

PRINCESS AOTO

Comic Opera

IN THREE ACTS.

The Words by

W. S. GILBERT,

The Music by

FREDERIC CLAY.

Price 4/-

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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 clef 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.

First system of a piano score. The right hand features a melodic line with a triplet of eighth notes and a sixteenth-note triplet. The left hand provides a rhythmic accompaniment with eighth notes. Dynamics include accents and *sf* (sforzando).

Second system of a piano score. The right hand continues the melodic line. The left hand accompaniment features a *p* (piano) dynamic. The system concludes with a *rit...* (ritardando) marking.

Third system of a piano score. The right hand has a melodic line with a *dolce* (sweet) marking. The left hand accompaniment consists of chords with a *Piu lento* (slower) tempo marking.

Fourth system of a piano score. The right hand continues the melodic line. The left hand accompaniment features chords and a melodic line with eighth notes.

Fifth system of a piano score. The right hand continues the melodic line. The left hand accompaniment features chords and a melodic line with eighth notes.

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-voiced accompaniment in the bass.

Second system of musical notation, including a *mf* dynamic marking. The treble staff contains a melodic line with a dotted line and the text "ac...cel...ler...an..." above it, indicating an acceleration. The bass staff continues with dense accompaniment.

Third system of musical notation, starting with a dotted line and the text "do." above the treble staff. The music continues with melodic and accompanimental lines.

Fourth system of musical notation, featuring a *f* dynamic marking and a *rit. . . .* marking. The treble staff includes various articulation marks such as accents and slurs. The bass staff has a similar dense accompaniment.

Fifth system of musical notation, beginning with a *p* dynamic marking. The treble staff shows a melodic line with some rests, while the bass staff features a complex accompaniment with many notes.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has 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 remain consistent with the first system.

Third system of musical notation. The right hand has a melodic line with some slurs. The left hand has a more rhythmic accompaniment. Dynamics include *f* (forte) in the right hand and *p* (piano) in the left hand. Accents are present in both hands.

Fourth system of musical notation. The right hand has a complex melodic line with many sixteenth notes. The left hand has a rhythmic accompaniment. Dynamics include *f* (forte) in the right hand and *p* (piano) in the left hand. Accents are present in both hands.

Fifth system of musical notation, the final system on the page. It begins with a fortissimo (*ff*) dynamic. The right hand has a very active melodic line with many sixteenth notes. The left hand has a rhythmic accompaniment. The system concludes with a final cadence.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex texture with many beamed notes and rests.

Second system of musical notation, starting with a dynamic marking *f* and a tempo marking *Piu mosso*. The notation includes various rhythmic values and accidentals.

Third system of musical notation, featuring a triplet of eighth notes in the bass clef and a triplet of sixteenth notes in the treble clef.

Fourth system of musical notation, containing another triplet of eighth notes in the bass clef and a triplet of sixteenth notes in the treble clef.

Fifth system of musical notation, concluding the page with a double bar line and a repeat sign. The notation includes several accents and complex rhythmic patterns.

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 upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

The second system continues the piano introduction. It features similar melodic and harmonic textures to the first system, with the right hand playing a more active melodic line and the left hand supporting it with chords and bass notes.

The third system of the piano introduction concludes with a mezzo-forte (*mf*) dynamic. It includes several triplet markings (indicated by a '3' above the notes) in both hands, adding rhythmic complexity to the piece.

TENORS. *f*

BASSES. *f*

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

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

The vocal parts for Tenors and Basses are written on two staves. The Tenors part is in the upper staff and the Basses part is in the lower staff. Both parts begin with a forte (*f*) dynamic. The lyrics are: "This is a Court in which you'll find The most respect_a_ble so_". The music is in common time and features a mix of quarter and eighth notes.

The piano accompaniment for the vocal parts is shown in a grand staff (treble and bass clefs). It provides a harmonic and rhythmic foundation for the vocal lines, featuring chords and moving lines in both hands.

- 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*
 We pride our selves up on our taste, It is indeed our only van...i...ty,
 ALTOS: *p*
 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 music is in a key with one sharp (F#) and a 4/4 time signature. 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".

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.

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 with a key signature of one sharp (F#). 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 with a key signature of one sharp (F#). 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.

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 treble clef and a bass clef. The right hand starts with a half note G4, followed by a quarter note A4, and then a half note Bb4. The left hand starts with a half note G3, followed by a quarter note A3, and then a half note Bb3. The piece is marked with a forte (f) dynamic and includes hairpins for crescendo and decrescendo.

p

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

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The vocal line starts with a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The dynamic is marked piano (p).

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 second line of the song continues the vocal melody and piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment continues with the same eighth-note accompaniment and bass line. The dynamic remains piano (p).

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 sei - 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

work'd some wond - rous trans - for - ma - - - tion, Has work'd 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...dea...your, 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

Detailed description: This system contains the first two systems of music. The top staff is a vocal line in G major, starting with a whole note rest followed by a half note G. The second staff is the vocal line with lyrics: "My he.... be her slave, her.... slave, for e.....ver!". It features a melodic line with a slur over the first two phrases and a piano (*p*) dynamic marking. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines, also marked with a piano (*p*) dynamic.

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

Detailed description: This system contains the third and fourth systems of music. The top staff is the vocal line with lyrics: "slave, my slave, for e.....ver, and e.....ver, my slave, my". The piano accompaniment continues with chords and moving lines.

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

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

tr

Detailed description: This system contains the fifth and sixth systems of music. The top staff is the vocal line with lyrics: "slave for e.....ver!.....". The second staff is the vocal line with lyrics: "for e.....ver!.....". It features a trill (*tr*) over a note. The piano accompaniment continues with chords and moving lines.

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 marking. The vocal line is mostly rests in this system.

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 marking. The lyrics are placed below the vocal staff.

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. The lyrics are placed below the vocal staff.

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 piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

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 piano part continues with the same accompaniment style as the first system, with some dynamic markings like *f* and *p*.

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

This system contains the next two staves of music. 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 piano part continues with the same accompaniment style, with dynamic markings like *p*.

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 piano part continues with the same accompaniment style, with dynamic markings like *p*.

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

can't conceal 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

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 bottom staff is a piano accompaniment in grand staff (treble and bass clefs). 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

This system contains the next two staves of music. The top staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in grand staff. 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

This system contains the next two staves of music. The top staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in grand staff. The lyrics are: "love..... to mar...ry me..... Comes my".

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

This system contains the final two staves of music. The top staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in grand staff. The lyrics are: "love, my love..... to me!.....".

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, with a prominent eighth-note pattern in the right hand.

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, then enters with the lyrics. The piano accompaniment provides harmonic support with chords and a steady bass line.

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 clearly visible under the notes.

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 under the corresponding notes.

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

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

J
makes us . . . one

D
makes us . . . one

Z
makes us . . . one

K
makes us . . . one

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. *gva*

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
gva 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 CAMEL-BARON JACQUIER-COUNT FLOSS & ZAPETER.

N^o 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.

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 continues from the first system. The key signature and time signature remain the same.

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.....

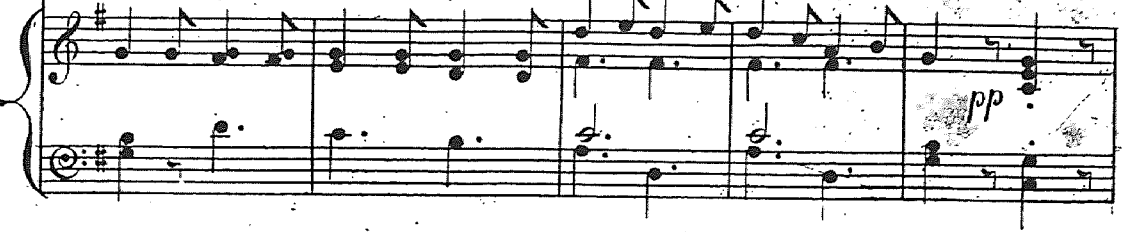


J
....cure, we shall be..... quite se.....cure, In this dis..

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

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

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

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 a 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: "not re...joice... a...bove," followed by "Rob from plea...sure all his". 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 starts with "trea...sure," followed by "For my love... is all... my own..." and ends with "Ban..ish". The piano accompaniment continues with harmonic support for the vocal melody.

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

The third system shows the vocal line with the lyrics "rea...son for a sea...son; Place King Fol...ly on.... his". The piano accompaniment provides a steady harmonic background.

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

The fourth system concludes the page with the vocal line lyrics "throne, Fair...est flow'rs.... Deck the hours.... For my". The piano accompaniment continues to the end of the system.

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

row, Banish 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.....

ff

(Chorus of Bridesmaids.)

f

Banish sor...row

8va

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

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 the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a long note on 'love' followed by a series of eighth notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

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

The second system continues the vocal line and piano accompaniment. It includes a dynamic marking of *p* (piano) above the vocal staff. The word 'Chorus.' is written above the vocal staff. The piano accompaniment continues with similar chordal textures.

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

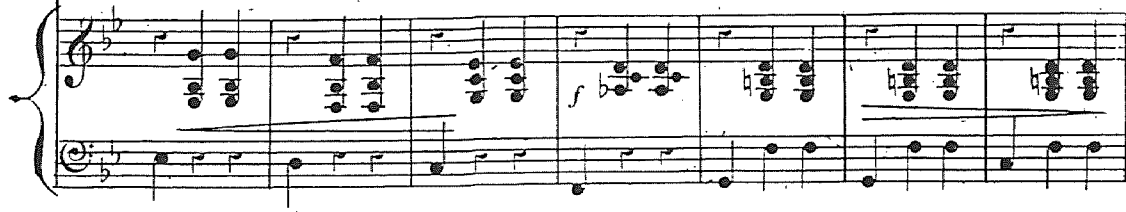
The third system of music continues the vocal line and piano accompaniment. The vocal line has a long note on 'vows' followed by a series of eighth notes. The piano accompaniment continues with similar chordal textures.

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

The fourth and final system of music on this page continues the vocal line and piano accompaniment. The vocal line has a long note on 'yet' followed by a series of eighth notes. The piano accompaniment continues with similar chordal textures.

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

This system contains a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a common time signature. The piano accompaniment is in a grand staff with a key signature of one flat and a common time signature. The lyrics are "all his trea...sure, For her true love is all her own." The piano part includes a *gva* (gracefully) marking.

TOTO.

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

p

This system contains a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a common time signature. The piano accompaniment is in a grand staff with a key signature of one flat and a common time signature. The lyrics are "Ah..... ah.....". The piano part includes a *p* (piano) marking and the word "TOTO." above the staff.

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

This system contains a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a common time signature. The piano accompaniment is in a grand staff with a key signature of one flat and a common time signature. The lyrics are "..... all my..... own,".

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

f *rit.*... *colla voce.*

This system contains a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a common time signature. The piano accompaniment is in a grand staff with a key signature of one flat and a common time signature. The lyrics are "all my..... own, my true love is all my own,". The piano part includes *f* (forte), *rit.* (ritardando), and *colla voce.* markings.

TOTO.

Ah! ah!

CHORUS.

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, all..... my own..... *ff*

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 written for a grand piano 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 eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. There are two 'x' marks above the staff in the second measure, likely indicating fingerings or specific performance techniques.

DORO.

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

The vocal line for Doro is written in a soprano or alto clef. It begins with a fermata on the first note. The lyrics are: "Oh! tell me now, by plighted vow, and tell me tell... me.....". The piano accompaniment continues with a steady accompaniment.

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

The vocal line for Princess Toto is written in a soprano or alto clef. The lyrics are: "tru...ly What cunning plot lies in the knot which you have tied so". The piano accompaniment continues with a steady accompaniment.

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

The vocal line for Princess Toto continues with the lyrics: "new...ly? Does it re...call some pu...blic Ball... to which you want in.....". The piano accompaniment continues with a steady accompaniment.

...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 piano (*p*) dynamic marking. 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. It includes a tempo change instruction: *rit. a tempo.* The vocal line lyrics are: "writ...ing, My jea...lous mind no rest will find, my eyes will know no...". The piano accompaniment also includes a *rit.* marking.

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

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

p

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

The fourth system concludes the page with the vocal line lyrics: "keep...ing. Oh let that mys...tic fact be known, to". The piano accompaniment includes a piano (*p*) dynamic marking and a tempo instruction: *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

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

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

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

rit. . .

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 vocal line for Princess Toto begins with a rest, then enters with the lyrics "A hat and a bright little feather, A". The melody is in the treble clef, marked *mf*. The piano accompaniment continues with a rhythmic pattern of eighth notes.

T

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

The chorus vocal line begins with the lyrics "gun on my shoulder, so, A dag-ger in sheath of lea.....ther, A". The melody is in the treble clef. The piano accompaniment continues with a rhythmic pattern of eighth notes.

T

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

The chorus vocal line continues with the lyrics "pis...tol. for a foe; Like a dar...ing mountain ran.....ger, from...". The melody is in the treble clef. The piano accompaniment continues with a rhythmic pattern of eighth notes.

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...

p

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

.....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

Sop:

Alt:

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

- 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...