solv'd...to give my heart. *a*.....

J

D way .

Z way

K way

T *rit.* *lento*
 way, and if to a...ny one, and if to a...ny one why not to

J *p.*
 ah let us haste a way, ah let us haste a way!

D *p.*
 now let us haste a way, now let us haste a way!

Z *p.*

K *p.*
 ah now they haste a way, ah now they haste a way!

now let us haste a way, now let us haste a way!

T Do.....ro!

J ah haste a...way!

D ah haste a...way!

Z

K they haste a...way!

ah haste a...way!

p. *rit.*

Vivace.

Piano introduction for the first system, featuring a treble and bass clef with a 6/8 time signature and a key signature of one sharp (F#). The music includes dynamic markings such as *f* and *p*, and articulation like accents and slurs.

T So let us a...way to the wed.ding, a...way, a...way to the wed.ding to day,

J So let us a...way to the wed.ding, a...way, a...way to the wed.ding to day,

D So let us a...way to the wed.ding, a...way, a...way to the wed.ding to day,

Z So now they are off to the wedding, they're off, they're off to the wed.ding to day,

K So let us a...way to the wed.ding, a...way, a...way to the wed.ding to day,

T No mi..nu..et mea..sure be treading but mer...ri...ly trip it a..way, ah!

J No mi..nu..et mea..sure be treading but mer...ri...ly trip it a..way.

D No mi..nu..et mea..sure be treading but mer...ri...ly trip it a..way.

Z While I ma.ny tears shall be shedding and there'll be the Dick.ens to..pay.

K No mi..nu..et mea..sure be treading but mer...ri...ly trip it a..way.

T
a...way, a...way, ah!

J
We'll trip it a...way!

D
We'll trip it a...way!

T
a...way, a...way,

J
We'll trip it a...way!

D
We'll trip it a...way! ah!

T
So let us a..

D
let us a...way to the wed.ding, a...way to the wed...ding to - day.

T
way, so let us a...way, a...way to the wed...ding a...

T
way to the wed...ding, the wed...ding, to _ day....

J
 So let us a way.

D
 So let us a way.

J
 so let us a...way.... a...way to the wed...ding, a...way to the wed...ding, the

D
 so let us a...way.... a...way to the wed...ding, a...way to the wed...ding, the

T
A...way, a...way, a...way, a...

J
wed...ding to day, A...way, a...way, a...way, a...

D
wed...ding to day, A...way, a...way, a...way, a...

Z
The Dickens to pay!

K
Well trip it a...way!

T
-way Well mer...ri...ly trip it, trip it, ah!.....

J
-way Well mer...ri...ly trip it, trip it, ah!.....

D
-way Well mer...ri...ly trip it, trip it, ah!.....

Z
the Dickens to pay, to pay!.....

K
we'll trip it a...way, a...way!.....

T *pp.*
so now let us a...way to the wed ding, a...way, a...way to the

J *pp.*
so now let us a...way to the wed ding, a...way, a...way to the

D *pp.*
so now let us a...way to the wed ding, a...way, a...way to the

Z *pp.*
so now now they are off to the wedding theyre off, theyre off, to the

K *pp.*
so now let us a...way to the wed ding, a...way, a...way to the

T *f*
wed ding to day. No mi nu et mea sure be treading, but mer ri ly, mer ri ly

J *f*
wed ding to day. No mi nu et mea sure be treading, but mer ri ly, mer ri ly

D *f*
wed ding to day. No mi nu et mea sure be treading, but mer ri ly

Z *f*
wed ding to day. while I ma ny tears shall be shedding, but there'll be the Dickens to

K *f*
wed ding to day. No mi nu et mea sure be treading, but mer ri ly, mer ri ly

T
off to the wedding to _ day, mer_r_i...ly, mer_r_i...ly trip it a...way!

J
off to the wed ding to _ day, mer_r_i...ly, mer_r_i...ly trip it a...way!

D
trip it a...way, mer_r_i...ly, mer_r_i...ly trip it a...way!

Z
pay, the Dickens to pay, ther'e'll be the Dickens, the Dickens to pay!

K
trip it a...way,

Piu mosso.

T
a...way! Let us a...way, let us a...way, let us trip it,trip it,

J
a...way! Let us a...way, let us a...way, let us trip it,trip it,

D
a...way! Let us a...way, let us a...way, let us trip it,trip it,

Z
to pay! running a...way, running a...way, now they trip it,trip it,

K
a...way! Let us a...way, let us a...way, let us trip it,trip it,

T
trip it, trip it, mer-ri-ly, mer-ri-ly trip to the wed...ding to

J
trip it, trip it, mer-ri-ly, mer-ri-ly trip to the wed...ding to

D
trip it, trip it, mer-ri-ly, mer-ri-ly trip to the wed...ding to

Z
trip it, trip it, mer-ri-ly, mer-ri-ly trip to the wed...ding to

K
trip it, trip it, mer-ri-ly, mer-ri-ly trip to the wed...ding to

T
day, Let us a...way, let us a...way, let us trip it, trip it,

J
day, Let us a...way, let us a...way, let us trip it, trip it,

D
day, Let us a...way, let us a...way, let us trip it, trip it,

Z
day, running a...way, running a...way, now they trip it, trip it,

K
day, Let us a...way, let us a...way, let us trip it, trip it,

T
trip it, trip it, merri-ly merrily trip to the wedding to-day, Let us a-way, let us a...

J
trip it, trip it, merri-ly merrily trip to the wedding to-day, Let us a-way, let us a...

D
trip it, trip it, merri-ly merrily trip to the wedding to-day, Let us a-way, let us a...

Z
trip it, trip it, merri-ly merrily trip to the wedding to-day, running a-way, running a...

K
trip it, trip it, merri-ly merrily trip to the wedding to-day, Let us a-way, let us a...

T
-way, let us a-way, a-way... a-way!

J
-way, let us a-way, a-way... a-way!

D
-way, let us a-way, a-way... a-way!

Z
-way, running a-way, a-way... a-way!

K
-way, let us a-way, a-way... a-way!

WITH PRINCELY STATE .

BARON JACQUIER — COUNT FLOSS — PRINCE CARMEL .

Nº 6 .

gva

Tempo di Marcia.

PIANO.

J With princely state, with fife and drum, some three days late we...

F With princely state, with fife and drum, some three days late we...

C With princely state, with fife and drum, some three days late we...

J come, we come with princely state, with fife and drum, some three days late we..

F come, we come with princely state, with fife and drum, some three days late we..

C come, we come with princely state, with fife and drum, some three days late we..

J
come, we come.

F
come, we come.

C
come, we come.

gva.....

p

J
When such as we come out in state, what if we be some

F
When such as we come out in state, what if we be some

C
When such as we come out in state, what if we be some

gva.....

ff *<p*

ff *<p*

ff *<p*

ff *p*

J
three days late, when such as we come out in state,

F
three days late, when such as we come out in state,

C
three days late, when such as we come out in state,

ff

ff

ff

ff

J what if we be... some three days late, with princely state, with fife and drum,

F - what if we be... some three days late, with princely state, with fife and drum,

C what if we be... some three days late, with princely state, with fife and drum,

J some three days late we come we come, we come,

F some three days late we come we come, we come, we come

C some three days late we come we come, we come,

J we come, we come!

F we come, *lento.* we come!

C we come, we come, *gva.*

p a tempo.

MY HAND UPON IT, 'TIS AGREED.

PRINCE CAMEL-BARON JACQUIER-COUNT FLOSS & ZAPETER.

N^o 7. Allegro.

PIANO.

CAR:

C My hand up..on, it tis a...greed, I'll do the deed,

J Hell do the deed!

F Hell do the deed!

C In mas...querade, as Brigand Chief, I'll play the thief,

Z Hell do the deed!

J He'll play the thief!

F He'll play the thief!

C

Z He'll play the thief! then come with me and do not doubt, I'll rig you out....

J he'll rig us out We'll

F he'll rig us out We'll

C he'll rig us out We'll

Z

Look fierce and swear to make a show and stamp just so, just so!

J swear to make a show and stamp, just so, just so, and stamp just

F swear to make a show and stamp, just so, just so, and stamp just

C swear to make a show and stamp, just so, just so, and stamp just

Z and stamp just

Maggiore.
Vivace.

J so, and stamp, just so. In *p*

F so, and stamp, just so. In *p*

C so, and stamp, just so. In *p*

Z so, and stamp, just so. In *p*

J
this dis. guise, from knowing eyes we shall be quite se...cure, a Brigand's dress this

F
this dis. guise, from knowing eyes we shall be quite se...cure, a Brigand's dress this

C
this dis. guise, from knowing eyes we shall be quite se...cure, a Brigand's dress this

Z
this dis. guise, from knowing eyes we shall be quite se...cure, a Brigand's dress this

p leggiero.

J
quaint Princess suc. ces. ful. ly will lure.... in this disguise, from knowing eyes we

F
quaint Princess suc. cess. ful. ly will lure.... in this disguise, from knowing eyes we

C
quaint Princess suc. cess. ful. ly will lure.... in this disguise, from knowing eyes we

Z
quaint Princess suc. cess. ful. ly will lure... in this disguise, from knowing eyes we

J shall be quite se...cure, a Brigand dress this quaint Princess suc_ess_ful...ly will

F shall be quite se...cure, a Brigand dress this quaint Princess suc_ess_ful...ly will

C shall be quite se...cure, a Brigand dress this quaint Princess suc_ess_ful...ly will

Z shall be quite se...cure, a Brigand dress this quaint Princess suc_ess_ful...ly will

J lure, and stamp, just so,

F lure, Look fierce and swear to make a show and stamp, just so, look

C lure, Look fierce and swear to make a show and stamp, just so, look

Z lure, Look fierce and swear to make a show an stamp, just so, look

and stamp, just so in this dis . . . guise from

fierce and swear to make a show and stamp just so in this dis . . . guise from

fierce and swear to make a show and stamp just so in this dis . . . guise from

fierce and swear to make a show and stamp, just so in this dis . . . guise from

The first system of the musical score consists of five staves. The top four staves are for vocal parts: J (Soprano), F (Alto), C (Tenor), and Z (Bass). The fifth staff is for piano accompaniment. The lyrics are: "and stamp, just so in this dis . . . guise from" for the vocal parts, and "fierce and swear to make a show and stamp just so in this dis . . . guise from" for the piano accompaniment. The music is in a key with one sharp (F#) and a common time signature. There are dynamic markings such as *f* and accents (*>*) throughout the score.

knowing eyes we shall be quite se - cure . . . a Brigand's dress this quaint Princess suc.

knowing eyes we shall be quite se - cure . . . a Brigand's dress this quaint Princess suc.

knowing eyes we shall be quite se - cure . . . a Brigand's dress this quaint Princess suc.

knowing eyes we shall be quite se - cure . . . a Brigand's dress this quaint Princess suc.

The second system of the musical score also consists of five staves for vocal parts (J, F, C, Z) and piano accompaniment. The lyrics are: "knowing eyes we shall be quite se - cure . . . a Brigand's dress this quaint Princess suc." for all parts. The musical notation continues with similar dynamics and phrasing as the first system.

J
...cess. ful ly will lure, We shall be quite se.....

F
...cess. ful ly will lure, In this dis_guise from know_ing eyes we are se.....

C
...cess. ful ly will lure, In this dis_guise from know_ing eyes we are se.....

Z
...cess. ful ly will lure, In this dis_guise from know_ing eyes we are se.....

J
.....cure, we shall be..... quite se.....cure, In this dis..

F
.....cure, In this dis_guise from know_ing eyes we are se.....cure, In this dis..

C
.....cure, In this dis_guise from know_ing eyes we are se.....cure, In this dis..

Z
.....cure, In this dis_guise from know_ing eyes we are se.....cure, In this dis..

Soprano (S): -guise from knowing eyes we shall be quite se...cure.....
Alto (A): -guise from knowing eyes we shall be quite se...cure.....
Tenor (T): -guise from knowing eyes we shall be quite se...cure.....

Piano accompaniment for the first system, featuring chords and melodic lines in both hands.

Empty vocal staves for Soprano (S), Alto (A), and Tenor (T).

Piano accompaniment for the second system, including dynamic markings *p* and *pp*.

VOCAL WALTZ.

BANISH SORROW TILL TOMORROW

Nº 8.

PRINCESS TOTO.

Tempo di Valsa.

PIANO.

3/4
f

TOTO. *f*

Ah!

ah!

Banish sor.....row Till to mor.....row, Let me

not re...joice... a...bove, Rob from plea...sure all his

trea...sure, For my love... is all.... my own..... Ban..ish

rea...son for a sea...son, Place King Fol.....ly on..... his

throne, Fair...est flow'rs..... Deck the hours..... For my

love is all.... my own..... Banish sor.....

row, Ban-ish sor..... row.... till to mor..... row, Banish

sor..... row, For.... my love is all my

own, Banish sor..... row for a sea..... son, Place King

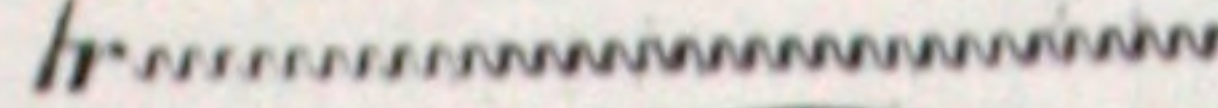
Fol...ly on his throne, Ah..... ah.....

... ah..... *ff* (Chorus of Bridesmaids.)

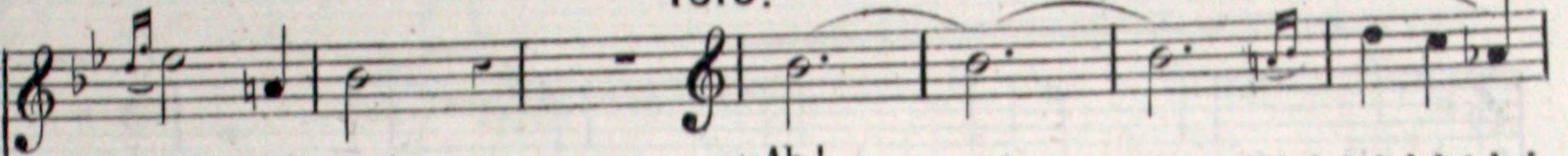
Banish sor...row

Till to mor...row, Her true love is all.... her own,

Rob from plea...sure all his trea...sure, for her true love is

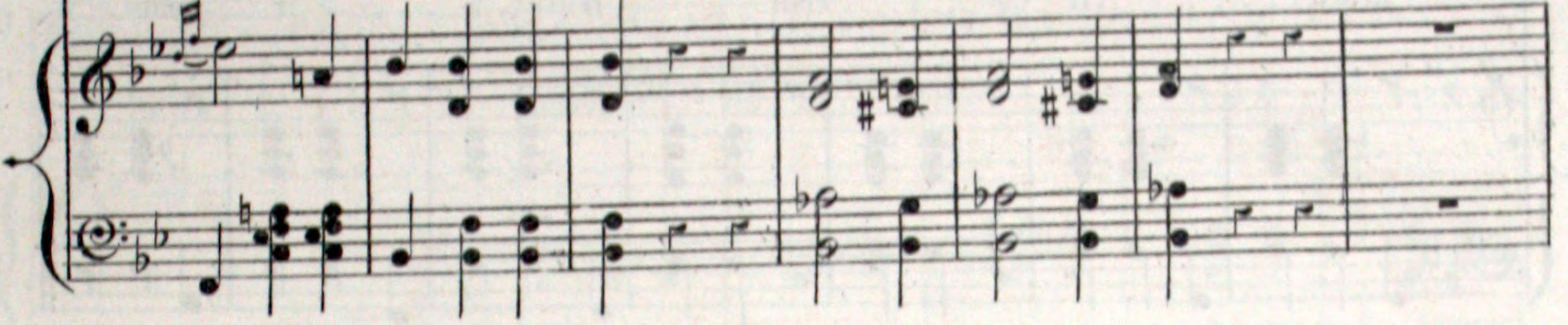
TOTO. *tr* 

rit.

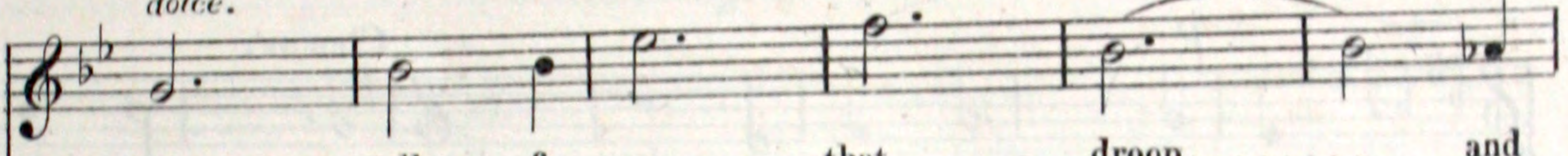


all her own!

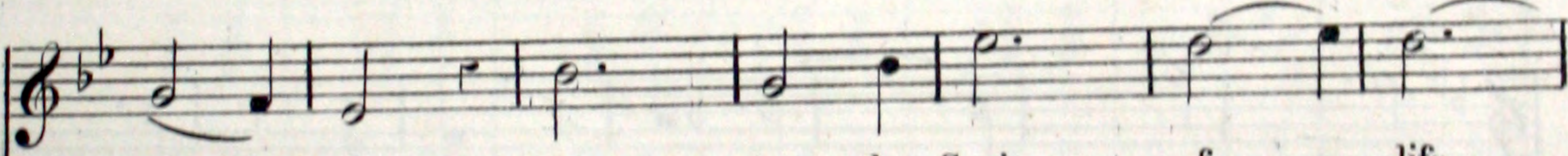
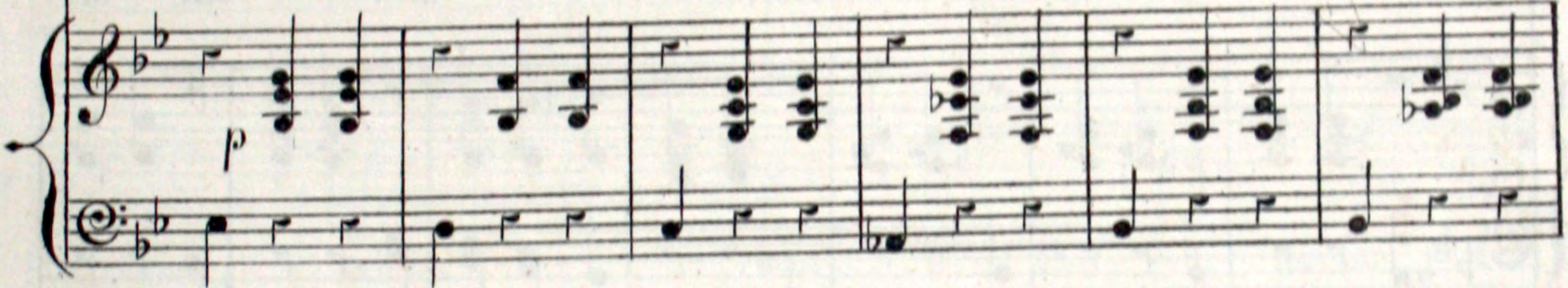
Ah!



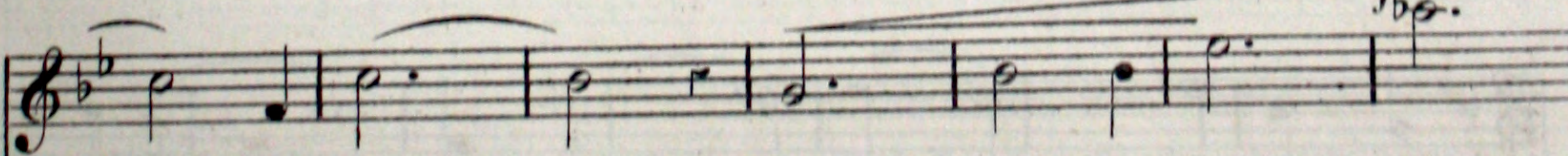
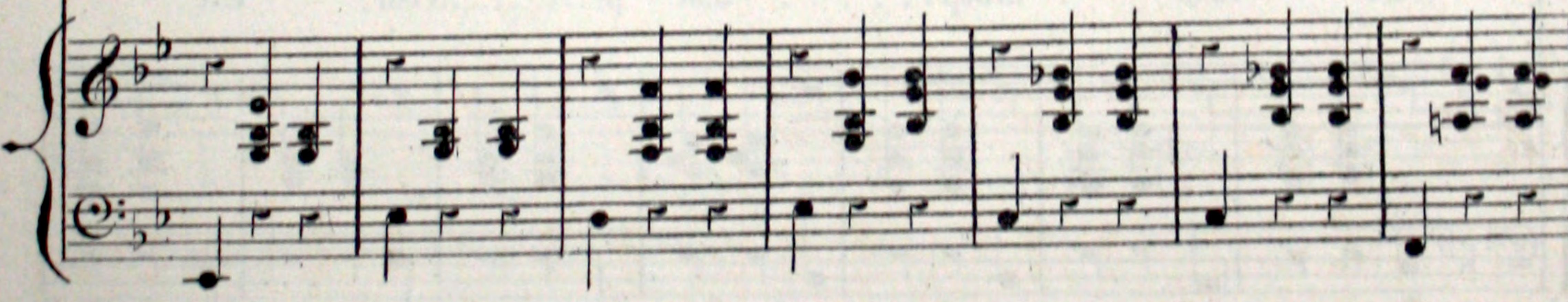
Piu Lento, dolce.



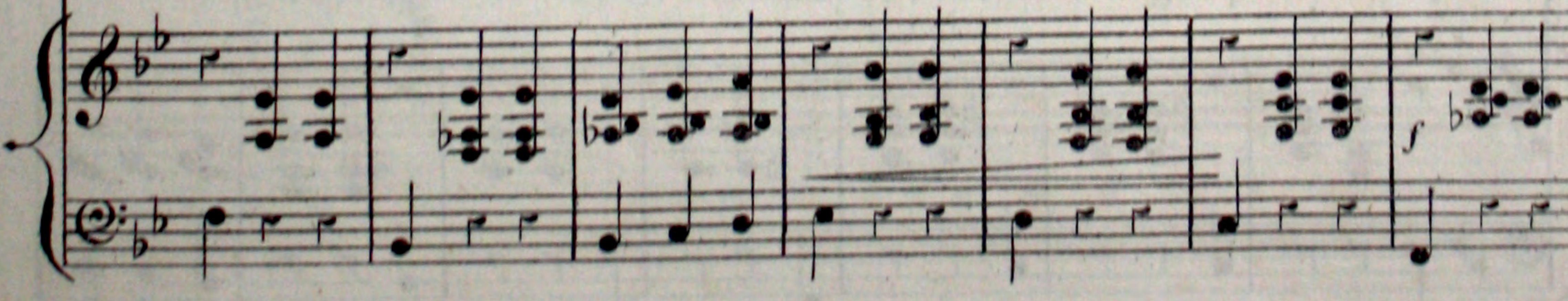
Men tell of vows that droop..... and



pe.....rish, Ere yet the Spring of..... life.....



..... is past..... With..... in my heart thy



love..... Ill che..... rish While..... it beats.....

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line contains the lyrics "love..... Ill che..... rish While..... it beats.....". The piano accompaniment consists of chords in the right hand and a simple melodic line in the left hand.

... that love..... will last, Chorus. Men tell of

The second system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics "... that love..... will last, Chorus. Men tell of". A dynamic marking of *p* (piano) is placed above the first note of the vocal line. The piano accompaniment continues with similar chordal and melodic patterns.

vows that droop..... and pe..... rish, Ere

The third system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics "vows that droop..... and pe..... rish, Ere". The piano accompaniment continues with similar chordal and melodic patterns.

yet the spring of..... life..... is past.....

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line includes the lyrics "yet the spring of..... life..... is past.....". The piano accompaniment continues with similar chordal and melodic patterns.

T *sfz.*
 With in my heart thy love..... I'll che.....

D *sfz.*
 With in my heart thy love..... I'll che.....

T *p*
 rish, while it beats that love..... will

D *p*
 rish, while it beats that love..... will

T
 last.....

D
 last

TOTO, *f*

Ah!

Cadenza.

..... that love shall last, that love, that love, shall last, ah!.....

Chorus.

Ban-ish sor- row Till to mor- row,
gva

Her true love is all... her own, Rob from plea- sure
gva

all his trea...sure, For her true love is all her own.

8va

TOTO.

Ah..... ah.....

p

..... all my..... own,

all my..... own, my true love is all my own,

f rit.

f rit. ... colla voce.

TOTO.

A musical staff for the character TOTO, featuring a long, flowing melodic line in a treble clef with a key signature of two flats. The line is marked with a fermata at the end.

Ah! ah!

CHORUS.

A musical staff for the CHORUS, starting with a piano (*p*) dynamic and a tempo marking of *al tempo*. The lyrics are: "Ba...nish sor...row till to mor...row, Ba....nish sor....row till to_".

DORO.

A musical staff for the character DORO, with the lyrics: "Ba...nish sor...row till to mor...row, Ba....nish sor....row till to_".

Piano accompaniment for the chorus section, consisting of two staves (treble and bass clef) with a piano (*p*) dynamic. The music features a steady accompaniment with some chordal textures.

A musical staff for TOTO, starting with a forte (*f*) dynamic. The lyrics are: ". Ah all my own".

A musical staff for the CHORUS, with the lyrics: "_ mor..row, Her true love". It includes a forte (*f*) dynamic marking.

A musical staff for DORO, with the lyrics: "_ mor..row, Her true love". It includes a forte (*f*) dynamic marking.

Piano accompaniment for the final section, consisting of two staves (treble and bass clef). It features a variety of dynamics including *f* and *ff* (fortissimo).

T
 all..... my..... own.....

CH
 her... true love... is.... all..... her..... own.....

D
 her... true love... is.... all..... her..... own.....

T
tr *ff*
 my..... own, all..... my own.....

CH
 her..... own, her own.....

D
 her..... own, her own.....

OH! TELL ME NOW.

PRINCESS TOTO & PRINCE DORO.

N^o. 9.

Allegretto.

PIANO.

The piano introduction is in 3/4 time, marked 'Allegretto' and 'PIANO'. It features a treble and bass clef with a key signature of one sharp (F#). The melody in the treble clef is characterized by eighth and sixteenth notes, often beamed together. The bass clef provides a steady accompaniment with chords and single notes.

DORO.

Oh! tell me now, by plighted vow, and tell me tell... me...

The piano accompaniment for the first line of the vocal part. It continues the musical style established in the introduction, with a treble and bass clef and a key signature of one sharp. The accompaniment consists of chords and moving lines in both hands.

tru...ly What cunning plot lies in the knot which you have tied so

The piano accompaniment for the second line of the vocal part. It continues the musical style established in the introduction, with a treble and bass clef and a key signature of one sharp. The accompaniment consists of chords and moving lines in both hands.

new...ly? Does it re...call some pu...blic Ball... to which you want in.....

The piano accompaniment for the third line of the vocal part. It continues the musical style established in the introduction, with a treble and bass clef and a key signature of one sharp. The accompaniment consists of chords and moving lines in both hands.

...vi...ting, Or is it to en...courage you some let...ter to be

writ...ing, My jea...lous mind no rest will find, my eyes will know no...

rit. a tempo.

rit. a tempo.

sleep...ing till I ex...tract the mys...tic fact it holds with in its

f

keep...ing. Oh let that mys...tic fact be known, to

p

Piu Mosso.

TOTO.

T *f* No, no that se...cret shall be known to

D me a...lone, to me a...lone,

T me a...lone, me a...lone... it is design'd to call to mind a

D

T *f* most im...portant mat...ter, No, no, that se...cret shall be known to

D *f*

Oh let that mys...tic fact be known to

T
me a...lone, to me a...lone, that se...cret shall be known to me a...

D
me a...lone, to me a...lone, oh let that mys...tic fact be known to

T
...lone, to me a...lone, that se...cret shall be known to me a...

D
me, to me a...lone, to me a...lone, to me a...

T
...lone Yes!

D
...lone

T
 Ill confide, why this was tied for...give my thoughtless chatter, It

T
 is designed to call to mind a most im...por...tant mat...ter, I'll

T
 tell you now, al...though I vow... were not one till to morrow, This

T
 knot was tied by me, your bride, to tell me that, to tell me that, to

rit. . .

Piu Mosso.

T tell me that, oh! grief, oh rage, oh sor... row, my fa... tal mem'ry

T knows no laws, my head is fill'd with cot... ton, my mem?... ry knows no

T laws, I cannot tell you, dear, be... cause, a... las, I've quite for...

T ...got... ten

D Ah. un... til that fact to me. is known, I'll

T

D

live a lone, I'll live a lone... un til that fact to me is known, I'll

T

D

live... I'll... live a lone... un til that fact to me be known, I'll

That se cret ne ver can be known, not

T

D

live a lone, I'll live a lone un til... that... se cret is...

even unto me a lone That se cret ne ver can... be...

T *ff*

known to me a...lone to me a...lone a...las not

D *ff*

known, I'll live a...lone, I'll live a...lone un...til that

ff

T

e...ven un to me a...lone, a...lone

D

fact is known to me I'll live a...lone

T

D

FINALE.

A HAT AND A BRIGHT LITTLE FEATHER.

PRINCESS TOTO CAMEL JELLY & CHORUS.

Nº 9ª

Allegro non troppo.

TOTO.

PIANO.

f

A

hat and a bright lit...tle fea...ther, A gun.... on my

shoul...der, so, Dagger in sheathe of lea...ther, A pis...tol for a.

foe.

SOPRANI.

ALTI.

TENORI.

BASSI.

A hat and a bright lit...tle fea...ther, A gun on her

A hat and a bright lit...tle fea...ther, A gun on her

A hat and a bright lit...tle fea...ther, A gun on her

A hat and a bright lit...tle fea...ther, A gun on her

shoulder, so, Dagger in sheathe of lea...ther, A pis...tol for a

shoul...der, so, Dagger in sheathe of lea...ther, A pis...tol for a

shoul...der, so, Dagger in sheathe of lea...ther, A pis...tol for a

shoul...der, so, Dagger in sheathe of lea...ther, A pis...tol for a

CAMEL.

A dar...ing Moun-tain ranger, From rock to rock you'll
 foe.
 foe.
 foe.
 foe.

JACQUIER.

JELLY.

In the ranks of dan...ger, To....to will be found.
 bound, In the foremost ranks of dan...ger, our To...to will be found.

A

dar.....ing Moun...tain ranger from rock to rock you'll

bound... in the ranks of dan...ger, Our To...to will be

TOTO.

found. Then a...way to the Mountain brow, with a ri...fle and six...

JELLY.

Then a...way to the Mountain brow, with a ri...fle and six...

...shoot...er, It is the life of lives I vow, The life of a brave free...

...shoot...er, It is the life of lives I vow, The life of a brave free...

---booter!

---booter! SOPRANI.

Then a...way to the Mountain brow, with a ri...fle and six...shoot...er, It

ALTI.

Then a...way to the Mountain brow, with a ri...fle and six...shoot...er, It

TENORI.

Then a...way to the Mountain brow, with a ri...fle and six...shoot...er, It

BASSI.

Then a...way to the Mountain brow, with a ri...fle and six...shoot...er, It

CARMEL.

JACQUIER. Away, a...way!

Away, a...way!

is the life of lives I vow, The Brigands life for me!

is the life of lives I vow, The Brigands life for me!

is the life of lives I vow, The Brigands life for me!

is the life of lives I vow, The Brigands life for me!

is the life of lives I vow, The Brigands life for me!

TOTO.

JELLY.

Away, a...way

Away, a...way

Away, a...way

A hat and a bright lit_tle

Away, a...way

A hat and a bright lit_tle

Away, a...way

A. hat and a bright lit_tle

Away, a...way

A hat and a bright lit_tle

fea...ther, A gun... on her shoul_der, so, Dagger in sheathe of

fea...ther, A gun on her shoul...der, so, Dagger in sheathe of

fea...ther, A gun on her shoul...der, so, Dagger in sheathie of

fea...ther, A gun on her shoul...der, so, Dagger in sheathe of

JELLY.

A...way to the Moun...tain

lea...ther A pis...tol for a foe.

lea...ther A pis...tol for a foe.

lea...ther A pis...tol for a foe.

lea...ther A pis...tol for a foe.

TOTO.

A...way to the Moun...tain brow... A...

brow.....

...way a

The first system consists of a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of two sharps (F# and C#). It features a melodic line with a long note followed by a dotted line, then a series of eighth and sixteenth notes. The piano accompaniment is on two staves (treble and bass clefs) with a key signature of two sharps. It features a steady accompaniment of chords and moving lines.

...way now a way

The second system continues the vocal and piano parts. The vocal line has a similar structure to the first system, with a long note followed by a dotted line and then a melodic phrase. The piano accompaniment continues with its accompaniment pattern, including some chordal textures.

Lento.

... a way

JELLY.

... a way

SOPRANI.

... a way

ALTI.

... a way

TENORI.

... a way

BASSI.

... a way

The third system is a vocal ensemble section. It begins with the tempo marking *Lento.* and the vocal line. Below the vocal line are five staves for different vocal parts: JELLY., SOPRANI., ALTI., TENORI., and BASSI. Each part has its own vocal line with lyrics and musical notation. The lyrics are "a way".

Lento.

The fourth system shows the piano accompaniment for the vocal ensemble section. It consists of two staves (treble and bass clefs) with a key signature of two sharps. The piano part features a steady accompaniment of chords and moving lines, ending with a final chord.