

ACT II.

ENTR' ACTE.

Allegretto non troppo Allegro.

PIANO.

The piano score consists of five systems of musical notation, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The first system begins with a piano (*p*) dynamic. The second system continues the melodic and harmonic development. The third system includes a section marked *leggiero.* (light). The fourth system features several triplet markings (*3*) in the right hand. The fifth system concludes with first and second endings, marked *1st* and *2^d*, and further triplet markings.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and articulation marks. Trills are indicated by a vertical line with a crossbar. The system concludes with two triplet markings, each labeled with the number '3'.

Second system of musical notation, continuing the piece. It features similar notation to the first system, including trills and triplet markings labeled '3'.

Third system of musical notation, showing further development of the musical theme. It includes trills and triplet markings labeled '3'.

Fourth system of musical notation, which includes a first ending bracket labeled '1st' above the final measure. The system contains trills and triplet markings labeled '3'.

Fifth system of musical notation, featuring a second ending bracket labeled '2d' above the first measure. A dynamic marking 'p' (piano) is present in the bass staff. The system concludes with trills and triplet markings labeled '3'.

ad lib.

Andantino . *Ben marcato la Melodiu .*

triu

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 the piano introduction consists of two staves. The right hand plays a rhythmic melody with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

The second system continues the piano introduction. It features a dynamic marking of *f* (forte) at the beginning of the right-hand staff and *p* (piano) at the beginning of the left-hand staff. The music maintains the same rhythmic and harmonic patterns as the first system.

This section contains the vocal and piano accompaniment for the chorus. It is arranged in five systems. The first four systems are vocal staves, each with a dynamic marking of *f* and the word "Cheer" written below the staff. The fifth system is a piano accompaniment for the vocalists, with a dynamic marking of *f* at the start. The piano part features a complex, rhythmic accompaniment with many beamed notes.

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

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

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

The piano accompaniment continues with the same harmonic structure as the first system.

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

JACQUIER.

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

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 consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. The piano accompaniment features a steady bass line with chords in the right hand.

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

The second system continues the vocal line with a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment continues with similar harmonic support.

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

The third system features a vocal line starting with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. The piano accompaniment provides a consistent harmonic background.

Con espress.

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

The fourth system begins with a vocal line starting on a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. The piano accompaniment continues with the same harmonic structure.

chops! Well feed him up, With mut..ton chops,
Well feed him up, With mut..ton chops,
Well feed him up, With mut..ton chops,
Well feed him up..... With mutton chops..... Well feed him
Well feed him up, With mut..ton chops,

Well feed him up, Here's Chateau Margaux pryo
Well feed him up, With mutton chops!
Well feed him up, With mutton chops!
up..... With mut...ton chops, mutton chops!
Well feed him up, With mutton. chops!

J
 men...tion, If Lafitte, if Lafitte, you pre-fer

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

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

J
 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

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.

They dance around him.

Poor old

Poor old

Poor old

Poor old

Piu Lento.

leggiero.

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 features a melodic line with triplets and a bass line with block chords.

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 continues with a melodic line and a bass line, including triplets and chordal accompaniment.

1st 2^d

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

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

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

hear...ty, 3 hear...ty, 3

Poor old man!

Poor old man!

Poor old man!

Poor old man! 3 3

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

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

Imo Tempo.

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

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

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

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,

The score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are repeated on each vocal line. The piano part features a steady accompaniment with chords and moving lines in both hands.

JACQUIER. Coi Sop:

Sop: Alti. 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

The score is for a solo section. It includes a vocal line for Soprano/Alto and piano accompaniment. The lyrics are repeated across the vocal line. The piano accompaniment provides harmonic support with chords and melodic fragments.

soon de....part, Cheer up, old man, youll soon de....
soon de....part, Cheer up, old man, youll soon de....
soon de....part, Cheer up, old man, youll soon de....
soon de....part, Cheer up, old man, youll soon de....

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass). The lyrics are: "soon de....part, Cheer up, old man, youll soon de....". The piano accompaniment features a prominent melody in the right hand, which is boxed in the original score, and a supporting bass line in the left hand. The key signature has one flat (B-flat), and the time signature is common time (C).

.....part.
.....part.
.....part.
.....part.

The second system of the musical score continues the vocal and piano parts. It features four vocal staves, each with a dotted line indicating the continuation of the vocal line. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *f* (forte) is present at the beginning of the piano part. The system concludes with a double bar line.

THE WORLD OF DREAMS .

No. II.

PRINCESS TOTO.

Andantino.

PIANO.

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Andantino' and the dynamics are 'piano' (p).

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

The first system of the song features a vocal line on a single staff and a piano accompaniment on two staves. The lyrics are: "I have two worlds, I live two lives, One here and one else...". The music is in a minor key and common time.

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

The second system continues the vocal line and piano accompaniment. The lyrics are: "...where, In both of them men marry wives, And love them here and". The piano accompaniment features a steady eighth-note pattern in the right hand.

there. This world that rolls about the sun, with sin and sorrow

The third system concludes the vocal line and piano accompaniment. The lyrics are: "there. This world that rolls about the sun, with sin and sorrow". The piano accompaniment continues with the eighth-note pattern in the right hand.

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

f rit. p
Dreams - The other and the fairer one is call'd the world;
colla voce.

..... the world of dreams!

In that sweet land you rule the roast, What

e....ver rank you bear — For, come what may, you are the most im...

...por...tant per...son there; What...ever you may wish comes true... you always

win, you always win your stake... And should misfortune threaten

you You've on_ly got to wake! And should misfortune

collu voce.

rit. *a tempo.*

threat...en you you've on...ly got to wake Oh! if we who are

wide awake, and ve_ _ry shrewd and deep, Could wipe out ev_ry

sad mistake by fall...ing fast a... sleep, If from our fol...ly

we were freed, When'er a nap we take... how ve_ry, ve_ry

few indeed would e...ver keep a...wake. how

few in...deed would e...ver keep a...wake, How

Piu Lento.

few indeed, how ve...ry few Would ev...er

keep a...wake

COUPLETS.

AT LAST I SHALL MARRY MY OWN.

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

No. 12.

Allegro Vivace.

PIANO:

TOTO.

At last I shall marry 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 cannot 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

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

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

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

C: *f* *<<* *<*
 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

p

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a common time signature 'C'. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics 'The Brigand has chosen a bride . . . in a' are written below the vocal staff. A piano dynamic marking 'p' is placed below the piano accompaniment.

C

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

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef with a common time signature 'C'. The bottom staff is a piano accompaniment in grand staff. The lyrics 'minute the knot will be tied To be with a Brigand, a' are written below the vocal staff.

C

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

Detailed description: This system contains the third two staves of music. The top staff is a vocal line in treble clef with a common time signature 'C'. The bottom staff is a piano accompaniment in grand staff. The lyrics 'Brigand allied is a ve...ry a ve...ry fine thing for a bride, a' are written below the vocal staff.

C

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

Detailed description: This system contains the fourth two staves of music. The top staff is a vocal line in treble clef with a common time signature 'C'. The bottom staff is a piano accompaniment in grand staff. The lyrics 've...ry fine thing for a bride. The Brigand has cho.....sen a' are written below the vocal staff. There are accents (>) above the vocal notes 'cho' and 'sen'.

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

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

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

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

J

I

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

mf

p

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

p

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.

F

I wish that this bubble would

Detailed description: This system contains the first musical system. It features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics 'I wish that this bubble would' are written below the vocal line.

F

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

Detailed description: This system contains the second musical system. It features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff. The lyrics 'bust... I'm sick of it, own it I must... When once they are married, are' are written below the vocal line.

F

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

Detailed description: This system contains the third musical system. It features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff. The lyrics 'married, I trust this jolly old bubble, old bubble will bust, this jolly old bubble will' are written below the vocal line.

F

bust, when once they are married I trust this jolly old bubble will

Detailed description: This system contains the fourth musical system. It features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff. The lyrics 'bust, when once they are married I trust this jolly old bubble will' are written below the vocal line. There are some markings above the piano part, including a '1' and a '<' symbol.

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

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

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

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



T

J

F

C



THERE ARE BRIGANDS IN EVERY STATION

No 13.

PRINCE DORO.

PIANO. *Allegro risoluto.*

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 eighth and sixteenth notes, some beamed together, creating a rhythmic pattern. The left hand starts with a bass clef and a common time signature, playing a steady accompaniment of eighth notes.

f There are Brigands in e - ve - ry station, And robbers in e - ve - ry

The first line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The vocal line begins with a forte (f) dynamic and contains the lyrics "There are Brigands in e - ve - ry station, And robbers in e - ve - ry". The piano accompaniment continues with the same rhythmic pattern as the introduction.

rank, Some plun - der the wealth of a na - - tion! Some

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are "rank, Some plun - der the wealth of a na - - tion! Some". The piano accompaniment remains consistent with the previous sections.

mo - dest - ly pil - lage a Bank, Some Brigands are bub - ble Di -

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are "mo - dest - ly pil - lage a Bank, Some Brigands are bub - ble Di -". The piano accompaniment ends with a final chord.

p

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

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 2/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

rit. . . . *f a tempo.*

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

The second system continues the piece. The vocal line has a *rit.* (ritardando) marking over the first few notes, followed by a *f a tempo.* (f marcato a tempo) marking. The piano accompaniment features more complex chordal textures and rhythmic patterns.

f

I know, Your eyes would start out of their sockets, You would

The third system shows the vocal line with a *f* (forte) dynamic marking. The piano accompaniment includes a *f* marking in the right hand. The music maintains its 2/4 time signature and key signature.

ff

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

The fourth system concludes the page. The vocal line features a *ff* (fortissimo) dynamic marking. The piano accompaniment also has a *ff* marking. The system ends with a final chord in the piano part.

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 . . .

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 adore, 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 isn't 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 within the range of

C

that which is considered strange, she likes him well and what is more she

C

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

C

what is more She thinks she's seen his face before, she

T

Oh!

Oh!

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

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,

f

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-stituted her my bride, But now she is not sure but thinks she's

C that which is con-sider'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

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...

rit. ff

T
..dore!

D
..dore!

C
..fore!

A

3

A

A A A

DUET.

MY OWN, OWN LOVE.

Nº 15.

PRINCESS TOTO & PRINCE DORO.

VOICE. *Andantino non troppo.* TOTO.
My

PIANO.

T
own, own love, my husband dear, In all I say I am sin

T
.....cere..... While in my bo.....som beats a heart, We

T
twain will ne...ver, ne...ver part.... My own love, my husband

T
 dear... my own love, my husband dear... While in my bosom beats a

The first system of music features a vocal line (T) and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are "dear... my own love, my husband dear... While in my bosom beats a". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment.

T
 heart, We twain will ne...ver, we twain will ne...ver part!

D
 My own, own

f *p* *rit.*

f *colla voce.* *a tempo.*

The second system of music includes a vocal line (T), a double bass line (D), and a piano accompaniment. The vocal line has lyrics "heart, We twain will ne...ver, we twain will ne...ver part!". The double bass line has lyrics "My own, own". The piano accompaniment includes dynamic markings *f*, *p*, and *rit.*, and performance instructions *colla voce.* and *a tempo.*

T
 love... my gentle wife.... De...voted partner of my life, How sad a

The third system of music features a vocal line (T) and a piano accompaniment. The vocal line has lyrics "love... my gentle wife.... De...voted partner of my life, How sad a". The piano accompaniment consists of two staves.

T
 fu.....ture mine would be.... If it were pass'd away from thee, How

The fourth system of music features a vocal line (T) and a piano accompaniment. The vocal line has lyrics "fu.....ture mine would be.... If it were pass'd away from thee, How". The piano accompaniment consists of two staves.

T sad, how sad a fu.....ture mine would be, How

T sad how sad if pass'd a way from thee, Oh!

T Oh! husband dear, I am sincere

D gentle wife my love, my life Oh.

string:-

T *f* *Con calore.* Oh! lo.....ving loving heart, Well ne...ver part, well

D maid, divine di...vine! Oh life of mine, Well ne...ver part, well

T *p* *rit.* *p* *<*

ne ver part, My own own love, my husband dear, In

D *p* *p* *<*

ne ver part, My own own love, my gentle wife, De

T

all I say I am sin...cere While in my bo som beats a heart, We

D

. yo ted partner of my life

T *<*

twain will ne yer, ne ver part My own love, my hus band dear My

D

My own love, my gen tle wife My

own love, my husband dear... While in my bosom beats a heart, While

own love, my gentle dear... While in my bosom beats a heart, While

in my bosom beats a heart, We twain, we twain will never, never part, We

in my bosom beats a heart, We twain, we twain will never, never part, We

molto rit.

twain will ne...ver, ne...ver part

twain will ne...ver, ne...ver part

rit.

calando.

TRIO AND DANCE OF RED INDIANS .

WITH SKIP AND HOP.

KING PORTIGO, ZAPETER & JAMILEK .

Nº 16.

Allegro non-troppo. *tr* *tr*

PIANO



Piu mosso.



J
Z
K

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



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

J
Z
K

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

J
Z
K

Hoppedegig, Hoppedegig, I do not say it aint, Ah!
Ah!
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
Z
K

Hoppe degig, Hoppe degig, Hoppe degig, Hoppe degig,
Hoppe degig, Hoppe degig, Hoppe degig, Hoppe degig,
Hoppe degig, Hoppe degig, Hoppe degig, Hoppe degig,
Hoppe degig, Hoppe degig, Hoppe degig, Hoppe degig,

cres. *cen.*

J
Z
K

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

do. *ff*

J
Z
K

FINALE.
AWAY, AWAY.

139

No. 17. TOTO, JELLY, CAMEL, JAMILEK, ZAPETER, KING & CHORUS.

Vivace.

PIANO

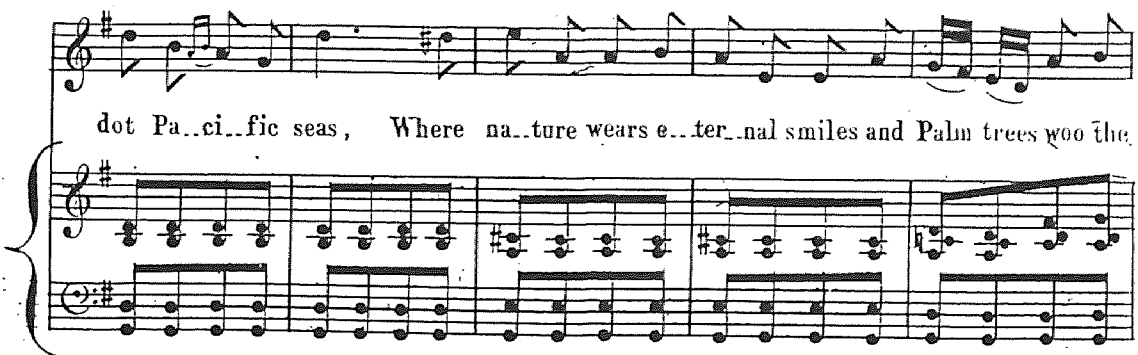


The piano introduction consists of two staves. The right staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a forte (f) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The left staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.



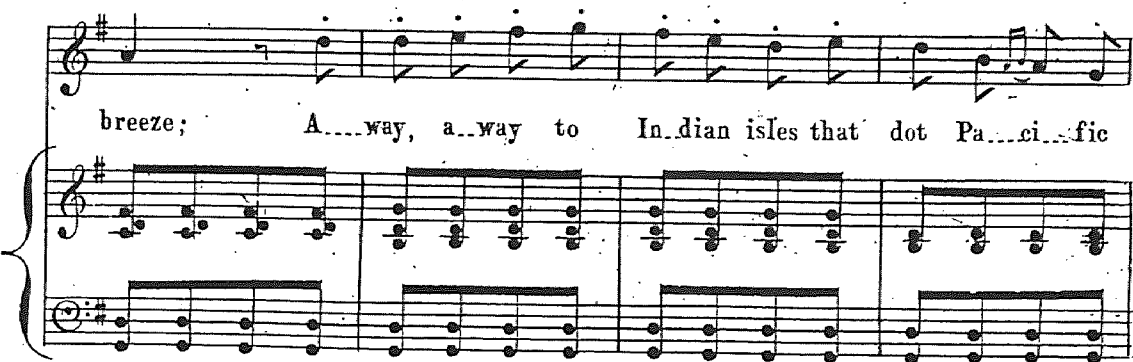
A...way, a...way to In.dian isles that

The first vocal phrase is written on a single treble clef staff. The piano accompaniment is shown in two staves (treble and bass clefs) with a key signature of one sharp and a 2/4 time signature. The piano part features a steady accompaniment of chords and eighth notes. The vocal line begins with a forte (f) dynamic and includes a fermata over the first measure.



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

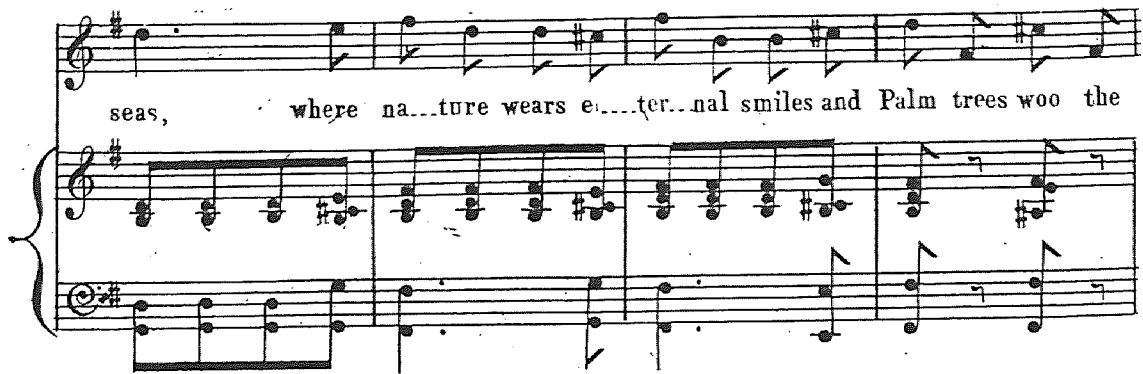
The second vocal phrase continues on a single treble clef staff. The piano accompaniment remains in two staves with the same key signature and time signature. The vocal line includes a fermata over the first measure of the phrase.



breeze; A...way, a...way to In.dian isles that dot Pa...cific

The third vocal phrase concludes the section on a single treble clef staff. The piano accompaniment continues in two staves with the same key signature and time signature. The vocal line includes a fermata over the first measure of the phrase.

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



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



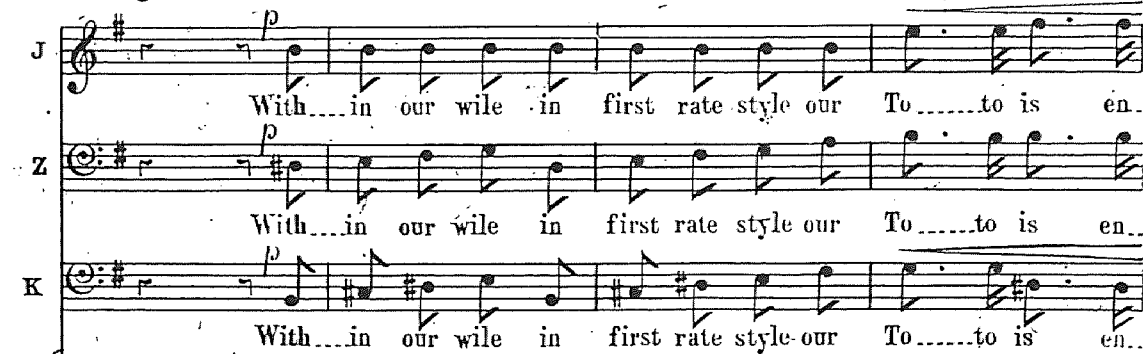
isles,



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

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

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 one flat (Bb). 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 lyrics are "...way, a...way to Indian isles! Ah.....". The piano accompaniment includes a dynamic marking of *f* (forte) and a trill-like texture in the right hand indicated by a wavy line above the notes.

T
..... A...

The third system shows the vocal line with a long melisma "..... A...". The piano accompaniment continues with the same rhythmic pattern as the previous systems.

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

The fourth system concludes the vocal line with the lyrics "way. a...way, a...way, a...way, a...way, to". The piano accompaniment features dynamic markings of *p* (piano) and includes some melodic movement 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,

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

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

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

ff

T In dian isles

J In dian isles


f

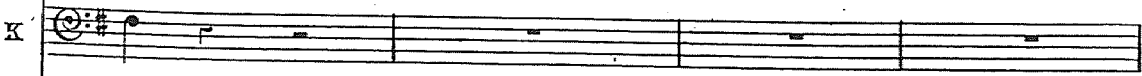
C (Enter Caramel & Brigands.) CAR: Who goes

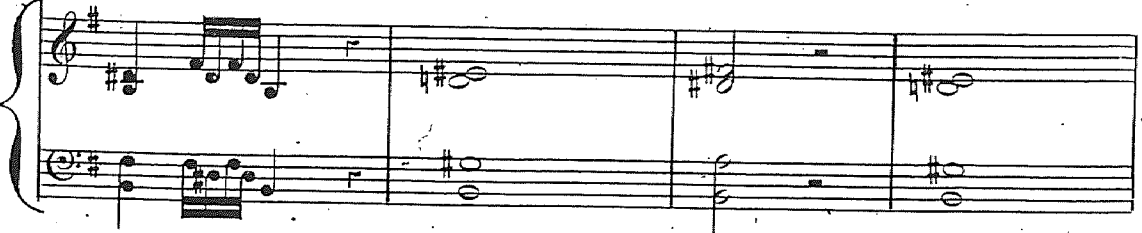
f


C there? I charge you stop!

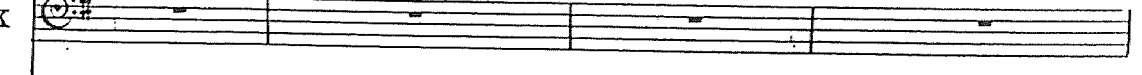
K KING. The Brigands! hold me or I

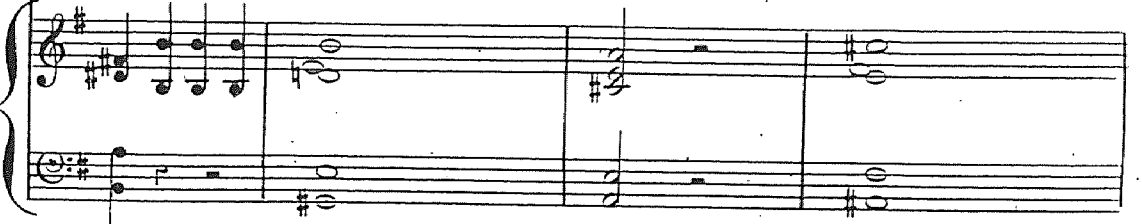
C  What are you do...ing, To..to? what, oh

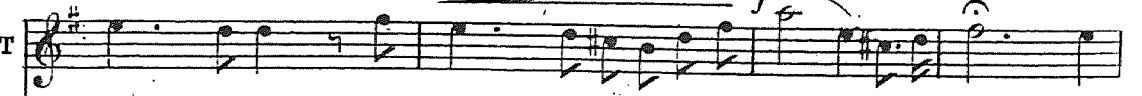
K  drop!

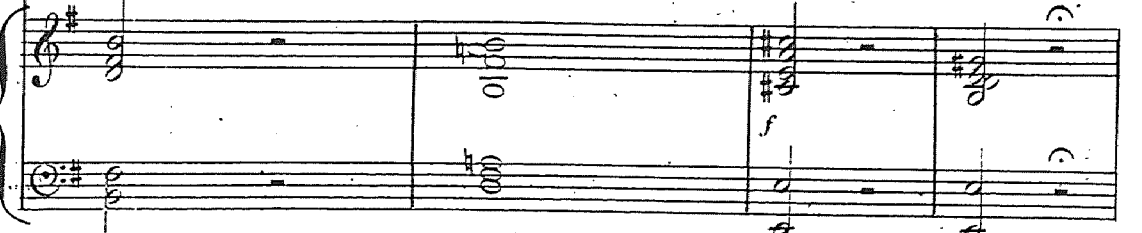


C *TOTO.*  what? With these red Indians I have cast my lot, I leave you Brigands, so pur.

K 



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



T

lot!

Piu Mosso

J

With

Z

Ab. With

K

Ab. With

Ab. 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

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.) *Allo 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 who'll bring them

C

down. (*Hurriedly.*)

SCF ALTO

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

TER.

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

BASS

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

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

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

one who'll bring them down

load a gun Not one, not one can load a

TOTO & JAM:

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

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

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

f one, not one, can load a gun. *All? molto.*

ff

J *p* You take a ball and

p

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

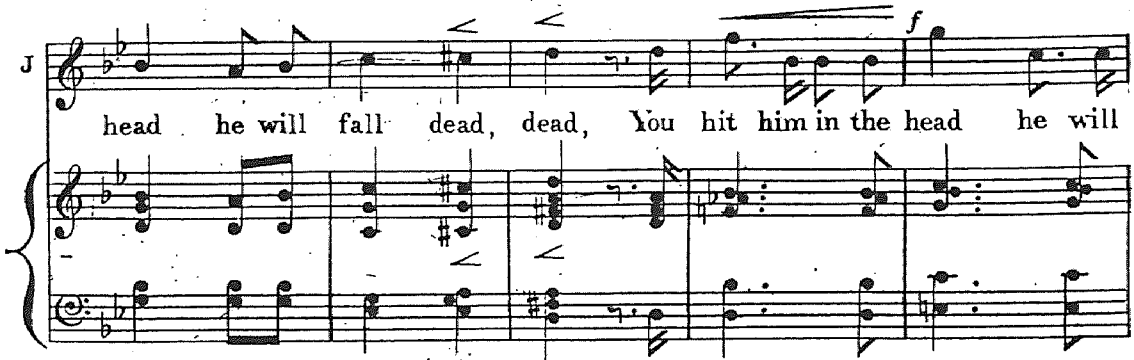
J *f* *p* crip...ple, place a cap upon the nip...ple, Take aim and pull the

f *p*

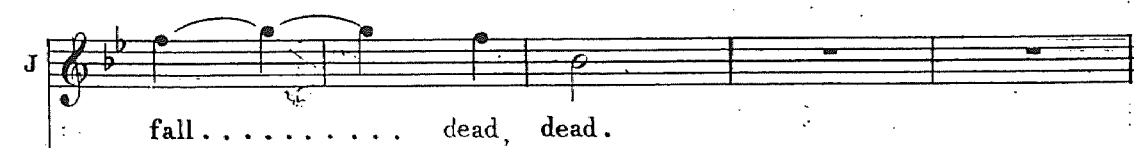
J
trigger, and he'll cut a pretty figure, if you hit him in the



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




J
fall..... dead, dead.



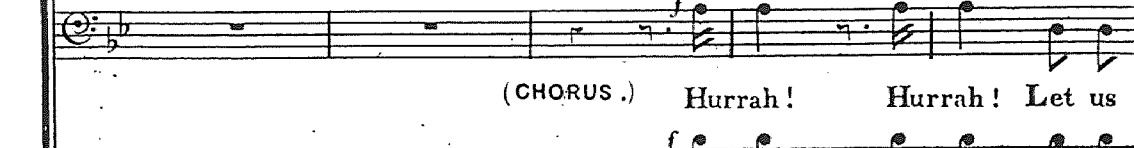
Hurrah! Hurrah!



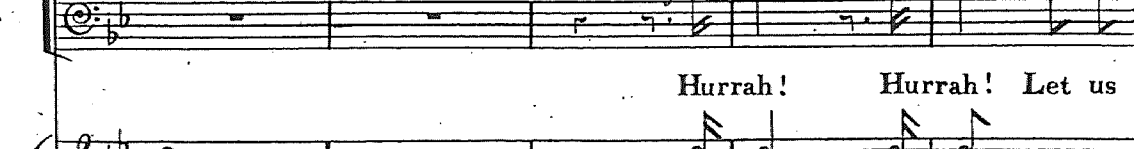
Hurrah! Hurrah!



(CHORUS.) Hurrah! Hurrah! Let us



Hurrah! Hurrah! Let us



Let us follow, Let us follow, Let us
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

JAM;
KING;

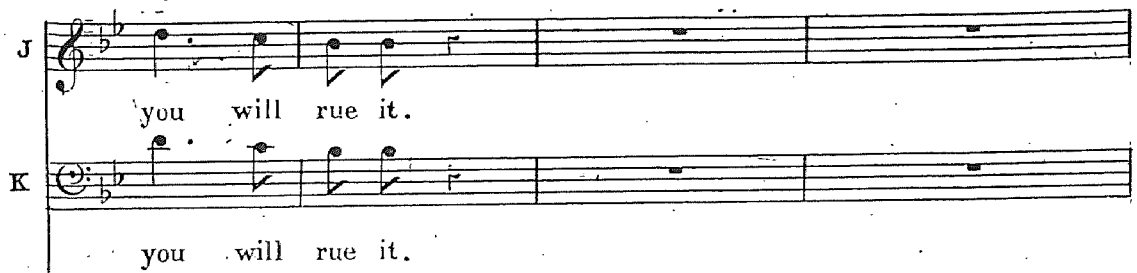
J
stir a step upon my word . . . up - on my word

K
stir a step upon my word . . . up - on my word



J
you will rue it.

K
you will rue it.



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

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

Let us fol - low, fol - low,

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

This system contains four vocal staves and a piano accompaniment. The first three staves are for individual voices, each with the lyrics 'fol_low, fol_low, fol_low.'. The fourth staff is for a character named 'CAR' with the same lyrics. The piano accompaniment is shown in grand staff notation with the lyrics 'fol_low, fol_low, fol_low. It's all ve_ry well to cry'.

ff

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

f

This system is for piano accompaniment. It begins with a fortissimo (ff) dynamic marking and the word 'follow' in quotes. The lyrics are 'But why the Dickens, why the Dickens don't you do it.'. The system includes a piano (p) dynamic marking and a piano accompaniment in grand staff notation.

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

This system features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Each voice part starts with a forte (f) dynamic marking and the lyrics 'With joy with rap_ture and with glee, We are as'. The piano accompaniment is in grand staff notation.

J

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

J

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

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-

Alto Tempo.

-way away to Indian Isles that dot Pa-cific seas, Where nature wears e-

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

dot Pa_cific 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

The musical score is arranged in two systems. The first system contains six vocal staves (labeled T and J) and a piano accompaniment. The lyrics for the first system are: "Isles, A-way, a-way 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", and "Isles, They're off, they're off to Indian Isles that dot Pa-ci-fic". The piano part includes a dynamic marking of *f*. The second system contains six vocal staves and a piano accompaniment. The lyrics for the second system are: "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", and "seas, Where nature wears e-ter-nal smiles and palm trees woo the". The piano part includes a dynamic marking of *f*. The score is written in G major and 2/4 time.

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

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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

ffz

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

ff