

PRINCESS AOTO

Comic Opera

IN THREE ACTS.

The Words by

W. S. GILBERT,

The Music by

FREDERIC CLAY.

Price 4/-

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

To

Sir Julius Benedict,
the following pages are inscribed
by his attached friends.

Frederic Clay

PRINCESS TOTO.

PERSONÆ.

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

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* Applications in reference to the performance of this work should be made to Mess^{rs} Metzler & Co

37 Great Marlborough Street.

PRINCESS TOTO

Libretto by

Music by

W. S. GILBERT.

FREDERIC CLAY.

PRELUDE.

Allegro Marziale;

PIANO.

f pesante.

The musical score consists of four systems of piano accompaniment. Each system is written for piano and includes a treble and bass staff. The key signature is G major (one sharp) and the time signature is 2/4. The first system begins with the dynamic marking *f pesante.* and the tempo instruction *Allegro Marziale;*. The music is characterized by a strong, rhythmic march-like quality with frequent accents and slurs. The notation includes various note values, rests, and articulation marks such as accents and slurs. The piece concludes with a final cadence in the fourth system.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music features a series of chords and melodic lines. Dynamics include accents (>) and fortissimo (sf) markings.

The second system continues the piece. It features a 'rit.....' (ritardando) marking above the staff. The lower staff has a piano (p) dynamic marking. The music transitions to a more sustained, chordal texture.

The third system is marked 'Piu lento.' and 'dolce.' The upper staff has a melodic line with a slur, while the lower staff provides a harmonic accompaniment with chords. The tempo and character are significantly slower and sweeter than the previous sections.

The fourth system continues the 'Piu lento' section. The upper staff has a melodic line with some grace notes, and the lower staff has a steady accompaniment of chords.

The fifth system concludes the page. It features sustained chords in both staves, maintaining the slow and sweet character of the previous section.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of a melodic line in the treble and a complex, multi-chordal accompaniment in the bass.

Second system of musical notation, starting with a *mf* dynamic marking. The treble staff includes the lyrics "ac...cel...ler...an..." above a dotted line. The accompaniment continues with dense chordal textures.

Third system of musical notation, beginning with the lyric "....do." above a dotted line. The melodic line continues with eighth and sixteenth notes, while the bass accompaniment remains dense.

Fourth system of musical notation, featuring a *f* dynamic marking and a *rit. . . .* marking. The treble staff includes accents and slurs. The bass accompaniment shows some rhythmic variation with slurs.

Fifth system of musical notation, starting with a *p* dynamic marking. The treble staff has a fermata over the final note. The bass staff features a series of chords with a *p* dynamic marking, leading to a final cadence.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music begins with a piano (*p*) dynamic. The right hand contains a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment of chords and single notes. Accents are placed over several notes in the right hand.

Second system of musical notation, continuing the piece. The right hand features a more active melodic line with frequent sixteenth-note patterns. The left hand continues with a steady accompaniment. The dynamics and articulation remain consistent with the first system.

Third system of musical notation. This system introduces a forte (*f*) dynamic in the right hand, which plays a more complex, rhythmic pattern. The left hand remains in a piano (*p*) dynamic, providing a contrasting texture. Accents are used to highlight specific notes in both hands.

Fourth system of musical notation. The right hand continues with a strong, rhythmic melody marked *f*. The left hand's accompaniment becomes more active, with more frequent chordal changes and rhythmic patterns. The overall texture is more dense and energetic.

Fifth system of musical notation, the final system on the page. It begins with a fortissimo (*ff*) dynamic. The right hand features a highly rhythmic and complex melodic line with many sixteenth and thirty-second notes. The left hand provides a solid harmonic foundation with chords and moving bass lines.

First system of musical notation, consisting of a grand staff with treble and bass clefs. It features a complex melodic line in the treble clef with many beamed notes and a supporting bass line.

Second system of musical notation, starting with a dynamic marking *f* and a tempo marking *Piu mosso*. It includes a *ritardando* hairpin and a *trill* marking above the first measure. The treble clef has a series of chords and the bass clef has a melodic line.

Third system of musical notation, featuring a *trill* marking above the first measure in the treble clef. The music continues with complex textures in both staves.

Fourth system of musical notation, containing a *trill* marking above the first measure in the treble clef. The system concludes with a double bar line.

Fifth system of musical notation, featuring four *ritardando* hairpins above the first four measures. The system ends with a double bar line and a repeat sign.

CHORUS of Courtiers in the Palace of King Portico.

Nº 1.

Moderato.

PIANO. *f*

The first system of 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 moving lines. The tempo is marked 'Moderato' and the dynamic is 'f'.

The second system continues the piano introduction. It features a triplet of eighth notes in the right hand and a corresponding accompaniment in the left hand. The dynamic remains 'f'.

The third system of the piano introduction includes several triplet markings over eighth notes in both hands. The dynamic changes to 'mf' towards the end of the system.

TENORS. *f*

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

BASSES. *f*

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

The vocal introduction for the Tenors and Basses. The Tenors part is on a higher staff and the Basses part is on a lower staff. Both parts have the lyrics 'This is a Court in which you'll find The most respect_a_ble so_'. The dynamic is 'f'.

The piano accompaniment for the vocal introduction, consisting of two staves. It provides a harmonic support for the vocal lines with chords and moving lines. The dynamic is 'f'.

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

SOP: *p*
 ALTO: *p*
 We pride our selves up on our taste, It is indeed our only van...i...ty,
 We pride our selves up on our taste, It is indeed our only van...i...ty,
 ...pri_e_ty. We
 ...pri_e_ty. We

f
 This
 This
 pride our selves up on our taste, It is indeed our on_ly van...i...ty.
 pride our selves up on our taste, It is indeed our on_ly van...i...ty.

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

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

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

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

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 piano accompaniment is written for the right and left hands. The lyrics are: "And when in false po...si.tions plac'd, And when in false po...si.tions van.i.ty, And when in false po...si.tions plac'd, And when in false po...si.tions". The music is in a key with one sharp (F#) and a 4/4 time signature. Dynamics include *f* (forte) and *ff* (fortissimo).

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

The second system of the musical score continues the vocal and piano parts. The lyrics are: "plac'd, It almost drives us to in...sa.ni.ty, It drives us to in...". The piano accompaniment continues with chords and melodic lines. The key signature and time signature remain the same as in the first system.

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

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

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

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

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

The first system consists of five staves. The top four staves are vocal lines, each with the lyrics "...sa.ni.ty, in...sa...ni.ty!". The first vocal line starts with a *ff* dynamic. The piano accompaniment is on the bottom staff, starting with a *ff* dynamic and featuring a complex, rhythmic pattern.

This is a Court in which you'll find The

This is a Court in which you'll find The

The second system consists of five staves. The top two staves are vocal lines, each with the lyrics "This is a Court in which you'll find The". The piano accompaniment is on the bottom three staves, starting with a *p* dynamic and featuring a complex, rhythmic pattern.

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

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

The third system consists of five staves. The top two staves are vocal lines, each with the lyrics "most res.pec.ta.ble so.ci.e.ty, To ex...ry fault we all are". The piano accompaniment is on the bottom three staves, starting with a *p* dynamic and featuring a complex, rhythmic pattern.

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

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

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

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

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

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

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

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

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

This system contains four vocal staves and a piano accompaniment. The piano part consists of a grand staff with treble and bass clefs. The vocal parts are in treble clef. The lyrics are: "pec...ta...ble so...ci...e...ty," repeated on the first three staves, and "pec...ta...ble so...ci...e...ty, This is a" on the fourth. The piano accompaniment provides harmonic support for the vocal lines.

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

This system contains four vocal staves and a piano accompaniment. The piano part consists of a grand staff with treble and bass clefs. The vocal parts are in treble clef. The lyrics are: "This is a Court where you find the... best and the most res..." on the first staff, "This is a Court where you ne...ver will find but the best and the most res..." on the second, "Court where you ne...ver will, ne...ver will find but the best and the most res..." on the third, and "ne...ver will find but the best, you will find but the best and the most res..." on the fourth. The piano accompaniment provides harmonic support for the vocal lines.

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

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

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

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

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

Piano accompaniment for the second system.

OH! BRIDE OF MINE.

SONG. PRINCE DORC.

No. 2.

Moderato.

PIANO.

The piano introduction is in 3/4 time, key of B-flat major. It begins with a forte (f) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes.

p

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

The vocal line starts with a piano (p) dynamic. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

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

The vocal line continues with the same melodic pattern. The piano accompaniment remains consistent with the previous section.

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

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

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

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

wondrous transfor- ma- tion! Oh! bride of mine, whose
art to win af- fec- tion! Oh! bride of mine, whose

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

rit. 1st Verse.
art thou chang'd in eight- een years, How art thou chang'd in eight- een.

2^d Verse.
years! chang'd, Oh! bride of mine

OF OUR OPINIONS TO IMPART

BRIDESMAIDS' CHORUS.

No. 3,

(For Female voices only)

VOICES. *Allegretto Grazioso.* *p* Of

PIANO: *p*

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

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

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

p And

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

p
our o...pi...ions to...im....part Some no...tion lets en...dea...your, May

(TOTO, behind the scenes)

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

p

p

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

slave for e.....ver!.....

for e.....ver!.....

LIKE AN ARROW FROM ITS QUIVER .

SONG . PRINCESS TOTO .

Nº 4 .

Vivace non troppo .

VOICE.

PIANO.

f

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

p

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

p

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

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

Detailed description: This system contains the third musical notation. The vocal line continues with the lyrics "love this ve.....ry day.....On the e.....ver run.....ning ri.....ver Speeds my". The piano accompaniment continues with the same key signature and time signature. The notation includes various musical symbols such as notes, rests, and slurs.

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

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

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

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

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

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "love to mar...ry me, Comes my love..... to". The bottom two staves are piano accompaniment in treble and bass clefs, with a key signature of two sharps. The music features a mix of eighth and sixteenth notes, with some rests and a fermata over the final note of the first phrase.

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

This system contains the next two staves of music. The top staff is a vocal line with lyrics "mar...ry me..... Comes my love.... to mar...ry me.". The bottom two staves are piano accompaniment. The music continues with similar rhythmic patterns, including a fermata and an accent mark over a note in the piano part.

This system contains two staves of piano accompaniment. The top staff is empty, while the bottom two staves contain the piano part. The music continues with a steady accompaniment, including a piano (*p*) dynamic marking.

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

This system contains the final two staves of music on the page. The top staff is a vocal line with lyrics "I the while my love.... a...wait.....ing, Sit in". The bottom two staves are piano accompaniment. The music concludes with a final chord and a fermata.

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

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

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

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

rit.....

a tempo.

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo marking is 'a tempo.' The lyrics are: 'truth that gai...ly flee...ting, O...ver hill and o...ver lea.... Flus'd with'.

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

The second system continues the musical piece. The vocal line and piano accompaniment are shown. The lyrics are: 'joy...ous hope of meet...ing Comes my love to mar...ry me..... Comes my'.

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

The third system shows the continuation of the melody. The lyrics are: 'love..... to mar...ry me..... Comes my'.

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

The final system of music on the page. The lyrics are: 'love, my love..... to me!.....'. The piano accompaniment concludes with a double bar line.

COME LET US HASTE, LOVE.

QUINTETT.

Nº 5. (TOTO, JELLY, DORO, ZAPETER & KING PORTICO.)

Andantino
non
troppo.

The piano introduction consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music is in 3/4 time and begins with a piano (*p*) dynamic. It features a series of chords and melodic lines that build up to a more complex texture.

p DORO.

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

The musical notation for Doro's part includes a vocal line and a piano accompaniment. The vocal line starts with a rest followed by the lyrics. The piano accompaniment provides harmonic support with chords and moving lines.

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

The musical notation for Doro's part continues with the vocal line and piano accompaniment. The lyrics are spread across the notes of the vocal line.

TOTO:

T Ill be a bride this ve ry

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

The musical notation for Toto and Doro's parts includes vocal lines and piano accompaniment. The lyrics are placed below the vocal lines. The piano accompaniment continues to provide harmonic support.

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

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

ZAP: *p* *Piu mosso.*

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

We cannot wait, if he is

Piu mosso.

Z
 late its my af_fair, and I must bear without of_fence the conse..

K
 late its his af_fair, and he must bear without of_fence the conse..

J *f* *3*
We cannot

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

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

J *f* *3*
wait if he is late, it's his af. fair, it's his af. fair, We cannot wait and he must bear the conse.

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

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

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

Zquence of be...ing late.

Kquence of be...ing late.

10 tempo.

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

J
..... We cannot wait, We cannot wait,

D
Come let us haste to make us one, And on your fin_ger I will place a

Z

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

T
day..... I'll be a

J

D
to _ _ ken, this is a thing that's very of ten done for promises are made but to be bro..ken.

Z

K

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

J
Tho' he be late We cannot wait

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

Z
Tho' he be late They will not wait

K
Tho' he be late We cannot wait

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are labeled T, J, E, Z, and K. The lyrics are: T: 'bride this very day this very day . . . and you should have been here'; J: 'Tho' he be late We cannot wait'; E: 'Ah! let us hast . . . en, let us hast . . . en, love, to'; Z: 'Tho' he be late They will not wait'; K: 'Tho' he be late We cannot wait'. The piano accompaniment is written in a grand staff with treble and bass clefs.

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

J

D
make us . . . one

Z

K

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are labeled T, J, D, Z, and K. The lyrics are: T: 'some days before oh! I've resolv'd to give my heart away and if to any one, ah! why not to'; J: (no lyrics); D: 'make us . . . one'; Z: (no lyrics); K: (no lyrics). The piano accompaniment continues from the first system, written in a grand staff with treble and bass clefs.

T Do...ro, ah!... .. ah.....

J

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

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

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

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

J

D way

Z way

K way

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

J
 ah let us haste a way, ah let us haste a way!

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

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

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

T
 Do.....ro!

J
 ah haste a...way!

D
 ah haste a...way!

Z
 they haste a...way!

K
 ah haste a...way!

p. *rit.*

Andante.

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

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

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

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

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

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

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

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

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

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

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

J
Well trip it a...way!

D
Well trip it a...way!

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

J
Well trip it a...way!

D
Well trip it a...way! ah!

T
So let us a...

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

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

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

J
 So let us a way.

D
 So let us a way.

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

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

T *f* A...way, a...way, a...way, a...

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

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

Z *f* The Dickens to pay!

K *f* Well trip it, a...way!

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

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

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

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

K *f* well trip it a...way, a...way!.....

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

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

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

Z
 so now now they are off to the wedding theyre off, theyre off, to the

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

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

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

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

Z
 wed ding to day, while I ma ny tears shall be shedding, but therell be the Dickens to

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

T
off to the wedding to day, mer ri ly, mer ri ly trip it a way!

J
off to the wed ding to day, mer ri ly, mer ri ly trip it a way!

D
trip it a way, mer ri ly, mer ri ly trip it a way!

Z
pay, the Dickens to pay, therell be the Dickens, the Dickens to pay!

K
trip it a way,

Piu mosso.

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

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

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

Z
ta pay! running a way, running a way, now they trip it, trip it,

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Z
_way, running a. way, a... way. a... way!

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

TRIO .

WITH PRINCELY STATE .

N^o 6 .

BARON JACQUIER—COUNT FLOSS—PRINCE CAMEL .

8va
Tempo di Marcia.

PIANO.

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

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

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

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

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

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

J
come, we come.

F
come, we come.

C
come, we come. *8va*

p

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

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

C
8va When such as we come out in state, what if we be some

ff *<p*

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

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

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

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

J some three days late we come we come, we come,
F some three days late we come we come, we come, we come
G some three days late we come we come, we come,
piano accompaniment

J we come,
F we come, *lento.*
C we come, we come, we come, *8va.*
piano accompaniment *p a tempo.* *f*

MY HAND UPON IT, 'TIS AGREED.

PRINCE CARMEL-BARON JACQUIER-COUNT FLOSS & ZAPETER.

Nº 7. Allegro.

PIANO.

CAR:

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

J
F
C
Z

Hell do the deed!
Hell do the deed!
In mas...querade, as Brigand Chief, I'll play the thief,
Hell do the deed!

J
He'll play the thief!

F
He'll play the thief!

C

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

Detailed description: This system contains the first musical system. It features four vocal staves (J, F, C, Z) and a piano accompaniment. The vocal parts for J, F, and Z have lyrics. The piano accompaniment is written in a grand staff with treble and bass clefs. The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics for J, F, and Z are "He'll play the thief!". The lyrics for Z continue to "He'll play the thief! then come with me and do not doubt, I'll rig you out....".

J
he'll rig us out Well

F
he'll rig us out Well

C
he'll rig us out Well

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

Detailed description: This system contains the second musical system. It features four vocal staves (J, F, C, Z) and a piano accompaniment. The vocal parts for J, F, and C have lyrics. The piano accompaniment is written in a grand staff with treble and bass clefs. The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics for J, F, and C are "he'll rig us out Well". The lyrics for Z are "Look fierce and swear to make a show and stamp just so, just so!".

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

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

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

Z
and stamp just

Maggiore.
Vivace.

J
so, and stamp, just so. In.

F
so, and stamp, just so. In

C
so, and stamp, just so. In

Z
so, and stamp, just so. In

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

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

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

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

p leggiero.

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

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

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

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

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

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

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

Z shall be quite se...cure, a Brigand-dress this quaint Princess suc_ess_ful_ly will



J lure, and stamp, just so,

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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



J
-guise from knowing eyes we shall be quite se.....cure.....
f

F
-guise from knowing eyes we shall be quite se.....cure.....
f

C
-guise from knowing eyes we shall be quite se.....cure.....
f

Z
-guise from knowing eyes we shall be quite se.....cure.....
f



J

F

C

Z



BANISH SORROW TILL TOMORROW.

Nº 8.

PRINCESS TOTO.

Tempo di Valsa.

PIANO. *f*

TOTO. *f*

Ah!

ah!

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

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

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a melodic phrase marked with a hairpin crescendo and accents. The piano accompaniment consists of chords and moving lines in both hands.

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

The second system continues the musical piece. The vocal line has a melodic phrase with a hairpin crescendo and accents. The piano accompaniment includes a hairpin crescendo in the right hand and a hairpin decrescendo in the left hand. The system concludes with a fermata over the final notes.

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

The third system shows the vocal line with a melodic phrase marked with a hairpin crescendo and accents. The piano accompaniment features a hairpin crescendo in the right hand and a hairpin decrescendo in the left hand.

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

The fourth system concludes the page with a vocal line featuring a melodic phrase marked with a hairpin crescendo and accents. The piano accompaniment includes a hairpin crescendo in the right hand and a hairpin decrescendo in the left hand.

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

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

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

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

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

p

..... ah.....

(Chorus of Bridesmaids.)

Banish sor.....row

ff

f

8va

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

f

8va

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

8va

TOTO. *tr* *rit.*

all her own! Ah!

Piu Lento.
dolce.

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

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

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

love..... ill che.....rish While..... it beats....

The first system of music features a vocal line in a treble clef with a key signature of two flats and a common time signature. The lyrics are "love..... ill che.....rish While..... it beats....". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand staff with chords and a left-hand staff with a simple bass line.

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

The second system continues the vocal line with the lyrics "... that love..... will last," followed by a section labeled "Chorus." with the lyrics "Men tell of". The piano accompaniment continues with chords and a bass line.

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

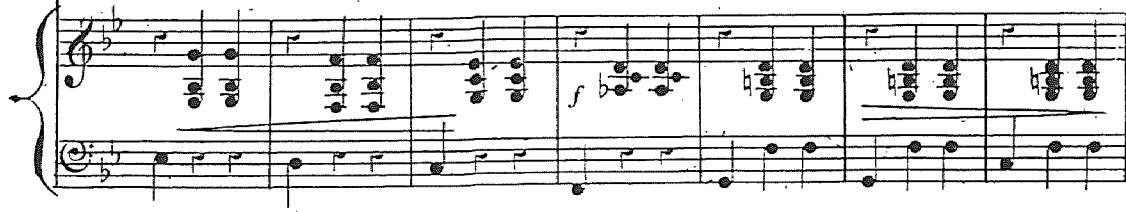
The third system of music has the lyrics "vows that droop..... and pe.....rish, Ere". The piano accompaniment continues with chords and a bass line.

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

The fourth and final system on the page has the lyrics "yet the spring of..... life..... is past.....". The piano accompaniment continues with chords and a bass line.

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

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



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

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



T
last.....

D
last.....



TOTO

Ah!

Cadenza.

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

Chorus.

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

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

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

gva

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. The lyrics are "all his trea...sure, For her true love is all her own." The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. A dynamic marking of *gva* (grand voce) is placed above the first measure of the piano part.

TOTO.

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

p

Detailed description: This system contains the next two staves. The top staff is a vocal line with the lyrics "Ah..... ah....." and a long dotted line indicating a sustained note. The bottom two staves are piano accompaniment. A dynamic marking of *p* (piano) is placed above the first measure of the piano part. The word "TOTO." is written above the first measure of the vocal line.

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

Detailed description: This system contains the next two staves. The top staff is a vocal line with the lyrics "..... all my..... own," and a long dotted line. The bottom two staves are piano accompaniment.

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

f rit.

f rit. ... colla voce.

Detailed description: This system contains the final two staves. The top staff is a vocal line with the lyrics "all my..... own, my true love is all my own," and a long dotted line. The bottom two staves are piano accompaniment. Dynamic markings include *f rit.* above the vocal line and *f rit. ... colla voce.* above the piano part.

TOTO.



Ah! ah!

CHORUS.



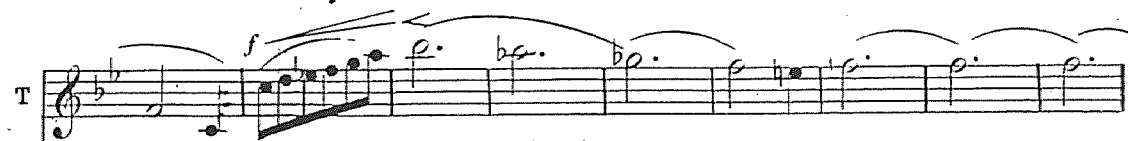
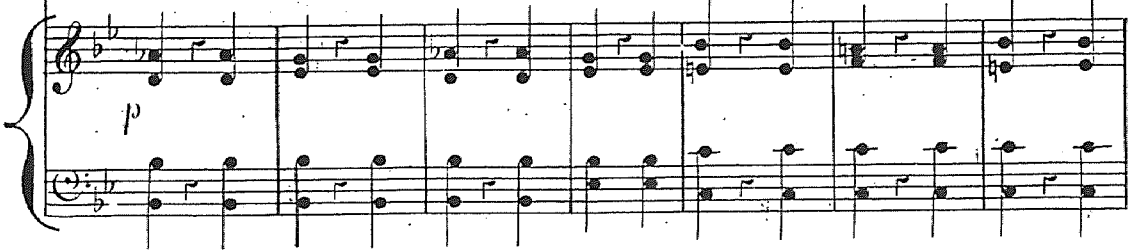
al tempo.

Ba...nish sor...row till to mor...row, Ba...nish sor...row till to-

DORO.



Ba...nish sor...row till to mor...row, Ba...nish sor...row till to-



. Ah all my own



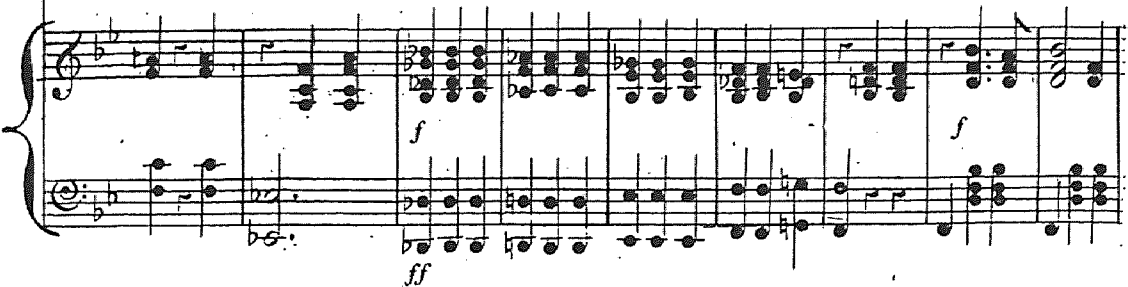
- mor...row,

Her true love



- mor...row,

Her true love



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

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

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

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

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

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

DUET.

OH! TELL ME NOW.

PRINCESS TOTO & PRINCE DORO.

Nº 9.

PIANO.

Allegretto.

The piano introduction is in 3/4 time with a key signature of one sharp (F#). It begins with a forte (f) dynamic. The right hand features a melodic line with some grace notes and a final flourish. The left hand provides a rhythmic accompaniment with chords and single notes.

DORO.

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

The vocal line for Doro is in the treble clef, matching the piano's key signature. It starts with a half note followed by eighth notes. The lyrics are written below the staff.

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

The piano accompaniment for the first line of lyrics is in the left hand, providing harmonic support with chords and moving lines.

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

The piano accompaniment for the second line of lyrics continues the harmonic support, with some changes in dynamics and articulation.

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

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 4/4. The vocal line begins with a dynamic marking of *p*. The lyrics are: "...vi...ting, Or is it to en...courage you some let...ter to be,"

rit. a tempo.

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

The second system continues the musical piece. The vocal line and piano accompaniment are shown. Above the vocal line, the tempo marking *rit. a tempo.* is present. The lyrics are: "writ...ing, My jea...lous mind no rest will find, my eyes will know no...". The piano accompaniment also includes a *rit. a tempo.* marking.

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

The third system shows the vocal line and piano accompaniment. The lyrics are: "sleep...ing till I ex...tract the mys...tic fact it holds with in its". The piano accompaniment features a dynamic marking of *f* (forte) in the final measure.

p

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

The fourth system concludes the page. The vocal line and piano accompaniment are shown. The lyrics are: "keep...ing. Oh let that mys...tic fact be known, to". The piano accompaniment includes a dynamic marking of *p* and a tempo marking of *Piu Mosso.*

TOTO.

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

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

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

D

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

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

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

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

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

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

T
...lone... Yes!

D
...lone...

T
I'll confide, why this was tied for...give my thoughtless chatter, It

The first system of music consists of a vocal line (marked 'T') and a piano accompaniment. The vocal line is in G major and contains the lyrics: "I'll confide, why this was tied for...give my thoughtless chatter, It". The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

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

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "is designed to call to mind a most im...por...tant mat...ter, I'll". The piano accompaniment maintains the same rhythmic and harmonic structure.

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

The third system continues the vocal line and piano accompaniment. The vocal line lyrics are: "tell you now, al...though I vow... were not one till to...morrow, This". The piano accompaniment continues with its characteristic eighth-note bass line.

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

rit. . .

The fourth system concludes the vocal line and piano accompaniment. The vocal line lyrics are: "knot was tied by me, your bride, to tell me that, to tell me that, to". The piano accompaniment ends with a *rit.* (ritardando) marking. The system concludes with a double bar line.

Piu Mosso.

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

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

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

T
...got..ten

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

T

D

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

F

D

That se...cret ne...ver can be known, not

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

T

D

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

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

T *ff*
known to me a...lone to me a...lone a...las not

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

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

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

T

D

A HAT AND A BRIGHT LITTLE FEATHER.

No. 9^a

PRINCESS TOTO & CHORUS .

Allegro Marziale .

PIANO.

f >

The piano introduction consists of two staves in 2/4 time, marked *f* and *Allegro Marziale*. The key signature has three sharps (F#, C#, G#). The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

TOTO.

mf

A hat and a bright little feather, A

The first line of the vocal score for Princess Toto is on a single staff. It begins with a rest followed by the lyrics "A hat and a bright little feather, A". The piano accompaniment is shown below on two staves, with a *p* dynamic marking. The piano part features a complex texture with many beamed notes and chords.

T

gun on my shoulder, so, A dag-ger in sheath of lea.....ther, A

The first line of the chorus is on a single staff, marked with a *T* for Tenor. The lyrics are "gun on my shoulder, so, A dag-ger in sheath of lea.....ther, A". The piano accompaniment continues on two staves below.

T

pis..tol. for a foe; Like a dar...ing mountain ran.....ger, from..

The second line of the chorus is on a single staff, also marked with a *T*. The lyrics are "pis..tol. for a foe; Like a dar...ing mountain ran.....ger, from..". The piano accompaniment continues on two staves below.

T
 rock to rock I bound, In the fore-most ranks of dan-ger your

T
 To...to will be found, Hurrah! Hurrah! Hurrah! hur..

T
rah!

Alti. Soprani.
 Tenori. *f*
 Bassi. *f*

Then a...way to the mountain brow, with

Then a...way to the mountain brow, with

Then a...way to the mountain brow, with

ri...fle and six...shoot...er, it is the life of... lives I...vow!

ri...fle. and six...shoot...er, it is the life of lives I vow!

ri...fle and six...shoot...er, it is the life of lives I vow!

ri...fle and six...shoot...er, it is the life of lives I vow!

TOTO. Solo.

Then, then a...way to the mount...ain... brow...

then a way to the moun...tain... brow... the life of... lives I...

T

vow... I... vow... life... of a brave... free...

T

boot...er

Tenors.

Basses:

The life of... lives I vow... tis... the life, the

The life of... lives I vow... tis... the life, the

TOTO.

The life of... lives I...

life of the brave free...boot...er!

life of the brave free...boot...er!

T

vow I... vow... it is the life of lives... it is the life of lives I

T

yow!

Sop. *f*

Hurrah! Hurrah! Hurrah! hur.....rah!

Alt. *f*

Hurrah! Hurrah! Hurrah! hur.....rah!

Ten. *f*

Hurrah! Hurrah! Hurrah! hur.....rah!

Bas. *f*

Hurrah! Hurrah! Hurrah! hur.....rah!

JELLY & TOTO, coi Soprani.

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

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

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

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

ff

life of lives I vow Is the life of a brave free boot...ter, a.

life of lives I vow Is the life of a brave free boot...ter, a.

life of lives I - vow Is the life of a brave free boot...ter, a.

life of lives I vow Is the life of a brave free boot...ter, a.

mf

.....way to the mountain brow with ri...fle and six...shoot.....er, the

mf

.....way to the mountain brow with ri...fle and six...shoot.....er, the

mf

.....way to the mountain brow with ri...fle and six...shoot.....er, the

mf

.....way to the mountain brow with ri...fle and six...shoot.....er, the

life of lives I vow, Is the life of a brave freeboot...er, a...

life of lives I vow, Is the life of a brave freeboot...er, a...

life of lives I vow, Is the life of a brave freeboot...er, a...

ff TOTO & JELLY.

- way to the mountain brow With ri...fle and six shoot...er, the life... of

ff Sop:

- way to the mountain brow With ri...fle and six shoot...er, the life... of...

ff Alt:

- way to the mountain brow With ri...fle and six shoot...er, the life... of...

ff

- way to the mountain brow With ri...fle and six shoot...er, the life... of...

T & J
Sop
Alt.
Ten
Bas

lives I vow, The life of lives I vow is the

lives I vow, The life of lives I vow is the

lives I vow, The life of lives I vow is the

lives I vow, The

T & J
Sop
Alt.
Ten
Bas

life of a brave freebooter. Then a way, a way

life of a brave freebooter. Then a way, a way

life of a brave freebooter. Then a way, a way

life of a brave freebooter. Then a way, a way

life of a brave freebooter. Then a way, a way