

N<sup>o</sup> 16.

## Act III.

## BALLET.

Moderato.

Piano.

*PLH.*

*p cresc. accel. f*

*p a tempo*

*p a tempo f p*

*ten. ten. poco rit.*

First system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). Time signature: 3/4. The piece begins with a piano introduction. The tempo is marked *a tempo*. A dynamic marking of *f* (forte) appears in the second measure.

Second system of musical notation. Treble and bass staves. The melody continues with a slur over several notes. A dynamic marking of *p* (piano) is present in the final measure.

Third system of musical notation. Treble and bass staves. A triplet of eighth notes is marked with a '3' above it. The tempo is marked *rit.* (ritardando) and then returns to *a tempo*.

Fourth system of musical notation. Treble and bass staves. Another triplet of eighth notes is marked with a '3' above it. The tempo is marked *rit.* and then returns to *a tempo*.

Fifth system of musical notation. Treble and bass staves. The tempo is marked *cresc. e accel.* (crescendo and acceleration).

Sixth system of musical notation. Treble and bass staves. The piece concludes with a first ending marked '1.'. The tempo is marked *rall.* (ritardando) and then returns to *a tempo*.

2.  
*p rall.*  
*p a tempo*

*f*  
*p*  
*ten.*

*ten.*  
*poco rit.*

*a tempo*  
*f*  
*p*

*rall.*

*Broadly.*  
*mf*  
*Red.* \*

*f* *f rubato* *p*

*mf* Ed. \*

1. LH. *pp* Ed. \*

2. *sempre cres cen do*

*p*

Tempo I° *p* *f*

ten. ten.

poco rit. p a tempo

f accel.

Moderato. pp

accel. e cresc. Molto lento.

molto rall. ff p ff

## No. 17

## SONG. (Pinkie.)

Words by  
DESMOND CARTER.

"I MAKE HAY WHEN THE MOON SHINES."

Allegro non troppo.

Piano.

The piano introduction is in 2/4 time with a key signature of one flat (Bb). It begins with a forte (f) dynamic. The right hand features a melodic line with eighth notes and a half note, while the left hand provides a rhythmic accompaniment of eighth notes. The piece concludes with a final chord.

PINKIE.

PINK. I don't want a place in the sun, Or the af - ter - noon light. A - ny - where in

The first system of the vocal melody and piano accompaniment. The vocal line is in 2/4 time with a key signature of one flat. The lyrics are: "I don't want a place in the sun, Or the af - ter - noon light. A - ny - where in". The piano accompaniment is in 2/4 time with a key signature of one flat, starting with a piano (p) dynamic.

PINK. moon - light I wouldra - ther be. You will miss the best of the fun

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics: "moon - light I wouldra - ther be. You will miss the best of the fun". The piano accompaniment continues with the same rhythmic pattern.

PINK. If you miss the night - time. It's the on - ly bright time

The third system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics: "If you miss the night - time. It's the on - ly bright time". The piano accompaniment continues with the same rhythmic pattern.

PINK.

You will ev - er see. — Oth - er peo - ple say — The on - ly time for mak - ing

PINK.

hay — Is when the sun is shin - ing — but they don't know me — 'Cause

**REFRAIN.**  
Smoothly.

PINK.

I make hay when the moon shines, — When that big sil - ver bal -

PINK.

-loon shines. — Oh a - ny - bo - dy else can have the day - time. — The

*cr68c.*

PINK. night-time is the on - ly prop - er play - time. For that's the

*cresc.* *f* *p*

PINK. time when the fun shines, When things be - gin to be

PINK. bright, So though I'm good when the sun shines,

PINK. I'm a - ny - thing but good at night!

*ff*



PINK.

2. Though some peo - ple live for the day It's a dull and flat time.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat). The lyrics are: "2. Though some peo - ple live for the day It's a dull and flat time." The piano accompaniment is written in grand staff notation (treble and bass clefs) with a key signature of one flat. It begins with a piano (*p*) dynamic marking. The music is in a 4/4 time signature.

PINK.

So I sleep through that time Till the moon is near.

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "So I sleep through that time Till the moon is near." The piano accompaniment continues with the same key signature and dynamic. The music is in a 4/4 time signature.

PINK.

Night's the time for us to be gay. We are free from care then,

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "Night's the time for us to be gay. We are free from care then," The piano accompaniment continues with the same key signature and dynamic. The music is in a 4/4 time signature.

PINK.

For there's no one there then. Who will in - ter - fere.

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "For there's no one there then. Who will in - ter - fere." The piano accompaniment continues with the same key signature and dynamic. The music is in a 4/4 time signature.

PINK.

And no mat - ter where\_ The sun is shin - ing, I don't care.\_ But when the

PINK.

young - er sons are din - ing I ap - pear,\_\_\_\_\_ And

**REFRAIN.**  
Smoothly.

PINK.

I make hay when the moon shines,\_\_\_\_\_ When that big sil - ver bal -

PINK.

-loon shines.\_\_\_\_\_ Oh! a - ny - bo - dy else can have the day - time.\_\_\_\_\_ The

PINK.

night-time is the on - ly prop - er play - time. — For that's the

*cresc.* *f* *p*

PINK.

time when the fun shines, — When things be - gin to be

PINK.

bright, — So though I'm good when the sun shines, —

PINK.

— I'm a - ny-thing but good at night!

No. 18. ENTRANCE & SONG—(Hilary) & CHORUS.

“BEAU BRUMMEL.”

Words by  
DESMOND CARTER.

Piano.

Marziale.

*ff* *a tempo*

The piano introduction is written for piano in a key with three flats (B-flat major or D-flat minor) and common time. It begins with a dynamic marking of *ff* (fortissimo) and a tempo marking of *a tempo*. The music is marked "Marziale" and features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand.

This system continues the piano accompaniment from the introduction. It features a complex rhythmic texture with many beamed notes in the right hand and a consistent bass line in the left hand.

This system continues the piano accompaniment, maintaining the intricate rhythmic patterns and harmonic structure established in the previous systems.

This system continues the piano accompaniment, leading towards the end of the instrumental section.

HILARY.

If a man can love And a man can laugh, Then a

*p*

The vocal line for Hilary begins with the lyrics "If a man can love And a man can laugh, Then a". The piano accompaniment starts with a dynamic marking of *p* (piano) and provides a harmonic and rhythmic foundation for the vocal melody.

HIL. man is a man in - deed. There are lips to kiss, There are  
 MEN. <sup>MEN.</sup> Is a man - in - deed.

HIL. cups to quaff; Is there more that a man can need? You must  
 MEN. Is there more a man can

HIL. take your pleasures while you may, sirs; You must do as Brum-mel does to -  
 MEN. need?

HIL. -day. Nev - er, nev - er stop to think, Lift your glass and drink. It is

HIL. Brum-mel who will show the way. GIRLS. *ff* If a man can love And a

GIRLS. If a man can laugh, Then a man is a man in - deed, There are

MEN. Is a man - in - -

GIRLS. lips to kiss, There are cups to quaff; Is there more that a man can

MEN. - deed.

GIRLS. need? You must take your pleasures while you may, sirs; You must

MEN. Is there more a man can need?

HIL. HILARY. *a tempo*  
Nev - er, nev - er stop to think, Lift your

GIRLS. *rall.*  
do as Brum-mel does to - day.

HIL. *a tempo allargando*  
glass and drink. It is Brum-mel who will show the way. \_\_\_\_\_

FULL CHO. *ff*  
It is Brum-mel who will show the way. \_\_\_\_\_

*ff a tempo allargando* *ff*

## No 19.

## FINALE.—ACT III.

Words by  
DESMOND CARTER.

Allegro non troppo. Tutti in Unison.

Voices. I make

Piano. *f*

hay when the moon shines, ——— When that big

sil - ver bal - loon shines. ——— Oh!



an - y - bod - y else can have the day - time

The first system of music features a vocal line in a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are "an - y - bod - y else can have the day - time". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

The night - time is the on - ly pro - per

The second system continues the vocal line with the lyrics "The night - time is the on - ly pro - per". The piano accompaniment maintains the same harmonic structure as the first system.

play - time. For that's the

The third system features the lyrics "play - time. For that's the". The piano accompaniment includes accents (>) on the notes in the right hand.

time when the fun shines, When

The fourth system concludes with the lyrics "time when the fun shines, When". The piano accompaniment continues with the established harmonic pattern.

things be - gin to be bright, \_\_\_\_\_ So



though I'm good when the sun shines, \_\_\_\_\_



I'm an - y - thing but good at



night. \_\_\_\_\_

(Curtain.)



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*legato*

Vir-gin-ia, dont go too far, dear!

You're tru-ly un-ru-ly; Do take things more cool-ly;

*etc.*

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