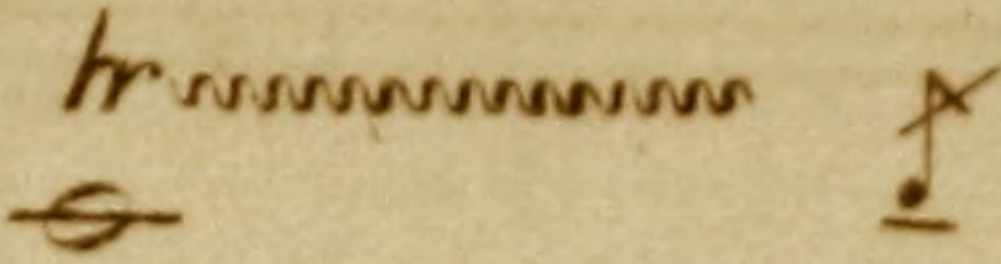
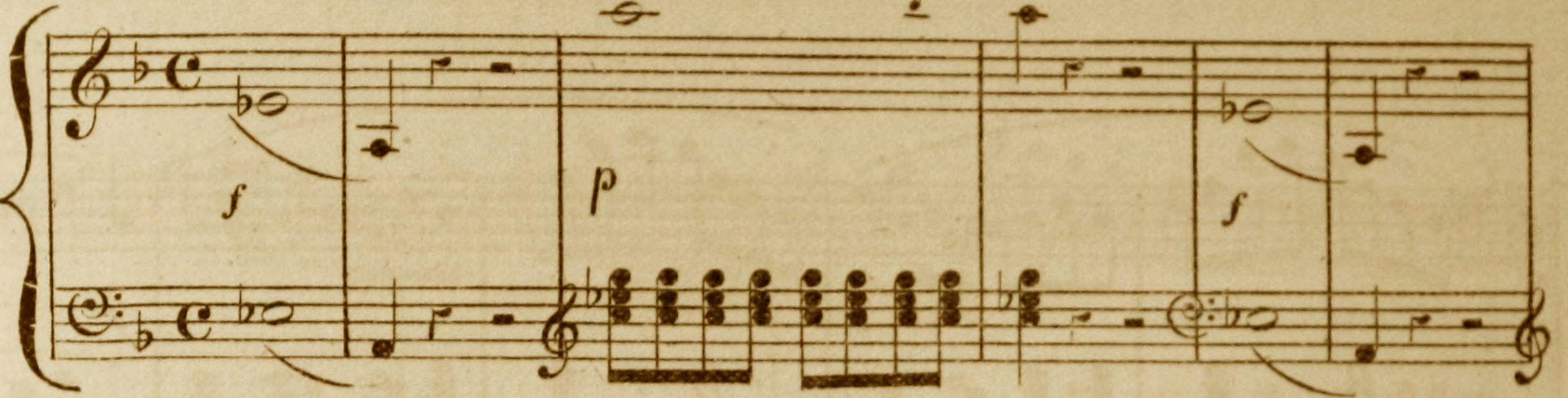


PRELUDE.

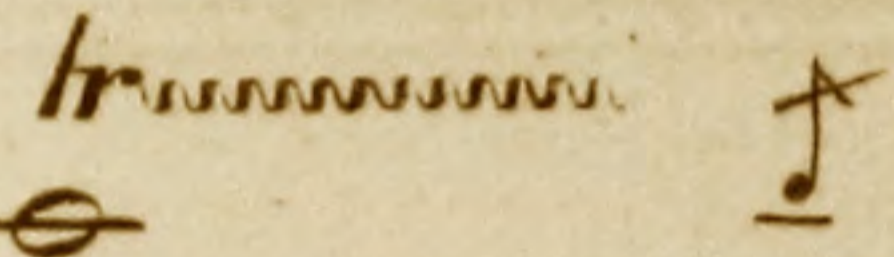
Moderato.

tr 

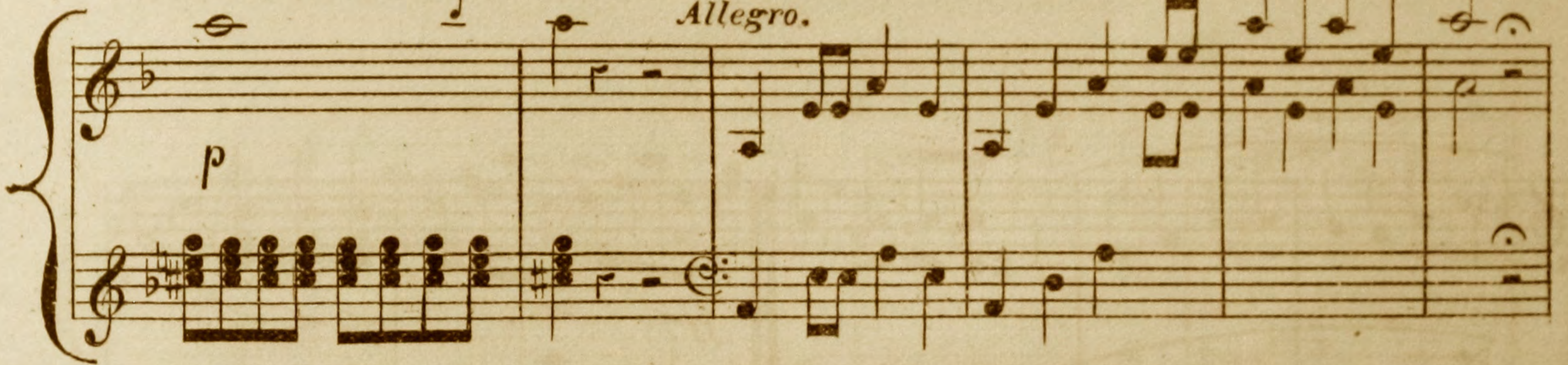
PIANO.



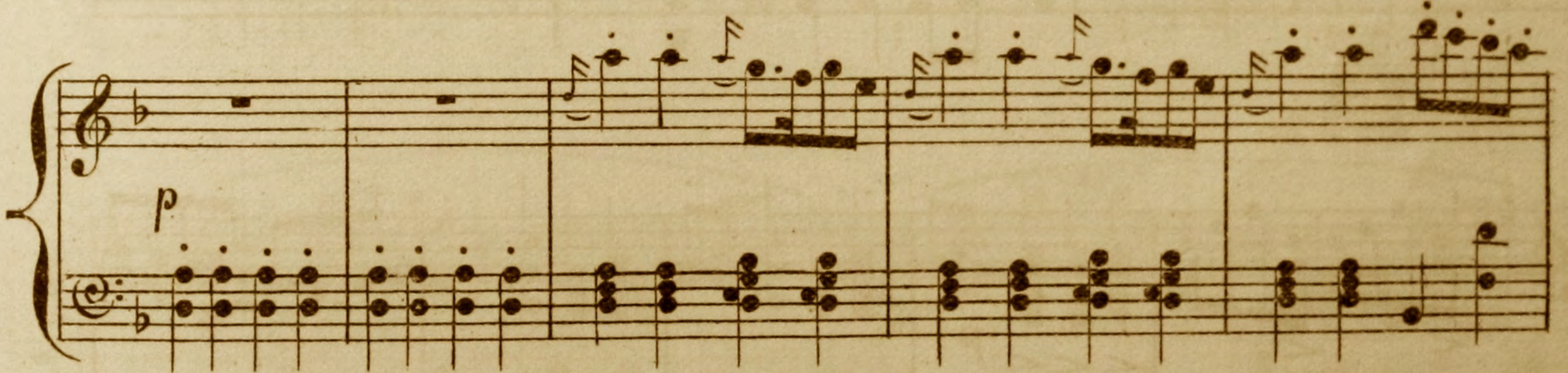
The first system of the piano prelude consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a half note chord of B-flat and D, followed by a half note chord of F and A-flat. The lower staff is in bass clef with the same key signature and time signature. It begins with a half note chord of B-flat and D, followed by a half note chord of F and A-flat. The first measure is marked with a forte dynamic (*f*). The second measure is marked with a piano dynamic (*p*). The system concludes with a half note chord of B-flat and D, followed by a half note chord of F and A-flat, marked with a forte dynamic (*f*).

tr 

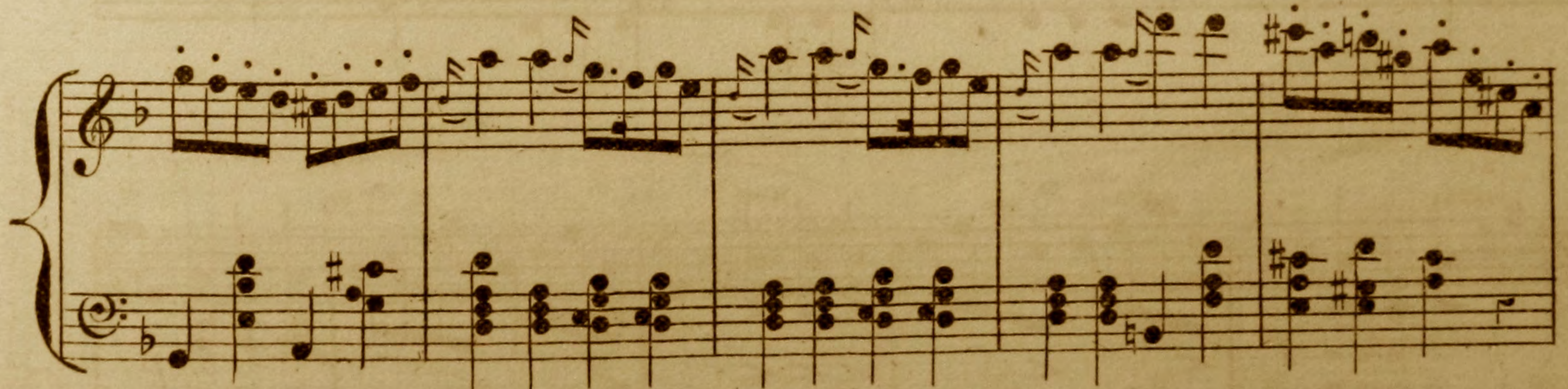
Allegro.



The second system of the piano prelude consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a half note chord of B-flat and D, followed by a half note chord of F and A-flat. The lower staff is in bass clef with the same key signature and time signature. It begins with a half note chord of B-flat and D, followed by a half note chord of F and A-flat. The first measure is marked with a piano dynamic (*p*). The system concludes with a half note chord of B-flat and D, followed by a half note chord of F and A-flat.



The third system of the piano prelude consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a half note chord of B-flat and D, followed by a half note chord of F and A-flat. The lower staff is in bass clef with the same key signature and time signature. It begins with a half note chord of B-flat and D, followed by a half note chord of F and A-flat. The first measure is marked with a piano dynamic (*p*). The system concludes with a half note chord of B-flat and D, followed by a half note chord of F and A-flat.



The fourth system of the piano prelude consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a half note chord of B-flat and D, followed by a half note chord of F and A-flat. The lower staff is in bass clef with the same key signature and time signature. It begins with a half note chord of B-flat and D, followed by a half note chord of F and A-flat. The first measure is marked with a piano dynamic (*p*). The system concludes with a half note chord of B-flat and D, followed by a half note chord of F and A-flat.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The upper staff contains a melodic line with various note values and rests, while the lower staff provides harmonic accompaniment with chords and single notes. A dynamic marking of *f* is present in the lower staff.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains two flats. The upper staff has a melodic line with slurs and accents. The lower staff has a harmonic accompaniment. A dynamic marking of *f* is visible in the lower staff.

Third system of musical notation, featuring a grand staff with treble and bass clefs. A double bar line is present in the middle of the system. The key signature changes to two sharps (F# and C#). The upper staff has a melodic line with slurs. The lower staff has a harmonic accompaniment. A dynamic marking of *ff* is present in the lower staff.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two sharps. The upper staff has a melodic line with slurs and accents. The lower staff has a harmonic accompaniment. A dynamic marking of *p* is present in the lower staff.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two sharps. The upper staff has a melodic line with slurs and accents. The lower staff has a harmonic accompaniment. A dynamic marking of *p* is present in the lower staff.

The first system of music features a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment of chords and single notes. The system concludes with a double bar line.

The second system continues the piece, with the treble clef and a key signature of one flat (Bb). The right hand features a more active melodic line with slurs and accents, and the left hand maintains a steady accompaniment of chords.

The third system shows further development of the melodic and harmonic themes. The right hand continues with slurred phrases, and the left hand's accompaniment includes some chromatic movement in the bass line.

The fourth system introduces a new melodic phrase in the right hand, characterized by a wide interval and a slur. The left hand accompaniment features a prominent bass line with a slur and a dynamic marking of *f* (forte).

The fifth and final system on the page continues the melodic and harmonic patterns. It features a similar melodic structure to the previous system, with a slur over the right hand and a dynamic marking of *f* in the left hand.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with a forte *f* dynamic. The key signature has one flat (B-flat). The system concludes with a double bar line and a key signature change to two sharps (F# and C#).

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with a fortissimo *ff* dynamic. The key signature has two sharps (F# and C#). The system concludes with a double bar line.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with a fortissimo *ff* dynamic. The key signature has two sharps (F# and C#). The system concludes with a double bar line.

p cres.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with a piano *p* dynamic. The key signature has two sharps (F# and C#). The system concludes with a double bar line.

Piu lento.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with a fortissimo *ff* dynamic, then a piano *p* dynamic. The key signature has two sharps (F# and C#). The system concludes with a double bar line.

“BANG THE MERRY TOM, TOM”

Nº 18.

Allegro.

PIANO.

Piano introduction in 2/4 time, key of B-flat major. The music is marked *f* (forte) and consists of two staves with a grand staff bracket. The melody is in the right hand, and the accompaniment is in the left hand.

Vocal staves for Soprano (Sop.), Alto, Tenor, and Bass. The lyrics are: "Bang the merry tom, tom, Sing the merry". The music is marked *f* (forte) for the first part and *ff* (fortissimo) for the second part.

Piano accompaniment for the vocal section. The music is marked *f* (forte) and *ff* (fortissimo). It features a melody in the right hand and a bass line in the left hand.

Vocal staves for the second part of the chorus. The lyrics are: "song, Wear a merry Indian smile, a merry Indian smile,". The music is marked *p* (piano).

Piano accompaniment for the second part of the chorus. The music is marked *p* (piano). It features a melody in the right hand and a bass line in the left hand.

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

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

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

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

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

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

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

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

Più lento.

FOLLETTE.

mf

Co-ri-an-der seeds, glass and me-tal beads,

Pretty lit-tle shells and tinkling bells, Co-ri-an-der seeds, glass and metal beads,

JAMILEK.

Pret-ty lit-tle tinkling bells Hoppe-di-gig are we, are

we, are we, Hoppedigig beyond the sea . . . Hoppedigig are we, are

we,are we, Hoppedigig beyond the sea.

SOPRANI.

Cori..ander seeds glass and metal beads,

ALTI.

Cori..ander seeds glass and metal beads,

TENORI.

Cori..ander seeds glass and metal beads,

BASSI.

Cori..ander seeds glass and metal beads,

JAMILEK

Hoppedi..gig are we, Hoppe..digig are we,

Pretty lit.tle shells and tinkling bells.

Pretty lit.tle shells and tinkling bells.

Pretty lit.tle shells and tinkling bells.

Pretty lit.tle shells and tinkling bells.

Pretty little shells and tinkling bells, Hoppedi-gig a.e we, Hoppe-di-gig are we,

Hop-pe...di...gig an Isle be...yond the sea, be...yond the sea!

Hop-pe...di...gig an Isle be.....yond the sea!

Hop-pe...di...gig an Isle be.....yond the sea!

Hop-pe...di...gig an Isle be.....yond the sea!

f Bang the mer...ry tom, tom, *ff* Sing the mer...ry

f Bang the mer...ry tom, tom, *ff* Sing the mer...ry

f Bang the mer...ry tom, tom, *ff* Sing the mer...ry

f Bang the mer...ry tom, tom, *ff* Sing the mer...ry

p song, Wear the mer...ry In...dian smile, The mer...ry In...dian

p song, Wear the mer...ry In...dian smile, The mer...ry In...dian

p song, Wear the mer...ry In...dian smile, The mer...ry In...dian

p song, Wear the mer...ry In...dian smile, The mer...ry In...dian

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

FOLL :

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

WHEN YOU'RE AFLOAT.

N^o. 19.

JELLY AND QUINTETTE.

Moderato.

PIANO

JELLY.

When

J

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

J

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

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

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

mf Un poco piu mosso non troppo.

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

mf ma legg:

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

Piano introduction for the song 'Sailing Boat'. The music is in G major and 2/4 time. It features a treble clef with a key signature of one sharp (F#) and a bass clef. The melody is composed of eighth and sixteenth notes, with a steady accompaniment in the bass.

JELLY. *p*

Vocal line for JELLY. The melody is in G major and 2/4 time, starting with a piano (*p*) dynamic. The notes are: G4, A4, B4, A4, G4, F#4, E4, D4.

When you're afloat in a sai__ling boat which is

JAC: *p*

Vocal line for JAC. The melody is in G major and 2/4 time, starting with a piano (*p*) dynamic. The notes are: G4, A4, B4, A4, G4, F#4, E4, D4.

When you're afloat in a sai__ling boat which is

DORO. *p*

Vocal line for DORO. The melody is in G major and 2/4 time, starting with a piano (*p*) dynamic. The notes are: G4, A4, B4, A4, G4, F#4, E4, D4.

When you're afloat in a sai__ling boat which is

FLOSS. *p*

Vocal line for FLOSS. The melody is in G major and 2/4 time, starting with a piano (*p*) dynamic. The notes are: G4, A4, B4, A4, G4, F#4, E4, D4.

When you're afloat in a sai__ling boat which is

CAR: *p*

Vocal line for CAR. The melody is in G major and 2/4 time, starting with a piano (*p*) dynamic. The notes are: G4, A4, B4, A4, G4, F#4, E4, D4.

When you're afloat in a sai__ling boat which is

Piano accompaniment for the vocal lines. The music is in G major and 2/4 time. It features a treble clef with a key signature of one sharp (F#) and a bass clef. The melody is composed of eighth and sixteenth notes, with a steady accompaniment in the bass.

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

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

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

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

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

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

J
that is all we know, When you're afloat in an o--pen boat which is.

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

F
that is all we know, When you're afloat in an o--penboat which is

C
that is all we know, When you're afloat in a o--penboat which is

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

J *rit. f* that is all we know

J that is all we know

D that is all we know

F that is all we know

C that is all we know

that is all we know 8va

SONG

I'M BUT A FOOLISH LITTLE MAID

PRINCESS TOTO.

Nº 20.

Vivace.

VOICE.

PIANO.

The first system of music features a voice line and a piano accompaniment. The voice line begins with a whole rest. The piano part starts with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. It begins with a forte (*f*) dynamic and contains several measures of chords and moving lines.

I'm but a foolish lit...tle maid, A

gar...den growing wild;.. I can...not be de...mure or staid I'm

but a wayward child, .. My simple heart knows no deceit, It

loves but thee a lone... And while it lives, that heart will beat for

ten. *ritar.*

thee my own, my own for thee for thee, For thee, for

f a tempo.

thee my own... my own.

f

While

borne from thee o'er many a mile of cold and storm...y

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

thee; ... If ma...ny a year had pass'd a...way And

time has left his sign And thou and I were

ritar *dan* *do*. *f a tempo.*

cold and grey, My heart would still be Thine would still be

Thine! Would still be Thine, yes

on ly Thine !

SO PARDON PRAY.

PRINCESS TOTO AND CHORUS.

No. 21.

VOICE.

Vivace.

PIANO.

f

So

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

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

T e...ver I go wrong again or make mistakes, its ve.....ry plain, the

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

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

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

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

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

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

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

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

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

gives

T rest with him!

D rest with me!

rest with him!

rest with him!

rest with him!

rest with him!

rest with him!

DUET.

MY OWN, OWN LOVE:

PRINCESS TOTO & PRINCE DORO.

N^o 15^a

TOTO.

VOICE.

Andantino non troppo.

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 (P). The vocal line begins with the lyrics "dear... my own love, my husband dear..." and continues with "While in my bosom beats a". The piano accompaniment consists of two staves, with the right hand playing a melody and the left hand providing harmonic support. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

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

D My own, own

The second system continues the vocal line with the lyrics "heart, We twain will ne...ver, we twain will ne...ver part!". A double bass line (D) is introduced with the lyrics "My own, own". The piano accompaniment (P) continues with two staves. Dynamic markings include *f*, *p*, and *rit.* (ritardando). The key signature remains two flats.

f *colla voce.* *a tempo.*

This block shows the piano accompaniment for the second system, consisting of two staves. It includes dynamic markings *f* (forte), *colla voce.* (with the voice), and *a tempo.* (return to tempo). The piano part features a steady accompaniment pattern.

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

The third system features a vocal line (T) with the lyrics "love... my gentle wife.... De..voted partner of my life, How sad a". The piano accompaniment (P) consists of two staves. The key signature changes to one flat (F major or D minor).

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

The fourth system continues the vocal line with the lyrics "fu.....ture mine would be.....If it were pass'd away from thee, How". The piano accompaniment (P) consists of two staves. The key signature remains one flat.

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, We'll ne...ver part, we'll

D maid, divine di...vine! Oh life of mine, We'll ne...ver part, we'll

rit.

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

D
ne yer part, My own own love, my gentle wife. De

rit.

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...yer 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, ne... ver part, We

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

molto rit.

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

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

rit.

calando.

SONG & CHORUS .

6

THE PIG WITH THE ROMAN NOSE .

N^o. 18^a

PRINCESS TOTO .

VOICE .

Vivace.

PIANO.

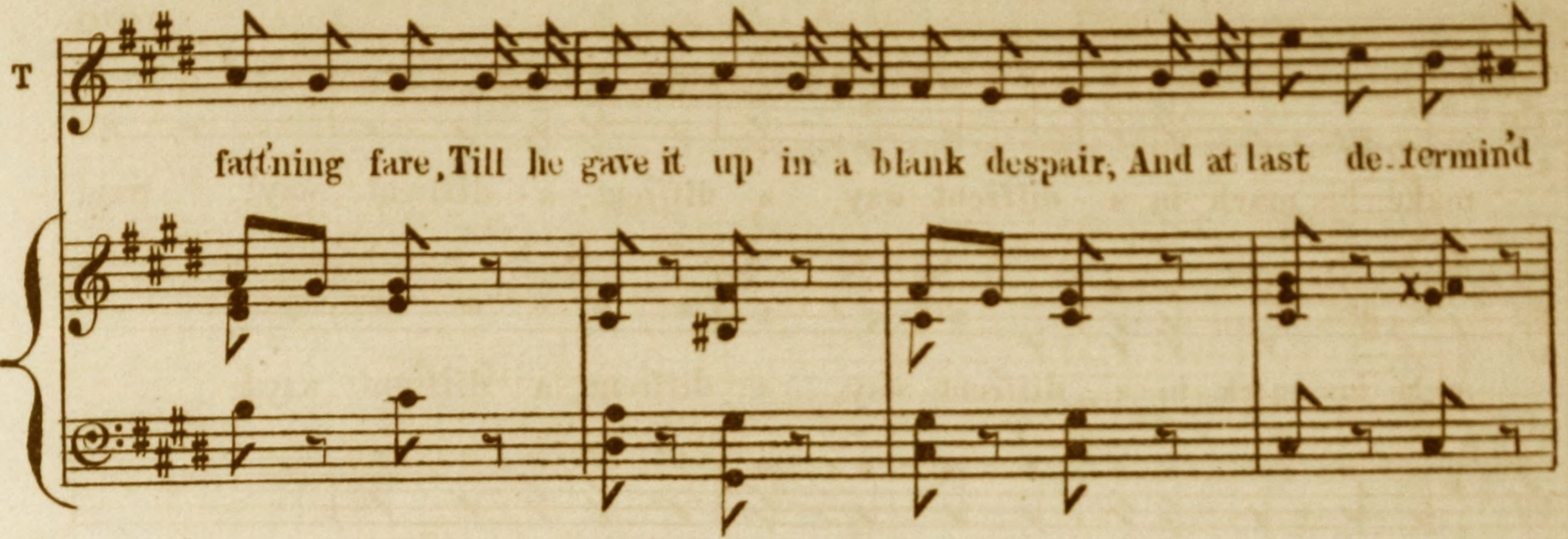
f

The

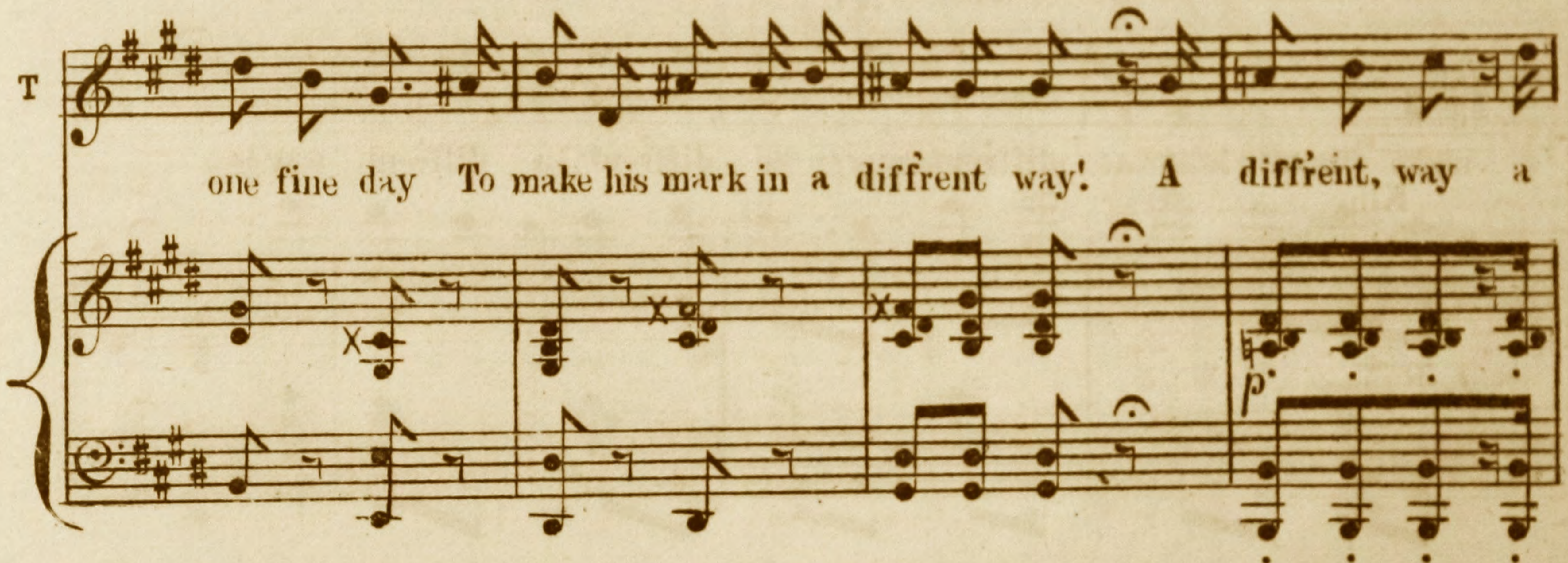
King of the Pigs was a good Piggee, But he was as lean as

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

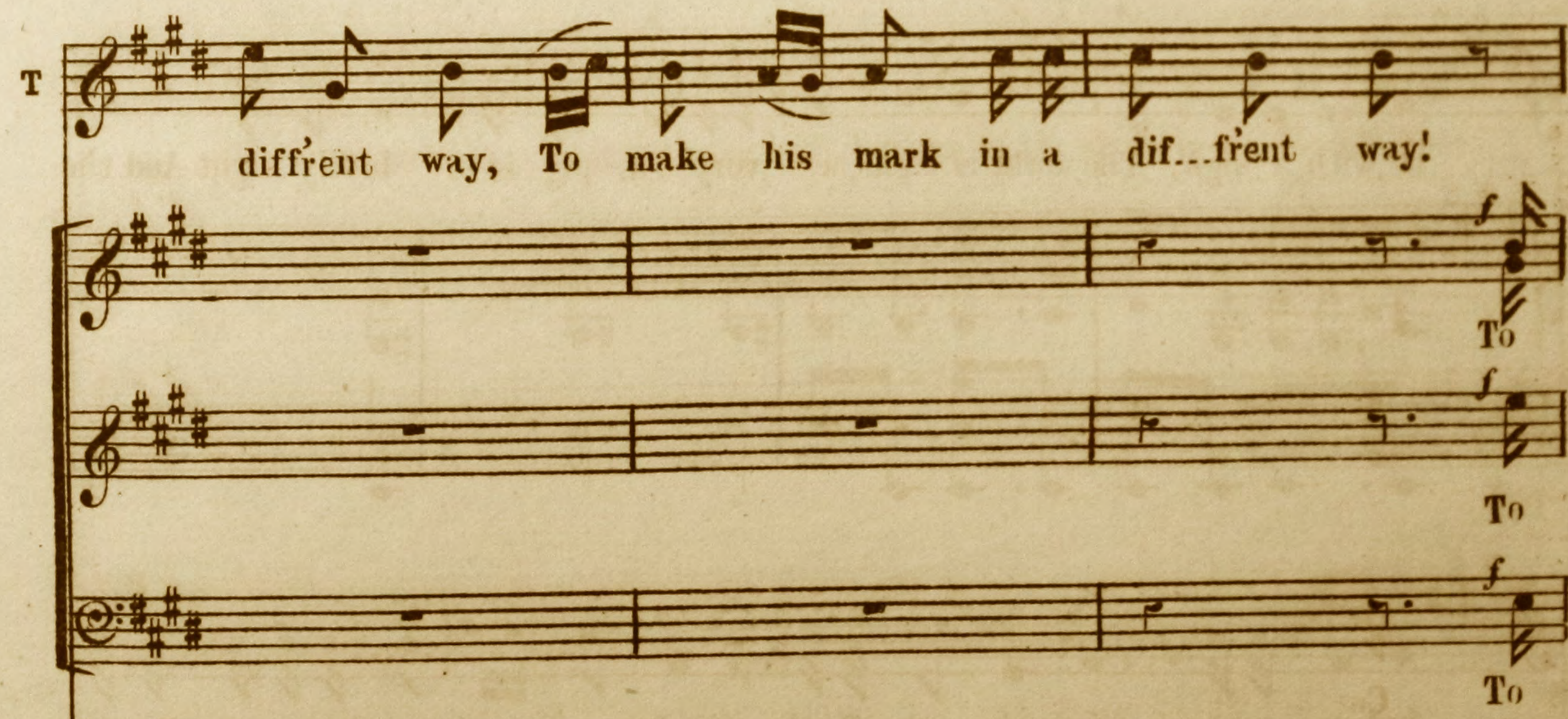
Cattle Show week, on the op'ning day; He tried all sorts of

T 

fat'ning fare, Till he gave it up in a blank despair, And at last de.termin'd

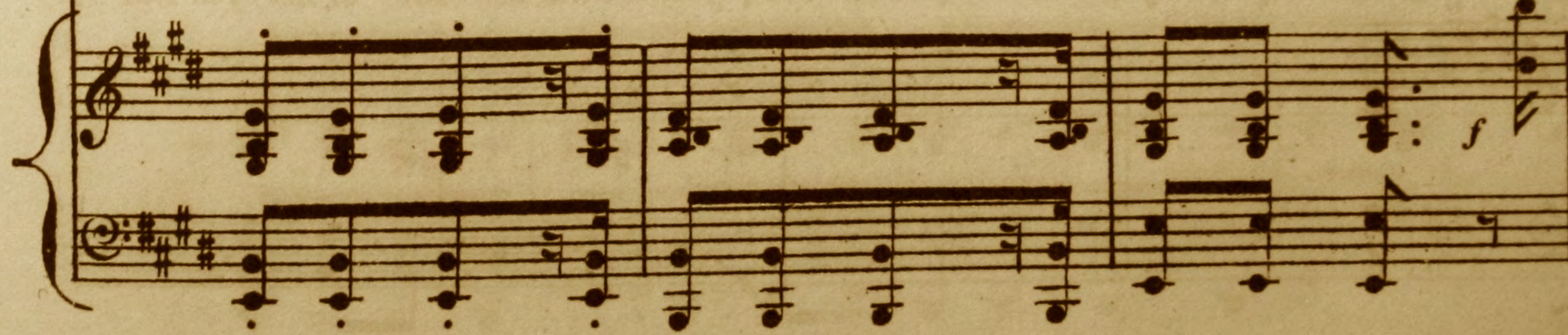
T 

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

T 

diff'rent way, To make his mark in a dif...frent way!

To
To
To



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

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

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

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

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

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

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

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

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

If I
If I
If I

p

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

came to the show in a Roman nose, a Roman a Roman nose

came to the show in a Roman nose, a Roman a Roman nose

came to the show in a Roman nose, a Roman a Roman nose

ri.gi.nal no...tion pleasd him much The King was a king and behav'd as such, And he

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

T tied it down with a piece of string and he hung greatweights to his Royal ring, Till his

T na.tu.ral snout the sto_ry goes Was more or less like a Roman nose, a

T Roman nose, a Roman nose, Was more or less like a Roman nose,

Was
Was
Was

more or less like a Ro..man nose, a Ro...man a Ro...man nose, It was

more or less like a Ro...man nose, a Ro...man a Ro...man nose,

more or less like a Ro...man nose, a Ro...man a Ro...man nose,

more or less like a Ro..man nose, a Ro...man a Ro...man nose,

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

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

T

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

T

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

T

Sop:

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

When he

When he

When he

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

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

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

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

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

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

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

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

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

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

TOTO.

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

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

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

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

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

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

Roman nose. CHO:

Piu lento.
TOTO & CHO:

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

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

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

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

f *Piu lento.*

PRINCESS TOTO.

Comic Opera.

WRITTEN BY

W. S. GILBERT.

COMPOSED BY

FREDERIC CLAY.

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