

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 'tr' with a wavy line is written above the final measure of the treble staff.

Second system of musical notation, marked with a section letter 'B'. The treble clef contains a melodic line with a slur over the first two measures. The bass clef contains a bass line with a piano (*p*) dynamic marking. A fermata is present over the final measure of the bass line.

Third system of musical notation, marked with a section letter 'C'. 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 mezzo-forte (*mf*) dynamic marking.

Fourth system of musical notation, marked with a section letter 'C'. The treble clef contains a melodic line with a slur over the first two measures. The bass clef contains a bass line with a piano (*p*) dynamic marking. A fermata is present over the final measure of the bass line.

Fifth system of musical notation, marked with a section letter 'C'. The treble clef contains a melodic line with a slur over the first two measures. The bass clef contains a bass line with a pianissimo (*pp*) dynamic marking.

Sixth system of musical notation, marked with a section letter 'C'. The treble clef contains a melodic line with a slur over the first two measures. The bass clef contains a bass line with a piano (*p*) dynamic marking.

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 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.

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 includes 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

Piu lento, espressivo.
p dolce.

accel.
p

p
rall.

a tempo.
dim.
mf

cres
fz
f
fz

Vivace.

PIANO.

p *cres - cen -*

Allegro e marcato.

do. *f* *mf* *PED* *

f

ff

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 upper staff.

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

Fifth system of musical notation. The music maintains its high level of technical difficulty with continuous sixteenth-note runs.

Sixth system of musical notation, the final system on the page. It concludes with a series of rapid sixteenth-note passages in both hands.

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

The first system includes a vocal line and piano accompaniment. The piano part is marked *pp stacc:* and features a series of chords in the right hand and a simple bass line in the left hand.

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

The second system continues the vocal line and piano accompaniment. The piano part maintains the chordal accompaniment from the previous system.

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

The third system continues the vocal line and piano accompaniment. The piano part features a melodic line in the right hand that follows the vocal line.

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 that follows the vocal line.

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^o 22.

BALLAD.

PHYLLIS.

PHYLLIS.

Andante.

PIANO.

P.

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

P.

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

P.

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

P

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

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "in me.. is, Hence forth in hap - pi - ness to live For him a - lone as". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The piano part features chords and moving lines in both hands, with a melodic line in the bass clef.

P

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

pp

Detailed description: This system contains the second two staves of music. The vocal line continues with the lyrics "on - ly his. Ah! But li - ber - ty to me so dear I". The piano accompaniment includes a dynamic marking of *pp* (pianissimo) and a *rit:* (ritardando) marking. The piano part continues with chords and moving lines in both hands.

P

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

Detailed description: This system contains the third two staves of music. The vocal line has the lyrics "now re - sign with - out a fear, But li - - ber - ty so dear". The piano accompaniment continues with chords and moving lines in both hands.

P

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

pp *rit:*

Detailed description: This system contains the fourth two staves of music. The vocal line has the lyrics "now I re - sign... with - out.. fear... with - - - out a". The piano accompaniment includes dynamic markings of *pp* and *rit:*. The piano part continues with chords and moving lines in both hands.

P

fear.

a tempo.

p

Detailed description: This system contains the fifth two staves of music. The vocal line has the lyrics "fear.". The piano accompaniment includes a dynamic marking of *p* (piano) and a *a tempo.* marking. The piano part continues with chords and moving lines in both hands.

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^d TEN:

What
TUPP. & BAN: with
BASSES.

What

Musical score for Soprano, Contralto, Tenors, Basses, and Piano. The piano part includes dynamic markings: *f*, *dim.*, and *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

Vocal and piano accompaniment for the chorus. The piano part continues with complex accompaniment.

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 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.^d TEN:
The 1.st 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

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

mer - ri - ly let the bells Chime

rall: *a tempo.*

rall: *f*

DANSE AND EXIT.

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

rit.
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.