

## ACT III.

## N° 19, CHŒUR ET BALLET. WHILE YET ON EARTH.

Allegro.

While yet earth is sleeping We peasants are reaping, We  
*Al.* lons jeu-nes fil-lès, Que sous nos fau-cil-lès, Que

While yet earth is sleeping We peasants are reaping, We  
*Al.* lons jeu-nes fil-lès, Que sous nos fau-cil-lès, Que

peasants are reaping, The ripe golden grain!  
 sous nos fau-cil-lès, Sin-clinent les blés

peasants are reaping, The ripe golden grain!  
 sous nos fau-cil-lès, Sin-clinent les blés

peasants are reaping, The ripe golden grain!  
 sous nos fau-cil-lès, Sin-clinent les blés

While the lark is Que li...és en	call.....ing, ger.....bes,	Fast the corn is Les è...pis su	fall....ing, per....bes
While the lark is Que li...és en	call.....ing, ger.....bes,	Fast the corn is Les è...pis su	fall....ing, per....bes
While the lark is Que li...és en	call.....ing, ger.....bes,	Fast the corn is Les è...pis su	fall....ing, per....bes:

Fast the corn is Les è...pis su	fall.....ing per.....bes	Blythe the har-vest Soient a mon-ce	strain! While the lés. Les è
Fast the corn is Les è...pis su	fall.....ing per.....bes	Blythe the har-vest Soient a mon-ce	strain! While the lés. Les è
Fast the corn is Les è...pis su	fall.....ing per.....bes	Blythe the har-vest Soient a mon-ce	strain! While the lés. Les è

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lark is calling Blythe the harvest strain! Ah... Ah...  
 pis su per-bes soient a-mon-ce-lés

lark is calling Blythe the harvest strain! Ah... Ah...  
 pis su per-bes soient a-mon-ce-lés

lark is calling Blythe the harvest strain! Ah... Ah...  
 pis su per-bes soient a-mon-ce-lés

*ff*

While yet earth is Al-lons jeu-nes

While yet earth is Al-lons jeu-nes

While yet earth is Al-lons jeu-nes

*f*

sleep...ing, The peas...ants are reap...ing, We peas...ants are  
 fil...les, Que sous nos fau...cil...les, Que sous nos fau...

sleep...ing, The peas...ants are reap...ing, We peas...ants are  
 fil...les, Que sous nos fou...cil...les, Que sous nos fau...

sleep...ing, The peas...ants are reap...ing, We peas...ants are  
 fil...les, Que...sous nos fau...cil...les, Que sous nos fau...

reap...ing The ripe gol...den grain! We peas...ants are  
 cil...les S'in...cli...nent les blès Que sous nos fau...

reap...ing The ripe gol...den grain! We peas...ants are  
 cil...les S'in...cli...nent les blès Que sous nos fau...

reap...ing The ripe gol...den grain! We peas...ants are  
 cil...les S'in...cli...nent les blès Que sous nos fau...

reap.ing The peas ... ants are reaping, The ripe golden grain.  
 cil. les, Que sous nos fau- cil. les S'in- cli- nentles blès.

reap.ing The peas ... ants are reaping, The ripe golden grain.  
 cil. les, Que sous nos fau- cil. les S'in- cli- nentles blès.

reap.ing The peas ... ants are reaping, The ripe golden grain.  
 cil. les, Que sous nos fau- cil. les S'in- cli- nentles blès.

*tr*

*ff*

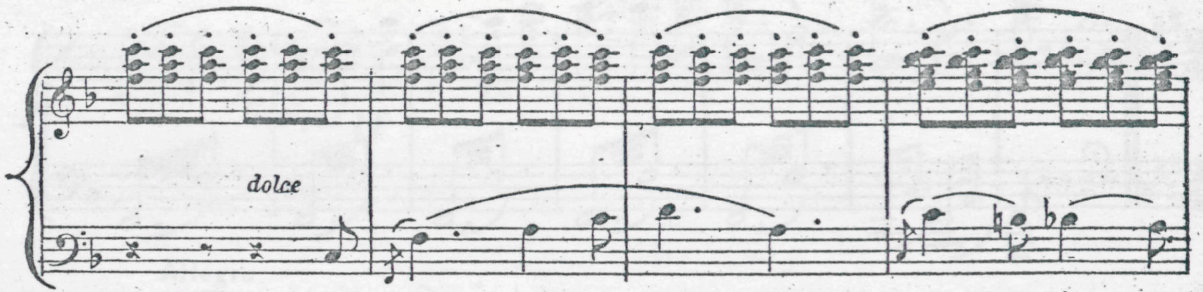
BALLET.

Andante.

*p*

*p*

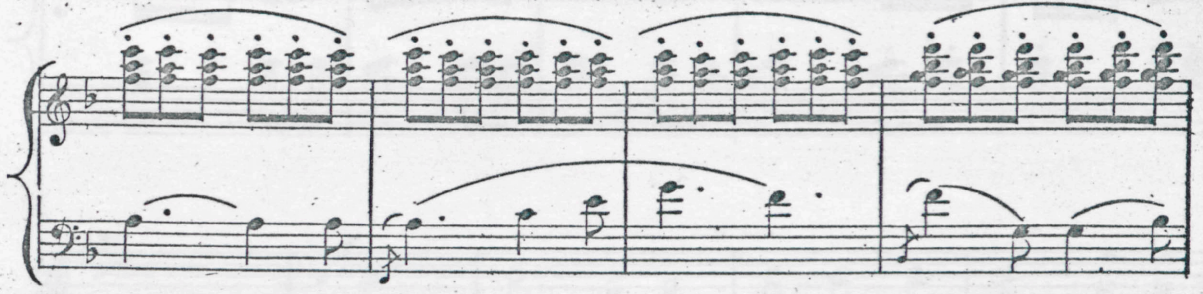
*pp*



First system of musical notation. The upper staff (treble clef) features a series of chords, each with a slur above it. The lower staff (bass clef) contains a melodic line with a slur. The word *dolce* is written in the left margin of the system.



Second system of musical notation. The upper staff continues with slurred chords. The lower staff continues with a melodic line, including a slur and a fermata.



Third system of musical notation. The upper staff continues with slurred chords. The lower staff continues with a melodic line, including a slur and a fermata.



Fourth system of musical notation. The upper staff continues with slurred chords. The lower staff continues with a melodic line, including a slur and a fermata. There are some markings in the lower staff that look like '4'.



Fifth system of musical notation. The upper staff continues with slurred chords, some with accents (>). The lower staff continues with a melodic line, including a slur and a fermata. The dynamic marking *p* is present in the lower staff.

The musical score consists of seven systems of music. The first system includes a vocal line with lyrics "cres" and "cen" and a piano accompaniment. The second system features a vocal line with the word "do" and piano accompaniment with dynamic markings *f* and *ff*. The third system continues the piano accompaniment with a *ff* marking. The fourth system shows the piano accompaniment with a *p* marking. The fifth system continues the piano accompaniment. The sixth system continues the piano accompaniment. The seventh system continues the piano accompaniment.

*sempre pp*

Two staves of piano introduction in 4/4 time, marked *sempre pp*. The right hand features chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment.

*Allegro.*  
*f*

Two staves of piano introduction in 4/4 time, marked *Allegro.* and *f*. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

*p*

Two staves of piano introduction in 4/4 time, marked *p*. The right hand continues the melodic line, and the left hand provides harmonic support.

*f*

While yet earth is sleep-ing, We peas-ants are  
*f*  
 Al-lons jeu-nes fil-les, Que sous nos fau-  
*f*  
 While yet earth is sleep-ing, We peas-ants are  
*f*  
 Al-lons jeu-nes fil-les, Que sous nos fau-

Vocal entry in 4/4 time, marked *f*. The lyrics are: "While yet earth is sleep-ing, We peas-ants are Al-lons jeu-nes fil-les, Que sous nos fau-". The music is in a major key with a treble clef.

*ff*

Two staves of piano accompaniment in 4/4 time, marked *ff*. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.



reaping We peas .. ants are reap.ing The ripe gol..den grain!  
cil..les,Que sous nos fau... cil..les S'in... cli...nent les blès!

reaping We peas .. ants are reap.ing The ripe gol..den grain!  
cil..les,Que sous nos fau... cil..les S'in... cli...nent les blès!

reaping We peas .. ants are reap.ing The ripe gol..den grain!  
cil..les,Que sous nos fau... cil..les S'in... cli...nent les blès!

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 2/4 time signature. It features a rhythmic accompaniment with chords and melodic lines.

SUITE DU BALLET.

*p leggiero*

The piano accompaniment for the ballet suite consists of three systems of two staves each (treble and bass clef). The key signature remains one sharp (F#) and the time signature is 2/4. The music is characterized by light, flowing melodic lines in the right hand and harmonic support in the left hand.

While yet earth is sleep-ing, We peas-ants are  
 Al-lons jeu-nes fil-les, Que sous nos fau-

While yet earth is sleep-ing, We peas-ants are  
 Al-lons jeu-nes fil-les, Que sous nos fau-

While yet earth is sleep-ing, We peas-ants are  
 Al-lons jeu-nes fil-les, Que sous nos fau-

reap-ing The peas-ants are reap-ing The ripe gol-den  
 cil-les, Que sous nos fau-cil-les Sin-clin-ent les

reap-ing The peas-ants are reap-ing The ripe gol-den  
 cil-les, Que sous nos fau-cil-les Sin-clin-ent les

reap-ing The peas-ants are reap-ing The ripe gol-den  
 cil-les, Que sous nos fau-cil-les Sin-clin-ent les

grain, The lark is call.ing, As the corn is  
blés. Que tiés en ger-bes, Les è-pis su.

grain, The lark is call.ing, As the corn is  
blés. Que tiés en ger-bes, Les è-pis su.

grain, The lark is call.ing, As the corn is  
blés. Que tiés en ger-bes, Les è-pis su.

fall.ing Yes the lark is call.ing As the corn fast  
per-bes, Les è-pis su-per-bes, Soient a-mon-ce.

fall.ing Yes the lark is call.ing As the corn fast  
per-bes, Les è-pis su-per-bes, Soient a-mon-ce.

fall.ing Yes the lark is call.ing As the corn fast  
per-bes, Les è-pis su-per-bes, Soient a-mon-ce.

falls, Yes the lark is call-ing as the corn fast  
 -les, Les ē -pis su per-bes, soient a -mon- -ce.

falls, Yes the lark is call-ing as the corn fast  
 -les, Les ē -pis su per-bes, soient a -mon- -ce.

falls, Yes the lark is call-ing as the corn fast  
 -les, Les ē -pis su per-bes, soient a -mon- -ce.

falls.....  
 -lés.....

falls.....  
 -lés.....

falls.....  
 -lés.....

N<sup>o</sup> 20. Allegro. 362  
VALSE

*f*

N<sup>o</sup> 1.

*p*

*cres*

*f* *f* 1<sup>st</sup>

2<sup>nd</sup> *mf*

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic lines, with some notes beamed together. The lower staff is in bass clef and contains a bass line with chords and single notes.

The second system of musical notation consists of two staves. The upper staff features a melodic line with a slur and a fermata, ending with a first ending bracket labeled "1st". The lower staff has a bass line with a dynamic marking of *f* (forte) and a fermata.

The third system of musical notation consists of two staves. The upper staff is marked "2nd" and contains a melodic line with a slur and a fermata. The lower staff has dynamic markings of *f* and *p* (piano) and contains a bass line with chords and notes.

The fourth system of musical notation consists of two staves. The upper staff contains chords and notes. The lower staff has a dynamic marking of *cres* (crescendo) and contains a bass line with chords and notes.

The fifth system of musical notation consists of two staves. The upper staff contains chords and notes. The lower staff has a dynamic marking of *f* and contains a bass line with chords and notes.

Nº 2.

The musical score is written for piano in G major and 3/4 time. It consists of six systems, each with a treble and bass staff. The first system is marked with a piano (*p*) dynamic and includes a forte (*f*) dynamic. The second system features a forte (*f*) dynamic. The third system is marked with a piano (*p*) dynamic. The fourth and fifth systems continue the piece with various dynamics. The sixth system includes first and second endings, both marked with a forte (*f*) dynamic. The piece concludes with a final chord in the bass staff.

Nº 3.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature has one sharp (F#) and the time signature is 3/4. The piece begins with a piano (*p*) dynamic. The first system includes a *cresc.* marking. The second system continues with piano dynamics. The third system features a fortissimo (*ff*) dynamic at the start, returns to piano (*p*) in the middle, and ends with fortissimo (*ff*). The fourth system is primarily piano. The fifth system is piano. The sixth system concludes with a fortissimo (*f*) dynamic. The score is characterized by flowing melodic lines in the right hand and harmonic accompaniment in the left hand, with various phrasing slurs and articulation marks.



Nº 4.

The first system of music for 'Nº 4' is written in 3/4 time with a key signature of one sharp (F#). It consists of two staves. The upper staff begins with a piano (*p*) dynamic and contains several measures of chords and single notes. The lower staff provides a harmonic accompaniment with chords. The system concludes with a forte (*f*) dynamic.

The second system continues the piece, showing a melodic line in the upper staff and a supporting bass line in the lower staff. A forte (*f*) dynamic is indicated in the final measure of this system.

The third system features a more active melodic line in the upper staff, including a descending scale-like passage. The lower staff continues with a steady accompaniment. A piano (*p*) dynamic is marked at the beginning of the system.

The fourth system shows a continuation of the melodic and harmonic themes. The upper staff has a series of chords and eighth notes, while the lower staff maintains a consistent accompaniment.

The fifth system continues the musical development, with the upper staff showing a melodic line and the lower staff providing accompaniment.

The sixth system concludes the piece. It features a first ending (*1<sup>st</sup>*) and a second ending (*2<sup>nd</sup>*), both marked with forte (*f*) dynamics. The notation includes repeat signs and first/second ending brackets.

Nº 5.

367

The musical score consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system is marked with the number 367. The second system begins with a piano (*p*) dynamic marking. The third system includes a crescendo (*cres.*) marking. The fourth system starts with a forte (*f*) dynamic marking. The notation includes eighth and sixteenth notes, rests, and various chordal textures.

First system of musical notation, consisting 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 melodic line in the treble and a supporting bass line with chords and eighth notes.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures in the grand staff.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring a prominent melodic line in the treble staff.

Fifth system of musical notation, marked with *8va* (octave up) and *ff* (fortissimo). The treble staff contains a series of chords, while the bass staff has a more active melodic line.

Sixth system of musical notation, also marked with *8va* and *loco*. It concludes with a *fz* (forzando) dynamic. The treble staff has chords and rests, while the bass staff has a melodic line.

N<sup>o</sup> 21. CHANSON. "THIMBLERIG SONG"  
(Paddock ÉTAIT UN PETIT HOMME.)

Allegro vivo.

ff

The piano introduction consists of two staves. The right hand features a rapid, repetitive eighth-note pattern with a melodic line. The left hand provides a steady accompaniment of chords and single notes. The tempo is marked 'Allegro vivo' and the dynamics are 'ff'.

ALICE.

My gen - tle - men so quick and  
Now come and have a - no - ther.  
Pa - dock é - tait un pe - tit

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with the same rhythmic pattern as the introduction, with dynamics marked 'p'.

nim - - - ble Please to ob - serve each lit - - - tle thim - - - ble Just  
bout, Sir, That time you were a lit - - - tle out Sir, I'll  
hom - - - me, c'é - - - tait un plai - - - sir de voir com - - - me il

The vocal line continues with the lyrics. The piano accompaniment remains consistent with the previous section.

such a one as your sweet heart might wear, You'll no . dice that noth . ing  
 slow . ly put it the thim . ble with . in, My ar . dent wish be . ing  
 gam . ba . dait, Trotti . . . nait, et sau . tait, Il gam . ba . . dait, trot . ti

more I pre . pare, This pleas . ing game takes lit . tle sift . . . ing Ob . .  
 that you may win! The lit . tle ve . . . ge . . . ta . . . ble tak . . . ing Be . .  
 nait, et sau . tait; Il a . . . vait le nez en trom . pet . . . te. a . .

serve me when the thim . bles lift . . . ing Now stake your coin, and I'll  
 hold me thus my game a . . mak . . ing Now stake your coin, and I'll  
 vec des jeux à fleur de têt . . te, Dont l'un lou . . chait, L'autre é . .

lay sevn to three, You can . not tell un . der which is the pea!  
 tait sans re . . siet Dont l'un touchait l'autre é . . . tait sans re . . siet

(entrance of Sergeant) 371

Kind Chris.. tian friends, please chuch a cop..... per;  
Mais il a ..... vait si bon ..... ne Grâ ..... ce,



For our char ..... ac ..... ter, ask the Beaks! .....  
Quand il chan ..... tait ou rou ..... cou ..... lait



Please for to do ..... the thing that's prop ..... er,  
Qu'â ri ..... re de sa lar ..... ge fa ..... ce,



Haint had no food for sev ..... ral weeks! Haint  
On ou ..... bli ..... ait Son air si laid On



dim

had no food for sev-ral weeks..... Sold a-gain!  
*ou --- bli --- ait Son air si laid..... Ah ah ah*

had no food for sev-ral weeks..... Sold a-gain!  
*ou --- bli --- ait Son air si laid..... Ah ah ah*

A Sold a-gain! Lifes but thimble rigging, cheat-ing is the main Sold a-gain  
*Glick glin glock, Fir-li-ber-li-ber loch, Fir--li-ber--li-block, Ah ah ah*

F Sold a-gain! Lifes but thimble rigging, cheat-ing is the main Sold a-gain  
*Glick glin glock, Fir-li-ber-li-ber loch, Fir--li-ber--li-block, Ah ah ah*

Sold a-gain! Lifes but thimble rigging, cheat-ing is the main Sold a-gain  
*Glick glin glock, Fir-li-ber-li-ber loch, Fir--li-ber--li-block, Ah ah ah*

A Sold a-gain! Lifes but thim-ble rigg-ing cheat-ing is the main!  
*Glick glin glock Fir--li--ber-li--ber-loch, Fir-li--ber--li--bock,*

F Sold a-gain! Lifes but thim-ble rigg-ing cheat-ing is the main!  
*Glick glin glock Fir--li--ber-li--ber-loch, Fir-li--ber--li--bock,*

Sold a-gain! Lifes but thim-ble rigg-ing cheat-ing is the main!  
*Glick glin glock Fir--li--ber-li--ber-loch, Fir-li--ber--li--bock,*

A  
Ah! ah! ah!  
Ah! ah! ah!

F  
Ah! ah! ah!  
Ah! ah! ah!

Ah! Ah!  
Ah! Ah!

Ah! Ah!  
Ah! Ah!

Ah! Ah!  
Ah! Ah!

Ah! Ah!  
Ah! Ah!

Yes! Quet  
Yes! Quet  
Yes! Quet  
Yes! Quet  
Yes! Quet

A  
cheat...ings the main, And all thro' life youre sold a... gain! Yes!  
jo...li gar...son, quel jo-li gar-son que Pa...dock! Quet

F  
cheat...ings the main, And all thro' life youre sold a... gain! Yes!  
jo...li gar...son, quel jo-li gar-son que Pa...dock! Quet

cheat...ings the main  
jo...li gar...son que Pa...dock! Yes!  
Quet

cheat...ings the main  
jo...li gar...son que Pa...dock! Yes!  
Quet

cheat...ings the main  
jo...li gar...son que Pa...dock! Yes!  
Quet

mf



A  
F

cheat...ing's the main, And all thro' life you're sold a...gain  
jo...li gar...son, Quel jo...li gar...son, que l'a...dock.

cheat...ing's the main, And all thro' life you're sold a...gain  
jo...li gar...son, Quel jo...li gar...son, que Pa...dock.

cheat...ing's the main, And all thro' life you're sold a...gain  
jo...li gar...son, Quel jo...li gar...son, que Pa...dock.

cheat...ing's the main, And all thro' life you're sold a...gain  
jo...li gar...son, Quel jo...li gar...son, que Pa...dock.

cheat...ing's the main, And all thro' life you're sold a...gain  
jo...li gar...son, Quel jo...li gar...son, que Pa...dock.

*f* *ff*

Nº 22. TRIO. "LITTLE WE'VE FOUND OUT!"  
(AVEZ VOUS TROUVÉ. QUELQUE TRACES?)

Allegro *f*

DOROTHY.

Ah! lit - tle we've found out for master!

BELL RINGER.

A - vez vous trouvé quel - que trace?

BOBSTAY.

No!  
Rien!

No!  
Rien!

No!  
Rien!

Ay!  
rien,

No!  
Rien!

No!  
Rien!

No!  
rien!

To lose his love, what a dis - aster!  
J'ai cher - ché plus qu'un chien de chasse,

L.H.

R.H.

(C & CO 7058)

<i>Ay! rien!</i>	<i>Ay! rien!</i>		<i>No! rien!</i>
<i>Ay! rien!</i>	<i>Ay! rien!</i>	We've not, found a trace in the <i>Trot - te plus qu'un cheval de</i>	<i>City. race</i>

	<i>No! rien!</i>	<i>I J'ai</i>	<i>feel for poor Whitting-ton tant trot - té, que j'en suis</i>	<i>pi - ty. lasse,</i>
<i>No! rien!</i>	<i>No! rien!</i>			<i>Ay! rien!</i>
<i>No! rien!</i>	<i>No! rien!</i>			

Ay! rien! Ay! rien! Fa\_ther and child have gone a\_\_  
 J'ai re--gar--de' cha--que pas--

Ay! rien! Ay! rien! Fa\_ther and child have gone a\_\_  
 J'ai re--gar--de' cha--que pas--

Ay! rien! Ay! rien! Ay! rien! Fa\_ther and child have gone a\_\_  
 J'ai re--gar--de' cha--que pas--  
*leggero.*

*mf*

-way, No\_\_bo\_\_dy knows their place to\_\_day! Fa\_ther and  
 sant Sans voir le pe\_\_re, ni l'en\_\_fant J'ai re\_gar\_

-way, No\_\_bo\_\_dy knows their place to\_\_day! Fa\_ther and  
 sant Sans voir le pe\_\_re, ni l'en\_\_fant J'ai re\_gar\_

-way. No\_\_bo\_\_dy knows their place to\_\_day! Fa\_ther. and  
 sant Sans voir le pe\_\_re, ni l'en\_\_fant J'ai re\_gar\_

child have gone a way, No body knows their place to  
*dé cha que pas sent Sans voir le pè re, ni l'en*

child have gone a way, No body knows their place to  
*dé cha que pas sant Sans voir le pè re, ni l'en*

child have gone a way, No body knows their place to  
*dé cha que pas sant Sans voir le pè re, ni l'en*

day! No body knows their place to day!  
*sant, Sans voir le pè re ni l'en fant.*

day! No body knows their place to day!  
*sant, Sans voir le pè re ni l'en fant.*

day! No body knows their place to day!  
*sant, Sans voir le pè re ni l'en fant.*

*p*

There's still the cat!  
*Il s'agit rien val*

It ne...ver  
*Je n'ai rien*

Will instinct lead it?  
*Rien en...co...re*

*p*

fails them when they need it  
*vu, Je le dè...plo...re*

And well Tom loved his mis...tress  
*J'ai vu des gens qui mois...son...*

Now quick - en your  
Mais no -- tre mai.

The cat must help us that is clear!  
Et d'au -- tres qui se pro -- me -- naient

dear!  
naient!

steps and let's on fas -- ter.  
tres ---- se et son pè ---- re.

Yes! for we take back hope . to  
Ah, ce -- la c'est une autre af.

*cres*  
 mas...ter, Poor mas...ter of all hope be...rest 'Tis now the  
*fai...re Je n'ai rien vu jus...qu'à...pré...sent Je n'ai rien*  
 'Tis now the  
*Il n'a rien*

*cres*  
 'Tis now the  
*Je n'ai rien*

*f* *1<sup>o</sup> Tempo.*  
 on...ly chance that's left! Ah! little we've found out for  
*vu jus...qu'à...pré...sent! Mais je ne vois plus rien, à*  
 on...ly chance that's left!  
*vu jus...qu'à...pré...sent!*

*f* *p*  
 on...ly chance that's left!  
*vu jus...qu'à...pré...sent!*  
 1<sup>o</sup> Tempo.



mas - ter  
fai - re

No!  
Rien!

No!  
Rien!

No!  
Rien!

To  
Et

No!  
Rien!

No!  
Rien!

R. H.

lôse his love what a dis - as - ter!  
main - te - nant je dê - ses - pè - re

Ay!  
Rien!

Ay!  
Rien!

Ay!  
Rien!

Ay! Fa-ther and child have gone a-way! No-bo-dy  
 Rien! J'ai re-gar-dé cha-que pas-sant, Sans voir le

Ay! Fa-ther and child have gone a-way! No-bo-dy  
 Rien! J'ai re-gar-dé cha-que pas-sant, Sans voir le

Ay! Fa-ther and child have gone a-way! No-bo-dy  
 Rien! J'ai re-gar-dé cha-que pas-sant, Sans voir le

The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment of chords and eighth notes.

knows their place to-day! Fa-ther and child have gone a-  
 pè-re ni l'en-fant J'ai re-gar-dé cha-que pas-

knows their place to-day! Fa-ther and child have gone a-  
 pè-re ni l'en-fant J'ai re-gar-dé cha-que pas-

knows their place to-day! Fa-ther and child have gone a-  
 pè-re ni l'en-fant J'ai re-gar-dé cha-que pas-

The piano accompaniment continues with the same melodic and rhythmic patterns as the first system.

-- way!            No -- bo -- dy            knows        their place        to --  
*sant*                *Sans voir te*            *pè.....re, ni l'en-*

-- way!            No -- bo -- dy            knows        their place        to --  
*sant*                *Sans voir te*            *pè.....re, ni l'en-*

-- way!            No -- bo -- dy            knows        their place        to --  
*sant*                *Sans voir te*            *pè.....re, ni l'en-*

- day!            No -- bo -- dy            knows        their place        to -- day!  
 - fant!            *Sans voir te*            *pè.....re, ni l'en - fant!*

- day!            No -- bo -- dy            knows        their place        to -- day!  
 - fant!            *Sans voir te*            *pè.....re, ni l'en - fant!*

- day!            No -- bo -- dy            knows        their place        to -- day!  
 - fant!            *Sans voir te*            *pè.....re, ni l'en - fant!*

N<sup>o</sup> 23. DUETT. "AGAIN! AGAIN!"  
C'EST TOI!

Allegro  
vivo.

ALICE.

WHITTINGTON.

A - gain!  
C'est toi!

A - gain!  
C'est toi!

And  
C'est

*p*

A - gain O tell me thourt no phan - tom vain!  
Vi - vant, A mon a - mour, le ciel - te rend!

yet O tell me thourt no phan - tom vain! Yet  
toi A mon a - mour, le ciel - te rend! C'est

Y'et no! thou art And nev... er more well  
 C'est toi! Vi- vant ah quel bon heur. J'é-

no! No dream And  
 toi! C'est toi! En-

part!... And nev... er more well part! Ah no!...  
 prou... ve, Quel bon heur j'é prou... ve, Ah!...

nev... er more well part... No! nev... er  
 fin je te re vois Je te re-

..... Ne'er more to roam!.....  
 A mon a... mour!.....

more!..... Ne'er more to roam!.....  
 vois..... A mon a... mour!.....

*p*

Thy ..... heart my home! A .. gain, a .. gain, And yet a ..  
 Le ..... ciel te rend. C'est toi, vi .. vant, O doux mo ..

Thy ..... heart my home! A .. gain, a .. gain, And yet a ..  
 Le ..... ciel te rend. C'est toi, vi .. vant, O doux mo ..

-gain O tell me thou'rt no phan. tom vain! Oh tell me  
 ment A mon a ... mour te + ciel te rend, A mon a ...

-gain I tell thee I'm no phan. tom vain! I tell thee  
 ment A mon a ... mour le ciel te rend, A mon a ...

thou'rt no phan .. tom vain!  
 mour, te ciel te rend!

I'm no phan .. tom vain!  
 mour, te ciel te rend!

*f*

Andante.

How slow...ly wings Time to a heart that is true! Each  
*Li...vrer, à ma pei...ne, à tous mes re...grets, J'é-*

Andante.

*p*

hour in thy absence love lengthend to two!  
*tais bien cer...taine, que tu re-vien drais!*

And yet Time to me ver-ry  
*Et que de tris...tes...se, que*

Ah!

swift-ly had flown, For was I not work-ing to make thee mine own?  
*de pleurs ver...sés! Mais ô douce i...vres...se, nos maux sont pas...sés.*

wea-ry the pros-pect when thou wert not there, And sad where the scenes that we  
 beau jour se lè-ve, mon cœur en-chan-té trouve au lieu du rê-ve la

once found so fair!  
 rê-a-li-té!

I've roamed where ev'n Na-ture wears gems on her brow, Yet  
 En-core em-bel-lie! En-fin je te vois; Cent

found something wanting Need I say 'twas thou! And found something wanting Love 'twas  
 fois plus jo-li-e Qu'un jour d'autrefois Cent fois plus jo-li-e qu'autre

*rit*

*pp*



vivo.

Musical score for piano introduction, featuring two staves with treble and bass clefs. The music is in a minor key and includes dynamic markings *ff* and *mf*.

Musical score with vocal line and piano accompaniment. The vocal line includes the lyrics: "A-- gain! C'est toi!" and "a-- gain! O A Vi-- rant!". The piano accompaniment is marked *p*. The lyrics "And yet! C'est toi!" are also present.

Musical score with vocal line and piano accompaniment. The vocal line includes the lyrics: "No dream C'est toi!" and "No dream C'est toi!". The piano accompaniment continues with a steady rhythm.

Musical score for piano introduction, featuring two staves with treble and bass clefs. The music is in a minor key and includes the lyrics "art rant,".

Musical score with vocal line and piano accompaniment. The vocal line includes the lyrics "more well heur j'e...". The piano accompaniment is marked *p*.

Musical score with vocal line and piano accompaniment. The vocal line includes the lyrics "more to mon a...". The piano accompaniment continues with a steady rhythm.

nev -- er more well part ..... And nev -- er  
 quel bon -- heur j'è -- prou ..... le Quel bon --

And nev -- er more well part  
 En -- fin je te re ..... vois

art Ah no !..... Ne'er  
 rouve, Ah..... A

No nev -- er more !..... Ne'er  
 Je te re ..... vois..... A

am ..... Thy heart my home! A -  
 our ..... Le ciel te rend! C'est

m ..... Thy heart my home! A -  
 ur ..... Le ciel te rend! C'est

Allegro vivo.

thou!  
fois

*ff* *mf*

A... gain!  
C'est toi!

a... gain!  
Vi... vant!

O  
A

A... gain!  
C'est toi!

And yet!  
C'est toi!

O  
A

*p*

tell me thou art no phan... tom vain. Yet no! thou  
mon a... mour te ciel te rend! C'est toi! Vi-

tell me thou art no phan... tom vain. Yet no! No dream  
mon a... mour te ciel te rend! C'est toi! C'est toi!

art And nev...er more well part..... And nev...er...  
 vant, Ah, quel bon - heur j'è - prou - te Quel bon -

And nev...er more well part.....  
 En - fin je te re - vois

more well part Ah no!..... Néer  
 heur j'è - prouve, Ah..... A

No nev...er more!..... Néer  
 Je te re - vois..... A

more to roam..... Thy heart my home! A -  
 mon a - mour..... Le ciel te rend! C'est -

more to roam..... Thy heart my home! A -  
 mon a - mour..... Le ciel te rend! C'est -

- gain! a - gain And yet a - gain O tell me thourt no  
 toil vi vant O douc mo - ment A mon a - mour le

- gain! a - gain And yet a - gain I tell thee I'm no  
 toil vi vant O douc mo - ment A mon a - mour le

phan - tom vain, Oh tell me thourt no phan  
 Ciel te rend à mon a mour le ciel - - -

phan - tom vain, I tell thee I'm no phan  
 Ciel te rend à mon a mour le ciel - - -

*cres*

tom te vain.  
 rend.

tom te vain.  
 rend.

*f* *ff*

N<sup>o</sup> 24 FINALE. "AT LAST I HOPE."  
(JE SUIS LE PÈRE)

Allegro. *f*

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The tempo is marked 'Allegro' and the dynamic is 'f'.

THE KING.

At last I hope my self-willed daugh-ter A  
Je suis le pè-re de ma fil-le, soit

The first system of the vocal part shows the King's entrance. The vocal line is in bass clef with a key signature of two flats. The piano accompaniment is in treble and bass clefs. Dynamics include 'ff' and 'p'.

hus-band may have found, And leav-ing her this side the wa-ter To  
dit sans va-ni-té, Par-mi tous les pè-res Je bril-le par

The second system continues the vocal line. The piano accompaniment features a more active melodic line in the right hand. Dynamics include 'p'.

Bam-bou-li I'm bound! The care of king who is a fa-ther  
ex-cès de bon-té, Mais si comme hommeet comme pè-re

The third system concludes the vocal line. The piano accompaniment continues with a steady rhythm. Dynamics include 'p'.

Mor-tal tongue can tell But now this com-fort let him gath-er  
 Je suis bon en-fant, Com-me Prince je suis se-vê-re

		All end-eth well! Il est ra-geur
		All end-eth well! Il est ra-geur
		All end-eth well! Il est ra-geur
		All's well that ends well, all end-eth well! Ra-geur et cas-sant Je suis ra-geur
		All end-eth well Il est ra-geur

All end\_eth well  
Il est cas\_sant

All end\_eth well  
Il est cas\_sant

All end\_eth well  
Il est cas\_sant

All end\_eth well  
Je suis cas\_sant

Ah! Yes... But  
cas\_sant, ..... Je

All end\_eth well  
Il est cas\_sant

now the trum-pets loud are blow-ing, Flag glit-ter in the sun Let us  
suis le pè-re de ma fil-le, ne la quittant ja-mais, Et Je



all to the show be go...ing, And shout in the praise of Whit-tington But  
 rè - gne quand la fa -- mil -- le me laisse, me laisse à mes su-jets Je

now the trumpets loud are blow-ing Flags glit - ter in the sun ..... So  
 est le pè--re de sa fil - le qu'il ne quit - te ja -- mais Je

now the trumpets loud are blow-ing Flags glit - ter in the sun ..... So  
 est le pè--re de sa fil - le qu'il ne quit - te ja -- mais Je

now the trumpets loud are blow-ing Flags glit - ter in the sun So  
 suis le pè--re de ma fil - le et ne to quit - te ja - mais Je

now the trumpets loud are blow-ing Flags glit - ter in the sun So  
 est le pè--re de sa fil - le qu'il ne quit - te ja - mais II

lets all to the show be go...ing, And re...gne lors-que la fa...mil-le le

shout for Whit-ting-... laisse à ses su-...

lets all to the show be go...ing, And re...gne lors-que la fa...mil-le le

shout for Whit-ting-... laisse à ses su-...

lets all to the show be go...ing, And re...gne lors-que la fa...mil-le le

shout for Whit-ting-... laisse à ses su-...

lets all to the show be go...ing, And re...gne lors-que la fa...mil-le me

shout for Whit-ting-... laisse à mes su-...

lets all to the show be go...ing, And re...gne lors-que la fa...mil-le le

shout for Whit-ting-... laisse à ses su-...

- ton!  
- jets.

In  
Je

- ton!  
- jets.

- ton!  
- jets.

- ton!  
- jets.

- ton!  
- jets.

10 Tempo

ff

f

my far land no flow-ers with-er, Be-cause no sun may shine, Nor  
 suis la fil- le de mon pè- re, ce prince glo- ri- eux, Ft

shall my heart trans- plan- ted thith-er Now droop a- way or pine! Thy  
 j'en tiens pour le 'ca- rac- tè- re, Ra- geur, cassant, nerveux, Com-

first dream was but sweet il- lu- sion That wo- mans will must tell I  
 - me Prin- ces- se je suis bon- ne, J'ai le cœur sur la mains, Mais

frank- ly own with- out con- fu- sion, All's well that end- eth  
 com- me fem- me, Quand j'or- don- ne On m'o- bé- it sou-

well, All endeth well dain, on o - bé - it	All endeth well Soudain, soudain	Ah Sou -
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All endeth well On o - bé - it	All endeth well Soudain, soudain
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All endeth well On o - bé - it	All endeth well Soudain, soudain
-----------------------------------	-------------------------------------

All endeth well On o - bé - it	All endeth well Soudain, soudain
-----------------------------------	-------------------------------------

All endeth well On o - bé - it	All endeth well Soudain, soudain
-----------------------------------	-------------------------------------

*mf*

yes!..... but now the trumpets loud are blow - ing, Flags dain..... Je suis la fil - le de mon pè - re, fort
-----------------------------------------------------------------------------------------------------------------

*p*

glit - ter in the sun Let us all to the show be go - ing, And  
do - cile à ses lois; Mais ce cher é - poux de ma mè - re, ne

shout in the praise of Whitting - ton. But now the trumpets loud are blow - ing Flage  
par - le, ne par - le, qu'à ma voix. Je suis la fil - le de mon pè - re, fort

But now the trumpets loud are blow - ing Flage  
Elle est la fil - le de son pè - re fort

But now the trumpets loud are blow - ing Flage  
Elle est la fil - le de son pè - re fort

But now the trumpets loud are blow - ing Flage  
Elle est la fil - le de son pè - re fort

But now the trumpets loud are blow - ing Flage  
Elle est la fil - le de son pè - re fort

*mf*

glit-ter in the sun.... So let's all to the show be go-ing, And  
do-cile à ses lois mais ce cher é--poux de ma mè-re ne

glit-ter in the sun.... So let's all to the show be go-ing, And  
do-cile à ses lois mais ce cher é--poux de sa mè-re ne

glit-ter in the sun So let's all to the show be go-ing, And  
do-cile à ses lois mais ce cher é--poux de sa mè-re ne

glit-ter in the sun So let's all to the show be go-ing, And  
do-cile à ses lois mais ce cher é--poux de sa mè-re ne

glit-ter in the sun So let's all to the show be go-ing, And  
do-cile à ses lois mais ce cher é--poux de sa mè-re ne

rit shout for Whitting --- ton.  
par-le, qu'à ma voix.

rit shout for Whitting --- ton.  
par-le, qu'à sa voix.

rit shout for Whitting --- ton.  
par-le, qu'à sa voix.

shout for Whitting --- ton.  
par-le, qu'à sa voix.

rit ff

162  
N<sup>o</sup> 25. FINALE. THE LORD MAYORS SHOW.

MARCHE.

Allegro  
maestoso.

*ff*

*tr tr tr*

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music features a rhythmic pattern of eighth notes in the upper staff and a bass line in the lower staff. Trills are indicated above the first three measures of the upper staff.

The second system of musical notation continues the piece. It features similar rhythmic patterns and trills in the upper staff, with a steady bass line in the lower staff.

The third system of musical notation shows a more melodic line in the upper staff with slurs and a bass line in the lower staff.

The fourth system of musical notation includes dynamic markings *gva* and *loco* above the upper staff. The music continues with a melodic line in the upper staff and a bass line in the lower staff.

The fifth system of musical notation includes dynamic markings *gva*, *loco*, and *f*. The piece concludes with a final chord in the lower staff.

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*sempre f* *sf*

This system contains the first two measures of the piece. The music is in 4/4 time with a key signature of two sharps (F# and C#). The right hand features a complex texture with triplets and sixteenth-note patterns. The left hand provides a steady accompaniment with quarter notes and eighth notes. Dynamic markings include *sempre f* and *sf*. The system concludes with a double bar line and a repeat sign.

*f* *ff*

This system contains measures 3 and 4. The right hand continues with intricate sixteenth-note passages, including a triplet in measure 4. The left hand accompaniment remains consistent. Dynamic markings include *f* and *ff*. The system ends with a double bar line.

This system contains measures 5 and 6. The right hand features a continuous sixteenth-note melodic line. The left hand accompaniment consists of chords and moving lines. The system ends with a double bar line.

*gva* *loco*

This system contains measures 7 and 8. The right hand has a sixteenth-note passage marked *gva* (glissando) in measure 7, followed by a *loco* section in measure 8. The left hand accompaniment continues. The system ends with a double bar line.

*gva* *loco* *f*

This system contains measures 9 and 10. Similar to the previous system, it features a *gva* section in measure 9 and a *loco* section in measure 10. The left hand accompaniment includes a *f* dynamic marking in measure 10. The system ends with a double bar line.



*f*

To our Lord May-or glo.....ry Long shall he live in  
 Gloire au nou-veau Lord Mai.....re! l'hon- neur, l'honneur de

To our Lord May-or glo.....ry Long shall he live in  
 Gloire au nou-veau Lord Mai.....re! l'hon- neur, l'honneur de

To our Lord May-or glo.....ry Long shall he live in  
 Gloire au nou-veau Lord Mai.....re! l'hon- neur, l'honneur de

*ff*

Eng-lish sto-ry! For our brave 'prentice boy..... Shall  
 l'An-gle-ter-re! Gloire, à Dick Whitting-ton..... l'i--

Eng-lish sto-ry! For our brave 'prentice boy..... Shall  
 l'An-gle-ter-re! Gloire, à Dick Whitting-ton..... l'i--

Eng-lish sto-ry! For our brave 'prentice boy..... Shall  
 l'An-gle-ter-re! Gloire, à Dick Whitting-ton..... l'i--

be the minstrel's joy! Glo-ry  
do- le de Lon-don Gloi-re!

be the minstrel's joy! Glo-ry  
do- le de Lon-don Gloi-re!

glo-ry! glo-ry! glo-ry! glo-ry!  
gloi-re! gloi-re!

glo-ry! glo-ry! glo-ry! glo-ry!  
Gloire! gloi-re! gloire! gloi-re!

*rit*

glo..... ry  
gloi..... re

To our Lord May-or  
Gloire au nou-veau Lord

*rit*

glo..... ry  
gloi..... re

To our Lord May-or  
Gloire au nou-veau Lord

*rit*

glo..... ry  
gloi..... re

To our Lord May-or  
Gloire au nou-veau Lord

*piu rit*

*rit*

glo..... ry Long shall he live in Eng..lish stor...ry  
Mai..... re, L'hon neur, l'honneur de l'An-gle...ter...re

glo..... ry Long shall he live in Eng..lish stor...ry  
Mai..... re, L'hon neur, l'honneur de l'An-gle...ter...re

glo..... ry Long shall he live in Eng..lish stor...ry  
Mai..... re, L'hon neur, l'honneur de l'An-gle...ter...re

For our brave prentice boy..... Shall be the min-strel's joy!.....  
 Gloire à Dick Whitting-ton..... l'i-do-le de Lon-don.....

For our brave prentice boy..... Shall be the min-strel's joy!.....  
 Gloire à Dick Whitting-ton..... l'i-do-le de Lon-don.....

For our brave prentice boy..... Shall be the min-strel's joy!..... D. G.  
 Gloire à Dick Whitting-ton..... l'i-do-le de Lon-don..... la Marche

Glo...ry! To..... Gloi-re, Gloire	Whitting-ton be glo...ry au nou-veau Lord Mai-re,	Long shall he live..... L'honneur, l'honneur
Glo...ry! To Gloi-re, Gloire	Whitting-ton be glo...ry au nou-veau Lord Mai-re,	Long shall he live..... L'honneur, l'honneur

in English sto...ry de l'An gle-ter--re	flourish Gloi-re	long..... gloire	for our prentice boy, Shall à Dick Whittington, l'i-
in English sto...ry de l'An gle-ter--re	flourish Gloi-re	long gloire	for our prentice boy, Shall à Dick Whittington, l'i-
in English sto...ry de l'An gle-ter--re	flourish Gloi-re	long gloire	for our prentice boy, Shall à Dick Whittington, l'i-

long be the min...strel's do--le, l'i-do--le	theme and joy, Shall de Lon-don, l'i-	long be the min...strel's do--le l'i-do--le
long be the min...strel's do--le, l'i-do--le	theme and joy, Shall de Lon-don, l'i-	long be the min...strel's do--le l'i-do--le
long be the min...strel's do--le, l'i-do--le	theme and joy, Shall de Lon-don, l'i-	long be the min...strel's do--le l'i-do--le

theme de Lon and joy don, Our brave prentice  
de Lon and joy don, Gloire! à Whitting

theme de Lon and joy don, Our brave prentice  
de Lon and joy don, Gloire! à Whitting

thome de Lon and joy don, Our brave prentice  
de Lon and joy don, Gloire! à Whitting

boy-ton Long shall be our joy! Yes our pride and  
Gloire à Whitting ton, Gloire à Whitting

boy-ton Long shall be our joy! Yes our pride and  
Gloire à Whitting ton, Gloire à Whitting

boy-ton Long shall be our joy! Yes our pride and  
Gloire à Whitting ton, Gloire à Whitting

joy, Our pride and joy!  
 --ton à Whit-ting

joy, Our pride and joy!  
 --ton à Whit-ting ton.

joy, Our pride and joy!  
 --ton à Whit-ting ton.

*ff*

END.

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