

Gilbert and Sullivan's Improbable New Musical: Less Miserable

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

SOP/ALTO
TEN/BASS

ALLEGRETTO $\text{♩} = 110$

8 9 6 1. 2. 2.

19 **SOP/ALTO** 19

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

TEN/BASS

23

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

27 **27**

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

31 **31**

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

35

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

39

39

EGGS AND THE HAM AND THE STRAW-BER-RY JAM THE ROL-LICK-ING BUN AND THE GAY SAL-LY LUNN! THE

43

EGGS AND THE HAM

CRES.

ff

EGG AND THE HAM AND THE STRAW-BER-RY JAM, THE ROL-LICK-ING BUN AND THE GAY SAL-LY LUNN THE

CRES.

ff

47

47

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

51

ROL-LICK-ING BUN AND THE GAY SAL-LY LUNN AND THE STRAW-BER-RY JAM JAM JAM OH! THE BUN BUN

57

64

Musical notation for measures 57-64. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The melody in the treble clef includes lyrics: STRAW-BER-RY STRAW-BER-RY JAM BUN BUN OH! THE ROL-LICK-ING ROL-LICK-ING. The bass clef provides accompaniment. A box containing the number 64 is positioned above the staff at the start of measure 64.

63

72

Musical notation for measures 63-72. The score is in treble and bass clefs with a key signature of three sharps. The melody in the treble clef includes the lyric BUN. The bass clef provides accompaniment. A box containing the number 72 is positioned above the staff at the start of measure 72. Above the treble staff, there are two boxes: the first contains '1(+)' and '8', and the second contains 'LAST TIME' and '8'. A similar structure is present below the bass staff. The instruction 'REPEAT BACK TO 19 AS MANY TIMES AS NEEDED.' is written between the two staves.

02 WHEN I FIRST PUT THIS UNIFORM ON

ALLEGRETTO ♩ = 96

7

JASPER

WHEN I

10 **9**

FIRST PUT THIS UN - I - FORM ON, I SAID, AS I LOOKED IN THE GLASS, "IT'S

14

ONE TO A MIL-LION THAT A - NY CI - VI - LIAN MY FI - GURE AND FORM WILL SUR - PASS. GOLD

18 **17**

LACE HAS A CHARM FOR THE FAIR AND I'VE PLEN - TY OF THAT, AND TO SPARE, WHILE A

22

LO VER'S PRO - FES - SIONS WHEN UT - TERED IN HES - IANS, ARE E - LO - QUENT EV - ERY WHERE" A

26 **CHORUS**

FACT THAT I COUNT - ED UP - ON, WHEN I FIRST PUT THIS UN - I - FORM ON BY A

CHORUS

30 **28**

SIM - PLE CO - IN - CI - DENCE FEW COULD EV - ER HAVE COUNT - ED UP - ON, THE

SIM - PLE CO - IN - CI - DENCE FEW COULD EV - ER HAVE COUNT - ED UP - ON, THE *v.s.*

34

Musical score for measures 34-37. The score is written for a grand staff (treble and bass clefs) in a key signature of two flats (B-flat and E-flat). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "SAME THING OC-CURRED TO ME, WHEN I FIRST PUT THS UN - I - FORM ON." The word "THS" appears to be a typo for "THIS".

38

37

8

Musical staff for measure 38. The staff is in the treble clef with a key signature of two flats. It contains a whole rest, indicating that the instrument is silent for the entire duration of the measure.

03 FREE FROM HIS FETTERS GRIM

ANDANTE ♩ = 60

2 JWW

FREE FROM HIS FETTERS GRIM FREE TO DE - PART - FREE BOTH IN

8 11

LIFE AND LIMBS IN ALL BUT HEART! BOUND TO AN UN-KNOWN BRIDE FOR GOOD AND

14

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

20 20 RIT MOLTO RIT

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

23 A TEMPO 3

STILL?

04 SEE HOW THE FATES

A **MODERATO** ♩ = 115

4 1 2 3 **BISHOP**

SEE HOW THE FATES THEIR GIFTS AL-LOT FOR A IS HAP-PY

6

B IS NOT. YET B IS WOR-THY, I DARE SAY OF MORE PROS - PE - RI -

10 **11**

TY THAN A I SHOULD SAY HE'S WORTH A GREAT DEAL

SOP/ALTO

/5 B MORE WOR-THY?

ALTO2 / TEN 1

/5 B MORE WOR-THY

TEN 2 / BASS

/5 B MORE WOR-THY

14 **RALL** **15 FASTER** ♩ = 135

MORE THAN A

mf

YET A IS HAP-PY OH, SO HAP-PY LAUGH-ING, HA HA! CHAFF-ING HA HA!

mf

YET A IS HAP-PY OH, SO HAP-PY LAUGH-ING, HA HA! CHAFF-ING HA HA!

mf

YET A IS HAP-PY OH, SO HAP-PY LAUGH-ING, HA HA! CHAFF-ING HA HA!

18

19



NEC-TAR QUAFF-ING, HA! HA! HA! EV - ER JOY - OUS EV - ER GAY, _

NEC-TAR QUAFF-ING, HA! HA! HA! EV - ER JOY - OUS EV - ER GAY, _

NEC-TAR QUAFF-ING, HA! HA! HA! EV - ER JOY - OUS EV - ER GAY, _

21

23



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

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

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

25

SLOWER

RALL

27 A TEMPO

4



HAP - PY UN - DE - SERV - ING A!

HAP - PY UN - DE - SERV - ING A!

HAP - PY UN - DE - SERV - ING A!

05 MY GALLANT CREW GOOD MORNING

ALLEGRETTO $\text{♩} = 90$

PNO. RECIT.

JWW

MY GAL-LANT CREW. GOODMORN-ING I HOPE YOU'RE ALL QUITE

LADIES

SIR. GOODMORN-ING!

MEN

SIR. GOODMORN-ING!

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!

06 I CANNOT TELL WHAT THIS LOVE MAY BE

ALLEGRETTO GRAZIOSO $\text{♩} = 84$

ALINE



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



ME, IT CAN-NOT BE KIND AS THEY'D IM - PLY, OR WHY DO THESE LA - DIES SIGH? IT CAN-NOT BE

11 **11**



JOY AND RAP TURE DEEP, OR WHY DO THESE GEN-TLE LA-DIES WEEP? IT CAN-NOT BE BLISS-FUL AS 'TIS

16

RITEN..



SAID, OR WHY ARE THEIR EYES SO WON - DROUS

18

18 A TEMPO



RED? THOUGH EV ERY WHERE TRUE LOVE I SEE

24

RALL



A-COM-ING TO ALL, BUT NOT TO ME, I CAN-NOT TELL WHAT THIS LOVE MAY

28

28

A TEMPO



BE! FOR I AM BLITHE AND I AM GAY, WHILE THEY SIT SIGH ING NIGHT AND *v.s.*

33

DAY: FOR I AM BLITHE AND I AM GAY, THINK OF THE GULF 'TWINX THEM AND

f CHORUS **p**

FOR SHE IS BLITHE AND SHE IS GAY, FOR SHE IS

37

37

ME, THINK OF THE GULF 'TWINX THEM AND ME, FAL LA LA LA

BLITHE AND GAY FOR SHE IS BLITHE AND GAY.

40

LA LA, AND MIS - SE

AH, MIS - ER

43

43

RIE!

4

4

IE.

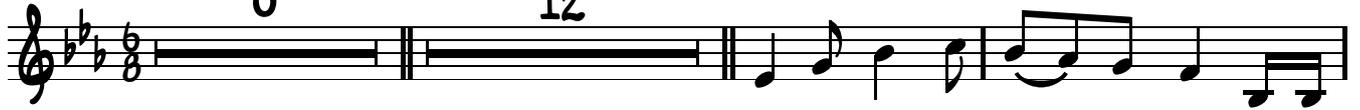
07 | STOLE THE PRINCE

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

6

12

WOMAN 1



BOTH THE BABES WERE STRONG AND STOUT AND CON

21



SID - 'RING ALL THINGS CLE - VER OF THAT THERE IS NO MAN - NER OF DOUBT NO

25



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

29



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

32



SHADOW OF DOUBT NO POS - SI - BLE DOUBT WHAT - EV - ER

08 OH FALSE ONE

ALLEGRO VIVACE

JWW



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

5

ALINE

JWW



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

09 THERE WAS A TIME

ANDANTE $\text{♩} = 80$
2

3 ALINE

THERE WAS A TIME A TIME FOR EV-ER GONE AH, WOE IS ME

6

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

9

ONE HEART, ONE LIFE, ONE SOUL, 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

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

JWJW

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

22

WILL BE MORE? OH BU-RY, BU-RY LOVE THAT ALL CON-DEMN. AND LET THE WHIRL WIND MOURN ITS...

WILL BE MORE? OH BU-RY, BU-RY LOVE THAT ALL CON-DEMN. AND LET THE WHIRL WIND MOURN ITS...

27 29

RE - QUI - EM ITS RE - QUI - EM ITS RE - QUI - EM

RE - QUI - EM ITS RE - QUI - EM ITS RE - QUI - EM

10 ALAS! I WAVER TO AND FRO

ALLEGRETTO UN POCO AGITATO ♩ = 74

ALINE *p*



A - LAS! I WA-VER TO AND FRO DARK DAN-GER HANGS UP-ON THE

9 ALINE *mf* 10



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

JASPER *mf*



DARK DAN-GER HANGS UP-ON THE DEED!

JWW *mf*



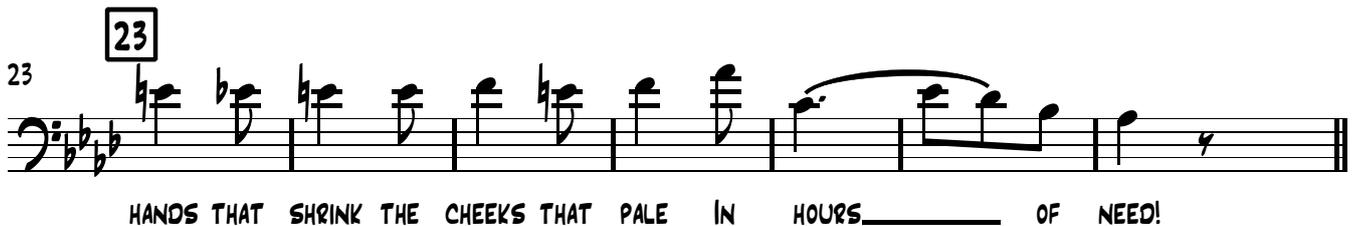
DARK DAN-GER HANGS UP-ON THE DEED!

14 JWW *p* 15



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

23



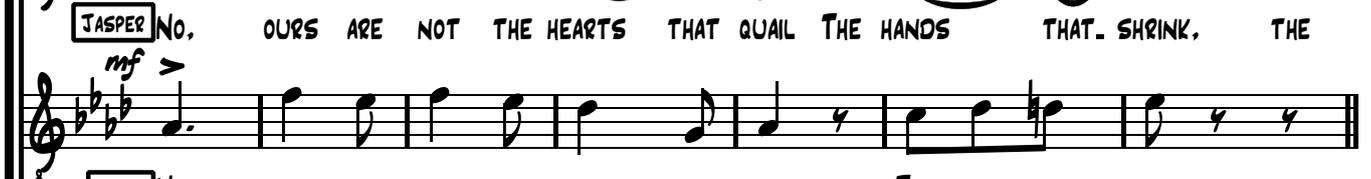
HANDS THAT SHRINK THE CHEEKS THAT PALE IN HOURS_____ OF NEED!

30 ALINE *mf*



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

JASPER *mf*



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

JWW *mf*



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

37

CHEEKS THAT PALE THE HANDS THAT SHRINK THE CHEEKS THAT PALE IN HOURS
 THE CHEEKS THAT PALE THE HANDS THAT SHRINK THE CHEEKS THAT PALE IN HOURS
 SHRINK THE CHEEKS THAT PALE THAT PALE THE CHEEKS THAT PALE IN HOURS

47

OF NEED!
 OF NEED!
 OF NEED! THE

55

AIR I BREATHE TO HIM I OWE: MY LIFE IS HIS I COUNT IT

61

ALINE

63

THAT LIFE IS HIS SO COUNT IT NAUGHT!
 JASPER THAT LIFE IS HIS SO COUNT IT NAUGHT!
 NAUGHT! AND

67 **67**



SHALL | RECK-ON RISKS | RUN WHEN SER-VI - CES ARE TO BE DONE TO SAVE THE LIFE OF

78

82



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

88 **ALINE**

89

mf



AND SHALL WE RECK-ON RISKS WE RUN TO SAVE THE LIFE OF SUCH AN ONE?

JASPER

mf



AND SHALL WE RECK-ON RISKS WE RUN TO SAVE THE LIFE OF SUCH AN ONE?

99 **ALINE**

99



UN - WOR THY THOUGHT! UN - WOR - THY THOUGHT!

JASPER



UN - WOR THY THOUGHT! UN - WOR - THY THOUGHT!

JWW



UN - WOR THY THOUGHT! UN - WOR - THY THOUGHT!

107

ALINE 109

WE MAY SUC-CEED WHO CAN FORE TELL? MAY HEAVEN

JASPER

WE MAY SUC-CEED WHO CAN FORE TELL? MAY HEAVEN

JWW

WE MAY SUC-CEED WHO CAN FORE TELL? MAY HEAVEN

116

117

HELP OUR HOPE MAY HEAVEN HELP OUR HOPE FARE -

HELP OUR HOPE MAY HEAVEN HELP OUR HOPE FARE -

HELP OUR HOPE MAY HEAVEN HELP OUR HOPE FARE -

131

133

WELL! MAY HEAVEN

WELL! MAY HEAVEN

WELL! MAY HEAVEN HELP OUR HOPE

142

Musical score for measures 142-151. It consists of three staves: Treble, Alto, and Bass. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The lyrics are: HELP OUR HOPE FARE - WELL! The word 'FARE' is marked with a piano (*p*) dynamic. The music features a melodic line in the upper staves and a supporting bass line. Measure 151 ends with a repeat sign.

152

152

Musical score for measures 152-154. It consists of three staves: Treble, Alto, and Bass. The key signature has four flats. The music continues from the previous system. Each staff has a measure followed by a long horizontal line, with a '9' written above each line, indicating a nine-measure rest or a specific performance instruction. The system ends with a repeat sign.

11 HERE'S A MAN OF JOLLITY

WOMEN

MEN

ALLEGRO CON BRIO ♩ = 160

8 2

8 2

Introduction for piano, 4/4 time, featuring a melody in the right hand and a bass line in the left hand. The melody consists of a series of eighth notes in the right hand and a steady bass line in the left hand. The tempo is marked 'ALLEGRO CON BRIO' with a quarter note equal to 160 beats per minute.

13

13 WOMEN

MEN

HERE'S A MAN OF JOL-LITY JIBE, JOKE JOL-I-FY! GIVE US OF YOUR QUAL-I-TY COME FOOL, FOL-LI-FY!

HERE'S A MAN OF JOL-LITY JIBE, JOKE JOL-I-FY! GIVE US OF YOUR QUAL-I-TY COME FOOL, FOL-LI-FY!

First vocal entry for the men, 4/4 time. The melody is in the right hand and the bass line is in the left hand. The lyrics are: 'HERE'S A MAN OF JOL-LITY JIBE, JOKE JOL-I-FY! GIVE US OF YOUR QUAL-I-TY COME FOOL, FOL-LI-FY!'.

17

IF YOU VA-POUR VA-PID-LY, RI-VER RUN-NETH RA-PID-LY IN-TO IT WE-ELING BIRD WHO DOES-N'T SING!

IF YOU VA-POUR VA-PID-LY, RI-VER RUN-NETH RA-PID-LY IN-TO IT WE-ELING BIRD WHO DOES-N'T SING!

Second vocal entry, 4/4 time. The melody is in the right hand and the bass line is in the left hand. The lyrics are: 'IF YOU VA-POUR VA-PID-LY, RI-VER RUN-NETH RA-PID-LY IN-TO IT WE-ELING BIRD WHO DOES-N'T SING!'.

21

21

GIVE US AN EX-PER-I-MENT IN THE ART OF MER-RI-MENT IN-TO IT WE-THROW COCK WHO DOES-N'T CROW.

GIVE US AN EX-PER-I-MENT IN THE ART OF MER-RI-MENT IN-TO IT WE-THROW COCK WHO DOES-N'T CROW.

Third vocal entry, 4/4 time. The melody is in the right hand and the bass line is in the left hand. The lyrics are: 'GIVE US AN EX-PER-I-MENT IN THE ART OF MER-RI-MENT IN-TO IT WE-THROW COCK WHO DOES-N'T CROW.'.

25

25

BAN-ISH YOUR TI-MI-DI-TY AND WITH ALL RA-PID-I-TY GIVE US QUIP AND QUID-DI-TY

BAN-ISH YOUR TI-MI-DI-TY AND WITH ALL RA-PID-I-TY GIVE US QUIP AND QUID-DI-TY

Fourth vocal entry, 4/4 time. The melody is in the right hand and the bass line is in the left hand. The lyrics are: 'BAN-ISH YOUR TI-MI-DI-TY AND WITH ALL RA-PID-I-TY GIVE US QUIP AND QUID-DI-TY'.

28

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

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

33

32

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

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

35

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

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

12 THE SUN WHOSE RAYS

CONSTANCE

ANDANTINO COMODO $\text{♩} = 50$

2

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

5

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

7

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

9

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

11

I MEAN TO RULE THE EARTH — AS HE THE SKY WE REAL - LY KNOW OUR WORTH,

15

— THE SUN AND !! I MEAN TO RULE THE EARTH, AS HE THE SKY, WE

17

RALL A TEMPO

REAL - LY KNOW OUR WORTH THE SUN AND !!

13 A BRITISH TAR IS A SOARING SOUL

MODERATO $\text{♩} = 120$
3

TENOR

1. A BRIT - ISH TAR IS A SOAR - ING SOUL, AS
2. HIS EYES SHOULD FLASH WITH AN IN - BORN FIRE, HIS

BARI

1. A BRIT - ISH TAR IS A SOAR - ING SOUL, AS
2. HIS EYES SHOULD FLASH WITH AN IN - BORN FIRE, HIS

BASS

1. A BRIT - ISH TAR IS A SOAR - ING SOUL, AS
2. HIS EYES SHOULD FLASH WITH AN IN - BORN FIRE, HIS

7

FREE AS A MOUN - TAIN BIRD: HIS EN - ER - GE - TIC FIST SHOULD BE
BROW WITH SCORN BE WRUNG: HE NE - VER SHOULD BOW DOWN TO A

FREE AS A MOUN - TAIN BIRD: HIS EN - ER - GE - TIC FIST SHOULD BE
BROW WITH SCORN BE WRUNG: HE NE - VER SHOULD BOW DOWN TO A

FREE AS A MOUN - TAIN BIRD: HIS EN - ER - GE - TIC FIST SHOULD BE
BROW WITH SCORN BE WRUNG: HE NE - VER SHOULD BOW DOWN TO A

10

REA - DY TO RE - SIST A DIC - TA - TO - RIAL WORD.
DOM - I - NEER - ING FROWN, OR THE TANG OF A TY - RANT TONGUE

REA - DY TO RE - SIST A DIC - TA - TO - RIAL WORD. HIS
DOM - I - NEER - ING FROWN, OR THE TANG OF A TY - RANT TONGUE HIS

REA - DY TO RE - SIST A DIC - TA - TO - RIAL WORD. HIS NOSE SHOULD
DOM - I - NEER - ING FROWN, OR THE TANG OF A TY - RANT TONGUE. HIS FOOT SHOULD

v.s.

13

AND HIS LIP SHOULD CURL, AND HIS THROAT SHOULD GROWL, AND HIS AND HIS
 NOSE SHOULD PANT, FOOT SHOULD STAMP HIS CHEEKS SHOULD FLAME HIS HAIR SHOULD TWIRL
 PANT, AND HIS LIP SHOULD CURL, HIS CHEEKS SHOULD STAMP, AND AND HIS THROAT SHOULD GROWL, HIS HAIR SHOULD

16

BROW SHOULD FURL, FACE SHOULD SCOWL, AND HIS HEART SHOULD GLOW AND HIS AND HIS BREAST PRO - TUDE, AND HIS
 HIS SO SOM SHOULD HEAVE AND HIS HIS EYES SHOULD FLASH AND HIS AND HIS
 FLAME, AND HIS BROW SHOULD FURL AND HIS SO - SOM SHOULD HEAVE, AND HIS HEART SHOULD TWIRL, AND HIS FACE SHOULD SCOWL AND HIS EYES SHOULD FLASH, AND HIS BREAST PRO -

19

FIST BE E - VER REA - DY FOR A KNOCK DOWN BLOW, HIS 1.HIS 2.HIS
 THIS SHOULD BE HIS CUS - TOM - A - RY AT - TI - TUDE HIS HIS
 GLOW AND HIS FIST E - VER REA - DY FOR A KNOCK - DOWN AND THIS HIS CUS - TOM - A - RY AT - TI -

23 ♩=200 **PIU VIVACE**

NOSE SHOULD PANT, AND HIS
FOOT SHOULD STAMP, AND HIS

LIP SHOULD CURL, HIS
THROAT SHOULD GROWL, HIS

CHEEK SHOULD FLAME, AND HIS
HAIR SHOULD TWIRL AND HIS

BLOW
TUDE.

26

BROW SHOULD FURL, HIS
FACE SHOULD SCOWL, HIS

SO-SOM SHOULD HEAVE, AND HIS
EYES SHOULD FLASH, AND HIS

HEART SHOULD GLOW AND HIS
BREAST PRO-TRUDE AND

BLOW
TUDE.

29

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

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

39

Musical notation for measures 39-42. The system consists of two staves, treble and bass clef, with a key signature of three sharps (F#, C#, G#). A bracket above the first measure of each staff indicates a first ending, and a bracket below the second measure indicates a second ending. The lyrics are: AT - TI - TUDE, HIS AT - TI - TUDE HIS AT - TI

43

Musical notation for measures 43-46. The system consists of two staves, treble and bass clef, with a key signature of three sharps. The lyrics are: TUDE HIS AT - TI - TUDE

47

Musical notation for measures 47-48. The system consists of two staves, treble and bass clef, with a key signature of three sharps. Both staves are empty, with a large number '9' centered above each staff.

14 OH, BETTER FAR TO LIVE THAN DIE

MODERATO

PIRATE KING

Musical score for measures 1-6. The score is in 6/8 time and consists of three staves: a vocal line for the Pirate King, a vocal line for Ladies, and a vocal line for Men. The Pirate King's line starts with a treble clef and a key signature of one flat. The Ladies and Men lines start with a bass clef and a key signature of one flat. The lyrics are: "FOR I AM A PI - RATE KING, AND IT IS, IT IS A YOU ARE! HUR - RAH FOR OUR PI-RATE KING, YOU ARE! HUR - RAH FOR OUR PI-RATE KING,"

7

Musical score for measures 7-9. The score continues with three staves: a vocal line for the Pirate King, a vocal line for Ladies, and a vocal line for Men. The lyrics are: "GLO - RIOUS THING TO BE A PI - RATE KING IT IS! HUR - IT IS! HUR -"

10

Musical score for measures 10-13. The score continues with three staves: a vocal line for the Pirate King, a vocal line for Ladies, and a vocal line for Men. The lyrics are: "HUR - RAH FOR THE PI - RATE KING RAH FOR OUR PI - RATE KING HUR - RAH FOR OUR PI - RATE KING RAH FOR OUR PI - RATE KING HUR - RAH FOR OUR PI - RATE KING"

15 P'RAPS IF YOU ADDRESS THE LADY

ALLEGRO $\text{♩} = 110$ 7
6 REBEL 1

P'RAPS IF YOU AD - DRESS THE LA - DY MOST PO-LIT - LY, MOST PO-LIT - LY,

11

FLAT - TER AND IM - PRESS THE LA - DY, MOST PO-LIT - LY, MOST PO-LIT - LY,

15 15

HUM-BLY BEG AND HUM-BLY SUE SHE MAY DEIGN TO LOOK ON YOU, BUT YOUR DO - ING

20 RIT 21 A TEMPO

YOU MUST DO MOST PO-LIT - LY, MOST PO-LIT - LY MOST PO - LIT -

25 25 SOP/ALTO

LY! HUM-BLY BEG AND HUM-BLY SUE SHE MAY DEIGN TO LOOK ON YOU, BUT YOUR DO-ING

TEN/BASS

HUM-BLY BEG AND HUM-BLY SUE SHE MAY DEIGN TO LOOK ON YOU, BUT YOUR DO-ING

32 RIT 33 A TEMPO

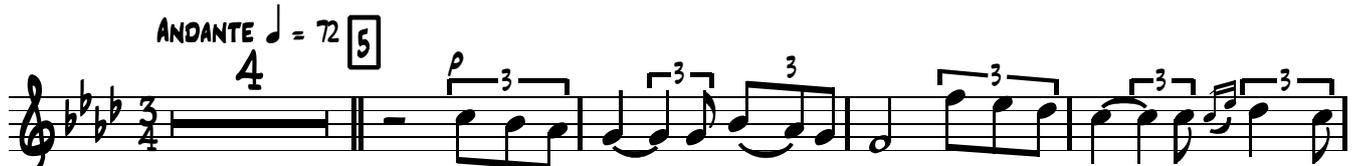
YOU MUST DO MOST PO-LIT - LY, MOST PO-LIT - LY, MOST PO - LIT LY

YOU MUST DO MOST PO-LIT - LY, MOST PO-LIT - LY, MOST PO - LIT LY

16 SORRY HER LOT

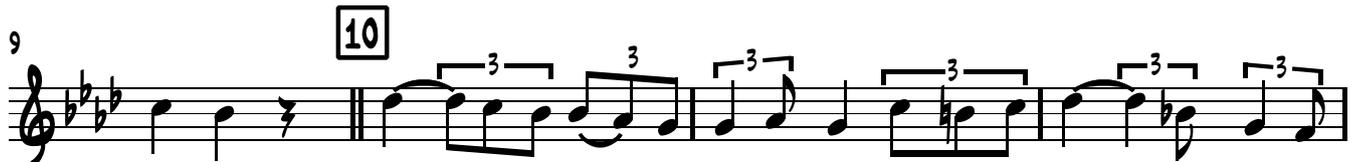
JOSEPHINE

ANDANTE $\text{♩} = 72$ 5



SOR-ry HER LOT WHO LOVES TOO WELL, HEA-vy THE HEART THAT HOPES BUT

9 10



VAIN - LY, SAD ARE THE SIGHS THAT OWN THE SPELL UTT-ERED BY EYES THAT SPEAK TO

13 14



PLAIN - LY; SOR-ry HER LOT WHO LOVES TOO WELL HEA-vy THE HEART THAT HOPES BUT

17 RALL. 18 UN POCO ANIMATO *CRESC.*



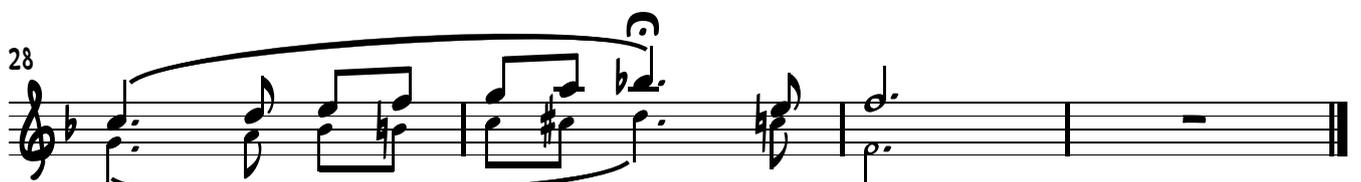
VAIN-LY. HEA - vy THE SOR-row THAT BOWS THE HEAD WHEN LOVE IS A - LIVE AND

24 *f* *DIM.* *p*



HOPE IS DEAD! WHEN LOVE IS A - LIVE AND

28



HOPE IS DEAD.

CONSTANCE, SYNTHIUS, JWJW

CONSTANCE

23

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

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

25

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

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

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

28

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

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

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

30

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

32

CONSTANCE *mf* 33

IF I WERE NOT A LIT - TLE MAD AND

DIM. *pp*

MAT - TER MAT - TER

DIM. *pp*

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

34

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

MAT - TER

MAT - TER

37

SHOW YOU IN A MO - MENT HOW TO GRAP - PLE WITH THE QUES - TION, AND YOU'D REAL - LY BE A - STON - ISHED AT THE

v.s.

41

40



FORCE OF MY SUG-GES-TION. ON THE SUB-JECT I SHALL WRITE YOU A MOST VAL-U - A-BLE LET-TER, FULL OF

43



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



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

JWJW

mf

HER O -

49

49

SCYNTHIUS

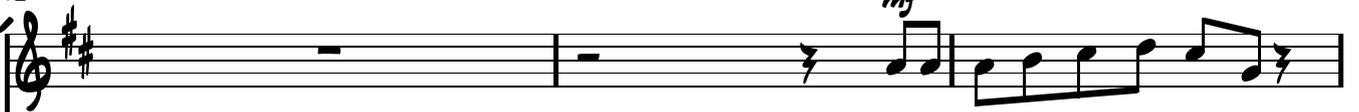


HER O - PIN - ION DOES - N'T MAT - TER, MAT - TER,



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

51



MY O - PIN - ION DOES - N'T MAT - TER



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



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

HER O

54

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

56

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

58

MAT - TER,
 MAT - TER, MAT - TER, MAT - TER, MAT - TER, MAT - TER, MAT - TER, MAT - TER, MAT - TER,
 IF I HAD BEEN SO LUCK - Y AS TO

V.S.

60

MAT-TER.
MAT-TER

HAVE A STEAD-Y BROTH-ER WHO WOULD TALK TO ME AS WE ARE TALK-ING, NOW TO ONE AN-OTH-ER, WHO WOULD

63

GIVE ME GOOD AD-VICE WHEN HE DIS-COV-ERED I WAS ER-RING, (WHICH IS JUST THE VE-RY FA-VOUR WHICH ON

66

67

YOU I AM CON-FER-RING), MY EX-IS-TENCE WOULD HAVE MADE A RA-THER IN-TER-EST-ING I-DYLL, AND I

69

MIGHT HAVE LIVED AND DIED A VE-RY DE-CENT IN-DI-WID-DLE. THIS PAR-TIC-U-LAR-LY RA PID, UN-IN-

72

SYNTHIUS *mf*

IF IT

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

75

75

CONSTANCE

mf IF IT IS IT DOES - N'T MAT - TER, MAT - TER, *p*

p IS IT DOES - N'T MAT - TER, MAT - TER, *mf* MAT - TER, MAT - TER, MAT - TER, IF IT

77

f MAT - TER, MAT - TER, MAT - TER, IF IT IS IT DOES - N'T MAT - TER THIS PAR - **FASTER**

mp IS IT DOES - N'T MAT - TER, MAT - TER, *f* MAT - TER MAT - TER, MAT - TER, THIS PAR -

JWW *f*

THIS PAR -

79

79

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

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

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

v.s.

82

ff

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

ff

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

ff

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

85

GEN-ER-AL-LY HEARD, AND IF IT IS IT DOES-N'T MAT-TER, MAT-TER, MAT-TER, MAT-TER, MAT-TER, MAT-TER,

GEN-ER-AL-LY HEARD, AND IF IT IS IT DOES-N'T MAT-TER, MAT-TER, MAT-TER, MAT-TER, MAT-TER, MAT-TER,

GEN-ER-AL-LY HEARD, AND IF IT IS IT DOES-N'T MAT-TER, MAT-TER, MAT-TER, MAT-TER, MAT-TER, MAT-TER,

88

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

18 HARK! WHAT WAS THAT, SIR!

♩ = 140 ALLEGRO CON FUOCO

2 SCYNTHIUS JWJ

HARK! WHAT WAS THAT, SIR! WHY, AN AR-QU-BUS FIRED FROM THE

Detailed description: This block contains the first six measures of the musical score. It begins with a bass clef and a 4/4 time signature. Measure 1 has a whole rest. Measure 2 starts with a box labeled '2' above it and contains a quarter note G2, a quarter note A2, and a quarter note B2. Measure 3 contains a quarter note C3, a quarter note D3, and a quarter note E3. Measure 4 contains a quarter note F3, a quarter note G3, and a quarter note A3. Measure 5 contains a quarter note B3, a quarter note C4, and a quarter note D4. Measure 6 contains a quarter note E4, a quarter note F4, and a quarter note G4. A box labeled 'SCYNTHIUS' is positioned above measures 2-4, and a box labeled 'JWJ' is positioned above measures 5-6. The lyrics 'HARK! WHAT WAS THAT, SIR!' are written below measures 2-4, and 'WHY, AN AR-QU-BUS FIRED FROM THE' are written below measures 5-6.

7 SCYNTHIUS

WHARF, UN-LESS I MUCH MIS-TAKE STRANGE AND AT SUCH AN HOUR!

Detailed description: This block contains measures 7-9 of the musical score. It begins with a treble clef. Measure 7 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 8 contains a quarter note C5, a quarter note D5, and a quarter note E5. Measure 9 contains a quarter note F5, a quarter note G5, and a quarter note A5. A box labeled 'SCYNTHIUS' is positioned above measure 8. The lyrics 'WHARF, UN-LESS I MUCH MIS-TAKE STRANGE AND AT SUCH AN HOUR!' are written below measures 7-9.

10

WHAT CAN IT MEAN?

Detailed description: This block contains measures 10-12 of the musical score. It begins with a bass clef. Measure 10 contains a quarter note G2, a quarter note A2, and a quarter note B2. Measure 11 contains a whole rest. Measure 12 contains a whole rest. The lyrics 'WHAT CAN IT MEAN?' are written below measure 10.

19 AH, LEAVE ME NOT TO PINE

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

AH, LEAVE ME NOT TO PINE A-LONE AND DES-O-LATE:

6

NO FATE SEEMED FAIR AS MINE, NO HAP - PI-NESS SO GREAT! AND NA-TURE, DAY BY DAY, HAS SUNG

12

— IN AC-CENTS CLEAR THIS JOY-OUS ROUND-E - LAY "HE LOVES THEE-HE IS HERE. FA,

18

RALL *p*

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

SCYNTHIUS *p*

20 THE SOLDIERS OF OUR QUEEN

ALLEGRO MARZIALE ♩ = 108

2 8 11 8

19 19 3 SOP/ALTO 23

3 TEN/BASS

THE SOLDIERS OF OUR QUEEN ARE LINKED IN FRIENDLY TE-TOGETHER; UP - ON THE BATTLE

THE SOLDIERS OF OUR QUEEN ARE LINKED IN FRIENDLY TE-TOGETHER; UP - ON THE BATTLE

28

SCENE THEY FIGHT THE FOE TOGETHER THERE EVERY MOTHER'S SON PREPARED TO FIGHT AND

SCENE THEY FIGHT THE FOE TOGETHER THERE EVERY MOTHER'S SON PREPARED TO FIGHT AND

34 35

FALL IS: THE ENEMY OF ONE THE ENEMY OF ALL IS! THE

FALL IS: THE ENEMY OF ONE THE ENEMY OF ALL IS! THE

39

ENEMY OF ONE THE ENEMY OF ALL IS!

ENEMY OF ONE THE ENEMY OF ALL IS!

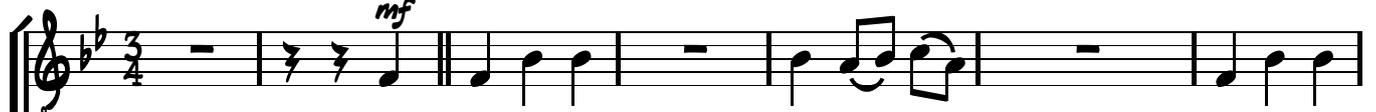
43 8

22 REPLYING WE SING

PIRATE KING (PK)
KING PARAMOUNT (KP)

♩ = 92

PIRATE KING *mf*



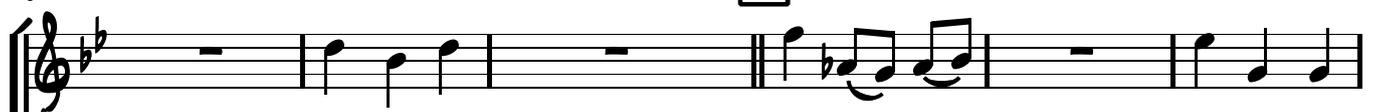
RE - PLY-ING WE, ONE IN - DI FIND I'M A

KING PARAMOUNT *mf*



SING A VID-U-AL, AS I

8 11



KING-DOM I WARE YOU_ OS_ VI-LIONS AND



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

14



FIND I RE PUB - LI-CAN



PA-LA-CES, BUT YOU'LL SPECT YOU' RE FAL-LA-CIES, YOU'LL

19

CHORUS LADIES *p* QUICKER



FIND I RE PUB - LI - CAN AS THEY

CHORUS MEN *p* QUICKER



SPECT YOUR RE FAL - LA - CIES. AS THEY *v.s.*

23 23

Musical score for measures 23-26. The score is written for a grand staff (treble and bass clefs) in a key signature of two flats (B-flat and E-flat). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: KNOW WE OB - JECT TO PA - VI - LIONS AND PA - LA - CES HOW

27

Musical score for measures 27-30. The score is written for a grand staff (treble and bass clefs) in a key signature of two flats (B-flat and E-flat). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: CAN THEY RE - QUEST OUR RE - PUB - LI - CAN FAL - LA - CIES?

23 FOR EV'RY ONE WHO FEELS INCLINED

ALLEGRO VIVACE $\text{♩} = 133$

3 PIRATE K *mf*

FOR EV- 'RY ONE WHO FEELS IN-CLINED, SOMEPOST WE UN-DER

8 KING P

TAKE TO FIND CON - GE - NIAL WITH HIS FRAME OF MIND AND ALL SHALL E - QUAL BE THE

13 13

CHAN - CEL-LOR IN HIS PER-UKE THE EARL, THE MAR - QUIS., AND THE DOOK, THE

17 PIRATE K *f*

GROOM, THE BUT - LER, AND THE COOK, THEY ALL SHALL E - QUAL BE THE

21 21

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

25 KING P

A - RIS TO-CRAT WHO CLEANS OUR BOOTS THEY ALL SHALL E - QUAL BE THE

29 29 PIRATE K

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

33 KING P

NO - BLE LORD WHO SCRUBS THE GRATE THEY ALL SHALL E - QUAL BE THE V.S.

37 37

PIRATE K

LORD HIGH BISH - OP OR - THO-DOX THE LORD HIGH COACH - MAN ON THE BOX THE

41

PIRATE K
KING P

LORD HIGH VAG - A - BOND IN THE STOCKS THEY ALL SHALL E - QUAL BE! FOR

45

45

EV - 'RY ONE WHO FEELS IN - CLINED, SOME POST WE UN - DER - TAKE TO FIND CON - GE - NIAL WITH HIS

50

FRAME OF MIND, CON - GE - NIAL WITH HIS FRAME OF MIND, AND ALL SHALL E - QUAL BE. SING

56

56

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

63

SOP/ALTO

GO, WHERE - EV - ER THEY GO, WHERE - EV - ER THEY GO, THEY ALL SHALL E - QUAL BE! SING

63

TEN/BASS

SING

68

68

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

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

75

+ KING P

GO WHERE-EV-ER THEY GO WHERE-EV-ER THEY GO THEY ALL SHALL E - QUAL BE! THE

GO WHERE-EV-ER THEY GO WHERE-EV-ER THEY GO THEY ALL SHALL E - QUAL BE! THE

80

80

EARL, THE MAR - QUIS AND THE DOOK, THE GROOM, THE BUT - LER, AND THE COOK THE

EARL, THE MAR - QUIS, AND HIS DOOK, THE

84

+P KING

A - RIS - TO - CRAT WHO BANKS WITH COUTTS, THE A - RIS - TO - CRAT - WHO CLEANS THE BOOTS THE

GROOM, THE BUT - LER AND THE COOK, THE

88

88

+ KING P

+P KING

NO - BLE LORD WHO RULES THE STATE, THE NO - BLE LORD WHO SCRUBS THE GRATE, THE

NO - BLE LORD WHO RULES THE STATE, THE

92

+ BOTH KINGS

LORD HIGH BISH - OP OR - THO - DOX THE VAG - A - BOND IN THE STOCKS FOR

NO - BLE LORD WHO SCRUBS THE GRATE FOR

4

96

96

EV - 'RY ONE WHO FEELS IN-CLINED, SOME POST THEY UN-DER-TAKE TO FIND CON - GE-NIAL WITH HIS

EV - 'RY ONE WHO FEELS IN-CLINED, SOME POST THEY UN-DER-TAKE TO FIND CON - GE-NIAL WITH HIS

101

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

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

107

10

24 I ONCE WAS A VERY ABANDONED PERSON

$\text{♩} = 70$ 5 6

DUKE & DUCHESS
mf

THAT IS ONE OF OUR BLAME-LESS DAN-CES

25 I HEAR THE SOFT NOTE

ANDANTE CON MOTO ♩ = 84

6 PT 1/2 7

6 PT 3/4

6 PT 5/6

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

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

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

11

CRESC.

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

CRESC.

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

CRESC.

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

15

p *CRESC.*

LAST SAD TEAR IS SHED THE PAIN THAT IS ALL BUT A PLEA-SURE WILL CHANGE FOR THE

p *CRESC.*

LAST SAD TEAR IS SHED THE PAIN THAT IS ALL BUT A PLEA-SURE WILL CHANGE FOR THE

p *CRESC.*

LAST SAD TEAR IS SHED THE PAIN THAT IS ALL BUT A PLEA-SURE WILL CHANGE FOR THE

19

19

PLEA SURE THAT'S ALL BUT PAIN, AND NE - VER, OH NE - VER, OUR HEARTS WILL RANGE FROM THAT

PLEA SURE THAT'S ALL BUT PAIN, AND NE - VER, OH NE - VER, OUR HEARTS WILL RANGE FROM THAT

PLEA SURE THAT'S ALL BUT PAIN, AND NE - VER, OH NE - VER, OUR HEARTS WILL RANGE FROM THAT

23

25

OLD, OLD LOVE A - GAIN! YES, THE PAIN THAT IS ALL BUT A PLEA-SURE WILL CHANGE FOR THE

OLD, OLD LOVE A - GAIN! YES, THE PAIN THAT IS ALL BUT A PLEA-SURE WILL CHANGE FOR THE

OLD, OLD LOVE A - GAIN! YES, THE PAIN THAT IS ALL BUT A PLEA-SURE WILL CHANGE FOR THE

27

PLEA SURE THAT'S ALL BUT PAIN. AND NE - VER OH NE - VER OUR HEARTS WILL RANGE FROM THAT

PLEA SURE THAT'S ALL BUT PAIN. AND NE - VER OH NE - VER OUR HEARTS WILL RANGE FROM THAT

PLEA SURE THAT'S ALL BUT PAIN. AND NE - VER OH NE - VER OUR HEARTS WILL RANGE FROM THAT

31

32

OLD, OLD LOVE A - GAIN! OH NE - VER, OH NE - VER OUR HEARTS, OUR HEARTS WILL RANGE FROM THAT

OLD, OLD LOVE A - GAIN OH NE - VER, OH NE - VER OUR HEARTS, OUR HEARTS WILL RANGE FROM THAT

OLD, OLD LOVE A - GAIN OH NE - VER, OH NE - VER OUR HEARTS, OUR HEARTS WILL RANGE FROM THAT

35

37

OLD, OLD LOVE A - GAIN! OH NE - VER, OH HEARTS WILL RANGE

OLD, OLD LOVE A - GAIN! OH NE - VER, OH NE - VER OUR HEARTS, OH

OLD, OLD LOVE A - GAIN! OH NE - VER, OH NE - VER OUR HEARTS, OH

38

NE - VER, OUR HEARTS WILL RANGE FROM THAT OLD, OLD LOVE A - GAIN!

NE - VER, OUR HEARTS WILL RANGE FROM THAT OLD, OLD LOVE A - GAIN

NE - VER, OUR HEARTS WILL RANGE FROM THAT OLD, OLD LOVE A - GAIN

26 DANCE A CACHUCHA

TEMPO DI CACHUCHA ♩ = 80

SOP/ALTO

11

10

DANCE A CA - CHU-CHA, FAN - DAN-GO, SO - LE-RO XE-RES.WE-LL DRINK MAN-ZA

TEN/BASS

10

DANCE A CA - CHU-CHA, FAN - DAN-GO, SO - LE-RO XE-RES.WE-LL DRINK MAN-ZA

17

NIL-LA, MON - TE - RO WINE, WHEN IT RUNS IN A - BUN-DANCE, EN - HAN - CES THE RECK-LESS DE -

NIL-LA, MON - TE - RO WINE, WHEN IT RUNS IN A - BUN-DANCE, EN - HAN - CES THE RECK-LESS DE -

24

27

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

LIGHT OF THAT WILD-EST OF DAN-CES!

29

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

33

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

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

V.5

37

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

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

41

43

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

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

48

51

RUNS IN A - SUN-DANCE EN - HAN-CES THE RECK-LESS DE - LIGHT OF THAT

RUNS IN A - SUN-DANCE EN - HAN-CES THE RECK-LESS DE - LIGHT OF THAT

54

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

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

61

61

DANCE A CA - CHU-CHA, FAN - DAN-GO, BO - LER-O, XE-RES WE'LL DRINK MAN-ZA - NIL-LA, MON - TE-RO

DANCE A CA - CHU-CHA, FAN - DAN-GO, BO - LER-O, XE-RES WE'LL DRINK MAN-ZA - NIL-LA, MON - TE-RO

69

WINE, WHEN IT RUNS IN A - BUN-DANCE, EN - HAN-CES THE RECK-LESS DE-LIGHT OF THAT WILD-EST OF

WINE, WHEN IT RUNS IN A - BUN-DANCE, EN - HAN-CES THE RECK-LESS DE-LIGHT OF THAT WILD-EST OF

76

79

DAN - CES OLD XE-RES WE'LD RINK MAN-ZA - NIL-LA, MON - TE-RO, FOR WINE, WHEN IT RUNS IN A-

DAN - CES OLD XE-RES WE'LD RINK MAN-ZA - NIL-LA, MON - TE-RO, FOR WINE, WHEN IT RUNS IN A-

85

87

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

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

92

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

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

101

101

111

127

135

10 8 16 7

10 8 16 7