

NANKI. Recit.

Gen-tle-men I pray you tell me, Where a gen-tle maiden

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. A dynamic marking of *p* (piano) is placed below the piano part.

dwell-eth, Named Yum - Yum, the ward of Ko - ko? In pi - ty speak - oh

The second system continues the vocal line and piano accompaniment. The lyrics are spread across the vocal staff. The piano accompaniment maintains the same rhythmic pattern. A dynamic marking of *p* is present.

PISH.

speak, I pray you! Why who are you, who ask this ques - tion?

The third system features a vocal line and piano accompaniment. The lyrics are spread across the vocal staff. The piano accompaniment is mostly silent, with some notes appearing at the end of the system. A dynamic marking of *p* is present.

NANKI

Come gather round me, and I'll tell \_\_\_\_\_ you.

The fourth system features a vocal line and piano accompaniment. The lyrics are spread across the vocal staff. The piano accompaniment is more active, with a melodic line in the right hand and a bass line in the left hand. Dynamic markings of *fp* (fortissimo piano) and *p* are present.

Allegretto con grazia.

NANKI.

A wan - dring min - strel

I A thing of shreds and patch-es, Of bal - lads songs and

snatch-es, And dream-y lul - la - by! My ca - ta - logue is

long, Thro' ev - 'ry pas - sion rang-ing, And to your hum-ours chang-ing I

tune my sup-ple song! I tune my sup - ple.

Andante espressivo.

song! Are you in sen-ti - men - tal mood? I'll sigh with you,

Oh, sor - row! Oh maid-en's cold-ness do you brood? I'll do so too -

Oh sor - row, sor - row! I'll charm your will-ing ears With songs of lov-ers

fears, While sym-pa-thet-ic tears my cheeks be - dew -

Allegro marziale.

Oh, sor - row sor - row! But if

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "Oh, sor - row sor - row!" followed by a short rest and then "But if". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. Dynamics include a forte (*f*) marking and a decrescendo (*dim.*) marking.

pa - tri - ot - ic sen - ti - ment is want - ed, I've pa - tri - ot - ic bal - lads cut and

The second system continues the vocal line with the lyrics "pa - tri - ot - ic sen - ti - ment is want - ed, I've pa - tri - ot - ic bal - lads cut and". The piano accompaniment maintains the eighth-note rhythmic pattern. A piano (*p*) dynamic marking is present at the start of the system.

dried; For wher - e'er our pla - net's ban - ner may be plant - ed, All

The third system features the lyrics "dried; For wher - e'er our pla - net's ban - ner may be plant - ed, All". The vocal line has a slight melodic rise. The piano accompaniment continues with the same rhythmic texture.

oth - er lo - cal ban - ners are de - fied! Our war - ri - ors in ser - ried ranks as -

The fourth system contains the lyrics "oth - er lo - cal ban - ners are de - fied! Our war - ri - ors in ser - ried ranks as -". The vocal line shows a melodic contour that suggests the end of a phrase. The piano accompaniment remains consistent.

sem - bled, Ne - ver quail, or they conceal it if they do - And I

The fifth system concludes with the lyrics "sem - bled, Ne - ver quail, or they conceal it if they do - And I". The vocal line ends with a long note. The piano accompaniment features a more active eighth-note pattern in the right hand towards the end of the system.

should-nt be surpris'd if sys - tems trem - bled Be-fore the migh-ty troops, the troops of Ti - ti -

pu!  
MEN. *f*  
We should-nt be surpris'd if sys - tems quail and trem - ble if they do, Be-fore the migh-ty

*Allegro pesante, non troppo vivo.* (♩ = 160) NANKI.  
And

troops, the troops of Ti - ti - - pu!

if you call for a song of the stars, Ex - plor - ing hea - ven's dome, Then a -

three, two, one, and the skies are ours as we trip in our space-ship off to Mars, Hur-rah! For his ship's his

home! A

Till Mars is ours, 'Tis true that his ship's his home!

*f*

light-speed flight to worlds un-known may tick-le an earth-ling's taste, But the happ-iest course a

space-man flies is the one that lands un-der friend-ly skies where he sees his Nan-cy's face, yeo-ho! And puts

arms a round her waist.

*Tenors.*  
Then man the launch-pad, off we go, As the cap-tain counts us

*Basses.*  
Then man the launch-pad, off we go, As the cap-tain counts us

down, With a yeo heave ho, And a rum-be-low, Hur-rah for the home-ward

down, With a yeo heave ho, And a rum-be-low, Hur-rah for the home-ward

bound! With a Yeo heave ho, And a rum-be-low,

bound! With a Yeo heave ho, And a rum-be-low,

Yeo - ho, heave ho, Yeo - ho, heave ho, heave ho, heave ho, yeo -

Yeo - ho, heave ho, Yeo - ho, heave ho, heave ho, heave ho, yeo -

*cres* - *cen* - *do*

A

ho!

ho!

*ff*

*dim.*

*dim.*

Allegretto.

wan - dring min - strel I — A thing of shreds — and patch - es, Of bal - lads, songs and

*p*

snatches, And dream - y lul - la - by, — — — — — And dream - y lul -

MEN. *p*

Of

*p*

- la - lul - la - by — — — — — lul - la - by!

*pp*

dream - y lul - la - by, — — — — — lul - la - by!

*p*