

No 22

SONG. - Bunn.

Edward German.

Bunn. *Allegro.* **BUNN.**
1. Oh, the

Piano. *mf*

BUNN.
age in which we're liv-ing, strikes a man of a . ny sense, As an age of make-be-live and im-i-
vulgar im-i-ta-tion of a true phil-an-thropist Who sends a hundred thousand to be

mp *ten.*

BUNN.
-ta-tion and pre-tence: And it's grad-u-al-ly grow-ing more im-pos-si-ble to see. The
published in a list- Which pur-chas-es a ti-tle (as he pos-si-bly in-tends), With an

BUNN.
dif-fer-ence be-tween what people are and seem to be! Our la-dies grow more youthful now, the
im-i-ta-tion coat of arms, and im-i-ta-tion friends Then his wife- a charming la-dy with an

BUNN.

longer they're a live, And re - duce their ag - es an - nu - al - ly af - ter thir - ty - five; But for
im - i - ta - tion blush - Will hold a big re - ception, Where So - ci - e - ty will rush To —

BUNN.

such mis - cal - cu - la - tions they will al - ways make am - ends, By lib - er - al - ly adding to the
see her im - i - ta - tion of a Duchess, in the style Of her im - i - ta - tion welcomes with an

BUNN. *rall.*

SUSAN.

BUNN. *f*

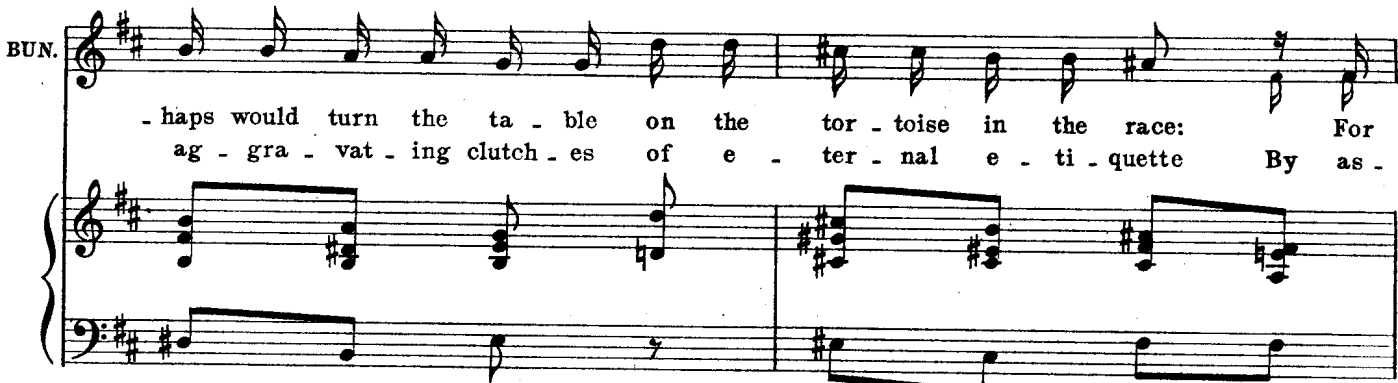
ag - es of their friends, By lib - er - al - ly ad - ding to the ag - es of their friends.
im - i - ta - tion smile! Of her im - i - ta - tion welcomes with an im - i - ta - tion smile!

f *rall.*

BUNN. *a tempo*

Ah! And if Ae - sop wrote his fa - bles' in the pres ent year of grace, He per -
Ah! But a bo - na - fi - de Duchess Will en - dea - vour to for - get The


p

BUN. 

- haps would turn the ta - ble on the tor - toise in the race: For
 ag - gra - vat - ing clutch - es of e - ter - nal e - ti - quette By as -

BUN. 

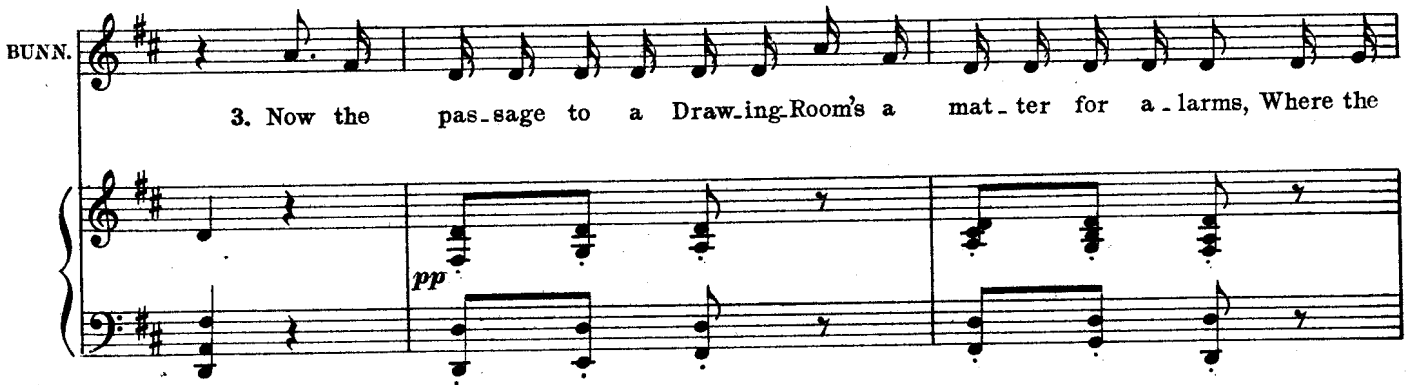
which goes quick - er on a - head and stays the fast - er there, The
 - sist - ing at an im - i - ta - tion cha - ri - ty ba - zaar As an

BUN. 

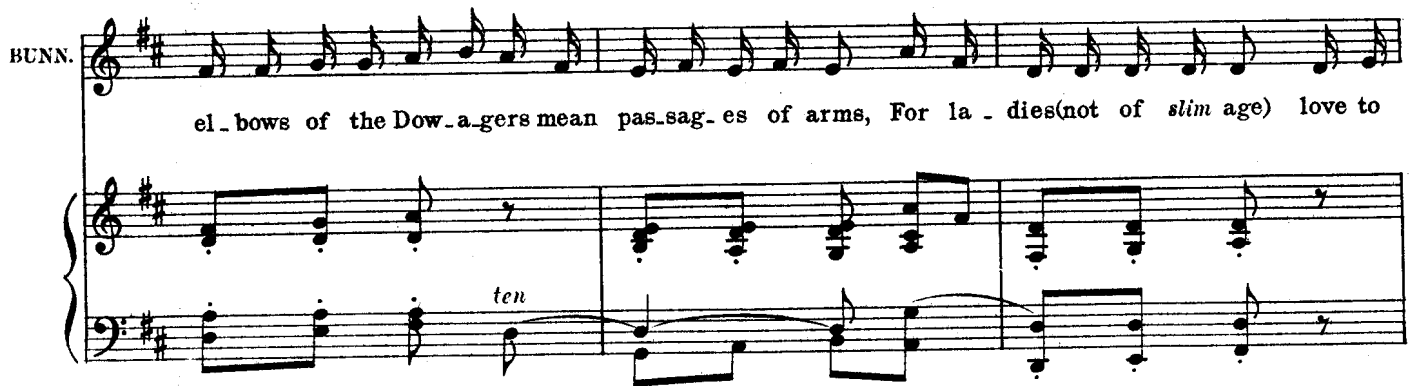
im - i - ta - tion tor - toise shell or im - i - ta - tion hair!
 im - i - ta - tion bar - maid in a im - i - ta - tion bar!

2nd Verse. 

There's the

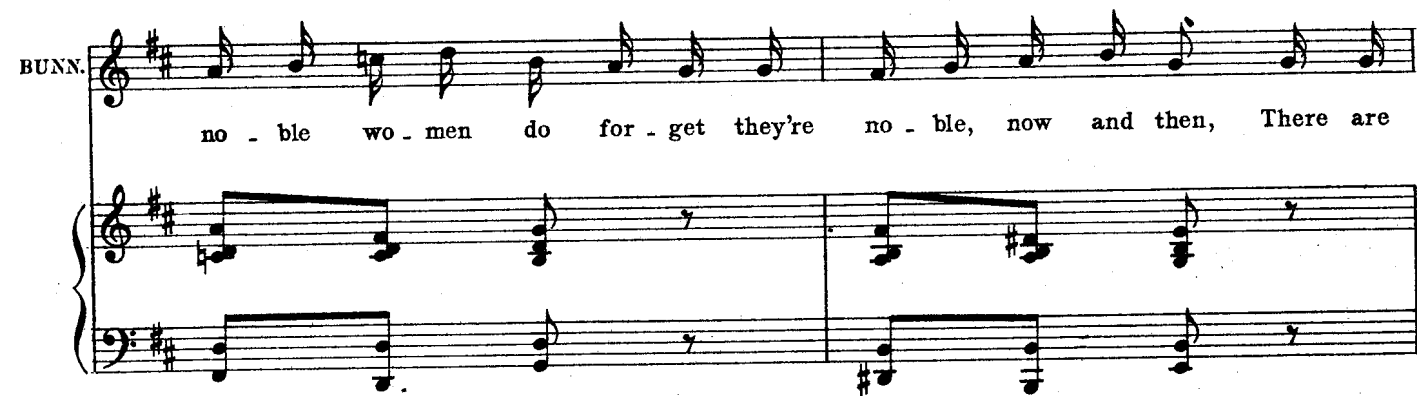
BUNN.  3. Now the pas-sage to a Draw-ing-Room's a mat-ter for a-larms, Where the

pp

BUNN.  el-bows of the Dow-a-gers mean pas-sag-es of arms, For la-dies(not of *slim* age) love to

ten

BUNN.  push and fight and scratch, To im-i-tate a scrimmage in a Rug-by foot-ball match! But if

BUNN.  no-ble wo-men do for-get they're no-ble, now and then, There are

BUNN. *plenty of young ladies who behave as gentlemen. There's the*

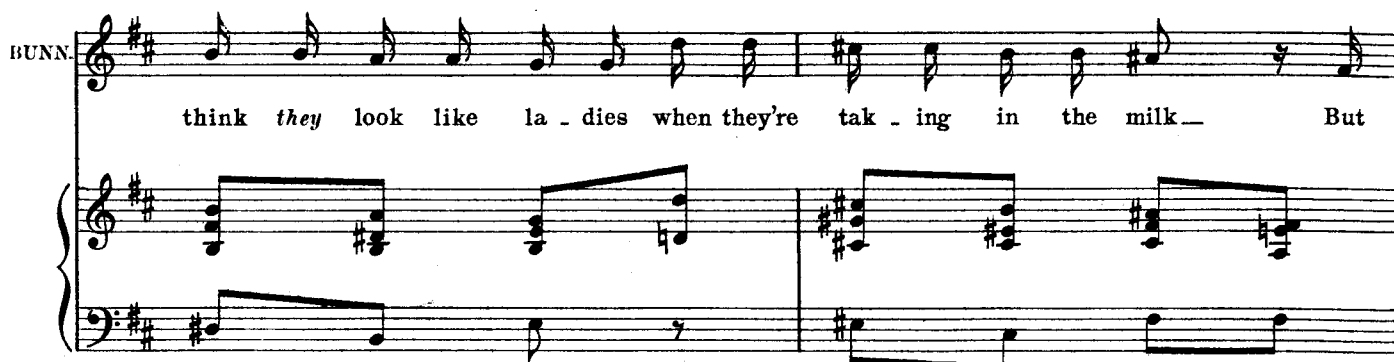
BUNN. *tailor maid, who imitates the cheeriest of "chaps" (And owes a pretty figure to her*

SUSAN. *rall.*
 BUNN. *f*
rall.

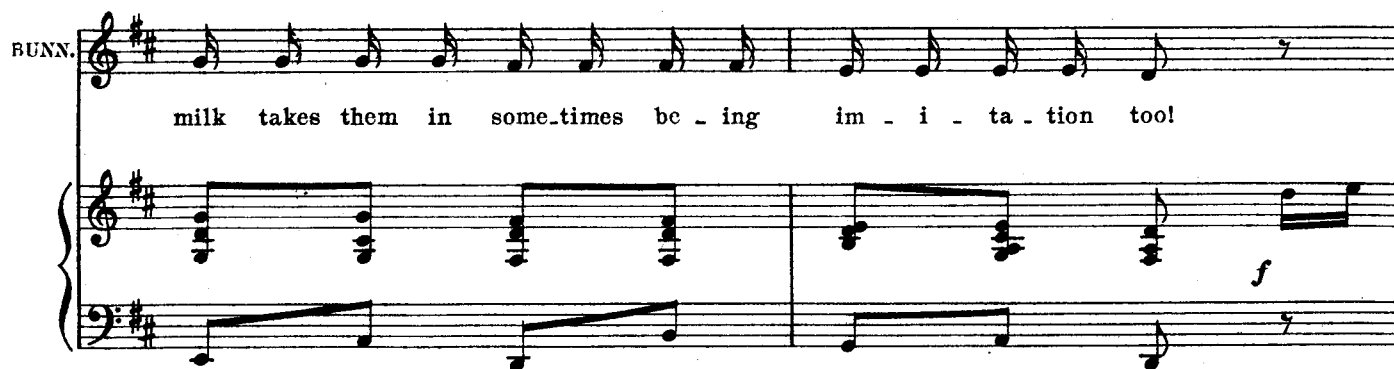
tailor too perhaps,) (And owes her pretty figure to her tailor too perhaps,)

BUNN. *a tempo.*

Ah! While silly servant maidies dress in imitation silk, And

BUNN.  think *they* look like la - dies when they're tak - ing in the milk - But

BUNN.  though they take the *milk* in, that's the on - ly thing they do, And the

BUNN.  milk takes them in some-times be - ing im - i - ta - tion too!



Nº 23.

CONCERTED PIECE and DANCE.

Arthur Sullivan.

Allegro con grazia.

Piano.

The first system of the piano accompaniment features a treble clef with a 6/8 time signature. The bass clef part begins with a forte (*f*) dynamic and includes a *ped.* (pedal) marking. The treble clef part starts with a piano (*p*) dynamic. The system concludes with a *ped.* marking and two asterisks (*).

The second system continues the piano accompaniment. The bass clef part includes a *ped.* marking and several asterisks (*). The treble clef part features a crescendo leading to a forte (*f*) dynamic.

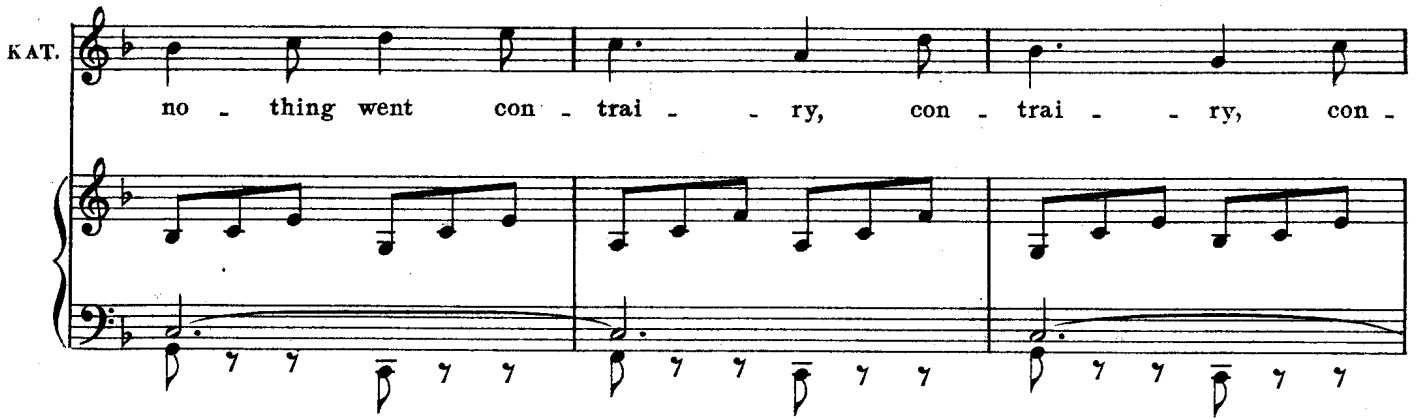
The third system of the piano accompaniment includes a *ten.* (tenuto) marking in the bass clef part. The system ends with a series of rhythmic figures in the bass clef, represented by '7' characters.

KATHLEEN.

Sing a rhyme — Of "Once up - on - a time," — When

sempre legato

The 'KATHLEEN' section consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The piano part begins with a piano (*p*) dynamic and is marked *sempre legato*. The system concludes with a series of rhythmic figures in the bass clef, represented by '7' characters.

KAT. 
no - thing went con - trai - - ry, con - trai - - ry, con -

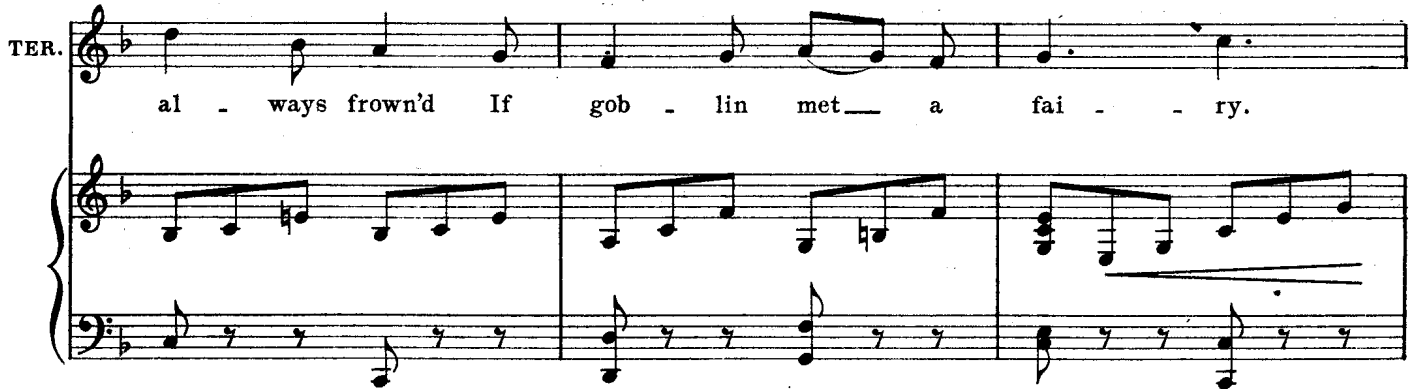
(Piano accompaniment for KAT. first system)

KAT. **TERENCE.** 
- trai - - ry! When gob - lins all lived un - der - ground, In

(Piano accompaniment for KAT. second system)

TER. 
spite of all the gold they found, Be - cause a fai - ry

(Piano accompaniment for TER. third system)

TER. 
al - ways frown'd If gob - lin met - a fai - - ry.

(Piano accompaniment for TER. fourth system)

CHO. *f* Sing a rhyme — Of "Once up - on - a time," — The
The

Sing a rhyme — Of "Once up - on a time," —

CHO. gob - lin and the fai - - ry.
gob - - lin and — the fai - - ry.

The gob - - lin and — the fai - - ry.

Sing a rhyme — Of
ff Sing a rhyme — Of "Once up - on - a time," — When

Sing a rhyme — Of "Once up - on a time," — When

CHO.

no - thing went con - trai - - ry, con - trai - - ry, con - trai - ry!

no - - thing, no - thing went con - - trai - ry!

SUSAN.

I'm a lit - tle fem - i - nine fai - ry -

BUNN

p I'm a gob - lin grim and gla - ry -

SUS.

Ai - ry fai - ry! Fai - ry Queen and Gob - lin King.

BUN.

Hob - lin' Gob - blin! With a

BUN.

leap and a creep and a cat - like spring, The fai - ries' match is the

SUSAN.

BUN.

Gob - lin King. Fai - ry catch - es a glimpse of you,

SUS.

BUNN.

She runs one - way, you run too. Hob - blin' Gob - lin!

SUSAN.

BUNN.

SUSAN.

Wa - ry fai - ry! Lit - tle con - trai - ry, Wise and wa - ry,

SUS. In - no - cent fai - ry - Fai - ry Queen and Gob - lin King.

BUN. Light - er than ai - ry,

f *p*

ad. * *ad.* *

CHO. Tune your lay, Tune your lay.

Tune your lay, Tune your lay.

mf

ROSIE. Tune your lay ——— To quite an - o - ther day ——— When

p *sempre legato.*

TERENCE.

ROS. maids are mer - ce - na - - ry, -ce - na - - ry, -ce - na - - ry. And

TER. gob - lins bring the gold they've found To tempt the fai - ries un - der-ground- And

TER. that's the rea - son, I'll be bound, One sel - dom sees - a fai - - ry.

CHO. Tune your lay - - - To quite an - o - ther day, - - - A A

Tune your lay - - - To quite an - o - ther day, - - -

CHO. gob - lin and a fai - - ry.
gob - - lin and a fai - - ry.

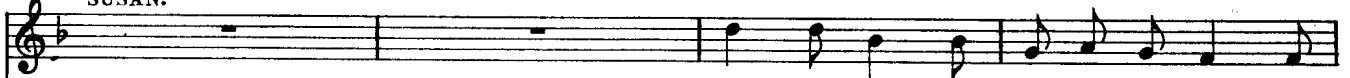
A gob - - lin and a fai - - ry.

CHO. Tune your lay — To
Tune your lay — To quite an - o - ther day — When

Tune your lay — To quite an - o - ther day — When

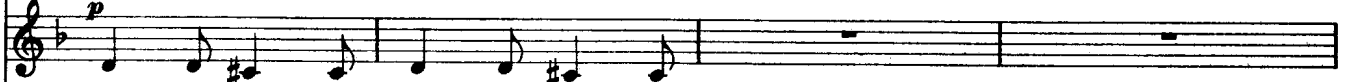
CHO. maids are mer - ce - na - - ry, -ce - na - - ry, -ce - na - - ry.
maids, when maids are mer - - ce - - na - - ry.

SUSAN.



I'm a lit - tle Van - i - ty Fai - ry,

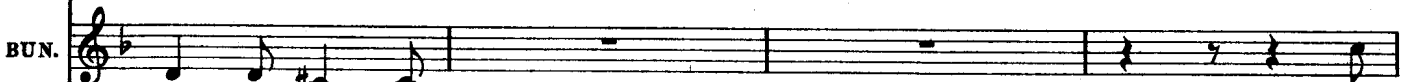
BUNN.



I'm a mon - ster Mil - lion - ai - ry,

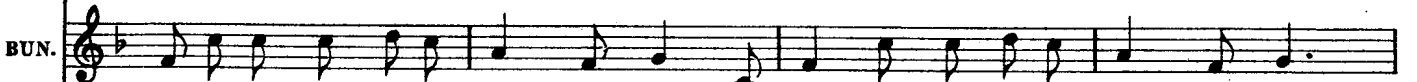
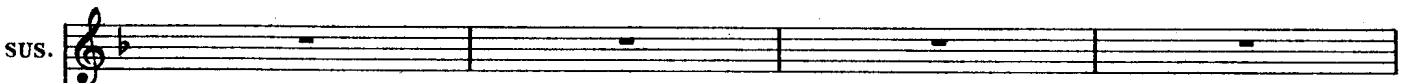


An - gle, Dan - gle, Fai - ry Queen and Gold - en King.




Gold - fish, (Old - fish)

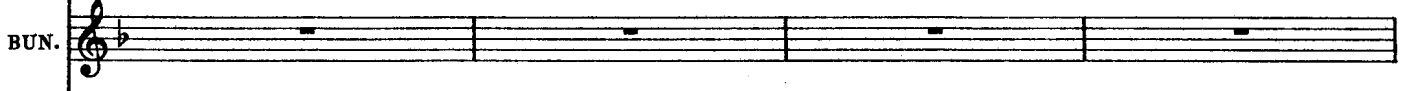
Oh,




I am the catch of the Lon - don Spring, The great - est match is the Gold - en King.



SUS. 
Fai - ry catch - es a glimpse of you, You run one way, she runs too.


BUN. 

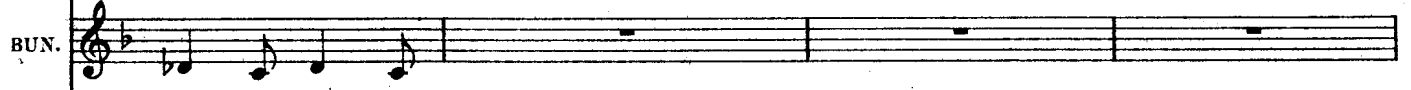


SUS. 
Wa - ry fai - ry, Hap - py Pai - ry,

BUN. 
Hob - blin' Gob - lin - Han - o - ver Squa - ry,



SUS. 
Van - i - ty Fai - ry, Fai - ry Queen and Gob - lin King.

BUN. 
Mil - lion - ai - ry,



CHO. *mf* Sing a rhyme, sing a rhyme,
mf Sing a rhyme, sing a rhyme,

mf *Ad.* * *Ad.* *

CHO. *ff* Sing a rhyme Of "Once up - on a
ff Sing a rhyme Of "Once up - on a

ff *Ad.* *

CHO. time," The gob - lin and the fai - ry, the fai - ry, the
 time," The gob - lin and the fai - ry,

Ad. * *Ad.* * *Ad.* * *Ad.* *

ROSIE.
Sing a rhyme, _____

TERENCE.
Sing a rhyme, _____

CHO. FEMALES.
Sing a rhyme _____ Of "Once up - on a
fai - - ry, The gob - lin and the fai - ry, - the gob - lin and the

CHO. MALES.
fai - - ry, The gob - lin and the fai - ry, the gob - lin and the

ROS.
Sing a rhyme, _____

TER.
Sing a rhyme, _____

CHO. FEMALES.
time" _____ Sing a rhyme, _____ the
fai - - ry, the gob - lin and the fai - - ry, - the

CHO. MALES.
fai - - ry, the gob - lin and the fai - - ry, the

CHO.

gob - lin and the fai - - - ry, the gob - - lin and the

gob - lin and the fai - - - ry, the gob - - lin and the

Ad. ** Ad.*

ROSIE.
SUSAN & KATHLEEN.

TERENCE.
BUNN.

CHO.

The gob - - - lin and the

The gob - - - lin and the

fai - - - ry, the gob - - - lin and the

fai - - - ry, the gob - - - lin and the

f. *f.* *f.* *f.* *f.*

** Ad.* ** Ad.* ** Ad.* ** Ad.* ** Ad.*

ROS.
S.&K.

fai - - ry, the gob - lin and the fai - - -

TER.
BUN.

fai - - ry, the gob - lin and the fai - - -

CHO.

fai - - ry, the gob - lin and the fai - - -

fai - - ry, the gob - lin and the fai - - -

cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

* *ad.* * *ad.* *

ROS.
S.&K.

- ry.

TER.
BUN.

- ry.

CHO.

- ry.

- ry.

ad. *ad.* *ad.*

dim. *p* *pp*

No. 24.

SCENA.- (Rosie, Terence and Murphy.)

Edward German.

Allegro moderato.

Rosie. *pp* Listen!

Piano. *pp*

mysterioso

Red. *

ROS. Hear-ken, my lo-ver, hear-ken, to my voice, Hear-ken and re-joice, re-joice — I

ROS. *f animato* love thee! I love thee, I love thee! —

MURPHY. *pp* I have no

f *pp* *sf* *agitato*

Red. * *Red.* * *Red.* *

MUR. choice — She loves me, she loves, she loves

MUR.

me

Allegro agitato.
ROSIE.

ROS.

Nought shall di- vide, shall di- vide and tear our souls a- sun- der! Nor

sf *mp*

ROS.

land, nor tide, nor hail, nor rain nor thunder! Nor

ROS.

hail, nor rain, nor thun- der! I love thee, I

f *Red.* *

ROS.

love thee, I love thee,

p *accel.*

ROS. *rall.* *a tempo*
Nought shall di-

MURPHY.
I have no choice, she loves me, she loves me, *rall.* *a tempo*

MUR. *3*
-vide, shall di- vide and tear our souls a - sunder! Nor land, nor

MUR. *amoroso*
tide, nor hail, nor rain, nor thunder! My arms en -

amoroso

MUR. *Red.* * *Red.* * *Red.* * *Red.* *
-fold thee, My love shall hold thee, For ev - er, for

MUR. *ad lib.*
ev - er, shall hold, shall hold, thee for

21266 *Red.* * *Red.* *

ROSIE.
 ev - er, for ev - er, for ev -

TERENCE
 My love shall hold, shall hold thee, shall hold thee for

MURPHY.
 Her charms will hold me for ev - er, Her charms will

*Red. * Red. * accel.*

ROS.
 - er, my love shall hold thee, shall hold thee for ev -

TER.
 ev - er, shall hold thee for ev -

MUR.
 hold me, will hold, will hold me for ev -

*Red. * Red. * Red. * Red. **

ROS.
 - er!

TER.
 - er!

MUR.
 - er!

Bis. f accel. molto Red.

No 25.

SONG.- (Murphy.)

Edward German.

Andante con moto.

Murphy.

Piano.

MUR. *p con espress:*
 Good - bye, my na - tive town - Wrapped in your sum - mer gown, —

MUR. No tears are run - ning down Your pret - ty face, —

MUR. You can - not feel nor hear, — Why should you shed a

MUR. *tear? — How can you know how dear, how dear I hold this*

p

MUR. *place? — It's on - ly you and*

mf animato

accel:

mf

Red. *

MUR. *I That have to say — good - bye; Ah! Won't you heave one*

MUR. *sigh — When I — de - part? Why do you*

f accel:

f

MUR. *look so gay? Why do you look so gay, so gay?*

cres.

f

Red.

MUR. *Wont you pre - tend to say, - "Pat, if ye go a way I'll break my*

MUR. *heart, I'll break my heart?"*

MUR. *Tempo I. Good - bye, my na - tive place - Almost a*

MUR. *hu - man face, Al - most a wo - man's grace You have for*

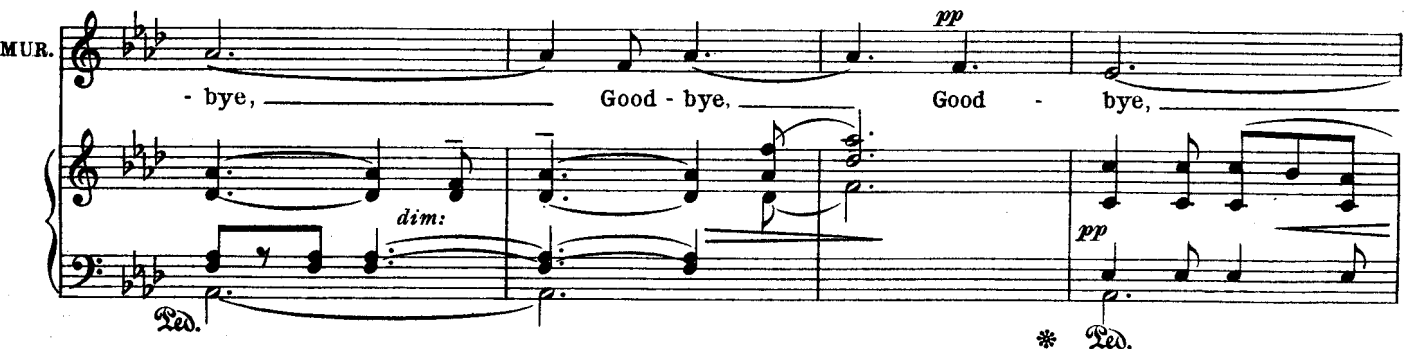
MUR. *me. You know there's nev - er been One*

MUR. 

word of love... be - tween Me and a real

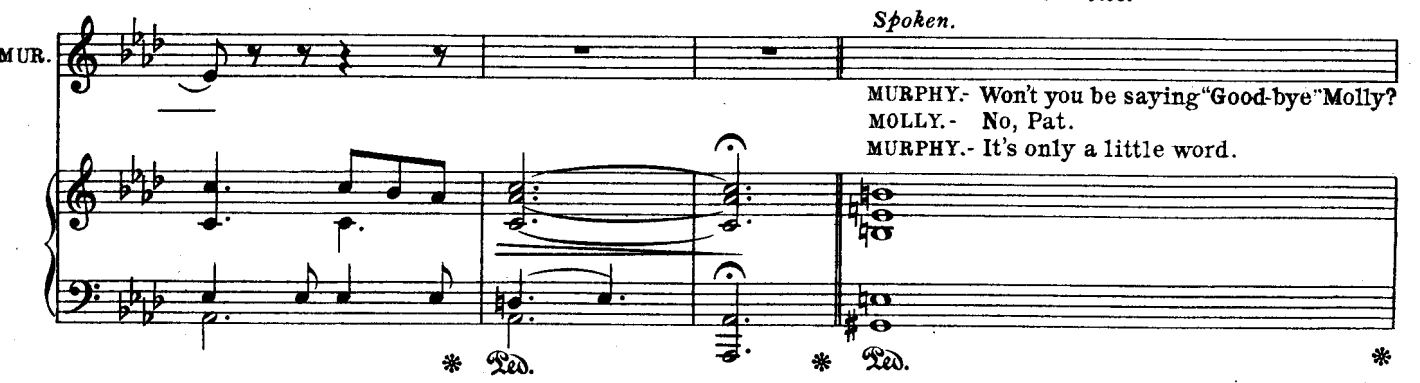
MUR. 

Colleen, There'll nev - er, there'll nev - er be. Good - bye, Good -

MUR. 

- bye, Good - bye, Good - bye,

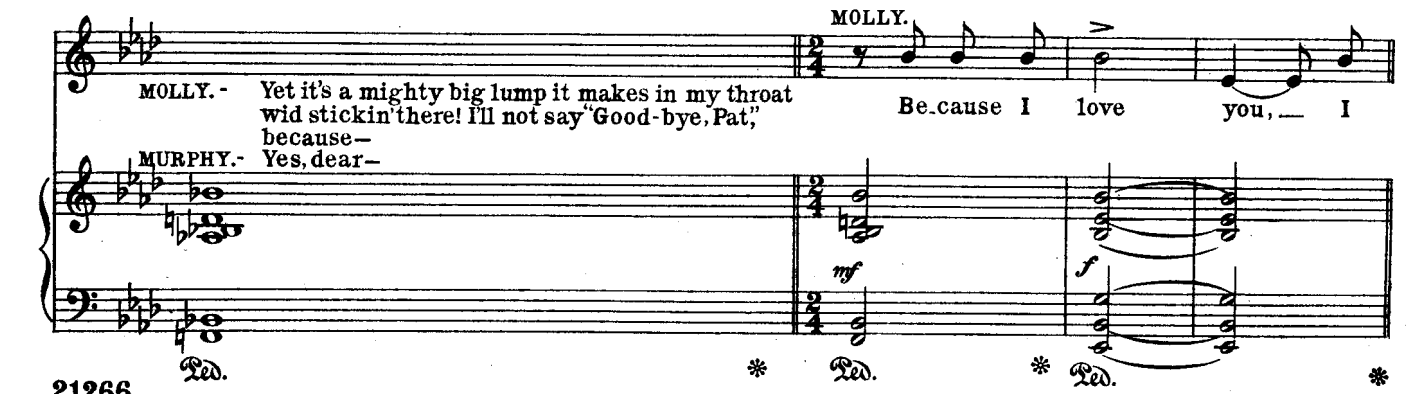
pp, *mf*, *Red.*

MUR. 

Spoken.

MURPHY - Won't you be saying "Good-bye" Molly?
 MOLLY - No, Pat.
 MURPHY - It's only a little word.

* *Red.* * *Red.* *

MOLLY. 

MOLLY. - Yet it's a mighty big lump it makes in my throat
 wid stickin' there! I'll not say "Good-bye, Pat,"
 because - Be. cause I love you, - I
 MURPHY. - Yes, dear -

mf, *f*, *Red.*

No 26.

DUET.- Molly and Murphy.

Allegro moderato.

Edward German.

Molly.

love you! I love you! What joy can com- pare With all the sweet madness That

f *pp*

Red. *

MOL.

lo- vers may share? For an o- cean of sad-ness, A world of des- pair— Are

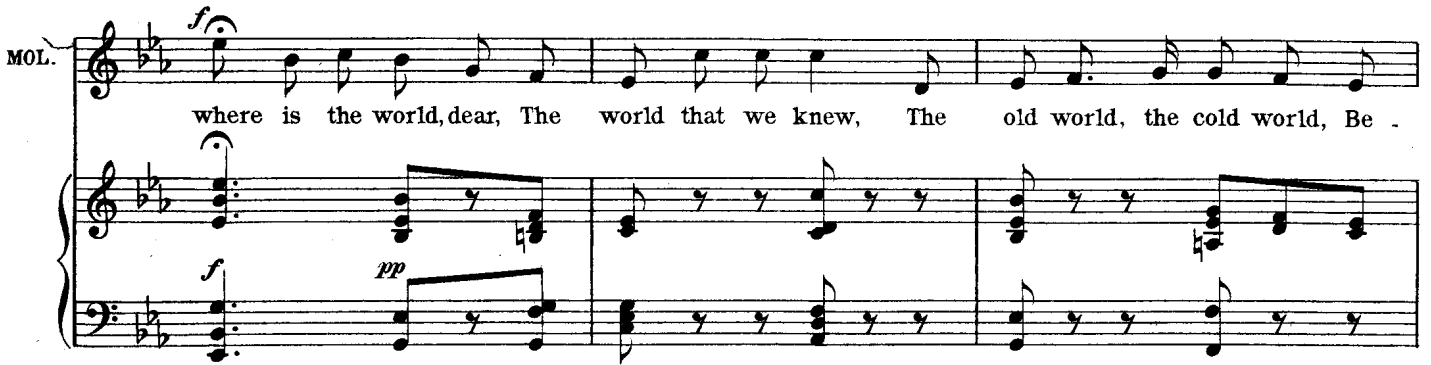
MOL.

lost in "I love you, I love you" my dar- lin', I do! Ah!

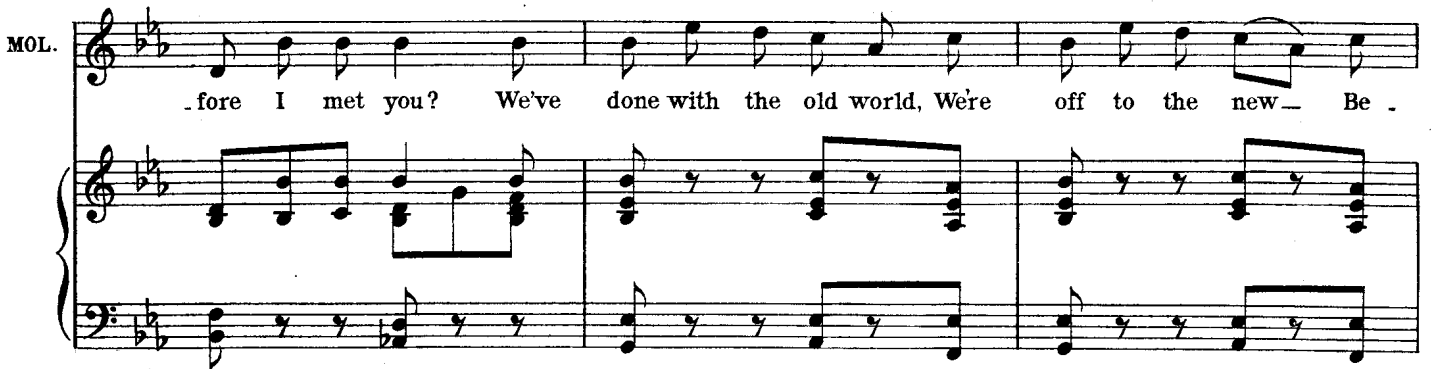
p *dim: molto* *pp*

p *dim: molto* *pp*

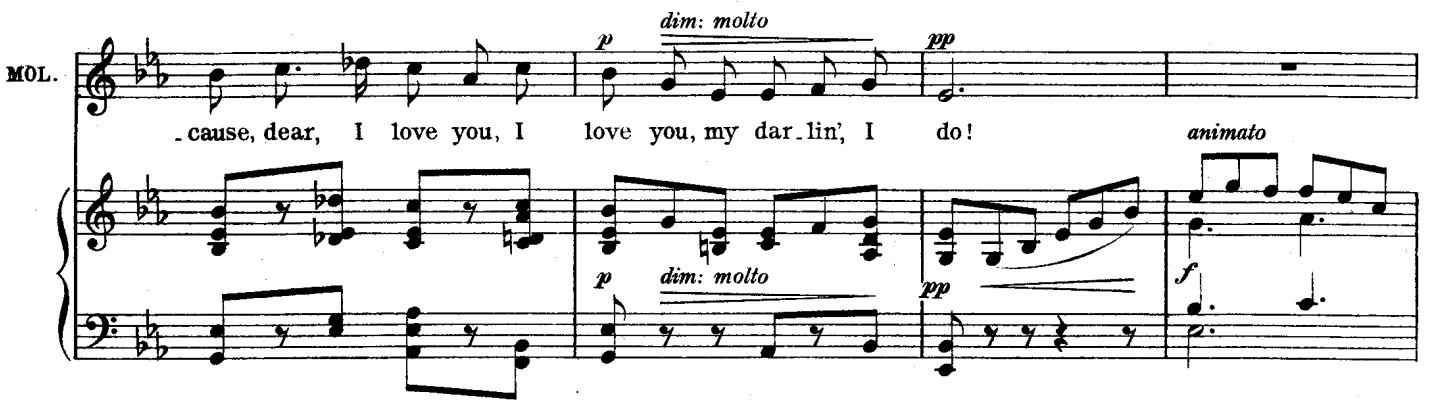
MOL. *f*
where is the world, dear, The world that we knew, The old world, the cold world, Be .



MOL.
fore I met you? We've done with the old world, We're off to the new— Be .



MOL. *p* *dim: molto* *pp*
cause, dear, I love you, I love you, my dar.lin', I do! *animato*



MOL. *mf*
Our love is our new world, A



MOL. world of our own, Where I may be queen, dear, Be - cause we're a - lone, Tho' our

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (Bb and Eb) and a time signature of 3/4. The lyrics are: "world of our own, Where I may be queen, dear, Be - cause we're a - lone, Tho' our". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats and a time signature of 3/4. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

MOL. home may be mean, dear, I'll sit on a throne, Be - cause, _____ I

meno mosso

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "home may be mean, dear, I'll sit on a throne, Be - cause, _____ I". The tempo marking *meno mosso* is placed above the vocal line. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and bass line in the left hand.

MOL. love you! _____

MUR. I love, _____ I love you! _____

cres:

The third system of music features two vocal lines and piano accompaniment. The MOL line has the lyrics "love you! _____". The MUR line has the lyrics "I love, _____ I love you! _____". The piano accompaniment includes a *cres:* (crescendo) marking. The piano accompaniment in the right hand features a more active eighth-note accompaniment, while the left hand continues with a bass line.

rall: *a tempo*

MOL. I love, I love! What

MUR. I love you, I love you! What joy can compare With

rall:

Ed. *

MOL. joy, what joy can compare With all

MUR. all the sweet mad.ness That lo.vers may share? For an o.cean of sad.ness, A

MOL. the mad.ness That lo.vers may share, That lo.vers may

MUR. world of des.pair Are lost in "I love you," I love

MOL. *accel.*
 share, That lo - vers may share, That lo - vers, that lo - vers may share?
 MUR.
 you, Are lost in "I love you," Are lost in I love!
accel.
 Ad.

MOL. *Largamente.*
 I love you, I love
 MUR.
 I love you, I love
colla voce
 Ad. *

MOL. *pp*
 you!
 MUR. *pp*
 you!
meno mosso
 Ad. *ppp*

Nº 27.

SONG (Terence) with CHORUS.

Arthur Sullivan.

Allegretto moderato con espress.

Terence.

Musical score for the introduction. The Terence part is a single staff with a treble clef and common time, containing a whole rest followed by a repeat sign. The Piano part consists of two staves (treble and bass clefs) with a common time signature. The piano part begins with a forte (*f*) dynamic and features a rhythmic accompaniment of eighth and sixteenth notes.

TER.

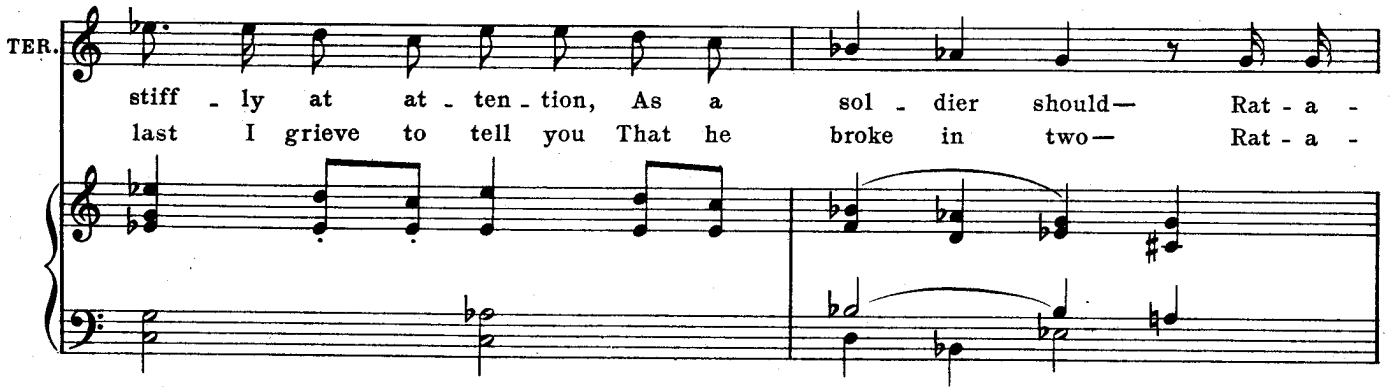
1. There was once a lit - tle sol - dier Who was
 2. Now that lit - tle wood - en sol - dier (As we

Musical score for the first line of the song. The Terence part is a single staff with a treble clef and common time, containing a whole rest followed by the melody. The Piano part consists of two staves (treble and bass clefs) with a common time signature. The piano part begins with a piano (*p*) dynamic and features a rhythmic accompaniment of eighth and sixteenth notes.

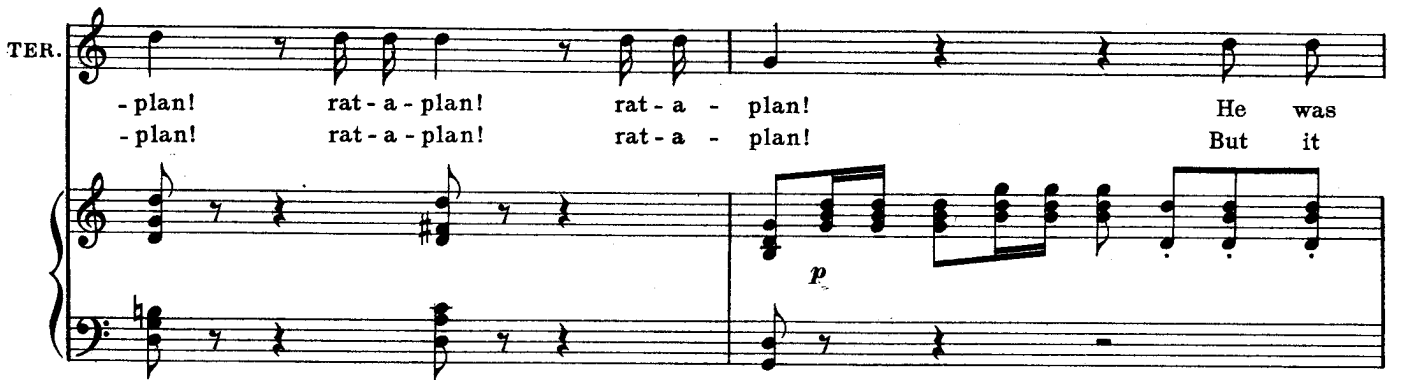
TER.

made of wood: He al - ways did his du - ty, And he proud - ly stood Ve - ry
 all must do) Grew grad - u - al - ly old - er Then he was when new, Till at

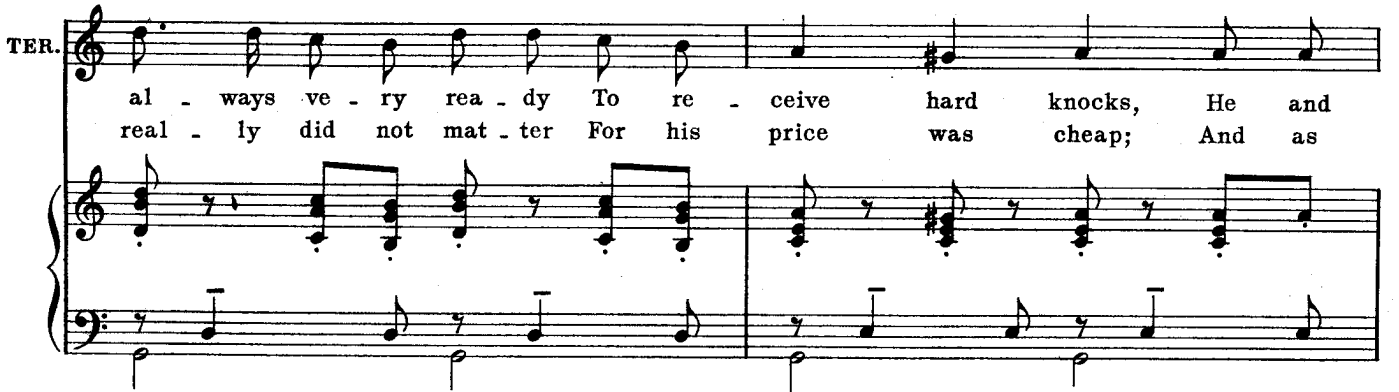
Musical score for the second line of the song. The Terence part is a single staff with a treble clef and common time, containing the melody. The Piano part consists of two staves (treble and bass clefs) with a common time signature, providing a rhythmic accompaniment of eighth and sixteenth notes.

TER. 

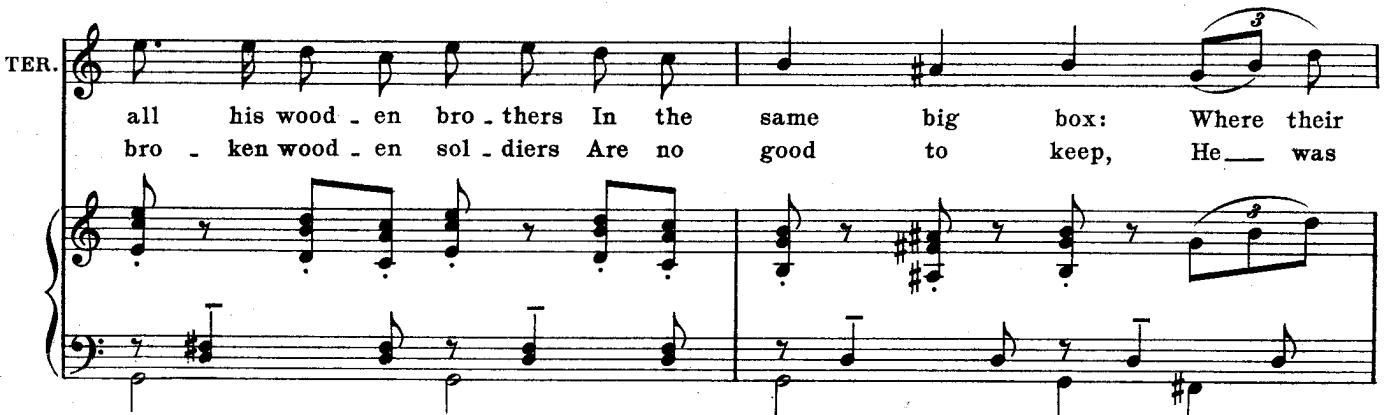
stiff - ly at at - ten - tion, As a sol - dier should— Rat - a -
 last I grieve to tell you That he broke in two— Rat - a -

TER. 

- plan! rat - a - plan! rat - a - plan! He was
 - plan! rat - a - plan! rat - a - plan! But it

TER. 

al - ways ve - ry rea - dy To re - ceive hard knocks, He and
 real - ly did not mat - ter For his price was cheap; And as

TER. 

all his wood - en bro - thers In the same big box: Where their
 bro - ken wood - en sol - diers Are no good to keep, He was

TER. mas - ter chose to put them They would stand like rocks - Rat - a -
 thrown with o - ther rub - bish On a rub - bish heap - Rat - a -

TER. - plan! rat - a - plan! rat - a - plan! Rat - a -
 - plan! rat - a - plan! rat - a - plan! Rat - a -

TER. - plan! rat - a - plan! rat - a - plan! Rat - a -
 - plan! rat - a - plan! rat - a - plan! Rat - a -

TER. - plan! rat - a - plan! Rat - a - plan, plan, plan! He
 - plan! rat - a - plan! That's the plan, plan, plan! "You

TER. did his du - - ty just like a man! But
do your work as long as you can - But

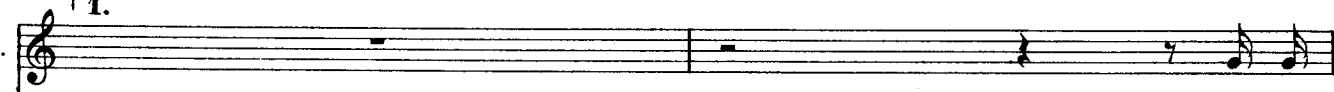
TER. *un poco rit.* kind - ly re - mem - ber, if you can, He was but a
no - bo - dy wants a bro - ken - man? Said the brave lit - tle *a tempo*

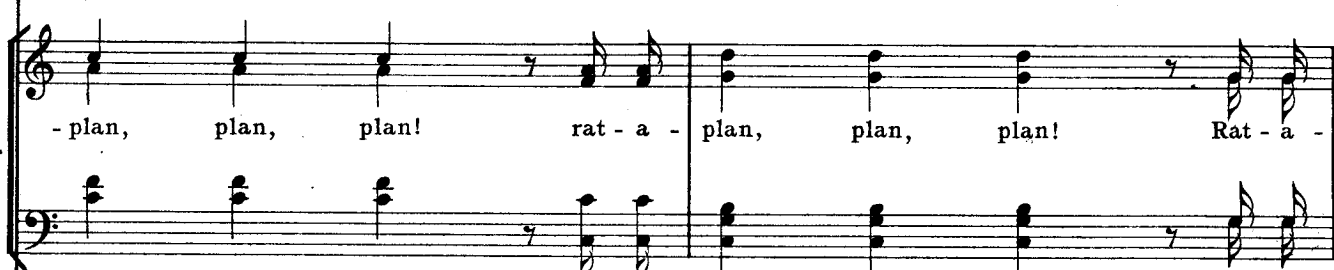
TER. wood - en sol - - - dier!
wood - en sol - - - - - dier!


GIRLS. Rat-a - plan! rat-a - plan! rat - a -

MEN. Rat-a - plan! rat-a - plan! rat - a -


1.

TER.  Rat - a -

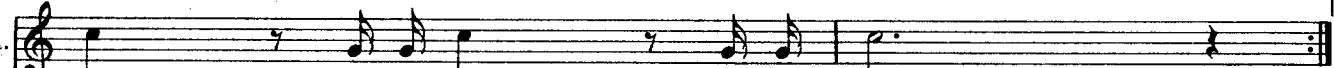
CHO.  - plan, plan, plan! rat - a - plan, plan, plan! Rat - a -


 - plan, plan, plan! rat - a - plan, plan, plan! Rat - a -


1.




Ad. * *Ad.* *

TER.  - plan! rat - a - plan! rat - a - plan!


CHO.  - plan! rat - a - plan! rat - a - plan! rat - a - plan! rat - a - plan!

 - plan! rat - a - plan! rat - a - plan! rat - a - plan! rat - a - plan!



Ad. *

2.

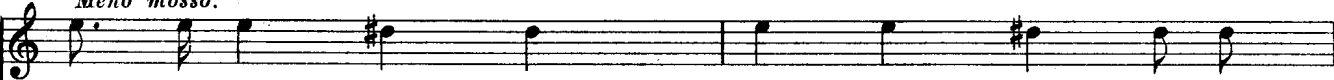
TER.  But

CHO.  - plan, plan, plan! rat - a - plan, plan, plan! rat - a -
- plan, plan, plan! rat - a - plan, plan, plan! rat - a -

Red. * *Red.* *




Meno mosso.

TER.  no - bo - dy wants a bro - ken man, Said the

CHO.  - plan, plan, plan! rat - a - plan, plan, plan! Rat - a -
- plan, plan, plan! rat - a - plan, plan, plan! Rat - a -

pp Meno mosso.



TER. *cresc. molto* *ff*
brave lit-tle wood - en sol - - - - - dier!

CHO. *cresc. molto* *ff*
- plan! rat-a-plan! rat-a - plan! rat-a - plan!

cresc. molto *ff*
- plan! rat-a-plan! rat-a - plan! rat-a - plan!

ff
Ped. *

TER.

CHO.

No. 28.

FINALE

Arthur Sullivan
and Edward German.

Allegro con brio.

TUTTI.

Chorus.

With a big shil-lagh, tho'

With a big shil-lagh, tho'

f

CHO.

some-bo-dy may ac-ci-dent-al-ly knock ye down With a fright-fulwhack on the

some-bo-dy may ac-ci-dent-al-ly knock ye down With a fright-fulwhack on the

CHO.

dig-ni-fied back of your typ-i-cal Sax-on crown! It's your-self that 'll take, (For your

dig-ni-fied back of your typ-i-cal Sax-on crown! It's your-self that 'll take, (For your

CHO. dig - ni - tys sake), lit - tle no - tice of that at all! If you'll not for - get it's the

The first system of music consists of three staves. The top two staves are for the choir, with the vocal line in the treble clef and the bass line in the bass clef. The lyrics are: "dig - ni - tys sake), lit - tle no - tice of that at all! If you'll not for - get it's the". The piano accompaniment is in the grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

CHO. strict et - i - quette of a typ - i - cal I - rish Ball! _____

The second system of music consists of three staves. The top two staves are for the choir, with the vocal line in the treble clef and the bass line in the bass clef. The lyrics are: "strict et - i - quette of a typ - i - cal I - rish Ball! _____". The piano accompaniment is in the grand staff and includes a section marked "accel:" (accelerando) with a series of chords and rhythmic patterns.

Presto.

CHO. Ah! _____

The third system of music consists of three staves. The top two staves are for the choir, with the vocal line in the treble clef and the bass line in the bass clef. The lyrics are: "Ah! _____". The piano accompaniment is in the grand staff and features a fast, rhythmic accompaniment with chords and arpeggios. The tempo marking "Presto." is placed above the first staff.

CHO. For St Pat - rick was "a broth of a
For St Pat - rick was "a broth of a

Red. * Red. * Red.

Detailed description: This system contains the first two systems of music. The first system shows the vocal staves (treble and bass clef) with the lyrics "For St Pat - rick was 'a broth of a". The piano accompaniment is in the second system, featuring a treble and bass clef with various chords and melodic lines. The piano part includes dynamic markings like "Red." and asterisks.

CHO. boy," For St Pat - rick was "a broth of a boy,"
boy," For St Pat - rick was "a broth of a boy,"

* Red. *

Detailed description: This system contains the third and fourth systems of music. The vocal staves continue with the lyrics "boy," and "For St Pat - rick was 'a broth of a boy,". The piano accompaniment continues in the second system, with dynamic markings like "Red." and asterisks.

CHO. For St Pat - rick was "a broth of a
For St Pat - rick was "a broth of a

Red. *

Detailed description: This system contains the fifth and sixth systems of music. The vocal staves continue with the lyrics "For St Pat - rick was 'a broth of a" and "For St Pat - rick was 'a broth of a". The piano accompaniment continues in the second system, with dynamic markings like "Red." and asterisks.

DANCE.

CHO.

boy"
boy"

This system contains the first two systems of the score. The top system features a vocal line for a choir (CHO.) with the lyrics "boy" and "boy". The bottom system shows the piano accompaniment for the first two systems, including a piano introduction with a *Red.* marking.

* *Red.* *

Prestissimo.

This system shows the piano accompaniment for the third system, marked *Prestissimo.* It features a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

This system shows the piano accompaniment for the fourth system, continuing the *Prestissimo.* section with intricate melodic and harmonic development.

This system shows the piano accompaniment for the fifth system, concluding the *Prestissimo.* section with a final cadence.