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# I'll Follow You To Zanzibar

Words by  
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Music by  
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*Allegro*

Piano

The piano introduction is in 2/4 time, marked *Allegro*. It features a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a bass clef. The right hand plays a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. A dynamic marking of *f* (forte) is present at the beginning.

*p Lively*

I'd fol-low you way up the Nile, I'd brave the fierc-est cro-co-dile,

The first line of the song is marked *p Lively*. The vocal line is in a treble clef with a key signature of three flats. The lyrics are: "I'd fol-low you way up the Nile, I'd brave the fierc-est cro-co-dile,". The piano accompaniment is in a grand staff with a key signature of three flats. The right hand plays chords and moving lines, while the left hand plays a simple bass line. A dynamic marking of *p* (piano) is shown.

Ar-ra-ka-roo, ——— That's what I'd do; ——— Of

The second line of the song features a triplet in the vocal line. The lyrics are: "Ar-ra-ka-roo, ——— That's what I'd do; ——— Of". The piano accompaniment includes triplet figures in the right hand. The key signature remains three flats.

course if I should get in bad, I'd em-u-late the A-ou-dad;

The third line of the song continues the vocal melody. The lyrics are: "course if I should get in bad, I'd em-u-late the A-ou-dad;". The piano accompaniment continues with chords and moving lines in the right hand and a bass line in the left hand. The key signature remains three flats.

Ar-ra-ka-roo, — Id run like mad. — We will stick by

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three flats (B-flat, E-flat, A-flat). The vocal line begins with a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady bass line in the left hand.

one an-o-ther when we meet a chim-pan-zee, If he takes me for his brother

The second system continues the vocal line and piano accompaniment. The vocal line has a more active melody with eighth and sixteenth notes. The piano accompaniment features a consistent harmonic support with chords in the right hand and a simple bass line in the left hand.

Id be up a tree, Id rope a Him-a-lay-an Yak, and hitch him to a

The third system shows the vocal line and piano accompaniment. The vocal line includes a dotted quarter note followed by eighth notes. The piano accompaniment maintains the harmonic structure with chords and a bass line.

sea go-ing hack, Ar-ra-ka-roo — to fol-low you. —

The fourth system concludes the page with the vocal line and piano accompaniment. The vocal line ends with a triplet of eighth notes. The piano accompaniment features a more complex texture with sixteenth-note patterns in the right hand and a bass line in the left hand.

## Refrain

*p-f*

I'd \_\_\_\_\_ be by your side, \_\_\_\_\_ Tho' you were

*p-f*

quite sur - round - ed by Gi - raffes; \_\_\_\_\_

When \_\_\_\_\_ we passed them on, \_\_\_\_\_ We'd give the

wild Hy - en - as lots of laughs; \_\_\_\_\_ Our sleep - er

jumps on Cam - els' humps, Would sure - ly

take us o - ver the bumps; I'll al - ways chase

- a pret - ty face, I'd fol - low you all o - ver the

1 place. 2 place.