

No 20.

ACT 3.

BALLET.

*Andante.*

PIANO.

The musical score is written for piano in 3/4 time, marked *Andante*. It consists of six systems of two staves each. The first system is labeled "PIANO." and begins with a dynamic marking of *p*. The second system includes dynamic markings of *pp* and *p*. The third system is marked with a section letter "A" and includes *pp* and *p* markings. The fourth system features a *bd.* marking in the bass staff. The fifth system continues the melodic and harmonic development. The sixth system concludes the piece with a final cadence in the bass staff.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a slur over the first two measures and a fermata over the final measure. The bass clef contains a bass line with a fermata over the final measure. A handwritten annotation "Innumm" is present above the treble clef staff.

Second system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a slur over the first two measures and a fermata over the final measure. The bass clef contains a bass line with a fermata over the final measure. A handwritten annotation "B" is present above the treble clef staff, and a dynamic marking "p" is present below the bass clef staff.

Third system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a slur over the first two measures and a triplet of eighth notes in the final measure. The bass clef contains a bass line with a fermata over the final measure. A dynamic marking "mf" is present below the bass clef staff.

Fourth system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a slur over the first two measures and a fermata over the final measure. The bass clef contains a bass line with a fermata over the final measure. A handwritten annotation "C" is present above the treble clef staff, and a dynamic marking "p" is present below the bass clef staff.

Fifth system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a slur over the first two measures and a fermata over the final measure. The bass clef contains a bass line with a fermata over the final measure. A dynamic marking "pp" is present below the bass clef staff.

Sixth system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a slur over the first two measures and a fermata over the final measure. The bass clef contains a bass line with a fermata over the final measure.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It includes a treble staff with a melodic line and a bass staff with accompaniment. A triplet of eighth notes is marked with a '3' above it.

Third system of musical notation, marked with a dynamic of *mf* (mezzo-forte). It features a treble staff with a melodic line and a bass staff with accompaniment. A key signature change to D major is indicated by a 'D' above the staff. The instruction *più vivo.* (faster) is written above the treble staff. A dynamic of *f* (forte) is marked in the bass staff.

Fourth system of musical notation, marked with a dynamic of *p* (piano). It features a treble staff with a melodic line and a bass staff with accompaniment. A triplet of eighth notes is marked with a '3' above it.

Fifth system of musical notation, marked with a dynamic of *f* (forte). It features a treble staff with a melodic line and a bass staff with accompaniment. A dynamic of *p* (piano) is marked in the bass staff.

Sixth system of musical notation, marked with a dynamic of *f* (forte). It features a treble staff with a melodic line and a bass staff with accompaniment. A key signature change to E minor is indicated by an 'E' above the staff.

*accel:*

*p*

3

*Piu lento, espressivo.*

*p dolce.*

F

*accel:*

*p*

*p*

*rall:*

*a tempo.*

*dim.*

*mf*

*cres*

*fz*

*f*

*fz*

*Vivace.*

PIANO.

The first system of music is in 3/4 time and G major. The right hand plays a continuous eighth-note pattern. The left hand plays chords. Dynamics include piano (p) and a crescendo (crescen) marking.

*Allegro e marcato.*

The second system begins with a 'do.' marking and a piano (p) dynamic. It then transitions to a forte (f) dynamic and a mezzo-forte (mf) dynamic. The tempo is marked 'Allegro e marcato'. Pedal markings (PED) and asterisks (\*) are present.

The third system continues the piece with a forte (f) dynamic. The right hand has a melodic line with accents, and the left hand has a rhythmic accompaniment.

The fourth system continues with a forte (f) dynamic. The right hand has a melodic line with accents, and the left hand has a rhythmic accompaniment.

The fifth system concludes the piece with a fortissimo (ff) dynamic. The right hand has a melodic line with accents, and the left hand has a rhythmic accompaniment.

First system of musical notation. The treble clef staff contains a melodic line with a *p dolce.* dynamic marking. The bass clef staff provides harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble clef staff continues the melodic line with a *mf* dynamic marking. The bass clef staff continues the accompaniment.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff continues the melodic line with a *f marcato.* dynamic marking. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment.

Sixth system of musical notation. The treble clef staff continues the melodic line with a *gva* marking above a dashed line. The bass clef staff continues the accompaniment.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a complex texture with many sixteenth and thirty-second notes. A dynamic marking of *p* (piano) is present, followed by the instruction *leggiero.* (light).

Second system of musical notation. It continues the piece with similar rhythmic complexity. There are several *w* (accidental) markings above the notes in the upper staff.

Third system of musical notation. The texture remains dense with rapid passages. *w* markings are visible above the notes in the upper staff.

Fourth system of musical notation. The music continues with intricate patterns. A dynamic marking of *pp* (pianissimo) is present in the lower staff.

Fifth system of musical notation. The piece continues with consistent rhythmic intensity.

Sixth system of musical notation, the final system on the page. It concludes the piece with a final cadence.

*cres: accel - al fine.*

*cres - - - cen - - do.* **ff**  
PED \*

**CODA.**  
*pp*



## No 21.

## CHORUS.

*Allegro Moderato*

PIANO.

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. The key signature is one sharp (F#) and the time signature is common time (C).

Danc - ing is not what it used to be In the mer - ry days

*pp stacc:*

The first system of the chorus includes a vocal line and piano accompaniment. The piano part is marked *pp stacc:* and features a series of chords and moving lines in both hands.

when our tread was light, When feet were nim - ble, hearts were free, We

The second system continues the chorus with the vocal line and piano accompaniment. The piano part maintains the accompaniment pattern from the previous system.

danced from dusk till the sun... shone bright, When feet were nim - ble,

The third system continues the chorus with the vocal line and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand.

hearts were free, We danced from dusk till the sun shone bright. Eh! Eh!

The fourth system concludes the chorus with the vocal line and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand.

Eh! Eh! Eh! Eh! Eh! Tho' fee - ble we be,

Bet - ter than that we can dance you'll see, Eh! Eh! Eh! Tho'

fee - ble we be, Bet - ter than that, Bet - ter than that,

*rit:* Bet - ter than that, we can dance you'll see!

*frit:* *f*

N<sup>o</sup> 22.

## BALLAD.

## PHYLLIS.

PHYLLIS.

*Andante.*

PIANO.

The first system of the score shows the vocal line for Phyllis and the piano accompaniment. The tempo is marked 'Andante.' The piano part begins with a piano (p) dynamic. The music is in 3/4 time and consists of four measures. The vocal line has a whole note rest in the first measure, followed by a half note and a quarter note in the second measure, and a half note and a quarter note in the third measure, ending with a whole note in the fourth measure. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

P.

The time has come when I must yield The li - ber - ty I loved so

The second system shows the vocal line for Phyllis and the piano accompaniment. The vocal line begins with a half note rest, followed by a half note and a quarter note in the second measure, and a half note and a quarter note in the third measure, ending with a whole note in the fourth measure. The piano accompaniment continues with the same rhythmic pattern as the first system.

P.

well To him to whom my heart re - vealed, Sigh'd forth the love I dare not

The third system shows the vocal line for Phyllis and the piano accompaniment. The vocal line begins with a half note and a quarter note in the first measure, followed by a half note and a quarter note in the second measure, and a half note and a quarter note in the third measure, ending with a whole note in the fourth measure. The piano accompaniment continues with the same rhythmic pattern as the first system.

P.

tell, My love, my life, I free - ly give, My - self and all that

The fourth system shows the vocal line for Phyllis and the piano accompaniment. The vocal line begins with a half note and a quarter note in the first measure, followed by a half note and a quarter note in the second measure, and a half note and a quarter note in the third measure, ending with a whole note in the fourth measure. The piano accompaniment continues with the same rhythmic pattern as the first system.

P

in me.. is, Hence forth in hap - pi - ness to live For him a - lone as

P

on - ly his. Ah! But li - ber - ty to me so dear I

P

now re - sign with - out a fear, But li - - ber - ty so dear

P

now I re - sign... with - out.. fear... with - - - out a

P

fear.

*a tempo.*

P.  They say, when woo - ing days are o'er, And there is no - thing left to

P.  gain, That tur - tles coo their love no more, And ho - ney - moons get on the

P.  wane; But I will bind him to my heart, With

P.  love that shall not fly too soon, And life shall be till

P.  death us part, One e - ver - last - ing ho - ney - moon. Ah! And

P. li - ber - ty to me so dear I now re - sign with  
**CHORUS.**  
 Eh! eh! eh! Tho' fee - ble we be, Bet - ter than that we can

P. - out a fear, But li - - - ber - ty so dear now I re - sign  
 dance you'll see, Eh! eh! eh! Tho' fee - ble we be Better than that,

P. with - out fear with - - - out a fear.  
 Better than that, Better than that we can dance you'll see.

*rit.*

No. 23.

SEPTETT & CHORUS.

*Allegro.*

SOP: 1. & 2.

CONTRALTO

TENORS.

BASSES.

PIANO.

What  
PHYLLIS with COR:

What  
TOM G. with 2<sup>d</sup> TEN:

What  
TUPP. & BAN: with  
BASSES.

What

*f* *dim:* *p*

joy un-told to feel at last, That all de-lay and doubts are past, Her

PHY:

joy un-told to feel at last, That all de-lay and doubts are past, My

TOM.

joy un-told to feel at last, That all de-lay and doubts are past, My

TUPP. & BAN

joy un-told to feel at last, That all de-lay and doubts are past, Her

fu - ture lot with him is cast, Her own, her own, A

fu - ture lot with you is cast, My own, my own, A

fu - ture lot with him is cast, His own, his own, A

maid - ens feel - ings who can tell, Her hap - pi - ness no

maid - ens feel - ings who can tell, My hap - pi - ness no

lov - ers feel - ings who can tell, My hap - pi - ness no

pa - rents feel - ings who can tell, Their part - ing grief no

power can quell, I think she's mar - ried ve - ry well I own . . . . I

power can quell, I think I've mar - ried ve - ry well I own My

power can quell, I think she'll suit me ve - ry well I own . . . . My

power can quell, We wished to see her married well I own I



*L'istesso tempo.*

own . . . . . I own . . . . . I own . . . . . Now

P. own My own . . . . . My own . . . . . Now

T. own . . . . . My own . . . . . My own . . . . . Now

T. B. own I own . . . . . I own . . . . . Now

*leggiero.*

send for the par-son and send for the ring, And mer-ri-ly let the bells,

P. send for the par-son and send for the ring, And mer-ri-ly let the bells,

T. send for the par-son and send for the ring, And mer-ri-ly let the bells,

T. B. send for the par-son and send for the ring, And mer-ri-ly let the bells,

1. chime . . . . . For marriage to start with is

mer-ri-ly let the bells chime, For marriage is not a sad thing, It

P. mer-ri-ly let the bells chime, For marriage is not a sad thing, It

T. chime . . . . . For marriage to start with is not a sad thing, It

T. B. chime . . . . . For marriage to start with is not a sad thing, It

on - ly gets gloom - y in time . . . . .

P. on - ly gets gloom - y in time . . . . . The 'lo - ver is rea - dy the

T. on - ly gets gloom - y in time . . . . .

T. B. on - ly gets gloom - y in time . . . . .

2. SOP:  
The

P. mai - den says "Aye" 2.<sup>d</sup> TEN:  
The 1.<sup>st</sup> TEN:  
She'll make such a beau - ti - ful bride . . . . . The

The

knot though re - mar - ka - bly eas - y to tie, Is not quite so lightly un - tied,

knot though re - mar - ka - bly eas - y to tie, Is not quite so lightly un - tied,

knot though re - mar - ka - bly eas - y to tie, Is not quite so lightly un - tied, Is

knot though re - mar - ka - bly eas - y to tie, Is not quite so lightly un - tied, Is

Is not quite so light-ly un -  
 Is not quite so light-ly un -  
 not quite so light-ly un - tied,  
 not quite so light-ly un - tied,

*tutti.*

tied Then send for the par-son and send for the ring And  
 tied Then send for the par-son and send for the ring And  
 Then send for the par-son and send for the ring And  
 Then send for the par-son and send for the ring And

chime . . . . . For marriage to start with is  
 mer - ri - ly let the bells mer - ri - ly let the bells chime, For marriage is  
 mer - ri - ly let the bells mer - ri - ly let the bells chime, For marriage is  
 mer - ri - ly let the bells chime, . . . . . For marriage to start with is  
 mer - ri - ly let the bells chime, . . . . . For marriage to start with is

not a bad thing, It on - ly gets gloom - y in time, Then  
 not a bad thing, It on - ly gets gloom - y in time, Then  
 not a bad thing, It on - ly gets gloom - y in time, Then  
 not a bad thing, It on - ly gets gloom - y in time, Then

let the bells Chime, mer - ri - ly let the bells  
 let the bells Chime, mer - ri - ly let the bells  
 let the bells Chime, mer - ri - ly let the bells  
 let the bells Chime, mer - ri - ly let the bells

Chime, Then let the bells Chime,  
 Chime, Then let the bells Chime,  
 Chime, Then let the bells Chime,  
 Chime, Then let the bells Chime,

*f*

*rall:* *a tempo.*

mer - ri - ly let the bells Chime . . . . .

mer - ri - ly let the bells Chime . . . . .

mer - ri - ly let the bells Chime . . . . .

mer - ri - ly let the bells Chime . . . . .

*rall:* *a tempo.*

DANSE AND EXIT.

*p*

*pp*

*tr*

*morendo*

No 24.

FINALE.

DOROTHY.

*Moderato.*

PIANO.

You

D.

swore to be good and true . . . . . To the maid whom he

D.

dared to., a dore? . . . . . Who pro - mised to love her as

D

few . . . . . Have e - ver loved woman be - fore! . . . . .

LYDIA.

D

... Who swore to be good and true . . . . . To the

DOR:

D. And pro\_mised to

L. maid whom he dared to a\_dore . . . . . And pro\_mised to

D. love her as few . . . Have e - - - ver loved wo-man be - fore . . .

L. love her as few . . . Have e - - - ver loved wo-man be - fore . . .

D. ...

L. ...

We will devote our lives to you And swear to be for e - ver true.

We will devote our lives to you And swear to be for e - ver true.

*Allegretto moderato.*

Eh! eh! eh! Poor little dear! Wait till it comes to the end of the year

Eh! eh! eh! Poor little dear! Wait till you come, wait till you come,

*rit:*

Wait till you come to the end of the year, There take her be hap - py. For

BAN.

what you have got, Be thank-ful, or ne - ver al - low that you're not, And

on this oc - ca - sion I ask the whole lot. There's a welcome to all At

*mf* *p*



Chan-ti-cleer Hall.

And luck-y the man who is pleased with his lot, Who ne-ver sits sighing for

And luck-y the man who is pleased with his lot, Who ne-ver sits sighing for

what he has not, Con-ten-ted and hap-py for what he has got. There's a

what he has not, Con-ten-ted and hap-py for what he has got. There's a

what he has not, Con-ten-ted and hap-py for what he has got. There's a

what he has not, Con-ten-ted and hap-py for what he has got. There's a

*f* *rit.*

wel-come to all at Chan-ticleer Hall, Chan-ti-cleer Hall, Chan-ti-cleer

wel-come to all at Chan-ticleer Hall, Chan-ti-cleer Hall, Chan-ti-cleer

wel-come to all at Chan-ticleer Hall, Chan-ti-cleer Hall, Chan-ti-cleer

wel-come to all at Chan-ticleer Hall, Chan-ti-cleer Hall, Chan-ti-cleer

*marcato.* *f*

Hall There's a welcome to all. Chan-ti-clear Hall, Chan-ti-clear Hall . . . .

Hall There's a welcome to all. Chan-ti-clear Hall, Chan-ti-clear Hall . . . .

Hall There's a welcome to all. Chan-ti-clear Hall, Chan-ti-clear Hall . . . .

Hall There's a welcome to all. Chan-ti-clear Hall, Chan-ti-clear Hall . . . .

... There's a welcome There's a welcome to all, to all. . . . .

... There's a welcome There's a welcome to all, to all. . . . .

... There's a welcome There's a welcome to all, to all. . . . .

... There's a welcome There's a welcome to all, to all. . . . .

... There's a welcome There's a welcome to all, to all. . . . .