

Gilbert and Sullivan's Improbable New Musical: Less Miserable

Piano/Vocal Score

Compiled by Vicki Hing, from the works of W.S. Gilbert and Arthur Sullivan*

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*Note that some songs have been modified including:
The gender of the character singing the song/verse is not always as originally written
Some verses/sections of songs have been omitted
The piano score may include some minor changes to the original.

September 2019

Songs: titles, singers and source (note some are brief extracts, as evident from the lyrics found in the script)

Song	Singer	Operetta
1. Now to the banquet we press	*	The Sorcerer
2. When I first put this uniform on	J*	Patience
3. Free from his fetters grim	JWW	Yeomen of The Guard
4. See how the fates their gifts allot	B*	The Mikado
5. My gallant crew, good morning	JWW*	HMS Pinafore
6. I cannot tell what this love may be	A*	Patience
7. I stole the Prince	W1*	The Gondoliers
8. Oh false one, you have deceived me	JWW,A	Pirates of Penzance
9. There was a time	JWW,A	The Gondoliers
10. Alas! I waver to and fro	JWW,A,J	Yeomen of The Guard
11. Here's a man of jollity	*	Yeomen of The Guard
12. The sun, whose rays are all ablaze	C	The Mikado
13. A British tar is a soaring soul	*	H.M.S. Pinafore
14. Oh, better far to live and die	PK*	Pirates of Penzance
15. P'raps if you address the lady	R1*	Princess Ida
16. Sorry her lot who loves too well	JS	H.M.S. Pinafore
17. My eyes are fully open	JWW,C,S	Ruddigore
18. Hark! What was that, sir?	JWW,S	Yeomen of The Guard
19. Ah, leave me not to pine	JS,S	Pirates of Penzance
20. The soldiers of our Queen	*	Patience
21. Away with them	KP,JS*	Pirates of Penzance
22. Replying we sing	KP,PK*	The Gondoliers
23. For every one who feels inclined	KP,PK*	The Gondoliers
24. I once was a very abandoned person	D, Duch	Ruddigore
25. I hear the soft note	*	Patience
26. Dance a Cachucha	*	The Gondoliers

Abbreviations

J: Jasper	C: Constance
JWW: John Well Wells	JS: Josephine
B: The Bishop of Sodor and Man	S: Scynthus
W1: Woman 1	PK: Pirate King (Roderic)
A: Aline	R1: Rebel 1
D: Duke	KP: King Paramount the First
Duch: Duchess	*: Chorus

Additional musical extracts: position in music order, title and source

4a: How beautifully blue the sky	Pirates of Penzance
4b: Scene change 3-4: When I went to the bar	Iolanthe
7a: How beautifully blue the sky	Pirates of Penzance
9a: Scene change 4-5: So ends my dream	The Grand Duke
12a: Here's a how-de-do!	The Mikado
12b: Scene change 6-7: A tenor, all singers above	Utopia, Limited
15a: Scene change 8-9: Oh, joy unbounded	Trial by Jury
19a: Scene change 11-12: Climbing over rocky mountain	Thespis

01 NOW TO THE BANQUET WE PRESS

ALLEGRETTO ♩ = 110

The musical score is written in G major (one sharp) and 6/8 time. It begins with a piano introduction (measures 5-9) marked *p*. The piano part (PNO.) features a rhythmic accompaniment with chords and moving lines, marked *f* and *ff* in later measures. The vocal parts (SOP/ALTO and TEN/BASS) enter at measure 19 with the lyrics: "NOW TO THE BAN-QUET WE PRESS, NOW FOR THE EGGS AND THE HAM". The piano accompaniment continues with a steady eighth-note pattern. The score includes first and second endings for the piano part and a repeat sign for the vocal line.

PIANO

PNO.

PNO.

PNO.

SOP/ALTO

TEN/BASS

PNO.

19

19

NOW TO THE BAN-QUET WE PRESS, NOW FOR THE EGGS AND THE HAM

23

SOP/ALTO

TEN/BASS

PNO.

NOW FOR THE MUST-ARD AND CRESS NOW FOR THE STRAW-BER-RY JAM!_____

27

SOP/ALTO

TEN/BASS

PNO.

27

27

NOW FOR THE TEA OF OUR HOST_____ NOW FOR THE ROL-LICK-ING SUN_____

31

SOP/ALTO

TEN/BASS

31

NOW FOR THE MUF-FIN AND TOAST, AND NOW FOR THE GAY SAL-LY LUNNI!_____

35

SOP/ALTO

TEN/BASS

PNO.

NOW FOR THE MUF-FIN AND TOAST AND NOW FOR THE GAY SAL - LY LUNNI! THE

p 3

39

SOP/ALTO

TEN/BASS

PNO.

EGGS AND THE HAM AND THE STRAW-BER-RY JAM THE ROL - LICK-ING SUN AND THE

39

42

SOP/ALTO

TEN/BASS

PNO.

THE EGGS AND THE

GAY SAL - LY LUNNI! THE EGG AND THE HAM AND THE STRAW - BER - RY JAM, THE

CRES.

CRES.

CRES.

45 **HAM** 47 *ff*

SOP/ALTO

TEN/BASS

ROL - LICK-ING BUN AND THE GAY SAL - LY LUNN THE EGGS AND THE HAM AND THE

PNO. *ff*

48

SOP/ALTO

TEN/BASS

STRAW-BER-RY JAM AND THE ROL-LICK-ING BUN THE ROL-LICK-ING BUN AND THE

PNO.

52

SOP/ALTO

TEN/BASS

GAY SAL-LY LUNN AND THE STRAW-BER-RY JAM JAM JAM OH! THE

BUN BUN

PNO.

57

SOP/ALTO

TEN/BASS

PNO.

STRAW-BER-RY STRAW-BER-RY JAM BUN BUN OH! THE

JAM JAM

64

62

SOP/ALTO

TEN/BASS

PNO.

ROL-LICK-ING ROL-LICK-ING BUN

To 72 ON LAST TIME

1(+)

64

67

PNO.

REPEAT BACK TO 19 AS MANY TIMES AS NEEDED.

72

LAST TIME

72

PNO.

Musical notation for measures 72-76. The system consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps (F#, C#, G#). The melody in the treble clef features eighth and quarter notes with some slurs. The bass clef part consists of block chords and single notes.

77

PNO.

Musical notation for measures 77-81. The system consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps. The melody in the treble clef continues with eighth and quarter notes. The bass clef part continues with block chords and single notes.

82

PNO.

Musical notation for measures 82-84. The system consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps. The melody in the treble clef continues with eighth and quarter notes. The bass clef part continues with block chords and single notes.

85

PNO.

Musical notation for measures 85-88. The system consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps. The melody in the treble clef continues with eighth and quarter notes. The bass clef part continues with block chords and single notes. The system ends with a double bar line and repeat dots.

02 WHEN I FIRST PUT THIS UNIFORM ON

CUE: SULLIVAN: LET THE BARATARIAN REVOLUTION BEGIN (SULLIVAN PULLS OUT A HANKY WITH A FLOURISH, HOLDS HIGH AND JASPAIR TAKES IT!)

ALLEGRETTO $\text{♩} = 96$

Piano introduction in B-flat major, 2/4 time, marked *ff*. The music consists of a series of chords and rhythmic patterns in both hands.

8 JASPER 9

WHEN I FIRST PUT THIS UN-I-FORM ON, I SAID, AS I LOOKED IN THE

Musical notation for the first line of the song, including vocal line and piano accompaniment. The piano part features a *p* dynamic marking.

13

GLASS. "IT'S ONE TO A MIL-LION THAT A - NY CI-VI-LIAN MY FI-GURE AND FORM WILL SUR

Musical notation for the second line of the song, including vocal line and piano accompaniment.

17 17

PASS. GOLD LACE HAS A CHARM FOR THE FAIR AND I'VE PLEN-TY OF THAT, AND TO

Musical notation for the third line of the song, including vocal line and piano accompaniment. The piano part features a *tr* (trill) marking.

21

SPARE. WHILE A LO - VER'S PRO - FES - SIONS WHEN UT - TERED IN HES - IANS, ARE

24

E - LO - QUENT EV - ERY WHERE" A FACT THAT I COUNT - ED UP - ON, WHEN I

28

28

CHORUS

FIRST PUT THIS UN - I - FORM ON BY A SIM - PLE CO - IN - CI - DENCE FEW COULD

CHORUS

SIM - PLE CO - IN - CI - DENCE FEW COULD

28

32

EV - ER HAVE COUNT - ED UP - ON. THE SAME THING OC - CURRED TO ME, WHEN I

EV - ER HAVE COUNT - ED UP - ON. THE SAME THING OC - CURRED TO ME, WHEN I

36

37

FIRST PUT THS UN - I - FORM ON.

FIRST PUT THS UN - I - FORM ON.

37

ff

40

03 FREE FROM HIS FETTERS GRIM

CUE: JASPER: BUT REMEMBER THAT I, JASPAIR WILL BE FOLLOWING, AND ALWAYS WATCHING. *START AS JASPER EXITS

ANDANTE ♩ = 80

JWV

FREE FROM HIS FETTERS GRIM FREE TO DE

PIANO

6

JWV

PART FREE BOTH IN LIFE AND LIMB IN ALL BUT

PNO.

10

JWV

HEART! BOUND TO AN UN-KNOWN BRIDE FOR GOOD AND

11

PNO.

14

J.W. 8

ILL; AH, IS NOT ONE SO TIED. A PRIS - 'NER.

RALL

PNO.

18

J.W. 8

STILL, A PRIS - 'NER. STILL? AH, IS NOT ONE SO TIED. A

RIT

PNO.

20

RIT

p

22

J.W. 8

PRIS - 'NER STILL?

MOLTO RIT A TEMPO

PNO.

MOLTO RIT A TEMPO

f

SEQUE

04 SEE HOW THE FATES

PIANO

MODERATO ♩ = 115

A B C D

The piano introduction consists of four measures. Measure A starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It features a melody of eighth notes in the right hand and a bass line of eighth notes in the left hand. Measure B continues the melody and bass line. Measure C has a more complex melody with some notes beamed together. Measure D concludes the introduction with a final chord in the right hand and a bass line.

BISHOP

1

3 BISHOP

SEE HOW THE FATES THEIR GIFTS AL - LOT FOR

PNO.

f

p

This system contains the first line of the song. The vocal line (BISHOP) begins at measure 1 with a rest, then enters at measure 3 with the lyrics "SEE HOW THE FATES THEIR GIFTS AL - LOT FOR". The piano accompaniment (PNO.) starts at measure 1 with a melody in the right hand and a bass line in the left hand. The dynamics are marked 'f' (forte) for the first two measures and 'p' (piano) for the last two measures. A triplet of eighth notes is indicated by a '3' in a box above the vocal line in measure 3.

BISHOP

5

A IS HAP-PY B IS NOT. YET B IS WOR - THY,

PNO.

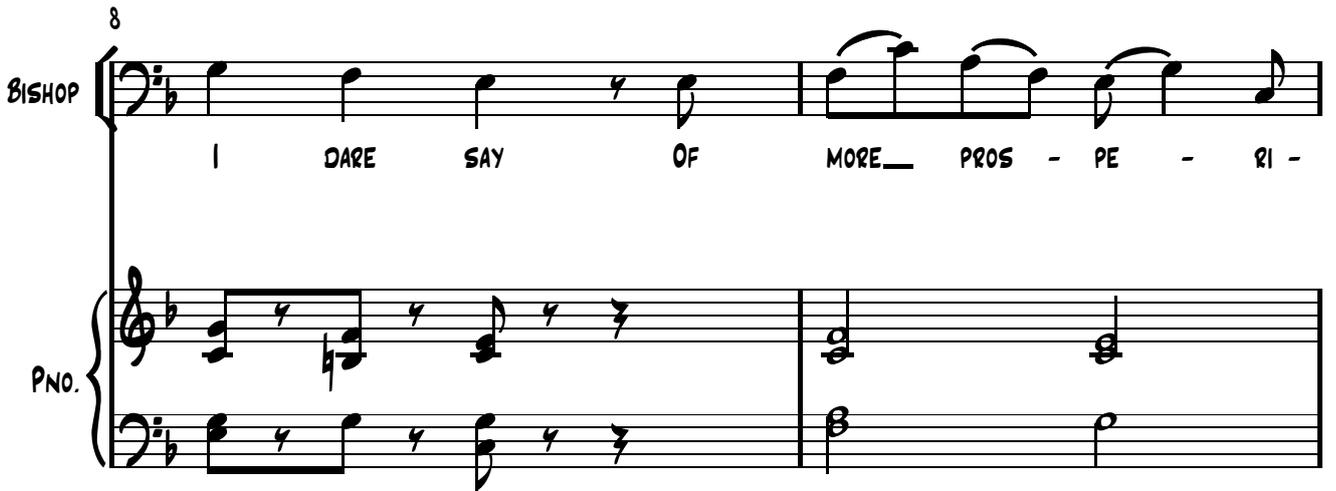
This system contains the second line of the song. The vocal line (BISHOP) begins at measure 5 with the lyrics "A IS HAP-PY B IS NOT. YET B IS WOR - THY,". The piano accompaniment (PNO.) continues with a melody in the right hand and a bass line in the left hand. The lyrics are aligned with the notes in the vocal line.

8

BISHOP

I DARE SAY OF MORE_ PROS - PE - RI -

PNO.



10

11

BISHOP

TY THAN A_ I SHOULD SAY HE'S

SOP/ALTO

IS B MORE WOR - THY?

TEN

IS B MORE WOR - THY

TEN/ BASS

IS B MORE WOR - THY

11

PNO.



RALL

FASTER ♩=135

15

13

BISHOP

WORTH A GREAT DEAL MORE THAN A

SOP/ALTO

mf YET A IS HAP - PY

TEN

mf YET A IS HAP - PY

TEN/ BASS

mf YET A IS HAP - PY

RALL

FASTER ♩=135

15

PNO.

16

SOP/ALTO

OH, SO HAP - PY LAUGH - ING, HA HA! CHAFF - ING HA HA! NEC - TAR QUAFF - ING, HA! HA! HA!

TEN

OH, SO HAP - PY LAUGH - ING, HA HA! CHAFF - ING HA HA! NEC - TAR QUAFF - ING, HA! HA! HA!

TEN/ BASS

OH, SO HAP - PY LAUGH - ING, HA HA! CHAFF - ING HA HA! NEC - TAR QUAFF - ING, HA! HA! HA!

PNO.

19

19

SOP/ALTO

TEN

TEN/ BASS

PNO.

f EV - ER JOY-OUS EV - ER GAY, HAP - PY, UN - DE - SERV-ING A!

f EV - ER JOY-OUS EV - ER GAY, HAP - PY, UN - DE - SERV-ING A!

f EV - ER JOY-OUS EV - ER GAY, HAP - PY, UN - DE - SERV-ING A!

f

p

23

23

SOP/ALTO

TEN

TEN/ BASS

PNO.

f EV - ER JOY-OUS, EV - ER GAY, HAP - PY UN - DE - SERV-ING A!

f EV - ER JOY-OUS, EV - ER GAY, HAP - PY UN - DE - SERV-ING A!

f EV - ER JOY-OUS EV - ER GAY, HAP - PY UN - DE - SERV-ING A!

f

p SLOWER RALL

p SLOWER RALL

27 **27** A TEMPO

PNO. *f*

04A HOW BEAUTIFULLY BLUE THE SKY (SCENE CHANGE)

CUE: JWW: IT WAS A WONDERFUL SUMMER - HOW BEAUTIFULLY BLUE WAS THE SKY.

PIANO



The musical notation is written on a single staff in treble clef. The key signature consists of four sharps (F#, C#, G#, D#), and the time signature is 2/4. The melody begins with a quarter rest, followed by a quarter note G5, a half note F#5, a quarter note E5, a quarter note D#5, a quarter note C#5, and a quarter note B4. The piece concludes with a double bar line.

4B WHEN I WENT TO THE BAR (SCENE CHANGE)

DURING THIS MUSIC THE CHORUS (WELL-TO-DO PEOPLE) ENTER. JWW GREET'S THE CHORUS IN TURN, GIVING THE AIR OF CAREER PROGRESSION AS HIS FORTUNES CHANGE.

CUE: JWW : THIS BOAT CLOAK WILL AFFORD ME AMPLE DISGUISE -- -SO

PIANO

PNO.

PNO.

PNO.

PNO.

SEQUE

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05 MY GALLANT CREW GOOD MORNING

ALLEGRETTO $\text{♩} = 90$

PNO. RECIT.

JWW

8VEI

MY GAL-LANT CREW, GOODMORN-ING | HOPE YOU'RE ALL QUITE

LADIES

MEN

SIR, GOODMORN-ING!

SIR, GOODMORN-ING!

ALLEGRETTO $\text{♩} = 90$

7

WELL | I AM IN REA-SON-A-BLE HEALTH AND

QUITE WELL, AND YOU SIR?

QUITE WELL, AND YOU SIR?

11

HAP- PY TO MEET YOU ALL ONCE MORE

YOU DO US PROUD, SIR!

YOU DO US PROUD, SIR!

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems. The first system contains the vocal line for the first part of the phrase 'HAP- PY TO MEET YOU ALL ONCE MORE'. The second system contains the vocal line for the second part of the phrase 'YOU DO US PROUD, SIR!' and the beginning of the piano accompaniment. The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocal lines. The score concludes with a double bar line.

06 I CANNOT TELL WHAT THIS LOVE MAY BE

CUE: WOMAN 1: HERE COMES ALINE, OUR CONSTANT RAY OF SUNSHINE (ALL GROAN)

ALLEGRETTO GRAZIOSO $\text{♩} = 84$

ALINE

I CAN-NOT TELL WHAT THIS LOVE MAY BE THAT COM-ETH TO

PIANO

ALINE

5

ALL, BUT NOT TO ME, IT CAN-NOT BE KIND AS THEY'D IM - PLY, OR WHY DO THESE

PNO.

ALINE

9

11

LA - DIES SIGH? IT CAN-NOT BE JOY AND RAP - TURE DEEP, OR WHY DO THESE

PNO.

11

2

13

ALINE

GEN - TLE LA - DIES WEEP? IT CAN-NOT BE BLISS - FUL AS 'TIS SAID.. OR WHY ARE THEIR

RITEN..

PNO.

17

ALINE

EYES SO WON-DROUS RED? THOUGH EV ERY

18 A TEMPO

PNO.

21

ALINE

WHERE TRUE LOVE I SEE A-COM-ING TO

PNO.

25 **RALL** 28

ALINE

ALL, BUT NOT TO ME, I CAN-NOT TELL WHAT THIS LOVE MAY BE!

PNO.

RALL 28

29 **A TEMPO**

ALINE

FOR I AM BLITHE AND I AM GAY, WHILE THEY SIT SIGH ING NIGHT AND DAY; FOR I AM

CHORUS

f
FOR SHE IS

PNO.

A TEMPO

34

ALINE

Musical staff for ALINE, measures 34-36. The staff contains a melody in treble clef with a key signature of one flat. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

BLITHE AND I AM GAY, THINK OF THE GULF TWIXT THEM AND

CHORUS

Musical staff for CHORUS, measures 34-36. The staff contains a melody in treble clef with a key signature of one flat. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). A dynamic marking 'p' is placed above the staff at measure 35.

BLITHE AND SHE IS GAY, FOR SHE IS

PNO.

Piano accompaniment for measures 34-36. The right hand plays chords and single notes, while the left hand plays a steady eighth-note accompaniment. The key signature is one flat.

37

37

ALINE

Musical staff for ALINE, measures 37-39. The staff contains a melody in treble clef with a key signature of one flat. The notes are: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (half).

ME, THINK OF THE GULF TWIXT THEM AND ME, FAL LA LA LA

CHORUS

Musical staff for CHORUS, measures 37-39. The staff contains a melody in treble clef with a key signature of one flat. The notes are: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (half).

BLITHE AND GAY FOR SHE IS BLITHE AND GAY.

37

PNO.

Piano accompaniment for measures 37-39. The right hand plays chords and single notes, while the left hand plays a steady eighth-note accompaniment. The key signature is one flat.

40

ALINE

LA LA, AND MIS - SE

CHORUS

AH, MIS - ER

PNO.

43

ALINE

RIE!

CHORUS

IE.

PNO.

43

VERY QUICK LIB

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07 | STOLE THE PRINCE

CUE: WOMAN 1: HEY, ALINE YOU'VE DROPPED SOMETHING. LISTEN UP EVERYBODY - THIS IS JUICY!

ALLEGRETTO MON TROPPO VIVO $\text{♩} = 97$

PIANO

f *DIM.*

The piano introduction consists of five measures in 8/8 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note accompaniment. The piece begins with a forte (*f*) dynamic and concludes with a diminuendo (*DIM.*) marking.

6 I STOLE THE PRINCE AND I BOUGHT HIM HERE, AND LEFT HIM GAILY

PNO.

p

The piano accompaniment for the first line of lyrics spans five measures. The right hand plays chords and single notes, while the left hand continues with eighth-note accompaniment. A piano (*p*) dynamic marking is present in the second measure.

10 PRAT-TLING WITH A HIGHLY RE-SPECTABLE GON - DILIER, WHOPROMISED THE ROYAL

PNO.

The piano accompaniment for the second line of lyrics spans five measures. The right hand plays chords and single notes, while the left hand continues with eighth-note accompaniment.

14 BABE TO REST AND TEACH HIM THE TRADE OF A TI - MO-NEER WITH HIS OWN BE-LOVED

PNO.

The piano accompaniment for the third line of lyrics spans five measures. The right hand plays chords and single notes, while the left hand continues with eighth-note accompaniment.

18

WOMAN 1

BOTH THE BABES WERE STRONG AND STOUT AND CON-SID-'RING ALL THINGS

BRAT-LING.

PNO.

mf

The piano accompaniment for the fourth line of lyrics spans five measures. The right hand plays chords and single notes, while the left hand continues with eighth-note accompaniment. A mezzo-forte (*mf*) dynamic marking is present in the second measure.

22

CLE-VER OF THAT THERE IS NO MAN-NER OF DOUBT NO PROB-A-BLE POS - SI-BLE

PNO.

26

SHA-DOW OF DOUBT NO POS - SI-BLE DOUBT WHAT - EV-ER OF THAT THERE IS NO

f ENSEMBLE

PNO.

30

MAN - NER OF DOUBT NO PROB - A - BLE POS - SI - BLE

PNO.

32

SHA-DOW OF DOUBT NO POS - SI-BLE DOUBT WHAT - EV - ER

PNO.

07A HOW BEAUTIFULLY BLUE THE SKY (SCENE CHANGE)

CUE: JWW: IT WAS A WONDERFUL SUMMER - HOW BEAUTIFULLY BLUE WAS THE SKY.

PIANO



The musical notation is written on a single staff with a treble clef. The key signature consists of four sharps (F#, C#, G#, D#), and the time signature is 2/4. The melody begins with a quarter note on G5, followed by a half note on A5. The second measure contains a quarter note on B5, a quarter note on C6, and a quarter note on D6. The third measure contains a quarter note on E6, a quarter note on F6, and a quarter note on G6. The fourth measure contains a quarter note on A6, a quarter note on B6, and a quarter note on C7. The piece concludes with a quarter rest in the fifth measure.

08 OH FALSE ONE

CUE: JWJW: SHE REMINDS ME SO MUCH OF MY OLD LOVE - BUT SHE LOOKS A FEW YEARS OLDER. SO IT CAN'T BE HER

ALLEGRO VIVACE JWJW

JWJW

ALLEGRO VIVACE

OH, FALSE ONE YOU HAVE DE-CEIV'D ME!

PIANO

5 ALINE JWJW

JWJW

I HAVE DE-CEIV'D YOU? YES! DE - CEIV'D ME!

PNO.

09 THERE WAS A TIME

CUE: JWJW: YOU SAID YOU DIDN'T KNOW WHAT LOVE WAS, YET IT APPEARS YOU DO. INSTANT DISMISSAL I'M AFRAID

ANDANTE ♩ = 80

3 ALINE

THERE WAS A TIME A TIME FOR EV-ER GONE AH.

5

WOE IS ME IT WAS NO CRIME TO LOVE BUT THEE A-LONE AH.

8

9

WOE IS ME! ONE HEART, ONE LIFE, ONE SOUL.

PED. PED.

11

ONE AIM, ONE GOAL. EACH IN THE O-THER'S

14

THRALL EACH ALL IN ALL, AH, WOE IS ME, AH, WOE IS ME!

18

18

OH BU-RY BU-RY LET THE GRAVE CLOSE O'ER THE DAYS THAT WERE THAT NE-VER

TW

OH BU-RY BU-RY LET THE GRAVE CLOSE O'ER THE DAYS THAT WERE THAT NE-VER

18

22

WILL BE MORE? OH BU-RY, BU-RY LOVE THAT ALL CON - DEMN, AND LET THE

WILL BE MORE? OH BU-RY, BU-RY LOVE THAT ALL CON - DEMN, AND LET THE

26

WHIRL-WIND MOURN ITS_ RE - QUI - EM ITS RE - QUI -

WHIRL-WIND MOURN ITS_ RE - QUI - EM ITS RE - QUI -

29

29

30

EM ITS RE - QUI - EM *pp*

EM ITS RE - QUI - EM *pp*

pp

SEQUE

Detailed description: This musical score consists of three staves. The top two staves are vocal lines in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics 'EM ITS RE - QUI - EM' are written below the notes. The first staff has a *pp* marking above the final note. The second staff has a *pp* marking above the final note. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. It features chords and melodic lines. A *pp* marking is placed above the piano part in the third measure. The piece concludes with a double bar line and the word 'SEQUE' written below the staff.

09A SO ENDS MY DREAM (SCENE CHANGE)

ANDANTE CON MOLTO ESPRESSIONE

PIANO

pp



7

OPTIONAL STOP

PNO.



12

PNO.



10 ALAS! I WAVER TO AND FRO

CUE: ALINE: SHALL I RISK LETTING HIM GO. JWJW: SHALL I RISK GOING? JASPER: SHALL I RISK HIM NOT COMING BACK
ALL: IS IT TOO RISKY?

ALLEGRETTO UN POCO AGITATO $\text{♩} = 74$

ALINE

A - LAS! I WA - VER TO AND FRO DARK DAN - GER

ALLEGRETTO UN POCO AGITATO $\text{♩} = 74$

PIANO

8

10

ALINE

HANGS UP-ON THE DEED! DARK DAN - GER HANGS UP-ON THE DEED!

JASPER

DARK DAN - GER HANGS UP-ON THE DEED!

JWJW

DARK DAN - GER HANGS UP-ON THE DEED!

10

PNO.

14

15

J.W.W.

THE SCHEME IS RASH AND WELL MAY FAIL; BUT OURS ARE NOT THE HEARTS THAT

PNO.

15

22

23

J.W.W.

QUAIL THE HANDS THAT SHRINK THE CHEEKS THAT PALE IN HOURS _____ OF

PNO.

23

29 30

mf >

ALINE No, OURS ARE NOT THE HEARTS THAT QUAIL THE HANDS THAT

JASPER No, OURS ARE NOT THE HEARTS THAT QUAIL THE HANDS THAT

JWW NEED! No, OURS ARE NOT THE HEARTS THAT QUAIL

30

PNO.

36 37

ff *p*

ALINE SHRINK, THE CHEEKS THAT PALE THE HANDS THAT SHRINK THE

JASPER SHRINK THE CHEEKS THAT PALE THE HANDS THAT SHRINK THE

JWW THE HANDS THAT SHRINK THE CHEEKS THAT PALE THAT PALE THE

37

PNO.

42

47

ALINE



CHEEKS THAT PALE IN HOURS OF NEED!

JASPER



CHEEKS THAT PALE IN HOURS OF NEED!

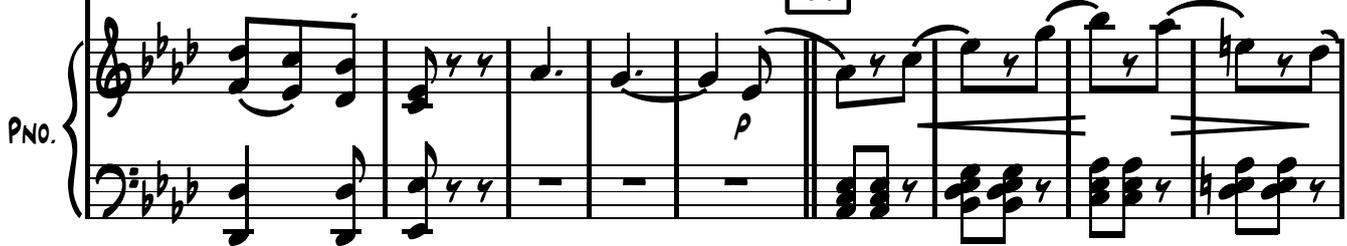
JW



CHEEKS THAT PALE IN HOURS OF NEED!

47

PNO.



51

55

JW



THE AIR I BREATHE TO HIM I OWE: MY LIFE IS

55

PNO.



60 63

ALINE *p*
THAT LIFE IS HIS SO COUNT IT NAUGHT!

JASPER *p*
THAT LIFE IS HIS SO COUNT IT NAUGHT!

JW. *mf*
HIS I COUNT IT NAUGHT! AND

PNO. *p*

67 67

JW. *mf*
SHALL I RECK-ON RISKS I RUN WHEN SER - VI - CES ARE TO BE DONE TO SAVE

PNO. *mf*

99

96

ALINE

SUCH AN ONE? UN - WOR THY THOUGHT! UN - WOR - THY

JASPER

SUCH AN ONE? UN - WOR THY THOUGHT! UN - WOR - THY

JWV

UN - WOR THY THOUGHT! UN - WOR - THY

99

PNO.

109

105

ALINE

THOUGHT! WE MAY SUC - CEED WHO CAN FORE

JASPER

THOUGHT! WE MAY SUC - CEED WHO CAN FORE

JWV

THOUGHT! WE MAY SUC - CEED WHO CAN FORE

109

PNO.

113

117

ALINE
TELL? MAY HEAVEN HELP OUR HOPE MAY

JASPER
TELL? MAY HEAVEN HELP OUR HOPE MAY

JWV
TELL? MAY HEAVEN HELP OUR HOPE MAY

117

PNO.

121

ALINE
HEAVEN _____ HELP _____ OUR HOPE _____ FARE -

JASPER
HEAVEN _____ HELP _____ OUR HOPE _____ FARE -

JWV
HEAVEN _____ HELP _____ OUR HOPE _____ FARE -

PNO.

133

130

ALINE

JASPER

JWW

PNO.

WELL!

WELL!

WELL!

MAY HEAVEN

mf

133

138

ALINE

JASPER

JWW

PNO.

MAY HEAVEN HELP OUR HOPE

MAY HEAVEN HELP OUR HOPE

HELP OUR HOPE HELP OUR HOPE

mf

mf

mf

152

146

ALINE

JASPER

JWJ

FARE - WELL!

152

PNO.

155

PNO.

11 HERE'S A MAN OF JOLLITY

ALLEGRO CON BRIO ♩ = 160/180

PIANO

PNO.

PNO.

11

13

WOMEN

MEN.

HERE'S A MAN OF JOL-LITY_

HERE'S A MAN OF JOL-LITY_

PNO.

13

14

WOMEN

JIBE, JOKE JOL - I - FY! GIVE US OF YOUR QUAL - I - TY COME FOOL, FOL - LI - FY!

MEN.

JIBE, JOKE JOL - I - FY! GIVE US OF YOUR QUAL - I - TY COME FOOL, FOL - LI - FY!

PNO.

17

WOMEN

IF YOU VA-POUR VA-PID-LY, RI-VER RUN-NETH RA-PID-LY IN - TO IT WE__ FLING

MEN.

IF YOU VA-POUR VA-PID-LY, RI-VER RUN-NETH RA-PID-LY IN - TO IT WE__ FLING

PNO.

20 21

WOMEN 

BIRD WHO DOES - N'T SING! GIVE US AN EX-PER-I-MENT IN THE ART OF MER-RI-MENT

MEN. 

BIRD WHO DOES - N'T SING! GIVE US AN EX-PER-I-MENT IN THE ART OF MER-RI-MENT

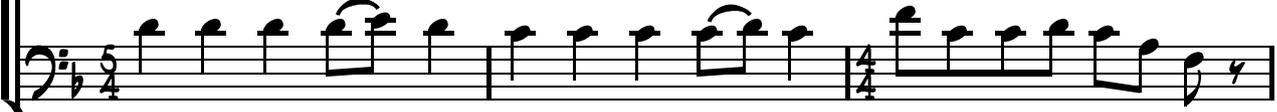
21

PNO. 

23 25

WOMEN 

IN - TO IT WE THROW COCK WHO DOES - N'T CROW. BAN-ISH YOUR TI-MI-DI-TY

MEN. 

IN - TO IT WE THROW COCK WHO DOES - N'T CROW. BAN-ISH YOUR TI-MI-DI-TY

25

PNO. 

26

WOMEN

MEN.

PNO.

AND WITH ALL RA-PID-I-TY GIVE US QUIP AND QUID-DI-TY WIL-LY-NIL-LY O!

AND WITH ALL RA-PID-I-TY GIVE US QUIP AND QUID-DI-TY WIL-LY-NIL-LY O!

29

WOMEN

MEN.

PNO.

RI-VER NONE CAN MOL-LI-FY IN-TO IT WE THROW FOOL WHO DOES-N'T FOL-LI-FY

RI-VER NONE CAN MOL-LI-FY IN-TO IT WE THROW FOOL WHO DOES-N'T FOL-LI-FY

33

32

WOMEN

COCK WHO DOES-N'T CROW BAN-ISH YOUR TIM-ID - I - TY AND WITH ALL RA-PID - I - TY

MEN.

COCK WHO DOES-N'T CROW BAN-ISH YOUR TIM-ID - I - TY AND WITH ALL RA-PID - I - TY

Detailed description: This block contains the vocal staves for measures 32 and 33. The Women's part is written in a soprano clef with a key signature of one flat and a 3/4 time signature. The Men's part is written in a bass clef with the same key signature and time signature. Both parts feature a melody of eighth notes in measure 32, which changes to quarter notes in measure 33. The lyrics are: "COCK WHO DOES-N'T CROW BAN-ISH YOUR TIM-ID - I - TY AND WITH ALL RA-PID - I - TY".

33

PNO.

Detailed description: This block shows the piano accompaniment for measures 32 and 33. The right hand plays a melody of eighth notes in measure 32, transitioning to quarter notes in measure 33. The left hand provides a simple harmonic accompaniment with chords and single notes.

35

WOMEN

GIVE US QUIP AND QUID-DI - TY WIL-LY-NIL-LY O!

MEN.

GIVE US QUIP AND QUID-DI - TY WIL-LY-NIL-LY O!

Detailed description: This block contains the vocal staves for measures 35 and 36. The Women's part is in a soprano clef, and the Men's part is in a bass clef. Both parts have a key signature of one flat. The lyrics are: "GIVE US QUIP AND QUID-DI - TY WIL-LY-NIL-LY O!". The music features a melody of eighth notes in measure 35, followed by a half note in measure 36.

PNO.

SUB P

Detailed description: This block shows the piano accompaniment for measures 35 and 36. The right hand plays a melody of eighth notes in measure 35, followed by a half note in measure 36. The left hand provides a harmonic accompaniment. A dynamic marking of "SUB P" (sub piano) is present in measure 36.

38

THE DUKE WHISPERS A JOKE INTO A CUSTOMER'S EAR BUT RECEIVES AN AGGRESSIVE RESPONSE

PNO.

Detailed description: This block shows the piano accompaniment for measure 38. The right hand plays a complex melody with many beamed eighth notes. The left hand provides a rhythmic accompaniment with chords and single notes.

12 THE SUN WHOSE RAYS

CUE: DUKE: ALAS, THE LASS DOES HAVE IDEAS ABOVE HER STATION.

♩ = 50

ANDANTINO COMODO

PIANO

mf *p SOSTENUTO*

3

CONSTANCE

THE SUN, WHOSE RAYS ARE ALL A-BLAZE WITH E-VER - LIV - ING GLO - RY,

PNO.

5

CONSTANCE

DOES NOT DE-NY HIS MAJ-ES-TY HE SCORNS TO TELL A STO - RY

PNO.

7

CONSTANCE

HE DON'T EX CLAIM "I BLUSH FOR SHAME, SO KIND-LY BE IN - DUL - GENT"

PNO.

9

CONSTANCE

BUT, FIERCE AND BOLD, IN FIE - RY GOLD, HE GLOR - IES ALL EF - FUL - GENT

PNO.

11

CONSTANCE

I MEAN TO RULE THE EARTH — AS HE THE SKY WE

PNO.

CRESC.

14

CONSTANCE

REAL - LY KNOW OUR WORTH, THE SUN AND !!

PNO.

DIM.

16

CONSTANCE

I MEAN TO RULE THE EARTH, AS HE THE SKY, WE

PNO.

17

CONSTANCE

REAL-LY KNOW OUR WORTH THE SUN AND !!

PNO.

RALL *A TEMPO*

mf

12A SCENE CHANGE (HERE'S A HOW DE DO)

CUE: JWW, DUCHESS DUKE: HERE'S A PRETTY HOW-DE-DO!

VIVO ♩ = 168

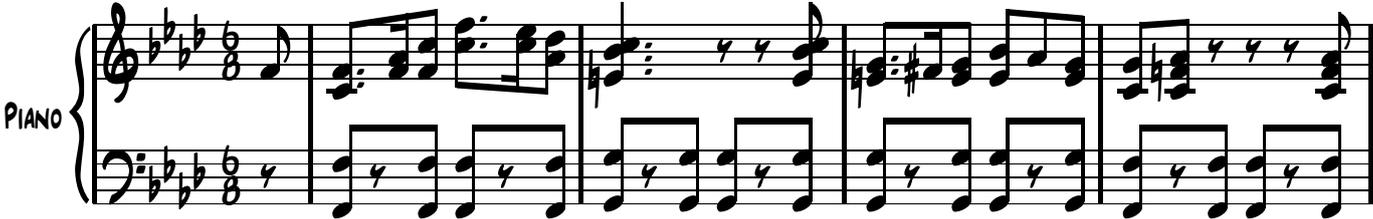
PIANO

SEGUE

128 SCENE CHANGE (A TENOR ALL SINGERS ABOVE)

ALLEGRETTO

PIANO



5

PNO.



13 A BRITISH TAR IS A SOARING SOUL

CUE: SCYNTHIUS: COME ON JOSEPHINE, OR WE'LL BE LATE

MODERATO ♩ = 120

TENOR SOLO

BARITONE SOLO

BASS SOLO

TENOR
BARI
BASS

1.A
2.HIS
1.A
2.HIS
1.A
2.HIS

MODERATO ♩ = 120

5

T. SOLO

BAR. SOLO

B. SOLO

BRIT - ISH TAR IS A SOAR - ING SOUL, AS FREE AS A MOUN - TAIN BIRD; HIS
EYES SHOULD FLASH WITH AN IN - BORN FIRE, HIS BROW WITH SCORN BE - WRUNG; HE

BRIT - ISH TAR IS A SOAR - ING SOUL, AS FREE AS A MOUN - TAIN BIRD; HIS
EYES SHOULD FLASH WITH AN IN - BORN FIRE, HIS BROW WITH SCORN BE - WRUNG; HE

BRIT - ISH TAR IS A SOAR - ING SOUL, AS FREE AS A MOUN - TAIN BIRD; HIS
EYES SHOULD FLASH WITH AN IN - BORN FIRE, HIS BROW WITH SCORN BE - WRUNG; HE

9

T. SOLO

EN - ER - GE - TIC FIST SHOULD BE REA - DY TO RE - SIST A ___ DIC - TA - TO - RIAL
 NE - VER SHOULD BOW DOWN TO A DOM - I - NEER - ING FROWN, OR THE TANG OF A TY - RANT

BAR. SOLO

EN - ER - GE - TIC FIST SHOULD BE REA - DY TO RE - SIST A ___ DIC - TA - TO - RIAL
 NE - VER SHOULD BOW DOWN TO A DOM - I - NEER - ING FROWN, OR THE TANG OF A TY - RANT

B. SOLO

EN - ER - GE - TIC FIST SHOULD BE REA - DY TO RE - SIST A ___ DIC - TA - TO - RIAL
 NE - VER SHOULD BOW DOWN TO A DOM - I - NEER - ING FROWN, OR THE TANG OF A TY - RANT

12

T. SOLO

WORD. AND HIS LIP SHOULD CURL,
 TONGUE AND HIS THROAT SHOULD GROWL.

BAR. SOLO

WORD. HIS NOSE SHOULD PANT HIS HIS
 TONGUE HIS FOOT SHOULD STAMP HIS HIS

B. SOLO

WORD. HIS NOSE SHOULD PANT, AND HIS LIP SHOULD CURL, HIS
 TONGUE. HIS FOOT SHOULD STAMP, AND HIS THROAT SHOULD GROWL, HIS

15

T. SOLO

AND HIS BROW SHOULD FURL, AND HIS
 AND HIS FACE SHOULD SCOWL, AND HIS

BAR. SOLO

CHEEKS SHOULD FLAME HIS SO - SOM SHOULD HEAVE
 HAIR SHOULD TWIRL HIS HIS EYES SHOULD FLASH

B. SOLO

CHEEKS SHOULD FLAME, AND HIS BROW SHOULD FURL, AND HIS SO - SOM SHOULD
 HAIR SHOULD TWIRL, AND HIS FACE SHOULD SCOWL AND HIS EYES SHOULD

18

T. SOLO

HEART SHOULD GLOW AND HIS FIST BE E-VER REA-DY FOR A KNOCK DOWN
 BREAST PRO - TUDE, AND THIS SHOULD BE HIS CUS-TOM-A-RY AT - TI -

BAR. SOLO

AND HIS FIST BE E-VER REA-DY FOR A KNOCK DOWN
 AND THIS SHOULD BE HIS CUS-TOM-A-RY AT - TI -

B. SOLO

HEAVE, AND HIS HEART SHOULD GLOW AND HIS FIST E-VER REA-DY FOR A
 FLASH, AND HIS BREAST PRO - TUDE, AND THIS HIS CUS-TOM - A - RY

21

T. SOLO

blow, 1.HIS NOSE SHOULD PANT, AND HIS LIP SHOULD CURL, HIS
 TUDE 2.HIS FOOT SHOULD STAMP, AND HIS THROAT SHOULD GROWL, HIS

BAR. SOLO

blow, HIS NOSE SHOULD PANT, AND HIS LIP SHOULD CURL, HIS
 TUDE HIS FOOT SHOULD STAMP, AND HIS THROAT SHOULD GROWL, HIS

B. SOLO

KNOCK DOWN BLOW
 AT - TI - TUDE.

♩=200 PIU VIVACE

25

S/A.

T/B.

28

S/A.

T/B.

31

35

39

2.

S/A. AT - TI - TUDE, HIS AT - TI - TUDE HIS AT - TI

T/B. AT - TI - TUDE, HIS AT - TI - TUDE HIS AT - TI

43

S/A. TUDE HIS AT - TI - TUDE

T/B. TUDE HIS AT - TI - TUDE

48

52

14 OH, BETTER FAR TO LIVE AND DIE

CUE: PIRATE KING: BRILLIANT - AND TO TIE IN WITH THE TAR THEME - HOW ABOUT PIRATE KING?
ALL: YES!

MODERATO

PIRATE KING



FOR I AM A PI - RATE KING _____

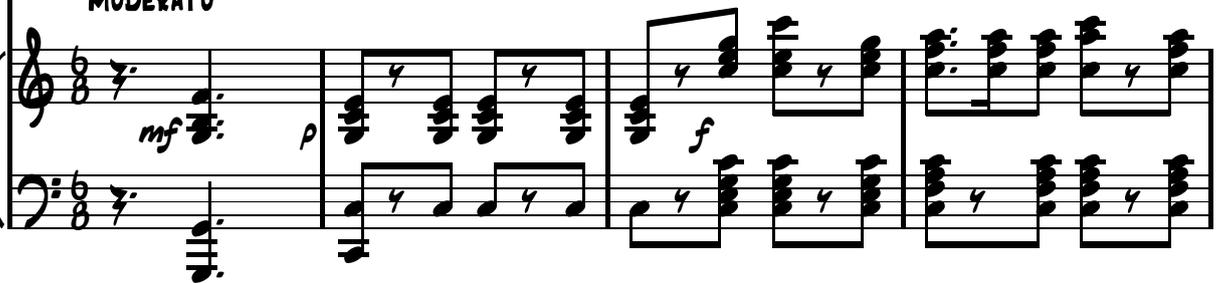
LADIES &VE
& MEN



YOU ARE! HUR - RAH FOR OUR PI - RATE

MODERATO

PIANO



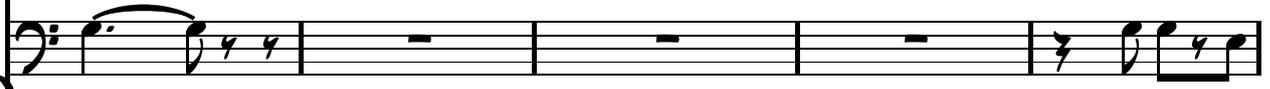
5

PK



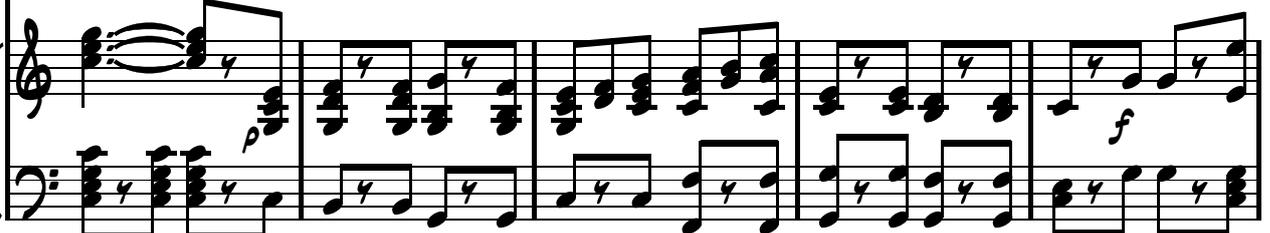
AND IT IS, IT IS A GLO - RIOUS THING TO BE A PI - RATE KING

CHORUS



KING _____ IT IS! HUR

PNO.



10

PK

HUR-RAH FOR THE PI - RATE KING

CHORUS

RAH FOR OUR PI - RATE KING HUR-RAH FOR OUR PI - RATE KING

PNO.

15 P'RAPS IF YOU ADDRESS THE LADY

CUE: PIRATE KING: COME OVER HERE 'SEPHINE. LET'S SHOW HIM HOW IT'S DONE

ALLEGRO ♩ = 110

PIANO

7

REBEL 1

PK

P'RAPs IF YOU AD - DRESS THE LA - DY MOST PO-LIT-LY, MOST PO-LIT-LY, FLAT-TER AND IM -

PNO.

12

15

PK

PRESS THE LA - DY, MOST PO-LIT-LY, MOST PO-LIT-LY, HUM-BLY BEG AND HUM-BLY SUE

PNO.

17 **RIT** **21** A TEMPO

PK SHE MAY DEIGN TO LOOK ON YOU, BUT YOUR DO-ING YOU MUST DO MOST PO-LIT-LY, MOST PO-LIT-LY

PNO.

23 **25** SOP/ALTO

PK MOST PO - LIT - LY! HUM-BLY BEG AND HUM-BLY SUE

T/B. TEN/BASS HUM-BLY BEG AND HUM-BLY SUE

25

PNO.

29 **RIT**

S/A SHE MAY DEIGN TO LOOK ON YOU, BUT YOUR DO - ING YOU MUST DO

T/B. SHE MAY DEIGN TO LOOK ON YOU, BUT YOUR DO - ING YOU MUST DO

PNO. **RIT**

33 **33** #A TEMPO

S/A MOST PO-LIT - LY, MOST PO-LIT - LY, MOST PO - LIT LY

T/B. MOST PO-LIT - LY, MOST PO-LIT - LY, MOST PO - LIT LY

33 #A TEMPO

PNO.

The image shows a musical score for three parts: S/A (Soprano/Alto), T/B. (Tenor/Bass), and PNO. (Piano). The score is for measures 33 through 38. The key signature is one sharp (F#), and the tempo is marked as #A TEMPO. The lyrics are: "MOST PO-LIT - LY, MOST PO-LIT - LY, MOST PO - LIT LY". The S/A and T/B. parts have identical lyrics. The PNO. part has a rhythmic accompaniment. The score is written in a standard musical notation style with a treble clef for S/A and PNO., and a bass clef for T/B.. The lyrics are written below the vocal staves. The piano part is written in a grand staff format. The score is numbered 33 in a box at the beginning of each system.

15A SCENE CHANGE (O JOY UNBOUNDED)

CUE: SCYNTHIUS: DRINK WITH ME LATER? NOTHING VENTURE, NOTHING WIN

♩ = 120

PIANO

4

8

11

14

16 SORRY HER LOT

CUE: SCYNTHIUS: AND CHANGE OUR MINDS AFTERWARDS.
CONSTANCE: THAT'S THE USUAL COURSE

ANDANTE ♩ = 72

5

JOSEPHINE

SOR-RY HER

ANDANTE ♩ = 72

5

6

LOT— WHO LOVES TOO WELL, HEA-VY THE HEART— THAT HOPES BUT VAIN - LY,

10

10

SAD— ARE THE SIGHS THAT OWN THE SPELL UT-TERED BY EYES— THAT SPEAK TO

10

13

14

PLAIN - LY; SOR-RY HER LOT WHO LOVES TOO WELL

16

RALL. 18 UN POCO ANIMATO

HEA-VY THE HEART THAT HOPES BUT VAIN - LY. HEA - VY THE

RALL. 18 UN POCO ANIMATO

19

SOR - ROW THAT BOWS THE HEAD WHEN LOVE IS A -

CRESC.

CRESC.

23

Musical score for measures 23-26. The vocal line is in treble clef with a key signature of one flat. The lyrics are: "LIVE AND HOPE IS DEAD! WHEN LOVE IS A-". The piano accompaniment is in grand staff. Dynamics include *f* (forte) and *mf* (mezzo-forte). There are fermatas over the notes for "LIVE" and "HOPE".

27

Musical score for measures 27-30. The vocal line is in treble clef. The lyrics are: "LIVE AND HOPE IS DEAD.". The piano accompaniment is in grand staff. Dynamics include *DIM.* (diminuendo) and *p* (piano). There are fermatas over the notes for "LIVE" and "HOPE".

17 MY EYES ARE FULLY OPEN

CUE: CONSTANCE: ARE YOU NOT WORRIED ABOUT WHAT WILL HAPPEN WHEN TOMORROW COMES?

$\text{♩} = 92$ ALLEGRO VIVACE

Piano introduction in D major, common time. The right hand features a melodic line with eighth notes, and the left hand provides a bass line with quarter notes. A dynamic marking of *f* is present.

4 SCYN. SCYNTHIUS *mf* 7

MY EYES ARE FUL-LY O-PEN TO MY

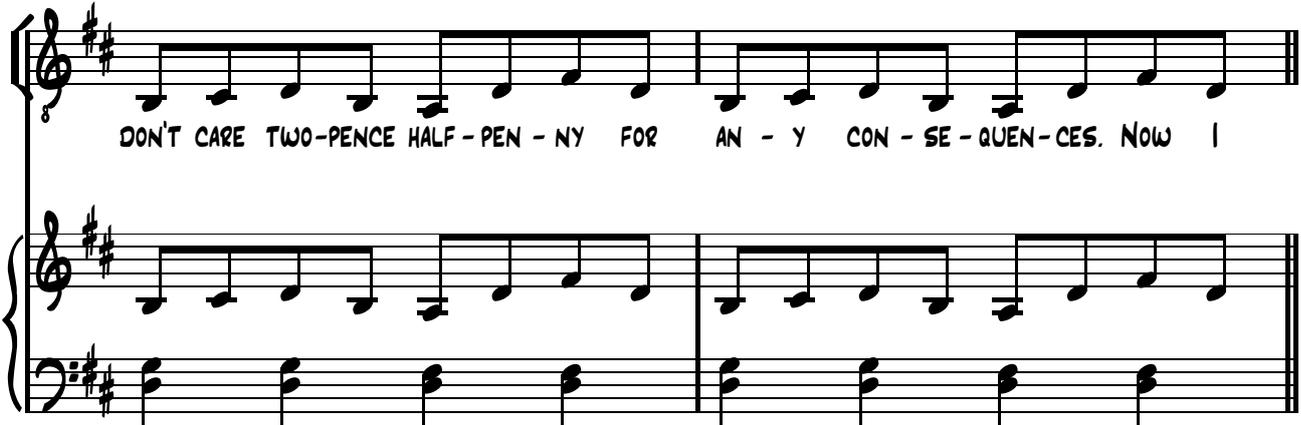
Musical score for SCYNTHIUS, measures 4-7. The vocal line begins at measure 4 with a rest, then enters with the lyrics. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present. A rehearsal mark 7 is located above measure 7.

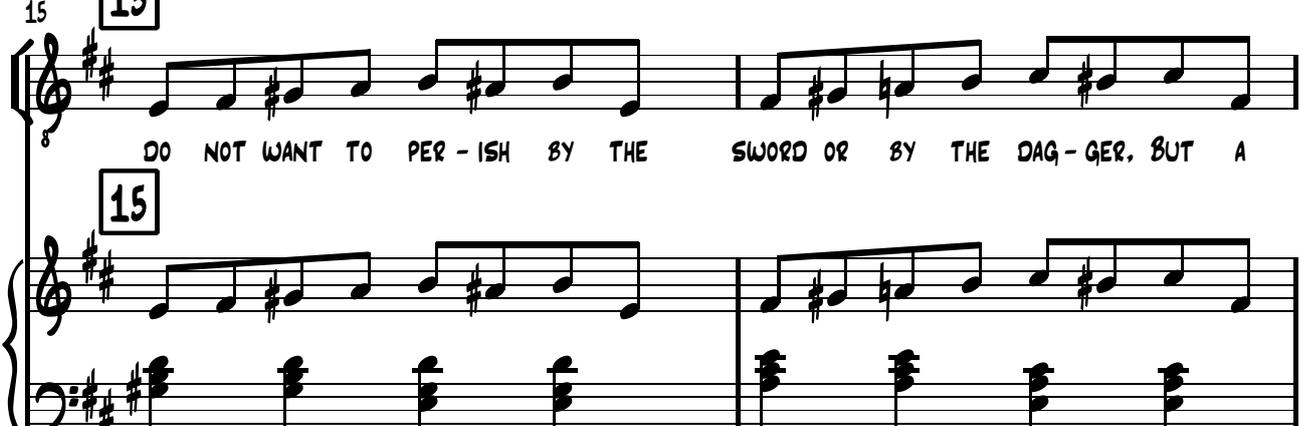
8 SCYN. 7

AW-FUL SIT-U - A-TION I SHALL GO AT ONCE TO ROD-ER-IC AND MAKE HIM AN O - RA-TION, I SHALL

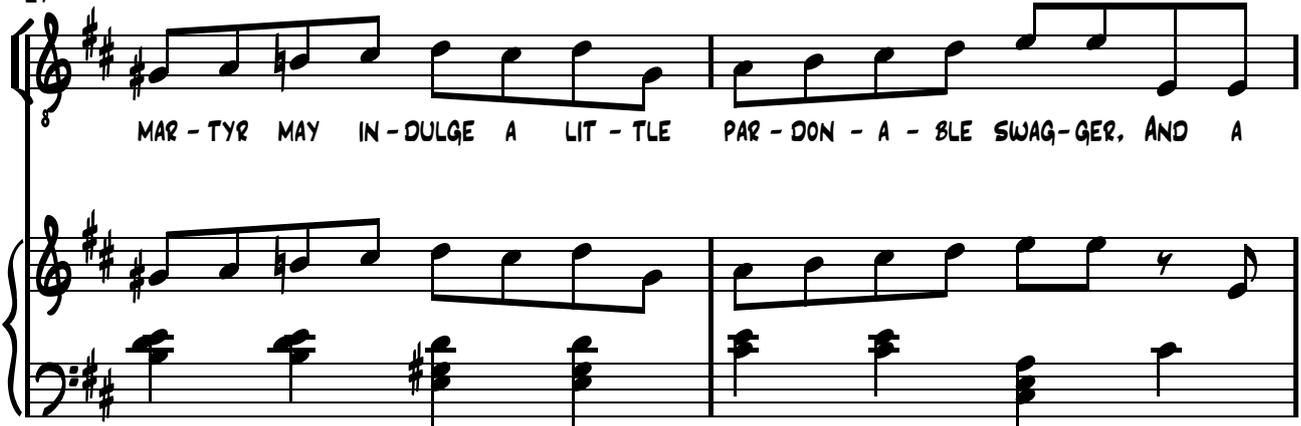
Musical score for SCYNTHIUS, measures 8-11. The vocal line continues with the lyrics. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A rehearsal mark 7 is located above measure 8.

11
SCYN.  TELL HIM I'VE RE - COV - ERED MY FOR - GOT - TEN MOR - AL SEN - SES, AND I

13
SCYN.  DON'T CARE TWO-PENCE HALF - PEN - NY FOR AN - Y CON - SE - QUEN - CES. NOW I

15 15
SCYN.  DO NOT WANT TO PER - ISH BY THE SWORD OR BY THE DAG - GER, BUT A

15 15

17
SCYN.  MAR - TYR MAY IN - DULGE A LIT - TLE PAR - DON - A - BLE SWAG - GER, AND A

19

SCYN.

WORD OR TWO OF COM-PLI-MENT MY VAN-I-TY WOULD FLAT-TER, BUT I'VE GOT TO DIE TO-MOR ROW, SO IT

22

CONS.

23

CONSTANCE

mf

So IT

SCYN.

REAL - LY DOES - N'T MAT - TER

JWW

JWW

mf

p

So IT REAL - LY DOES - N'T MAT - TER, MAT - TER,

23

24

CONS *p* REAL - LY DOES - N'T MAT - TER MAT - TER *mf* MAT - TER MAT - TER MAT - TER, SO IT

SCYN.

JWW *mf* MAT - TER, MAT - TER, MAT - TER, SO IT *p* REAL - LY DOES - N'T MAT - TER, MAT - TER,

26

CONS REAL - LY DOES - N'T MAT - TER

SCYN. **SCYNTHIUS** *mf* SO IT REAL - LY DOES - N'T MAT - TER

JWW MAT - TER, MAT - TER MAT - TER *mf* SO IT

28

mf

CONS

SO IT REAL - LY DOES - N'T MAT - TER, MAT - TER,

SCYN.

SO IT REAL - LY DOES - N'T MAT - TER, MAT - TER,

JWW

REAL - LY DOES - N'T MAT - TER, SO IT REAL - LY DOES - N'T MAT - TER, MAT - TER,

30

CONS

MAT - TER, MAT - TER, MAT - TER

SCYN.

MAT - TER, MAT - TER, MAT - TER *p* MAT - TER, MAT - TER, MAT - TER, MAT - TER

JWW

MAT - TER, MAT - TER MAT - TER MAT - TER, MAT - TER MAT - TER, MAT - TER, MAT - TER

32

CONS *CONSTANCE* *mf* **33**

IF I WERE NOT A LIT - TLE MAD AND

SCYN. *DIM.* *pp*

MAT - TER MAT - TER

JWW *DIM.* *pp*

MAT - TER, MAT - TER MAT - TER MAT - TER MAT - TER, MAT - TER, MAT - TER, MAT - TER,

33

34

CONS

GEN - E - RAL - LY SIL - LY, I SHOULD GIVE YOU MY AD - VICE UP - ON THE SUB - JECT, WIL - LY NIL - LY: I SHOULD

SCYN.

MAT - TER

JWW

MAT - TER

37
 CONS SHOW YOU IN A MO-MENT HOW TO GRAP-LE WITH THE QUES-TION, AND YOU'D

39
 CONS REAL-LY BE A-STON-ISHED AT THE FORCE OF MY SUG-GES-TION. ON THE

41 41
 CONS SUB-JECT I SHALL WRITE YOU A MOST VAL-U-A-BLE LET-TER, FULL OF

41

43
 CONS EX-CEL-LENT SUG GES TIONS WHEN I FEEL A LIT-TLE BET-TER, BUT AT PRE-SENT I'M A-FRAID I AM AS

46

CONS

MAD AS A-NY HAT-TER; SO I'LL KEEP 'EM TO MY-SELF, FOR MY O - PIN-ION DOES-N'T MAT-TER

JWW

JWW *mf*

HER O-

49

49

SCYNTHIUS

SCYN.

mf *p*

HER O - PIN - ION DOES - N'T MAT - TERT, MAT - TER,

JWW

p *mf*

PIN - ION DOES - N'T MAT - TER, HER O -

49

51

CONS *mf* My 0 -

SCYN. *mf* MAT - TER, MAT - TER, MAT - TER, HER 0 - PIN - ION DOES - N'T MAT - TER

JWW *p* PIN - ION DOES - N'T MAT - TER MAT - TER, MAT - TER MAT - TER MAT - TER

53

CONS PIN - ION DOES - N'T MAT - TER My 0 -

SCYN. *mf* HER 0 -

JWW *mf* HER 0 - PIN - ION DOES - N'T MAT - TER HER 0 -

59

59 *pp*

CONS MAT - TER, MAT - TER MAT - TER MAT - TER MAT - TER.

SCYN. *pp*
MAT - TER, MAT - TER, MAT - TER, MAT - TER, MAT - TER

JWW
I HAD BEEN SO LUCK - Y AS TO HAVE A STEAD - Y BROTH - ER WHO WOULD

59

61

JWW
TALK TO ME AS WE ARE TALK - ING NOW TO ONE AN - OTH - ER, WHO WOULD GIVE ME GOOD AD - VICE WHEN HE DIS

64

JWW
COV - ERED I WAS ER - RING, (WHICH IS JUST THE VE - RY FA - VOUR WHICH ON

66 67

JWW

YOU | AM CON - FER - RING), MY EX - IS - TENCE WOULD HAVE MADE A RA - THER

67

68

JWW

IN - TER - EST - ING I - DYLL. AND I MIGHT HAVE LIVED AND DIED A VE - RY DE CENT IN - DI - WID - DLE. THIS PAR

71

JWW

TIC - U - LAR LY RA - PID, UN - IN - TEL - LI - GI - BLE PAT - TER IS - N'T GEN - ER - AL - LY HEARD, AND IF IT

74 13

75 CONSTANCE *mf*

CONS IF IT

SYNTHIUS *mf* *p*

SCYN. IF IT IS IT DOES -N'T MAT - TER, MAT - TER,

JWW IS IT DOES -N'T MAT - TER

75

76

CONS *p* *f*

IS IT DOES -N'T MAT - TER, IF IT

SCYN. *mf* *mp*

MAT - TER, MAT - TER, MAT - TER, IF IT IS IT DOES -N'T MAT - TER, MAT - TER,

78

FASTER 79

CONS

IS IT DOES-N'T MAT-TER THIS PAR - TIC-U-LAR-LY RA-PID, UN-IN - TEL-LI-GI-BLE PAT-TER IS-N'T

SCYN.

MAT-TER MAT-TER, MAT-TER, THIS PAR - TIC-U-LAR-LY RA-PID, UN-IN - TEL-LI-GI-BLE PAT-TER IS-N'T

JWW

THIS PAR - TIC-U-LAR-LY RA-PID, UN-IN - TEL-LI-GI-BLE PAT-TER IS-N'T

FASTER 79

CONS

GEN-ER-AL-LY HEARD, AND IF IT IS IT DOES-N'T MAT-TER THIS PAR TIC-U - LAR LY RA-PID, UN-IN-

SCYN.

GEN-ER-AL-LY HEARD, AND IF IT IS IT DOES-N'T MAT-TER THIS PAR TIC-U - LAR LY RA-PID, UN-IN-

JWW

GEN-ER-AL-LY HEARD, AND IF IT IS IT DOES-N'T MAT-TER THIS PAR TIC-U - LAR LY RA-PID, UN-IN-

84

CONS
TEL-LI-GI-BLE PAT-TER IS-N'T GEN-ER-AL-LY HEARD, AND IF IT IS IT DOES-N'T MAT-TER, MAT-TER,

SCYN.
TEL-LI-GI-BLE PAT-TER IS-N'T GEN-ER-AL-LY HEARD, AND IF IT IS IT DOES-N'T MAT-TER, MAT-TER,

JWW
TEL-LI-GI-BLE PAT-TER IS-N'T GEN-ER-AL-LY HEARD, AND IF IT IS IT DOES-N'T MAT-TER, MAT-TER,

87

CONS
MAT - TER, MAT - TER, MAT - TER, MAT - TER,

SCYN.
MAT - TER, MAT - TER, MAT - TER, MAT - TER,

JWW
MAT - TER, MAT - TER, MAT - TER, MAT - TER,

88

CONS

SCYN.

JWW

MAT-TER, MAT-TER, MAT-TER, MAT-TER MAT-TER

MAT-TER, MAT-TER, MAT-TER, MAT-TER MAT-TER

MAT-TER, MAT-TER, MAT-TER, MAT-TER MAT-TER

COMB C o p

SEQUE AFTER SOUND EFFECT

SOUND OF A SHOT/ARROW BEING FIRED.

SOUND EFFECT USED - SLIDE WHISTLE

18 HARK! WHAT WAS THAT, SIR!

ALLEGRO CON FUOCO ♩ = 140

SCYNTHIUS

Musical score for measures 1-4. The piece is in 4/4 time. The bass line starts with a whole rest in measure 1, followed by a quarter rest in measure 2, and then a series of eighth notes in measures 3 and 4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. The lyrics "HARK! WHAT WAS THAT, SIR!" are written above the piano part in measures 3 and 4. Measure 4 contains two triplet markings over the piano accompaniment.

5

JWW

SCYNTHIUS

Musical score for measures 5-8. The bass line continues with eighth notes. The piano accompaniment is mostly rests, with some chords in measures 5 and 8. The lyrics "WHY, AN AR-QU-BUS FIRED FROM THE WHARF, UN-LESS I MUCH MIS-TAKE STRANGE" are written below the bass line across measures 5-8.

9

Musical score for measures 9-10. The bass line continues with eighth notes. The piano accompaniment is mostly rests. The lyrics "AND AT SUCH AN HOUR! WHAT CAN IT MEAN?" are written below the bass line across measures 9-10.

(THESE BARS PLAYED AD LIB)

11

Musical score for measures 11-14. The piano accompaniment features a rhythmic pattern of eighth notes in both hands, with triplet markings in measures 11, 12, 13, and 14. The lyrics "AND AT SUCH AN HOUR! WHAT CAN IT MEAN?" are written below the bass line across measures 9-10.

SEQUE

19 AH, LEAVE ME NOT TO PINE

$\text{♩} = 180$ JOSEPHINE $\text{♩} = 60$ **ANDANTE**

p
AH, LEAVE ME NOT TO PINE A-LONE AND

pp DOLCE

5

DES-O-LATE: NO FATE SEEMED FAIR AS MINE, NO HAP - PI-NESS SO GREAT! AND

10

NA - TURE, DAY BY DAY, HAS SUNG, IN AC CENTS CLEAR THIS JOY-OUS ROUND-E -

15

LAY HE LOVES THEE - HE IS HERE. FA, LA, LA, LA FA

19

RALL

LA, LA, LA. HE LOVES THEE - HE IS HERE FA, LA LA LA FA LA"

SCYNTIUS

CRESC. DIM. p

19A CLIMBING OVER ROCKY MOUNTAINS (SCENE CHANGE)

CUE: SULLIVAN: NOW WHERE IS THAT BELT?

ALLEGRO GRAZIOSO

The musical score consists of two systems. The first system is for the Piano (PIANO) and the second system is for the Piano (PNO.). Both systems are in 2/4 time and B-flat major. The Piano part features a melodic line in the right hand and a bass line in the left hand. The PNO. part features a chordal accompaniment in the right hand and a bass line in the left hand. The score is marked with a tempo of ALLEGRO GRAZIOSO and a performance instruction of VERY QUICK LIS.

VERY QUICK LIS

20 THE SOLDIERS OF OUR QUEEN

CUE: PIRATE KING: COME ON TARS, HUSH HUSH - WITH STEALTHY STEPS THE SOLDIERS ARE APPROACHING

ALLEGRO MARZIALE ♩ = 108

Musical score for measures 1-6. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'ALLEGRO MARZIALE' with a quarter note equal to 108 beats per minute. The dynamic is 'ff' (fortissimo). The score consists of two staves: a treble clef staff and a bass clef staff. The music features a rhythmic pattern of eighth notes and quarter notes, with a strong emphasis on the bass line.

Musical score for measures 7-12. Measure 7 is marked with a '7' above the staff. A dynamic marking of '8^{va}' (octave) is indicated above measure 7 with a dashed line extending to measure 10. Measure 11 is marked with a '11' inside a box above the staff. The score continues with the same rhythmic and melodic patterns as the previous section.

Musical score for measures 13-18. Measure 14 is marked with a '14' above the staff. The score concludes with a final cadence in measure 18. The key signature changes to one flat (F) in measure 14, and the music ends with a double bar line.

19 **19** **23**

SOP/ALTO

TEN/BASS

THE SOLDIERS OF OUR QUEEN ARE

THE SOLDIERS OF OUR QUEEN ARE

19 **23**

Detailed description: This block contains the first system of a musical score. It features three staves: Soprano/Alto (S/A), Tenor/Bass (T/B), and piano accompaniment. The S/A and T/B staves have lyrics: "THE SOLDIERS OF OUR QUEEN ARE". The piano part consists of a treble and bass clef staff with chords and a bass line. Measure numbers 19 and 23 are boxed in the score.

25

S/A

T/B

LINKED IN FRIEND-LY TE-THER: UP - ON THE BAT-TLE SCENE THEY FIGHT THE FOE TO - GETH-ER THERE

LINKED IN FRIEND-LY TE-THER: UP - ON THE BAT-TLE SCENE THEY FIGHT THE FOE TO - GETH-ER THERE

Detailed description: This block contains the second system of the musical score, starting at measure 25. It features three staves: Soprano/Alto (S/A), Tenor/Bass (T/B), and piano accompaniment. The S/A and T/B staves have lyrics: "LINKED IN FRIEND-LY TE-THER: UP - ON THE BAT-TLE SCENE THEY FIGHT THE FOE TO - GETH-ER THERE". The piano part continues with chords and a bass line. Measure 25 is indicated at the start of the system.

35

31

S/A
 EV 'RY MOTH-ER'S SON. PRE PARED TO FIGHT AND FALL IS: THE EN - E - MY OF ONE THE

T/B
 EV 'RY MOTH-ER'S SON. PRE PARED TO FIGHT AND FALL IS: THE EN - E - MY OF ONE THE

35

37

S/A
 EN - E - MY OF ALL IS! THE EN - E - MY OF ONE THE EN - E - MY OF

T/B
 EN - E - MY OF ALL IS! THE EN - E - MY OF ONE THE EN - E - MY OF

43

42

S/A

T/B

ALL IS!

43

47

21 AWAY WITH THEM

CUE: KING PARAMOUNT: BUT HOLD ON - I DO NEED TO TAKE ACTION AGAINST YOUR UPRISING. IT REALLY WON'T DO

♩ = 96

(PNO.) KING P RECIT JOSEPHINE

A - WAY WITH THEM, AND PLACE THEM AT THE BAR! ONE MO - MENT, LET ME

♩ = 96

TELL YOU WHO THEY ARE: THEY ARE NO MEM - BERS OF THE COM - MON THRONG, THEY ARE

9

CHORUS

ALL NO - BLE - MEN, WHO HAVE GONE _____ WRONG. THEY/WE ARE

12

12

ALL NO - BLE - MEN WHO HAVE GONE _____ WRONG.

21 REPLYING WE SING

CUE: REBEL 1: REIGNING AS ONE INDIVIDUAL. KING P AND PIRATE KING: AS ONE INDIVIDUAL

♩ = 92

PIRATE K *mf*
RE - PLY-ING WE, ONE IN - DI-

KING P *mf*
SING A VID-U-AL, AS I

♩ = 92

The first system of music features two vocal parts and piano accompaniment. The tempo is marked as quarter note = 92. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal parts are for PIRATE K and KING P. PIRATE K's line starts with a rest, followed by notes for "RE - PLY-ING WE," and "ONE IN - DI-". KING P's line starts with a rest, followed by notes for "SING A" and "VID-U-AL, AS I". The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with dynamics *mf* and *p*.

7 11

PK FIND I'M A KING-DOM I WARE YOU_ OS_

KP KING TO MY BID YOU ALL, I'M A JECT TO PA

11

The second system of music continues the vocal parts and piano accompaniment. The tempo remains quarter note = 92. The key signature and time signature are consistent. The vocal parts are for PK and KP. PK's line includes "FIND I'M A", "KING-DOM I", and "WARE YOU_ OS_". KP's line includes "KING TO MY", "BID YOU ALL, I'M A", and "JECT TO PA". The piano accompaniment continues with chords and a bass line, with dynamics *mf* and *p*. There are two boxed numbers "11" above the piano part, one above the first measure and one above the fifth measure.

13

PK
8 VI-LIONS AND FIND I RE PUB - LI-CAN

KP
8 PA-LA-CES, BUT YOU'LL SPECT YOU' RE

18

PK
8 FIND I RE PUB - LI-CAN **CHORUS LADIES** **QUICKER**
AS THEY

KP
8 FAL-LA-CIES, YOU'LL SPECT YOUR RE **CHORUS MEN** FAL-LA-CIES. AS THEY

QUICKER

23 **23**

PK
 KNOW WE OB - JECT TO PA - VI - LIONS AND PA - LA - CES HOW

KP
 KNOW WE OB - JECT TO PA - VI - LIONS AND PA - LA - CES HOW

23

27

PK
 CAN THEY RE - QUEST OUR RE - PUB - LI - CAN FAL - LA - CIES?

KP
 CAN THEY RE - QUEST OUR RE - PUB - LI - CAN FAL - LA - CIES?

ATTACCA - AS ONE

23 FOR EV'RY ONE WHO FEELS INCLINED

ALLEGRO VIVACE ♩. = 133

PIRATE K

mf

8

FOR EV- 'RY ONE WHO

PIANO

ALLEGRO VIVACE ♩. = 133

6

8

FEELS IN-CLINED, SOME POST WE UN - DER-TAKE TO FIND CON - GE - NIAL WITH HIS

PNO.

13

10

KING P

8

FRAME OF MIND AND ALL SHALL E - QUAL BE THE CHAN - CEL-LOR IN

PNO.

13

14

HIS PER-UKE THE EARL, THE MAR - QUIS., AND THE DOOK, THE GROOM, THE BUT - LER,

PNO.

18

AND THE COOK, THEY ALL SHALL E - QUAL BE THE A-RIS-TO-CRAT WHO

PIRATE K *f* 21

PNO.

21

22

BANKS WITH COUTTS, THE A-RIS-TO-CRAT WHO HUNTS AND SHOOTS, THE A-RIS TO-CRAT WHO

PNO.

26

29

KING P

CLEANS OUR BOOTS THEY ALL SHALL E - QUAL BE _____ THE NO - BLE LORD WHO

PNO.

30

PIRATE K

RULES THE STATE, THE NO - BLE LORD WHO CLEANS THE PLATE THE NO - BLE LORD WHO

PNO.

34

37

KING P

SCRUBS THE GRATE THEY ALL SHALL E - QUAL BE _____ THE LORD HIGH BISH - OP

PNO.

38 PIRATE K

OR - THO-DOX THE LORD HIGH COACH - MAN ON THE BOX THE LORD HIGH VAG-A-BOND

PNO.

42 PIRATE K
KING P 45

IN THE STOCKS THEY ALL SHALL E - QUAL BE! FOR EV - 'RY ONE WHO

PNO.

46

FEELS IN-CLINED, SOME POST. WE UN - DER-TAKE TO FIND CON - GE - NIAL WITH HIS

PNO.

50

8
FRAME OF MIND, CON - GE - NIAL WITH HIS FRAME OF MIND, AND ALL - SHALL - E - QUAL

55

56

8
SE. SING HIGH, SING LOW, WHERE - EV - ER THEY - GO SING

56

60

8
HIGH, SING LOW WHERE - EV - ER - THEY - GO, WHERE - EV - ER THEY GO, WHERE - EV - ER THEY

65

SOP/ALTO

68

TEN/BASS

68

PNO.

GO, THEY ALL SHALL E - QUAL BE! SING HIGH, SING LOW, WHERE -

SING HIGH, SING LOW, WHERE -

70

PNO.

EV - ER THEY GO SING HIGH, SING LOW WHERE - EV - ER THEY

EV - ER THEY GO SING HIGH, SING LOW WHERE - EV - ER THEY

75

GO WHERE-EV-ER THEY GO WHERE-EV-ER THEY GO THEY ALL SHALL E - QUAL

GO WHERE-EV-ER THEY GO WHERE-EV-ER THEY GO THEY ALL SHALL E - QUAL

PNO.

79

80

SE! THE EARL, THE MAR - QUIS AND THE DOOK, THE GROOM, THE BUT - LER,

SE! THE EARL, THE MAR - QUIS, AND HIS

80

PNO.

83

AND THE COOK THE A-RIS TO-CRAT WHO BANKS WITH COUTTS, THE A-RIS TO-CRAT WHO
 DOOK, THE GROOM, THE BUT - LER AND THE

PNO.

87

88

CLEANS THE BOOTS THE NO - BLE LORD WHO RULES THE STATE, THE NO - BLE LORD WHO
 COOK, THE NO - BLE LORD WHO RULES THE

PNO.

88

91

SCRUBS THE GATE, THE LORD HIGH BISH - OP OR - THO-DOX THE VAG-A-BOND IN THE
 STATE, THE NO - BLE LORD WHO SCRUBS THE

PNO.

95

STOCKS FOR EV - 'RY ONE WHO FEELS IN-CLINED, SOME POST - THEY UN - DER
 GRATE FOR EV - 'RY ONE WHO FEELS IN-CLINED, SOME POST THEY UN - DER

96

PNO.

96

99

TAKE TO FIND CON - GE - NIAL WITH HIS FRAME OF MIND, CON - GE - NIAL WITH HIS

TAKE TO FIND CON - GE - NIAL WITH HIS FRAME OF MIND, CON - GE - NIAL WITH HIS

PNO.

103

FRAME OF MIND AND ALL_ SHALL_ E - QUAL BE!

FRAME OF MIND AND ALL_ SHALL_ E - QUAL BE!

PNO.

108

PNO.

112

PNO.

24 | ONCE WAS A VERY ABANDONED PERSON

CUE: JOESPHINE: THEY WENT OFF TO TRAIN AS TEACHERS AND I HAVEN'T SEEN THEM SINCE.
JWW: LOOK - I THINK I SEE THEM COMING!

♩. = 70

PIANO

6

PNO.

10

D+D

DUKE & DUCHESS
mf

THAT IS ONE OF OUR BLAME-LESS DAN-CES

PNO.

25 I HEAR THE SOFT NOTE

NOTE: ORIGINALLY COILY DART PRODUCTION 2019 PARTS 3 + 4 SUNG BY TENORS - PT 3 BY "GILBERT"

CUE: SULLIVAN: YES GILBERT. MAYBE WE SHOULD BORROW CARTE'S SAVOYARD'S MORE OFTEN

ANDANTE CON MOTO ♩ = 84

A piano introduction in G major, 4/4 time, marked 'Andante con moto' with a tempo of 84. The music features a melody in the right hand and a bass line in the left hand, both with a piano (p) dynamic. The melody consists of eighth and quarter notes, while the bass line uses a mix of quarter and eighth notes.

6

7

PT 1/2

PT 3/4

PT 5/6

PNO.

I HEAR THE SOFT NOTE OF THE ECHO - ING VOICE OF AN

I HEAR THE SOFT NOTE OF THE ECHO - ING VOICE OF AN

I HEAR THE SOFT NOTE OF THE ECHO - ING VOICE OF AN

The vocal parts for three tenors (PT 1/2, PT 3/4, PT 5/6) and the piano accompaniment (PNO.) are shown. The vocal parts are in G major, 4/4 time, and begin at measure 6. Each part has a box labeled with its part number (7) above it. The lyrics are: 'I HEAR THE SOFT NOTE OF THE ECHO - ING VOICE OF AN'. The piano accompaniment is in G major, 4/4 time, and begins at measure 6. It features a melody in the right hand and a bass line in the left hand, both with a piano (p) dynamic. The melody consists of eighth and quarter notes, while the bass line uses a mix of quarter and eighth notes.

11

PT1/2 *CRES.*
 OLD, OLD LOVE, LONG DEAD. IT WHIS-PERS MY SOR-ROW-ING HEART "RE-JOICE" FOR THE

PT3/4 *CRES.*
 OLD, OLD LOVE, LONG DEAD. IT WHIS-PERS MY SOR-ROW-ING HEART "RE-JOICE" FOR THE

PT5/6 *CRES.*
 OLD, OLD LOVE, LONG DEAD. IT WHIS-PERS MY SOR-ROW-ING HEART "RE-JOICE" FOR THE

PNO. *pp*

15

PT1/2 *p* *CRES.*
 LAST SAD TEAR IS SHED THE PAIN THAT IS ALL BUT A PLEA-SURE WILL CHANGE FOR THE

PT3/4 *p* *CRES.*
 LAST SAD TEAR IS SHED THE PAIN THAT IS ALL BUT A PLEA-SURE WILL CHANGE FOR THE

PT5/6 *p* *CRES.*
 LAST SAD TEAR IS SHED THE PAIN THAT IS ALL BUT A PLEA-SURE WILL CHANGE FOR THE

PNO.

19 19

PT1/2 *f* PLEA-SURE THAT'S ALL BUT PAIN, AND NE-VER, OH NE-VER, OURHEARTS WILL RANGE FROM THAT *DIM.*

PT3/4 *f* PLEA-SURE THAT'S ALL BUT PAIN, AND NE-VER, OH NE-VER, OURHEARTS WILL RANGE FROM THAT *DIM.*

PT5/6 *f* PLEA-SURE THAT'S ALL BUT PAIN, AND NE-VER, OH NE-VER, OURHEARTS WILL RANGE FROM THAT *DIM.*

19

PNO. *f*

23 25

PT1/2 *p* OLD, OLD LOVE A - GAIN! YES, THE PAIN THAT IS ALL BUT A PLEA-SURE WILL CHANGE FOR THE *CRESC.*

PT3/4 *p* OLD, OLD LOVE A - GAIN! YES, THE PAIN THAT IS ALL BUT A PLEA-SURE WILL CHANGE FOR THE *CRESC.*

PT5/6 *p* OLD, OLD LOVE A - GAIN! YES, THE PAIN THAT IS ALL BUT A PLEA-SURE WILL CHANGE FOR THE *CRESC.*

25

PNO. *p*

35 37 5

PT1/2 *f*
 OLD, OLD LOVE A - GAIN! OH NE - VER, OH

HEARTS WILL RANGE
 PT3/4 *CRESC.*
 OLD, OLD LOVE A - GAIN! OH NE - VER, OH NE - VER OUR HEARTS, OH

PT5/6 *CRESC.*
 OLD, OLD LOVE A - GAIN! OH NE - VER, OH NE - VER OUR HEARTS, OH

PNO. 37

38

PT1/2 *DIM.* *p*
 NE - VER, OUR HEARTS WILL RANGE FROM THAT OLD, OLD LOVE A - GAIN!

PT3/4 *f* *mf* *p*
 NE - VER, OUR HEARTS WILL RANGE FROM THAT OLD, OLD LOVE A - GAIN

PT5/6 *f* *mf* *p*
 NE - VER, OUR HEARTS WILL RANGE FROM THAT OLD, OLD LOVE A - GAIN

26 DANCE A CACHUCHA

CUE: SULLIVAN: GILBERT - MY LOST CHORD!! TIME FOR A CELEBRATION INDEED

TEMPO DI CACHUCHA ♩ = 80

Piano introduction in 3/8 time, marked *f*. The music consists of a rhythmic pattern of eighth notes in both hands, with a melodic line in the right hand.

Continuation of the piano introduction, ending with a final chord marked with an accent (^).

11

SOP/ALTO

f

S/A

DANCE A CA - CHU-CHA, FAN-DAN-GO, SO - LE - RO YE-RES-WE-LL DRINK MAN-ZA - NIL-LA, MON

f TEN/BASS

T/B.

DANCE A CA - CHU-CHA, FAN-DAN-GO, SO - LE - RO YE-RES-WE-LL DRINK MAN-ZA - NIL-LA, MON

11

Vocal and piano accompaniment for the song. The vocal parts (Sop/Alto and Ten/Bass) are in 3/8 time, marked *f*. The piano accompaniment is in 3/8 time, marked *f*. The lyrics are: "DANCE A CA - CHU-CHA, FAN-DAN-GO, SO - LE - RO YE-RES-WE-LL DRINK MAN-ZA - NIL-LA, MON". The piano part features a rhythmic accompaniment with chords and melodic lines.

18

S/A

TE - RO WINE, WHEN IT _ RUNS IN A - SUN - DANCE, EN - HAN - CES THE RECK - LESS DE - LIGHT OF THAT

T/B.

TE - RO WINE, WHEN IT _ RUNS IN A - SUN - DANCE, EN - HAN - CES THE RECK - LESS DE - LIGHT OF THAT

25

27

S/A

WILD - EST OF DAN - CES! TO THE PRET - TY PIT - TER, PIT - TER PAT - TER, AND THE

T/B.

WILD - EST OF DAN - CES!

27

29

S/A

CLIT-TER, CLIT-TER, CLIT-TER CLAT TER CLIT-TER, CLIT-TER, CLAT-TER PIT-TERPIT-TER, PAT-TER,

T/B.

Musical score for measures 29-32. The S/A part has lyrics: "CLIT-TER, CLIT-TER, CLIT-TER CLAT TER CLIT-TER, CLIT-TER, CLAT-TER PIT-TERPIT-TER, PAT-TER,". The T/B part has rests. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

33

S/A

CLIT-TER CLIT-TER, CLAT-TER CLIT-TER, CLIT-TER CLAT-TER

T/B.

TO THE PRET-TY PIT-TER, PIT-TER PAT-TER, AND THE

Musical score for measures 33-36. The S/A part has lyrics: "CLIT-TER CLIT-TER, CLAT-TER CLIT-TER, CLIT-TER CLAT-TER". The T/B part has lyrics: "TO THE PRET-TY PIT-TER, PIT-TER PAT-TER, AND THE". The piano accompaniment continues with a similar rhythmic pattern.

37

S/A

PIT-TER, PIT-TER, PIT-TER, PAT-TER, PAT-TER PAT-TER

T/B.

CLIT-TER, CLIT-TER, CLIT-TER CLAT-TER

Detailed description: This block contains the first system of music, measures 37-40. It features three staves: S/A (Soprano/Alto), T/B. (Tenor/Bass), and a grand staff for piano. The S/A part has lyrics: PIT-TER, PIT-TER, PIT-TER, PAT-TER, PAT-TER PAT-TER. The T/B. part has lyrics: CLIT-TER, CLIT-TER, CLIT-TER CLAT-TER. The piano accompaniment consists of a rhythmic melody in the right hand and chords in the left hand.

41

43

S/A

PAT-TER, WE'LL DANCE OLD XE-RES WE'LL DRINK MAN-ZA - NIL - LA, MON - TE - RO; FOR

T/B.

OLD XE-RES WE'LL DRINK MAN-ZA - NIL - LA, MON - TE - RO; FOR

43

Detailed description: This block contains the second system of music, measures 41-45. It features three staves: S/A (Soprano/Alto), T/B. (Tenor/Bass), and a grand staff for piano. The S/A part has lyrics: PAT-TER, WE'LL DANCE OLD XE-RES WE'LL DRINK MAN-ZA - NIL - LA, MON - TE - RO; FOR. The T/B. part has lyrics: OLD XE-RES WE'LL DRINK MAN-ZA - NIL - LA, MON - TE - RO; FOR. A box containing the number '43' is placed above the S/A staff at measure 43. The piano accompaniment continues with a similar rhythmic pattern, featuring chords and a melodic line in the right hand.

47 51

S/A

T/B.

51

53

S/A

T/B.

59

61

S/A
T/B.

LIGHT _____ DANCE A CA - CHU-CHA, FAN - DAN-GO, BO - LER - O, XE-RES WE'LL

LIGHT _____ DANCE A CA - CHU-CHA, FAN - DAN-GO, BO - LER - O, XE-RES WE'LL

61

66

S/A
T/B.

DRINK MAN-ZA - NIL - LA, MON - TE - RO WINE, WHEN IT _____ RUNS IN A - SUN-DANCE, EN -

DRINK MAN-ZA - NIL - LA, MON - TE - RO WINE, WHEN IT _____ RUNS IN A - SUN-DANCE, EN -

72

S/A

HAN-CES THE RECK-LESS DE-LIGHT OF THAT WILD-EST OF DAN - CES OLD

T/B.

HAN-CES THE RECK-LESS DE-LIGHT OF THAT WILD-EST OF DAN - CES OLD

79

79

S/A

XE-RES WE'LL DRINK MAN-ZA - NIL-LA, MON - TE-RO, FOR WINE, WHEN IT RUNS IN A - BUN-DANCE

T/B.

XE-RES WE'LL DRINK MAN-ZA - NIL-LA, MON - TE-RO, FOR WINE, WHEN IT RUNS IN A - BUN-DANCE

79

87

86

S/A

T/B.

EN - HAN-CES THE RECK-LESS DE - LIGHT OF THAT WILD-EST OF DAN-CES, THE

EN - HAN-CES THE RECK-LESS DE - LIGHT OF THAT WILD-EST OF DAN-CES, THE

87

92

S/A

T/B.

RECK-LESS DE-LIGHTS OF THAT WILD-EST OF DAN - - - CES!

RECK-LESS DE-LIGHTS OF THAT WILD-EST OF DAN - - - CES!

103

100

S/A

T/B.

103

8^{va}

111

107

127

123

131

135

Musical score for measures 131-135. The score is written for piano in a key signature of one flat (B-flat major or D minor). It consists of two staves: a treble clef staff and a bass clef staff. Measure 131 features a complex chordal texture in the right hand with many sharps and naturals, and a bass line with chords. Measures 132-135 show a melodic line in the right hand with slurs and accents, and a bass line with chords and some single notes. A box containing the number '135' is positioned above the right-hand staff at the beginning of measure 135.

136

Musical score for measures 136-140. The score is written for piano in a key signature of one flat. It consists of two staves: a treble clef staff and a bass clef staff. Measure 136 features a melodic line in the right hand with slurs and accents, and a bass line with chords. Measures 137-140 show a melodic line in the right hand with slurs and accents, and a bass line with chords. The piece concludes with a double bar line at the end of measure 140.

PLAY OUT MUSIC: REPRISE OF NO. 26 DANCE OF THE CACHUCA BAR 103