

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 (*1<sup>st</sup>* and *2<sup>d</sup>*) and further triplet markings.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a complex melodic line in the right hand with many slurs and ornaments, and a more rhythmic accompaniment in the left hand. There are two triplets marked with the number '3' in the right hand.

The second system of musical notation continues the piece. It features similar melodic and accompaniment patterns to the first system. The right hand has several slurs and a triplet marked '3'. The left hand provides a steady accompaniment.

The third system of musical notation shows further development of the melodic theme. The right hand contains two triplets marked '3' and several slurs. The left hand continues with its accompaniment.

The fourth system of musical notation includes a first ending bracket labeled '1st' over the final few notes of the right hand. There are two triplets marked '3' in the right hand. The left hand accompaniment remains consistent.

The fifth system of musical notation features a second ending bracket labeled '2d' over the first few notes of the right hand. A piano dynamic marking 'p' is placed in the left hand. The right hand has two triplets marked '3'. The system concludes with a double bar line.

*ad lib.*

*Andantino .* *Ben marcato la Melodiu .*

*triu*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef with slurs and accents, and a supporting bass line in the bass clef.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *f* (forte) and *fz* (forzando), and features more complex rhythmic patterns in both staves.

Third system of musical notation, showing a continuation of the melodic and harmonic development. The treble clef has a prominent melodic line with slurs, while the bass clef provides harmonic support.

Fourth system of musical notation, characterized by long, sweeping melodic lines in the treble clef that span across the measures, with a more active bass line.

Fifth system of musical notation, the final system on the page. It features a *p* (piano) dynamic marking and concludes with a double bar line. The bass clef has a more active role in this system, with some chords and moving lines.



# 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 accompaniment consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with some chordal support. A piano (p) dynamic marking is present.

The second system continues the piano accompaniment. It includes a forte (f) dynamic marking at the beginning and a piano (p) marking later. The right hand has more complex rhythmic figures, and the left hand continues with a consistent bass line.

This section contains five staves. The top four staves are vocal parts, each with the word "Cheer" written below it. The bottom staff is the piano accompaniment. The vocal parts are simple, rhythmic lines, and the piano accompaniment provides a harmonic and rhythmic foundation. A forte (f) dynamic marking is used for the vocal parts.

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 melody and a left-hand bass line with chords.

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 a right-hand melody and a left-hand bass line with chords.

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.*

## 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 vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, 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 quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment maintains its harmonic support with various chordal textures.

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

The third system shows the vocal line with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with its characteristic accompaniment.

*Con espress.*

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

The fourth system concludes the piece with the vocal line starting on a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment provides a final harmonic resolution.

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 pro  
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 prefer

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 two triplet markings (indicated by a '3' and a bracket) 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 that includes triplet markings and a bass line with block chords.

1<sup>st</sup> 2<sup>d</sup>

hear...ty, hear...ty.  
hear...ty, hear...ty.  
hear...ty, hear...ty.  
hear...ty, 3 hear...ty, 3 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 for each voice part. The piano accompaniment is written in a grand staff with treble and bass clefs.

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 features a single vocal line for Soprano (labeled 'Sop: Alti.') and piano accompaniment. The lyrics are repeated. The piano accompaniment is written in a grand staff with treble and bass clefs.

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 music 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: "soon de....part, Cheer up, old man, youll soon de....".

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

The second system of music 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: ".....part. ....".



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 line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "I have two worlds, I live two lives, One here and one else..."

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

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "...where, In both of them men marry wives, And love them here and"

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

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "there. This world that rolls about the sun, with sin and sorrow"

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

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 2/4 time signature. The lyrics are "teems, The other and the fair...er one is call'd the world of". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand staff in a treble clef and a left-hand staff in a bass clef. The piano part includes various chords and melodic lines.

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

The second system of music continues the vocal line and piano accompaniment. The lyrics are "Dreams - The other and the fairer one is call'd the world;". The vocal line is marked with a forte (*f*) dynamic and a ritardando (*rit.*) instruction. The piano accompaniment includes a *colla voce.* instruction. The system concludes with a piano (*p*) dynamic marking.

..... the world of dreams!

The third system of music shows the vocal line and piano accompaniment. The lyrics are "..... the world of dreams!". The vocal line has a long note with a fermata. The piano accompaniment continues with chords and melodic patterns.

In that sweet land you rule the roast, What

The fourth system of music shows the vocal line and piano accompaniment. The lyrics are "In that sweet land you rule the roast, What". The piano accompaniment features a more active right-hand part with chords and a melodic line.

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

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase that leads into the lyrics. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. The key signature has two flats, and the time signature is 4/4.

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

The second system continues the musical score. The vocal line has a dynamic marking of *f* (forte) above the final note. The piano accompaniment maintains its rhythmic accompaniment. The lyrics continue across the system.

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

The third system shows the vocal line and piano accompaniment. The piano accompaniment has a consistent eighth-note pattern. The lyrics continue across the system.

you . . . . . You've on\_ly got to wake! And should misfortune

*collu voce.*

The fourth system concludes the page. The vocal line has a dynamic marking of *p* (piano) above the first note. The piano accompaniment includes the instruction *collu voce.* (colla voce) in the left hand. The lyrics continue across the system.

*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 . . . . .

*pp*

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 mar.ry my own, . . . my

T

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

T

... lone, . . . a lone, alone, a lone, . . . It 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 key signature of one sharp (F#) and a common time signature (C). The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics 'The Brigand has chosen a bride . . . in a' are written below the vocal line. 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 next two staves of music. The vocal line continues with the lyrics 'minute the knot will be tied . . . . To be with a Brigand, a'. The piano accompaniment continues with chords and moving lines in both hands.

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 vocal line has the lyrics 'Brigand allied is a ve...ry a ve...ry fine thing for a bride, a'. The piano accompaniment continues to support the melody.

c

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

Detailed description: This system contains the final two staves of music on the page. The vocal line concludes with the lyrics 've...ry fine thing for a bride. The Brigand has cho.....sen a'. The piano accompaniment ends with a final chord. There are some markings above the piano staff, possibly indicating phrasing or dynamics.

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 two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a whole rest followed by a melodic line. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. It features a rhythmic accompaniment with chords and moving lines in both hands.

F

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

Detailed description: This system contains the second two staves of music. The vocal line continues with a melodic line that includes a long note. The piano accompaniment continues with its rhythmic accompaniment, featuring chords and moving lines in both hands.

F

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

Detailed description: This system contains the third two staves of music. The vocal line continues with a melodic line. The piano accompaniment continues with its rhythmic accompaniment, featuring chords and moving lines in both hands.

F

bust, when once they are married I trust this jol\_ly old bub\_ble will

Detailed description: This system contains the final two staves of music. The vocal line continues with a melodic line. The piano accompaniment continues with its rhythmic accompaniment, featuring chords and moving lines in both hands.

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

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

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

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

*p legg.*

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

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

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

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

*f*

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 rhythmic pattern of eighth and sixteenth notes. The left hand starts with a bass clef and a common time signature, providing a steady accompaniment of quarter 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 in the right hand of a grand staff. The lyrics are "There are Brigands in e - ve - ry station, And robbers in e - ve - ry". The piano accompaniment continues with a consistent rhythmic pattern in both hands.

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

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

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

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

*p*

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

*rit.* . . . *f a tempo.*

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

*f*

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

*ff*

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

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

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a 'rit.' (ritardando) marking and ends with an 'a tempo.' marking. The lyrics are 'murderers, thieves and ga\_ rot \_ ters Now walking about in our ranks Oh! did you'. The piano accompaniment consists of chords and moving lines in both hands.

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

The second system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are 'know, did you know all that I know, Your eyes would start out of their sockets. You would'. The piano accompaniment features a steady rhythmic pattern with some harmonic changes.

*ff*

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

The third system of the musical score. The vocal line starts with a 'ff' (fortissimo) dynamic marking. The lyrics are 'take better care of your pockets if you knew — only half that I . . .'. The piano accompaniment includes a 'ff' marking and features some complex chordal textures.

know.

*ff*

The fourth system of the musical score. The vocal line begins with the word 'know.' and is followed by a rest. The piano accompaniment starts with a 'ff' dynamic marking and continues with a rhythmic accompaniment. The system concludes with a double bar line.

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 shall ex...plore, Shall tra...vel and tra...vel this

C  
world shall ex...plore, Shall 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...

T  
...dore!

D  
...dore!

C  
...fore!

DUET.

MY OWN, OWN LOVE.

N<sup>o</sup>. 15.

PRINCESS TOTO & PRINCE DORO.

VOICE. TOTO.

*Andantino non troppo.*

PIANO.

*p*

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

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

D  
 My own, own

P  
*f* *p* *rit.* *a tempo.*  
*colla voce.*

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

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

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 .

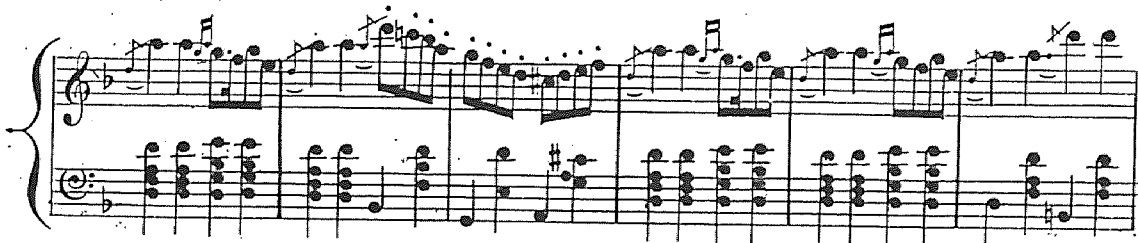
Nº 16.

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 Hoppedegig, Hoppedegig, An

J  
Z  
K

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

J  
Z  
K

Hopedegig, Hoppedegig, I do not say it aint, Ah! . . . . .  
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  
Hoppedegig, Hoppedegig, An Isle beyond the sea,

Z  
Hoppedegig, Hoppedegig, you

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

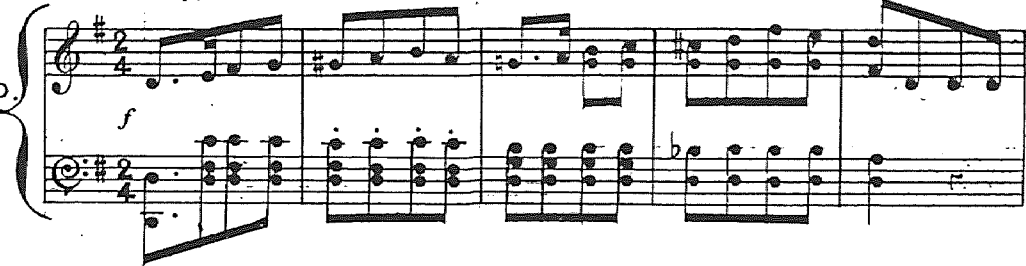
FINALE.  
AWAY, AWAY.

139

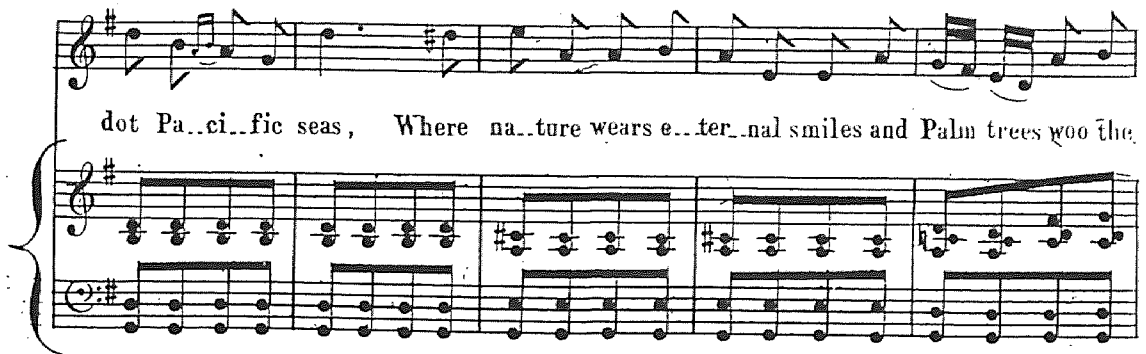
No. 17. TOTO, JELLY, CAMEL, JAMILEK, ZAPETER, KING & CHORUS.

Vivace.

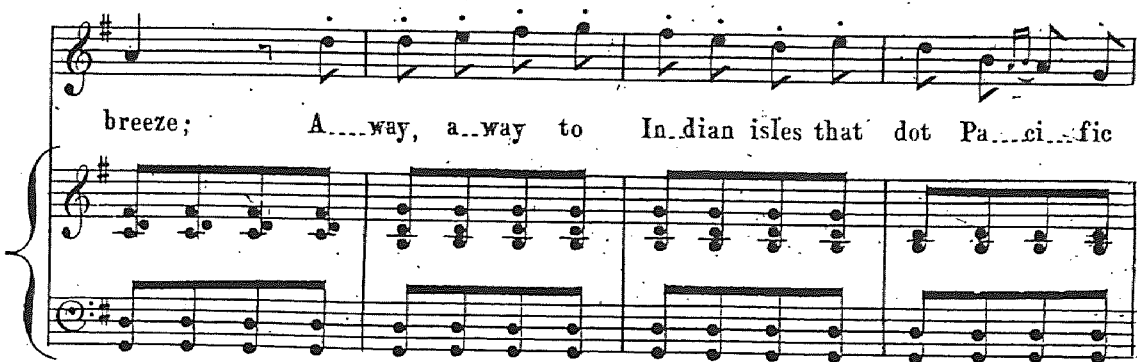
PIANO



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



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



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

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 vile in first rate style our To...to is en..

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

K With...in our vile 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 begins with a dotted quarter note followed by eighth notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords.

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

*tr*

The second system continues the vocal line and piano accompaniment. The vocal line has a long note with a trill-like wavy line above it, labeled 'tr'. The piano accompaniment includes a dynamic marking 'f' (forte) in the bass line.

T  
..... A...

The third system shows the vocal line with a long note and a dotted line, followed by the letter 'A'. The piano accompaniment continues with a steady eighth-note bass line and chords in the treble.

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a dotted quarter note followed by eighth notes. The piano accompaniment includes dynamic markings 'p' (piano) in the bass line.

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*

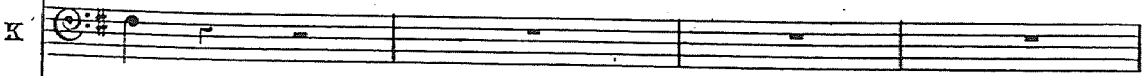
C (Enter Caramel & Brigands.) CAR: Who goes

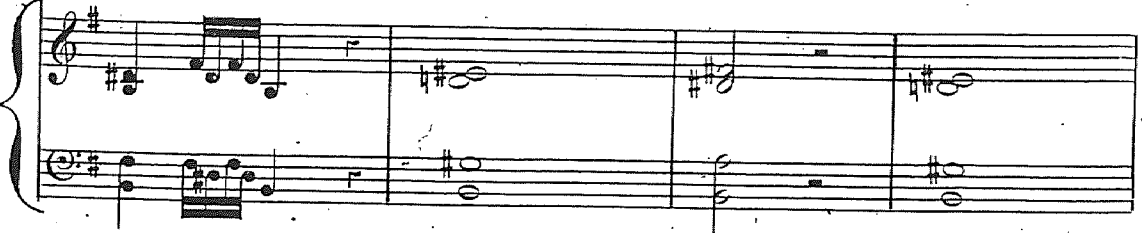
*f*


C there? I charge you stop!

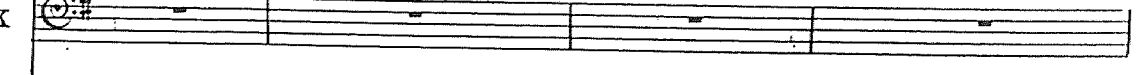
K KING. The Brigands! hold me or I

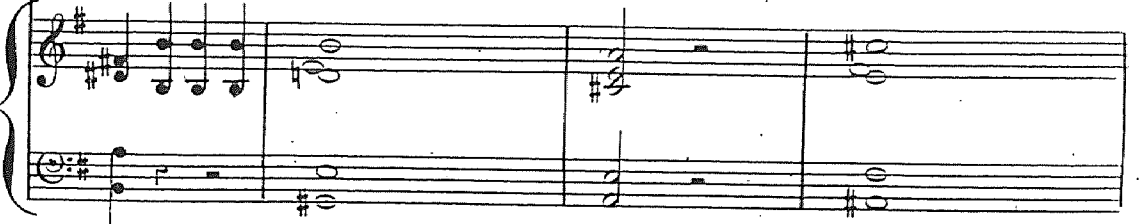
C  What are you do...ing, To..to? what, oh

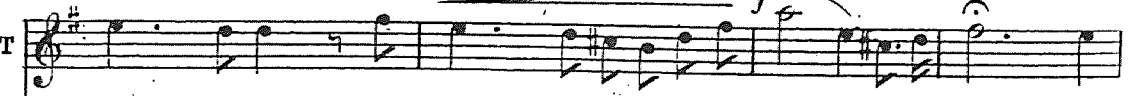
K  drop!

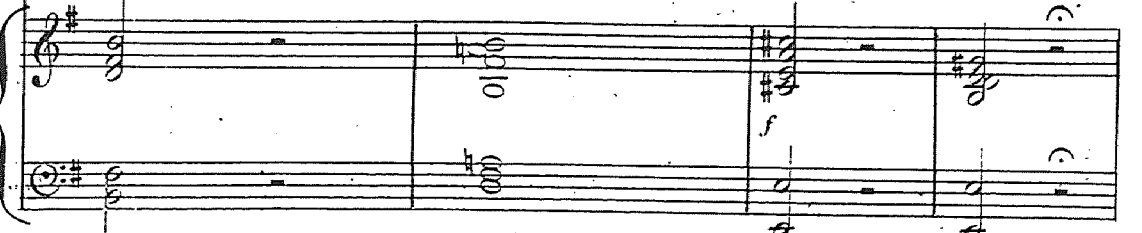


C *TOTO.*  what? With these red Indians I have cast my lot, I leave you Brigands, so pur.

K 



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





T  
lot! With  
*Piu Mosso*

J  
Ah. . . . . With

Z  
Ah. . . . . With

K  
Ah. . . . . With

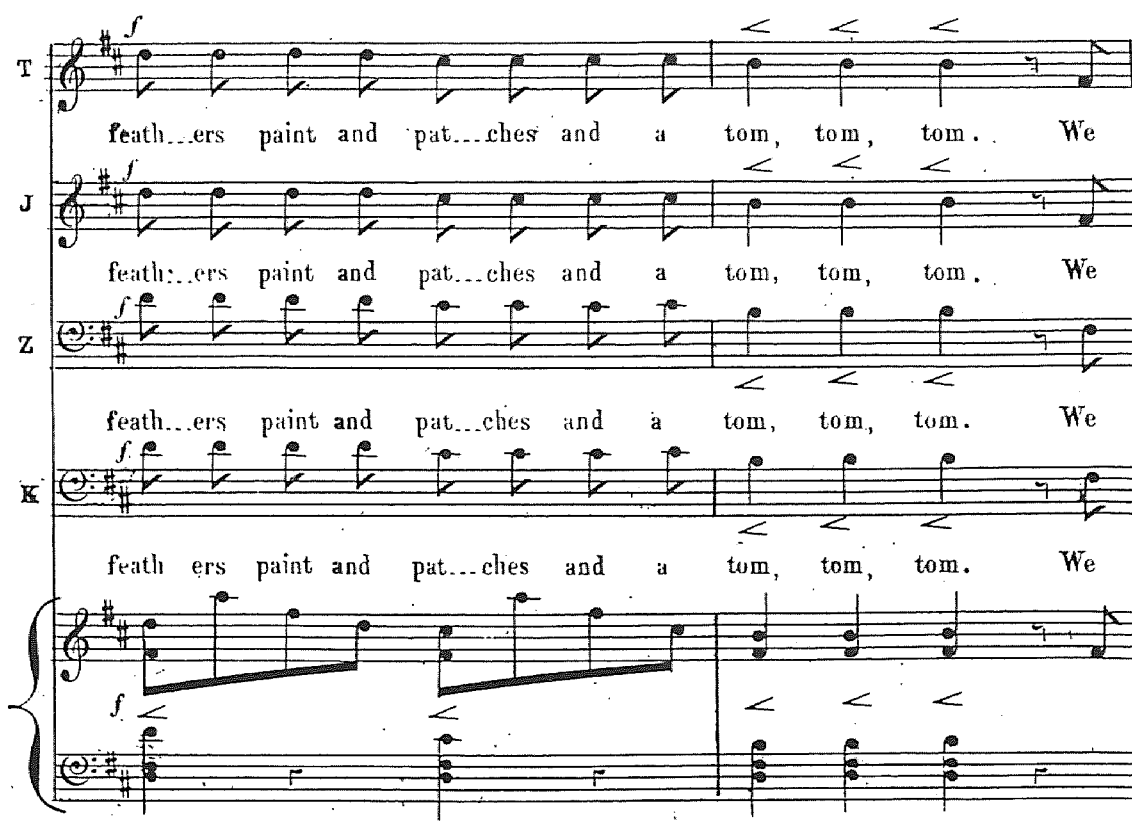


T  
feath...ers paint and pat...ches and a tom, tom, tom. We

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

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

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



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

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

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

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

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

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

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

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

(Aside.) CAR:

A\_mong these Brigands is there one. . . . . Who knows the

*Recit.*

(To Brigands.) *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 . . . . .

Detailed description: This system contains four vocal staves. The first staff has the lyrics "one who'll bring them down . . . . .". The second staff has "one who'll bring them down . . . . . CAR: (in despair.)". The third staff has "one who'll bring them down . . . . . Not one, not one can". The fourth staff has "one who'll bring them down . . . . .". The music is in a minor key with a common time signature.

Detailed description: This system shows the piano accompaniment for the first system of music, consisting of two staves (treble and bass clef). The music features chords and melodic lines that support the vocal parts.

load a gun Not one, not one can load a

Detailed description: This system shows the piano accompaniment for the second system of music. The lyrics "load a gun Not one, not one can load a" are written across the vocal staves. The piano part includes dynamic markings such as *f* and *p*.

TOTO & JAM:

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

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

Detailed description: This system contains vocal staves for "TOTO & JAM:" and piano accompaniment. The lyrics "KING. Not one, not one can load a gun, Not" and "gun. Not one, not one can load a gun, Not" are written across the staves. The piano part continues with accompaniment for the vocal lines.

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

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

*sf* *f* *p* *sf* *ff*

The first system contains two vocal staves and a piano accompaniment. The vocal lines are in a key with one flat and a 2/4 time signature. The piano accompaniment features chords and melodic lines with dynamic markings such as *sf*, *f*, *p*, and *ff*. A double bar line is present in the middle of the system.

JELLY.

You take a ball and

*p*

The second system begins with a vocal line marked 'JELLY.' followed by the lyrics 'You take a ball and'. The piano accompaniment continues with a melodic line and chords, marked with a piano (*p*) dynamic.

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

The third system continues the vocal line with the lyrics 'powder which you ram to make it louder, If your en...e...my you'd'. The piano accompaniment provides harmonic support with chords and a steady melodic line.

J

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

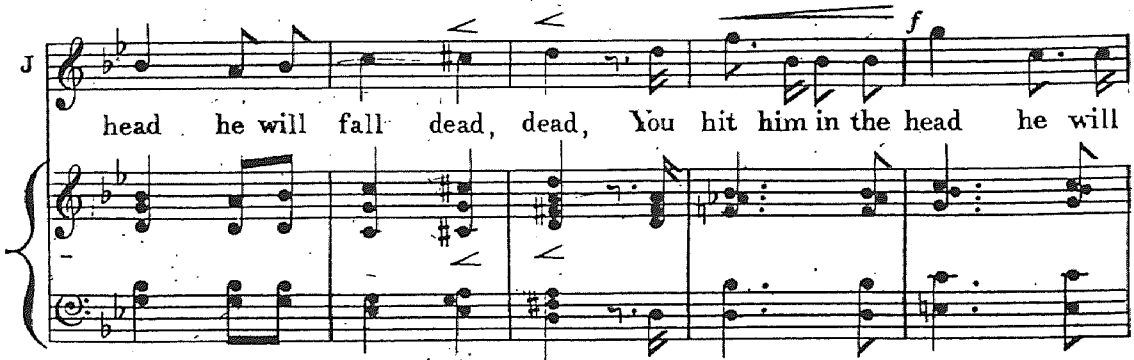
*f* *p*

The fourth system starts with a vocal line marked 'J' and the lyrics 'crip...ple, place a cap upon the nip...ple, Take aim and pull the'. The piano accompaniment features a rhythmic pattern of chords, with dynamic markings *f* and *p*.

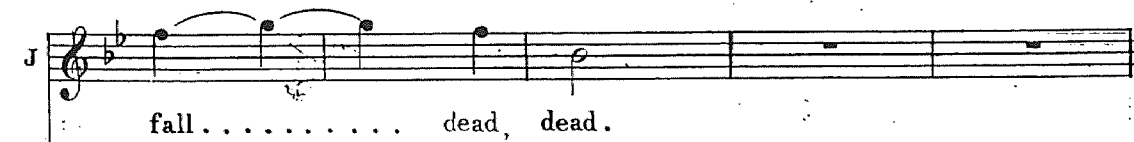
J  
trigger, and he'll cut a pretty figure, if you hit him in the



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



J  
fall..... dead, dead.



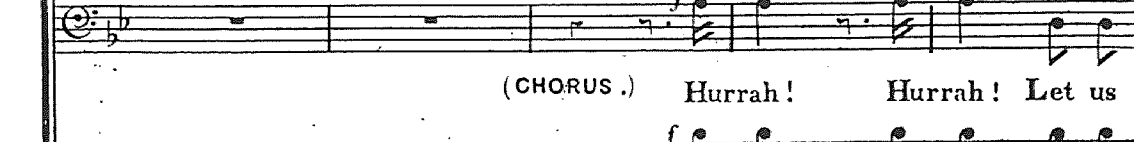
Hurrah! Hurrah!



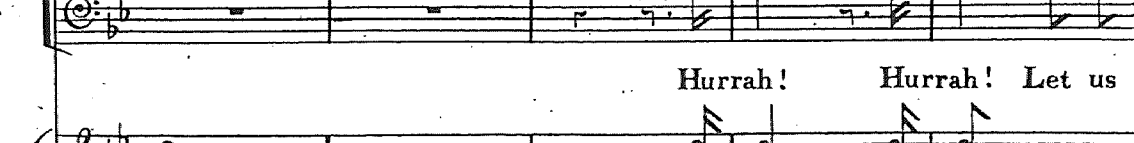
Hurrah! Hurrah!



(CHORUS.) Hurrah! Hurrah! Let us



Hurrah! Hurrah! Let us



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

*f* fol\_low, fol\_low, fol\_low, fol\_low, fol\_low!  
*f* fol\_low, fol\_low, fol\_low, fol\_low, fol\_low!  
*f* fol\_low, fol\_low, fol\_low, fol\_low, fol\_low! **JAM;** If you  
*f* fol\_low, fol\_low, fol\_low, fol\_low, fol\_low! **KING,** If you



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 four voices, each with the lyrics "fol\_low, fol\_low, fol\_low.". The fourth staff is for a character named "CAR:" with the lyrics "fol\_low, fol\_low, fol\_low. It's all ve\_ry well to cry". The piano accompaniment is shown in grand staff notation.

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

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

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 for Soprano (SOP), Alto (ALTO), Tenor (TENOR), and Bass (BASS), each with a fortissimo (*f*) dynamic marking. All four voices sing the lyrics "With joy with rap\_ture and with glee, We are as". Below the vocal staves is the piano accompaniment 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

Ah! . . . . .

lives re\_\_spec\_\_ta\_\_bly!

lives re\_\_spec\_\_ta\_\_bly!

lives re\_\_spec\_\_ta\_\_bly!

lives re\_\_spec\_\_ta\_\_bly!

. . . . . A\_\_way, a\_\_way, a\_\_way . . . a\_\_

*Alto Tempo.*

\_way away to Indian Isles that dot Pa\_\_ci\_\_fic seas, Where nature wears e\_\_

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

dot Pa\_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 accompaniment 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 accompaniment 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,

T  
J  
- way . . . . . a - way . . . . . to Indian Isles, A-  
off . . . . . they're off . . . . . to Indian Isles, They're  
off . . . . . they're off . . . . . to Indian Isles, They're  
They're  
off . . . . . they're off . . . . . to Indian Isles, They're  
They're

*rit.* . . . . . *ff*

way a way . . . . . a way . . . . .

*ff*

off they're off . . . . . they're off! . . . . .

*ff*

off they're off . . . . . they're off! . . . . .

*ff*

off they're off . . . . . they're off! . . . . .

*ff*

off they're off . . . . . they're off! . . . . .

*ff*

*ff*

*ff*