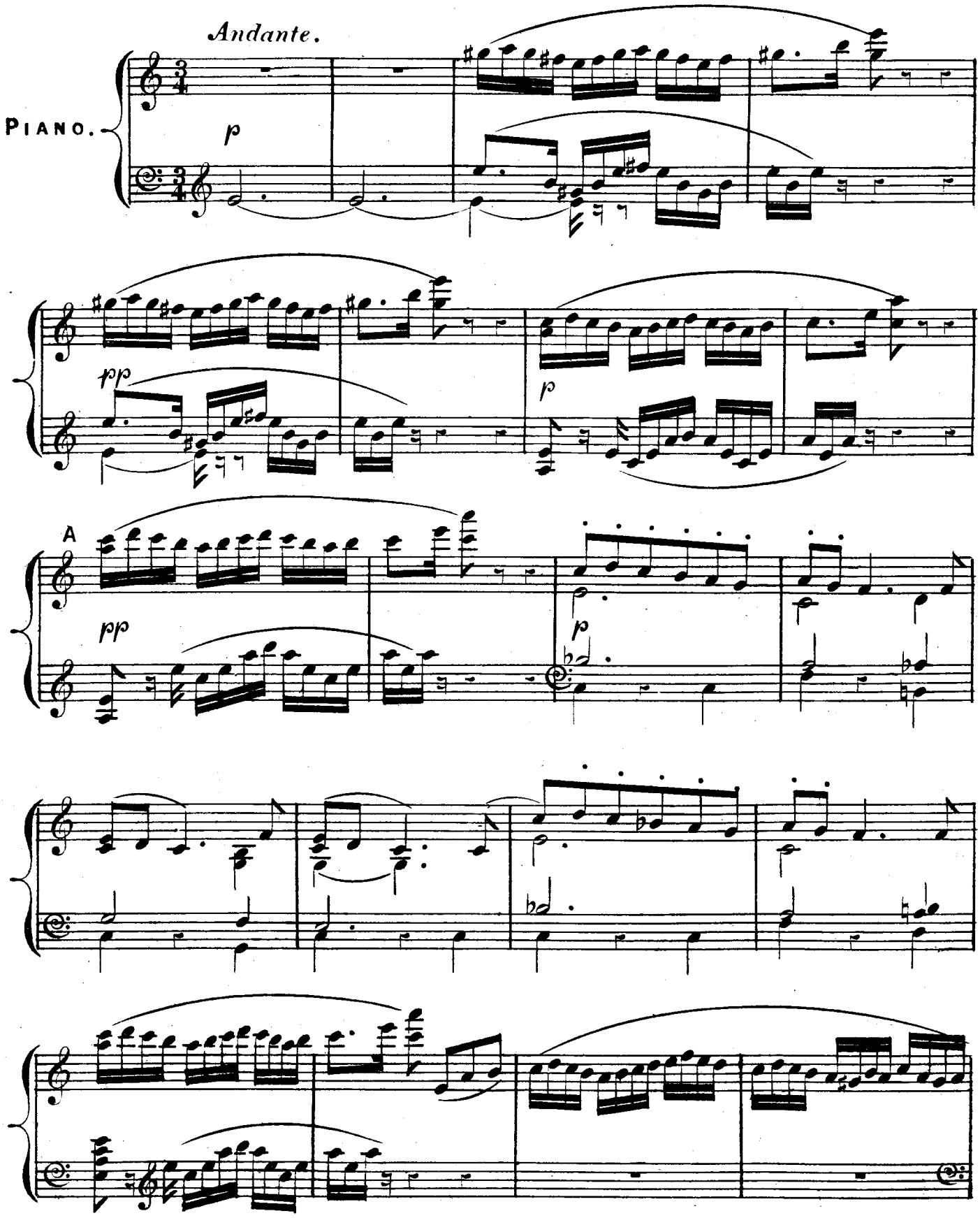
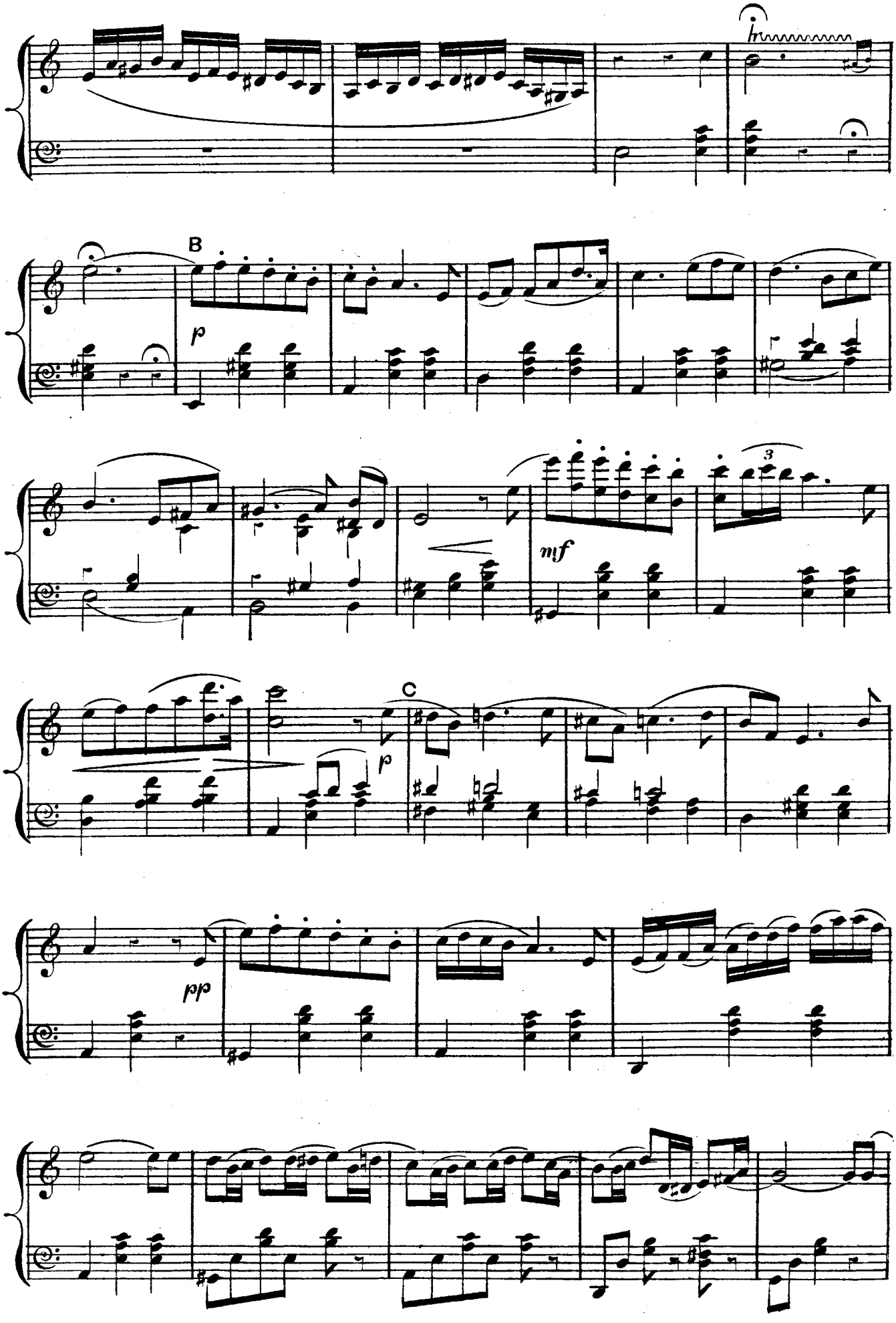
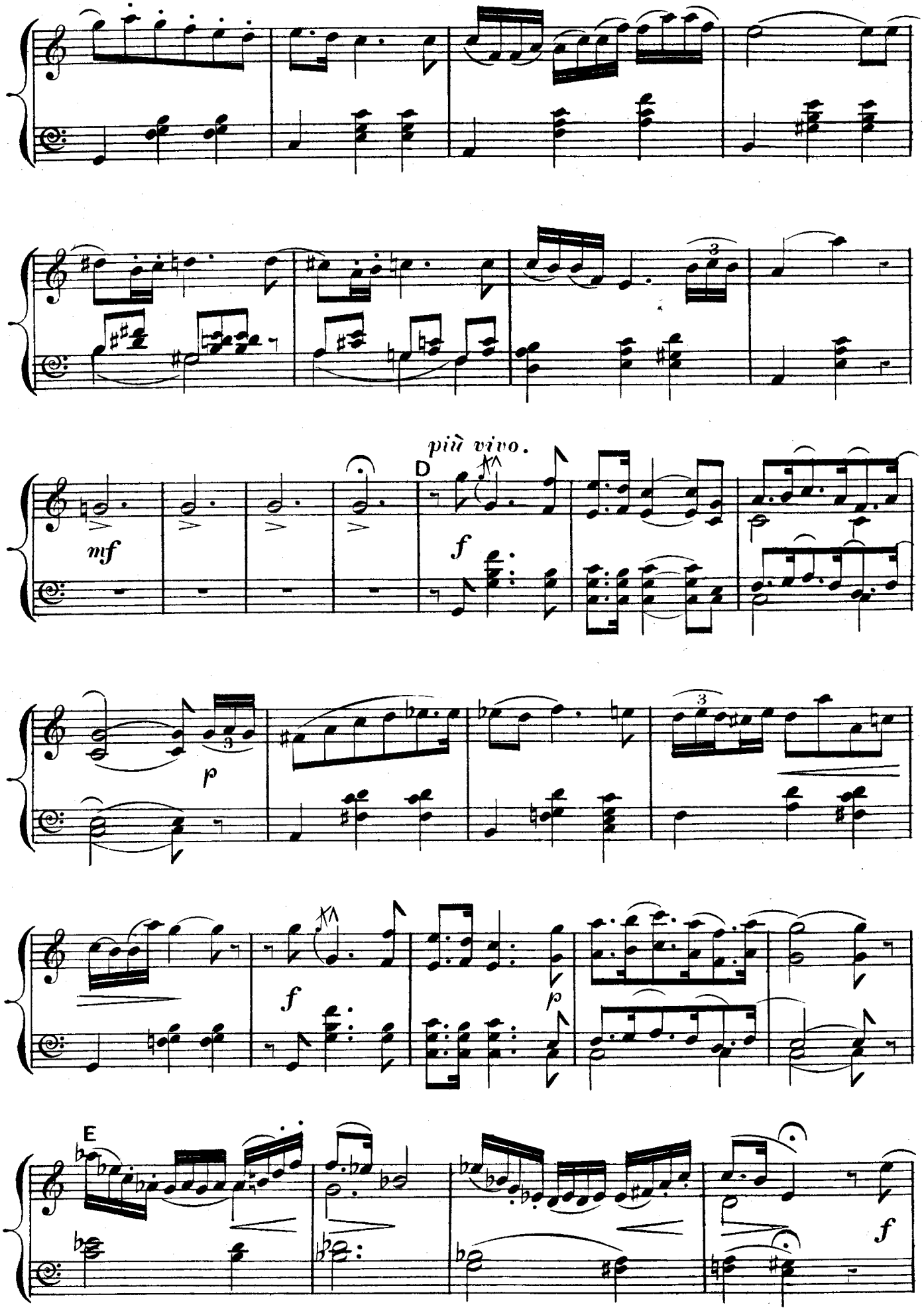
Nº 20.

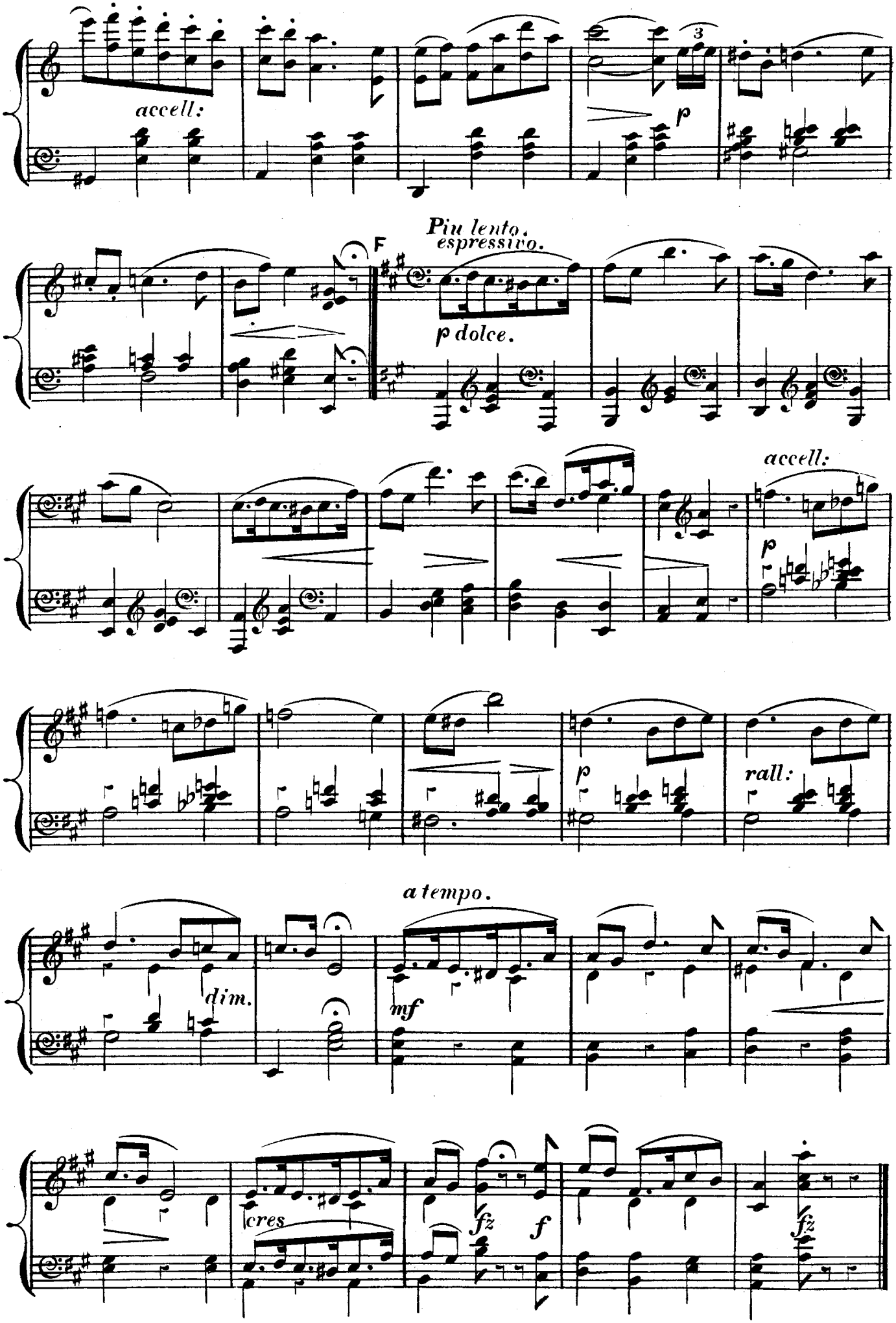
ACT 3.

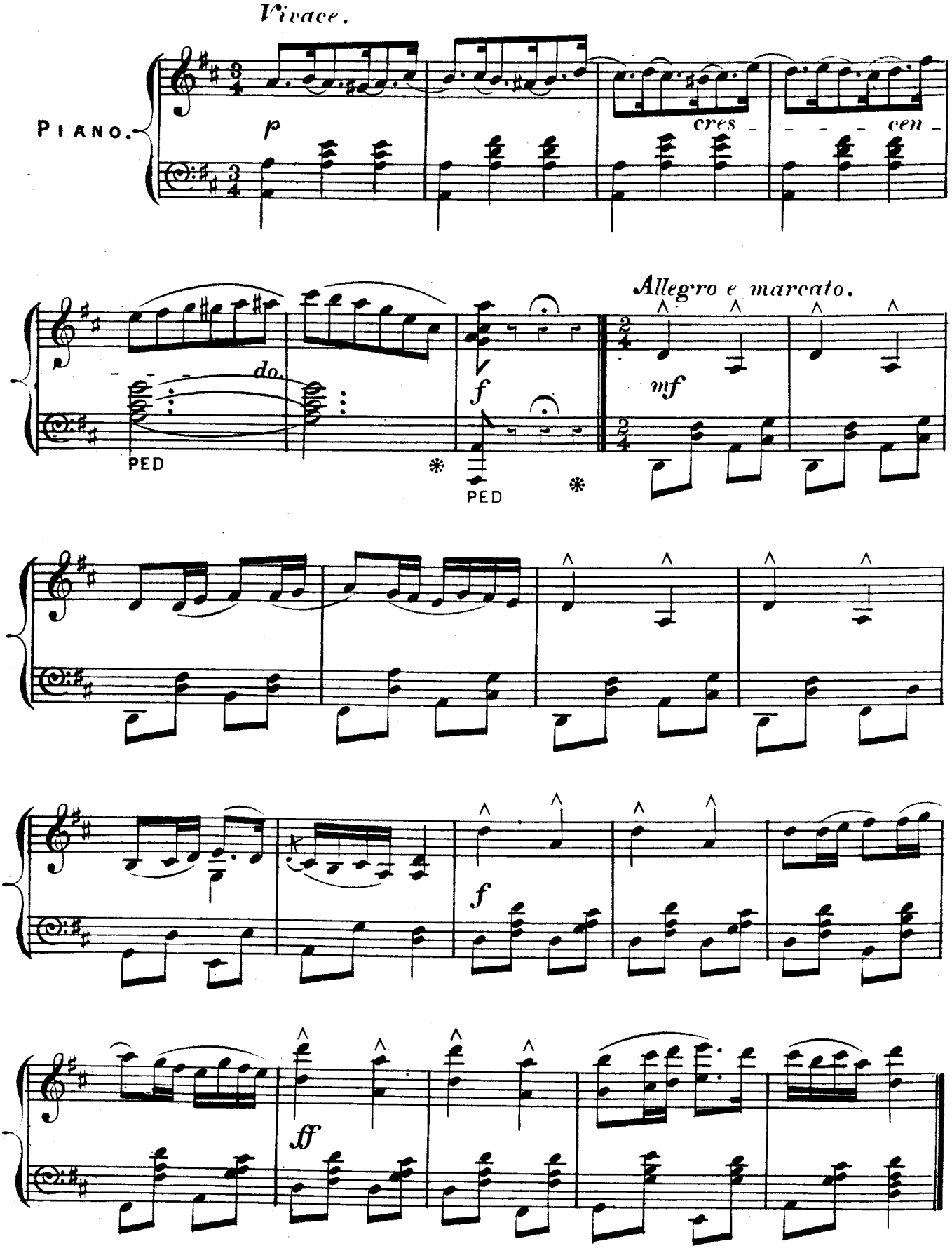
BALLET.

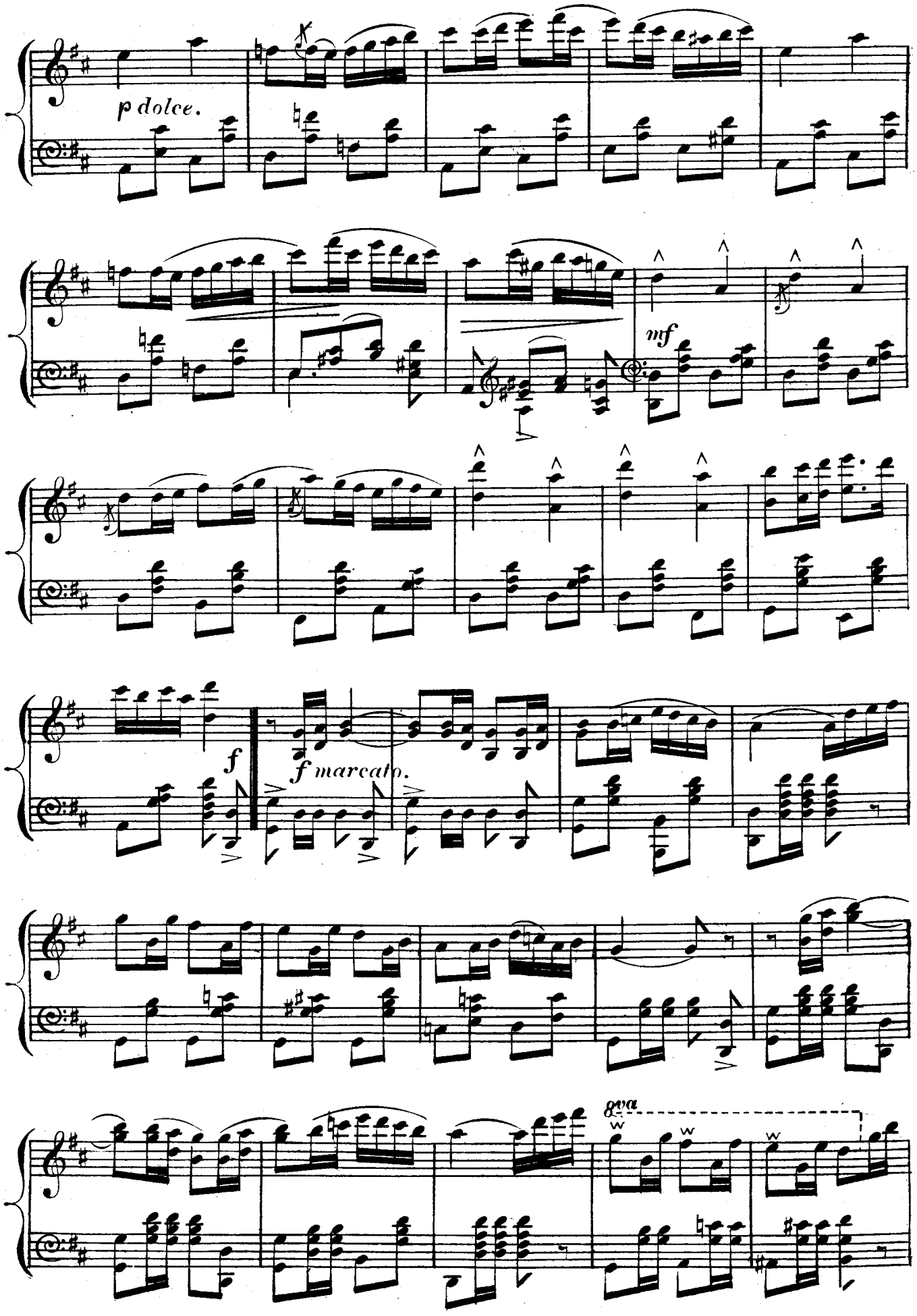


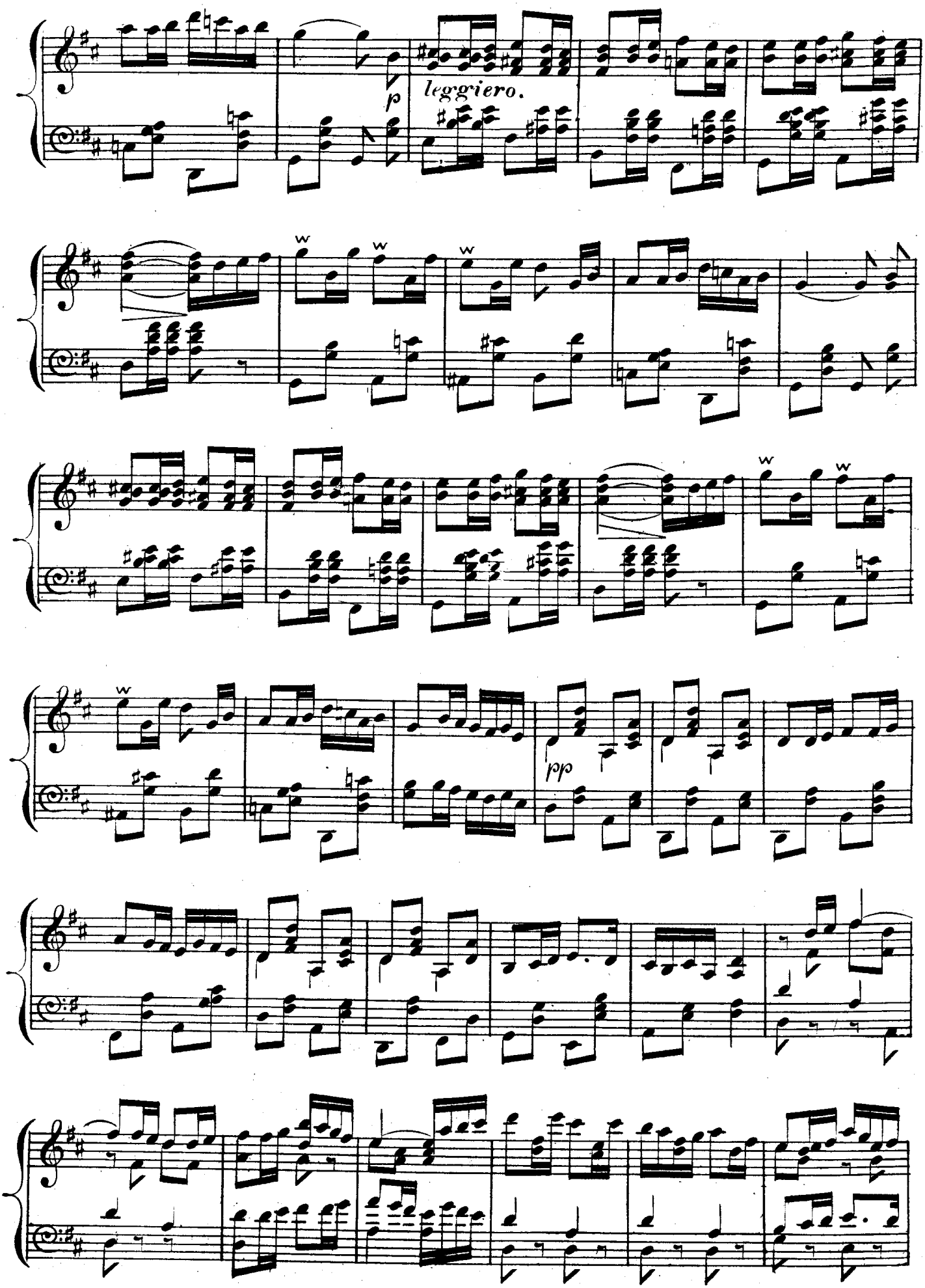

B
p
mf
3
C
p
pp

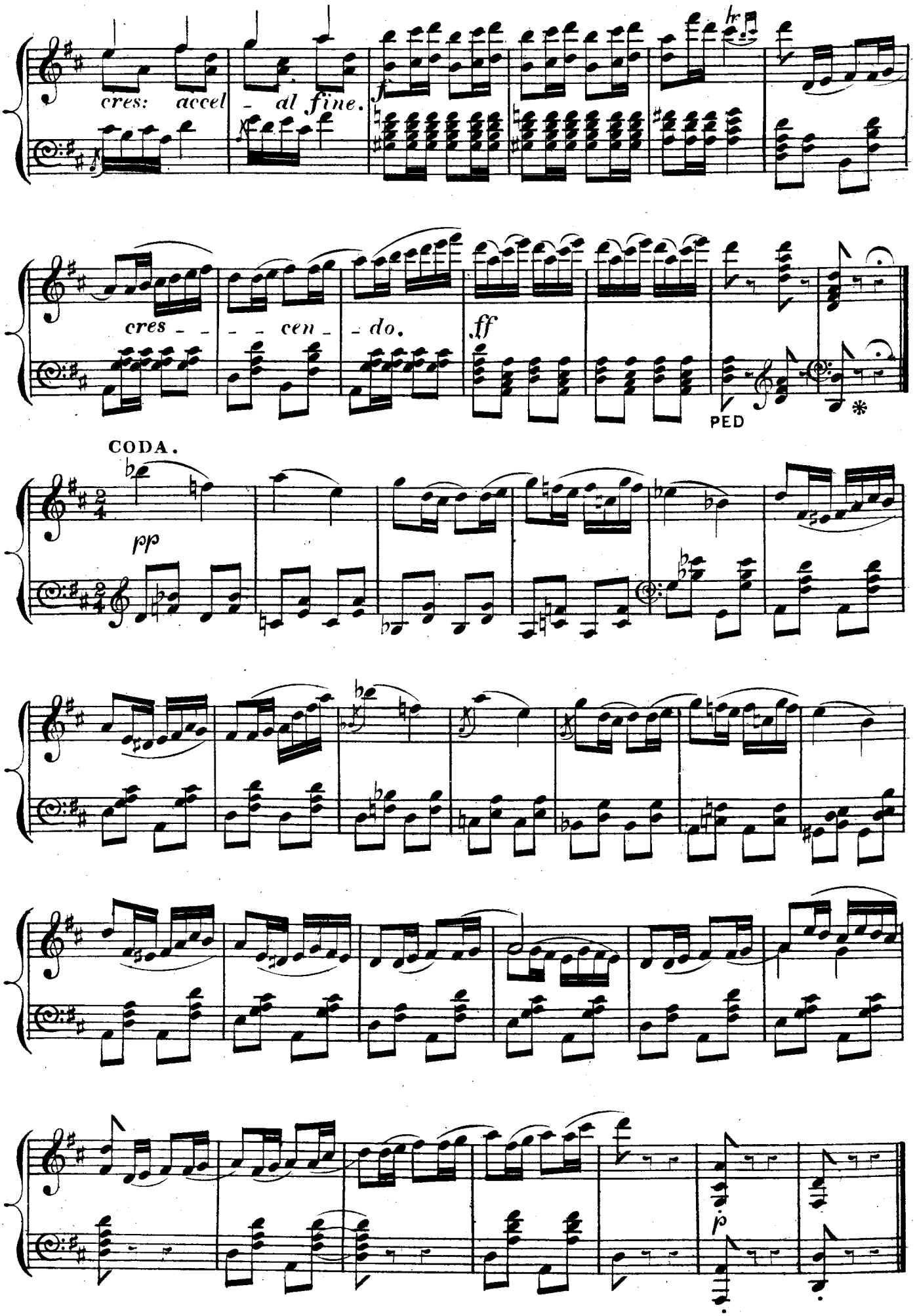

più vivo.
D
mf
f
p
f
p
E
f


accell:
3
p
Più lento.
espressivo.
F
p dolce.
accell:
p
p
rall:
a tempo.
dim.
mf
cres
fz
f
fz

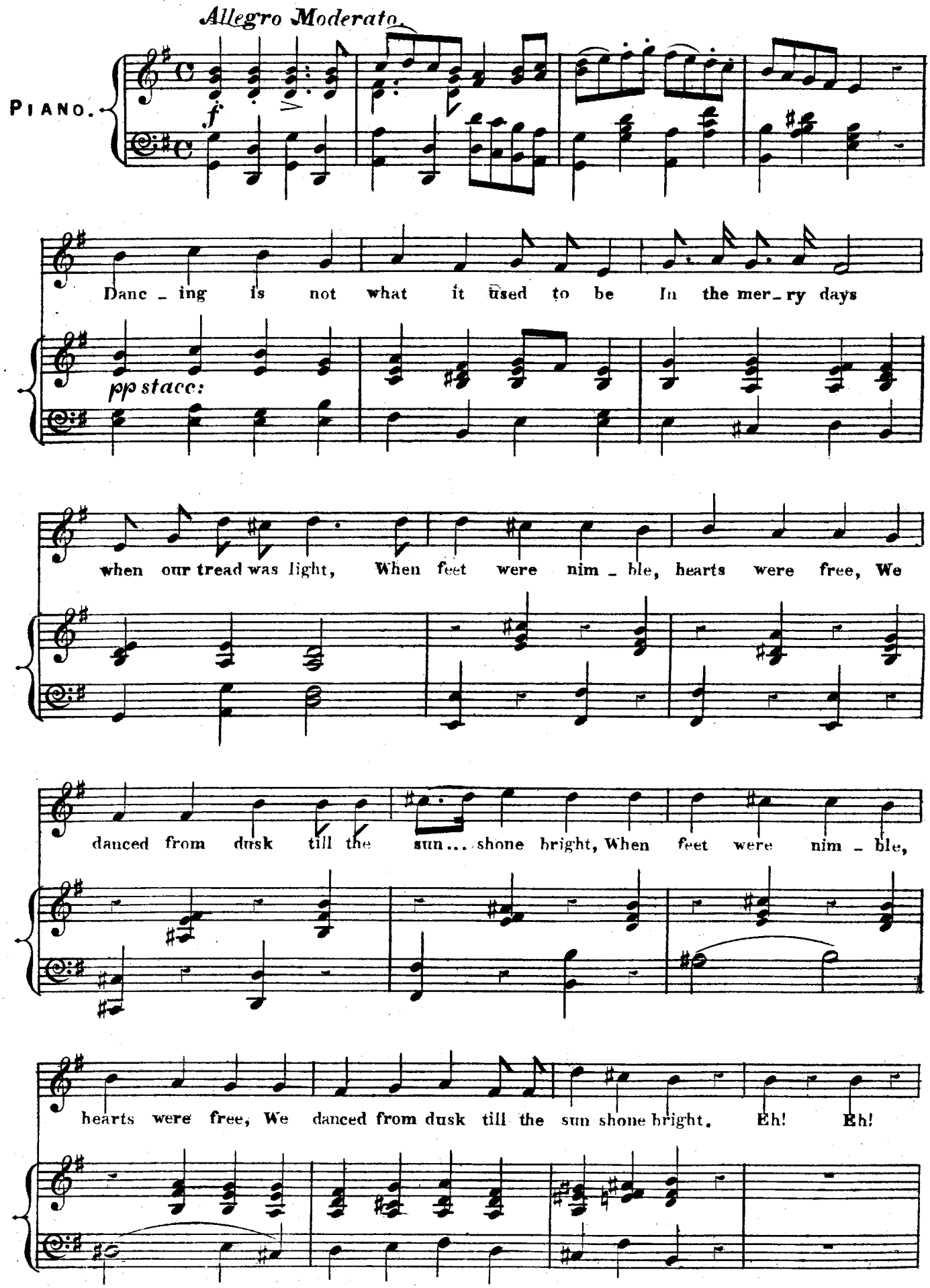

Vivace.
PIANO.
p
cres - - - - cen -
Allegro e marcato.
do.
PED
f
PED
mf
f
ff

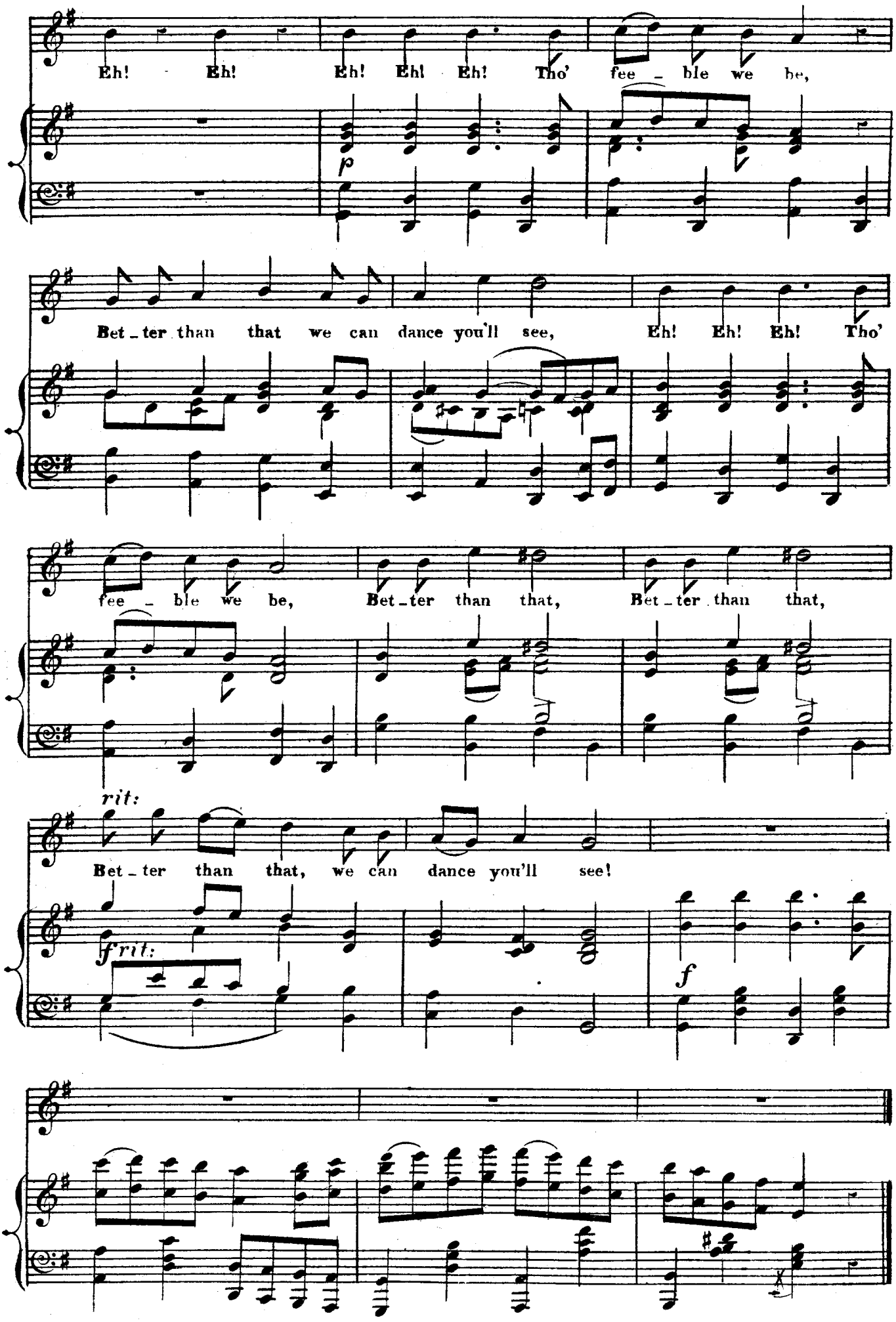

p dolce.
mf
f
f marcato.
8va


p
leggiero.
pp


cres: accel - al fine.
f
hr
cres - - - cen - do.
ff
PED
CODA.
pp
p

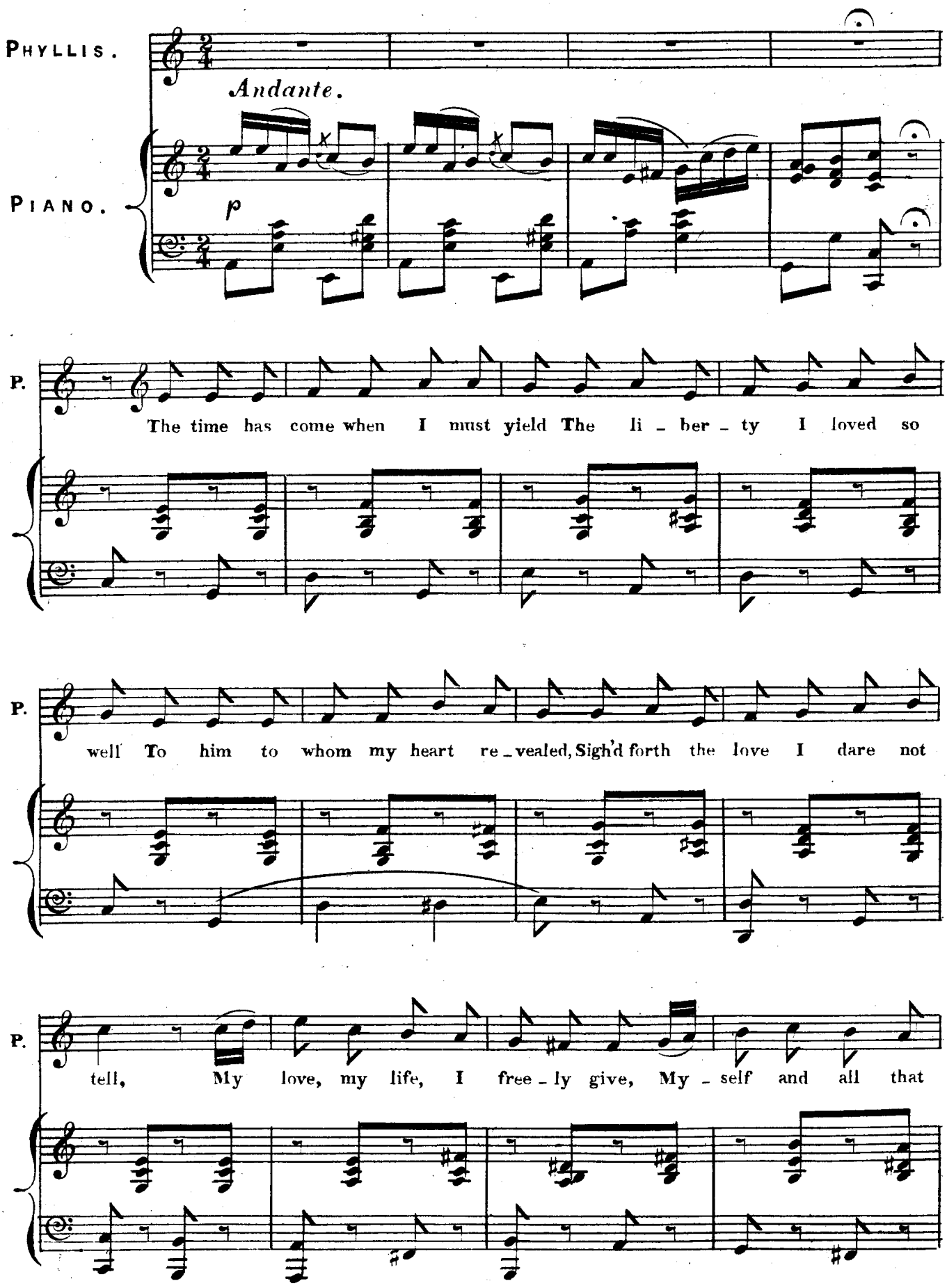
Nº 21. CHORUS.

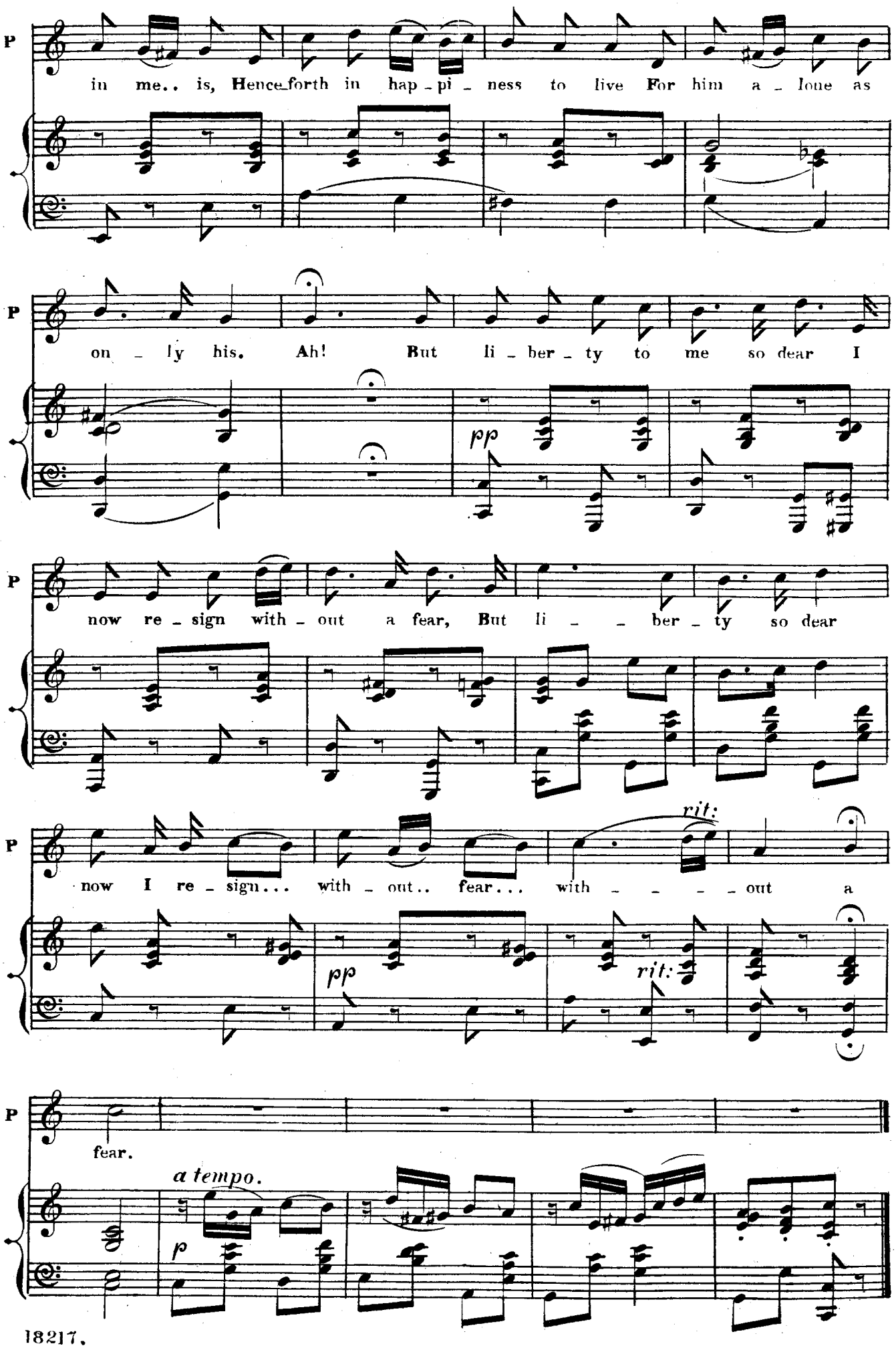

Allegro Moderato.
PIANO.
f
Danc _ ing is not what it used to be In the mer _ ry days
pp stacc:
when our tread was light, When feet were nim _ ble, hearts were free, We
danced from dusk till the sun... shone bright, When feet were nim _ ble,
hearts were free, We danced from dusk till the sun shone bright. Eh! Eh!

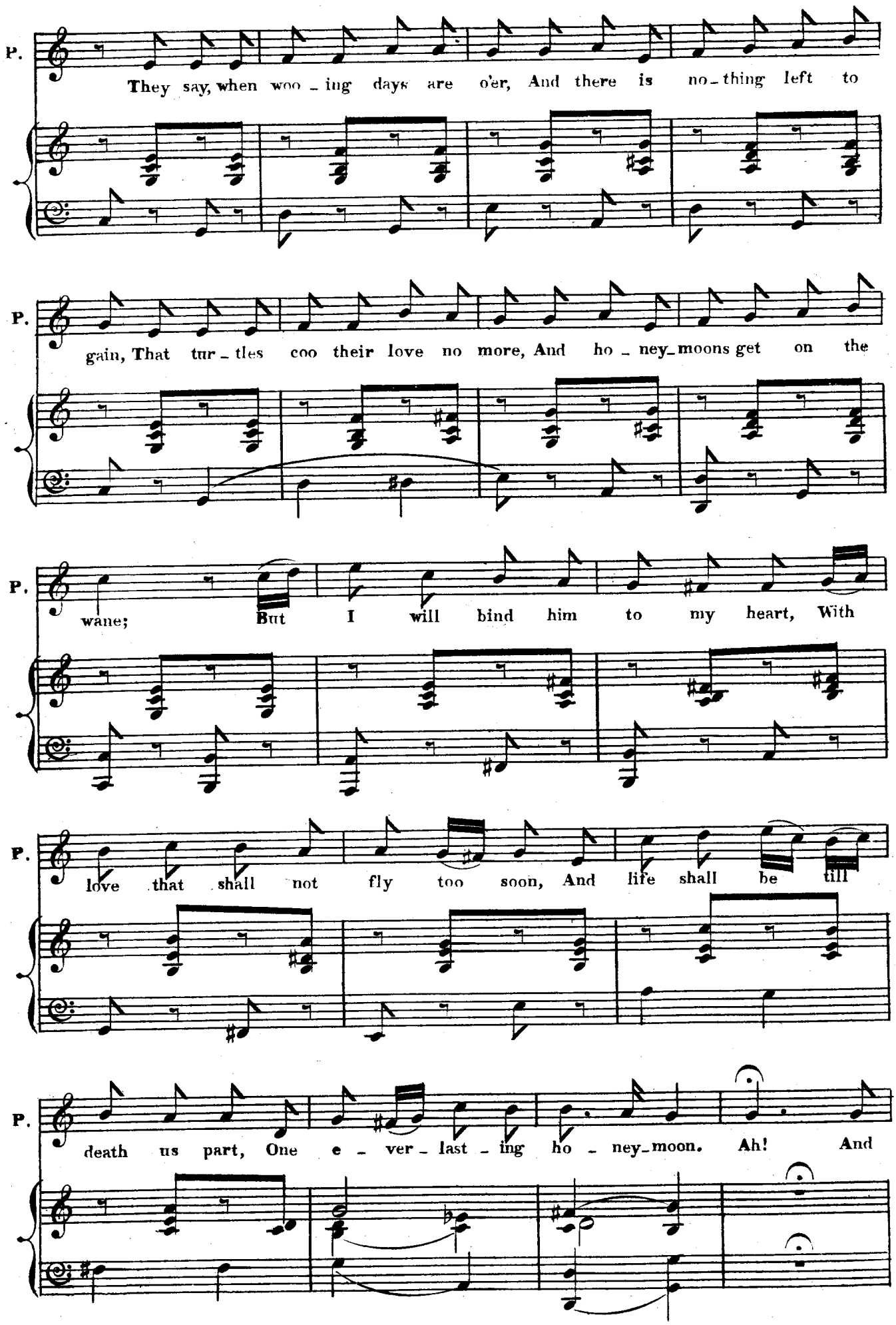

Eh! Eh! Eh! Eh! Eh! Tho' fee - ble we be,
p
Bet - ter than that we can dance you'll see, Eh! Eh! Eh! Tho'
fee - ble we be, Bet - ter than that, Bet - ter than that,
rit:
Bet - ter than that, we can dance you'll see!
frit:
f

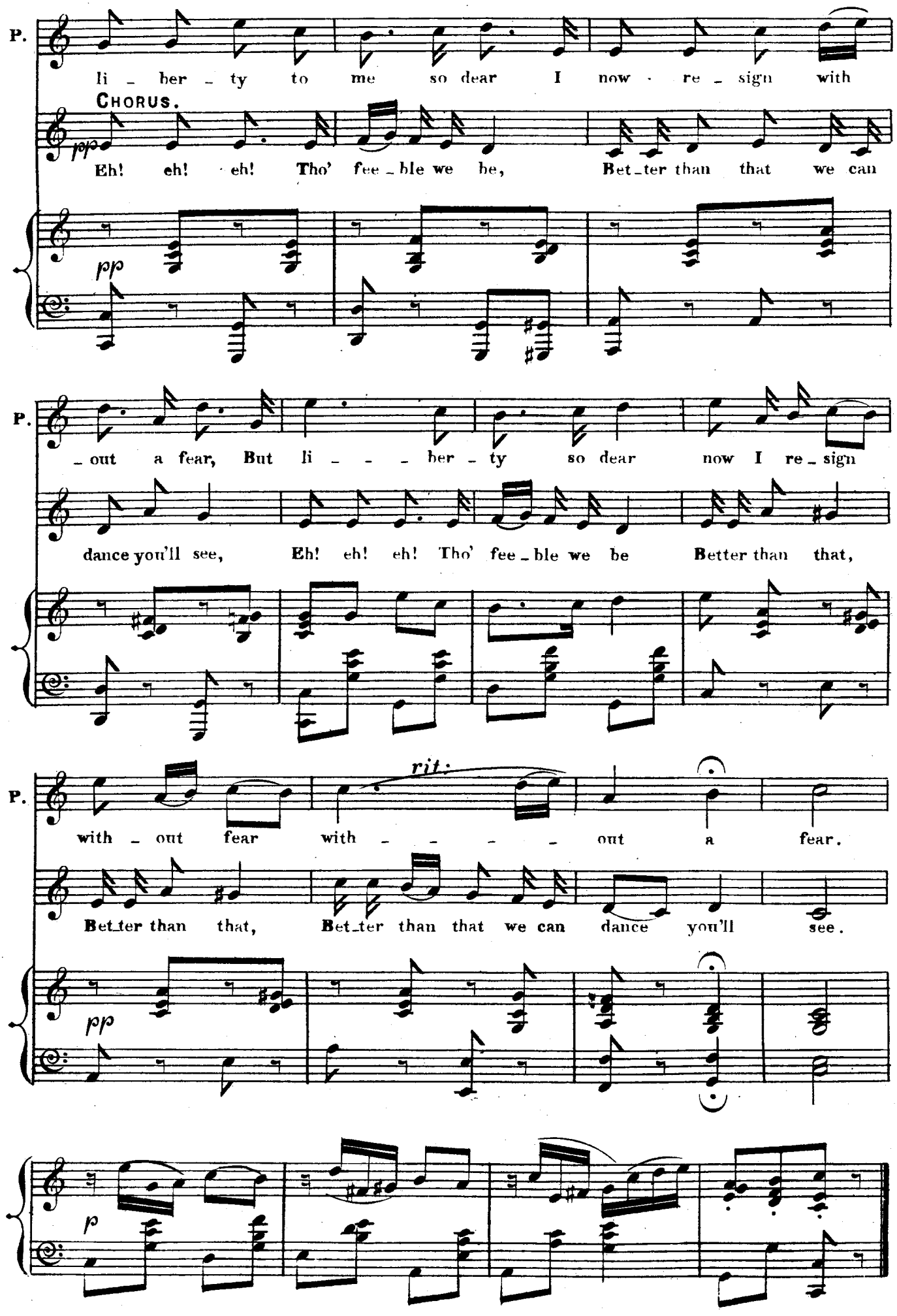
No. 22. BALLAD.

PHYLLIS.

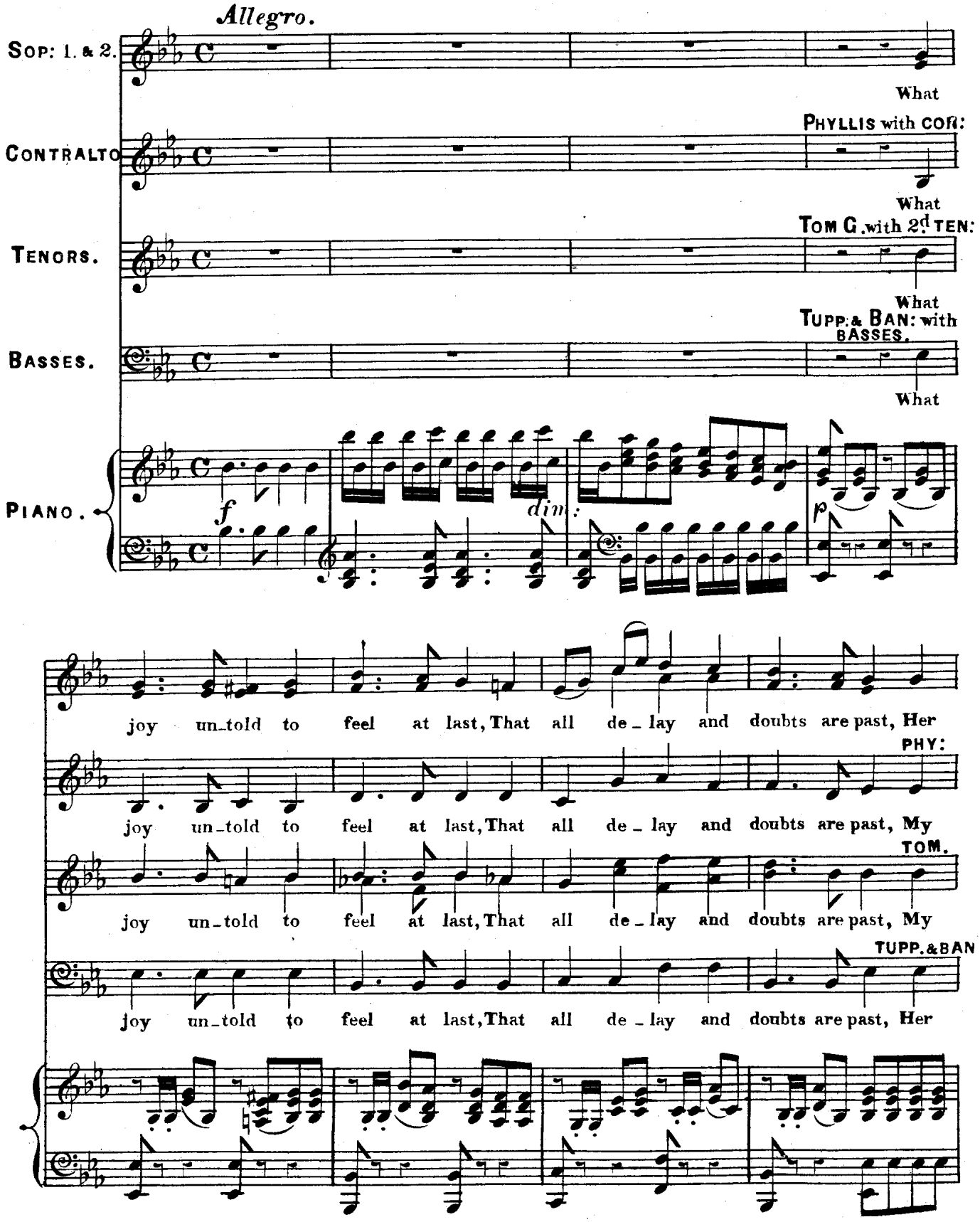


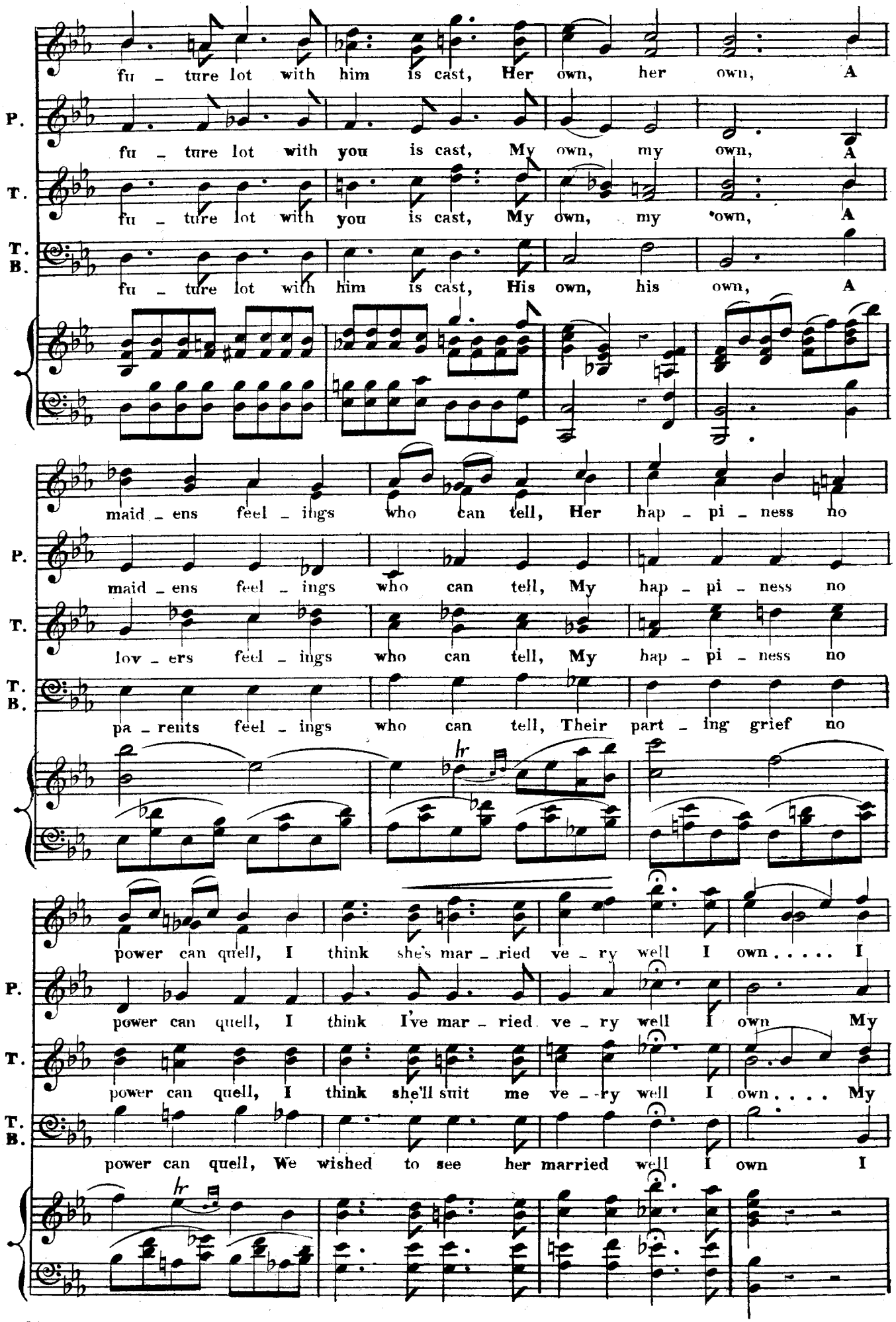

P
in me.. is, Hence forth in hap - pi - ness to live For him a - lone as
P
on - ly his. Ah! But li - ber - ty to me so dear I
pp
P
now re - sign with - out a fear, But li - - ber - ty so dear
P
now I re - sign... with - out.. fear... with - - - - out a
rit:
pp
rit:
P
fear.
a tempo.
p

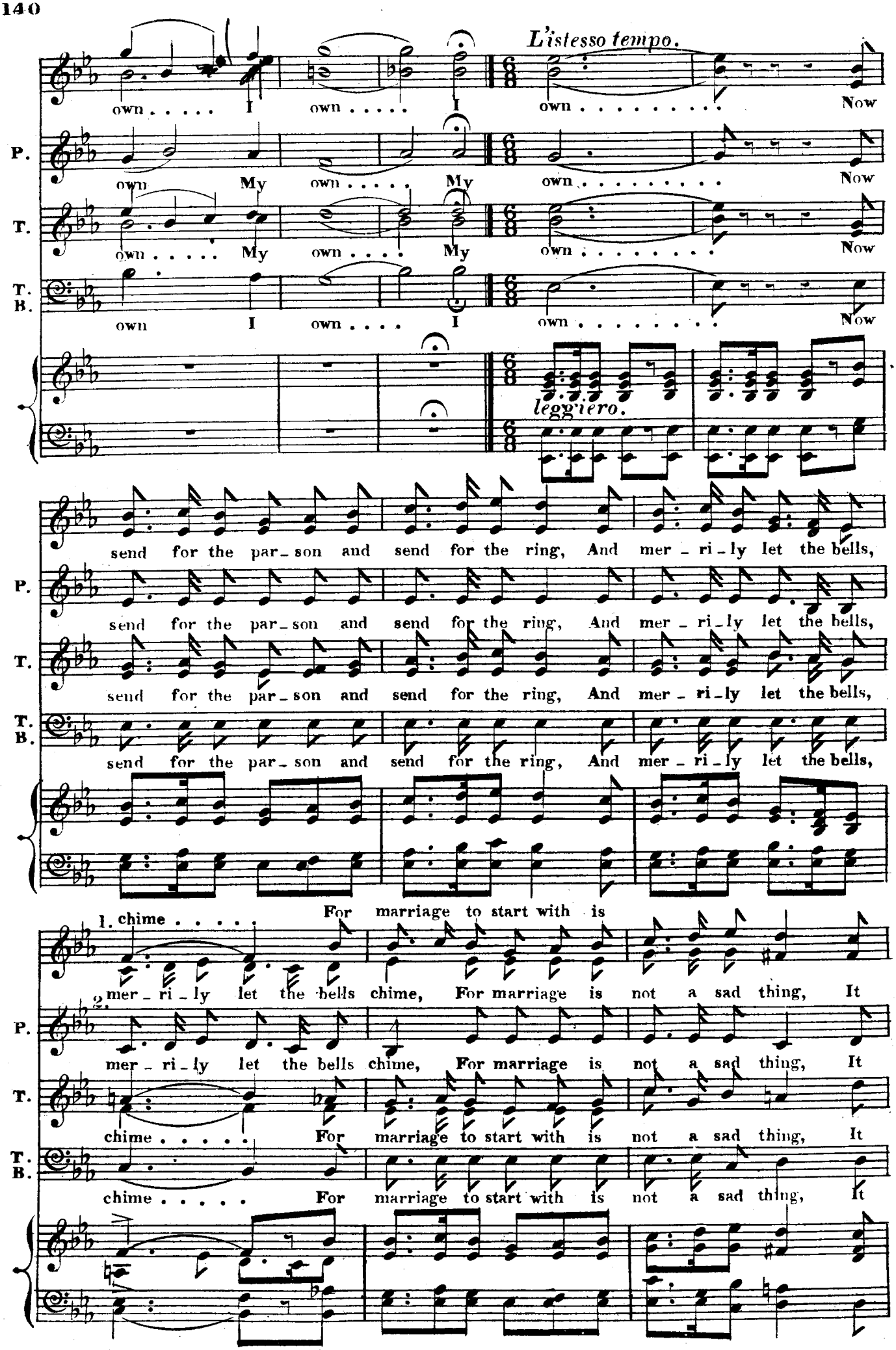

P.
They say, when woo - ing days are o'er, And there is no - thing left to
P.
gain, That tur - tles coo their love no more, And ho - ney - moons get on the
P.
wane; But I will bind him to my heart, With
P.
love that shall not fly too soon, And life shall be till
P.
death us part, One e - ver - last - ing ho - ney - moon. Ah! And

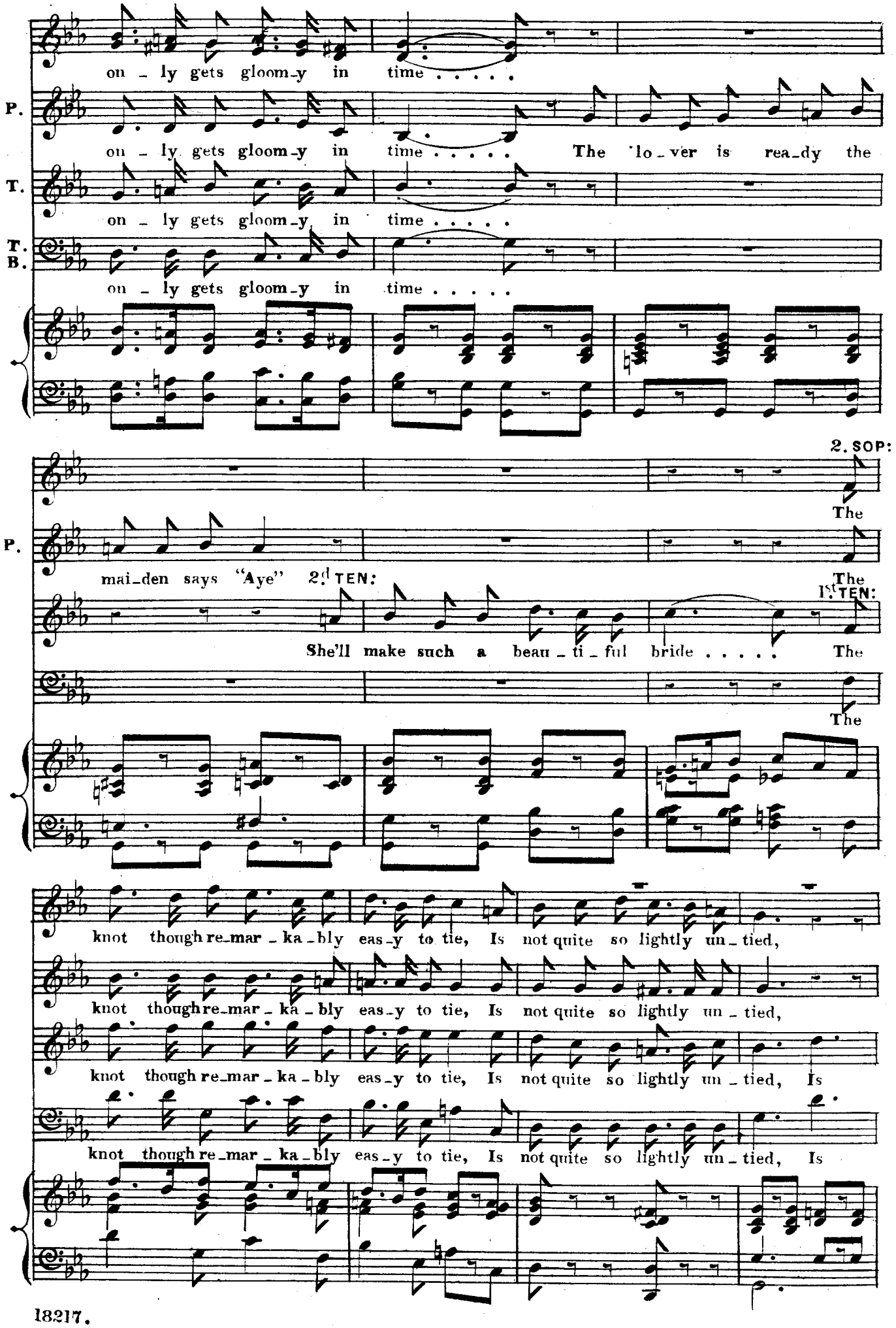

P.
li - ber - ty to me so dear I now - re - sign with
CHORUS.
pp
Eh! eh! eh! Tho' fee - ble we be, Bet - ter than that we can
pp
P.
- out a fear, But li - - - ber - ty so dear now I re - sign
dance you'll see, Eh! eh! eh! Tho' fee - ble we be Better than that,
P.
rit.
with - out fear with - - - - out a fear.
Bet - ter than that, Bet - ter than that we can dance you'll see.
pp
p

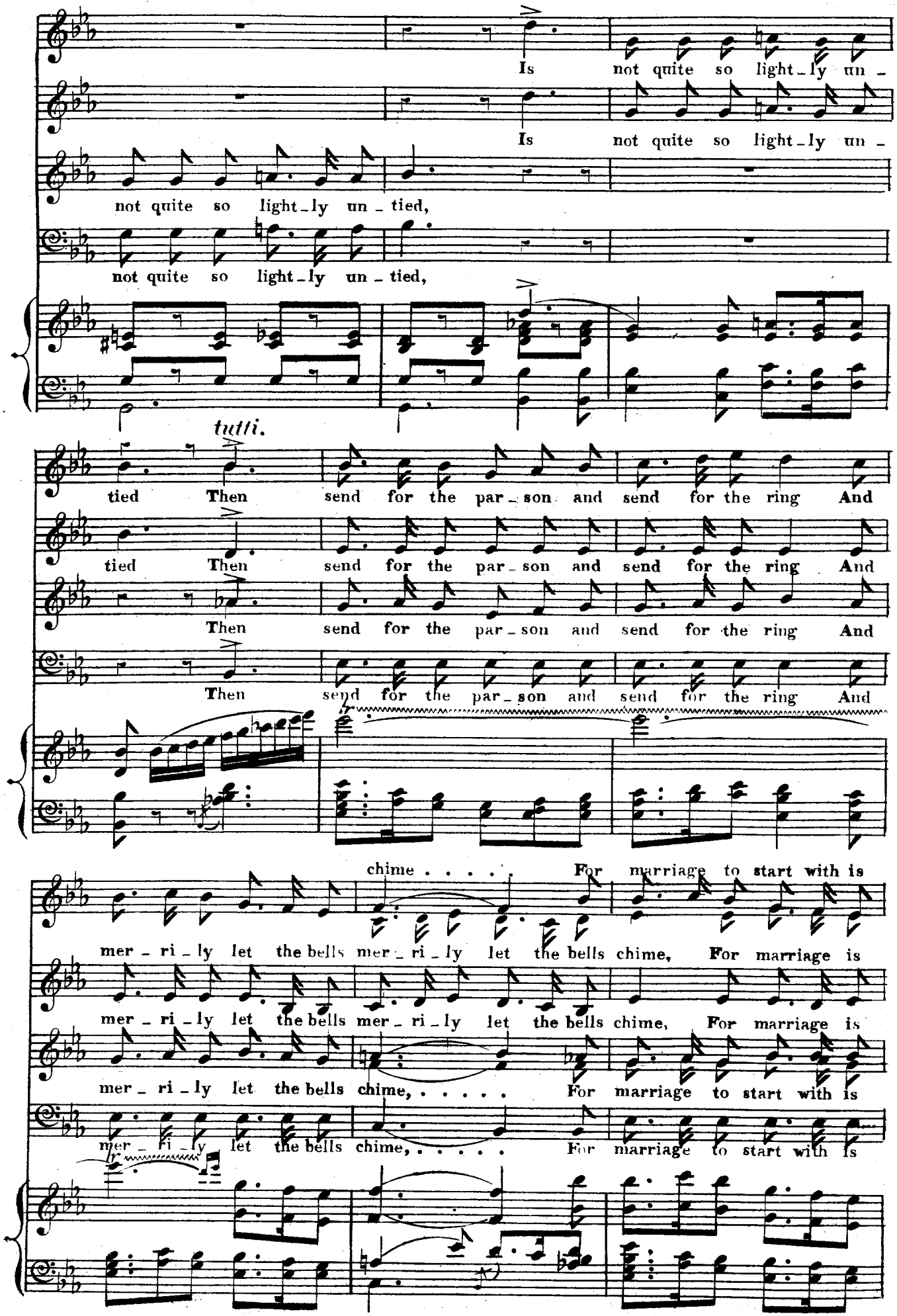
Nº 23. SEPTETT & CHORUS.

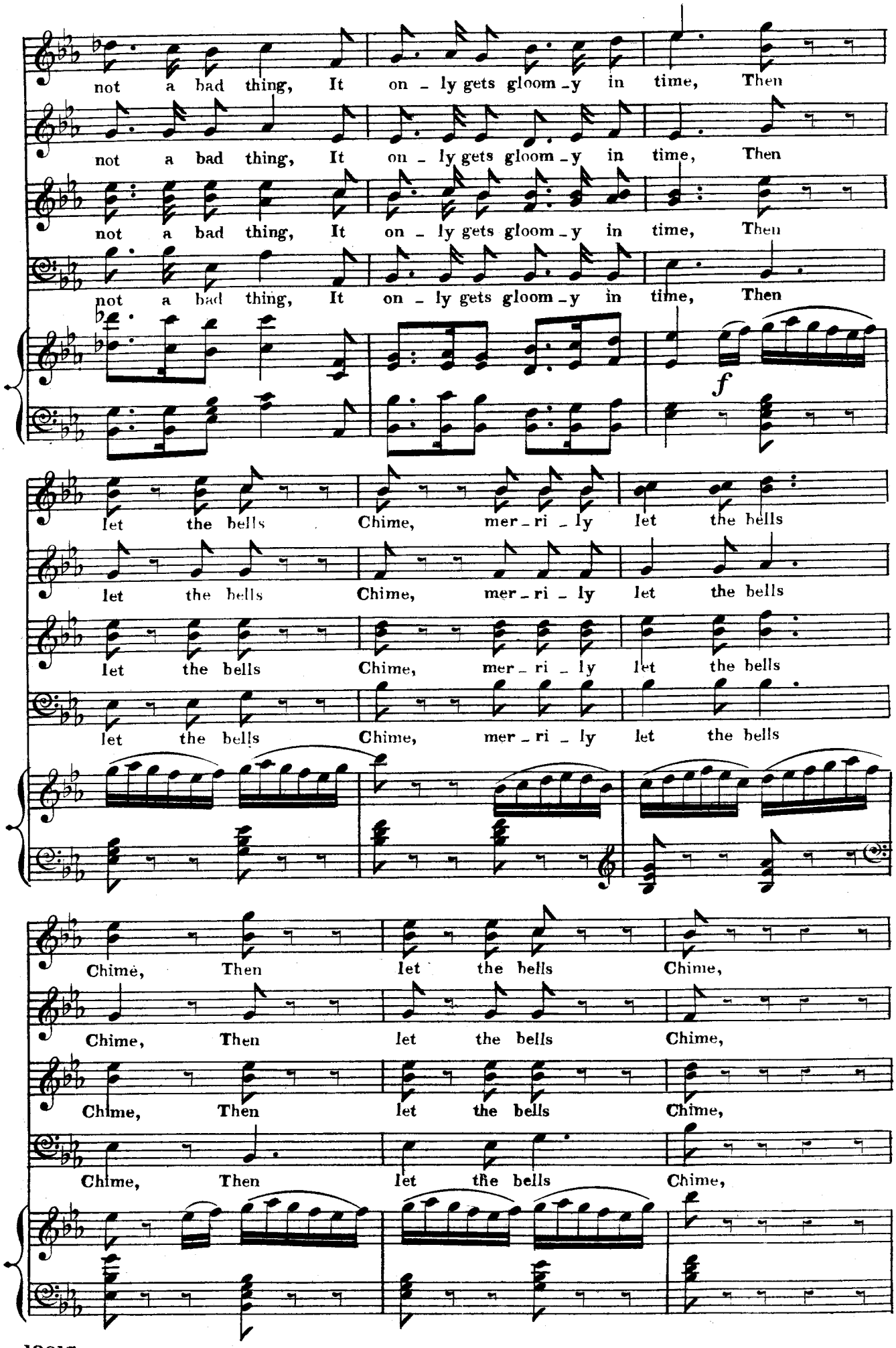


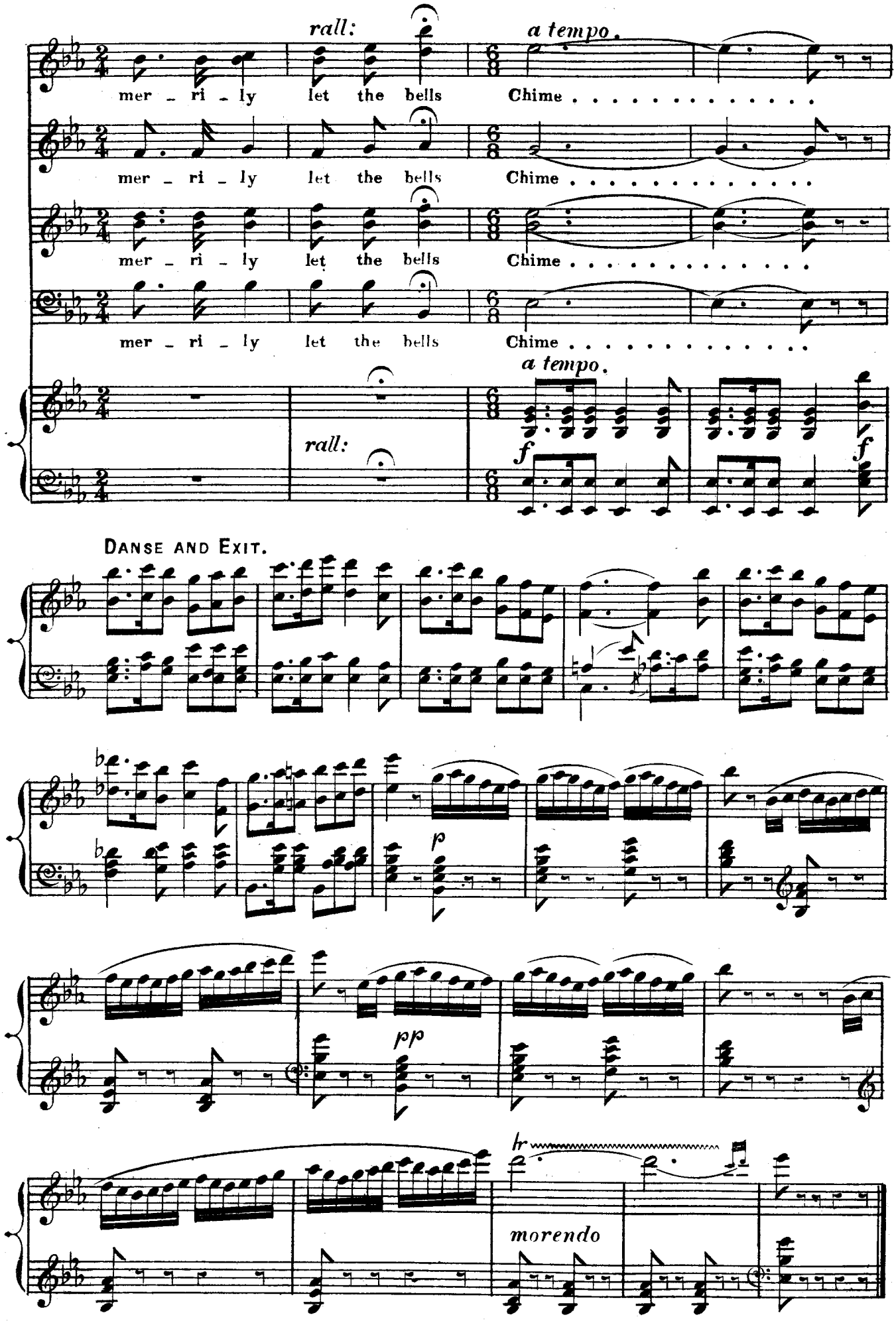

fu - ture lot with him is cast, Her own, her own, A
P.
fu - ture lot with you is cast, My own, my own, A
T.
fu - ture lot with you is cast, My own, my own, A
T. B.
fu - ture lot with him is cast, His own, his own, A
maid - ens feel - ings who can tell, Her hap - pi - ness no
P.
maid - ens feel - ings who can tell, My hap - pi - ness no
T.
lov - ers feel - ings who can tell, My hap - pi - ness no
T. B.
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
P.
power can quell, I think I've mar - ried ve - ry well I own My
T.
power can quell, I think she'll suit me ve - ry well I own . . . . My
T. B.
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,
For marriage to start with is
1. chime . . . . .
2. 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

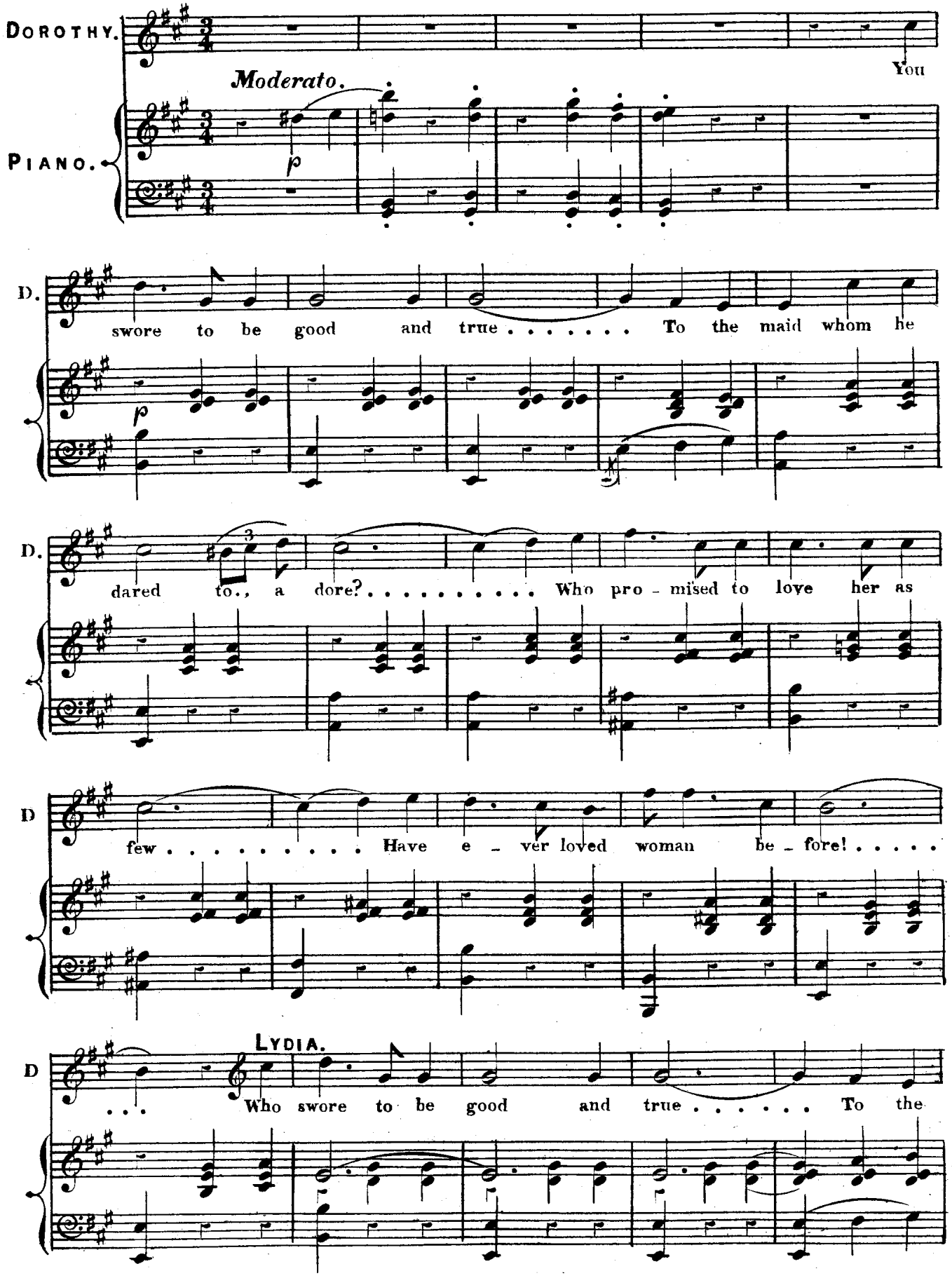

on - ly gets gloom-y in time . . . . .
P.
on - ly gets gloom-y in time . . . . . The lo-ver is rea-dy the
T.
on - ly gets gloom-y in time . . . . .
T. B.
on - ly gets gloom-y in time . . . . .
2. SOP:
The
P.
mai-den says "Aye" 2d TEN:
The
1st TEN:
She'll make such a beau-ti-ful bride . . . . . The
The
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

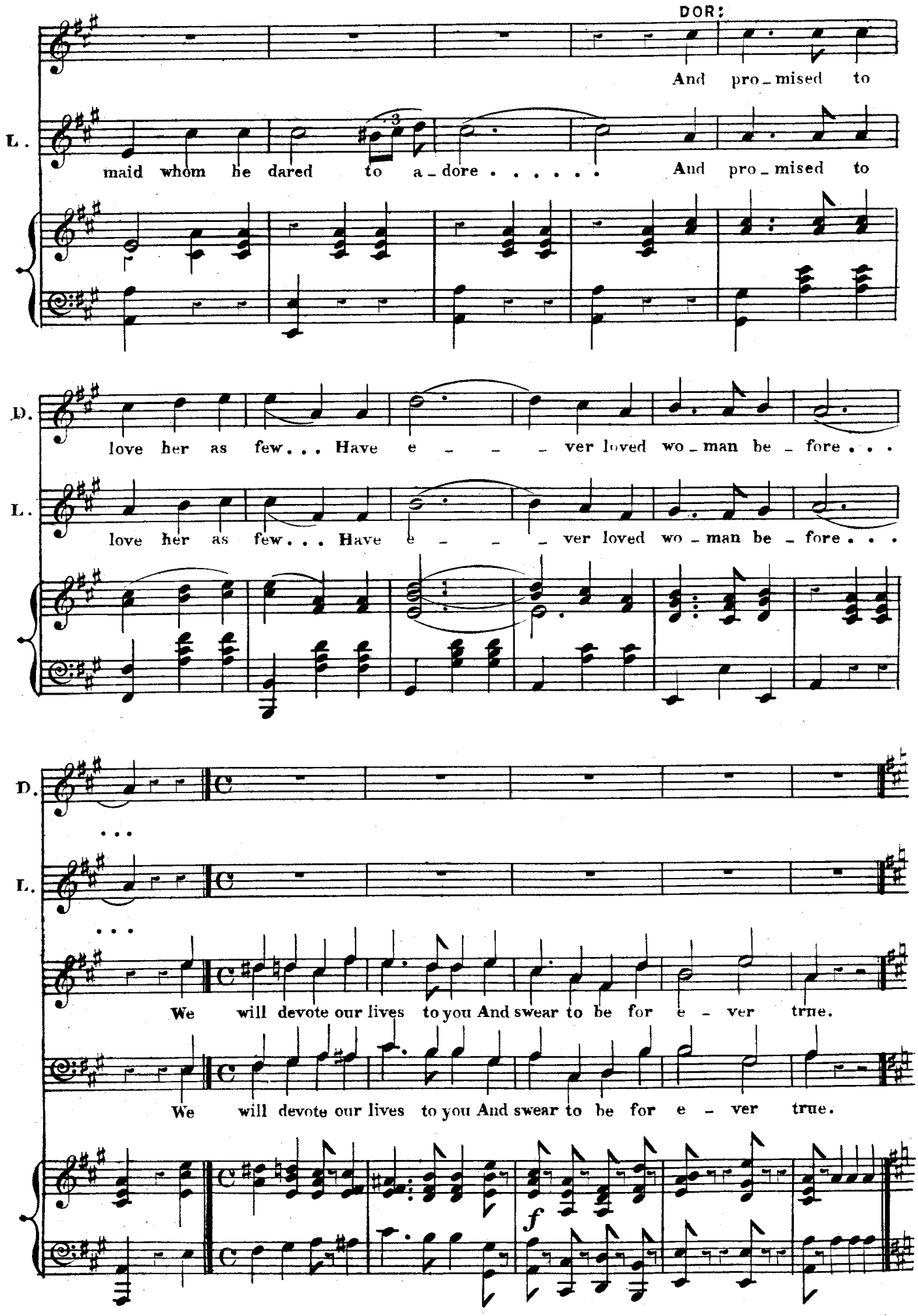

Is not quite so light-ly un-
Is not quite so light-ly un-
not quite so light-ly un-tied,
not quite so light-ly un-tied,
tutti.
tied Then send for the par-son and send for the ring And
tied Then send for the par-son and send for the ring And
Then send for the par-son and send for the ring And
Then send 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

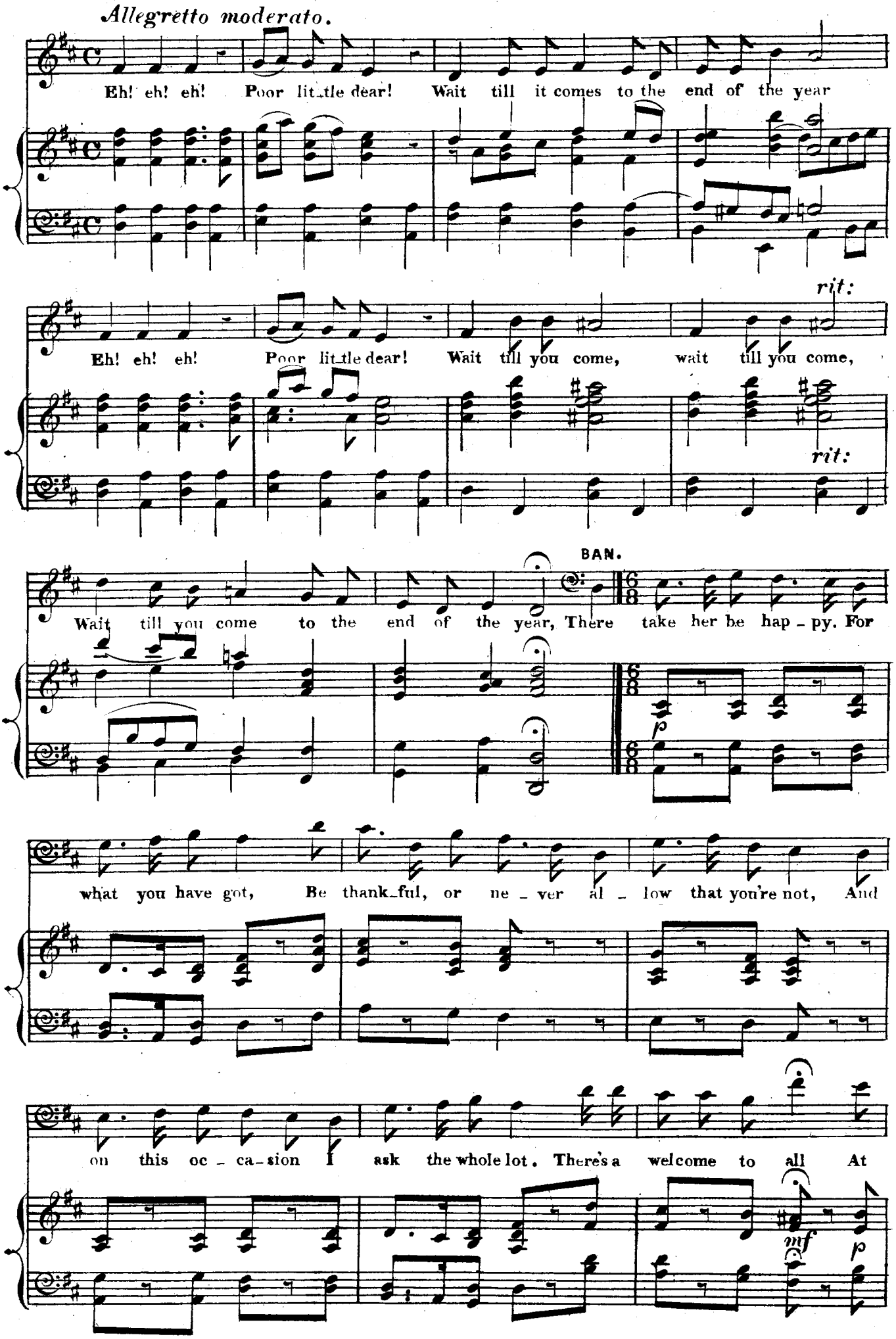

not a bad thing, It on - ly gets gloom - y in time, Then
not a bad thing, It on - ly gets gloom - y in time, Then
not a bad thing, It on - ly gets gloom - y in time, Then
not a bad thing, It on - ly gets gloom - y in time, Then
f
let the bells Chime, mer - ri - ly let the bells
let the bells Chime, mer - 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,

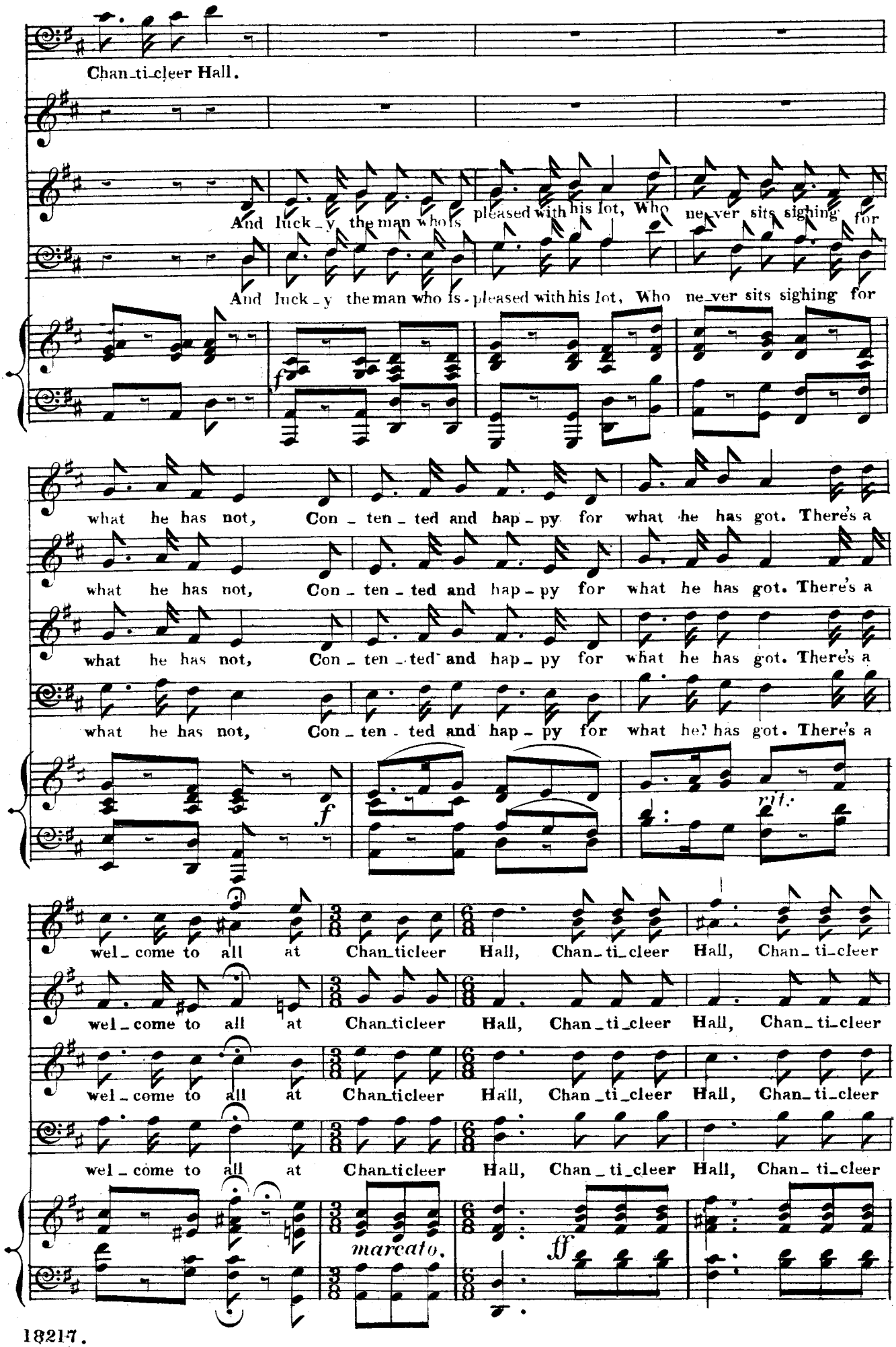

rall:
a tempo.
mer - ri - ly let the bells Chime . . . . . .
mer - ri - ly let the bells Chime . . . . . .
mer - ri - ly let the bells Chime . . . . . .
mer - ri - ly let the bells Chime . . . . . .
a tempo.
rall:
f
f
DANSE AND EXIT.
p
pp
tr
morendo

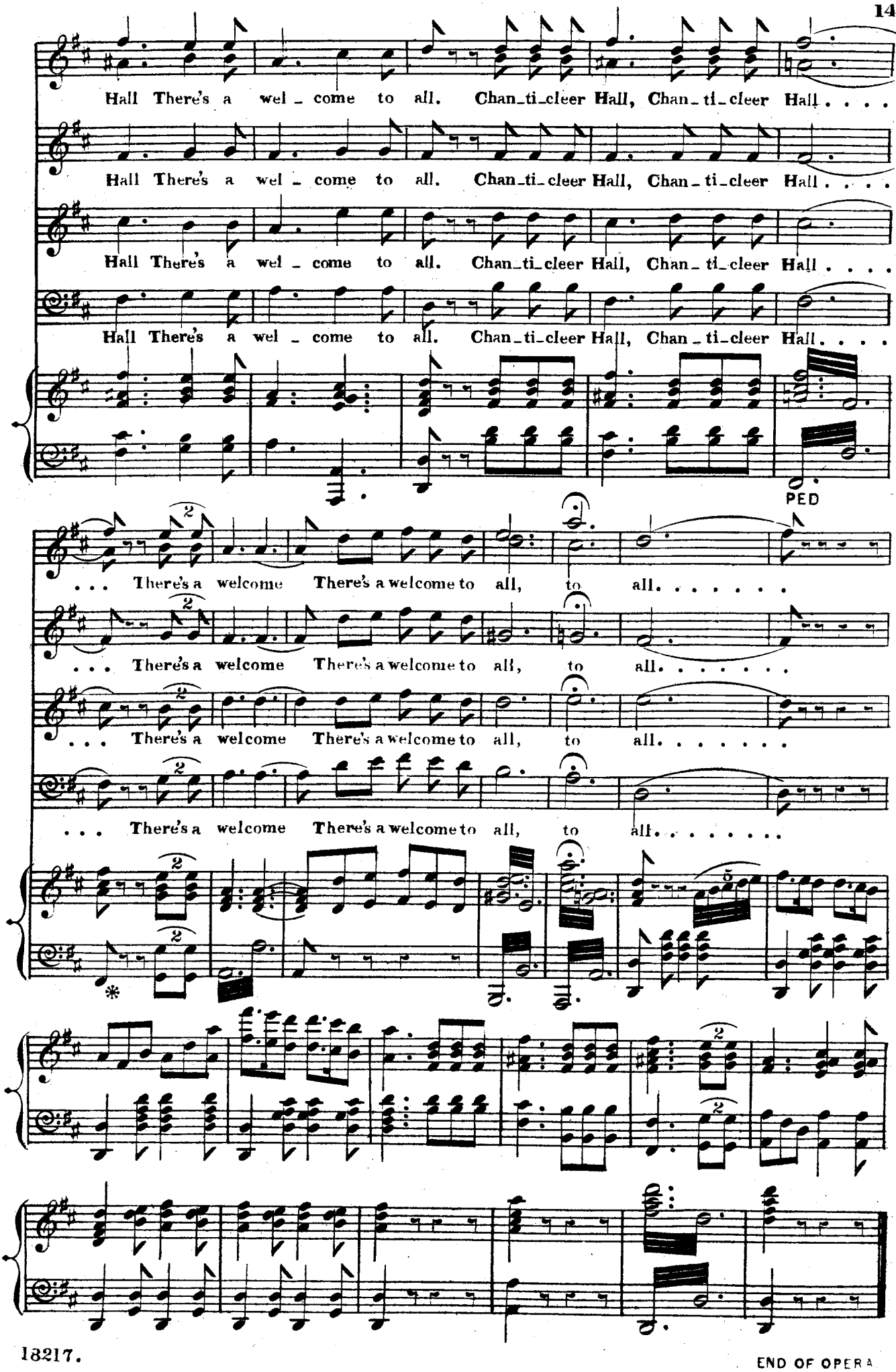
No. 24. FINALE.


DOROTHY.
Moderato.
You
PIANO.
p
D.
swore to be good and true . . . . . To the maid whom he
p
D.
dared to., a dore? . . . . . Who pro - mised to love her as
D
few . . . . . Have e - ver loved woman be - fore! . . . . .
D
. . . .
LYDIA.
Who swore to be good and true . . . . . To the


DOR:
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.
f


Allegretto moderato.
Eh! eh! eh! Poor lit_tle dear! Wait till it comes to the end of the year
Eh! eh! eh! Poor lit_tle dear! Wait till you come, wait till you come,
rit:
rit:
BAN.
Wait till you come to the end of the year, There take her be hap_py. For
p
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.
ff


Hall There's a wel - come to all. Chan-ti-cleer Hall, Chan-ti-cleer Hall . . . .
Hall There's a wel - come to all. Chan-ti-cleer Hall, Chan-ti-cleer Hall . . . .
Hall There's a wel - come to all. Chan-ti-cleer Hall, Chan-ti-cleer Hall . . . .
Hall There's a wel - come to all. Chan-ti-cleer Hall, Chan-ti-cleer Hall . . . .
PED
. . . 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. . . . . .

END OF OPERA