

Soprano
Alto

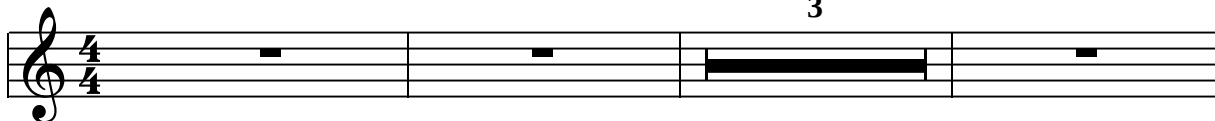
Mighty Nudledhad

Act 1-1

Music DANIEL LEO SIMPSON
Los Angeles, CA 1993
Lyrics by: EDWARD BORGERS

Majestically ♩ = 112

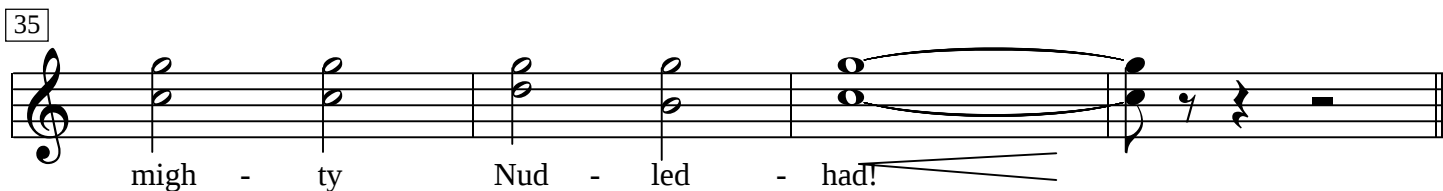
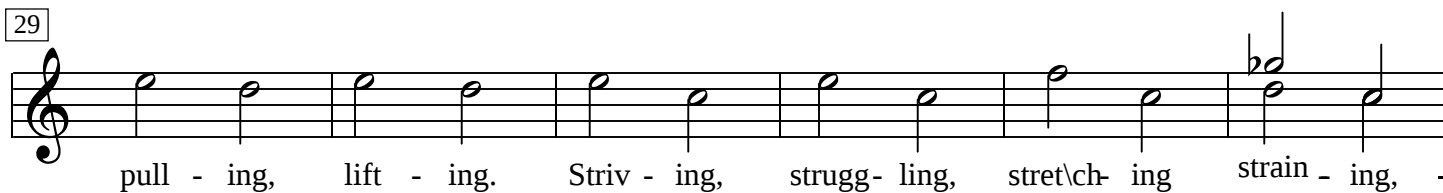
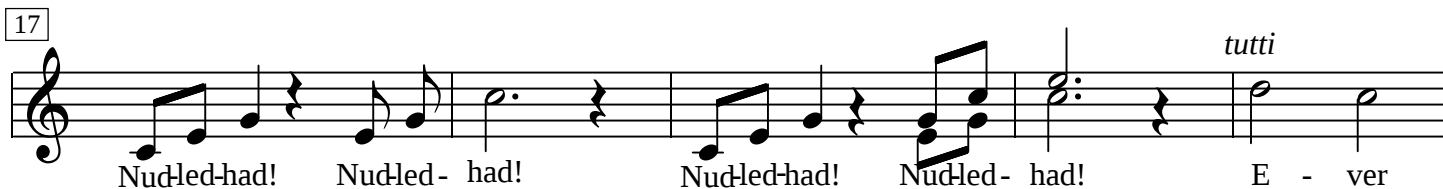
3



[7] *tutti with conviction*



mf



Tenor
Bass

Mighty Nudledhad

Act 1-1

Music DANIEL LEO SIMPSON
Los Angeles, CA 1993
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Majestically ♩ = 112
5

tutti

Nudled-had! Nudled- had!

[9]

Nud-led - had! Nud-led - had! Burst - ing with en- er - gy!

[13]

Good deeds for all to see! Bus - i - er than an - y bee!

[17]

Nudled-had! Nudled- had! Nudled-had! Nudled- had! E - ver

[22]

tutti striv - ing: Build - ing, reach - ing, toil - ing, haul - ing; drag - ing, push - ing,

[29]

cresc. pull - ing, lift - ing. Striv - ing, strugg - ling, stret\ch - ing strain - ing,

[35]

ff migh - ty Nud - led - had!

Hawili's Ambition

Act I - 2
(Hawili)

Music DANIEL LEO SIMPSON
Los Angeles, CA 1993
Lyrics by EDWARD BORGERS

Freely **Lazily** ♩ = 70

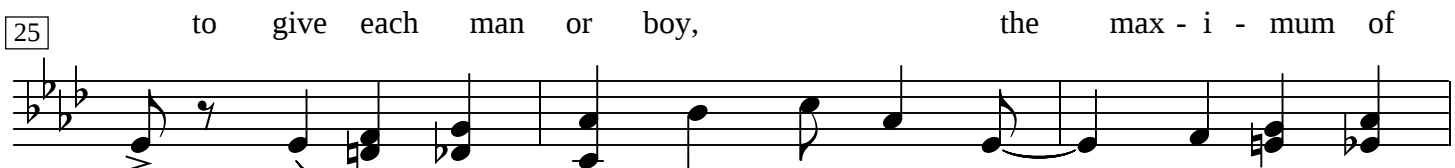
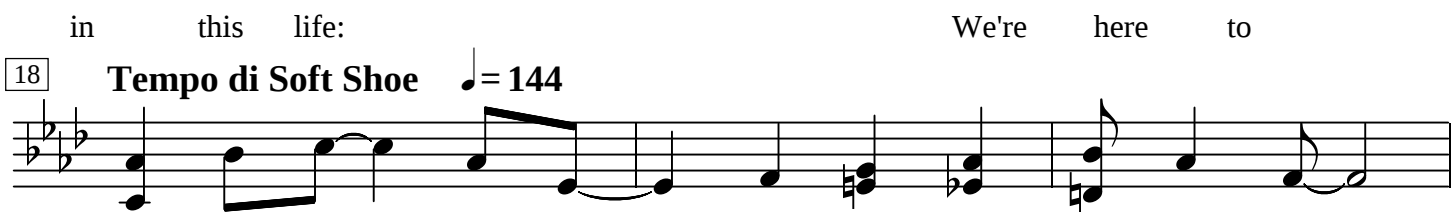
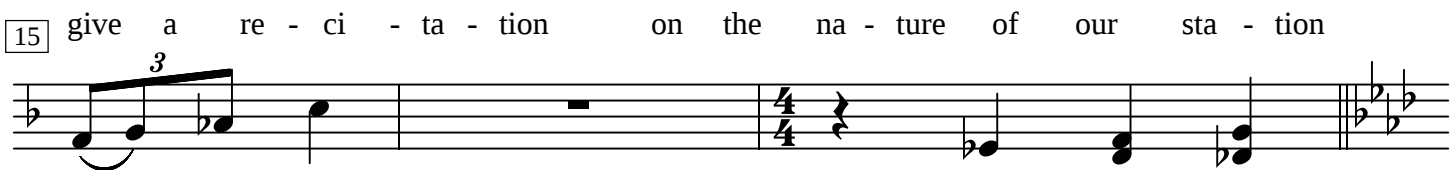
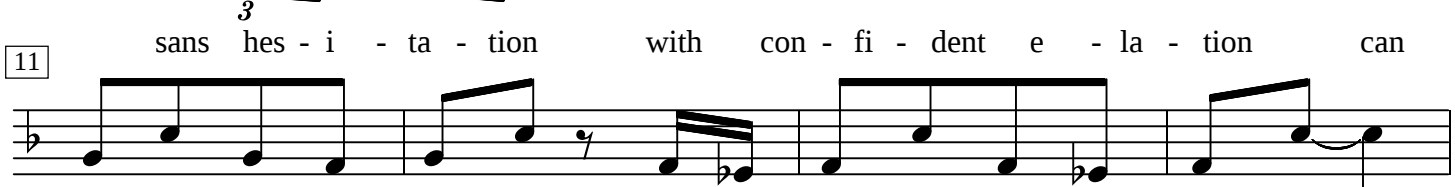
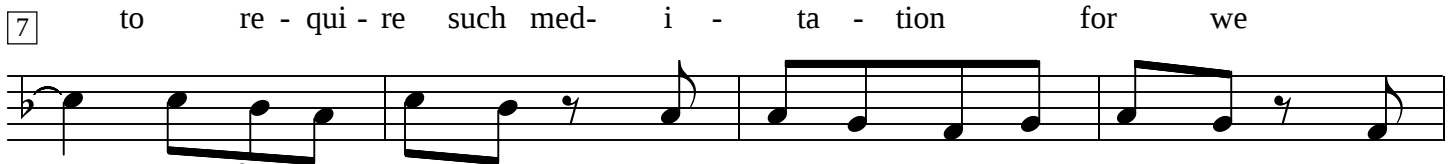
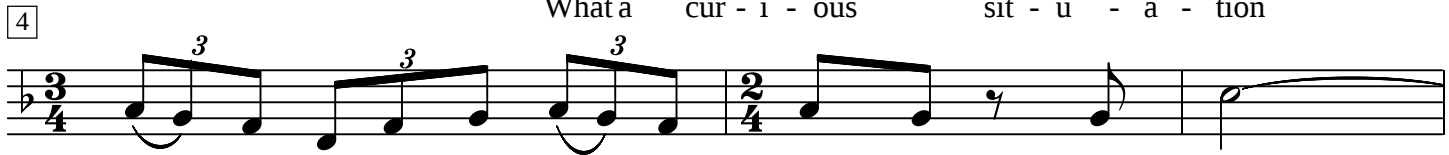
O, I'd love to be, a tor-na-do of ac-tion. A
flash-ing ball of act and re-ac-tion. A ra-jah who sides with the mas-ter-ful fac-tion.
Who'd ne-ver con-sent to make a re-trac-tion. Of -
fend-ed he'd al-ways de-mand sat-is-fac-tion. Right up to the ul-ti-mate
de-ci-mal fraction. But e-ven more... I love my post lunchmed i-ta-tion.

Slower ♩ = 60 **Ritardando**

What Life Is For

Act I - 3
(Durga, Yodhara, Gopika)

leisurly....rubato



joy. To re - place each frown or fear with hi -

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a quarter note G4, followed by a half note A4-B4, and then a quarter note G4. The lower staff is in bass clef with a key signature of two flats. It begins with a quarter note G2, followed by a half note A2-B2, and then a quarter note G2. The system concludes with a double bar line.

[illegible][illegible]

lift. So unless all you men and boys are

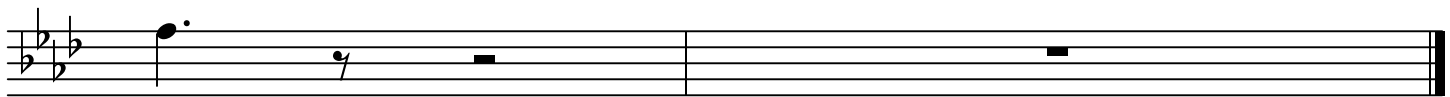
53



churls,

you must en - ter - tain us

57



girls!

Lazy Love

Act I - 4
(Hawili - reprise)

Music by DANIEL LEO SIMPSON
Los Angeles, CA 1993
Music by EDWARD BORGERS

Freely

Lazy tempo as before ♩ = 82

E - ver and a - non, I would

A tempo

Tempo I - Brightly ♩ = 96

al- so be a Don Juan... rit. Though love is such a bub - ble, it's

Tempo I (Brightly)

hardly worth the trou-ble. rit. Still I'd love a love-ly crea-ture, if on-ly I could reach her... But I rit.

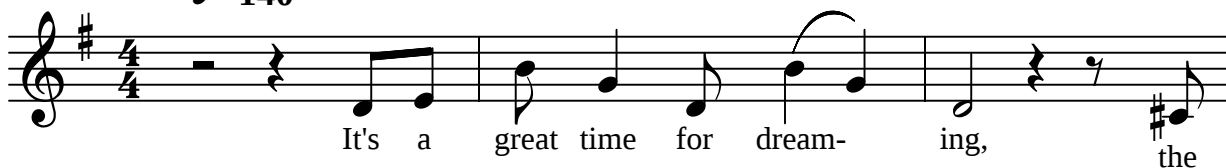
Lazily ♩ = 55

love my post - lunch med- i - ta - tion more. rit.

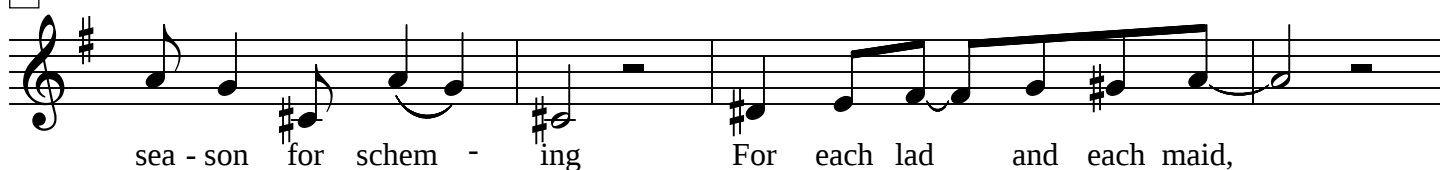
Dream Time

Act I - 5
(Durga, Yodhara, Gopika)

$\text{♩} = 140$



4



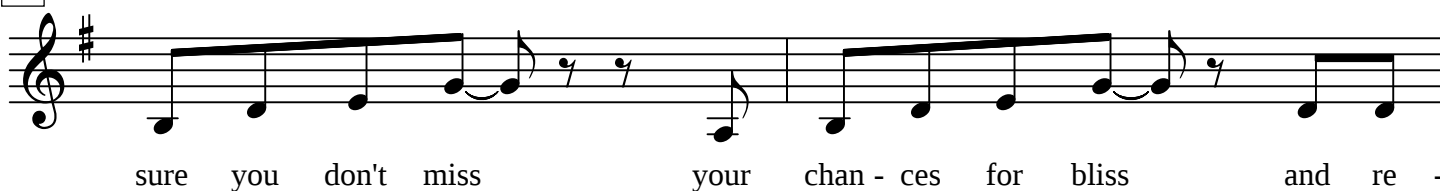
8



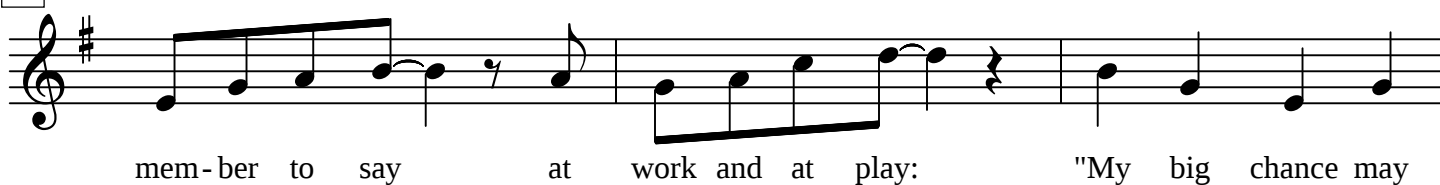
11



14



16



19



A Work of Art

Act I - 6
(Ramji)

Bright & Breezy ♩ = 140

4 A work of art has more im - port - ance then a
7 hair - cut or a shave. Ev - en more we look for
ro - mance from the cra - dle to the grave. So we

Broadly ♩ = 140

10 live for love and love for art, we
14 give them all our heart. 'Till a
18 gnaw - ing in our tum - my says it's
19 time for some - thing yum - my. Our de - vo - tion is un -
22 can - ny to the cause that we a - dore.
27 'Til w've missed a meal too man - y when a
30 hot soup lures us more!

We're Doing Our Homework Today

ACT I - 7
(Trio)

$\text{♩} = 140$



We're do - ing our home work to - day; it's

4



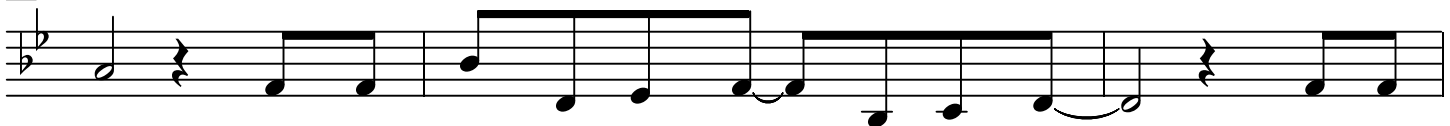
far more im - por - tant than play. For it we're to climb the

7



lad - der sub - lime we must learn what to do and to

9



say. We must learn when to scrape and to bow; when to

12



whee - dle and when to kow - tow, when to

14



snub and to snoot, when to give friends the boot, when to

16



put on the dog and just how.

I Know

ACT I - 8
(Visakha)

$\text{♩} = 130$ 5 *rit.* 2 **a tempo**

I Know,

all the peo - ple who live on this road are

try - ing to put me to code. Should they hail me with

pride, or else say some - thing snide, to them it's a

a tempo $\text{♩} = 130$

ter - ri - ble load. I Know, the big

fact of my life on this plan - et, is the ques - tion of

how I be - gan it. Is my fa - ther top caste? Should he

speak in Bom - bast? Is his sta - tus as sol - id as gran - ite?

Or is my fa - ther not real - ly a Brah - min?

54 2

60 2

66

71

78

85

91

97

102

But on - ly a meat cut - ter com - mon?

Do I rate a warm smile? Or a

scowl full of bile? That's the ques - tion my neigh - bor's all

glom on. But I Know; Who

I Am. I can write my

own mon - o - gram. I'm a girl in //

love with a man of es - prit.

And the man of Es - prit loves me!

Our Love

ACT I - 9
(Ramji & Visakha)

Sentimentally ♩ = 108
11

8

No mat - ter who or what you

are, a rin - cess or a toad bi - zarre, a hot - dog or some ca - vi -

16

ar, I love you! I love you!

16

We both were speared by cu - pid's

dart, our love will last for - e - ver! Till the

eve - ning sun in the east sky sets, un -

til the el - e - phant for - gets, our love will last for - ev - er!

For - e - ver will last our love! Our love, our

love, our love!

Our Love

Visakha

ACT I - 9
(Ramji & Visakha)

Sentimentally ♩ = 108

16 9

No

mat - ter what it is you do, you whack a whis - ker, woo me too. I'll

trust my hair to your sham - poo I love you! I love you!

15

No mat - ter when or where the

start, who first went sweet a - round the heart;

2

our love will last for - e - ver!

'Till the Grate - ful Dead dance min - u - ets, un - til the el - e - phant for -

gets, our love will last for - e - ver! For -

e - ver will last our love! Our love, our



Vocal

By Chic!

ACT I - 10
(Ekasamagi)

With motion $\text{♩} = 120$
4

How do you tell the

dain - ty Ga - zelle from the el - e - phant's swell? By Chic!

the slick cad - il - lac from the dump truck in back as a

mat - ter of fact By Chic! How

do you de - duct the wad - dl - ing duck from An -

dan - te of Gluck By Chic! The

Par - a - dise Bird from the 'ga - tor ab - surd? Well

have - n't you heard By Chic!

What gives the pas - sion to ev - 'ry new fash - ion and

makes the en - sembl' com - plete? From
 ga - la Pa - ri to the A - gi - an Sea they'll
 come to know me By Chic!
 And if by mer - est per - chance in the course of ro - mance while
 hap - pened to glance I con - fess; it was
 on - ly by luck I just hap - pened to pluck a
 full - blood - ed Brah - min no less. Now I have
 one more stop on my trip to the top, a fi - nal
 leap to the peak of the heap, If my

Vuoto

on - ly off - spring can mar - ry a king,

a tempo ♩ = 33

And their mo - ther - in - law By Chic!

My High Hat

ACT I - 11
(Bhisma & Ramji)

Rather melodramatic ♩ = 90

4 When I put my high hat on, I'm a

8 hu - man par - a - gon a Brah - min de - lec - ta - ble, for -

11 bears im - pec - ca - ble; a dull but re - spec - ta - ble,

15 daz - zl - ing so - cial e - vent. When I take

19 my high hat off, I'm the fav - 'rite

23 vill - age toff, a butch - er de - spi - ca - ble

26 crude - ness pre - dic - ta - ble, be -

29 loved but kick - a - ble a thor - ough - ly low - class gent.

2

When I think up - on my ti -

34
 38
 41
 44
 50
 53
 56
 59
 62

tle,
 my High Hat's
 clear - ly
 vi - tal.
 This man wants to wed my
 daugh - ter, worse than mix - ing fi - re and wa - ter. If his
 field weren't cutt - ing hair he could be my son and heir!
 When I think up - on my ti - tle, my High Hat's clear - ly
 vi - tal. But a man who chops up meal,
 can't be so - cial - ly e - lite. This man
 wants to wed my daugh - ter, worse than mix - ing fire and wa - ter.
 If his field weren't cutt - ing hair he could

4

65



be my son and heir! If his field weren't cutt - ing hair he could

67



be my son and heir! Son - ny! Son - ny!

My High Hat

ACT I - 11
(Bhisma & Ramji)

Rather melodramatic ♩ = 90

Briskly ♩ = 172

12 // 16 2

32

When I see his low - ly call - ing, then I find his rank ap -

35

pall - ing. But he is a Brah - min great,

38

Ti - tu - lar - ly most or - nate. E - ven

41

though Vi - sa - kha loves me, she is hope - less - ly a - bove me.

44

5

When I see his low - ly call -

52

ing then I find his rank ap -

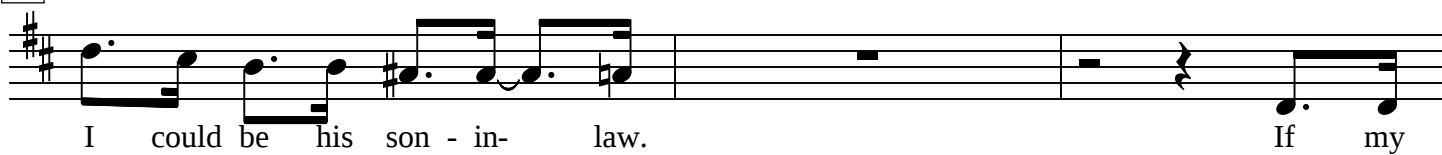
56

pal - ling. And though Vi - sa - kha loves me, she is

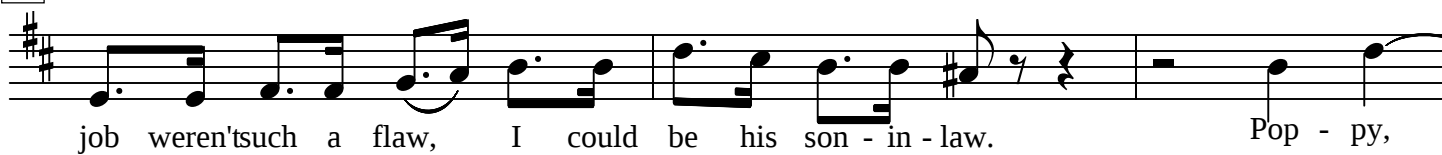
60

hope - less - ly a - bove me. If my job weren't such a flaw,

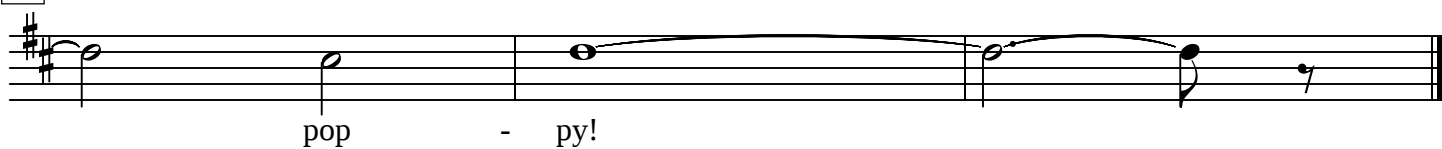
63



66



69



Arrest Him I

ACT I - 12a

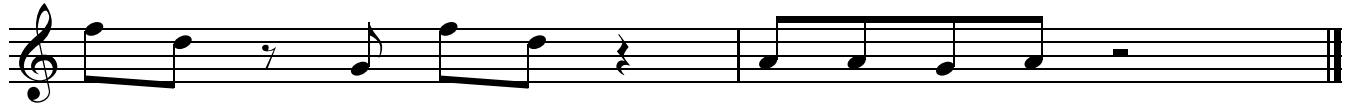
(Ekasamgi)

Briskly ♩=126

$$\underline{f}$$


Ar - rest him, ar-rest him, Con-sta-ble Chief, That

4



sneak - ing, con - ni - ving, throat -slit - ting theif!

Arrest Him II

ACT I - 12b

(Villagers)

4 *f*

Ar - rest him? Ar-rest him?

7

What's your beef? Who are you cal-ling a throat-slitt-ing thief?

Detailed description: The image shows two staves of music in bass clef, 4/4 time. The first staff begins with a whole rest, followed by a measure with a quarter rest and a quarter note. The second staff begins with a quarter note, followed by a quarter rest and a quarter note. The lyrics are written below the notes.

Chorus(Sop)

Arrest Him II

ACT I - 12b

(Villagers)

f

Ar - rest him, ar - rest him, Con-sta - ble Chief, That

4

sneak - ing, con - ni - ving, throat-slitt - ing theif!

4

Chorus(Alto)

Arrest Him II

ACT I - 12b

(Villagers)

f

Ar - rest him, ar - rest him, Con - sta - ble Chief, That

4

sneak - ing, con - ni - ving, throat - slitt - ing theif!

4

Chorus(Ten)

Arrest Him II

ACT I - 12b

(Villagers)

f

Ar - rest him, ar - rest him, Ar - rest him, That

sneak - ing, con - ni - ving, throat - slitt - ing theif!

4

4

Chorus(bass)

Arrest Him II

ACT I - 12b
(Villagers)

f

Ar - rest him, Ar - rest him, Ar - rest him,

4

That sneak-ing, con-ni-ving, throat-slitt-ing theif!

4

My Hobby

$\text{♩} = 132$

3 When I'm not squan - der - ing the

6 pub - lic purse, not spread - ing ter - ror or e - ven worse;

9 we world's great min - i - sters of state, in rest - ful hob - bies do

12 ad - vo - cate. The ail - ing Ra - jah of Fed - a - sins,

15 has bar - rels full of med - i - cines; his col - league rules South

18 Tel - le - dives with bed - rooms full of pret - ty wives.

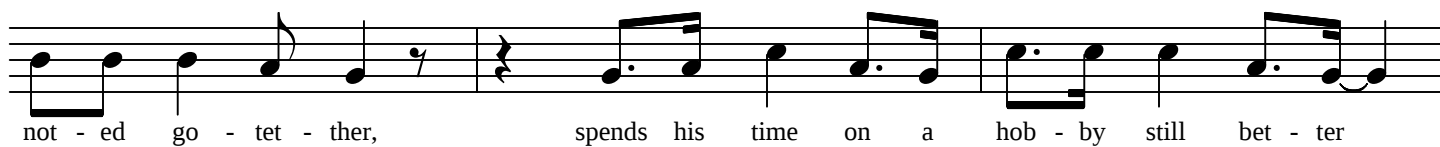
21 The won - der - ful Ra - jah of Glox, spends his time by the shore

choos - ing rocks, while the cast - les of Bod - kin the Just are com -

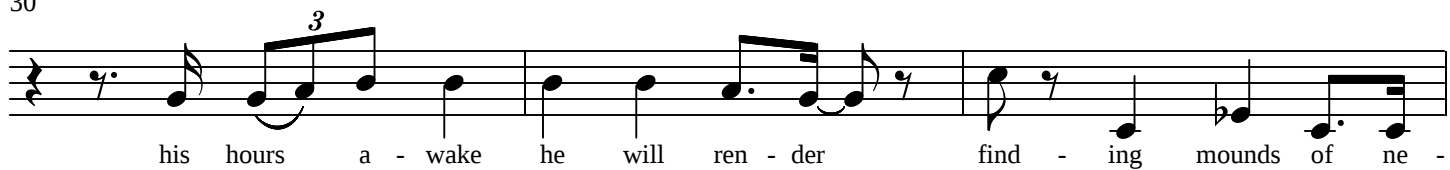
24



27



30



33



Paudu

My Weakness

(Pandu)

tempo di soft shoe ♩ = 180

3 Oh it's true,

6 that I pro - ba - bly do have a

9 slight cer - tain weak - ness for beau - ty.

11 The on - ly times,

14 when I'm e - ver un - true, is when I

17 see some - one else more cute - y.

19 I once loved a lov - e - ly

21 love - ly lass; she bore the name of

Cres - si - der; what ev - er she want - ed I

23



25 brought to pass, the jewels that I gave her im -



27 press - ed her. I let her use all my cred - it cards,



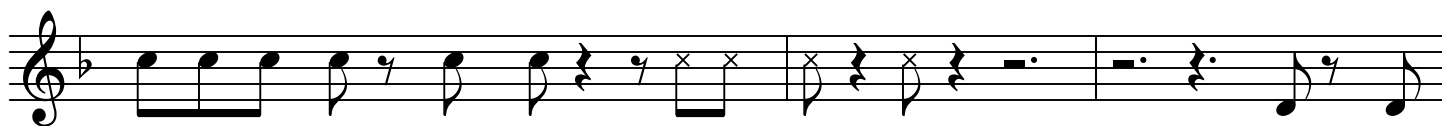
29 and paid for ev - 'ry - thing that she charged;



31 Though it was hard to keep her hap - py, she



32 called me sug - ar pap - py, and what -



35 ev - er it was she lacked But the



37 full moon waned and the skies turned grey, and I



39 found out then with sud - den chills; that my



part - ner in play had gone far a - way, and

41 // a tempo



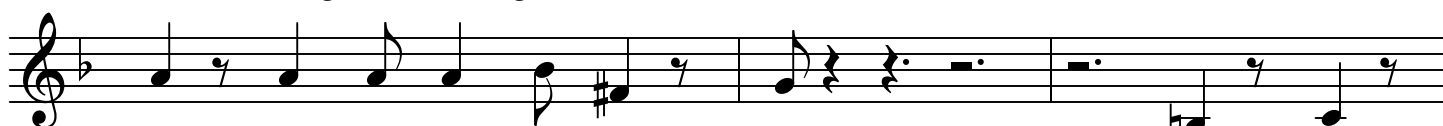
44 left me to pay all the bills. Now I



47 sit, all a - lone in my room,



49 long - ing for a - no - ther



52 whiff of my lov - er's pur - fume; yearn - ing



55 hard, // for the re - turn of my mas - ter



57 card; To be sure one fish got a - way;



59 but there's more there in the sea so they say,

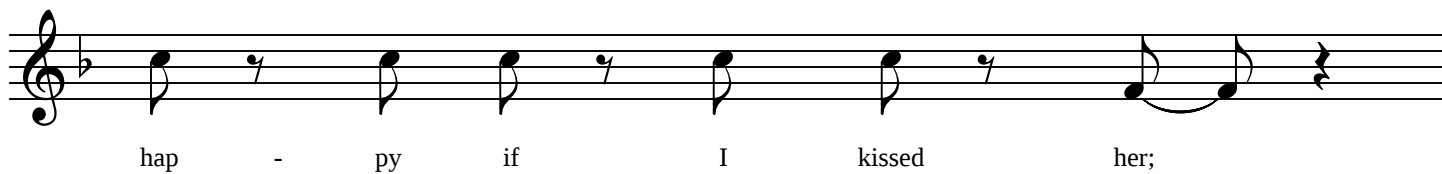


61 of course I'll al - ways miss her! Per -

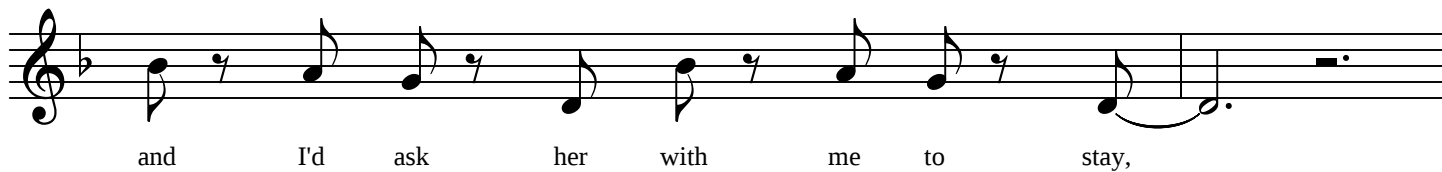


haps she has a sis - ter, who's look - ing for a mis - ter, and

63



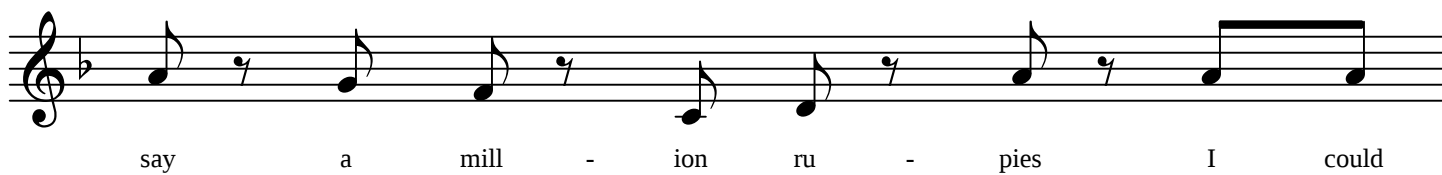
64



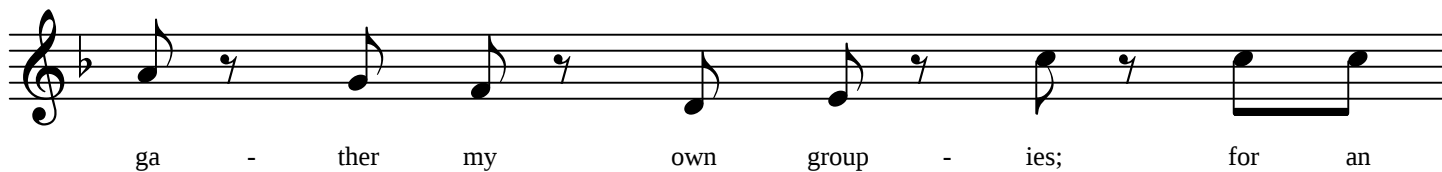
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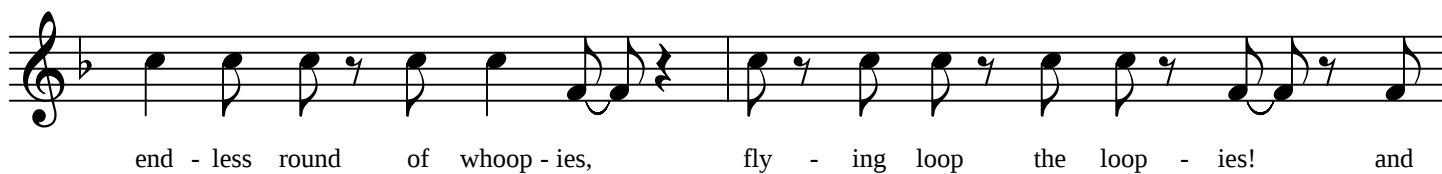
68



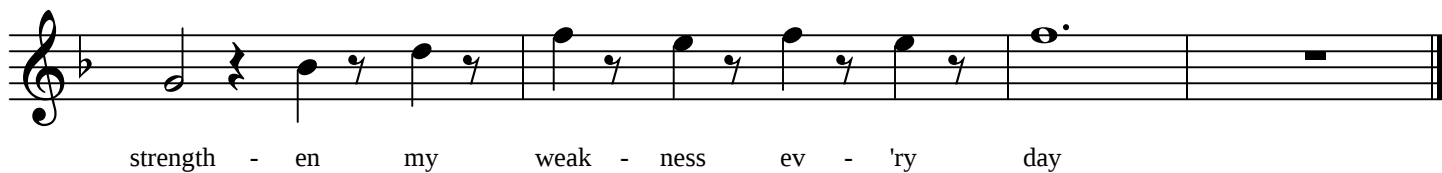
69



70



72



Lending Money

Pandu

(Pandu)

Bright and cheerful ♩ = 140

3 What they real - ly want to know;

6 does he al - read - y have the dough? If be -

hind his blue serge fine, they de - tect a tin - y shine.

9

12 They'll not lend a pen - ny small,

6

e - ven on the Taj Ma - hal

Back to original tempo ♩ = 140

20

23 But if up - on his face they read that he real - ly has no

need, that in fact he can not use it, that he's

26

read - y to - re - fuse it, then they shout the bat - tle cry,

30

for you the lim - it is sky!



Chorus
alto/sop

Finale Act 1

(Principals & Chorus)

Ramji in tempo $\text{♩} = 120$

ad libitum

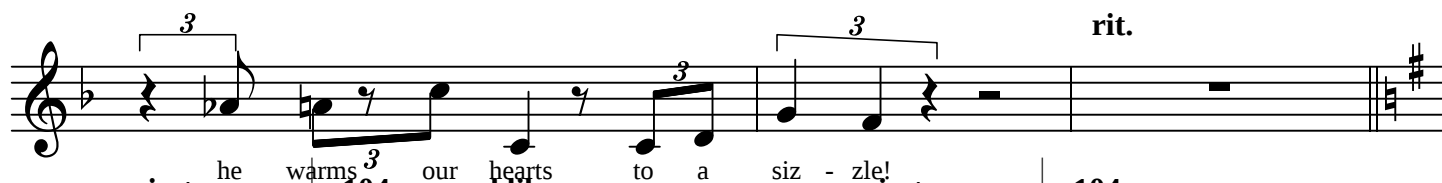
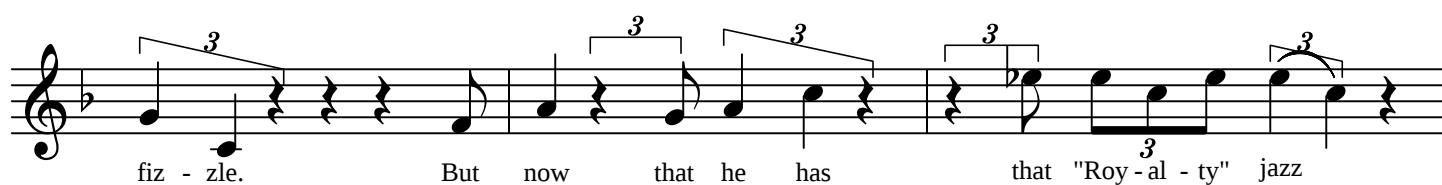
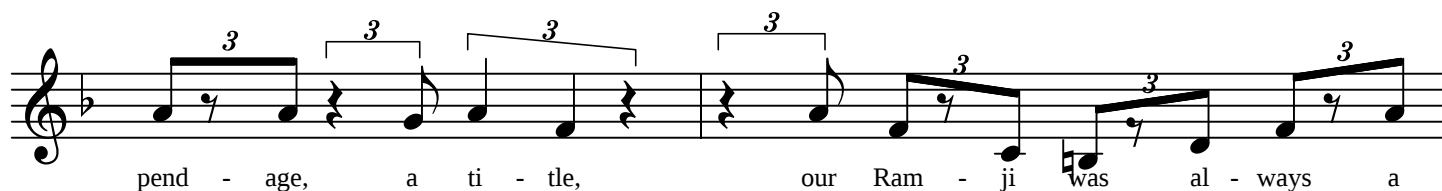
in tempo but slower

Visakha

$\text{♩} = 90$



faster... $\text{♩} = 126$



in tempo $\text{♩} = 104$

ad lib

Ekasam

in tempo $\text{♩} = 104$



some-thing ver - y wrong with the ti - tle that this bar - ber here has sport-ed. If you

leave it up to me you will short-ly come to see a stor-y that has not yet been re -

Heroic ♩ = 212

port - ed. Hoo - ray, hoo - ray! Our

ra - jah's go - ing a - way! Hoo - ray, hoo - ray, hoo - ray! We

hope that's where he'll stay! We hope that's where he'll stay! We

hope that's where he'll stay hoo - ray, hoo - ray, hoo - ray! Hoo -

ray, hoo - ray! Our ra - jah's go - ing a - way! Hoo - ray, hoo - ray, hoo -

ray! We hope that's where he'll stay! We hope that's where he'll

stay! We hope that's where he'll stay hoo - ray, hoo - ray, hoo - ray!

Chorus
- Tenor - Bass

Finale Act 1

(Principals & Chorus)

Ramji in tempo ♩ = 120

I'm now ec - sta - tic at
my dra - ma - tic and shin - ing days of glo - ry. With the
mo - ther it seems of the girl of my dreams, it will now be a whole diff - rent sto -

ad libitum

in tempo but slower
Visakha

♩ = 90 7

Trio

ry. faster... ♩ = 126 8 rit. in tempo 3 ♩ = 104
It's with some ag - i - ta - tion I
make the no - ta - tion of a man's el - e - va - tion on
mer - it. It's a threat to our class to a -

ad lib

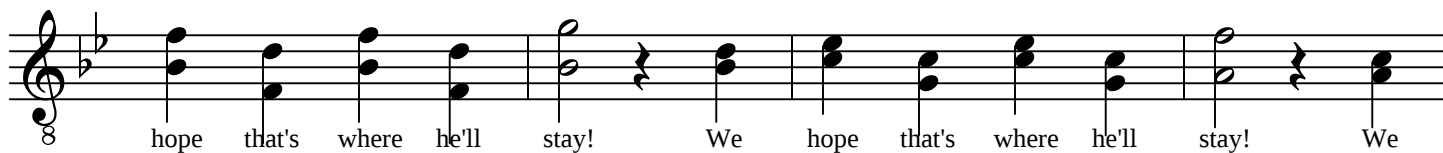
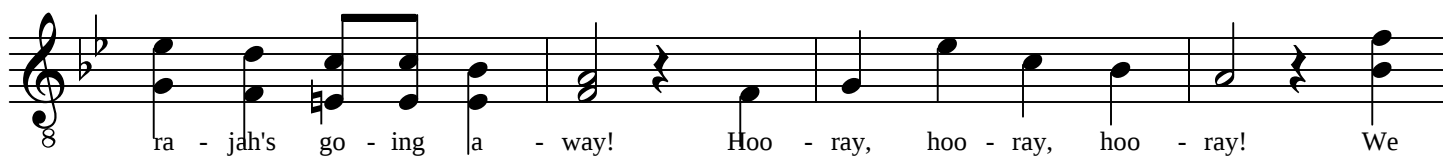
Ekasangi

rise from the mass for some - thing you did - n't in - her - it.

in tempo ♩ = 104

Heroic ♩ = 212

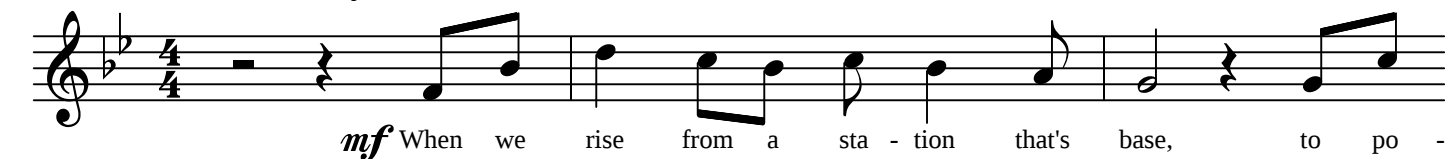
Hoo - ray, hoo - ray! Our



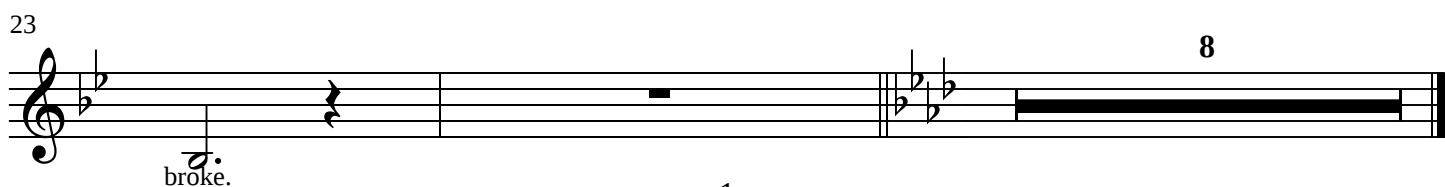
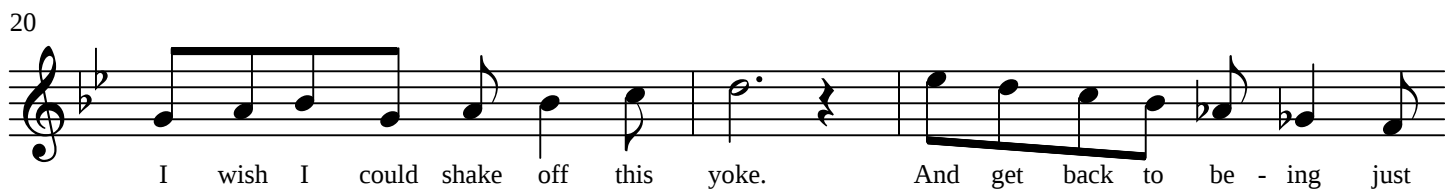
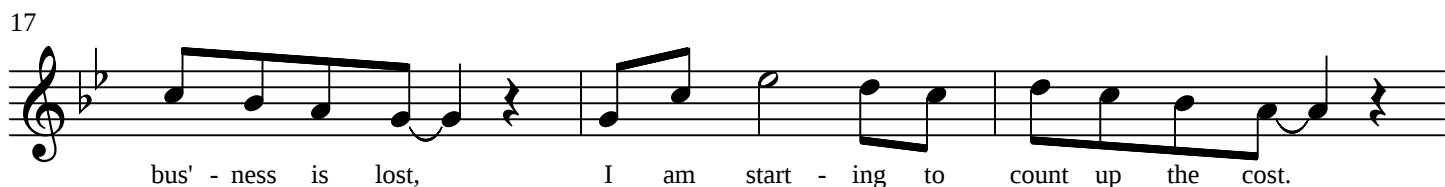
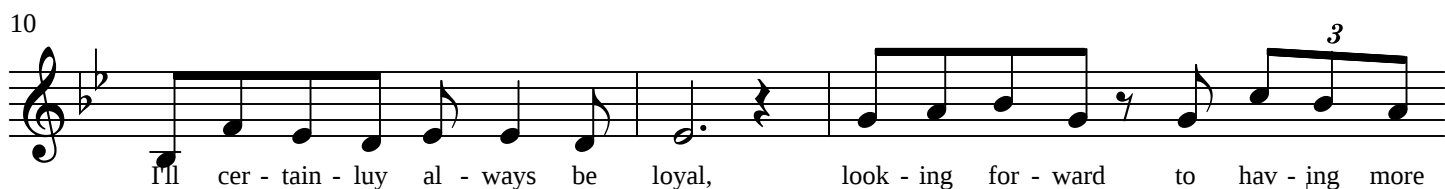
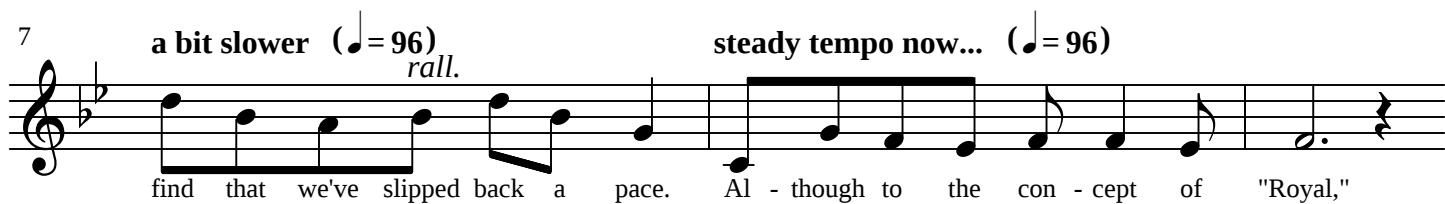
No So Great

Act 2-1
(Ramji)

moderately (♩ = 118)



hold back



Trio

No So Great

Act 2-1
(Ramji)

moderately (♩ = 118) hold back a bit slower (♩ = 96)

8 steady tempo now... (♩ = 96) 8 Steady tempo (♩ = 118)

25

man who we thought was the Word Has turned out to be just a

28

nerd. His ti - tle we thought was so cle - ver, has

31

made him more use - less than e - ver...

The Meaning of Life

Act 2-2
(Ramji)

Daniel Léo Simpson

Easy soft-shoe tempo (♩ = 126)

4 Ah, if on - ly I could un - der - stand

9 Life's mys-t'ries on ev - r'y hand!

14 Es - pe - cia - ly what's cut off the dough. Thatto my

18 cof - fers used to flow? The fa - thers

23 of those la - dies there once called on me to cut their hair. But now their tops are

27 blowing wild, and beards up - on their chests are piled. Pla - to and that

32 phil-o - so - phic band; Sail to face the, the is - sue grand.

37 And so to hea - ven I send my cry

oh, what is the rea - son why oh why?

It Used To Be

Act 2-3
(Trio)

May 15, 1993

medium tempo ♩ = 152

4 It used to be my pop would stop for a

7 hair - cut or a shave. The place he'd stop was

10 Ram - ji's shop for the gos - sip Ram - ji gave.

13 It was the same with my dad, too. With mine it was a

16 ha - bit. For them it was the thing to do And the

19 gos - sip they would grab it But ex - alt - ed per - sons

22 you can't ask that "Roy - al Art - ist" did it... To

stoop to such a hum-ble task, all pro - to - cols for - bid it.

Flowers Will Always Discover a Way

(Ramji & Visakha)

Act 2-6

Ramji **with emotion** ($\text{♩} = 90$)

mf Now we must try out their

ma - gi - cal pow - ers; co - lor - ful, fresh ga - thered, sweet-scent - ed flow - ers.

Con - fi - dent, trust - ing our deep love we say: **a tempo** ($\text{♩} = 80$)

Flow - ers will **a tempo** ($\text{♩} = 90$) ways dis - cov - er a way.

a bit slower ($\text{♩} = 70$) **faster and flowing** ($\text{♩} = 60$)

f So now we call on this bou - quet to prove

Blos - soms like these e - ven hard hearts can move.

Con - fi - dent, trust - ing our deep love we say: **slower**

Flow - ers will al - ways dis - cov - er a way.

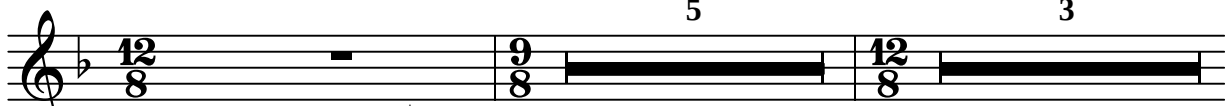
Flowers Will Always Discover a Way

(Ramji & Visakha)

Act 2-6

with emotion (♩ = 90)

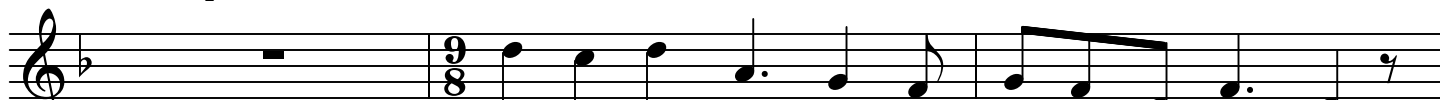
Visakha



5 3

a tempo (♩ = 80)

a tempo ♩ = 90



mf Flow - ers we know car - ry mes - sa - ges ten - der,



Flow'ng from the heart of an ar - dent young send - er



Con - fi - dent, trust - ing our deep love we say:

♩ = 60

a bit slower (♩ = 70) faster and flowing



Flow - ers will al - ways dis - cov - er a way.



f So now we call on this bou - quet to prove

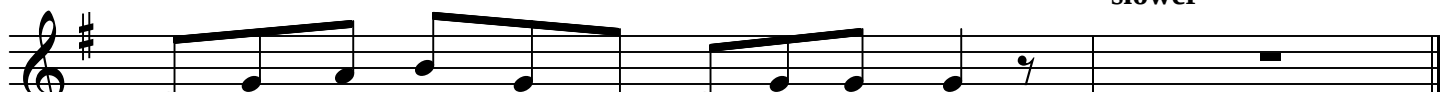


Blos - soms like these e - ven hard hearts can move.



Con - fi - dent, trust - ing our deep love we say:

slower

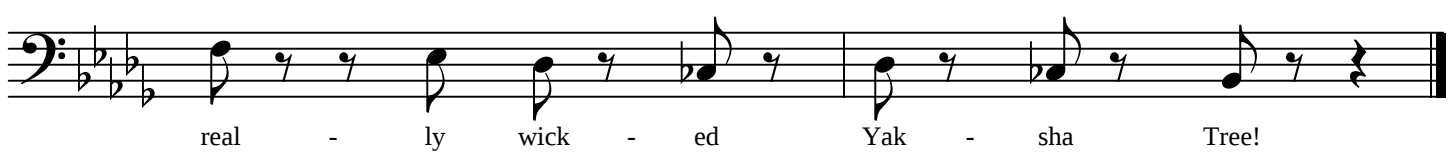
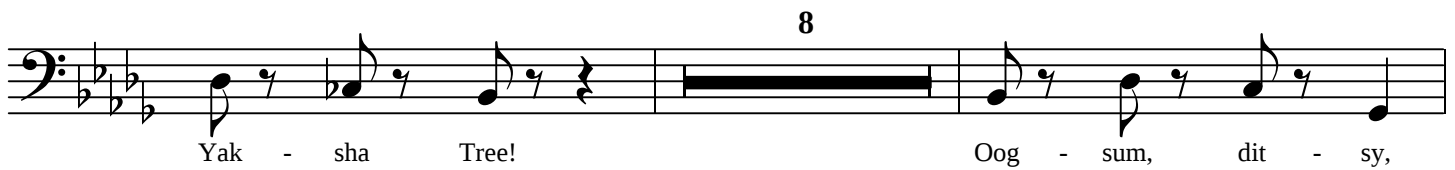
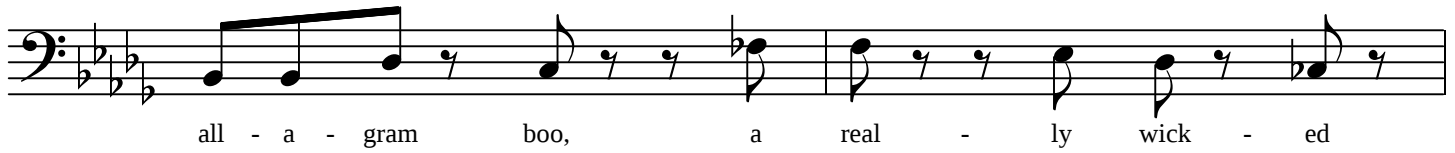
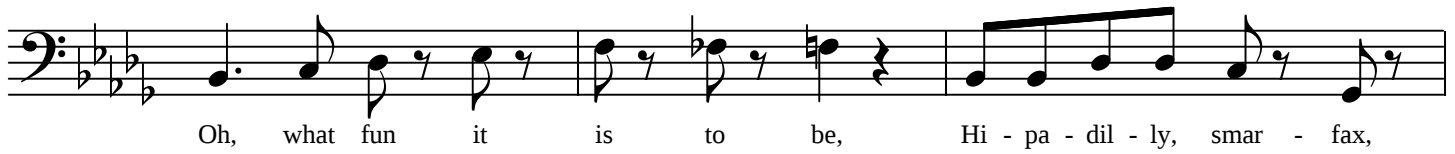


Flow - ers will al - ways dis - cov - er a way.

Yaksha Theme

steady (♩ = 112)

Vocal



It Was a Grand Old Party

(Pandu)

lively ♩ = 146

Vocal

The musical score is written for a vocal part in treble clef, key of D major (indicated by two sharps), and 4/4 time. The tempo is marked as 'lively' with a quarter note equal to 146 beats per minute. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The score is divided into systems, with line numbers 3, 5, 8, 11, 14, 16, and 19 marking the beginning of each system. The final system ends with a double bar line and a key signature change to B minor (indicated by two flats).

It was a grand old par - ty, ver - y

posh and ver - y art - y, yet we o - pened it to vo - ters and their

kin. All class - es and all ra - ces, were met with our em - bra - ces, an - y

mill - ion ru - pee tic - ket got you in. We sang our old hymn sing, for im -

prov - ing ev - ry - thing, with - out chang - ing an - y - thing as we grow. We

gave the mid - dle class - es who still pay their in - come tax - es all free

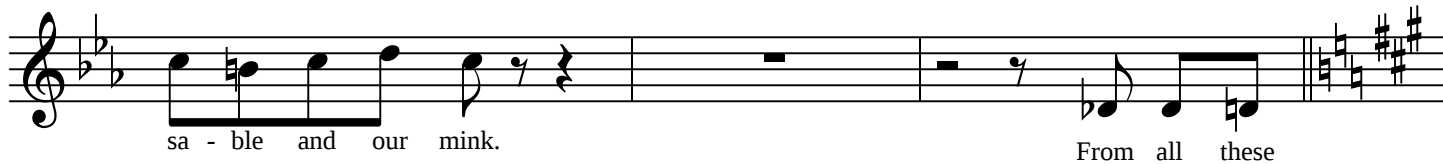
pass - es to the show.

It was fair don't you think, for those

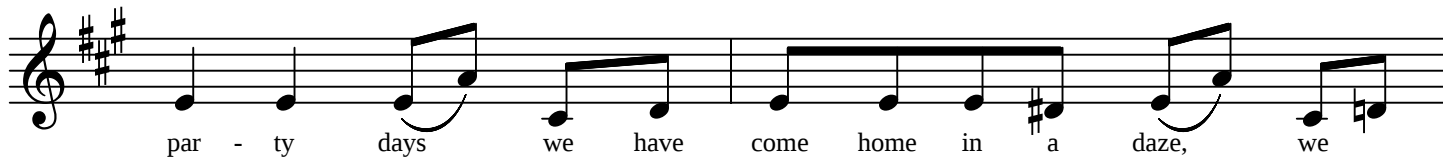
37



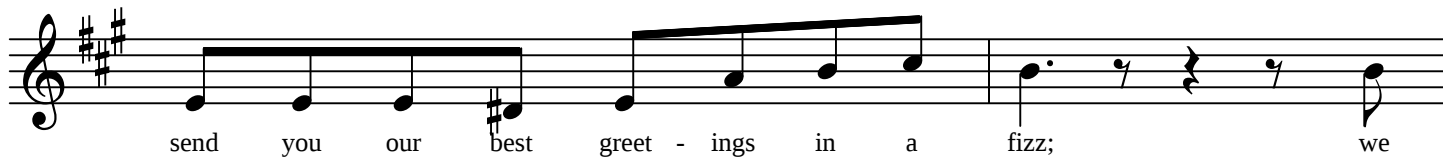
41



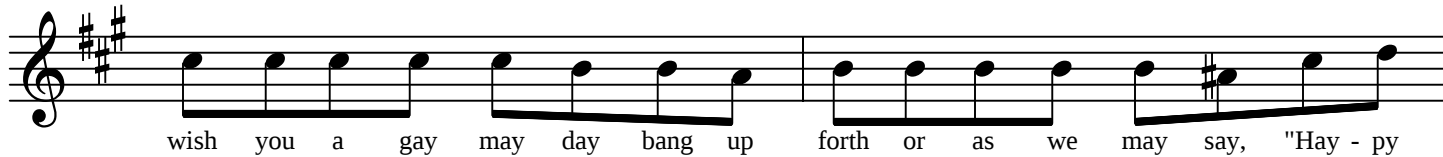
44



46



48



50



A Billion Rupees

(Pandu)

moderately (♩ = 180)

Vocal

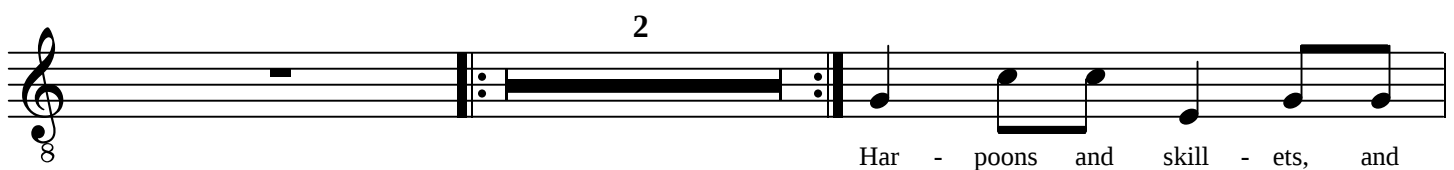
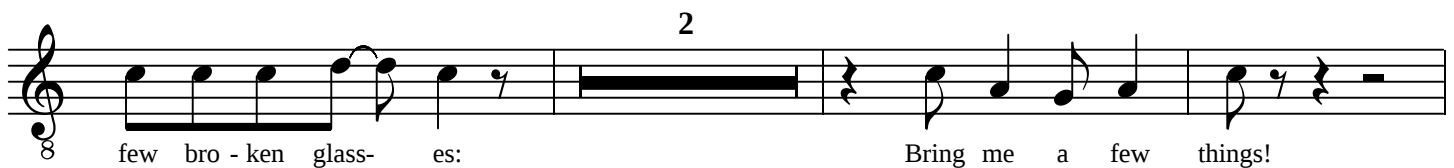
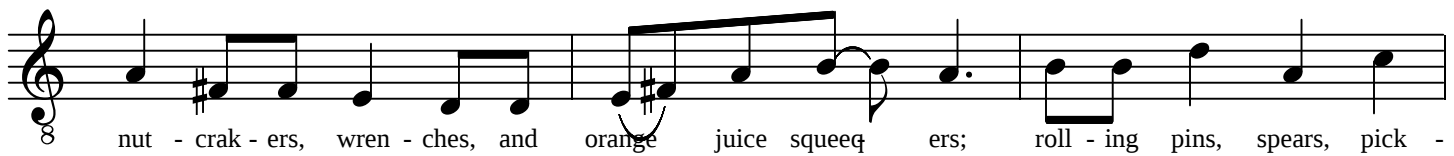
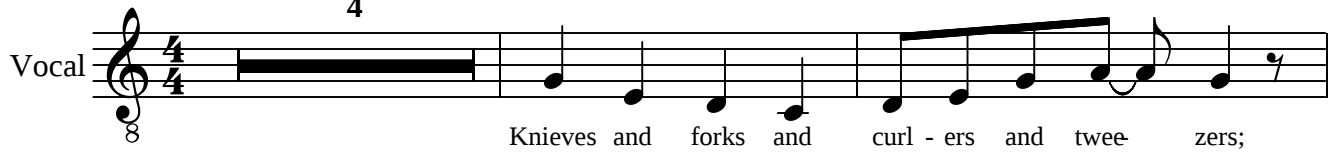
You can get a front seat at the Su - per Bowl
and al - so all you want to eat, for a bill - ion ru - pee
roll. You can get a desk chair, with a soft re - clin - ing
back; the Pen - ta - gon will put it there, for ³ a
bil - lion ru - pee sack. You can have a pic - nic right up on the
moon. To - ge - ther with your fav - 'rite chick, for a bill - ion ru - pee
tune. You can square your e - vils chro - nic with those
pas - tors e - lec - tro - nic; they will fix you up with God for a
bill - ion ru - pee wad. And we will en - ter - tain you on the side!

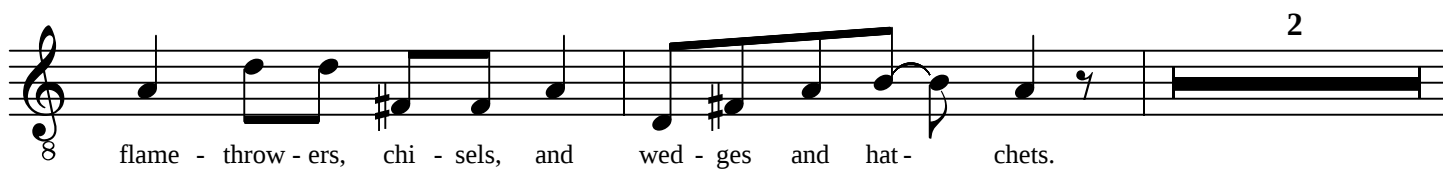
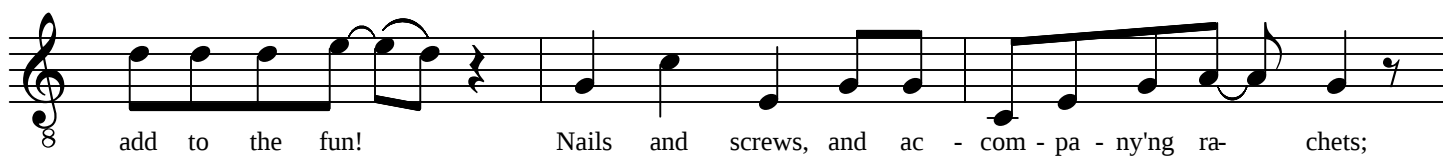
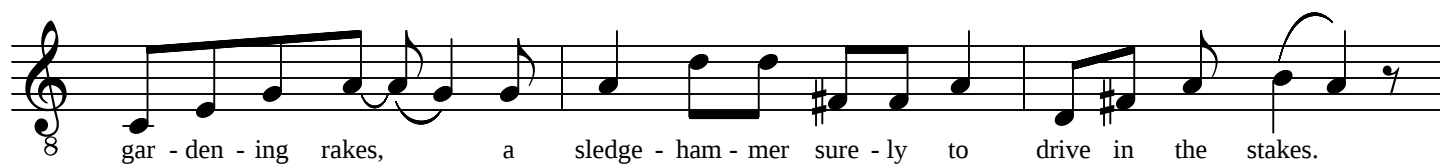
Bring Me A Few Things

(Pandu)

Composed
October 8th, 1992

lively (♩ = 150)
4





See Our Rajah, So Urbane

(Trio)

Composed
May 23, 1993
Van Nuys, CA

Vocal

not too fast (♩ = 160)

See our Ra - jah, so ur - bane, His jet - black splen - dor,

4

stunn - ing glo - ry! Note the won - drous, re - gal mane.

7

On his rad - 'ant up - per sto - ry!

rit.

Fare Thee Well

(Villagers)

Composed
May 24, 1993
Van Nuys, CA

slow moving ♩ = 160

Vocal

5 Good - bye, glor - 'ous lead - er, good - bye;

8 speed - y sail - ing on your trip a - cross the sky.

10 Solo 2

14 If the gate - keep - er says no, your friends are all be -

18 low. Good - bye, glor - 'ous lead - er, good - bye. Fare thee

19 well, jol - ly Ra - jah, fare thee well; We all wish you

24 a safe jour - ney in - to Hell. When you

28 cross the Sty - gian wa - ters, we'll feel saf - er for our daugh - ters, Fare thee

32 well, jol - ly Ra - jah, fare thee well. All: Fare thee

36 well, jol - ly Ra - jah, fare thee well.

Finale Act II

(Cast)

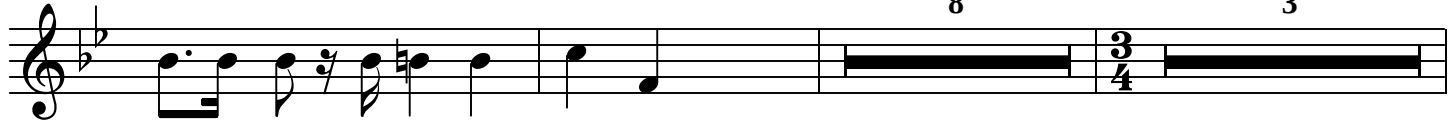
medium fast (♩ = 140)

Vocal

In - stead of dog - ging in - for - ma - tion,
I can stu - dy guard for - ma - tion. Drop - ping da - ta that don't
mat - ter, I can fo - cus on the lat - ter;
If you claim that my new list, on glo - bal ills
makes no im - pact; in my wis - dom I will in - sist, "You
can't save the world by facts." If you doubt the
case for chic, at this Ram - ji take a peek.
First he start - ed out a clod; now he's end - ed up like a
god. His first score it was a ze - ro; now he's end - ed
up a he - ro. If in - to gloom you're stum - bl - ing;

Instrumental

31



note the change in ug - ly dump - ling.

44



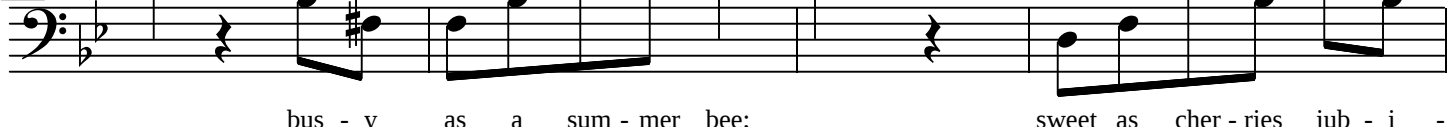
No mat - ter what you come to be, you will al - ways be the girl for

48



me. Pla - cid as the calm - est sea. Ner - vous as an itch - ing flea,

52



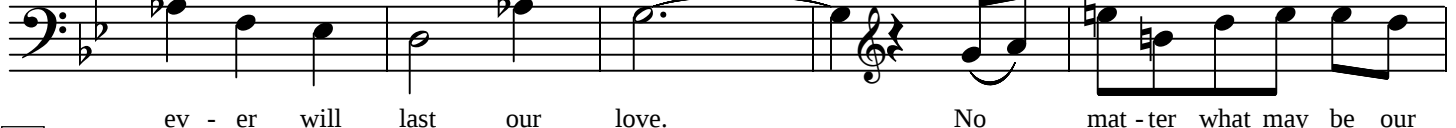
bus - y as a sum - mer bee; sweet as cher - ries jub - i -

56



lee, our love dear, will last for - e - ver... for -

61



ev - er will last our love. No mat - ter what may be our

66

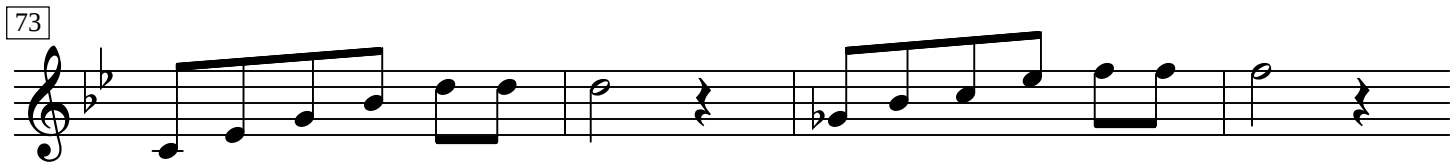


fate, you will al - ways be my mate An - y

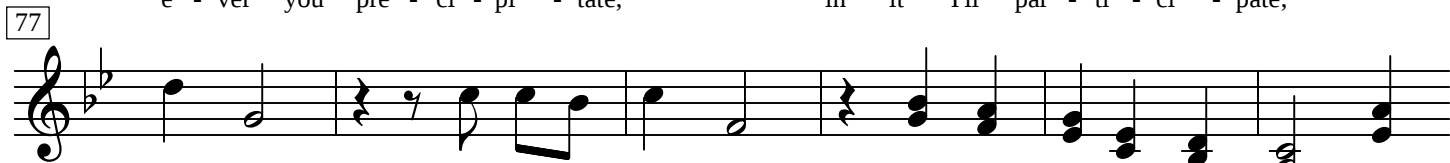
69



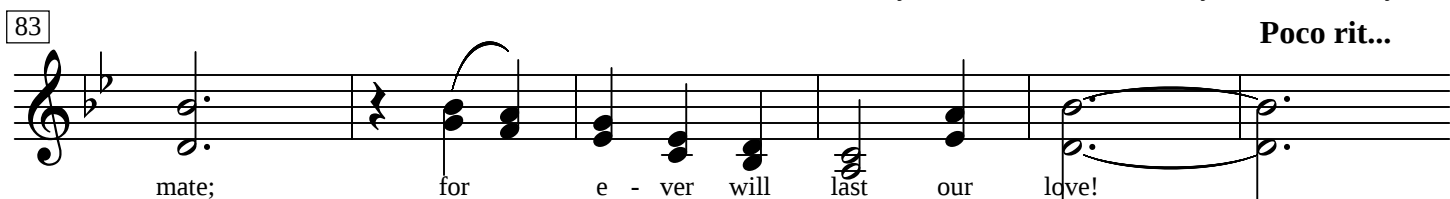
food you think is great I will pile up - on your plate; What



e - ver you pre - ci - pi - tate, in it I'll par - ti - ci - pate;



Our love, will last for - e - ver, you will al - ways be my



mate;

for

e - ver will

last

our

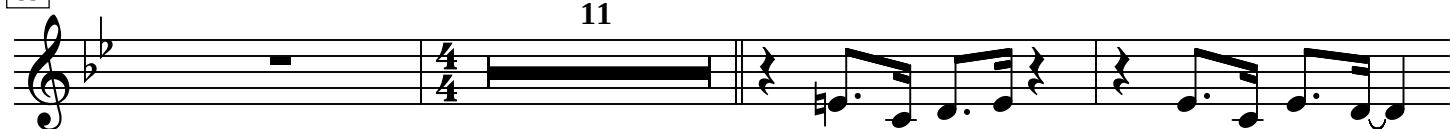
love!

Poco rit...

Bright and cheery ♩ = 112

Much slower... ♩ = 72

11



Now we're off to our new sta - tion;



There to cap our ed - u - ca - tion; How much bet - ter could we



do, than to learn from this gu - ru When deep think - ing



has to be done, four heads will im - prove on one.



Es - pe - cial - ly like - ly that it will be if they all a - gree with

116 me! Hur-rah for Pan-du, Pan-du the bald,

119 by which name he'll now be called; Hur-rah for big-heart-ed

122 Pan-du, and all that his new mon-ey can do!

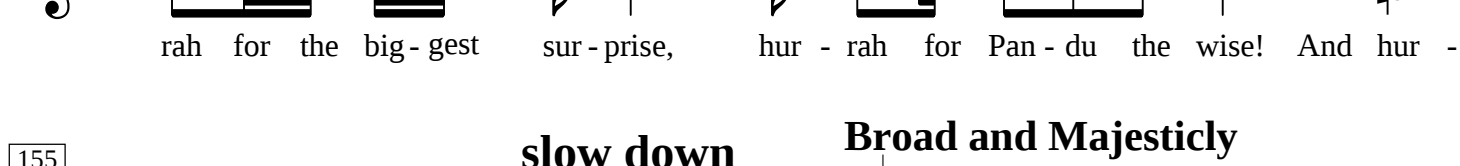
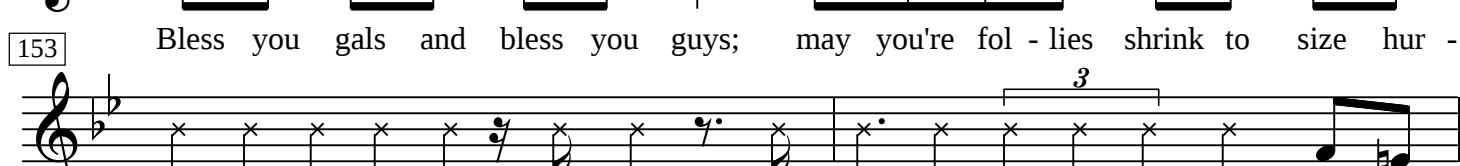
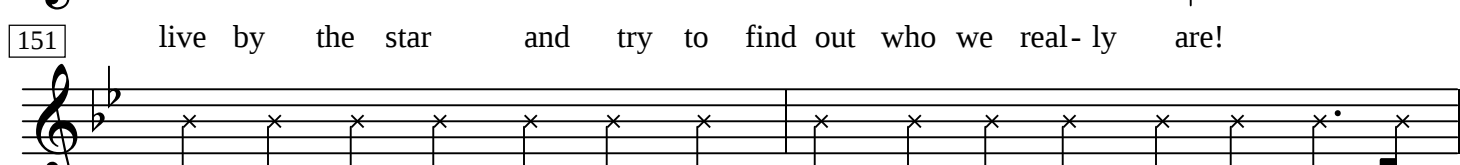
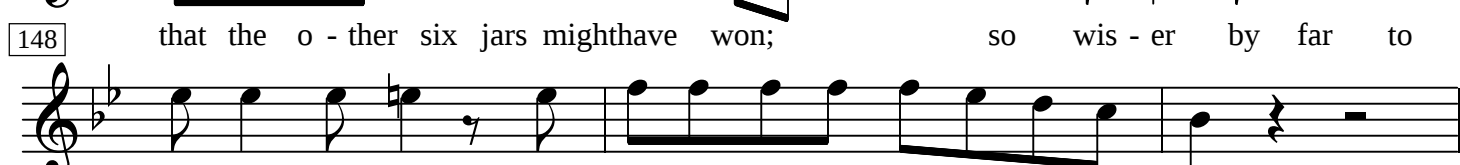
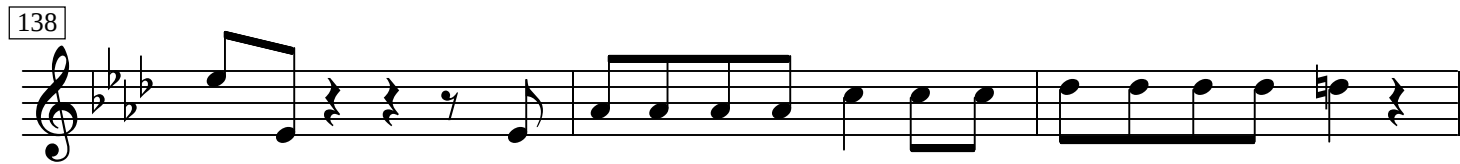
125 Hur-rah for Pan-du sub-lime who once would not give

128 us a dime. But now in the full-ness of time for his

131 boun-ties let us hear the bells chime!

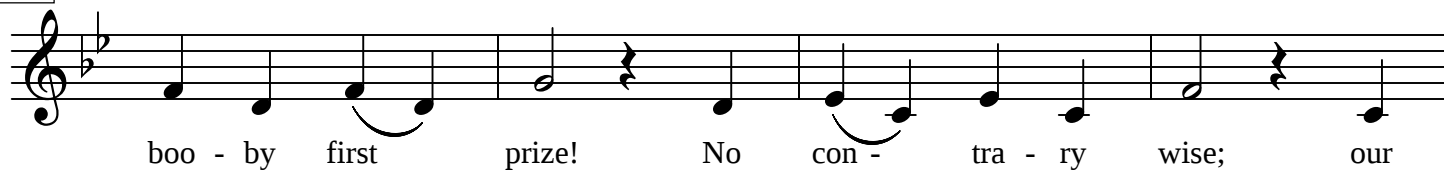
134 **rallentando** Af-ter all this fuss and grind-ing cer-tain

136 se-crets are un-wind-ing and this is the truth we now are

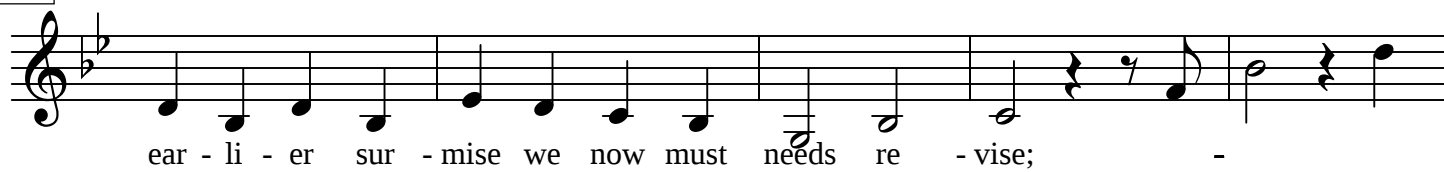


Faster ♩ = 200

163



167



172

