

ENTR' ACTE.

Allegretto non troppo Allegro.

PIANO.

p

leggiero.

1st

2^d

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music features a complex melodic line in the treble with many slurs and ornaments, and a more rhythmic accompaniment in the bass. The system concludes with two triplet markings over the final notes of the treble staff.

The second system continues the musical piece. It features similar melodic and accompanimental patterns. The treble staff has several slurs and ornaments, while the bass staff provides a steady accompaniment. The system ends with a triplet marking in the treble staff.

The third system of musical notation shows further development of the melody. The treble staff contains two triplet markings. The bass staff continues with its accompaniment. The system concludes with a final melodic flourish in the treble.

The fourth system of musical notation includes a first ending bracket labeled "1st" over the final measures of the treble staff. This system contains two triplet markings in the treble staff. The bass staff accompaniment remains consistent with the previous systems.

The fifth and final system of musical notation on the page. It begins with a second ending bracket labeled "2d" over the first two measures of the treble staff. A dynamic marking of *p* (piano) is placed in the bass staff. The system concludes with two triplet markings in the treble staff.

ad lib.

Andantino.

Ben marcato la Melodia.

Irwin

First system of musical notation, consisting of two staves (treble and bass clef) with a brace on the left. The music features a melodic line in the treble clef with slurs and accents, and a bass line with chords and single notes. The key signature has one flat.

Second system of musical notation, consisting of two staves with a brace on the left. It continues the piece with similar melodic and harmonic elements. A dynamic marking 'f' is present in the second measure of the treble staff.

Third system of musical notation, consisting of two staves with a brace on the left. The treble staff shows a melodic line with a slur, and the bass staff has chords and moving lines.

Fourth system of musical notation, consisting of two staves with a brace on the left. This system features long, sweeping slurs over the melodic lines in both staves.

Fifth system of musical notation, consisting of two staves with a brace on the left. The piece concludes with a final cadence. A dynamic marking 'p' is visible in the second measure of the bass staff. The system ends with a double bar line and repeat signs.

CHEER UP OLD MAN .

CHORUS OF BRIGANDS .

(The pretended bandits are grouped round an aged prisoner whom they are tending carefully and feeding with good things)

Nº 10 .

Allegro Vivace .

PIANO.

The first system of piano accompaniment consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music features a rhythmic pattern of eighth and sixteenth notes, with some chords. A dynamic marking of *p* (piano) is present in the middle of the system.

The second system of piano accompaniment continues the two-staff format. It features a more complex rhythmic texture with many chords and moving lines. A dynamic marking of *f* (forte) is at the beginning, and a *p* (piano) marking is at the start of the second measure.

Four vocal staves are shown, each with a treble clef and a key signature of one flat. The notes are mostly whole and half notes, with some rests. A dynamic marking of *f* (forte) is placed at the end of each staff, corresponding to the lyrics.

Cheer

Cheer

Cheer

Cheer

Cheer

The third system of piano accompaniment continues the two-staff format. It features a complex rhythmic texture with many chords and moving lines. A dynamic marking of *f* (forte) is at the end of the system.

up, old man, pluck up a heart, Cheer up, old man, you'll soon depart, Cheer up, old man, 'tis

up, old man, pluck up a heart, Cheer up, old man, you'll soon depart, Cheer up, old man, 'tis

up, old man, pluck up a heart, Cheer up, old man, you'll soon depart, Cheer up, old man, 'tis

up, old man, pluck up a heart, Cheer up, old man, you'll soon depart, Cheer up, old man, 'tis

but for a while, Cheer up, old man, pluck up a heart Cheer up, old man, you'll soon depart

but for a while, Cheer up, old man, pluck up a heart Cheer up, old man, you'll soon depart

but for a while, Cheer up, old man, pluck up a heart Cheer up, old man, you'll soon depart

but for a while, Cheer up, old man, pluck up a heart Cheer up, old man, you'll soon depart

cheer up, old man, give us one smile Cheer up, old man, ... pluck

cheer up, old man, give us one smile Cheer up, old man, ... pluck

cheer up, old man, give us one smile Cheer up, old man, ... pluck

cheer up, old man, give us one smile Cheer up, old man, ... pluck

up, pluck up a heart... Cheer up, old man... you'll soon depart Cheer up, old

up, pluck up a heart... Cheer up, old man... you'll soon depart Cheer up, old

up, pluck up a heart... Cheer up, old man... you'll soon de... part

up, pluck up a heart... Cheer up, old man... you'll soon, soon depart

man Cheer up old man Cheer up old man you'll soon de..part Cheer

man Cheer up old man Cheer up old man you'll soon de..part Cheer

Cheer up old man Cheer up old man you'll soon de..part Cheer

Cheer up old man Cheer

up, old man, pluck up a heart Cheer up, old man, you'll soon de..part.

up, old man, pluck up a heart Cheer up, old man, you'll soon de..part.

up, old man, pluck up a heart Cheer up, old man, you'll soon de..part.

up, old man, pluck up a heart Cheer up, old man, you'll soon de..part.

Cheer up, old man, 'tis but for a while, Cheer up, old man, pluck up a heart, Cheer
 up, old man, 'tis but for a while, Cheer up, old man, pluck up a heart, Cheer
 up, old man, 'tis but for a while, Cheer up, old man, pluck up a heart, Cheer
 up, old man, 'tis but for a while, Cheer up, old man, pluck up a heart, Cheer

up, old man, you'll soon de...part, Cheer up, old man, give us one smile,
 up, old man, you'll soon de...part, Cheer up, old man, give us one smile,
 up, old man, you'll soon de...part, Cheer up, old man, give us one smile,
 up, old man, you'll soon de...part, Cheer up, old man, give us one smile,

J

Cheer up, old man, you'll soon depart, Cheer up, old man, you'll

Cheer up, old man, you'll soon depart, Cheer up, old man, you'll

Cheer up, old man, you'll soon depart, Cheer up, old man, you'll

Cheer up, old man, you'll soon depart; Cheer up, old man, you'll

Cheer up, old man, you'll soon depart, Cheer up, old man, you'll

J

soon de... part.

soon de... part.

soon de... part.

soon de... part.

soon de... part.

Piu Lento.

p

JACQUIER. Solo.

If he's feel...ing weak or faint...ty,

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), and the time signature is common time (C). The lyrics are: "If he's feel...ing weak or faint...ty,". The piano accompaniment consists of chords and single notes in both hands.

Go and fetch, go and fetch some.... to...nic dain...ty,

The second system continues the musical piece. The vocal line and piano accompaniment are consistent with the first system. The lyrics are: "Go and fetch, go and fetch some.... to...nic dain...ty,". The piano accompaniment includes some chords with accidentals.

If from want of.... food he drops, Feed him up with mutton

The third system of music. The vocal line and piano accompaniment continue. The lyrics are: "If from want of.... food he drops, Feed him up with mutton". The piano accompaniment features a steady rhythmic pattern.

Con espress.

chops, Oh! feed him Oh! feed..... him up with mut....ton

The fourth and final system on the page. The vocal line and piano accompaniment conclude the piece. The lyrics are: "chops, Oh! feed him Oh! feed..... him up with mut....ton". The piano accompaniment ends with a final chord.

chops! We'll feed him up, With mut..ton chops,
We'll feed him up, With mut..ton chops,
We'll feed him up, With mut..ton chops,
We'll feed him up With mutton chops We'll feed him
We'll feed him up, With mut..ton chops,

The first system consists of six staves. The top five staves are vocal parts, each with lyrics. The bottom two staves are piano accompaniment. The key signature is one flat (B-flat), and the time signature is 7/8. The lyrics are: 'chops!', 'We'll feed him up, With mut..ton chops,', 'We'll feed him up, With mut..ton chops,', 'We'll feed him up, With mut..ton chops,', 'We'll feed him up With mutton chops We'll feed him', and 'We'll feed him up, With mut..ton chops,'.

We'll feed him up, Here's Chateau Margaux pray
We'll feed him up, With mutton chops!
We'll feed him up, With mutton chops!
up With mut...ton chops, mutton chops!
We'll feed him up, With mutton chops!

The second system consists of six staves. The top five staves are vocal parts, each with lyrics. The bottom two staves are piano accompaniment. The key signature is one flat (B-flat), and the time signature is 7/8. The lyrics are: 'We'll feed him up, Here's Chateau Margaux pray', 'We'll feed him up, With mutton chops!', 'We'll feed him up, With mutton chops!', 'up With mut...ton chops, mutton chops!', and 'We'll feed him up, With mutton chops!'.

men...tion, if Lafitte, if Lafitte, you pre...fer

None can pay too much at...ten...tion, to a poor pri...so...

-ner Ah! feed him ah! feed... him up with mut...ton

chops Poor old man Poor... un...hap...py

Poor old man Poor... un...hap...py

Poor old man Poor... un...hap...py

Poor old man Poor... un...hap...py

Poor old man Poor... un...hap...py

Poor old man Poor... un...hap...py

JACQUIER, Coi Sop:

par...ty, If you can make a din...ner hear.....ty!

par...ty, If you can make a din...ner hear.....ty!

par...ty, If you can make a din...ner hear.....ty!

par...ty, If you can make a din...ner hear.....ty!

Piu mosso.

p

They dance around him.

p Poor old

p Poor old

p Poor old

p Poor old

Piu Lento.

leggiero.

p

man, Poor un... hap... py par... ty,

man, Poor un... hap... py par... ty,

man, Poor un... hap... py par... ty,

man, Poor un... hap... py par... ty,

The piano accompaniment includes triplet markings (3) in the right hand.

If per... chance you can Pray eat a din... ner

If per... chance you can Pray eat a din... ner

If per... chance you can Pray eat a din... ner

If per... chance you can Pray eat a din... ner

The piano accompaniment includes triplet markings (3) in the right hand.

1st 2^d

hear...ty, hear...ty.
 hear...ty, hear...ty.
 hear...ty, hear...ty.
 hear...ty, hear...ty.

Poor old man!
 Poor old man!
 Poor old man!
 Poor old man!

Poor un...hap...py par...ty, If per...chance you

Poor un...hap...py par...ty, If per...chance you

Poor un...hap...py par...ty, If per...chance you

Poor un...hap...py par...ty, If per...chance you

The first system consists of four vocal staves and a piano accompaniment. Each vocal staff has the lyrics: "Poor un...hap...py par...ty, If per...chance you". The piano accompaniment is written in treble and bass clefs with a key signature of one sharp (F#).

can Pray eat a din...ner hear...ty

can Pray eat a din...ner hear...ty

can Pray eat a din...ner hear...ty

can Pray eat a din...ner hear...ty

The second system consists of four vocal staves and a piano accompaniment. Each vocal staff has the lyrics: "can Pray eat a din...ner hear...ty". The piano accompaniment continues in the same key signature and includes triplets under the word "Pray".

Imo Tempo.

f

f Cheer up, old man, pluck up, a heart, Cheer

f Cheer up, old man, pluck up, a heart, Cheer

f Cheer up, old man, pluck up, a heart, Cheer

f Cheer up, old man, pluck up, a heart, Cheer

up, old man, you'll soon depart Cheer up, old man, 'tis but for a while, Cheer

up, old man, you'll soon depart Cheer up, old man, 'tis but for a while Cheer

up, old man, you'll soon depart Cheer up, old man, 'tis but for a while, Cheer

up, old man, you'll soon depart Cheer up, old man, 'tis but for a while, Cheer

up, old man, pluck up a heart, Cheer up, old man, you'll soon de...part,

up, old man, pluck up a heart, Cheer up, old man, you'll soon de...part,

up, old man, pluck up a heart, Cheer up, old man, you'll soon de...part,

up, old man, pluck up a heart, Cheer up, old man, you'll soon de...part,

JACQUIER. Coi Sop:

Sop: Alti.

Cheer up, old man, give us one smile, Cheer up, old man, you'll

Cheer up, old man, give us one smile, Cheer up, old man, you'll

Cheer up, old man, give us one smile, Cheer up, old man, you'll

Cheer up, old man, give us one smile, Cheer up, old man, you'll

soon de... part, Cheer up, old man, you'll soon de...

soon de... part, Cheer up, old man, you'll soon de...

soon de... part, Cheer up, old man, you'll soon de...

soon de... part, Cheer up, old man, you'll soon de...

The score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "soon de... part, Cheer up, old man, you'll soon de...". The piano part features a prominent chordal accompaniment with some melodic lines in the right hand.

part.

part.

part.

part.

The score continues with four vocal staves and piano accompaniment. Each vocal staff begins with the word "part." followed by a dotted line, indicating a continuation of the previous part. The piano accompaniment continues with a rhythmic and harmonic accompaniment.

CHORUS OF BRIGANDS.

Nº 10ª

Moderato.

TENORS. *p*
We are Nobles all, though in Brigands dis...

BASSES. *p*
We are Nobles all, though in Brigands dis...

Moderato.

PIANO *f* *p*

-guise, All men of peace, though arm'd to the eyes Forc'd to masquerade in ferocious at.

-guise, All men of peace, though arm'd to the eyes Forc'd to masquerade in ferocious at.

...tire, Not the sort of thing that we No_bles ad_mire, It's not a

...tire, Not the sort of thing that we No_bles ad_mire, It's not a

thing that we ad-mire, It's not a thing that we ad-mire, Oh!

thing that we ad-mire, It's not a thing that we ad-mire, Oh!

yes! for we are Nobles all! Oh yes! for we are Nobles all No

yes! for we are Nobles all! Oh yes! for we are Nobles all No

more No more we'll Brigands be but end our lives res-pec-ta-

more No more we'll Brigands be but end our lives res-pec-ta-

SOPRANOS AND ALTOS. *ff*

Oh! yes This mas-que...rade is
 ...bly ah! Oh! yes for we are Nobles all Oh! Too
 ...bly ah! Oh! yes for we are Nobles all Oh!

hard up on us la...dies, No more, Ah no
 yes! for we are Nobles all, No more, Ah no
 yes! for we are Nobles all,

more we'll Bri-gands be, But end our lives res-pec-ta-bly!
 more we'll Bri-gands be, But end our lives res-pec-ta-bly!
 But end our lives res-pec-ta-bly!

LADIES ALONE.

mf

We are Ladies all, and of gentle de...gree, Picturesque our

dress per...haps you'll a...gree, Forc'd to masquerade in this Bri...gands at...

...tire Not the sort of thing we La...dies ad...mire! It's not a

thing, that we ad...mire It's not a thing that we ad.

...mire For oh! this masque... rade is, Too

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a half note 'mire', followed by a quarter note 'For', a quarter note 'oh!', a quarter note 'this', a quarter note 'masque...', a quarter note 'rade', a quarter note 'is,', and a quarter note 'Too'. Dynamic markings include *ff* above the first measure, *p* above the 'this masque...' measure, and *ff* above the final measure. The piano accompaniment starts with a half note chord, followed by eighth notes, and then chords with dynamic markings *f* and *p*.

hard upon us La dies, No more, no more we'll Brigands be, But end our

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'hard', a quarter note 'upon us', a quarter note 'La dies,', a quarter note 'No more,', a quarter note 'no more we'll', a quarter note 'Brigands be,', and a quarter note 'But end our'. Dynamic markings include *p* above the first measure, *ff* above the 'No more,' measure, and *ff* above the 'Brigands be,' measure. The piano accompaniment consists of chords and eighth notes with dynamic markings *ff* and *p*.

lives res... pec... ta... bly, Ah! Oh! yes! this masque...

Ah! Oh! yes! for we are

Ah! Oh! yes! for we are

The third system features a vocal line and piano accompaniment. The vocal line has a half note 'lives res...', a quarter note 'pec...', a quarter note 'ta...', a quarter note 'bly,', and a quarter note 'Ah!'. It then has a quarter note 'Oh! yes!', a quarter note 'this masque...', a quarter note 'Ah!', a quarter note 'Oh! yes!', and a quarter note 'for we are'. Dynamic markings include *ff* above the 'Ah!' measure and *ff* above the 'Oh! yes!' measure. The piano accompaniment has a half note chord, followed by eighth notes, and then chords with dynamic markings *ff* and *p*.

The final system shows the piano accompaniment for the last part of the piece. It features chords and eighth notes in both the treble and bass staves, with dynamic markings *f* and *p*. There are also some triplet markings (indicated by a '3') over certain notes.

...rade is Too hard up on us La...dies, No
 Nobles all Oh! yes, for we are Nobles all, No

Nobles all Oh! yes, for we are Nobles all,

more.... ah no more We'll Bri...gands be.... It don't with us...
 more.... ah no more We'll Bri...gands be.... It don't with us...

a-----gree!
 a-----gree!
 a-----gree!

SONG.

THE WORLD OF DREAMS.

PRINCESS TOTO.

Nº 11.

Andantino.

VOICE.

PIANO

The first system of music features a voice line and a piano accompaniment. The voice line is in a treble clef with a key signature of one flat and a 6/8 time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part begins with a dynamic marking of *mf* and includes a *rit.* (ritardando) marking towards the end of the system.

I have two worlds, I live two lives, One here and one else.

The piano accompaniment for the second system is in a grand staff with a dynamic marking of *p a tempo* (piano, at tempo).

...where, ... In both of them men marry wives, And love them here and

The piano accompaniment for the third system continues the musical accompaniment for the vocal line.

mf

there. This world that rolls a...bout the sun, With sin and sor...row

rit:

teems, . . . The o...ther and the fair...er one is call'd the world of

rit.

a tempo.

Dreams, . . . This world that rolls a...bout the sun With sin and sor...row

a tempo.

teems.... The o...ther and the fair...er one Is call'd... the world of

dreams! In

p *sempre stacc:*

that sweet world you rule the roast, What...ever rank you bear.... For,

come what may, you are the most im...portant per...son there; What...

p

...ever you may wish comes true You al...ways win your stake.... And

should mis...for...tune threat...en you You've on...ly got... to

wake, You've on...ly got... to wake, Oh!

if we who are wide a...wake, and ve...ry shrewd and deep,.... Could

wipe out ev...ry sad mis...take by fall...ing fast a...sleep,.... If

from our fol...ly we were freed, When...e'er a nap we take.... How

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "from our fol...ly we were freed, When...e'er a nap we take.... How". The piano accompaniment consists of chords and moving lines in both hands.

ve...ry, ve...ry few in deed Would e.....ver keep a..wake,

The second system continues the musical piece. The vocal line includes dynamic markings such as *f*, *p*, and *mf*. The lyrics are: "ve...ry, ve...ry few in deed Would e.....ver keep a..wake,". The piano accompaniment continues with harmonic support.

how ve...ry few, how few would keep, would

The third system shows the vocal line with lyrics: "how ve...ry few, how few would keep, would". The piano accompaniment features a *p* (piano) dynamic marking. The music concludes this system with a double bar line.

keep... a...wake

The fourth system contains the final vocal phrase: "keep... a...wake". The piano accompaniment concludes the piece with a final chord and a double bar line.

COUPLETS .

AT LAST I SHALL MARRY MY OWN .

PRINCESS TOTO - JELLY - FLOSS - & PRINCE CARMEL & CHO :

Nº 12 .

Allegro Vivace .

PIANO:

TOTO.

At last I shall mar.ry my own; . . . my

T

own, my own, my own, For I love Bar . be . ri . ni a . . .

T

. . . lone, . . . a . lone, alone, a . lone, . . . It eannot too widely be

T
known— At last I shall mar...ry my own at

T
last at last I shall mar.....ry my

T
own. Let e...ve...ry...bo...dy be gay, be gay, For

J
Let e...ve...ry...bo...dy be gay, be gay, For

F
Let e...ve...ry...bo...dy be gay, be gay, For

C
Let e...ve...ry...bo...dy be gay, be gay, For

p legg:

T
I'm to be married to...day, to..day, Let ev'...ry one, be gay, be gay, For

J
they're to be married to...day, to..day, Let ev'...ry one, be gay, be gay, For

F
they're to be married to...day, to..day, Let ev'...ry one, be gay, be gay, For

C
I'm to be married to...day, to..day, Let ev'...ry one, be gay, be gay, For

T
I'm to be married to...day!

J
they're to be married to...day!

F
they're to be married to...day!

C
I'm to be married to...day!

c

The Brigand has chosen a bride . . . in a

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 one sharp (F#) and the time signature is common time (C). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

c

minute the knot will be tied To be with a Brigand, a

The second system continues the vocal line and piano accompaniment. The vocal line has a long note with a slur over it. The piano accompaniment features a series of chords in the right hand and a more active line in the left hand.

c

Brigand allied is a ve...ry a ve...ry fine thing for a bride, a

The third system shows the vocal line with a series of eighth notes. The piano accompaniment continues with chords and moving lines.

c

ve...ry fine thing for a bride . The Brigand has cho.....sen a

The fourth system concludes the page with the vocal line and piano accompaniment. The piano part has some dynamic markings like accents (\lessgtr).

T Let e...ve...ry...bo...dy be

J Let e...ve...ry...bo...dy be

F Let e...ve...ry...bo...dy be

C bride the Brigand has chosen a bride... Let e...ve...ry...bo...dy be

T gay, be gay, For I'm to be married to _ _ day, to _ day, Let

J gay, be gay, For they're to be married to _ _ day, to _ day, Let

F gay, be gay, For they're to be married to _ _ day, to _ day, Let

C gay, be gay, For I'm to be married to _ _ day, to _ day, Let

T
 ev...ry one be gay, be gay, For I'm to be married to...day!

J
 ev...ry one be gay, be gay, For they're to be married to...day!

F
 ev...ry one be gay, be gay, For they're to be married to...day!

C
 ev...ry one be gay, be gay, For I'm to be married to...day!

J

J
 wish that my turn it would come, Would come, would come, would come, But

J
all of the brigands are dumb, . . . are dumb, are dumb, are dumb, . . . I'd

mf

J
pay down a ve...ry large sum . . . If it on...ly would make my turn come . . . If it

T
Let

J
on...ly, it on...ly would make my turn come . . . Let

F
Let

C
Let

T
e...ve...ry...body be gay, be gay, For I'm to be married to...day, to...day, Let

J
e...ve...ry...bo...dy be gay, be gay, For they're to be married to...day, to...day, Let

F
e...ve...ry...bo...dy be gay, be gay, For they're to be married to...day, to...day, Let

C
e...ve...ry...bo...dy be gay, be gay, For I'm to be married to...day, to...day, Let

T
ev...?ry one be gay, be gay, For I'm to be married to....day.

J
ev...?ry one be gay, be gay, For they're to be married to....day.

F
ev...?ry one be gay, be gay, For they're to be married to....day.

C
ev...?ry one be gay, be gay, For I'm to be married to....day.

I wish that this bubble would

bust . . . I'm sick of it, own it I must . . . When once they are married, are

married, I trust this jolly old bubble, old bubble will bust, this jolly old bubble will

bust, when once they are married I trust this jol-ly old bub-ble will

T Let e...ve...ry bo...dy be gay, be gay, For I'm to be married to

J Let e...ve...ry bo...dy be gay, be gay, For they're to be married to

F bust... Let e...ve...ry bo...dy be gay, be gay, For they're to be married to

C Let e...ve...ry bo...dy be gay, be gay, For I'm to be married to

p legg:

T day, to day, Let ev...ry one be gay, be gay, For I'm to be married to

J day, to day, Let ev...ry one be gay, be gay, For they're to be married to

F day, to day, Let ev...ry one be gay, be gay, For they're to be married to

C day, to day, Let ev...ry one be gay, be gay, For I'm to be married to

T *f* ...day, for I'm to be married, for I'm to be married, for I'm to be married to...day! . . . *ff*

J *f* ...day, for they're to be married, for they're to be married, for they're to be married to...day! . . . *ff*

F *f* ...day, for they're to be married, for they're to be married, for they're to be married to...day! . . . *ff*

C *f* ...day, for I'm to be married, for I'm to be married, for I'm to be married to...day! . . . *ff*

T

J

F

C

THERE ARE BRIGANDS IN EVERY STATION

PRINCE DORO.

N^o. 13.

Allegro risoluto.

PIANO.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a forte (f) dynamic and features a series of chords and eighth-note patterns. The left hand uses a bass clef and provides a steady accompaniment of eighth notes.

The first system of the song features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature remains one sharp (F#) and the time signature is common time (C). The lyrics are: "There are Brigands in e - ve - ry station, And robbers in e - ve - ry".

The second system continues the vocal melody and piano accompaniment. The lyrics are: "rank, Some plun - der the wealth of a na - - tion! Some".

The third system concludes the vocal melody and piano accompaniment. The lyrics are: "mo - dest - ly pil - lage a Bank, Some Brigands are bub - ble Di -".

rectors, And others may wear a Fez-Hat, They are out of the reach of in-

spectors, But they're none the less Brigands for that, Oh! did you know, did you know all that

rit. f a tempo.

I know, Your eyes would start out of their sock-ets, You would

take better care of your pockets if you knew... only half that I

ff

know. There are

Brigands well known as stock-jobbers, Who safely may follow their

bent-While other respectable robbers lend money at Eighty per cent- Then

think of the swindlers and plotters, The forgers, and robbers of Banks- The

rit. *a tempo.*

murderers, thieves and ga-rot- ters

Now walking about in our ranks Oh! did you

know, did you know all that I know, Your eyes would start out of their sockets. You would

ff

take better care of your pockets if you knew— only half that I...

ff

know.

ff

SO TAKE MY HAND IT IS AGREED.

TOTO-DORO & CAMEL.

Nº 14.

Marziale non troppo Allegro.

PIANO:

TOTO.

So take my hand, it is agreed, A Brigand you will be indeed; It

T

is a life you will a_dore, I'm sure I've seen his face before, I'm sure I'm sure I've

T

seen his face before, I'm sure I've seen his face before

D

Three

D weeks ago the knot was tied, Which constituted her my bride, Yet when we meet she isit sure But

D thinks she's seen my face before, But thinks she's seen, she's seen my face before, she

D thinks she's seen, she's seen my face before

C This conduct comes with in the range of

C that which is con_si_der'd strange, she likes him well and what is more she

f

C
 thinks she's seen his face be...fore, She likes him well and

f *f <* *p*

C
 what is more She thinks shes seen his face before, she

p *f <* *p*

T
 D
 C

f < *p*

Oh!
 Oh!
 Oh!

thinks she's seen his face be...fore, she's seen his face before.

T mat...ter perplexing, An...noy...ing and vexing, All o...ver the world, the

D mat...ter perplexing, An...noy...ing and vexing, All o...ver the world, the

C mat...ter perplexing, An...noy...ing and vexing, All o...ver the world, the

legg:

T world I will ex...plore, Ill tra...vel and tra...vel this

D world shell ex...plore, Shell tra...vel and tra...vel this

C world shell ex...plore, Shell tra...vel and tra...vel this

T knot to unra...vel, and learn where I've met him, I've met him before,

D knot to unra...vel, and learn where she's met me, she's met me before,

C knot to unra...vel, and learn where she's met him, she's met him before,

T Where we have met, where we have met be... fore

D Where we have met, where we have met be... fore

C Where they have met, where we have met be... fore

T So take my hand it is a-greed A

D Three weeks a-go the knot was tied, That

C This con... duct comes with in the range Of

T Brig... and you will be in... deed, It is a life you will a..dore, A

D con... sti... tu... ted her my bride, But now she is not sure but thinks she's

C that which is con... si... der'd strange, She likes, she likes him well, and thinks she's

T
life you will a_dore So take my hand it is a_greed A

D
seen my face be fore I'll take her hand it is a_greed A

C
seen his face be fore This con_duct comes with in the range Of

T
Brig...and you will be in_deed, It is a life you will adore, It

D
Brig...and I shall be in_deed, It is a life I shall adore, It

C
that which is con_si_der'd stange, She likes him well and what is more, She

T
is a life you will a_dore, It is a life, a life you will a..

D
is a life I shall a_dore, It is a life, a life I shall a..

C
thinks she's seen his face be fore, She likes him well and thinks shes seen his

rit. *ff*

T
 dore , It is a life You will a dore a

D
 dore , It is a life , I shall a

C
 face , She's seen his face , his face be

ff

T
 ..dore!

D
 ..dore!

C
 ..fore!
 ^

ff

DUET.

MY OWN, OWN LOVE.

PRINCESS TOTO & PRINCE DORA.

N^o 15.

Andantino.

TOTO. *p* My own, own love my hus...band

DORA. *p* My own, own love my gen...tle

PIANO *p*

dear, In all I say I am sin...cere... How sad a future mine would

wife De...vo...ted partner of my life, How sad a future mine would

be If it were pass'd a...way from thee, My own Love, my

be If it were pass'd a...way from thee,

con espress.

only love in all I say I am sin.....cere..... While

The first system of music features a vocal line on a treble clef staff with a key signature of two flats and a common time signature. The lyrics are "only love in all I say I am sin.....cere..... While". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The piano part includes chords and melodic lines.

in me beats a heart.... We twain will ne..ver, ne.....ver

The second system of music continues the vocal line with the lyrics "in me beats a heart.... We twain will ne..ver, ne.....ver". The piano accompaniment continues with similar harmonic and melodic structures as the first system.

part!
My own and on..ly love....
My

The third system of music features a vocal line with the lyrics "part!
My own and on..ly love....
My". The piano accompaniment includes a dynamic marking of *f* (forte) and continues with chords and melodic lines.

own and on...ly love....

How sad a fu...ture mine... would

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "own and on...ly love...." and continues with "How sad a fu...ture mine... would". The piano accompaniment consists of chords and moving lines in both hands, with a *pp* dynamic marking.

ritard. *p*

My

be,.... If it were pass'd a...way from thee My

ritard.

The second system continues the vocal line with the lyrics "be,.... If it were pass'd a...way from thee My". The piano accompaniment includes a *ritard.* marking and a *p* dynamic marking. The system concludes with a *ritard.* marking over the final notes.

a tempo.

own, own love my hus...band dear, In all I say I am sin...

own, own love my gen...tle wife, De...vo...ted partner of my

a tempo.

The third system features a vocal line with the lyrics "own, own love my hus...band dear, In all I say I am sin..." and "own, own love my gen...tle wife, De...vo...ted partner of my". The piano accompaniment is marked *a tempo.* and includes a *p* dynamic marking.

...cere, *f* How sad a fu...ture mine would be If

life, *f* How sad a fu...ture mine would be If

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are: "...cere, How sad a fu...ture mine would be If" for the first staff, and "life, How sad a fu...ture mine would be If" for the second staff. The piano part features a melody in the right hand and a bass line in the left hand, with a forte (*f*) dynamic marking.

pass'd a...way from thee, My own, own love we

pass'd a...way from thee, My own, own love we

The second system of the musical score continues the vocal and piano parts. The lyrics are: "pass'd a...way from thee, My own, own love we" for both the first and second vocal staves. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, with a piano (*p*) dynamic marking.

ne...ver will part

ne...ver will part

ritard. *pp*

The third system of the musical score concludes the piece. The lyrics are: "ne...ver will part" for both the first and second vocal staves. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a *ritard.* (ritardando) and *pp* (pianissimo) dynamic marking. The system ends with a double bar line.

WITH SKIP AND HOP.

KING PORTICO, ZAPETER & JAMILEK .

Nº 16.

Allegro non troppo.

PIANO

The first system of piano music is in 2/4 time. It begins with a treble clef staff containing a half note G4, followed by quarter notes A4, B4, and C5. The bass clef staff has a half note G3, followed by quarter notes A3, B3, and C4. Dynamic markings include piano (p), accents (>), and forte (f). There are also handwritten annotations above the staves.

Piu mosso .

The second system continues the piano introduction. The treble clef staff has a half note G4, followed by quarter notes A4, B4, and C5. The bass clef staff has a half note G3, followed by quarter notes A3, B3, and C4. Dynamic markings include piano (p) and forte (f).

The third system continues the piano introduction with more complex rhythmic patterns in both staves. Dynamic markings include piano (p) and forte (f).

J

With skip and hop, With jer...key jump, We

The vocal line for King Portico (J) begins with a treble clef and a key signature of one flat. The lyrics are: "With skip and hop, With jer...key jump, We".

Z

With skip and hop, With jer...key. jump, We

The vocal line for Zapeter (Z) begins with a bass clef and a key signature of one flat. The lyrics are: "With skip and hop, With jer...key. jump, We".

K

With skip and hop, With jer...key jump, We

The vocal line for Jamilek (K) begins with a bass clef and a key signature of one flat. The lyrics are: "With skip and hop, With jer...key jump, We".

The piano accompaniment for the vocal lines continues, featuring treble and bass staves with various chords and melodic lines. Dynamic markings include piano (p) and forte (f).

J come down plop, And come down plump, We are in stall'd in

Z come down plop, And come down plump, We are in stall'd in

K come down plop, And come down plump, We are in stall'd in

J In...dian rig, Our tribe is call'd Hop...pe...de...gig,

Z In...dian rig, Our tribe is call'd Hop...pe...de...gig,

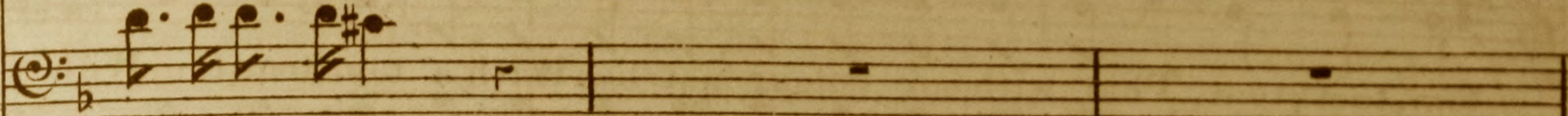
K In...dian rig, Our tribe is call'd Hop...pe...de...gig,

J Hoppedegig, Hoppedegig, Hoppedegig are we,

Z Hoppedegig, Hoppedegig, An

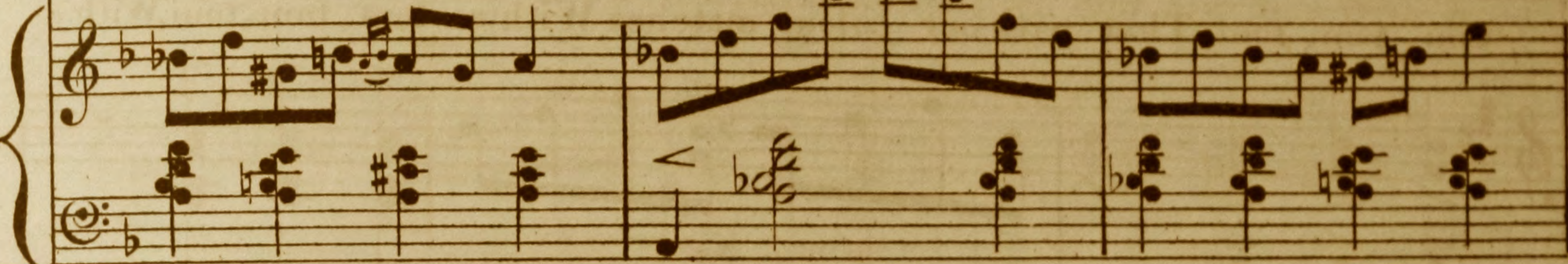
K Hoppedegig, Hoppedegig, An

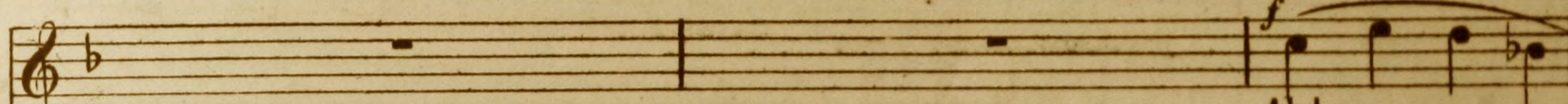
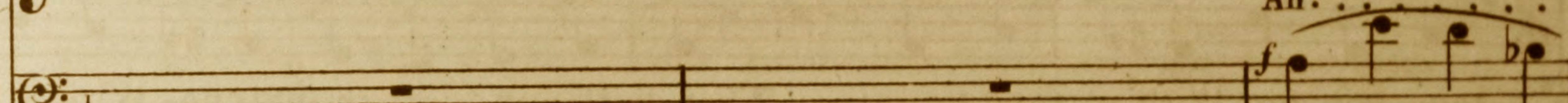
J  

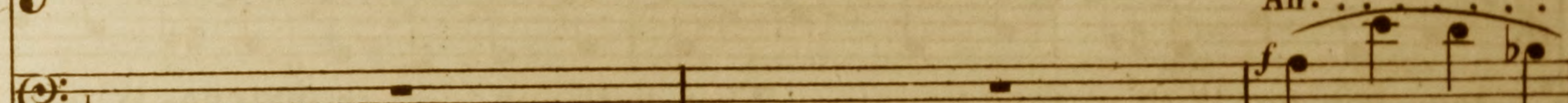
Z 


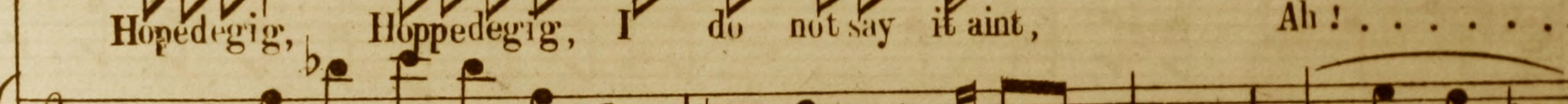
K  

isle beyond the sea ,
Hoppedegig, Hoppedegig You think our colours paint

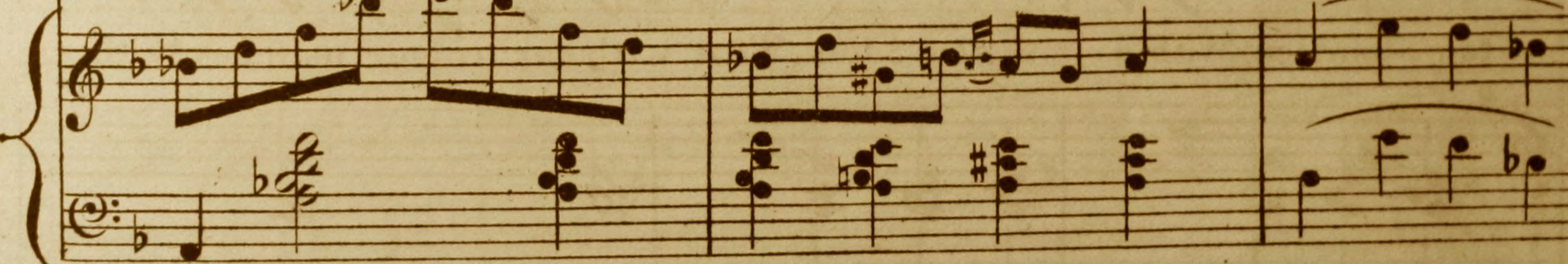


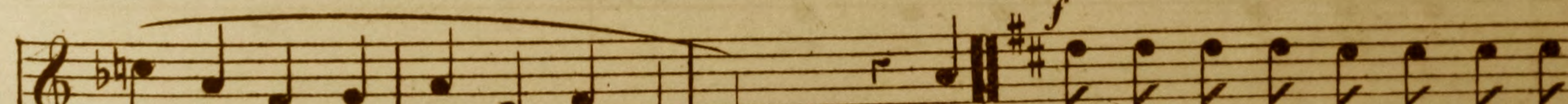
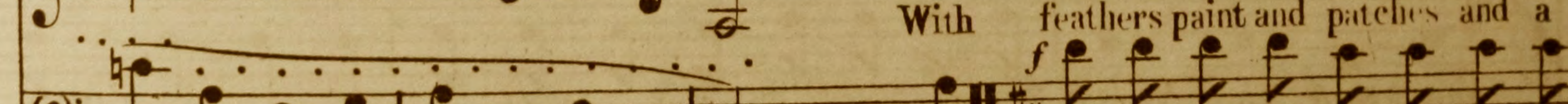
J  

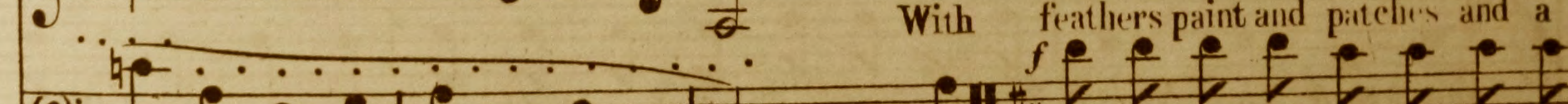
Z 

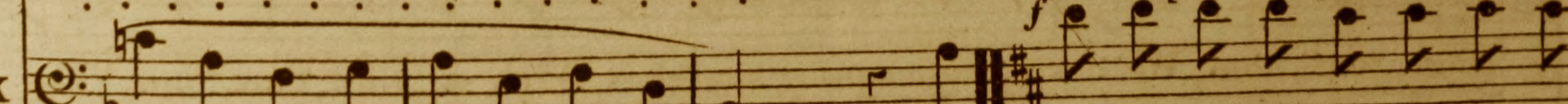

K  

Hopedegig, Hoppedegig, I do not say it aint, Ah!

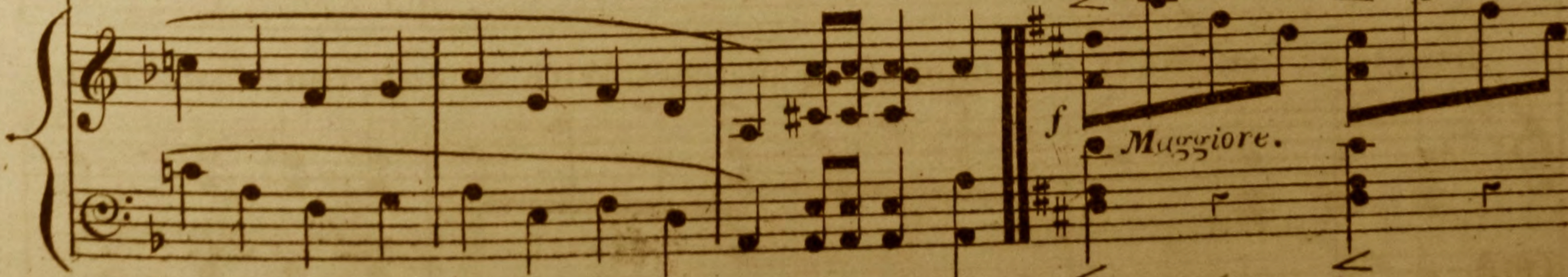


J  

Z 

K  

With feathers paint and patches and a
With feathers paint and patches and a
With feathers paint and patches and a



Maggiore.

J tom, tom, tom, That with our colour matches With a tom, tom, tom, With a
Z tom, tom, tom, That with our colour matches With a tom, tom, tom, With a
K tom, tom, tom, That with our colour matches With a tom, tom, tom, With a

J tom, tom, tom, With a tom, tom, tom, That with our colour matches With a
Z tom, tom, tom, With a tom, tom, tom, That with our colour matches With a
K tom, tom, tom, With a tom, tom, tom, That with our colour matches With a

J tom, tom, tom, We'll sing unmeaning snatches With a tom, tom, tom, 'Till
Z tom, tom, tom, We'll sing unmeaning snatches With a tom, tom, tom, 'Till
K tom, tom, tom, We'll sing unmeaning snatches With a tom, tom, tom, 'Till

J we are under hatches in a tom,tom,tom,With a tom,tom,tom,With a

Z we are under hatches in a tom,tom,tom,With a tom,tom,tom,With a

K we are under hatches in a tom,tom,tom,With a tom,tom,tom,With a

J tom, tom, tom, Till we are under hatches in a tom, tom, tom, With.

Z tom, tom, tom, Till we are under hatches in a tom, tom tom, With

K tom, tom, tom, Till we are under hatches in a tom, tom, tom, With

J skip and hop, with jer....ky jump We come down plop and

Z skip and hop, with jer....ky jump We come down plop and

K skip and hop, with jer....ky jump We come down plop and

J
Come down plump, We are install'd in Indian rig. Our tribe is call'd Hop-

Z
Come down plump, We are install'd in Indian rig. Our tribe is call'd Hop-

K
Come down plump, We are install'd in Indian rig. Our tribe is call'd Hop-

J
- pe de gig, Hoppedegig, Hoppedegig, Hoppedegig are we,

Z
- pe de gig,

K
- pe de gig,

J
- - - - -

Z
Hoppedegig, Hoppedegig, An Isle beyond the sea,

K
Hoppedegig, Hoppedegig you

K

think our colour's paint, Hoppedegig, Hoppedegig, I do not say it aint!

Unison.

J

Ah!..... With

Z

Ah!..... With

K

Ah!..... With

Maggiore.

J

feathers paint and patches and a tom, tom, tom, That with our colour matches and a

Z

feathers paint and patches and a tom, tom, tom, That with our colour matches and a

K

feathers paint and patches and a tom, tom, tom, That with our colour matches and a

J tom, tom, tom, We'll sing unmean_ing snatches with a

Z tom, tom, tom, We'll sing unmean_ing snatches with a

K tom, tom, tom, We'll sing unmean_ing snatches with a

J tom, tom, tom, 'Till we are un_der hatches in a

Z tom, tom, tom, 'Till we are un_der hatches in a

K tom, tom, tom, 'Till we are un_der hatches in a

J tom, tom, tom! Hoppe_degig, Hop_pe_de_gig,

Z tom, tom, tom! Hoppe_degig, Hop_pe_de_gig,

K tom, tom, tom! Hoppe_degig, Hop_pe_de_gig,

J
Hoppe degig, Hoppe degig, Hoppe degig, Hoppe degig,

Z
Hoppe degig, Hoppe degig, Hoppe degig, Hoppe degig,

K
Hoppe degig, Hoppe degig, Hoppe degig, Hoppe degig,

cres. cen.

J
Hoppe...degig, Hop! are we!

Z
Hoppe...degig, Hop! are we!

K
Hoppe...degig, Hop! are we!

do.

ff

J

Z

K

AWAY, AWAY.

TOTO, JELLY, CARAMEL, JAMILEK, ZAPETER, KING & CHORUS.

Nº 17.

Vivace.

PIANO.

The piano introduction consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a series of eighth and sixteenth notes, some beamed together. The bass staff begins with a bass clef, the same key signature, and time signature, featuring a bass line with chords and eighth notes. A dynamic marking of *f* (forte) is placed at the beginning of the bass staff.

The vocal line for the first system is on a single treble staff. It begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The melody consists of quarter and eighth notes, with a dynamic marking of *f* above the first few notes.

A...way, a...way to In...dian isles that

The piano accompaniment for the second system consists of two staves. The treble staff has a treble clef, a key signature of one sharp, and a 2/4 time signature. It features a steady accompaniment of chords and eighth notes. The bass staff has a bass clef, the same key signature, and time signature, with a similar accompaniment. A dynamic marking of *mf* (mezzo-forte) is placed between the staves.

The vocal line for the second system is on a single treble staff, continuing the melody from the first system. It features a treble clef, a key signature of one sharp, and a 2/4 time signature.

dot Pa...ci...fic seas, Where na...ture wears e...ter...nal smiles and Palm trees woo the

The piano accompaniment for the third system consists of two staves. The treble staff has a treble clef, a key signature of one sharp, and a 2/4 time signature. The bass staff has a bass clef, the same key signature, and time signature. The accompaniment continues with chords and eighth notes.

The vocal line for the third system is on a single treble staff. It begins with the word "breeze;" followed by the continuation of the melody. The staff has a treble clef, a key signature of one sharp, and a 2/4 time signature.

A...way, a...way to In...dian isles that dot Pa...ci...fic

The piano accompaniment for the fourth system consists of two staves. The treble staff has a treble clef, a key signature of one sharp, and a 2/4 time signature. The bass staff has a bass clef, the same key signature, and time signature. The accompaniment concludes with chords and eighth notes.

seas, where na...ture wears e....ter..nal smiles and Palm trees woo the

breeze, A....way! a....way! a.....way to the In...dian

isles,

J With....in our wile in first rate style our To.....to is en..

Z With....in our wile in first rate style our To.....to is en..

K With....in our wile in first rate style our To.....to is en..

J *f* *p* ...trapp'd. We soft...ly smile al...tho' our guile may get our knuckles rap...ped, with

Z ...trapp'd. We soft...ly smile al...tho' our guile may get our knuckles rap...ped, with

K ...trapp'd. We soft...ly smile al...tho' our guile may get our knuckles rapp'd with

J in our wile in first rate style our To...to is en..trapp'd, We

Z in our wile in first rate style our To...to is en..trapp'd, We

K in our wile in first rate style our To...to is en..trapp'd, We

J *f* *p* soft.....ly smile al...tho' our guile may get our knuckles rapp'd. **TOTO:**

Z soft.....ly smile al...tho' our guile may get our knuckles rapp'd. **A**

K soft.....ly smile al...tho' our guile may get our knuckles rapp'd.

T
 ...way, a...way, a...way, to Indian isles, a...way, a...

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 one sharp (F#) and the time signature is common time (C). The vocal line contains the lyrics "...way, a...way, a...way, to Indian isles, a...way, a...". The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

T
 ...way, a...way to Indian isles! Ah.....

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "...way, a...way to Indian isles! Ah.....". The piano accompaniment features a dynamic marking of *f* (forte) in the right hand. A trill is indicated in the right hand above the final measure of the system.

T
 A...

The third system shows the vocal line with a long melisma "A..." and a dotted line. The piano accompaniment continues with a steady bass line and chords in the right hand.

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

The fourth system concludes the page with the vocal line lyrics "way, a...way, a...way, a...way, a...way, to". The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand.

T In...dian isles that dot Pa...ci...fic seas, Where na ture wears e...ter...nal smiles and

T Palm trees woo the breeze, A...way, a...way, to In...dian isles that

J A...way, a...way, to In...dian isles that

Z A...way, a...way, to In...dian isles that

K A...way, a...way, to In...dian isles that

T dot Pa.....ci.....fic seas, A... way a...

J dot Pa.....ci.....fic seas, A... way a...

Z dot Pa.....ci.....fic seas, A... way a...

K dot Pa.....ci.....fic seas,

T *f* way to Indian isles, a way to . . .

J *f* way to Indian isles, a way to . . .

ff

T In dian isles

J In dian isles

f

C (Enter Caramel & Brigands.) CAR: *f* Who goes

C there? I charge you stop! KING.

K The Brigands! hold me or I

C

What are you do...ing, To..to? what, oh

K

drop!

Detailed description: This system contains three staves. The top staff is a vocal line in C-clef with lyrics 'What are you do...ing, To..to? what, oh'. The middle staff is a keyboard line in C-clef with rests. The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

TOTO.

C

what? With these red Indians I have cast my lot, I leave you Brigands, so pur.

K

Detailed description: This system contains three staves. The top staff is a vocal line in C-clef with lyrics 'what? With these red Indians I have cast my lot, I leave you Brigands, so pur.'. The middle staff is a keyboard line in C-clef with rests. The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

T

...sue me not. With these Red Indians I have cast... I have cast my

K

Detailed description: This system contains three staves. The top staff is a vocal line in C-clef with lyrics '...sue me not. With these Red Indians I have cast... I have cast my'. The middle staff is a keyboard line in C-clef with rests. The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

T
lot! *Piu Mosso.* With

J
Ah... With

Z
Ah... With

K
Ah... With

T
feath...ers paint and pat...ches and a tom, tom, tom. We

J
feath...ers paint and pat...ches and a tom, tom, tom. We

Z
feath...ers paint and pat...ches and a tom, tom, tom. We

K
feath...ers paint and pat...ches and a tom, tom, tom. We

T
sing un.mean.ing snatches in a tom, tom, tom, with a tom, tom, tom, with a

J
sing un.mean.ing snatches in a tom, tom, tom, with a tom, tom, tom, with a

Z
sing un.mean.ing snatches in a tom, tom, tom, with a tom, tom, tom, with a

K
sing un.mean.ing snatches in a tom, tom, tom, with a tom, tom, tom, with a

T
tom, tom, tom, Till we are un..der hatches in a tom, tom, tom,

J
tom, tom, tom, Till we are un..der hatches in a tom, tom, tom,

Z
tom, tom, tom, Till we are un..der hatches in a tom, tom, tom,

K
tom, tom, tom, Till we are un..der hatches in a tom, tom, tom,

(Aside.) CAR:

A_mong these Brigands is there one Who knows the

Recit.

(To Brigands.) *All^o molto.*

way to load a gun, A_mong you Brigands is there

one, who knows the way to load a gun? I'll

free ly promise half a crown to a ny one wholl bring them

C

down. (*Hurriedly.*)

SOP
ALTO
TEN
BASS

Among us Brigands is there one, Whoknowsthe way to load a

Among us Brigands is there one, Whoknowsthe way to load a

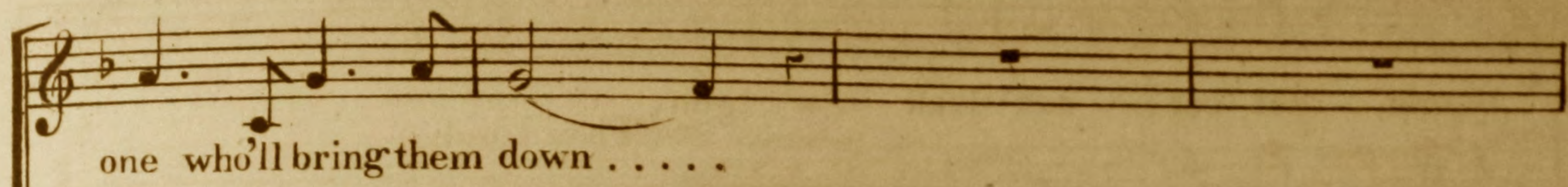
Among us Brigands is there one, Whoknowsthe way to load a

gun. He'll free.....ly promise half a crown to a....ny

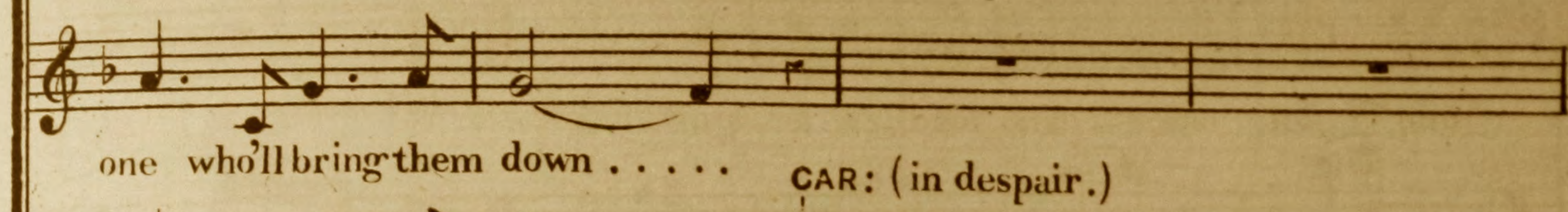
gun. He'll free.....ly promise half a crown to a....ny

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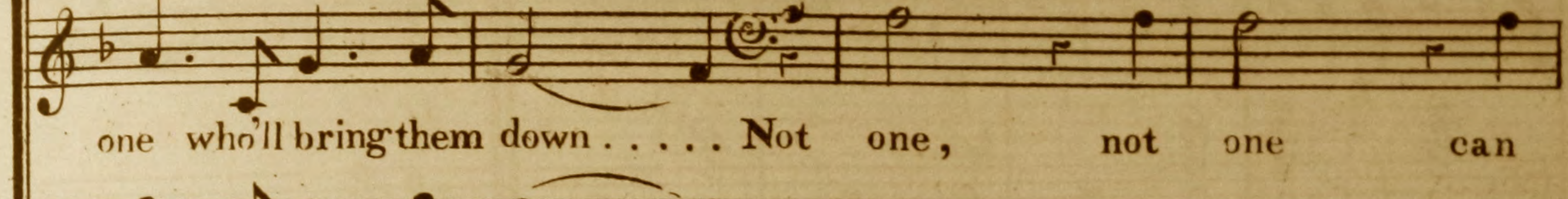
gun. He'll free.....ly promise half a crown to a....ny



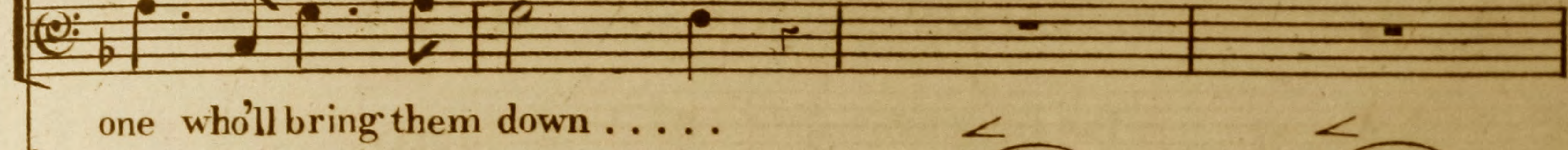
one who'll bring them down



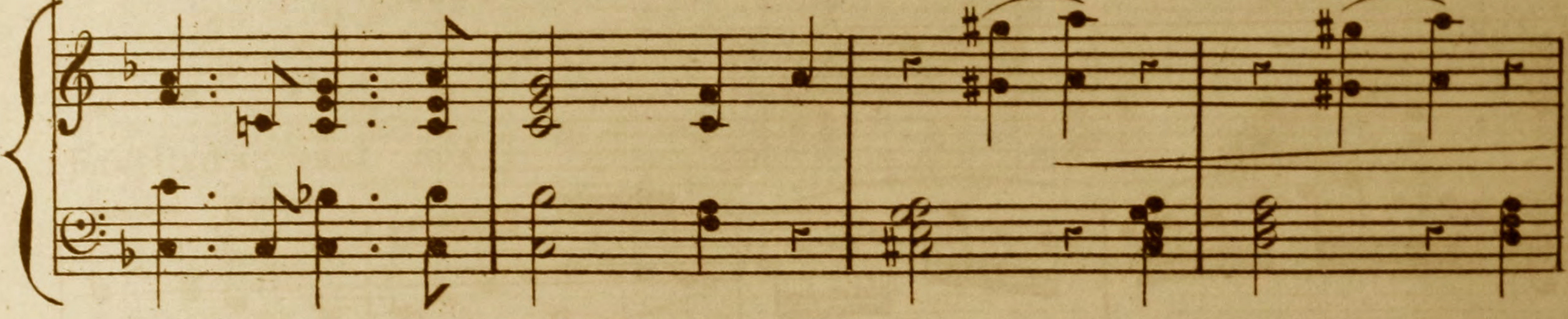
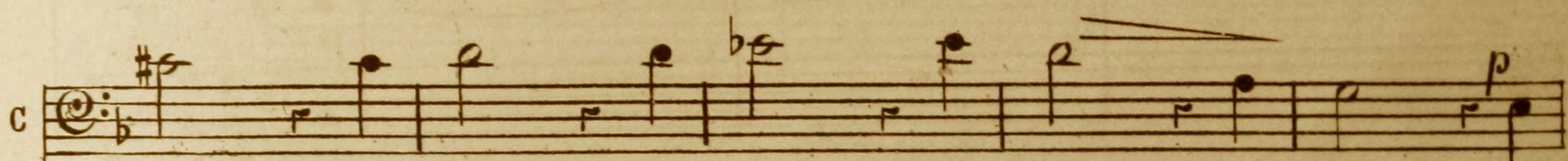
one who'll bring them down CAR: (in despair.)



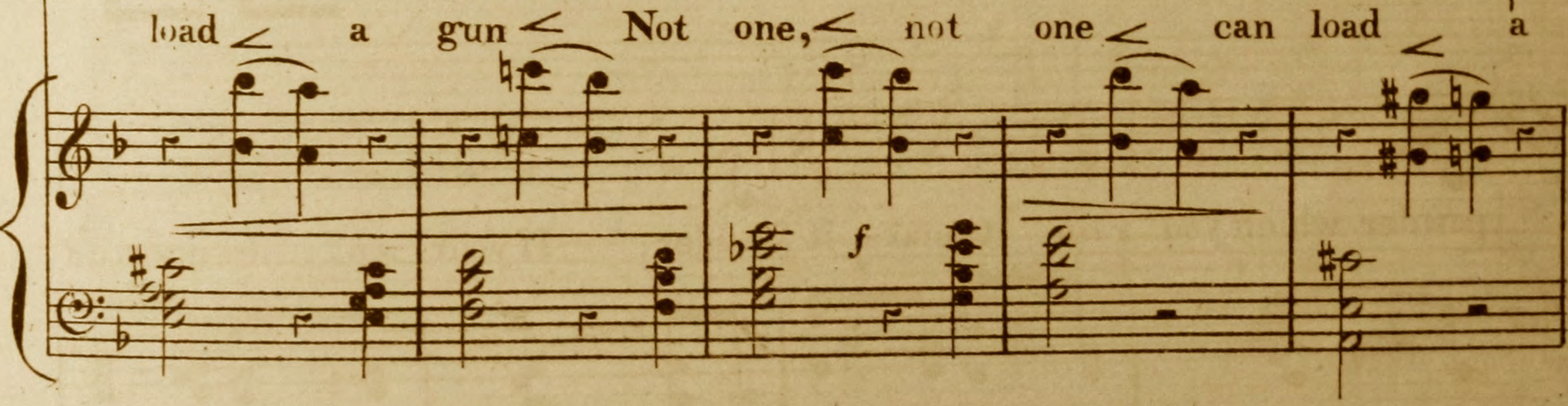
one who'll bring them down Not one, not one can



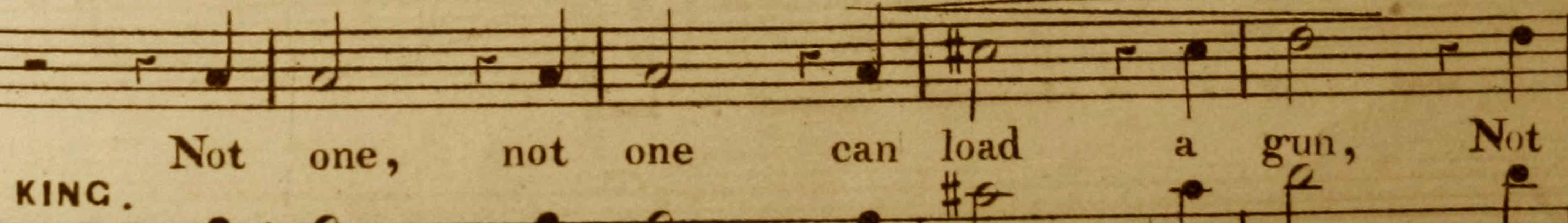
one who'll bring them down

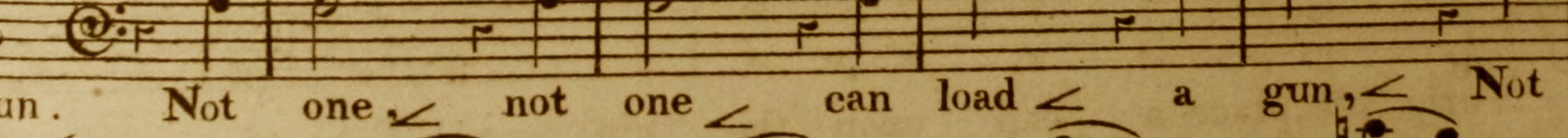
load a gun Not one, not one can load a



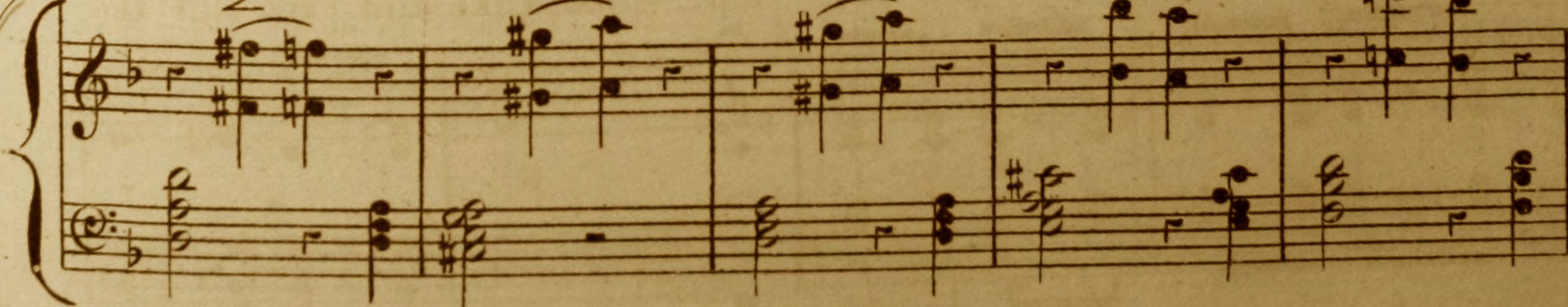
TOTO & JAM:



Not one, not one can load a gun, Not KING.



gun. Not one, not one can load a gun, Not



one, not one, can load a gun. (They laugh.)

Allo molto.

one, not one, can load a gun.

The first system of music features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat and a 2/4 time signature. The lyrics are "one, not one, can load a gun. (They laugh.)". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It includes dynamic markings such as *f* and *ff*, and articulation marks like accents and slurs. The tempo marking *Allo molto.* is placed to the right of the piano part.

JELLY.

You take a ball and

The second system of music begins with the character name "JELLY." in a bold, serif font. The vocal line continues with the lyrics "You take a ball and". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *p* (piano).

powder which you ram to make it louder, If your en.....e..my you'd

The third system of music continues the vocal line with the lyrics "powder which you ram to make it louder, If your en.....e..my you'd". The piano accompaniment maintains the rhythmic pattern from the previous system. Dynamic markings include *f* (forte).

crip..ple, place a cap upon the nip.....ple, Take aim and pull the

The fourth system of music concludes the vocal line with the lyrics "crip..ple, place a cap upon the nip.....ple, Take aim and pull the". The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include *f* and *p*.

J
 trigger, and he'll cut a pretty figure, if you hit him in the

J
 head he will fall dead, dead, You hit him in the head he will

J
 fall dead, dead.

Hurrah! Hurrah!

Hurrah! Hurrah!

(CHORUS.) Hurrah! Hurrah! Let us

Hurrah! Hurrah! Let us

(CHORUS.)

Let us follow, Let us follow, Let us follow,
Let us follow, Let us follow, Let us
follow, Let us follow, Let us
follow, Let us follow, Let us

fol- low, fol- low, fol- low, fol- low, fol- low!
fol- low, fol- low, fol- low, fol- low, fol- low!
fol- low, fol- low, fol- low, fol- low, fol- low! If you
fol- low, fol- low, fol- low, fol- low, fol- low! If you
fol- low, fol- low, fol- low, fol- low, fol- low! If you
KING

J
K

stir a step upon my word up - on my word

stir a step upon my word up - on my word

J
K

you will rue it.

you will rue it.

f Let us follow, let us fol - low, fol - low,

CHORUS

f Let us follow, let us fol - low, fol - low,

f Let us fol - low, fol - low,

f Let us fol - low, fol - low,

f Let us fol - low, fol - low,

fol_low, fol_low, fol_low .

fol_low, fol_low, fol_low .

fol_low, fol_low, fol_low . CAR:

fol_low, fol_low, fol_low . It's all ve_ry well to cry

“follow”

But why the Dickens, why the Dickens don't you do it.

SOP: *f*

With joy with rap_ture and with glee, . We are as

ALTO: *f*

With joy with rap_ture and with glee, We are as

TENOR: *f*

With joy with rap_ture and with glee, We are as

BASS: *f*

With joy with rap_ture and with glee, We are as

Oh rage, oh fu.....ry, oh des-

glad, as glad can be, All this will end, And we shall

glad, as glad can be, All this will end, And we shall

glad, as glad can be, All this will end, And we shall

glad, as glad can be, All this will end, And we shall

pair..... I stamp my feet, I tear my hair.

spend... our future lives re-spec-ta-bly our fu-ture

spend our future lives re-spec-ta-bly our fu-ture

spend our future lives re-spec-ta-bly our fu-ture

spend our future lives re-spec-ta-bly our fu-ture

TOTO.

T

Ah!

lives re__spec__ta__bly!

lives re__spec__ta__bly!

lives re__spec__ta__bly!

lives re__spec__ta__bly!

. A__way, a__way, a__way . . . a__

Imo Tempo.

_way away to Indian Isles that dot Pa_ci_fic seas, Where nature wears e-

-ternal smiles and palm trees woo the breeze, a-way, away to Indian Isles that

dot Pa-ci-fic seas, When nature wears e-ter-nal smiles and palm trees woo the

T breeze, A-way, a-way, a-way to the Indian

J They're off, they're off, they're off to the Indian

They're off, they're off, they're off to the Indian

CHORUS. They're off, they're off, they're off to the Indian

They're off, they're off, they're off to the Indian

They're off to the Indian

T
Isles, A-way, a-way to Indian Isles that dot Pa-ci-fic

J
Isles, They're off, they're off to Indian Isles that dot Pa-ci-fic

Isles, They're off, they're off to Indian Isles that dot Pa-ci-fic

Isles, They're off, they're off to Indian Isles that dot Pa-ci-fic

Isles, They're off, they're off to Indian Isles that dot Pa-ci-fic

Isles, They're off, they're off to Indian Isles that dot Pa-ci-fic

Isles, They're off, they're off to Indian Isles that dot Pa-ci-fic

Isles, They're off, they're off to Indian Isles that dot Pa-ci-fic

seas, Where nature wears e-ter-nal smiles and palm trees woo the

seas, Where nature wears e-ter-nal smiles and palm trees woo the

seas, Where nature wears e-ter-nal smiles and palm trees woo the

seas, Where nature wears e-ter-nal smiles and palm trees woo the

seas, Where nature wears e-ter-nal smiles and palm trees woo the

seas, Where nature wears e-ter-nal smiles and palm trees woo the

seas, Where nature wears e-ter-nal smiles and palm trees woo the

seas, Where nature wears e-ter-nal smiles and palm trees woo the

T
J

breeze, A-way a-way to Indian Isles that dot Pa-ci-fic seas, A-
 breeze, They're off they're off to Indian Isles that dot Pa-ci-fic seas, They're
 breeze, They're off they're off to Indian Isles that dot Pa-ci-fic seas, They're
 breeze, They're off they're off to Indian Isles that dot Pa-ci-fic seas,
 breeze, They're off they're off to Indian Isles that dot Pa-ci-fic seas, They're
 breeze, They're off they're off to Indian Isles that dot Pa-ci-fic seas,

T
J

- way a-way to Indian Isles, A-
 off they're off to Indian Isles, They're
 off they're off to Indian Isles, They're
 They're
 off they're off to Indian Isles, They're
 They're

rit *ff*

_way _ a _ way a _ way

ff

off they're off they're off!

ff

off they're off they're off!

ff

off they're off they're off!

ff

off they're off they're off!

ff

off they're off they're off!

ff *ff*