

Full Score

RUDDIGORE

or

The Witch's Curse

Written by

W. S. Gilbert

Composed by

Arthur Sullivan

First Performed at the Savoy Theatre, London, 22 January 1887

Version 0.92

DRAMATIS PERSONÆ

MORTALS

SIR RUTHVEN MURGATROYD (*disguised as Robin Oakapple, a Young Farmer*)

RICHARD DAUNTLESS (*his Foster-Brother, a Man-o'-war's man*)

SIR DESPARD MURGATROYD (*of Ruddigore, a Wicked Baronet*)

OLD ADAM GOODHEART (*Robin's Faithful Servant*)

ROSE MAYBUD (*a Village Maiden*)

MAD MARGARET

DAME HANNAH (*Rose's Aunt*)

ZORAH and RUTH (*Professional Bridesmaids*)

GHOSTS

SIR RUPERT MURGATROYD (*the First Baronet*)

SIR JASPER MURGATROYD (*the Third Baronet*)

SIR LIONEL MURGATROYD (*the Sixth Baronet*)

SIR CONRAD MURGATROYD (*the Twelfth Baronet*)

SIR DESMOND MURGATROYD (*the Sixteenth Baronet*)

SIR GILBERT MURGATROYD (*the Eighteenth Baronet*)

SIR MERVYN MURGATROYD (*the Twentieth Baronet*)

and

SIR RODERIC MURGATROYD (*the Twenty-first Baronet*)

Chorus of Officers, Ancestors, Professional Bridesmaids, and Villagers

ACT I

The Fishing Village of Rederring, in Cornwall

ACT II

The Picture Gallery in Ruddigore Castle

TIME

Early in the 19th Century

Preface to the Full Score

When the D'Oyly Carte Opera Company revived *Ruddigore* during their 1920-21 season at the Prince's Theatre, it was a significantly different opera from that which had been performed at the Savoy during its initial run. Several musical numbers had been cut, and a new overture arranged by Geoffrey Toye. Although the company eventually restored some of the cut numbers, that was essentially the version of the opera they presented until the company closed in 1982.

Ruddigore had been significantly revised by Gilbert and Sullivan during the early days of its original run: dialogue was pruned, the second verses of a couple of songs were cut, a new song was provided for Robin in Act II, the chorus of "Bucks and Blades" were brought on to provide partners for the Bridesmaids at the end of the opera instead of the chorus of Ancestors who originally had all been brought back to life, and the title was changed from *Ruddygore* to its present form.

Meanwhile, in 2000, David Russell Hulme (DRH) published a critical edition of *Ruddigore* with Oxford University Press (OUP) based on Sullivan's original manuscript. The changes from the Toye version added a few extra measures here and there that make it incompatible with the existing Kalmus orchestra parts. It also restored the original overture.

This vocal score and the accompanying orchestral score integrate all of Hulmes corrections but also show Toye's changes as well, so you can perform *Ruddigore* as originally written or with some or all of Toye's modifications as you wish.

Musical numbers which have these annotations, include numbers 2, 3, 5, 6, 7, 12, 15, 20, and 21. In addition, I have unfolded the repeats in #14 (You understand?) to make it more readable.

In #7, ("My boy you may take it from me") we show Richard's dialog after the pause in the second and third verses. While these two dialog lines do not appear in the Oxford, Schirmer or Cramer vocal scores, they *are* in the Kalmus full score. Bradley indicated that these lines were added in the 1930s by D'Oyly-Cardé, but Hulme notes that Sullivan marked a pause in verse 2 and 3 in his original score. They may have used those same lines from the start, but we cannot be sure of it.

The libretto was created by Paul Howarth of the G&S archive, and these scores by the undersigned. The accompanying full orchestra score also notes these changes and both scores allows for the playing either version. The full score is available on line and the orchestra parts available from Troupers Light Opera (info@trouperlightopera.org).

James Cooper – 2018

Musical Numbers

ACT I

1. Fair is Rose (Bridesmaids and Zorah)
2. Sir Rupert Murgatroyd (Hannah and Bridesmaids)
3. If somebody there chanced to be (Rose)
4. I know a youth (Robin and Rose)
5. From the briny sea (Bridesmaids and Richard)
6. Hornpipe
7. My boy, you may take it from me (Robin with Richard)
8. The battle's roar is over (Richard and Rose)
9. If well his suit has sped (Bridesmaids)
10. In sailing o'er life's ocean wide (Rose, Richard, Robin)
11. Cheerily carols the lark (Margaret)
12. Welcome, gentry (Bridesmaids and men's chorus)

13. Oh, why am I moody and sad (Sir Despard and chorus)
14. You understand? (Richard and Sir Despard)
15. Hail the bride (Ensemble) Act I Finale
Gavotte
Dance

ACT II

16. I once was as meek as a newborn lamb (Robin and Adam)
17. Happily coupled are we. (Richard, Rose, Bridesmaids)
18. In bygone days. (Rose, Bridesmaids, Robin, Richard)
19. Painted emblems of a race (Ancestors, Robin, Sir Roderic)
20. When the night wind howls (Sir Roderic and Ancestors)
21. He yields! (Ancestors, Robin)
22. Away, remorse! (Robin)
23. I once was a very abandoned person (Despard, Margaret)
24. My eyes are fully open (Robin, Despard, Margaret)
25. Melodrama
26. There grew a little flower (Hannah and Sir Roderic)
27. When a man has been a naughty baronet (Ensemble)

Ruddigore Overture

Score

Original version

Arthur Sullivan

Hamilton Clarke

Andante maestoso

Flute 1 *ff*

Flute 2 *ff*

Oboe *ff* *p*

Clarinet in B \flat *ff* *p*

Bassoon *ff*

Horn in F

Comet B \flat *ff*

Trombone *ff*

Timpani *tr*

Violin I *pp* *mf* *mf* *ff* *Andante maestoso*

Violin II *ff* *dim.* *p*

Viola *ff* *dim.* *p*

Cello *ff* *dim.* *p*

Contrabass *ff* *dim.* *p*

10

Fl. 1 *ff*

Fl. 2 *ff* [to Picc]

Ob. *ff*

B♭ Cl. *a2 ff*

Bsn. *ff*

Hn. *ff*

Cnt. *ff*

Tbn. *a2 ff*

Timp. *ff*

Vln. I *dim. p*

Vln. II *dim. p*

Vla. *dim. p*

Vc. *dim. p*

Cb. *dim. p*

Allegretto

29

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1.

Bsn. 1.

Hn. 2.

Cnt. 1.

Tbn.

f

p

f

f

f

f

Allegretto

29

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

Ruddigore Overture

37

Fl. 1

Fl. 2

Ob.

B♭ Cl.

Bsn.

Hn.

Cnt.

Tbn.

37

1.

1.

37

Switch to S.D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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1000

Allegro con brio
12/8 + 4/4

Fl. I

Picc.

Ob.

B♭ Cl.

Bsn.

Hr.

Cnt.

Tbn.

Timp.

Allegro con brio
12/8 + 4/4

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ruddigore Overture

49

Fl. I

Picc.

Ob.

B♭ Cl.

Bsn.

Hn.

Cnt.

Tbn.

S. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of the musical score covers measures 52 to 55 of the Ruddigore Overture. The score is arranged for a full orchestra and includes the following parts:

- Fl. I:** Flute 1, measures 52-55.
- Picc.:** Piccolo, measures 52-55, including the instruction "(to Fl. 2)".
- Ob.:** Oboe, measures 52-55.
- B♭ Cl.:** Bass Clarinet, measures 52-55.
- Bsn.:** Bassoon, measures 52-55.
- Hn.:** Horn, measures 52-55.
- Cnt.:** Contrabass, measures 52-55.
- Tbn.:** Trombone, measures 52-55.
- S. Dr.:** Snare Drum, measures 52-55, including the instruction "tr" and "p".
- Vln. I:** Violin I, measures 52-55.
- Vln. II:** Violin II, measures 52-55.
- Vla.:** Viola, measures 52-55.
- Vc.:** Violoncello (Cello), measures 52-55.
- Cb.:** Contrabass, measures 52-55.

Measure 52 is marked with the number 52. Measure 53 features a trill (tr) on the Snare Drum. Measure 54 is marked with a piano (p) dynamic. Measure 55 is marked with a forte (f) dynamic and includes the section marker 'A'. Dynamic markings throughout the score include *sf* (sforzando), *mf* (mezzo-forte), and *p* (piano).

Ruddigore Overture

56 *mf*

Fl. 1

Picc. *mf*

Ob.

B♭ Cl.

Bsn.

Hn.

Cnt.

Tbn.

[to Timp.]

56

Vln. I *mf*

Vln. II

Vla. *div.*

Vc.

Cb.

Detailed description: This page of a musical score for 'Ruddigore Overture' covers measures 56 to 64. The score is arranged in a standard orchestral format with multiple staves. The key signature is B-flat major (two flats). The tempo and dynamics are marked 'mf' (mezzo-forte). The woodwind section includes Flute 1, Flute 2, Piccolo, Oboe, Bass Clarinet, and Bassoon. The brass section includes Horn, Contrabass, and Trombone. The percussion section includes Timpani, indicated by '[to Timp.]'. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The Viola part has a 'div.' (divisi) marking starting at measure 60. The score features various musical notations such as slurs, ties, and dynamic markings.

B

64

Fl. 1

Fl. 2

Ob.

B♭ Cl.

Bsn.

Hn.

Cnt.

Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

[to Picc]

12/8

B

p

p

p

p

p

Ruddigore Overture

71

Fl. I

Picc.

Ob.

B♭ Cl.

Bsn.

Hn.

Cnt.

Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

f

1.

f

Musical score for Ruddigore Overture, measures 76-80. The score includes parts for Fl. I, Picc., Ob., B♭ Cl., Bsn., Hn., Cnt., Tbn., Timp., Vln. I, Vln. II, Vla., Vc., and Cb. Dynamics such as *f*, *mf*, and first endings are indicated.

Ruddigore Overture

17 13

81

Fl. I

Picc.

Ob.

B♭ Cl.

Bsn.

81

Hn.

Cnt.

Tbn.

81

Timp.

81

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

p

pp

p

p

p

p

p

Ruddigore Overture

14
C

Fl. I
Picc.
Ob.
B♭ Cl.
Bsn.

85

Hn.
Cnt.
Tbn.

85

Timp.

C

Vln. I
Vln. II
Vla.
Vc.
Cb.

Ruddigore Overture

90

Fl. I

Picc.

Ob.

B♭ Cl. 1.

Bsn.

90

Hn.

Cnt.

Tbn.

90

Timp.

90

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for the Ruddigore Overture, measures 16-20, is presented for a full orchestra. The score is divided into two systems. The first system (measures 16-19) includes parts for Flute I, Piccolo, Oboe, Bass Clarinet, Bassoon, Horn, Contralto, Trombone, and Timpani. The second system (measures 19-20) includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics, including *ff* (fortissimo), *mp* (mezzo-piano), and *f* (forte). A rehearsal mark 'D' is placed above measure 19. The key signature is B-flat major, and the time signature is 12/8. The score includes a first ending bracket labeled '1.' above measures 17-18.

Ruddigore Overture

100

Fl. I

Picc.

Ob.

B♭ Cl.

Bsn.

Hn.

Cnt.

Tbn.

100

Timp.

100

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for the Ruddigore Overture. The page is numbered 21 of 17. The score is written for a full orchestra. The instruments listed are Flute I, Piccolo, Oboe, Bass Clarinet, Bassoon, Horn, Contrabass, Trombone, Timpani, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in a key signature of two flats (B-flat and E-flat) and a common time signature. The tempo is marked '100'. The score consists of four measures. The Flute I and Piccolo parts have a melodic line with slurs. The Oboe part has a more rhythmic line. The Bass Clarinet and Bassoon parts have a complex, rhythmic pattern. The Horn, Contrabass, and Trombone parts have a steady, rhythmic accompaniment. The Timpani part has a simple, rhythmic pattern. The Violin I and Violin II parts have a melodic line with slurs. The Viola, Violoncello, and Contrabass parts have a steady, rhythmic accompaniment.

104

Fl. I

Picc.

Ob.

B♭ Cl.

Bsn.

Hn.

Cnt.

Tbn.

104

Timp.

104

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

Ruddigore Overture

This musical score page contains measures 109 through 112 of the Ruddigore Overture. The instrumentation includes:

- Fl. I:** Melodic line with a long note in measure 109 and a rhythmic pattern in measures 110-112.
- Picc.:** Similar melodic line to Fl. I.
- Ob.:** Long note in measure 109, then rests.
- B♭ Cl.:** Harmonic accompaniment of eighth notes.
- Bsn.:** Long note in measure 109, then rests.
- Hn.:** Harmonic accompaniment of eighth notes.
- Cnt.:** Long note in measure 109, then rests.
- Tbn.:** Harmonic accompaniment of eighth notes.
- Timp.:** Rhythmic pattern of eighth notes.
- Vln. I:** Melodic line with a long note in measure 109 and a rhythmic pattern in measures 110-112.
- Vln. II:** Similar melodic line to Vln. I.
- Vla.:** Harmonic accompaniment of eighth notes.
- Vc.:** Harmonic accompaniment of eighth notes.
- Cb.:** Harmonic accompaniment of eighth notes.

Dynamic markings of *p* are present throughout. A *Cym.* marking is above the Timp. staff in measure 111, and a *B.D.* marking is above the Vln. I staff in measure 111. The score concludes with a double bar line at the end of measure 112.

113

Fl. I *f* *ff*

Picc. *f* *ff*

Ob. *ff*

B♭ Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

Cnt. *f* *ff*

Tbn. *f* *ff*

B. Dr. *f* *ff* [to Timp.]

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

12

Ruddigore Overture

Allergo moderato

118

Fl. I

Picc.

Ob.

B \flat Cl.

Bsn.

Hn.

Cnt.

Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Allergo moderato

p

f

p

f

p

f

mf dim.

mf dim.

p

f

dim.

dim.

f

dim.

f

dim.

f

dim.

125 E

Fl. I

Picc.

Ob. *Solo*
mf

B♭ Cl.

Bsn. *p*

Hn. *p*

Cnt. *p*

Tbn. *p*

Timp. *p*

Vln. I *p* E

Vln. II *p* *p*

Vla. *p*

Vc. *p* *pizz.* *p*

Cb. *p* *pizz.* *p*

Ruddigore Overture

27 23

131

Fl. I

Picc.

Ob.

B♭ Cl.

Bsn.

Hn.

Cnt.

Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

137

Fl. I

Picc.

Ob.

B♭ Cl.

Bsn.

Hn.

Cnt.

Tbn.

Timp.

137

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

p

pp

p

p

p

p

165

Fl. 1

Fl. 2

Ob.

B♭ Cl.

Bsn.

Hn.

Cnt.

Tbn.

S.D.

165

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

p

f

[to Picc]

a2

[to Timp.]

f

f

f

f

f

f

f

Musical score for Ruddigore Overture, measures 178-34. The score is for a full orchestra and includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Contrabass (Cnt.), Trombone (Tbn.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is in 3/4 time and features a key signature of two flats (B♭ and E♭). The music begins at measure 178. The Flute 1 part has a dynamic marking of *f* starting at measure 178. The Flute 2 part has a dynamic marking of *f* starting at measure 178, with a *[Picc]* marking above the staff. The Oboe part has a dynamic marking of *f* starting at measure 178. The Bass Clarinet part has a dynamic marking of *f* starting at measure 178. The Bassoon part has a dynamic marking of *f* starting at measure 178. The Horn part has a dynamic marking of *f* starting at measure 178. The Contrabass part has a dynamic marking of *f* starting at measure 178. The Trombone part has a dynamic marking of *f* starting at measure 178. The Timpani part has a dynamic marking of *f* starting at measure 178. The Violin I part has a dynamic marking of *f* starting at measure 178. The Violin II part has a dynamic marking of *f* starting at measure 178. The Viola part has a dynamic marking of *f* starting at measure 178. The Violoncello part has a dynamic marking of *f* starting at measure 178. The Contrabass part has a dynamic marking of *f* starting at measure 178.

The score ends at measure 34. The dynamic marking *f* is maintained throughout the piece.

185

Fl. I

Picc.

Ob.

B \flat Cl.

Bsn.

Hn.

Cnt.

Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p stacc.

p

p

p

p

p

[H]

Fl. 1
Fl. 2
Ob.
B♭ Cl.
Bsn.
Hn.
Cnt.
Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

192

f

f

f

f

f

f

f

f

f

f

f

f

a2

[F]

Ruddigore Overture

199

Fl. 1

Fl. 2

Ob.

B♭ Cl.

Bsn.

Hn.

Cnt.

Tbn.

199

Switch to S.D.

Timp.

199

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *cresc.* *f*

p *cresc.* *ff*

p *cresc.* *ff*

p *ff*

p *ff*

206

Fl. 1 *p stacc.*

Fl. 2

Ob. *stacc.*

B♭ Cl. *p stacc.*

Bsn. *p stacc.*

Hn. *pp*

Cnt. *pp*

Tbn. *pp*

Timp. *S.D.* *tr*

Vln. I *I pp*

Vln. II

Vla. *pp stacc.*

Vc. *pp stacc.*

Cb. *pp stacc.*

Ruddigore Overture

39 35

The musical score for the Ruddigore Overture, measures 212 to 35, features a variety of instruments and dynamics. The woodwinds (Flutes, Oboe, Bass Clarinet, Bassoon) and strings (Violoncello, Contrabass) play a rhythmic pattern of eighth notes, with dynamics increasing from *cresc.* to *f*. The brass (Horn, Trombone) and Snare Drum (S.Dr.) also contribute to the texture. The strings (Violins I & II) enter in measure 35 with a *mf* dynamic. The score includes several *cresc.* markings and a *tr* (trill) marking for the Snare Drum. A bracket labeled "[to Timp.]" spans the end of the Snare Drum part. The page number 39 is at the top right, and 35 is at the bottom right.

218

Fl. I *ff*

Picc. *ff*

Ob.

B♭ Cl. *ff*

Bsn. *ff*

Hn. *ff* 1.

Cnt.

Tbn. *ff*

218

Timp. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Ruddigore Overture

224 *J*

Fl. I *p* *cresc.* *f*

Picc. *p* *cresc.* *f*

Ob. *p* *cresc.* *f*

B♭ Cl. *p* *a2* *cresc.* *f*

Bsn. *p* *cresc.* *f*

Hn. *a2* *p* *cresc.* *mf*

Cnt.

Tbn. *p* *cresc.* *f*

224 *tr*

224 *J*

Vln. I *p* *cresc.*

Vln. II *p* *cresc.*

Vla. *p* *cresc.*

Vc. *p* *cresc.*

Cb. *p* *cresc.*

This musical score page contains measures 230 through 234 of the Ruddigore Overture. The instruments and their parts are as follows:

- Fl. I:** Treble clef, starting with a sixteenth-note pattern in measure 230, then rests in measures 231-234.
- Picc.:** Treble clef, starting with a sixteenth-note pattern in measure 230, then rests in measures 231-234.
- Ob.:** Treble clef, starting with a sixteenth-note pattern in measure 230, then rests in measures 231-234.
- B♭ Cl.:** Treble clef, starting with a sixteenth-note pattern in measure 230, then rests in measures 231-234.
- Bsn.:** Bass clef, starting with a sixteenth-note pattern in measure 230, then rests in measures 231-234.
- Hn.:** Treble clef, rests in measures 230-231, then plays a half note in measure 232, followed by rests in measures 233-234.
- Cnt.:** Treble clef, rests in measures 230-231, then plays a half note in measure 232, followed by rests in measures 233-234.
- Tbn.:** Bass clef, rests in measures 230-231, then plays a half note in measure 232, followed by rests in measures 233-234.
- Timp.:** Bass clef, plays a series of half notes in measures 230-233, ending with a rest in measure 234.
- Vln. I:** Treble clef, playing a sixteenth-note pattern throughout measures 230-234.
- Vln. II:** Treble clef, playing a sixteenth-note pattern throughout measures 230-234.
- Vla.:** Bass clef, playing a sixteenth-note pattern throughout measures 230-234.
- Vc.:** Bass clef, playing a sixteenth-note pattern throughout measures 230-234.
- Cb.:** Bass clef, playing a sixteenth-note pattern throughout measures 230-234.

Dynamic markings include *ff* (fortissimo) for most woodwinds and strings, *p* (piano) for the timpani in measure 230, and *cresc.* (crescendo) for the strings in measure 233. A *f* (forte) marking is present in measure 234 for the strings.

Ruddigore Overture

236

Fl. 1

Fl. 2

Ob.

B♭ Cl.

Bsn.

ff

Hn.

Cnt.

Tbn.

ff

Timp.

236

ff

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

Score

01. Fair is Rose

W S Gilbert

Zorah and Bridesmaids

Arthur Sullivan

Allegretto moderato $\text{♩} = 100$

The score is for the piece 'Fair is Rose' from the opera 'Zorah and the Bridesmaids' by Arthur Sullivan, with lyrics by W.S. Gilbert. The tempo is marked 'Allegretto moderato' with a metronome marking of 100 quarter notes per minute. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score includes parts for Flute, Oboe, Clarinet in B-flat, Bassoon, Horn in F, Triangle, Zorah (Soprano), Alto, Violin I, Violin II, Viola, Cello, and Contrabass. The woodwinds and strings play a rhythmic accompaniment, while the vocal parts (Zorah, Soprano, and Alto) are currently silent, indicated by whole rests. The dynamic marking *ff* (fortissimo) is present for the woodwinds and strings.

Flute *ff*

Oboe *ff*

Clarinet in B \flat *ff*

Bassoon *ff*

Horn in F *ff*

Triangle

Zorah

Soprano

Alto

Violin I *ff*

Violin II *ff*

Viola *ff*

Cello *ff*

Contrabass *ff*

Fl. ⁸

Ob. *p*

B \natural Cl. *p*

Bsn. *p*

Hn. ⁸

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

a2

Enter chorus of Bridesmaids. They arrange themselves in front of Rose's cottage. *p*

pizz.

p

This musical score is for the piece "Fair is Rose" and is page 46 of a 3-page set. It features a full orchestral arrangement with the following instruments and parts:

- Flute (Fl.):** Part 1, starting at measure 15. Includes a first overtone (a2) and a section marked 'A' with a *cresc.* marking.
- Oboe (Ob.):** Part 1, starting at measure 15. Includes a first overtone (a2) and a *cresc.* marking.
- Bass Clarinet (B♭ Cl.):** Part 1, starting at measure 15. Includes a first overtone (a2) and a *cresc.* marking.
- Bassoon (Bsn.):** Part 1, starting at measure 15. Includes a *cresc.* marking.
- Horn (Hn.):** Part 1, starting at measure 15. Includes a *cresc.* marking.
- Violin I (Vln. I):** Part 1, starting at measure 15. Includes a *cresc.* marking.
- Violin II (Vln. II):** Part 1, starting at measure 15. Includes a *cresc.* marking.
- Viola (Vla.):** Part 1, starting at measure 15. Includes a *cresc.* marking and an *arco* instruction.
- Violoncello (Vc.):** Part 1, starting at measure 15. Includes a *cresc.* marking and an *arco* instruction.
- Contrabass (Cb.):** Part 1, starting at measure 15. Includes a *cresc.* marking.

The score is written in a key signature of two flats (B♭ major or D minor) and a 4/4 time signature. The first measure of the page is marked with a rehearsal mark '15'. A section marked 'A' is enclosed in a box at the end of the page. The *cresc.* (crescendo) markings are placed below the staves for the woodwinds and strings. The *arco* instruction is placed below the Viola and Violoncello staves.

This musical score page, numbered 47, is for the piece "Fair is Rose". It features a full orchestral arrangement starting at measure 22. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (Tbn.), Trombone (Tbn.), and Cymbal (Cb.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.). The score is written in a key signature of two flats (B♭ and E♭) and a common time signature (C). The dynamic marking *f* (forte) is prominently used throughout the score, indicating a loud volume. The woodwinds and strings play melodic lines, while the brass provides harmonic support with sustained notes and chords. The Cb. part includes a cymbal effect indicated by a vertical line with a triangle.

29

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Trgl.

Sop

Alto

Vln. I

Vln. II

Vla.

Vc.

Cb.

f Zorah with soprano *p*

Fair is Rose as bright May - **f**

B

Detailed description: This is a page of a musical score for the piece 'Fair is Rose'. The score is arranged in a system of staves. At the top, the title '01. Fair is Rose' is centered, with the page number '48' and a small '5' in the top right corner. The music begins at measure 29, indicated by a '29' above the first staff. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trombone (Trgl.), Soprano (Sop), Alto (Alto), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute, Clarinet, and Violin parts feature a melodic line with a dynamic marking of **f** and a breath mark **B** above the staff. The Bassoon part has a long, sustained note with a slur. The Horn part has a similar sustained note. The Trombone part has a long, sustained note. The Soprano and Alto parts have lyrics: 'Zorah with soprano' (with dynamics **f** and *p*) and 'Fair is Rose as bright May -' (with dynamic **f**). The Violin II, Viola, Violoncello, and Contrabass parts have a rhythmic accompaniment. The page number '48' is in the top right, and a small '5' is in the top right corner. A '29' is written above the first staff. A 'B' in a box is above the Flute staff at the end of the first measure. The lyrics 'Zorah with soprano' are written above the Soprano staff, and 'Fair is Rose as bright May -' are written above the Alto staff. Dynamics **f** and *p* are written above the Soprano staff. A 'B' in a box is above the Flute staff at the end of the first measure.

35

Ob.

B♭ Cl.

Bsn.

Hn.

Trgl.

Sop

Alto

Vln. I

Vln. II

Vla.

Vc.

Cb.

day; Soft is Rose as warm west - wind; Sweet is Rose as the new-mown hay Rose is queen of maid - en -

Detailed description: This page of a musical score, numbered 49, contains measures 35 through 40. The score is for a full orchestra and vocal soloists. The instruments shown are Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Trgl.), Soprano (Sop), Alto, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts (Soprano and Alto) have lyrics: "day; Soft is Rose as warm west - wind; Sweet is Rose as the new-mown hay Rose is queen of maid - en -". The music is in a key with two flats (B-flat major or D minor) and a 3/4 time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

41

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Trgl.

Sop

Alto

Vln. I

Vln. II

Vla.

Vc.

Cb.

kind! Rose, all glow - ing With vir - gin blush - es, say Is

mf

Detailed description: This is a page of a musical score for the piece 'Fair is Rose'. The score is arranged in a standard orchestral format with multiple staves. At the top, the title '01. Fair is Rose' is centered, with the page number '50' and a small '7' in the upper right corner. The score begins at measure 41, indicated by a '41' above the first staff. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Trgl.), Soprano (Sop), Alto, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts (Sop and Alto) have lyrics: 'kind! Rose, all glow - ing With vir - gin blush - es, say Is'. The Flute part has a dynamic marking of *mf*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The key signature is B-flat major (two flats) and the time signature is 3/4. The page contains five measures of music.

This musical score is for the piece "Fair is Rose" and covers measures 46 to 51. It is arranged for a full orchestra and vocalists. The instruments include Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Trgl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts are for Soprano (Sop.) and Alto. The score is in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. Dynamics range from mezzo-forte (mf) to forte (f). The vocal line includes the lyrics: "an - y - bo - dy go - ing To mar - ry you to - day?". The Alto part has a fermata over the final note of the phrase. The instrumental parts feature various textures, including melodic lines for the woodwinds and strings, and harmonic support for the vocalists. The Flute and Oboe parts have long, sweeping lines. The Bass Clarinet part has a trill-like figure in the final measure. The Bassoon part has a trill-like figure in the final measure. The Horn part has a sustained chord in the final measure. The Trumpet part has a trill-like figure in the final measure. The Violin I and II parts have melodic lines. The Viola part has a rhythmic pattern. The Violoncello and Contrabass parts have a rhythmic pattern. The Soprano and Alto parts have a simple melodic line.

C

Fl. **Moderato** $\text{♩} = 80$

Ob.

B♭ Cl. *p*

Bsn. *p*

Hn. 52

Trgl. 52

Zor 52

C

Ev' ry day, as the days roll on, Brides-maids' garb we

Moderato $\text{♩} = 80$

Vln. I

Vln. II

Vla. *p*

Vc. *p*

Cb. *p*

58

Ob.

B♭ Cl.

Bsn.

Zor

58

gai - ly don, Sure that a maid so fair - ly famed Can't long re-main un - claimed. Hour by hour and

58

Vln. I

Vln. II

Vla.

Vc.

Cb.

64

Ob.

B♭ Cl.

Bsn.

Zor

day by day, Sev' ral months have passed a - way, Though she's the fair - est flow'r that blows,

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for the piece 'Fair is Rose'. The score is arranged in two systems. The first system includes the Oboe (Ob.), B♭ Clarinet (B♭ Cl.), and Bassoon (Bsn.) parts. The second system includes the Soprano (Zor) vocal line with lyrics, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts. The music is in a key signature of two flats (B♭ and E♭) and begins at measure 64. The vocal line features a melodic phrase with lyrics: 'day by day, Sev' ral months have passed a - way, Though she's the fair - est flow'r that blows,'. The instrumental parts provide accompaniment, with the strings and woodwinds playing rhythmic and melodic figures.

D

69

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Trgl.

Zor

Sop

Alto

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

f

f

f

f

f

f

f

f

f

No one has mar-ried Rose!

Rose, all glow - ing With vir - gin blush - es, say Is

D

75

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Trgl.

Zor

Sop

Alto

Vln. I

Vln. II

Vc.

Cb.

p

p

p

Hour by hour and day by day,

an - y - bo - dy go - ing To mar - ry you to - day?

Detailed description: This is a page of a musical score for the piece 'Fair is Rose'. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Trgl.), Trombone (Zor), Soprano (Sop), Alto, Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vc.), and Contrabass (Cb.). The music is in a key signature of two flats (B♭ and E♭) and a common time signature. The score begins at measure 75. The vocal parts (Soprano and Alto) have lyrics: 'Hour by hour and day by day, an - y - bo - dy go - ing To mar - ry you to - day?'. The instrumental parts include woodwinds, brass, strings, and percussion. Dynamic markings such as *p* (piano) are present in several places. The score is written in a clear, professional notation style.

81 E Allegretto moderato $\text{♩} = 100$

Ob. *f*

B♭ Cl. *f*

Bsn. *p*

Hn. *p*

Trgl. *p*

Zor

Sop. Months have passed a - way. —

Alto Fair is Rose as bright May - day; Soft is Rose as warm west -

81 E Allegretto moderato $\text{♩} = 100$

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb.

87

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

87

Trgl.

Zorah with soprano

Sop

wind; Sweets Rose as new-mown hay Rose is queen of mai - den - kind! Rose, all

Alto

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for the piece 'Fair is Rose'. The score is arranged in a standard orchestral format with vocal parts. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Trgl.), Soprano (Sop), Alto, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts are for Zorah (Soprano) and Soprano. The lyrics for the vocal parts are: 'wind; Sweets Rose as new-mown hay Rose is queen of mai - den - kind! Rose, all'. The score is in a key signature of two flats (Bb and Eb) and a common time signature (C). The page number is 58, and it is the 15th page of the score. The rehearsal mark 87 is placed at the beginning of the first staff.

Fl. ⁹³ *mf* *f*

Ob. *mf* *f*

B♭ Cl. *mf* *f*

Bsn. *mf* *f*

Hn. *mf* *f*

Sop
Alto
glow-ing With vir-gin blush-es, say Is an-y-bo-dy go-ing To mar-ry

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

01. Fair is Rose

99 **F**

Fl. *mp*

Ob. *mp* *a2*

B♭ Cl. *mp* *a2*

Bsn.

Hn. 1. *p*

Trgl. *mp*

Sop.

Alto
you to - day? Fair is Rose, _____ Soft is Rose, _____

Vln. I *p* **F**

Vln. II *p*

Vla. *mf*

Vc. *p*

Cb. *p*

Detailed description: This page of a musical score is for the piece 'Fair is Rose', page 60 of 17. It features a full orchestral arrangement and vocal parts. The instruments include Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Trgl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts are Soprano (Sop.) and Alto. The score begins at measure 99 with a dynamic marking of *mp* and a fortissimo (F) dynamic. The vocal parts enter with the lyrics 'you to - day? Fair is Rose, _____ Soft is Rose, _____'. The orchestration includes various dynamics such as *mp*, *p*, and *mf*, and includes articulation like *a2* (accents) and first endings (1.).

This musical score page includes the following parts and details:

- Vocal Parts:** Soprano (Sop) and Alto. The lyrics are: "Rose _____ is the Queen of _____ Mai - den - kind!".
- Woodwinds:** Flute (Fl.), Oboe (Ob.), and Bass Clarinet (B♭ Cl.).
- String Ensemble:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).
- Performance Indicators:** A first ending bracket labeled "1." spans the final two measures of the woodwind parts. A dynamic marking of *p* (piano) is placed in the Viola part.
- Measure Numbers:** The number "105" is written above the first measure of the Flute, Soprano, and Violin I staves.

Enter DAME HANNAH from cottage.

HANNAH. Nay, gentle maidens, you sing well but vainly, for Rose is still heart-free, and looks but coldly upon her many suitors.

ZORAH. It's very disappointing. Every young man in the village is in love with her, but they are appalled by her beauty and modesty, and won't declare themselves; so, until she makes her own choice, there's no chance for anybody else.

RUTH. This is, perhaps, the only village in the world that possesses an endowed corps of professional bridesmaids who are bound to be on duty every day from ten to four – and it is at least six months since our services were required. The pious charity by which we exist is practically wasted!

ZOR. We shall be disendowed – that will be the end of it! Dame Hannah – you're a nice old person – *you* could marry if you liked. There's old Adam – Robin's faithful servant – he loves you with all the frenzy of a boy of fourteen.

HAN. Nay – that may never be, for I am pledged!

ALL. To whom?

HAN. To an eternal maidenhood! Many years ago I was betrothed to a god-like youth who woo'd me under an assumed name. But on the very day upon which our wedding was to have been celebrated, I discovered that he was no other than Sir Roderic Murgatroyd, one of the bad Baronets of Ruddigore, and the uncle of the man who now bears that title. As a son of that accursed race he was no husband for an honest girl, so, madly as I loved him, I left him then and there. He died but ten years since, but I never saw him again.

ZOR. But why should you not marry a bad Baronet of Ruddigore?

RUTH. All baronets are bad; but was he worse than other baronets?

HAN. My child, he was accursed.

ZOR. But who cursed him? Not you, I trust!

HAN. The curse is on all his line, and has been ever since the time of Sir Rupert, the first Baronet. Listen, and you shall hear the legend:

Score

02. Sir Rupert Murgatroyd

W S Gilbert

Dame Hannah and women

Arthur Sullivan

Andante allegretto

a2

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Flutes:** Treble clef, 3/8 time signature. Dynamics: *f*, *dim.*, *p*.
- Oboe:** Treble clef, 3/8 time signature. Dynamics: *f*, *dim.*, *p*.
- Clarinets in A:** Bass clef, 3/8 time signature. Dynamics: *f*, *dim.*, *p*.
- Bassoon:** Bass clef, 3/8 time signature. Dynamics: *p*, *cresc.*, *f*, *p*.
- Horn in F:** Treble clef, 3/8 time signature. Dynamics: *f*, *dim.*, *p*.
- Hannah:** Treble clef, 3/8 time signature. The part is mostly rests, with a final note on the word "Sir".
- Violin I:** Treble clef, 3/8 time signature. Dynamics: *p*, *f*, *dim.*, *p*.
- Violin II:** Treble clef, 3/8 time signature. Dynamics: *p*, *f*, *dim.*, *p*.
- Viola:** Bass clef, 3/8 time signature. Dynamics: *p*, *f*, *dim.*, *p*.
- Cello:** Bass clef, 3/8 time signature. Dynamics: *p*, *f*, *dim.*, *p*.
- Contrabass:** Bass clef, 3/8 time signature. Dynamics: *p*, *f*, *dim.*, *p*.

The score is in 3/8 time and features a key signature of one sharp (F#). The tempo is marked "Andante allegretto". The dynamic markings are *p* (piano), *f* (forte), *dim.* (diminuendo), and *cresc.* (crescendo). The vocal line for Hannah is minimal, with the word "Sir" appearing at the end of the piece.

9

Han
Ru - pert Mur - ga - troyd His lei - sure and his rich - es He cru - el - ly em - ployed In per - se - cu - ting

Vln. I

Vln. II

Vla.

Vc.

Cb.

16

A

A Cl.

Bsn.

16

Han
witch - es. With fear he'd make them quake He'd duck them in his lake — He'd break their bones With

16

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

02. Sir Rupert Murgatroyd

22

A Cl. *p* ^{a2}

Bsn. *p*

Han
sticks and stones, And burn them at the stake! _____

Chor
Unis.
This sport he much enjoyed, Did Rupert Murgatroyd -

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for the piece '02. Sir Rupert Murgatroyd', page 65 of 3. The score is for a full orchestra and includes vocal parts. The instruments listed are A Clarinet (A Cl.), Bassoon (Bsn.), Horn (Han), Chorus (Chor), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in a key with one sharp (F#) and a common time signature. The vocal parts have lyrics: 'sticks and stones, And burn them at the stake!' for the Horn and 'This sport he much enjoyed, Did Rupert Murgatroyd -' for the Chorus. The Chorus part is marked 'Unis.' (Unison). Performance markings include 'p' (piano) for the woodwinds and 'a2' (second ending) for the A Clarinet. The score is divided into measures, with measure numbers 22, 23, 24, 25, 26, and 27 visible. The woodwinds and strings play a rhythmic accompaniment, while the vocalists sing the main melody.

29

Ob.

A Cl.

Bsn.

p

29

Han

Chor

Once, on the vi - llage

troyd_ No sense of shame Or pit - y came To Ru - pert Mur - ga - troyd!

29

Vln. I

Vln. II

Vla.

Vc.

Cb.

02. Sir Rupert Murgatroyd

67

5

37

Han
green, A pal - sied hag — he roast-ed, And what took place, I ween, Shookhis — com - po - sure boast-ed; For,

Vln. I

Vln. II

Vla.

Vc.

Cb.

A Cl.

Bsn.

44

Han
as the tor - ture grim Seized on each with - ered limb, The writh - ing dame 'Mid fire and flame Yelled

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hn. ⁵⁰

Han ⁵⁰ forth this curse on him: "Each lord of Rud-di-gore, Des-pite his best en-deav-our, Shall

C

Vln. I ⁵⁰

Vln. II

Vla.

Vc.

Cb.

Hn.

Han ⁵⁷ do one crime, or more, Once, ev' ry day, for ev-er! This doom he can't de - fy, How - ev-er he may

Vln. I ⁵⁷

Vln. II

Vla.

Vc.

Cb.

02. Sir Rupert Murgatroyd

D

69

7

64

A Cl.

Bsn.

Hn.

Han

try, For should he stay His hand, that day In tor-ture he shall die!" The pro - phe-cy came

64

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

Detailed description: This is a page of a musical score for the piece '02. Sir Rupert Murgatroyd'. The score is in D major and 3/4 time. It features a vocal line (Han) and several instrumental parts (A Cl., Bsn., Hn., Vln. I, Vln. II, Vla., Vc., Cb.). The vocal line includes the lyrics: 'try, For should he stay His hand, that day In tor-ture he shall die!" The pro - phe-cy came'. The instrumental parts are arranged in a standard orchestral layout. The page number is 69, and it is the 7th page of the score. There are two 'D' time signature changes indicated on the page.

70

Han
true: Each heir who held the ti-tle Had, ev' ery day, to do Some crime of im - port vi-tal;

Vln. I

Vln. II

Vla.

Vc.

Cb.

Recit.

Han
Un - til, with guilt o'er - plied, "I'll sin no more!" he cried, And on the day He said that

77

Recit.

Vln. I
f Recit. *p*

Vln. II
f Recit. *p*

Vla.
f Recit. *p*

Vc.
f Recit. *p*

Cb.
f

02. Sir Rupert Murgatroyd

E

82

Fl.

Ob.

A Cl.

Bsn.

a tempo

82

Hn.

82

Han

say, In ag - on - y he died!

Chor

p

And thus, with sin - ning cloyed, Has

E

82

Vln. I

Vln. II

Vla.

Vc.

Cb.

a tempo

pp

89

Ob.

A Cl.

Bsn.

Hn.

Chor

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

pp

cresc.

dim.

p

dim.

cresc.

dim.

p

dim.

cresc.

dim.

p

dim.

cresc.

dim.

p

dim.

cresc.

p

dim.

1.

1.

Exeunt Chorus of Brides

died each Mur-ga-troyd, And so shall fall, Both one and all, Each com-ing Mur-ga-troyd!

97

Fl. *pp*

A Cl. *pp*

Hn. *pp* pizz.

Vln. I *pp* pizz.

Vln. II *pp* pizz.

Vla. *pp* pizz.

Vc. *pp* pizz.

Cb. *pp* pizz.

The musical score consists of eight staves, each representing a different instrument. The Flute (Fl.), Alto Clarinet (A Cl.), and Horn (Hn.) parts are in the upper register, while the Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts are in the lower register. The score is marked with a piano (*pp*) dynamic throughout. The Flute and Alto Clarinet parts feature a melodic line with a long note in the first three measures, followed by a rhythmic pattern in the fourth measure. The Horn part has a similar melodic line but includes a 'pizz.' (pizzicato) marking in the fourth measure. The Violin I and II parts have a melodic line with a long note in the first three measures, followed by a rhythmic pattern in the fourth measure. The Viola part has a similar melodic line but includes a 'pizz.' marking in the fourth measure. The Violoncello and Contrabass parts have a similar melodic line but include a 'pizz.' marking in the fourth measure. The score is numbered 97 at the beginning of the first staff.

(Exeunt chorus of Bridesmaids.)

Enter Rose from cottage, with a small basket under her arm.)

HAN. Whither away, dear Rose? On some errand of charity, as is thy wont?

ROSE. A few gifts, dear aunt, for deserving villagers. Lo, here is some peppermint rock for old gaffer Gadderby, a set of false teeth for pretty little Ruth Rowbottom, and a pound of snuff for the poor orphan girl on the hill.

HAN. Ah, Rose, pity that so much goodness should not help to make some gallant youth happy for life! Rose, why dost thou harden that little heart of thine? Is there none hereaway whom thou could'st love?

ROSE. And if there were such an one, verily it would ill become me to tell him so.

HAN. Nay, dear one, where true love is, there is little need of prim formality.

ROSE. Hush, dear aunt, for thy words pain me sorely. Hung in a plated dish-cover to the knocker of the workhouse door, with naught that I could call mine own, save a change of baby-linen and a book of etiquette, little wonder if I have always regarded that work as a voice from a parent's tomb. This hallowed volume (*producing a book of etiquette*), composed, if I may believe the title-page, by no less an authority than the wife of a Lord Mayor, has been, through life, my guide and monitor. By its solemn precepts I have learnt to test the moral worth of all who approach me. The man who bites his bread, or eats peas with a knife, I look upon as a lost creature, and he who has not acquired the proper way of entering and leaving a room is the object of my pitying horror. There are those in this village who bite their nails, dear aunt, and nearly all are wont to use their pocket combs in public places. In truth I could pursue this painful theme much further, but behold, I have said enough.

HAN. But is there not one among them who is faultless, in thine eyes? For example – young Robin. He combines the manners of a Marquis with the morals of a Methodist. Could'st thou not love *him*?

ROSE. And even if I could, how should I confess it unto him? For lo, he is shy, and sayeth naught!

03. If somebody there chanced to be

W S Gilbert

Rose

Arthur Sullivan

Tempo di Valse. Moderato

This musical score is for the song "If somebody there chanced to be" from the opera "The Mikado". It features the character Rose and an orchestra. The score is in 3/4 time and is marked "Tempo di Valse. Moderato". The key signature has two flats (B-flat and E-flat).

The orchestration includes:

- Flutes 1 & 2: Part 1 starts with a dynamic of *f* and includes a second ending marked *a2*.
- Oboe: Part 1 starts with a dynamic of *f*.
- Clarinet in A 1 & 2: Part 1 starts with a dynamic of *f* and includes a first ending marked *1.* and a dynamic of *p*.
- Bassoon: Part 1 starts with a dynamic of *f* and includes a dynamic of *p*.
- Rose: Part 1 starts with a dynamic of *f* and includes a dynamic of *p*.
- Violin I: Part 1 starts with a dynamic of *f* and includes a dynamic of *p*.
- Violin II: Part 1 starts with a dynamic of *f* and includes a dynamic of *p*.
- Viola: Part 1 starts with a dynamic of *f* and includes a dynamic of *p*.
- Cello: Part 1 starts with a dynamic of *f* and includes a dynamic of *p*.
- Contrabass: Part 1 starts with a dynamic of *f* and includes a dynamic of *p*.

The score is divided into two systems. The first system covers measures 1 through 16. The second system covers measures 17 through 32. The score ends with a double bar line and a first ending marked *1. ff* and a second ending marked *2. ff*.

||

Rose

some - bo - dy there chanced to be
an - y well-bred youth I knew, Who loved me in a man - ner true, My
Po - lite and gen - tle, neat and trim, Then

||

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. The vocal part is for a character named 'Rose' and is written in a soprano clef with a key signature of one sharp (F#). The lyrics are: 'some - bo - dy there chanced to be / an - y well-bred youth I knew, / Who loved me in a man - ner true, My / Po - lite and gen - tle, neat and trim, Then'. The instrumental parts include Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is divided into measures by vertical bar lines. The vocal line begins with a double bar line and a repeat sign. The instrumental parts follow with their respective staves and clefs.

A

1.

19

Fl.

Ob.

A Cl.

Hn.

Rose

heart would point him out to me, And I would point him out to you. But
I would hint as much to you, And you could hint as much to him. But

(referring to book)

19

Vln. I

Vln. II

Vla.

Vc.

Cb.

A

Detailed description: This is a page of a musical score for a scene. The title is '03. If somebody there chanced to be'. The page number is 77, and it is the third page of a three-page sequence. The score is for a vocal soloist named Rose and an orchestra. The vocal part begins at measure 19 with the lyrics: 'heart would point him out to me, And I would point him out to you. But I would hint as much to you, And you could hint as much to him. But'. A stage direction '(referring to book)' is placed above the end of the vocal line. The orchestral accompaniment includes parts for Flute, Oboe, Alto Clarinet, Horn, Violin I, Violin II, Viola, Violoncello, and Contrabass. A section marker 'A' is placed above the vocal line at measure 19 and above the Violin I part at measure 19. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

27

Fl.

Bsn.

Hn.

Rose

here — it — says, of those — who point Their man - ners must be out of joint! You may not
 here — it — says, in plain - est print, "It's most un - la - dy - like to hint!" You may not

Vln. I

Vln. II

Vla.

Vc.

Cb.

03. If somebody there chanced to be

A Cl. *rall.*

Bsn.

Hn.

Rose

point You must not point It's man - ners out of joint, to point! Ah! Had
hint, You must not hint It says you must-n't hint, in print! Ah! _____ And

Vln. I *rall.*

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for a vocal soloist named Rose and an orchestra. The score covers measures 36 to 79. The vocal line for Rose is in the key of D major and 4/4 time. The lyrics are: "point You must not point It's man - ners out of joint, to point! Ah! Had hint, You must not hint It says you must-n't hint, in print! Ah! _____ And". The orchestra includes parts for A Clarinet, Bassoon, Horn, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various musical notations such as slurs, accents, and dynamic markings like *rall.* (ritardando). The page number 79 and the number 5 are in the top right corner.

a tempo B

45

Ob.

Rose

I if the love of such as he, Some qui - et spot he'd take - me to, Then he could
if I loved him through and through (True love and not a pass - ing whim), Then I could

a tempo B

45

Vln. I

Vln. II

Vla.

Vc.

Cb.

63

Fl.

ACL.

Bsn.

Hn.

Rose

some - where met, Is con - tra - ry to et - i - quette: Where can it be? Now let me
 docs - n't do to speak un - til you're spo - ken to. Where can it be? Now let me

(searching book)

Vln. I

Vln. II

Vla.

Vc.

Cb.

C

Detailed description: This is a page of a musical score for a chamber ensemble. The score is in G major (one sharp) and 4/4 time. It features parts for Flute (Fl.), Alto Clarinet (ACL.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal part is for a character named Rose. The music begins at measure 63. The flute and violin I parts have melodic lines with slurs. The alto clarinet and bassoon parts play chords. The horn part plays a steady accompaniment of quarter notes. The viola and cello parts play chords. The contrabass part plays a steady accompaniment of quarter notes. The vocal part has lyrics in English and French. There are two 'C' time signature changes in the score, one at measure 63 and another later. The page number 8 is in the top left, and the page number 82 is in the top right.

72

Fl.

Ob.

A Cl.

Bsn.

Rose

(finding reference)

see see Yes, yes! Yes, yes!

It's con - tra - ry to et - i - quette: "Don't speak un - til you're spo-ken to!"

72

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz. *colla voce* *arco* *f*

pizz. *colla voce* *arco* *f*

pizz. *colla voce* *arco* *f*

pizz. *colla voce* *arco* *f*

colla voce

81

Fl.

Ob.

A Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

2.

sf *sf*

sf *sf*

sf *sf*

sf *sf*

f sf *sf*

p

p

p

p

p

arco

p

sf *sf*

sf *sf*

sf *sf*

sf *sf*

sf *sf*

p

sf *sf*

Detailed description: This is a page of a musical score for an orchestra, numbered 10 on the left and 84 on the right. The title is "03. If somebody there chanced to be". The score is for measures 81 to 84. The instruments are arranged in staves: Flute (Fl.), Oboe (Ob.), Clarinet in A (A Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#). The score features first and second endings. Dynamics include *sf* (sforzando), *f* (forte), *p* (piano), and *arco*. The Flute part has a first ending with a fermata and a second ending with a fermata. The Oboe, Clarinet, Bassoon, and Violoncello parts have first endings with a fermata and second endings with a fermata. The Horn part has a first ending with a fermata and a second ending with a fermata. The Violin I, Violin II, Viola, and Contrabass parts have first endings with a fermata and second endings with a fermata. The Violoncello part has a first ending with a fermata and a second ending with a fermata. The Contrabass part has a first ending with a fermata and a second ending with a fermata.

ROSE. Poor aunt! Little did the good soul think, when she breathed the hallowed name of Robin, that he would do even as well as another. But he resembleth all the youths in this village, in that he is unduly bashful in my presence, and lo, it is hard to bring him to the point. But soft, he is here!

(ROSE is about to go when ROBIN enters and calls her.)

ROBIN. Mistress Rose!

ROSE. *(surprised)* Master Robin!

ROB. I wished to say that – it is fine.

ROSE. It is passing fine.

ROB. But we do want rain.

ROSE. Aye, sorely! Is that all?

ROB. *(sighing)* That is all.

ROSE. Good day, Master Robin!

ROB. Good day, Mistress Rose! *(Both going – both stop.)*

ROSE. } I crave pardon, I –

ROB. } I beg pardon, I –

ROSE. You were about to say? –

ROB. I would fain consult you –

ROSE. Truly?

ROB. It is about a friend.

ROSE. In truth I have a friend myself.

ROB. Indeed? I mean, of course –

ROSE. And I would fain consult you –

ROB. *(anxiously)* About him?

ROSE. *(prudishly)* About *her*.

ROB. *(relieved)* Let us consult one another.

04. I know a youth

W S Gilbert

Robin and Rose

Arthur Sullivan

Allegretto grazioso

Flute *f* \Rightarrow *p* *p*

Oboe *f* \Rightarrow *p*

Clarinet in B \flat

Bassoon

Horn in F *f* \Rightarrow *p*

Rose

Robin

Allegretto grazioso

Violin I *p*

Violin II *p*

Viola *p*

Cello *p*

Contrabass *p*

1. I know a youth who loves a lit - tle maid (Hey, but his face is a
 2. He can - not eat and he can - not sleep (Hey, but his face is a

04. I know a youth

87

6

Fl.

B♭ Cl.

Rob

Vln. I

Vln. II

Vla.

Vc.

Cb.

6

sight for to see!) Si - lent is he, for he's mod-est and a-fraid (Hey, but he's tim - id as a youth can be!)
 sight for to see!) Dai - ly he goes for to wail - for to weep (Hey, but he's wretch-ed as a youth can be!)

1.

1.

Fl.

Ob.

B♭ Cl.

Bsn.

Rose

11

11

I know a maid who loves a gal-lant youth, (Hey, but she sick-ens as the days go by!) She can-not tell him all the
 She's ve - ry thin and she's__ ve - ry pale (Hey, but she sick-ens as the days go by!) Dai - ly she goes__ for to

p

f

1.

1.

11

11

Vln. I

Vln. II

Vla.

Vc.

Cb.

16

Fl.

Ob.

Bsn.

p

Hn.

p

Rose

sad, sad — truth (Hey, but I think that lit-tle maid will die!) Poor lit-tle maid!

weep for to wail (Hey, but I think that lit-tle maid will die!)

Rob

Poor lit-tle man! Poor lit-tle man!

16

rall. A a tempo

Vln. I

Vln. II

Vla.

Vc.

pizz.

Cb.

04. I know a youth

22

Fl. *p*

Ob. *p*

B♭ Cl. *p* 1.

Bsn. *p*

Hn. *p*

Rose
Poor lit - tle maid! Now tell me pray, and tell me true, What in the world _____ should the maid - en

Rob
Now tell me pray, and tell me true, What in the world _____ should the young man

Vln. I Div. pizz. arco

Vln. II Div. pizz. arco

Vla. pizz. arco

Vc. pizz. arco

Cb. pizz. arco

a2

04. I know a youth

28

Fl. *f* *p* 1. 2. 1. *p*

Ob. *f* *p* *p*

B \flat Cl. *p*

Hn. *f* *p* *p*

Rose do? If I were the youth I should of-fer her my name (Hey, but her face is a

Rob do?

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for the piece '04. I know a youth', page 90. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The instruments and vocalists are arranged in a standard orchestral layout. The woodwinds (Flute, Oboe, Bass Clarinet, Horn) and strings (Violin I, Violin II, Viola, Violoncello, Contrabass) have parts starting at measure 28. The vocalists, Rose and Rob, have lyrics starting at measure 28. The score includes dynamic markings such as *f* (forte) and *p* (piano), and first and second endings. The vocal lines for Rose and Rob are written in a simple, accessible style, with Rose's part starting on a 'do?' and Rob's part starting on a 'do?'. The instrumental parts are more complex, with the strings providing a rhythmic accompaniment and the woodwinds playing melodic lines.

04. I know a youth

33

Fl.

B♭ Cl.

Rose

Rob

Vln. I

Vln. II

Vla.

Vc.

Cb.

sight for to see!) If

If I were the maid I should fan his hon-est flame (Hey, but he's bash-ful as a youth can be!)

B

Ob.

Rose

Rob

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

I were the youth I should speak to her to-day (Hey, but she sick-ens as the days go by!)

If I were the maid I should

04. I know a youth

92

rall.

C

a tempo

1.

43

Fl.

Ob.

Bsn.

Hn.

Rose

Rob

Vln. I

Vln. II

Vla.

Vc.

Cb.

meet the lad half way (For I *rall.* really do be-lieve that tim-id youth will die!) **C** Poor lit-tle maid!

Poor lit-tle man!

a tempo

pizz.

48

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Rose

Rob

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

a2

p

p

p

p

p

1.

Poor lit-tle man! I thank you, sir, for your coun-sel true; I'll tell that maid —

Poor lit-tle maid! I thank you, miss, for your coun-sel true; I'll tell that youth —

Div.

pizz.

arco

Div.

pizz.

arco

pizz.

arco

pizz.

arco

arco

04. I know a youth

54 *rit.* *a tempo*

Fl.

Ob.

B♭ Cl.

Bsn.

Rose

Rob

54 *rit.* *a tempo* pizz. Div.

Vln. I

Vln. II

Vla.

Vc.

Cb.

— what she ought to do!

— what he ought to do!

(Exit ROSE.)

ROB. Poor child! I sometimes think that if she wasn't quite so particular I might venture – but no, no – even then I should be unworthy of her!

(He sit desponding. Enter OLD ADAM.)

ADAM. My kind master is sad! Dear Sir Ruthven Murgatroyd –

ROB. Hush! As you love me, breathe not that hated name. Twenty years ago, in horror at the prospect of inheriting that hideous title, and with it the ban that compels all who succeed to the baronetcy to commit at least one deadly crime per day, for life, I fled my home, and concealed myself in this innocent village under the name of Robin Oakapple. My younger brother, Despard, believing me to be dead, succeeded to the title and its attendant curse. For twenty years I have been dead and buried. Don't dig me up now.

ADAM. Dear master, it shall be as you wish, for have I not sworn to obey you for ever in all things? Yet, as we are here alone, and as I belong to that particular description of good old man to whom the truth is a refreshing novelty, let me call you by your own right title once more! *(ROBIN assents.)* Sir Ruthven Murgatroyd! Baronet! Of Ruddigore! Whew! It's like eight hours at the seaside!

ROB. My poor old friend! Would there were more like you!

ADAM. Would there were indeed! But I bring you good tidings. Your foster-brother, Richard, has returned from sea – his ship the *Tom-Tit* rides yonder at anchor, and he himself is even now in this very village!

ROB. My beloved foster-brother? No, no – it cannot be!

ADAM. It is even so – and see, he comes this way!

05. From the briny sea

Richard and Chorus of Bridesmaids

Arthur Sullivan

Allegretto con spirito

Flute 1 *f_{a2}*

Flute 2/ Picc *f*

Oboe *f_{a2}*

Clarinet in A *f*

Bassoon *f*

Horn in F *f_{a2}*

Cornet in A *mf*

Trombone

Allegretto con spirito

Violin I *f*

Violin II *f*

Viola *f*

Cello *ff*

Contrabass *ff*

Fl. 1

Fl. 2/Pic

Ob.

B♭ Cl.

Bsn.

Hn.

Cnt.

Tbn.

S

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

f From the brin - y sea Comes young

Detailed description: This is a page of a musical score for a symphony. The title is "05. From the briny sea". The page number is 2, and the rehearsal mark is A. The score includes parts for Flute 1, Flute 2/Piccolo, Oboe, Bass Clarinet, Bassoon, Horn, Contrabassoon, Trombone, Saxophone, Alto Saxophone, Violin I, Violin II, Viola, Violoncello, and Contrabass. The vocal line (Soprano and Alto) has the lyrics "From the briny sea Comes young". The score is in 4/4 time and features a variety of musical notations including notes, rests, dynamics, and articulation marks.

15

Fl. 1

Fl. 2/Pic

Ob.

B♭ Cl.

Bsn.

Hn.

Cnt.

Tbn.

S

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

a2

a2

Ric - hard, all vic - to - rious! Val - or - ous is he His a - chieve - ments all are glo - rious! Let the wel - kin

22

Fl. 1

Fl. 2/Pic

Ob.

B♭ Cl.

Bsn.

Hn.

Cnt.

Tbn.

S

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

ring With the news we bring Sing it shout it Tell a -

Detailed description: This page of a musical score, numbered 99, is for the piece '05. From the briny sea'. It features a full orchestral and vocal arrangement. The woodwind section includes Flute 1 and 2/Piccolo, Oboe, Bass Clarinet, Bassoon, Horn, Contrabassoon, and Trombone. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The vocal section consists of Soprano and Alto. The score begins at measure 22. The vocal parts have lyrics: 'ring With the news we bring Sing it shout it Tell a -'. The instrumental parts are written in various clefs and keys, with some instruments like the Bass Clarinet and Contrabassoon in B-flat major and others in D major. The woodwinds and strings play sustained notes and rhythmic patterns, while the vocalists sing the lyrics.

B

05. From the briny sea

100

5

28

Fl. 1

Fl. 2/Pic

Ob.

B♭ Cl.

Bsn.

Hn.

Cnt.

Tbn.

S

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

bout it Shout it! Safe and sound re-turn-eth he, All vic - to - rious from the sea! Safe

he, All vic - to - rious from the sea! Safe and

a2

a2

a2

a2

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The score is for measures 28 to 33. The instruments listed on the left are Flute 1, Flute 2/Piccolo, Oboe, Bass Clarinet, Bassoon, Horn, Contrabassoon, Trombone, Soprano, Alto, Violin I, Violin II, Viola, Violoncello, and Contrabass. The vocal parts (Soprano and Alto) have lyrics written below their staves. The music is in a key with one flat (B-flat major or D minor) and a common time signature. There are several dynamic markings, including 'a2' (fortissimo), and articulation marks like accents and slurs. A rehearsal mark 'B' is placed above the first measure and below the Alto staff. The page number '100' and the number '5' are in the top right corner.

Fl. 1

Fl. 2/Pic [to Picc.] Picc. *sf*

Ob. *sf*

B♭ Cl. *sf*

Bsn.

Hn. *sf*

Cnt. *sf*

Tbn. *sf*

S

A
and sound, All vic - to - rious from the sea!
sound re - turn - eth he, All vic - to - rious from the sea!

Vln. I *sf*

Vln. II *sf*

Vla. *sf*

Vc. *sf*

Cb. *sf*

Detailed description: This is a page of a musical score for a symphony. The title is '05. From the briny sea'. The page number is 101. The score is for measures 35 to 101. The instruments listed are Flute 1, Flute 2/Piccolo, Oboe, Bass Clarinet, Bassoon, Horn, Contrabassoon, Trombone, Trumpet, Violin I, Violin II, Viola, Violoncello, and Contrabass. The vocal parts are Soprano (S) and Alto (A). The music is in a key with two flats (B-flat major or D-flat minor) and a common time signature. The score includes various musical notations such as notes, rests, dynamics (sf), and trills (tr). The vocal parts have lyrics: 'and sound, All vic - to - rious from the sea!' and 'sound re - turn - eth he, All vic - to - rious from the sea!'. The page number '6' is in the top left, and '101' is in the top right.

41 *tr*

Fl. I

Picc. *tr*

Ob. *tr*

B♭ Cl.

Bsn.

41

Hn.

Cnt.

Tbn.

41

Rich **Richard**

8 1.1

Vln. I *tr*

Vln. II *tr*

Vla.

Vc.

Cb.

8

Rich

shipped, d'ye see, in a Rev - e - nue sloop, And, off Cape Fin - i - stere, A mer-chant-man we see, A
 Cap - tain he up and he says, says he, "That chap we need not fear, - We can take her, if we like, She is
 up with our helm, and we scuds be - fore the breeze As we gives a compas-sionating cheer; Froggee an - swers with a shout As he

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

Rich

French-man, go - ing free, So we made for the bold Moun - seer, D'ye see? We made for the bold Moun -
 sar - tin for to strike, For she's on - ly a darned Moun - seer, D'ye see? She's on - ly a darned Moun -
 sees us go a - bout, Which was grateful of the poor Moun - seer, D'ye see? Which was grateful of the poor Moun -

49

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

53

Rich
 8 seer. But she proved to be a Fri-gate and she up with her ports, And fires with a thir-ty -
 seer!" "But to fight a French fal-lal - it's like hit-tin' of a gal! It's a lub-ber-ly thing for to
 seer! And I'll wa-ger in their joy they kissed each oth-er's cheek (Which is what them fur-ri-ners

Vln. I

Vln. II

Vla.

Vc.

Cb.

Rich
 8 two! It come un-com-mon near, But we an-swered with a cheer, Which par-a-lysed the Par-ley -
 do; For we, with all our faults, Why, we're stur-dy Bri-tish salts, While she's on-ly a Par-ley -
 do), And they blessed their luck-y stars We were har-dy Bri-tish tars Who had pit-y on a poor Par-ley-

57

Vln. I

Vln. II

Vla.

Vc.

Cb.

61

Fl. 1

Ob.

B♭ Cl.

Bsn.

Rich

S

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

v. 3

f

sf

voo, D'ye see? Which par - a - lysed the Par - ley - voo!
 voo, D'ye see? While she's on - ly a poor Pa - rley -
 voo, D'ye see? Who had pit - y on a poor Par - ley - voo!

While she's on - ly a Pa - rley -
 Which had pi - ty on a poor Par - ley -

f

The image shows a page of a musical score for an orchestra and vocal soloist. The score is for measures 61 to 64. The instruments listed are Flute 1, Oboe, Bass Clarinet, Bassoon, Violin I, Violin II, Viola, Violoncello, and Contrabass. There are also vocal parts for a Richman (Rich) and Soprano (S) and Alto (A). The vocal parts have lyrics in English. The score includes dynamic markings such as *f* (forte) and *sf* (sforzando), and rehearsal marks 'v. 3'. The vocal parts have lyrics: 'voo, D'ye see? Which par - a - lysed the Par - ley - voo! voo, D'ye see? While she's on - ly a poor Pa - rley - voo, D'ye see? Who had pit - y on a poor Par - ley - voo!' and 'While she's on - ly a Pa - rley - Which had pi - ty on a poor Par - ley -'. The instrumental parts are mostly sustained notes or rests, with some melodic lines in the vocal parts.

05. From the briny sea

106

11

65

Fl. I

Ob.

B♭ Cl.

Bsn.

Rich.

S

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

1,2.

X₃.

2. Then our
3. So we

voo, D'ye see? While she's on - a - ly a poor Par - ley - voo!
voo, D'ye see? Which had pi - ty on a poor Par - ley voo!

X

The image shows a page of a musical score for a symphony orchestra and vocal soloists. The score is for measures 65 to 70. The instruments listed are Flute I, Oboe, Clarinet in B-flat, Bassoon, Recorder, Soprano, Alto, Violin I, Violin II, Viola, Violoncello, and Contrabass. The vocal parts (Soprano and Alto) have lyrics in English. The score includes a first ending (measures 65-69) and a second ending (measure 70) marked with 'X₃'. There are three performance options for the second ending: '2. Then our', '3. So we', and a final fermata marked 'X'. The page number '106' and the number '11' are in the top right corner.

In the Toyé version, measure X is omitted and the chorus sings a C on the final fermata.

6. Hornpipe

Arthur Sullivan

L'istesso tempo

Flute

Piccolo

Oboe

Clarinet in A

Bassoon

Horn in F

Percussion

L'istesso tempo

Violin I

Violin II

Viola

Cello

Contrabass

Picc. Vln. I Vln. II Vla. Vc. Cb.

Picc. **A**

S.D. Perc.

Vln. I Vln. II Vla. Vc. Cb.

6. Hornpipe

21

S.Dr. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

||

S.Dr. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

This musical score is for the piece "6. Hornpipe" and covers measures 32 to 110. The instrumentation includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Alto Clarinet (A Cl.), Bassoon (Bsn.), Horn (Hn.), Snare Drum (S. Dr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Woodwinds: Flute, Piccolo, Oboe, and Alto Clarinet all play a melodic line starting at measure 32. The Flute and Piccolo parts feature a box labeled "B" above the staff. The Oboe part includes a dynamic marking of "a2".

Brass: The Horn part consists of a rhythmic accompaniment of eighth notes. The Bassoon part provides a steady bass line.

Strings: Violin I and Violin II parts are marked "arco" (arco) starting at measure 32. The Viola, Violoncello, and Contrabass parts also provide a steady bass line.

Percussion: The Snare Drum part features a rhythmic pattern with a dynamic marking of "tr" (tr) and a triplet of eighth notes.

Measure Markings: Measure numbers 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, and 110 are indicated at the beginning of their respective measures.

6. Hornpipe

This musical score is for the piece '6. Hornpipe', page 111 of a collection, page 5 of the score. The score is arranged for a full orchestra and includes the following parts:

- Flute (Fl.):** Treble clef, starting at measure 38. Features a melodic line with eighth-note patterns and a triplet flourish at the end of the section.
- Piccolo (Picc.):** Treble clef, mirroring the flute's melody.
- Oboe (Ob.):** Treble clef, playing a similar melodic line to the flute.
- Alto Clarinet (A Cl.):** Treble clef with a key signature of two flats (B-flat and E-flat). Mirrors the woodwind melody.
- Bassoon (Bsn.):** Bass clef, providing a rhythmic accompaniment with quarter notes.
- Horn (Hn.):** Treble clef with a key signature of one sharp (F-sharp). Plays a steady accompaniment of quarter notes.
- Snare Drum (S. Dr.):** Percussion clef, playing a rhythmic pattern of quarter notes.
- Violin I (Vln. I):** Treble clef, mirroring the woodwind melody.
- Violin II (Vln. II):** Treble clef, playing a steady accompaniment of quarter notes.
- Viola (Vla.):** Alto clef, playing a steady accompaniment of quarter notes.
- Violoncello (Vc.):** Bass clef, playing a steady accompaniment of quarter notes.
- Contrabass (Cb.):** Bass clef, playing a steady accompaniment of quarter notes.

The score begins at measure 38. The woodwinds and strings play a rhythmic accompaniment of quarter notes, while the flutes and violins play a melodic line consisting of eighth notes. The key signature changes from two flats to one sharp at measure 41. The piece concludes with a triplet flourish in the woodwinds and violins.

The musical score for '6. Hornpipe' is arranged for a full orchestra. It consists of 12 staves, each representing a different instrument. The woodwind section includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), and Alto Clarinet (A Cl.). The brass section includes Bassoon (Bsn.), Horn (Hn.), and Snare Drum (S. Dr.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score begins at measure 45. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and percussion play a steady accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score ends with a double bar line.

The Toye version suggests playing 4 verses *f*, *pp*, *f*, *ff*.
In this case, start again from the pickup to letter B.

(*Exeunt Chorus, as ROBIN comes forward.*)

ROB. Richard!

RICH. Robin!

ROB. My beloved foster-brother, and very dearest friend, welcome home again after ten long years at sea! It is such deeds as you have just described that cause our flag to be loved and dreaded throughout the civilized world!

RICH. Why, lord love ye, Rob, that's but a trifle to what we *have* done in the way of sparing life! I believe I may say, without exaggeration, that the marcifful little *Tom-Tit* has spared more French frigates than any craft afloat! But 'taint for a British seaman to brag, so I'll just stow my jawin' tackle and belay. (*ROBIN sighs.*) But 'vast heavin', messmate, what's brought *you* all a-cockbill?

ROB. Alas, Dick, I love Rose Maybud, and love in vain!

RICH. *You* love in vain? Come, that's too good! Why, you're a fine strapping muscular young fellow – tall and strong as a to'-gall'n'-m'st – taut as a fore-stay – aye, and a barrowknight to boot, if all had their rights!

ROB. Hush, Richard – not a word about my true rank, which none here suspect. Yes, I know well enough that few men are better calculated to win a woman's heart than I. I'm a fine fellow, Dick, and worthy any woman's love – happy the girl who

gets me, say I. But I'm timid, Dick; shy, nervous, modest, retiring, diffident, and I cannot tell her, Dick, I cannot tell her! Ah, you've no idea what a poor opinion I have of myself, and how little I deserve it.

RICH. Robin, do you call to mind how, years ago, we swore that, come what might, we would always act upon our hearts' dictates?

ROB. Aye, Dick, and I've always kept that oath. In doubt, difficulty, and danger, I've always asked my heart what I should do, and it has never failed me.

RICH. Right! Let your heart be your compass, with a clear conscience for your binnacle light, and you'll sail ten knots on a bowline, clear of shoals, rocks, and quicksands! Well, now, what does my heart say in this here difficult situation? Why, it says, "Dick," it says – (it calls me Dick acos it's known me from a babby) – "Dick," it says, "*you ain't shy – you ain't modest – speak you up for him as is!*" Robin, my lad, just you lay me alongside, and when she's becalmed under my lee, I'll spin her a yarn that shall sarve to fish you two together for life!

ROB. Will you do this thing for me? Can you, do you think? Yes. (*feeling his pulse*) There's no false modesty about *you*. Your, what I would call bumptious self-assertiveness (I mean the expression in its complimentary sense) has already made you a bos'n's mate, and it will make an admiral of you in time, if you work it properly, you dear, incompetent old impostor! My dear fellow, I'd give my right arm for one tenth of your modest assurance!

Score

7. My boy, you may take it from me

W S Gilbert

Robin and Richard

Arthur Sullivan

Allegro molto vivace

Flute *ff*

Piccolo *ff*

Oboe *ff*

Clarinet in B \flat *ff*

Bassoon *ff*

Horn in F *ff*

Cymbals
Bass Drum

Robin

Richard

1. My boy, you may take it from
 2. Now take, for ex - am - ple, my
 3. As a po - et, I'm ten - der and

Allegro molto vivace

Violin I *ff* *p* *stacc.*

Violin II *ff* *p* *stacc.*

Viola *ff* *p*

Cello *ff* *p*

Contrabass *ff* *p*

6

B♭ Cl.

Rob

8

me, case: That of all the af - flic - tions ac - curst With which a man's sad - dled And
 quaint I've a bright in - tel - lec - tu - al brain In all Lon - don ci - ty There's
 I've pas - sion and fer - vour and grace From Ov - id and Hor - ace To

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ob.

B♭ Cl.

10

Rob

8

ham - pered and ad - dled, A dif - fi - dent na - ture's the worst. Though clev - er as clev - er can
 no one so wit - ty I've thought so a - gain and a - gain. I've a high - ly in - tel - li - gent
 Swin - burne and Mor - ris, They all of them take a back place. Then I sing and I play and I

Vln. I

Vln. II

Vla.

Vc.

Cb.

7. My boy, you may take it from me

14

Ob.

14

Rob

8

be face paint: A Crich - ton of ear - ly ro - mance You must stir it and stump it, And
 My fea - tures can - not be de - nied But, what - ev - er I try, sir, I
 Though none are ac - com - plished as I, to say so were tréa - son: You

Vln. I

Vln. II

Vla.

Vc.

Cb.

The image shows a page of a musical score for a symphony orchestra and a solo voice. The score is in 3/4 time and the key signature has two flats (B-flat and E-flat). The music is divided into measures 14 through 17. The instruments are Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The solo voice part is for a baritone (Rob). The lyrics are written below the voice line. The score includes various musical notations such as notes, rests, and dynamic markings.

A

18 v.v. 2,3 //

Ob. *p*

B♭ Cl. *p* 1.

Bsn. *p*

Hn. *p*

Rob. *p* 18 v.v. 2,3 //

2. Rich: "I don't know"
3. Rich: "No I didn't"

blow your own trum - pet, Or, trust me, you have - n't a chance!
fail in and why, sir? I'm mod - est, ty per - son - i - fied!
ask me the rea - son? I'm dif - fi - dent, mod - est, and shy! If you

Vln. I v.v. 2,3 //

Vln. II v.v. 2,3 //

Vla. v.v. 2,3 //

Vc. v.v. 2,3 //

Cb. v.v. 2,3 //

23

B♭ Cl.

Bsn.

Hn.

B. Dr. Cym B.D.

Rob

8 wish in the world to ad - vance, Your — mer - its you're bound to en - hance, You must stir it and stump it, And

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for a symphony or concert band. The score is for measures 23-27. It includes parts for B♭ Clarinet, Bassoon, Horn, Bass Drum (Cymbal and Bass Drum), Trombone (Rob), Violin I, Violin II, Viola, Violoncello, and Contrabass. The vocal line (Rob) has lyrics: "wish in the world to ad - vance, Your — mer - its you're bound to en - hance, You must stir it and stump it, And". The music is in 2/4 time with a key signature of one sharp (F#). The vocal line is in a higher register than the other instruments. The instrumental parts are mostly rhythmic and melodic. The bass drum part has a cymbal and bass drum effect. The violin and viola parts have a rhythmic pattern. The cello and contrabass parts have a rhythmic pattern. The horn part has a rhythmic pattern. The bassoon part has a rhythmic pattern. The clarinet part has a rhythmic pattern. The trombone part has a rhythmic pattern.

28

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B. Dr.

Rob

Rich

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

f

f

f

f

f

f

f

f

f

f

f

blow your own trum - pet, Or, trust me, you have - n't a chance! If you wish in the world to ad - vance, Your —

If you wish in the world to ad - vance, Your —

B

The image shows a page of a musical score for a band and vocalists. The score is for measures 28 through 32. The instruments listed are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Bass Drum (B. Dr.), Robert (Rob), Richard (Rich), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one sharp (F#) and the time signature is 8/8. The score includes dynamic markings such as *f* (forte) and accents. A section marked with a box containing the letter 'B' begins at measure 30. The vocal parts for Rob and Rich have lyrics: "blow your own trum - pet, Or, trust me, you have - n't a chance! If you wish in the world to ad - vance, Your —" and "If you wish in the world to ad - vance, Your —".

In the Toyé version, Richard only sings after the 3rd verse.

To achieve this, move the repeat to just before letter B. In the OUP all verses repeat to measure 1.

7. My boy, you may take it from me

120

7

33

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Rob

Rich

Vln. I

Vln. II

Vla.

Vc.

Cb.

mer-its you're bound to en-hance, You must stir it and stump it, And blow your own trum-pet, Or, trust me, you have-n't a

mer-its you're bound to en-hance, You must stir it and stump it, And blow your own trum-pet, Or, trust me, you have-n't a

Detailed description: This is a page of a musical score for a symphony or opera. It features a variety of instruments and two vocal parts. The instruments include Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts are for Rob and Rich. The score is in a key with one sharp (F#) and a 2/4 time signature. The music is marked with a tempo of 120. The page number is 7. The score begins at measure 33. The vocal parts have lyrics: "mer-its you're bound to en-hance, You must stir it and stump it, And blow your own trum-pet, Or, trust me, you have-n't a". The instrumental parts are written in various staves, with some featuring dynamic markings like accents and slurs.

This musical score is for the piece "7. My boy, you may take it from me" and is page 8 of a 121-page work. The score is arranged for a full orchestra and includes vocal parts for Robert and Richard. The orchestration includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Bass Drum (B. Dr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into two systems, each with two measures. The first measure of each system is marked with a first ending (1.) and the second with a second ending (2.). The key signature has one sharp (F#), and the time signature is 4/4. The dynamic marking *sf* (sforzando) is used throughout the orchestral parts. The vocal parts for Robert and Richard have the lyrics "chance!" written below their staves.

The instruments and their parts are as follows:

- Fl.:** Melodic line with *sf* dynamics.
- Picc.:** Melodic line with *sf* dynamics.
- Ob.:** Melodic line with *sf* dynamics.
- B♭ Cl.:** Melodic line with *sf* dynamics.
- Bsn.:** Melodic line with *sf* dynamics.
- Hn.:** Harmonic accompaniment with *sf* dynamics.
- B. Dr.:** Rhythmic accompaniment.
- Rob:** Vocal part with lyrics "chance!".
- Rich:** Vocal part with lyrics "chance!".
- Vln. I:** Melodic line with *sf* dynamics.
- Vln. II:** Melodic line with *sf* dynamics.
- Vla.:** Harmonic accompaniment with *sf* dynamics.
- Vc.:** Harmonic accompaniment with *sf* dynamics.
- Cb.:** Harmonic accompaniment with *sf* dynamics.

(Exit ROBIN.)

RICH. (*looking after him*). Ah, it's a thousand pities he's such a poor opinion of himself, for a finer fellow don't walk! Well, I'll do my best for him. "Plead for him as though it was for your own father" – that's what my heart's a-remarkin' to me just now. But here she comes! Steady! Steady it is! (*Enter ROSE – he is much struck by her.*) By the Port Admiral, but she's a tight little craft! Come, come, she's not for you, Dick, and yet – she's fit to marry Lord Nelson! By the Flag of Old England, I can't look at her unmoved.

ROSE. Sir, you are agitated –

RICH. Aye, aye, my lass, well said! I am agitated, true enough! – took flat aback, my girl; but 'tis naught – 'twill pass. (*aside*) This here heart of mine's a-dictatin' to me like anythink. Question is, have I a right to disregard its promptings?

ROSE. Can I do aught to relieve thine anguish, for it seemeth to me that thou art in sore trouble? This apple – (*offering a damaged apple*).

RICH. (*looking at it and returning it*). No, my lass, 'tain't that: I'm – I'm took flat aback – I never see anything like you in all my born days. Parbuckle me, if you ain't the loveliest gal I've ever set eyes on. There – I can't say fairer than that, can I?

ROSE. No. (*aside*) The question is, Is it meet that an utter stranger should thus express himself? (*Refers to book.*) Yes – "Always speak the truth."

RICH. I'd no thoughts of sayin' this here to you on my own account, for, truth to tell, I was chartered by another; but when I see you my heart it up and it says, says it, "This is the very lass for you, Dick" – "speak up to her, Dick," it says – (it calls me Dick acos we was at school together) – "tell her all, Dick," it says, "never sail under false colours – it's mean!" *That's* what my heart tells me to say, and in my rough, common-sailor fashion, I've said it, and I'm a-waiting for your reply. I'm a-tremblin', miss. Lookye here – (*holding out his hand*). That's narvousness!

ROSE. (*aside*) Now, how should a maiden deal with such an one? (*Consults book.*) "Keep no one in unnecessary suspense." (*aloud*) Behold, I will not keep you in unnecessary suspense. (*Refers to book.*) "In accepting an offer of marriage, do so with apparent hesitation." (*aloud*) I take you, but with a certain show of reluctance. (*Refers to book.*) "Avoid any appearance of eagerness." (*aloud*) Though you will bear in mind that I am far from anxious to do so. (*Refers to book.*) "A little show of emotion will not be misplaced!" (*aloud*) Pardon this tear! (*Wipes her eye.*)

RICH. Rose, you've made me the happiest blue-jacket in England! I wouldn't change places with the Admiral of the Fleet, no matter who he's a-huggin' of at this present moment! But, axin' your pardon, miss (*wiping his lips with his hand*), might I be permitted to salute the flag I'm a-goin' to sail under?

ROSE. (*referring to book*). "An engaged young lady should not permit too many familiarities." (*aloud*) Once! (*RICHARD kisses her.*)

Score

8. The battle's roar is over

W S Gilbert

Richard and Rose

Arthur Sullivan

Allegro moderato

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Rose

Richard

Allegro moderato

Violin I

Violin II

Viola

Cello

Contrabass

f *dim.* *p*

f *dim.* *p*

f *dim.* *p* *pizz.*

f *dim.* *p* *pizz.*

p

The bat - tle's roar is ov - er, O my love! Em -

8. The battle's roar is over

6

1.

p

brace thy ten - der lov - er, O my love! From tem - pests' wel - ter, From war's a - larms, O give me shel - ter With-

Fl.

Rich

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for a symphony. The title is '8. The battle's roar is over' and the page number is 124. The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a 6/8 time signature. The instruments listed are Flute (Fl.), Richman (Rich), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part begins with a first ending (marked '1.') and a dynamic marking of *p* (piano). The Richman part has lyrics: 'brace thy ten - der lov - er, O my love! From tem - pests' wel - ter, From war's a - larms, O give me shel - ter With-'. The Violin I and II parts play a rhythmic accompaniment. The Viola, Violoncello, and Contrabass parts provide harmonic support. The score is divided into five measures.

A

Fl. *ff*

B \flat Cl. *p*

Bsn. *p*

Hn. *p* 2.

Rich. *p*

Vln. I *p*

Vln. II *p*

Vla. *arco*

Vc. *arco*

Cb. *arco*

in those arms! O give me shel - ter With-in those arms! Thy smile al - lur - ing, All

A

8. The battle's roar is over

rit. 126 a tempo

17

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Rose

Rich

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *dim.* *p*

heart - ache cur - ing, Gives peace en - dur - ing, O my love! O

cresc. *p*

cresc. *p*

cresc. *p*

cresc. *p*

cresc. *p*

cresc. *p*

cresc. *p*

cresc. *p*

rit. 126 *a tempo*

If

8. The battle's roar is over

127

24

Fl.

Rose

Vln. I

Vln. II

Vla.

Vc.

Cb.

heart both true and ten-der, O my love! A life-love can en-gen-der, O my love! A truce to sigh-ing And

p

pizz.

pizz.

29

Fl.

B♭ Cl.

Bsn.

Hn.

Rose

Vln. I

Vln. II

Vla.

Vc.

Cb.

tears of brine, For joy un-dy-ing Shall aye— be mine, For joy un-dy-ing Shall aye be mine, And

p

p

p

arco

arco

C

8. The battle's roar is over

Musical score for orchestra and voices, measures 41-48. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Rose, Richard (Rich), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is B-flat major (two flats) and the time signature is 4/4. The music features various dynamics such as *mf* and *p*. The vocal parts have lyrics: "With-out a sigh, — My own, my love! And thou and I, love, Shall live and".

41

Fl.

Ob.

B♭ Cl.

Bsn.

mf

Hn.

Rose

Rich

With-out a sigh, — My own, my love! And thou and I, love, Shall live and

With-out a sigh, — My own, my love! And thou and I, love, Shall live and

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

8. The battle's roar is over

48

Ob.

B♭ Cl.

Bsn.

Hn.

Rose

Rich

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

dim.

die, love, _____ With - out a sigh, _____ love,

die, love, _____ With - out a sigh, _____ love,

The musical score consists of ten staves. The vocal soloists, Rose and Rich, have lyrics: "die, love, _____ With - out a sigh, _____ love,". The orchestration includes Oboe (Ob.), Clarinet in B-flat (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score begins at measure 48. The key signature is B-flat major (three flats). The tempo is marked *p* (piano). The score includes dynamic markings such as *dim.* (diminuendo) and *p*. The vocal lines are in a lower register, with long horizontal lines indicating sustained notes. The instrumental parts feature various rhythmic patterns and melodic lines, with some instruments like the Clarinet and Violoncello having *dim.* markings.

53

B♭ Cl. *pp*

Bsn. *pp*

Hn. *pp*

Rose
My own, my love!

Rich
My own, my love!

Vln. I *pp* pizz.

Vln. II *pp* pizz.

Vla. *pp* pizz.

Vc. *pp* pizz.

Cb. *pp* pizz.

Attacca

Detailed description: This page of a musical score, numbered 131, is titled '8. The battle's roar is over'. It features a vocal duet between Rose and Rich, with lyrics 'My own, my love!'. The orchestration includes B♭ Clarinet, Bassoon, Horn, Violin I and II, Viola, Violoncello, and Contrabass. The score begins at measure 53. The vocal parts are in treble clef with a key signature of three flats. The instrumental parts are in bass clef with the same key signature. The music is marked with a piano (*pp*) dynamic. The strings play a rhythmic pattern of eighth notes, with some measures marked 'pizz.' (pizzicato). The woodwinds play sustained notes, with the Clarinet and Bassoon parts marked with a circled '8' and a piano (*pp*) dynamic. The score concludes with the instruction 'Attacca'.

9. If well his suit has sped

W S Gilbert

Bridesmaids

Arthur Sullivan

Allegretto moderato ♩=100

The musical score is arranged in a standard orchestral format with the following parts:

- Flute:** Part 1 (a2) and Part 2 (b2), both marked *ff*.
- Oboe:** Marked *ff*.
- Clarinet in B♭:** Marked *ff*.
- Bassoon:** Marked *ff*.
- Horn in F:** Marked *ff*.
- Soprano and Alto:** Vocal parts, with the instruction "Enter Robin and Chorus of Bridesmaids" above the Soprano staff.
- Violin I and II:** Both marked *ff*.
- Viola:** Marked *ff*.
- Cello:** Marked *ff*.
- Contrabass:** Marked *ff*.

The score is in 2/4 time, key of B-flat major, and features a tempo of *Allegretto moderato* at 100 beats per minute. The dynamic marking *ff* (fortissimo) is consistently used for the instrumental parts.

8

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Sop

Alto

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

cresc.

f

p

cresc.

f

p

cresc.

f

p

cresc.

f

If well his suit is

A

15

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Sop

Alto

Vln. I

Vln. II

Vla.

Vc.

Cb.

sped, Oh, may they soon be wed! Oh, tell us, tell us, pray, What doth the maid-en

Detailed description: This is a page of a musical score for an orchestra and vocal soloists. The score is in G minor (three flats) and 3/4 time. It begins at measure 15. The instruments are Flute, Oboe, Clarinet in B-flat, Bassoon, Horn, Violin I, Violin II, Viola, Violoncello, and Contrabass. The vocal parts are Soprano and Alto. The lyrics are: "sped, Oh, may they soon be wed! Oh, tell us, tell us, pray, What doth the maid-en". The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal lines are melodic and expressive, with the Soprano and Alto parts often moving in parallel motion.

21

Fl.

Ob.

B \flat Cl.

Sop

Alto

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

a2

say? In sing - ing are we jus - ti - fied, In sing - ing are we -

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. The score is in G minor (three flats) and 4/4 time. It consists of ten staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B \flat Cl.), Soprano (Sop.), Alto, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts (Sop. and Alto) have lyrics: "say? In sing - ing are we jus - ti - fied, In sing - ing are we -". The instrumental parts include woodwinds (Fl., Ob., B \flat Cl.), strings (Vln. I, Vln. II, Vla., Vc., Cb.), and a double bass. There are two dynamic markings 'a2' above the Flute and Bass Clarinet staves. The score is marked with a '21' at the beginning of the first staff. The page number '4' is in the top left, the title '9. If well his suit has sped' is centered at the top, and the page number '135' is in the top right.

25 **B**

Fl.

Ob.

B \flat Cl.

Bsn.

25 1.

Hn.

25 *a cappella*

Sop
jus - ti - fied, "Hail — the Bride - groom, hail the Bride, Let — the

Alto

25 **B**

Vln. I

Vln. II

Vla.

Vc.

29

Sop
nup - tial knot be tied: In — fair phras - es Hymn their prais - es, Hail the Bride-groom, hail the Bride?"

Alto

ROB. Well – what news? Have you spoken to her?

RICH. Aye, my lad, I have – so to speak – spoke her.

ROB. And she refuses?

RICH. Why, no, I can't truly say she do.

ROB. Then she accepts! My darling! (*Embraces her.*)

BRIDESMAIDS. Hail the Bridegroom – hail the Bride! etc.

ROSE. (*aside, referring to her book*) Now, what should a maiden do when she is embraced by the wrong gentleman?

RICH. Belay, my lad, belay. You don't understand.

ROSE. Oh, sir, belay, I beseech you!

RICH. You see, it's like this: she accepts – but it's *me*!

ROB. You! (*RICHARD embraces ROSE.*)

BRIDESMAIDS. Hail the Bridegroom – hail the Bride!

When the nuptial knot is tied –

ROB. (*interrupting angrily*) Hold your tongues, will you! Now then, what does this mean?

RICH. My poor lad, my heart grieves for thee, but it's like this: the moment I see her, and just as I was a-goin' to mention your name, my heart it up and it says, says it, "Dick, you've fell in love with her yourself," it says; "be honest and sailor-like – don't skulk under false colours – speak up," it says, "take her, you dog, and with her my blessin'!"

BRIDESMAIDS. Hail the Bridegroom – hail the bride –

ROB. Will you be quiet! Go away! (*CHORUS makes faces at him and exeunt.*) Vulgar girls!

RICH. What could I do? I'm bound to obey my heart's dictates.

ROB. Of course – no doubt. It's quite right – I don't mind – that is, not particularly – only it's – it *is* disappointing, you know.

ROSE. (*to ROBIN*) Oh, but, sir, I knew not that thou didst seek me in wedlock, or in very truth I should not have hearkened unto this man, for behold, he is but a lowly mariner, and very poor withal, whereas thou art a tiller of the land, and thou hast fat oxen, and many sheep and swine, a considerable dairy farm and much corn and oil!

RICH. That's true, my lass, but it's done now, ain't it, Rob?

ROSE. Still it may be that I should not be happy in thy love. I am passing young and little able to judge. Moreover, as to thy character I know naught!

ROB. Nay, Rose, I'll answer for that. Dick has won thy love fairly. Broken-hearted as I am, I'll stand up for Dick through thick and thin!

RICH. (*with emotion*) Thankye, messmate! that's well said. That's spoken honest. Thankye, Rob! (*Grasps his hand.*)

ROSE. Yet methinks I have heard that sailors are but worldly men, and little prone to lead serious and thoughtful lives!

ROB. And what then? Admit that Dick is *not* a steady character, and that when he's excited he uses language that would make your hair curl. Grant that – he does. It's the truth, and I'm not going to deny it. But look at his *good* qualities. He's

as nimble as a pony, and his hornpipe is the talk of the Fleet!

RICH. Thankye, Rob! That's well spoken. Thankye, Rob!

ROSE. But it may be that he drinketh strong waters which do bemuse a man, and make him even as the wild beasts of the desert!

ROB. Well, suppose he does, and I don't say he don't, for rum's his bane, and ever has been. He *does* drink – I won't deny it. But what of that? Look at his arms –tattooed to the shoulder! (*RICHARD rolls up his sleeves.*) No, no – I won't hear a word against Dick!

ROSE. But they say that mariners are but rarely true to those whom they profess to love!

ROB. Granted – granted – and I don't say that Dick isn't as bad as any of 'em. (*RICHARD chuckles.*) You are, you know you are, you dog! a devil of a fellow – a regular out-and-out Lothario! But what then? You can't have everything, and a better hand at turning-in a dead-eye don't walk a deck! And what an accomplishment *that* is in a family man! No, no – not a word against Dick. I'll stick up for him through thick and thin!

RICH. Thankye, Rob, thankye. You're a true friend. I've acted accordin' to my heart's dictates, and such orders as them no man should disobey.

Score

10. In sailing o'er life's ocean wide

W S Gilbert

Rose, Richard and Robin

Arthur Sullivan

Allegro vivace

The musical score is for the song "In sailing o'er life's ocean wide" from the opera "The Mikado". It features three vocalists: Rose, Richard, and Robin, and a full orchestra. The tempo is marked "Allegro vivace". The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score includes parts for Flute, Oboe, Clarinet in B-flat, Bassoon, Horn in F, Violin I, Violin II, Viola, Cello, and Contrabass. The vocal parts have lyrics: "In sail - ing o'er life's o - cean wide — Your heart — should be your on - ly". The instrumental parts include dynamics such as *mf*, *p*, and *f*, and articulation marks like *stacc.* and *1.*

6

Fl.

B♭ Cl.

Bsn.

Hn.

Rose

Rich

Rob

Vln. I

Vln. II

Vla.

Vc.

Cb.

guide; With sum - mer sea and fav - 'ring wind, — Your - self in port — you'll find.

guide; With sum - mer sea and fav - 'ring wind, Your - self in port you'll sure - ly find. My heart says,

guide; With sum - mer sea and fav - 'ring wind, — Your - self in port you'll sure - ly find.

A

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

p

p

12

B♭ Cl.

Bsn.

Rich

8

"To this mai - den strike She's cap-tured you. She's just the sort of girl you like You know you do.

12

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for a full orchestra and a vocal soloist. The score is in a key signature of three flats (B-flat major or D-flat minor) and a 2/4 time signature. The vocal part, labeled 'Rich', begins at measure 8 and has lyrics: "To this mai - den strike She's cap-tured you. She's just the sort of girl you like You know you do." The instrumental parts include B♭ Clarinet, Bassoon, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is divided into five measures. The first measure of the vocal part starts with a fermata over the first note. The instrumental parts provide harmonic support, with the strings playing a steady eighth-note accompaniment.

Ob.

B \flat Cl.

Bsn.

Rich

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

17

8

If oth - er man her heart should gain, I shall re-sign." That's what it says to me quite plain, This heart of mine,

Detailed description: This is a page of a musical score for a symphony orchestra and a vocal soloist. The score is in a key signature of three flats (B-flat major or D-flat minor) and a 2/4 time signature. The vocal line, labeled 'Rich', begins at measure 17 with the lyrics: 'If oth - er man her heart should gain, I shall re-sign." That's what it says to me quite plain, This heart of mine,'. The vocal line is written in a soprano clef. The instrumental parts include Oboe (Ob.), Bass Clarinet (B \flat Cl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Oboe part starts with a dynamic marking of *p* (piano) at measure 17. The Violin I and II parts play a rhythmic accompaniment of eighth notes. The Viola and Violoncello parts play a similar rhythmic accompaniment. The Contrabass part plays a simple harmonic accompaniment. The score is divided into six measures, with the vocal line continuing through all of them.

B

23

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Rich

Rob

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

f p

f p

f p

p

f p

arco

pizz.

This heart of mine.

My heart says, "You've a prosp'rous lot, With a-cres wide; You mean to set-tle all you've got

B

30

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Rob

Up-on your bride." It don't pre - tend to shape my acts By word or sign; It mere - ly states these sim - ple facts,

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

Detailed description: This is a page of a musical score for a symphony. It features ten staves. The top four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B \flat Cl.), and Bassoon (Bsn.). The fifth staff is for Horn (Hn.). The sixth staff is for the vocal soloist (Rob), with lyrics written below the notes. The bottom five staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in a key signature of three flats (B \flat , E \flat , A \flat) and a 3/4 time signature. A rehearsal mark '30' is placed at the beginning of the first staff. The vocal line includes the lyrics: "Up-on your bride." It don't pre - tend to shape my acts By word or sign; It mere - ly states these sim - ple facts, The word 'mere' is hyphenated as 'mere - ly'. A dynamic marking 'p' (piano) is placed below the Horn staff in the fifth measure.

41

Fl.

Ob.

B♭ Cl.

Bsn.

Rose

Vln. I

Vln. II

Vla.

Vc.

Cb.

It now says "black". It then said "left" it now says "right" Hearts of-ten tack. I must o - bey its la-test strain

Detailed description: This is a page of a musical score for a symphony orchestra and a vocal soloist. The score is in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. It begins at measure 41. The vocal line, for a soprano named 'Rose', has lyrics: "It now says 'black'. It then said 'left' it now says 'right' Hearts of-ten tack. I must o - bey its la-test strain". The instrumental parts include Flute, Oboe, Clarinet in B-flat, Bassoon, Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and strings play a rhythmic accompaniment, while the flute and violin I parts have more melodic lines. The vocal line is the central focus, with lyrics printed below the notes.

47

Fl. *p* *cresc.*

Ob. *mp* *cresc.*

B♭ Cl. *cresc.*

Bsn. *cresc.*

Hn. *cresc.*

Rose
 (to Richard) (Turning to Robin, who embraces her)
 You tell me so. But should it change its mind a - gain, I'll let you know, **D** I'll let you

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

Detailed description: This is a page of a musical score for a scene. It features a vocal line for Rose and an orchestral accompaniment. The vocal line includes lyrics and a stage direction: "(to Richard) (Turning to Robin, who embraces her)". The lyrics are "You tell me so. But should it change its mind a - gain, I'll let you know, **D** I'll let you". The orchestral parts include Flute, Oboe, Clarinet in B-flat, Bassoon, Horn, Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics such as *p*, *mp*, and *cresc.* are indicated throughout the score. A rehearsal mark **D** is placed above the vocal line at the end of the phrase.

Fl. *f* *mf*

Ob. *f* *mf*

B♭ Cl. *f* *mf*

Bsn. *f* *mf*

Hn. *p*

Rose know. In sail-ing o'er life's o-cean wide— No doubt—the heart should be your guide; But it is awk-ward when you

Rich In saili-ng o'er life's o-cean wide No doubt the heart should be your guide; But it is awk-ward when you

Rob In sail-ing o'er life's o-cean wide— No doubt the heart should be your guide; But it is awk-ward when you

Vln. I *arco sf* *mf* *stacc.*

Vln. II *arco mf* *stacc.*

Vla. *arco mf* *stacc.*

Vc. *arco mf* *stacc.*

Cb. *mf* *stacc.*

58

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Rose

Rich

Rob

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

f

f

f

f

f

f

f

f

f

find — A heart, a heart that does not know its mind, A heart — a heart, — a —

find A heart, a heart that does not know its mind, A heart that does not know its mind! A heart, a

find — A heart, a heart that does not know its mind, A heart that does not know its mind! A heart, a

a2

a2

a2

a2

The image shows a page of a musical score for the piece "10. In sailing o'er life's ocean wide". The score is for a full orchestra and three vocal soloists. The page number is 12, and the overall page number in the score is 150. The music is in a key with three flats (E-flat major or C minor) and a 3/4 time signature. The score begins at measure 64. The instruments are arranged as follows: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal soloists are Rose, Rich, and Rob. The lyrics for the vocalists are: "heart that does not know its mind! A heart, a heart". The score includes various musical notations such as dynamics (sf), articulation (stacc.), and performance instructions. A specific note in the Flute part is marked with a box containing the letter 'E'.

72

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Rose

Rich

Rob

Vln. I

Vln. II

Vla.

Vc.

Cb.

that does not know its mind!

that does not know its mind!

that does not know its mind!

(Exeunt Robin with Rose left, Rixhard, weeping, right.)

Attacca

Score

11. Cheerily carols the lark

W S Gilbert

Margaret

Arthur Sullivan

Andante

Solo

Musical score for woodwinds and strings, measures 1-3. The score is in 6/8 time and B-flat major. The woodwinds (Flute 1, Flute 2, Oboe, Clarinet in Bb, Bassoon, Horn in F, Cornet in Bb, Trombone) play a melodic line starting in measure 2. The strings (Violin I, Violin II, Viola, Cello, Contrabass) play a rhythmic accompaniment. Dynamics include *p*, *cresc.*, *f*, and *sf*. A *Solo* marking is present above the Flute 1 staff in measure 3.

(Enter Mad Margaret. She is wildly dressed in picturesque tatters, and is an obvious caricature of theatrical madness.)

Musical staff for Margaret, measures 1-3. The staff is empty, indicating that Margaret has not yet entered the scene.

Andante

Musical score for strings, measures 1-3. The strings (Violin I, Violin II, Viola, Cello, Contrabass) play a rhythmic accompaniment. Dynamics include *p*, *cresc.*, *f*, and *sf*.

14

Timp.

Meg

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1

20

Timp.

Meg

Vln. I

Vln. II

Vla.

Vc.

Cb.

Cheer-i - ly car-ols the lark O-ver the cot. Mer - ri - ly whis-tles the

clerk Scratch-ing a blot. But the lark And the

p

Detailed description of the musical score: The score is for a symphony orchestra and a soloist (Meg). It is in 3/4 time and B-flat major. The first system (measures 14-19) features a timpani part with a triplet of eighth notes in measure 15. The soloist (Meg) sings the lyrics 'Cheer-i - ly car-ols the lark O-ver the cot. Mer - ri - ly whis-tles the'. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) play a sustained harmonic accompaniment. The flute (Fl. 1) has a rest in measure 14 and enters in measure 15 with a melodic line marked *p*. The second system (measures 20-25) features a timpani part with a triplet of eighth notes in measure 20. The soloist (Meg) sings the lyrics 'clerk Scratch-ing a blot. But the lark And the'. The strings continue their accompaniment, and the flute (Fl. 1) continues its melodic line.

B

25

Fl. I

Bsn.

Meg

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

Solo

clerk, I re-mark, Com - fort me not! Ov-er the ri - pen-ing

trem.

p

trem.

p

trem.

p

p

p

p

p

B

11. Cheerily carols the lark

33

Bsn. *p* *cresc.*

Hn. *p* *cresc.*

Meg
peach Buz-zes the bee. Splash on the bil-low-y beach Tum-bles the sea. But the peach And the beach They are

33

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc.

Cb.

The image shows a page of a musical score for a piece titled "11. Cheerily carols the lark". The page number is 156, and it is the fifth page of the score. The score is for a full orchestra and a solo voice. The instruments listed are Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The solo voice part is for a soprano (Meg). The music is in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. The score starts at measure 33. The bassoon and horn parts begin with a piano (*p*) dynamic and gradually increase in volume (*cresc.*). The violin and viola parts also have a *cresc.* marking. The solo voice part has lyrics: "peach Buz-zes the bee. Splash on the bil-low-y beach Tum-bles the sea. But the peach And the beach They are". The score is written in a standard musical notation style with staves for each instrument and a vocal line.

Allegro vivace

The musical score is arranged in two systems. The first system includes Fl. 1, B♭ Cl., Bsn., Hn., and Meg. The second system includes Vln. I, Vln. II, Vla., Vc., and Cb. The tempo is marked 'Allegro vivace'. The key signature has two flats (B♭ and E♭), and the time signature is 2/4. The score begins at measure 39. Dynamics include *dim.*, *p*, and *cresc.*. The vocal soloist (Meg) has the following lyrics: 'each Noth-ing to me! — And why? Who am I? Daft Madge! Cra-zy'. The woodwinds and strings play rhythmic patterns, with the strings providing harmonic support. The woodwinds have melodic lines, with the flute and clarinet playing similar parts. The bassoon and horn have more sustained, harmonic parts. The vocal soloist enters in measure 39 with the lyrics 'each Noth-ing to me! — And why? Who am I? Daft Madge! Cra-zy'.

C

Fl. 1

Ob.

B♭ Cl.

Bsn.

Meg

portamento *(spoken)*

Meg! Mad Mar-gar-et! Poor Peg! He! He! He! Mad, I? Yes, ve-ry! But why? Mys - te-ry!

C

Vln. I

Vln. II

Vla.

Vc.

Cb.

sf *dim.* *p* pizz.

54

Fl. 1

Ob.

B♭ Cl.

Bsn.

Hn.

Meg

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

p (spoken)

Don't call! *Whisht!* No crime 'Tis on-ly That I'm Love-lone-ly! That's all!

p arco

p arco

p arco

p arco

p arco

p

Meg 67

To a gar - den full of pos - ies Com - eth one to ga - ther flo - wers, And he nest of weeds and net - tles Lay a vi - o - let, half - hid - den, Hop - ing

Andante

Vln. I 67

Vln. II

Vla. Div. p

Vc. p

Cb. p

Fl. I

B♭ Cl.

Bsn.

Meg 74

wan - ders through his glance un - bid - den Yet might fall - up - on - her pet - als, The wan - ton ro - ses, Up - on - her pet -

Vln. I 74

Vln. II

Vla.

Vc.

Cb.

80

Fl. I

B♭ Cl.

Bsn.

Hn.

Meg

Vln. I

Vln. II

Vla.

Vc.

Cb.

p cresc.

p

p₁ cresc.

p

ses, Who, up - ri - sing from their beds, Hold on high their shame - less heads With their pret - ty lips a -
als. Though she lived a - lone, a - part, Hope lay nest - ling at her heart, But, a - las, the cruel a -

Detailed description: This page of a musical score is for the piece '11. Cheerily carols the lark'. It features a vocal soloist named Meg and a full orchestral ensemble. The score is in a key signature of two flats (B-flat major or D-flat minor) and begins at measure 80. The vocal line for Meg includes lyrics about a woman named Meg and her relationship with a lark. The instrumental parts include Flute I, Clarinet in B-flat, Bassoon, Horn, Violin I and II, Viola, Violoncello, and Contrabass. Dynamics such as *p* (piano) and *cresc.* (crescendo) are indicated throughout the score.

86

Fl. 1

B♭ Cl.

Bsn.

Hn.

Meg

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

mf

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

pou - ting, With their pret - ty lips a - pou - ting, Ne - ver doub - ting ne - ver doub - ting That for
 wak - ing, But, a - las, the cruel a - wak - ing Set her lit - tle heart a - break - ing, For he

92

Fl. 1

B♭ Cl.

Bsn.

Hn.

Meg

Vln. I

Vln. II

Vla.

Vc.

Cb.

dim. *p* 1. 2.

dim. *p* 1.

Cy - the - re - an po - sies He would ga - ther aught but ro - ses!
 ga - ther'd for his po - sies On - ly ro - ses - on - ly ro - ses!

2. In a ses!

dim. *p* *Div.*

ROSE. A maiden, and in tears? Can I do aught to soften thy sorrow? This apple – (*offering apple*).

MAR. (*Examines it and rejects it.*) No! (*mysteriously*) Tell me, are you mad?

ROSE. I? No! That is, I think not.

MAR. That's well! Then you don't love Sir Despard Murgatroyd? All mad girls love him. I love him. I'm poor Mad Margaret – Crazy Meg – Poor Peg! He! he! he! he! (*chuckling*).

ROSE. Thou lovest the bad Baronet of Ruddigore? Oh, horrible – too horrible!

MAR. You pity me? Then be my mother! The squirrel had a mother; but she drank and the squirrel fled! Hush! They sing a brave song in our parts – it runs somewhat thus: (*sings*)

“The cat and the dog and the little puppee
Sat down in a – down in a – in a –”

I forget what they sat down in, but so the song goes! Listen – I've come to pinch her!

ROSE. Mercy, whom?

MAR. You mean “who”.

ROSE. Nay! it is the accusative after the verb.

MAR. True. (*Whispers melodramatically.*) I have come to pinch Rose Maybud!

ROSE. (*Aside, alarmed.*) Rose Maybud!

MAR. Aye! I love him – he loved me once. But that's all gone. Fisht! He gave me an Italian glance – thus (*business*) – and made me his. He will give *her* an Italian glance, and make *her* his. But it shall not be, for I'll stamp on her – stamp on her – stamp on her! Did you ever kill anybody? No? Why not? Listen – I killed a fly this morning! It buzzed, and I wouldn't have it. So it died – pop! So shall she!

ROSE. But, behold, *I* am Rose Maybud, and I would fain not die “pop.”

MAR. You are Rose Maybud?

ROSE. Yes, sweet Rose Maybud!

MAR. Strange! They told me she was beautiful! And *he* loves *you*! No, no! If I thought that, I would treat you as the auctioneer and land-agent treated the lady-bird – I would rend you asunder!

ROSE. Nay, be pacified, for behold I am pledged to another, and lo, we are to be wedded this very day!

MAR. Swear me that! Come to a Commissioner and let me have it on affidavit! *I* once made an affidavit – but it died – it died – it died! But see, they come – Sir Despard and his evil crew! Hide, hide – they are all mad – quite mad!

ROSE. What makes you think that?

MAR. Hush! They sing choruses in public. That's mad enough, I think! Go – hide away, or they will seize you! Hush! Quite softly – quite, quite softly!

(Exeunt together, on tiptoe.)

12. Welcome gentry

Score
W S Gilbert

Bridesmaids with Bucks and Blades

Arthur Sullivan

Allegro con brio

The musical score is arranged in systems. The first system includes Flute, Piccolo (Flute 2), Oboe, Clarinet in A, Bassoon, Horn in F, Cornet Bb, Trombone, and Snare Drum. The second system includes Soprano Alto, Tenor Bass, Violin I, Violin II, Viola, Cello, and Contrabass. The score is in 12/8 time with a key signature of one sharp (F#). Dynamics include *f* and *tr*. A tempo marking of *Allegro con brio* is present at the beginning and in the lower strings section. A stage direction reads: *Enter chorus of Bucks and Blades heralded by chorus of Bridesmaids*.

This musical score is for the piece "Welcome gentry" and is page 167 of a two-page spread. The score is written for a full orchestra and includes the following parts:

- Flute (Fl.):** Part 1, starting with a whole rest in the first measure, then playing a melodic line in the second and third measures.
- Piccobello (Picc.):** Part 1, following a similar pattern to the flute.
- Oboe (Ob.):** Part 1, following a similar pattern to the flute.
- Clarinet in C (A Cl.):** Part 1, playing a lower melodic line.
- Bassoon (Bsn.):** Part 1, following a similar pattern to the flute.
- Horn (Hn.):** Part 1, playing a rhythmic accompaniment of quarter notes.
- Bassoon in B-flat (Bb Cor.):** Part 1, playing a rhythmic accompaniment of eighth notes.
- Trombone (Tbn.):** Part 1, playing a rhythmic accompaniment of quarter notes.
- Snare Drum (S. Dr.):** Part 1, playing a rhythmic accompaniment of quarter notes.
- Violin I (Vln. I):** Part 1, playing a melodic line.
- Violin II (Vln. II):** Part 1, playing a melodic line.
- Viola (Vla.):** Part 1, playing a rhythmic accompaniment of quarter notes.
- Violoncello (Vc.):** Part 1, playing a rhythmic accompaniment of quarter notes.
- Double Bass (Cb.):** Part 1, playing a rhythmic accompaniment of quarter notes.

The score is in common time (C) and features a key signature of two sharps (D major). The first measure of each part is marked with a fermata and a first ending bracket. The second and third measures of each part are marked with a 12/8 time signature. The score is written for a full orchestra and includes the following parts:

12. Welcome gentry

7

Fl. *mf*

Picc. *sf* (to Fl. 2) *mf* Fl. 2

Ob. *mf*

A.Cl. *mf*

Bsn. *mf*

Hn. *mf*

Bb Cor.

Tbn.

S.Dr. *p* *f*

S+A

Vln. I *sf*

Vln. II *sf*

Vla.

Vc. *mf*

Cb.

Wel - come, gen - try, For your en - try

Detailed description: This is a page of a musical score for the piece 'Welcome gentry'. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Alto Clarinet (A.Cl.), Bassoon (Bsn.), Horn (Hn.), Bb Cor Anglais (Bb Cor.), Trombone (Tbn.), Snare Drum (S.Dr.), Soprano and Alto Saxophone (S+A), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 4/4 time and the key signature has two sharps (F# and C#). The score begins with a rehearsal mark '7'. The first system includes dynamics like *mf* and *sf*. The Piccolo part has a 'to Fl. 2' instruction. The Snare Drum part has a dynamic range from *p* to *f*. The vocal parts (S+A) enter in the second system with the lyrics 'Wel - come, gen - try, For your en - try'. The score continues with various musical notations including notes, rests, and slurs.

12

Fl.

Fl.

Ob.

A Cl.

Bsn.

Hn.

S+A

Vc.

A

Sets our ten-der hearts a-beat-ing. Men of sta-tion, Ad-mi-ra-tion Prompts this un-af-fect-ed greet-ing. Heart - y

A

Detailed description: This is a page of a musical score for the piece 'Welcome gentry'. The score is arranged for a woodwind and string ensemble. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in A (A Cl.), Bassoon (Bsn.), Horn (Hn.), Saxophone and Alto (S+A), and Violoncello (Vc.). The music is written in a key signature of one sharp (F#) and a common time signature (C). The score consists of seven staves. The Flute part has a first ending bracket labeled 'A' starting at measure 12. The Saxophone and Alto part has lyrics: 'Sets our ten-der hearts a-beat-ing. Men of sta-tion, Ad-mi-ra-tion Prompts this un-af-fect-ed greet-ing. Heart - y'. There is a second 'A' bracket under the Saxophone staff. The page number '4' is in the top left, the title '12. Welcome gentry' is at the top center, and the page number '169' is in the top right. A rehearsal mark '12' is placed above the first staff.

12. Welcome gentry

B

Musical score for woodwinds and voices. The score includes parts for Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), Bassoon (Bsn.), Horn (Hn.), Soprano/Alto (S+A), and Tenor/Bass (T+B). The woodwinds play melodic lines with various ornaments and dynamics. The vocal parts have lyrics: "greet - ing, Heart - - - y greet - ing of - fer we!". The score is in 4/8 time and ends with a double bar line and a repeat sign.

B

When

Musical score for strings. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The strings play a rhythmic accompaniment with various dynamics, including *mf*. The score is in 4/8 time and ends with a double bar line and a repeat sign.

25

T+B

thor-ough-ly tired Of be-ing ad-mired, By la-dies of gen-tle de-gree- de-gree, With flat-ter-y sat-ed, High-flown and in-flat-ed, A-

Vln. I

Vln. II

Vla.

Vc.

Cb.

28

T+B

way from the ci-ty we flee- we flee! From chams in-tra-mu-ral To pret-ti-ness rur-al The sud-den tran-si-tion Is sim-ply E-ly-sian,

Vln. I

Vln. II

Vla.

Vc.

Cb.

31

Ob.

A Cl.

Bsn.

Tbn.

T+B

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

f

f

f

Come, A-ma-ryl-lis, Come, Chlo-e and Phyl-lis, Your slaves, for the mo-ment, are we! — Your slaves, for the mo - ment, your

Detailed description: This page of a musical score, numbered 172, contains measures 31 through 34. The score is for a full orchestra and includes vocal parts. The instruments shown are Oboe (Ob.), Alto Clarinet (A Cl.), Bassoon (Bsn.), Trombone (Tbn.), Trumpet and Bass (T+B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is D major (two sharps) and the time signature is common time (C). The vocal line, which is the only one with lyrics, begins at measure 31 with the text: 'Come, A-ma-ryl-lis, Come, Chlo-e and Phyl-lis, Your slaves, for the mo-ment, are we! — Your slaves, for the mo - ment, your'. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The woodwinds (Ob., A Cl., Bsn.) and strings (Vln. I, Vln. II, Vla., Vc., Cb.) have parts starting in measure 31, while the Trombone (Tbn.) part is silent. The vocal line continues through measure 34.

12. Welcome gentry

39 *mf*

S+A

sons of the vil - lage Who dwell in this vil - lage Are peo - ple of low - ly de - gree - de - gree. Though

Vln. I

Vln. II

Vla.

Vc.

Cb.

41

A Cl.

S+A

hon - est and act - ive, They're most un - at - trac - tive, And awk - ward as awk - ward can be - can be. They're

Vln. I

Vln. II

Vla.

Vc.

Cb.

A Cl. ⁴³

S+A ⁴³

clum - sy clod - hop - pers With ax - es and chop - pers, And shep - herds and plough - men And dro - vers and cow - men,

Vln. I ⁴³

Vln. II

Vla.

Vc.

Cb.

Ob. ⁴⁵

A Cl.

Bsn.

S+A ⁴⁵

Hedg - ers and reap - ers And car - ters and keep - ers, But ne - ver a lo - ver for me! — But ~~ne - ver~~ a lo - ver for

Vln. I ⁴⁵

Vln. II

Vla.

Vc.

Cb.

12. Welcome gentry

49

Fl. *mf*

Fl. *mf*

Ob. *mf*

A Cl. *mf*

Bsn. *mf*

Hn. *mf*

S+A

T+B

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

me! Heart - y greet - ing of - fer we, of - fer we! So
 Then come A - ma - ryl - lis, Come Chlo - e and Phyl - lis! When

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The score is for measures 49-52. The key signature is one sharp (F#), and the time signature is 12/8. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in A (A Cl.), Bassoon (Bsn.), Horn (Hn.), Saxophone Alto (S+A), Trombone (T+B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal soloists (S+A and T+B) have lyrics: 'me! Heart - y greet - ing of - fer we, of - fer we! So' and 'Then come A - ma - ryl - lis, Come Chlo - e and Phyl - lis! When'. The dynamic marking *mf* (mezzo-forte) is indicated for most instruments. The score includes various musical notations such as notes, rests, and slurs.

D

Fl.

Hn. *p* *p*

B. Dr. *p*

S+A *53*
 Wel - come, gen - try, For your en - try Sets our ten - der
 T+B

D

thor-ough-ly tired Of be-ing ad-mired, By la-dies of gen-tle de-gree- de-gree, With flat-ter-y sat-ed, High-flown and in-flat-ed, A-

Vln. I

12. Welcome gentry

56

Fl.

Fl.

Ob.

A Cl.

Bsn.

Hn.

Bb Cor.

Tbn.

B. Dr.

S+A

T+B

Vln. I

Vln. II

Vla.

Vc.

Cb.

hearts a - beat - ing. Men of sta - tion, Ad - mi - ra - tion

way from the ci - ty we flee- we flee! From charms in - tra - mu - ral To pret - ti - ness rur - al The sud - den tran - si - tion Is sim - ply E - ly - sian,

mp

mp

mp

59

Fl. *f*

Ob.

A Cl.

Bsn.

Hn.

Bb Cor.

Tbn.

B. Dr.

S+A

Prompts this un - af - fect - ed greet - ing. Heart-y greet - ing, Heart-y greet - ing

T+B *f*

Come, A-ma-ryl-lis, Come, Chlo-e and Phyl-lis, Your slaves, for the mo-ment, are we! Your slaves, for the mo - ment, your

Vln. I *mf*

Vln. II

Vla.

Vc.

Cb.

12. Welcome gentry

63 E

Fl. *p*

Fl. [to Picc] [Picc] 12/8

Ob.

A Cl. *p*

Bsn. *p*

Hn. *p*

Bb Cor. *p*

Tbn. *p*

B. Dr.

S+A
of - fer wel

T+B
slaves are wel

Wel - - - - - come!

Wel - - - - - come!

Vln. I

Vln. II

Vla. *p*

Vc. *p*

Cb. *p*

67

Fl.

Picc.

Ob.

A Cl.

Bsn.

Hn.

Bb Cor.

Tbn.

S+A

T+B

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

Wel - - - come, Wel-come, wel-come, wel-come we!

Wel - - - come, wel-come, wel-come wel-come we!

Detailed description: This page of a musical score, numbered 16, is for the piece 'Welcome gentry' (page 181). It features a full orchestral arrangement and vocal parts. The instruments include Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Alto Clarinet (A Cl.), Bassoon (Bsn.), Horn (Hn.), Bb Cor. (Bb Cor.), Trombone (Tbn.), Saxophone (S+A), Trumpet (T+B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score begins at measure 67. The woodwinds and strings play a rhythmic accompaniment, with the Piccolo and Flute parts marked *f*. The vocalists (Soprano/Alto and Tenor/Bass) enter with the lyrics 'Wel - - - come, Wel-come, wel-come, wel-come we!'. The music is in a key with two sharps (D major) and a 3/8 time signature. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Meas. X thru XX are the Toyé ending.
 Meas. Y thru YY are Sullivan's original ending.

The musical score is arranged in systems for various instruments. The first system includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet in A (A Cl.), Bassoon (Bsn.), Horn (Hn.), Bb Trumpet (Bb Cor.), Trombone (Tbn.), Bass Drum (B. Dr.), Saxophone Alto (S+A), and Tenor/Bass (T+B). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure numbers 71, 72, 73, 74, 75, and 76 are indicated at the beginning of each staff. Dynamic markings such as *sf* and *sf sf* are used throughout. Section markers X, XX, and Y are placed above the staves to indicate specific measures.

77

Fl. *sf sf sf sf sf sf Attacca*

Picc. *sf sf sf sf sf sf*

Ob. *sf sf sf sf sf sf*

A Cl. *sf sf sf sf sf sf*

Bsn. *sf sf sf sf sf sf*

Hn. *sf sf sf sf sf sf*

Bb Cor. *sf sf sf sf sf sf*

Tbn. *sf sf sf sf sf sf*

B. Dr. *sf sf sf sf sf sf*

YY

Vln. I *sf sf sf sf sf sf Attacca*

Vln. II *sf sf sf sf sf sf*

Vla. *sf sf sf sf sf sf*

Vc. *sf sf sf sf sf sf*

Cb. *sf sf sf sf sf sf*

13. Oh why am I moody and sad?

Sir Despard and Chorus

Arthur Sullivan

Andante misterioso

Flute

Piccolo

Oboe

Clarinet in A

Bassoon

Horn in F

Cornet in Bb

Trombone

Bass Drum

Despard

Women

Men

Violin I

Violin II


Viola


Cello

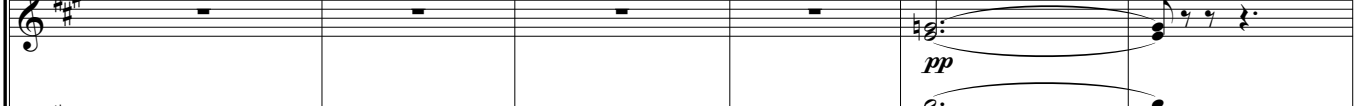
Contrabass

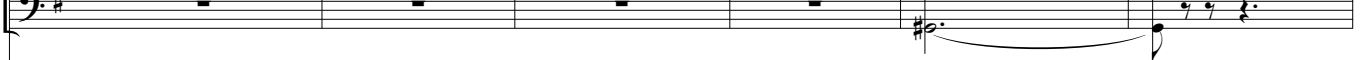
Oh, why am I moo-dy and sad? And why am I guilt-i-ly mad? Be-
Can't guess! Con-fess!

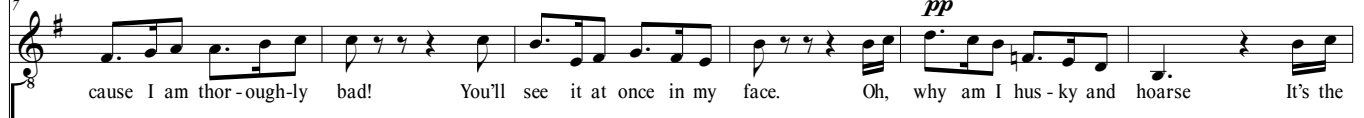
A

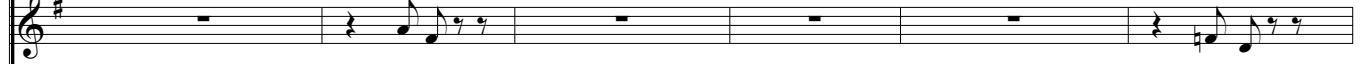
A Cl. 

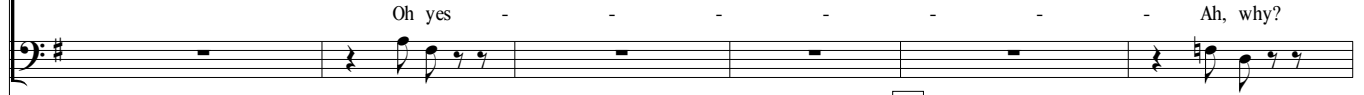
Bsn. 

Cor 

Tbn. 

Desp 

Women 

Men 

A

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

13

A Cl.

Bsn.

Hn.

Cor

Tbn.

13

Desp

work - ings of con - science, of course. And husk - i-ness stands for re - morse, At least it does so in my

Women

Men

Fie, fie! Oh my!

13

Vln. I

Vln. II

Vla.

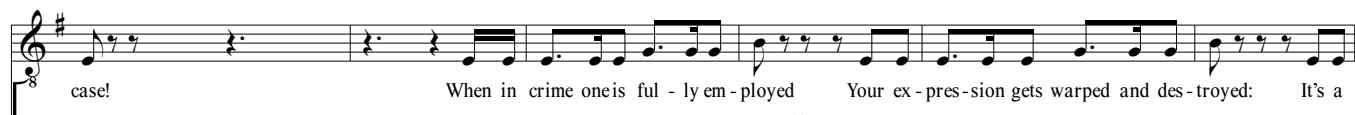

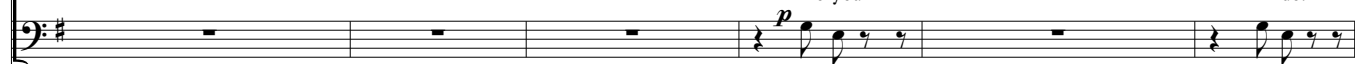
Vc.

Cb.

Detailed description: This page of a musical score is for the 13th measure of the piece 'Oh why am I moody and sad?'. It features a full orchestral arrangement with vocal soloists. The woodwind section includes parts for Alto Clarinet (A Cl.), Bassoon (Bsn.), Horn (Hn.), Cor Anglais (Cor), and Trombone (Tbn.). The brass section includes Trumpet (Tbn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal soloists are a Despatch (Desp), Women, and Men. The lyrics for the Despatch part are: 'work - ings of con - science, of course. And husk - i-ness stands for re - morse, At least it does so in my'. The Women part has the lyrics 'Fie, fie!' and the Men part has 'Oh my!'. The score includes dynamic markings such as *p* (piano) and *sf* (sforzando) for the woodwinds. The measure number '13' is indicated at the beginning of the woodwind and string staves.

13. Oh why am I moody and sad?

4
B

Desp 
Women 
Men 

B

Vln. I 
Vln. II 
Vla. 
Vc. 
Cb. 

C

A Cl. *pp*

Bsn. *pp*

Hn. *pp*

Cor *pp*

Tbn. *pp*

Desp
pen - al - ty none can a - void; I once was a nice - look - ing youth; But like stone from a strong cat - a - pult I -

Women

Men
How true! A trice -

C

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The score is for measures 24-28. The woodwind section (A Clarinet, Bassoon, Horn, Cor Anglais, Trombone) and brass section (Trumpet, Trombone) are marked *pp* (pianissimo). The vocal soloists (Desp, Women, Men) have lyrics. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) provides accompaniment. A common time signature 'C' is indicated at the top and bottom of the page.

13. Oh why am I moody and sad?

D

Fl. *p*

A Cl. *p* 1. 2.

Hn. ³⁵

Desp ³⁵
8 truth! Oh, in - no - cent, hap - py though poor! If I had been vir - tuous, I'm sure I should

Women That's we - - - Like me -

Men

D

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

41

Fl. *f*

Picc.

A Cl. *f*

Bsn. *f*

Hn. *mf* 1.

Desp
 be as nice-look-ing as you're! You are ve - ry nice-look - ing in - deed! Oh, in - no-cents, lis - ten in time- A-

Women

Men
 May be We doe

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb.

47

Fl. *dim.*

Picc.

Ob.

A Cl. *dim.*

Bsn. *dim.* *p*

Hn. *dim.*

Cor

Tbn.

B. Dr.

47

Desp. void an ex-is-tence of crime Or you'll be as ug-ly as I'm And now, _____ if you please, we'll pro-

Women *ff*

Men *ff*

47

Vln. I *dim.* *p* *ff*

Vln. II *dim.* *p* *ff*

Vla. *dim.* *p* *ff*

Vc. *dim.* *ff*

Cb. *ff*

13. Oh why am I moody and sad?

This musical score page contains measures 57 through 64. The instruments and voices are arranged as follows:

- Fl.** (Flute): Measures 57-64, starting with a rest in measure 57.
- Picc.** (Piccolo): Measures 57-64, starting with a rest in measure 57.
- Ob.** (Oboe): Measures 57-64, starting with a rest in measure 57.
- A Cl.** (Alto Clarinet): Measures 57-64, playing chords and triplets.
- Bsn.** (Bassoon): Measures 57-64, playing chords and triplets.
- Hn.** (Horn): Measures 57-64, playing sustained chords.
- Cor.** (Cor Anglais): Measures 57-64, playing chords.
- Tbn.** (Tuba): Measures 57-64, playing chords.
- B. Dr.** (Bass Drum): Measures 57-64, playing rhythmic patterns.
- Desp.** (Despacho): Measures 57-64, playing chords.
- Women**: Measures 57-64, playing chords.
- Men**: Measures 57-64, playing chords.
- Vln. I** (Violin I): Measures 57-64, playing melodic lines.
- Vln. II** (Violin II): Measures 57-64, playing melodic lines.
- Vla.** (Viola): Measures 57-64, playing chords.
- Vc.** (Violoncello): Measures 57-64, playing chords.
- Cb.** (Cello): Measures 57-64, playing chords.

Key signature: Three sharps (F#, C#, G#). The score includes various musical notations such as rests, notes, chords, and triplets. Dynamic markings include *ff* (fortissimo) and *f* (forte).

SIR D. Poor children, how they loathe me – me whose hands are certainly steeped in infamy, but whose heart is as the heart of a little child! But what is a poor baronet to do, when a whole picture gallery of ancestors step down from their frames and threaten him with an excruciating death if he hesitate to commit his daily crime? But ha! ha! I am even with them! (*mysteriously*) I get my crime over the first thing in the morning, and then, ha! ha! for the rest of the day I do good – I do good – I do good! (*melodramatically*) Two days since, I stole a child and built an orphan asylum. Yesterday I robbed a bank and endowed a bishopric. To-day I carry off Rose Maybud and atone with a cathedral! This is what it is to be the sport and toy of a Picture Gallery! But I will be bitterly revenged upon them! I will give them all to the Nation, and nobody shall ever look upon their faces again!

(*Enter RICHARD.*)

RICH. Ax your honour's pardon, but –

SIR D. Ha! observed! And by a mariner! What would you with me, fellow?

RICH. Your honour, I'm a poor man-o'-war's-man, becalmed in the doldrums –

SIR D. I don't know them.

RICH. And I make bold to ax your honour's advice. Does your honour know what it is to have a heart?

SIR D. My honour knows what it is to have a complete apparatus for conducting the circulation of the blood through the veins and arteries of the human body.

RICH. Aye, but has your honour a heart that ups and looks you in the face, and gives you quarter-deck orders that it's life and death to disobey?

SIR D. I have not a heart of that description, but I have a Picture Gallery that presumes to take that liberty.

RICH. Well, your honour, it's like this. Your honour had an elder brother –

SIR D. It had.

RICH. Who should have inherited your title and, with it, its cuss.

SIR D. Aye, but he died. Oh, Ruthven!

RICH. He didn't.

SIR D. He did *not*?

RICH. He didn't. On the contrary, he lives in this here very village, under the name of Robin Oakapple, and he's a-going to marry Rose Maybud this very day.

SIR D. Ruthven alive, and going to marry Rose Maybud! Can this be possible?

RICH. Now the question I was going to ask your honour is – ought I to tell your honour this?

SIR D. I don't know. It's a delicate point. I think you ought. Mind, I'm not sure, but I think so.

RICH. That's what my heart says. It says, "Dick," it says (it calls me Dick acos it's entitled to take that liberty), "that there young gal would recoil from him if she knowed what he really were. Ought you to stand off and on, and let this young gal take this false step and never fire a shot across her bows to bring her to? No," it says, "you did *not* ought." And I won't ought, accordin'.

SIR D. Then you really feel yourself at liberty to tell me that my elder brother lives – that I may charge him with his cruel deceit, and transfer to his shoulders the hideous thraldom under which I have laboured for so many years! Free – free at last!

Free to live a blameless life, and to die beloved and regretted by all who knew me!

14. You understand?

Richard and Sir Despard

Arthur Sullivan

Allegro vivace

a2

Musical score for the first system, featuring Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Richard, and Despard. The music is in 6/8 time and begins with a forte (*f*) dynamic. The Flute and Bassoon parts include a first ending marked *a2*. The Horn in F, Richard, and Despard parts are marked with a rest symbol.

Allegro vivace

Musical score for the second system, featuring Violin I, Violin II, Viola, Cello, and Contrabass. The music continues with a forte (*f*) dynamic. The Contrabass part is marked with a rest symbol.

A

8

Fl.

Ob.

B♭ Cl.

Bsn.

Rich

Desp

8

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

arco

You un - de-rstand?

I think I do; With

Detailed description: This page of a musical score is for the piece '14. You understand?'. It features a woodwind section with Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), and Bassoon (Bsn.). The vocalists, Richard (Rich) and Despina (Desp), have their parts in the center. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. A rehearsal mark 'A' is placed above the woodwind staves. The vocalists enter with the lyrics 'You un - de-rstand?' and 'I think I do; With'. The woodwinds and strings play a rhythmic accompaniment, with dynamic markings of *p* (piano) for the strings. The Cb. part includes the instruction 'arco'.

15

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Rich
8

Desp

Vln. I

Vln. II

Vla.

Vc.

Cb.

I think so too; I'll read-i-ly bet it You'll

vi - gour un - sha - ken This step shall be ta - ken. It's neat - ly planned.

Detailed description: This is a page of a musical score for the piece '14. You understand?'. The score is arranged in a system with ten staves. The instruments and vocalists are: Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Richard (Rich), Despina (Desp), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The score begins at measure 15. The vocal parts have lyrics: 'I think so too; I'll read-i-ly bet it You'll' for Rich and 'vi - gour un - sha - ken This step shall be ta - ken. It's neat - ly planned.' for Desp. The instrumental parts include woodwinds, brass, and strings.

Fl. ²⁰ *p* ^{a2}
 Ob.
 B♭ Cl. ^{a2} *p*
 Bsn. *p*
 Hn. *p*
 Rich. ²⁰ *p*
 Desp. ⁸
 Vln. I ²⁰
 Vln. II
 Vla.
 Vc.
 Cb.

ne-ver regr-et it! For du - ty, du - ty must be done; The rule ap-plies to ev' - ry one, And pain - ful though that
 For du - ty, du - ty must be done; The rule ap-plies to ev' - ry one, And pain - ful though that

14. You understand?

26 **B**

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Rich

8 du - ty be, To shirk the task were fid-dle-de-dee! To shirk the task were fid-dle-de-dee! To shirk the task, —

Desp

du - ty be, To shirk the task were fid-dle-de-dee! To shirk the task were fid-dle-de-dee! To shirk the task, — **B**

26

Vln. I

Vln. II

Vla.

Vc.

Cb.

32

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Rich

Desp

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

1.

8

To shirk the task were fid-dle-de, Fid-dle-de, fid-dle-de, Fid-dle-de, fid-dle-de, Fid-dle-de, fid-dle-de - dee!

To shirk the task were fid-dle-de, Fid-dle-de, fid-dle-de, Fid-dle-de, fid-dle-de, Fid-dle-de, fid-dle-de - dee!

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

a2

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The score is in 3/4 time and features a key signature of three flats (B-flat major or D-flat minor). The instruments listed are Flute, Oboe, Clarinet in B-flat, Bassoon, Horn, Trumpet, Violin I, Violin II, Viola, Violoncello, and Contrabass. The vocal soloists are Rich and Desp. The score includes dynamic markings such as *f* (forte) and *pizz.* (pizzicato). The lyrics for the vocal soloists are: "To shirk the task were fid-dle-de, Fid-dle-de, fid-dle-de, Fid-dle-de, fid-dle-de, Fid-dle-de, fid-dle-de - dee!". The page number 6 is in the top left, the title "14. You understand?" is at the top center, and the page number 202 is in the top right. The rehearsal mark 32 is present at the beginning of several staves.

14. You understand?

38 **C**

Fl. *f*

Ob. *f*

B \flat Cl. *f*

Bsn. *f*

Hn.

Rich. *f*

Desp.

38 **C**

Vln. I arco *f*

Vln. II arco *f*

Vla. arco *f*

Vc. arco *f*

Cb.

The image shows a page of a musical score for a symphony. The title is "14. You understand?" and the page number is 203, with a section marker "7". The score is divided into two systems. The first system includes woodwinds: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B \flat Cl.), Bassoon (Bsn.), Horn (Hn.), and Trumpet (Rich.). The second system includes strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. A rehearsal mark "38" is placed at the beginning of the first staff in each system, followed by a box containing the letter "C". The woodwinds and strings are marked with a forte dynamic "f". The woodwinds play a rhythmic pattern of eighth and sixteenth notes, while the strings play a similar pattern. The Horn, Trumpet, and Contrabass parts are mostly silent, indicated by rests.

46

Fl.

Ob.

B♭ Cl.

Bsn.

Rich

Desp

Like - wise the bride The

The bride - groom comes

A1

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

53

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Rich

8

maid-ens are ve-ry E - lat - ed and mer - ry; They are her chums.

Desp

To lash their pride Were al-most a pi - ty, The

53

Vln. I

Vln. II

Vla.

Vc.

Cb.

The image shows a page of a musical score for a symphony orchestra and vocal soloists. The score is in G minor (three flats) and 3/4 time. It begins at measure 53. The instruments listed are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal soloists are Richard (Rich) and Despatch (Desp). The vocal lines have lyrics: "maid-ens are ve-ry E - lat - ed and mer - ry; They are her chums." for Rich and "To lash their pride Were al-most a pi - ty, The" for Desp. The woodwinds (Ob., B♭ Cl., Bsn.) play a rhythmic pattern of eighth notes in the first two measures, then have rests in the third and fourth measures, and resume in the fifth measure. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) play a steady eighth-note accompaniment throughout. The vocal lines enter in the third measure. Dynamics include a piano (p) marking for the woodwinds in the fourth measure.

58

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Rich

Desp

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

a2

p

p

For du - ty, du - ty must be done; The rule ap - plies to ev' - ry one, And pain - ful though that pre - tty com - mit - tee! For du - ty, du - ty must be done; The rule ap - plies to ev' - ry one, And pain - ful though that

14. You understand?

The musical score is for the piece "14. You understand?". It features a vocal soloist (Rich) and a vocal soloist (Desp) with lyrics: "du - ty be, To shirk the task were fid-dle-de-dee! To shirk the task were fid-dle-de-dee! To shirk the task, ___". The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 3/4 time and features a key signature of three flats (B♭, E♭, A♭). The woodwinds and strings play a rhythmic accompaniment of eighth notes. The vocal soloists sing the lyrics. The score includes a first ending bracket (B1) and a dynamic marking of *sf* (sforzando) at the end of the piece.

70

Fl. *f* a2

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Hn. 1. *f*

Rich. *f*

Desp. *f*

— To shirk the task were fid-dle-de, Fid-dle-de, fid-dle-de, Fid-dle-de, fid-dle-de, Fid-dle-de, fid-dle-de - dee!

— To shirk the task were fid-dle-de, Fid-dle-de, fid-dle-de, Fid-dle-de, fid-dle-de, Fid-dle-de, fid-dle-de - dee!

70

Vln. I pizz.

Vln. II pizz.

Vla. pizz.

Vc. pizz.

Cb. pizz.

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The score is in 3/4 time and features a key signature of three flats (B-flat major or D-flat minor). The instruments are arranged in a standard orchestral layout. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn) and strings (Violins I and II, Viola, Violoncello, Contrabass) are playing a rhythmic accompaniment of eighth notes. The vocal soloists (Richard and Despatch) are singing a melody with lyrics. The score includes dynamic markings such as *f* (forte) and performance instructions like *pizz.* (pizzicato) for the strings. The page number 12 is in the top left, the title '14. You understand?' is centered at the top, and the page number 208 is in the top right. The measure number 70 is indicated at the beginning of each system.

C1

76

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Rich.

8

Desp.

76

C1

76

Vln. I

arco

f

Vln. II

arco

f

Vla.

arco

f

Vc.

arco

f

Cb.

f

Detailed description: This page of a musical score covers measures 76 to 81. It features a woodwind section with Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), and Bassoon (Bsn.), and a string section with Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings are playing a rhythmic pattern of eighth notes, starting with a forte (f) dynamic. The Flute and Bassoon parts include a 'C1' marking above the first measure. The Horn (Hn.) and Richter (Rich.) parts are silent, indicated by a whole rest. The Double Bass (Desp.) part has a whole note chord in measure 76. The Violin and Viola parts are marked 'arco' and 'f'. The Contrabass part is marked 'f'. The score is in a key signature of three flats and a common time signature.

This musical score is for the piece "14. You understand?". It is arranged for a full orchestra and a double bass. The score is divided into two systems, each starting at measure 84. The woodwind section includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), and Bassoon (Bsn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.). The key signature is three flats (B♭, E♭, A♭), and the time signature is 4/4. The music features a steady eighth-note accompaniment in the lower parts and a more active melodic line in the upper parts. A double bar line is present at the end of the first system. The word "arco" is written above the double bass staff in the second system, indicating that the instrument should be played with the bow.

14. You understand?

This musical score is for the piece "14. You understand?". It is a full orchestral score for measures 211 to 215. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The tempo marking is *90*. The instruments included are Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part features a melodic line with eighth-note patterns and slurs. The Oboe part has a similar melodic line. The B♭ Clarinet and Bassoon parts play a rhythmic accompaniment of eighth notes. The Violin I and Violin II parts play a melodic line with slurs. The Viola part plays a rhythmic accompaniment of eighth notes. The Violoncello and Contrabass parts play a rhythmic accompaniment of eighth notes. The score is divided into five measures, with a double bar line at the end of the fifth measure.

Score

15. Hail the bride of seventeen summers

W S Gilbert

Act I Finale

Arthur Sullivan

Allegro non troppo

The musical score is arranged in two systems. The first system includes Flute, Oboe, Clarinet in A, Bassoon, Horn in Eb, Cornet in Bb, Trombone, Timpani, Women, and Men. The second system includes Violin I, Violin II, Viola, Cello, and Contrabass. The score is in 6/8 time and features dynamic markings such as *ff*, *f*, *p*, and *fp*. A rehearsal mark 'a2' is present above the Flute and Cornet parts. The text 'Enter chorus of Bridesmaids and Bucks and Blades' is written below the Timpani part.

8

Fl. *mp cresc.* 1. *a2*

Ob. *cresc.* *molto*

A Cl. *cresc.* *molto*

Bsn. *p cresc.* *molto*

Hn. Eb *cresc.* *molto*

Timp. *p* *cresc.*

Vln. I *cresc.* *molto*

Vln. II *cresc.* *molto*

Vla. *cresc.* *molto*

Vc. *cresc.* *molto*

Cb. *cresc.* *molto*

Detailed description: This is a page of a musical score for a symphony. It features ten staves of instruments: Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), Bassoon (Bsn.), Horn in E-flat (Hn. Eb), Trumpet (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Cb.). The score is in 2/4 time and begins at measure 8. The key signature has two flats (B-flat and E-flat). The Flute part has two first endings, labeled '1.' and 'a2'. The Oboe, A Clarinet, and Cello parts have a 'cresc.' (crescendo) marking at measure 8. The Bassoon part has a 'p' (piano) marking at measure 8. The Horn, Violin I, Violin II, Viola, and Cello parts have 'cresc.' markings at measure 8. The Trumpet part has a 'p' marking at measure 8. The Flute part has 'mp' (mezzo-piano) at measure 8 and 'cresc.' at measure 9. The Flute part has 'molto' markings at measures 10 and 11. The Oboe part has 'molto' markings at measures 10 and 11. The A Clarinet part has 'molto' markings at measures 10 and 11. The Bassoon part has 'molto' markings at measures 10 and 11. The Horn part has 'molto' markings at measures 10 and 11. The Trumpet part has 'cresc.' markings at measures 10 and 11. The Violin I part has 'molto' markings at measures 10 and 11. The Violin II part has 'molto' markings at measures 10 and 11. The Viola part has 'molto' markings at measures 10 and 11. The Cello part has 'molto' markings at measures 10 and 11. The score ends at measure 11.

This page of a musical score includes parts for Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl), Bassoon (Bsn.), Horn in E-flat (Hn. Eb), Baritone Cor (Bb Cor), Trombone (Tbn.), Timpani (Timp.), Soprano and Alto (S+A), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score begins at measure 18. A first ending bracket labeled 'A' spans measures 18 through 22. The music is marked with a forte dynamic (*f*) starting at measure 18. The vocal line (S+A) includes the lyrics: "Hail the Bride of sev'n - teen sum - mers: In _ fair phras - es". The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) are marked with *f* and *pesante* starting at measure 18. The woodwind parts (Fl., Ob., A Cl, Bsn., Hn. Eb, Bb Cor, Tbn.) also feature *f* dynamics. The timpani part (Timp.) includes a roll in measure 18.

26

Fl.

Ob.

A Cl.

Bsn.

Hn. Eb

S+A

Hymn her prais-es; Lift your song on high, all com-ers. She re-joic-es In your voic-es. Smil-ing sum-mer

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score contains parts for woodwinds, brass, strings, and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), Bassoon (Bsn.), Horn in E-flat (Hn. Eb), and Saxophone/Alto (S+A). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal soloist part (S+A) includes lyrics: "Hymn her prais-es; Lift your song on high, all com-ers. She re-joic-es In your voic-es. Smil-ing sum-mer". The score is in 4/4 time and features a key signature of one sharp (F#). The page number 215 is in the top right, and the number 4 is in the top left. A rehearsal mark '26' is placed at the beginning of the first staff.

34

Fl.

Ob.

A Cl.

Bsn.

Hn. Eb

S+A

Vln. I

Vln. II

Vla.

Vc.

Cb.

beams up - on _ her, Shed - ding ev' - ry bles - sing on _ her: Maid - ens greet her Kind - ly treat her

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloist. The score is for measures 34 through 39. The instruments listed are Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), Bassoon (Bsn.), Horn in E-flat (Hn. Eb), Saxophone and Alto (S+A), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal soloist (S+A) has lyrics: "beams up - on _ her, Shed - ding ev' - ry bles - sing on _ her: Maid - ens greet her Kind - ly treat her". The score includes various musical notations such as notes, rests, and dynamic markings. The key signature has one flat (B-flat) and the time signature is 4/4. The page number is 216 and it is the fifth page of the score.

This page contains the musical score for the 8th measure of the piece "Hail the bride of seventeen summers". The score is arranged for a full orchestra and vocal soloists. The instruments and parts shown are: Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), Bassoon (Bsn.), Horn in E-flat (Hn. Eb), Bb Cor, Trombone (Tbn.), Timpani (Timp.), Soprano and Alto (S+A), Tenor and Bass (T+B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score begins at measure 58. The Flute part has a first ending bracket labeled "a2" and a second ending bracket labeled "C". The vocal parts (S+A and T+B) have lyrics: "beams up-on her, Shed - ding ev' - ry bles - sing on her: Maid - ens greet - her - Kind - ly treat her -". The lyrics are repeated for both vocal parts. The music is in a key with two sharps (D major) and a 4/4 time signature.

Allegretto

1.

Fl. *p*

Ob. *p*

A Cl. *p*

Bsn. *p*

Hn. Eb

Bb Cor.

Tbn.

74 (to G, D)

Tim.

74 *Enter Robin, attended by Richard and Old Adam meeting Rose attended by Zorah and Dame Hannah. Rose and Robin embrace.*

Rose

When the buds — are

Allegretto

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

80

Fl.

Rose

blos-som-ing, Smil-ing wel-come to the spring, Lov-ers choose a wed-ding day— Life is— love in mer-ry

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

Detailed description: This is a page of a musical score for the piece 'Hail the bride of seventeen summers'. The page is numbered 222 and is the 11th page of the score. It features a vocal line for a character named 'Rose' and an orchestral accompaniment. The vocal line begins at measure 80 and includes the lyrics: 'blos-som-ing, Smil-ing wel-come to the spring, Lov-ers choose a wed-ding day— Life is— love in mer-ry'. The orchestral parts include Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part has a melodic line with some rests. The Violin II part has a rhythmic accompaniment of eighth notes. The Viola, Violoncello, and Contrabass parts have a similar rhythmic accompaniment. The Violin I part has a melodic line that enters in measure 83. The score is written in G major and 4/4 time. The dynamic marking *p* (piano) is present in the Violin I part.

86

Fl.

Ob.

A Cl.

Rose

Han

Rich

Adam

S

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

*f*_{a2}

May! Life is love, life is love in mer-ry May! Fa la la la la la la!

Fa la la la la la la!

Fa la la la la!

Fa la la la la!

Women *f*

D Spring is green - Sum-mer's

p pizz.

p pizz.

p pizz.

p

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The score is in G major and 3/4 time. It begins at measure 86. The woodwind section (Flute, Oboe, and Alto Clarinet) has a melodic line starting with a piano (*p*) dynamic and moving to a fortissimo (*f*) dynamic with a second octave (*a2*) marking. The vocal soloists (Rose, Han, Rich, Adam, and Soprano) have lyrics: "May! Life is love, life is love in mer-ry May! Fa la la la la la la!". The string section (Violins I and II, Viola, Violoncello, and Contrabass) has a rhythmic accompaniment. The Soprano part has the lyrics "Women" and a fortissimo (*f*) dynamic. The score ends with a key signature change to D major, indicated by a box with the letter 'D'. The lyrics "Spring is green - Sum-mer's" are written above the strings. The string parts have a piano (*p*) dynamic and a pizzicato (*pizz.*) instruction.

93 1.

Fl.

Ob.

A Cl

Bsn.

Rose

Han

Rich

Adam

S

T

Vln. I

Vln. II

Vla.

Vc.

p *f*

arco

rose - - - - - Au-tumn's

Fa la la la la la la la! It is sad when sum - mer goes, Fa la la la la la la! Fa la!

Fa la la la la la la la! It is sad when sum - mer goes, Fa la la la la la la! Fa la!

Fa la la la la la! It is sad when sum - mer goes, Fa la! Fa la la la la la la la

Fa la la la la la! It is sad when sum - mer goes, Fa la! Fa la la la la la la!

99

Ob.

A Cl

Bsn.

Rose

Han

Rich

Adam

T

Vln. I

Vln. II

Vla.

Vc.

f

p

pizz.

gold, Win-ter's grey,

Fa la la la la la la la! Win - ter still is far a - way, Far a - way-Fa la la la

Fa la la la la la la la! Fa la la la la Win - ter still is far a - way, Far a - way-Fa la la la

Fa la la la la la la la! Fa la la la la Win - ter still is far a - way, Far a - way-Fa la la la

Fa la la la la la! Fa la la la la! Win - ter still is far a - way, Far a - way-Fa la la la

gold, Win-ter's grey,

p

p

p

pizz.

p

Detailed description: This is a page of a musical score for the piece 'Hail the bride of seventeen summers'. The page is numbered 14 in the top left and 225 in the top right. The score is for measures 14 through 17. It includes parts for Oboe (Ob.), Alto Clarinet (A Cl.), Bassoon (Bsn.), Rose, Hans (Han), Richard (Rich), Adam, Tenor (T), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The woodwinds and strings are marked with a forte (*f*) or piano (*p*) dynamic. The vocal parts have lyrics: 'Fa la la la la la la la! Win - ter still is far a - way, Far a - way-Fa la la la'. The Tenor part has lyrics: 'gold, Win-ter's grey,'. The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal parts are in a soprano, alto, tenor, and bass clef respectively. The instrumental parts are in their standard clefs. The Rose part is in a soprano clef. The Tenor part is in a tenor clef. The Violin I and II parts are in a soprano clef. The Viola part is in an alto clef. The Violoncello part is in a bass clef. The Oboe part is in a soprano clef. The Alto Clarinet part is in an alto clef. The Bassoon part is in a bass clef. The score is written in a standard musical notation with stems, beams, and notes. There are some accidentals and dynamics markings throughout the score.

106

Fl. *p*

Ob.

A Cl. *p*

Rose

Han

Rich

Adam

S. *sf sf*

A.

T.

B.

Vln. I *pp* arco

Vln. II *pp* arco

Vla. *pp* arco

Vc. *pp* arco

Cb. *pp*

la!

la!

la! Fa la la la la la!

la!

Leaves in aut - umn fade and fall, Win - ter is the end of all. Fa la

Leaves in aut - umn fade and fall, Win - ter is the end of all. Spring and sum - mer

Leaves in aut - umn fade and fall, Win - ter is the end of all. Spring and sum - mer

Leaves in aut - umn fade and fall, Win - ter is the end of all. Fa la la! Spring and

arco

E

pizz.

pizz.

pizz.

pizz. pizz.

112

Fl. *cresc.* *mf*

Ob. *cresc.* *mf*

A Cl. *cresc.* *mf*

S. *sf sf sf sf sf f sf mf*
 la

A. *f*
 teem with glee! Spring and sum-mer, then for me! Fa la

T. *f*
 teem with glee! Spring and sum-mer, then for me! Fa la

B. *f*
 sum-mer teem with glee! Spring and sum-mer, then for me! Fa la

Vln. I *cresc.* *mf*

Vln. II *cresc.* *mf*

Vla. *cresc.* *mf*

Vc. *cresc.* *mf*

Cb. *cresc.* *mf*

118

Han

In the spring-time seed is sown: In the sum-mer grass is mown: In the

S
la! Fa la la la la la la la la

A
la! Fa la la la la la la la!

T
8 la! Fa la la la la la la la!

B
la! Fa la la la la la la la!

118

Vln. I

Vln. II

Vla.

Vc.

Cb.

F arco

p arco

p arco

p arco

p arco

p

127

Fl.

Han

au-tumn you may reap: Win - ter is the time for sleep, Win - ter

Vln. I

Vln. II

Vla.

Vc.

cresc.

f

cresc.

f

cresc.

f

cresc.

f

134

Fl. *dim.* *p* a2

Ob. *f*

A Cl. *f*

Bsn.

134

Rose

Han is the time for sleep.

Rich

Adam

S Women *f*

Fa la la la la la la! Fa la la la la la la! Springnd

Fa la la la la la la! Fa la la la la la la! Springnd

Fa la la la la la la! Fa la la la la la! Spring and

Fa la la la la la! Fa la la la la la! Spring and

134

Vln. I *dim.* *p* pizz.

Vln. II *dim.* *p* pizz.

Vla. *dim.* *p* pizz.

Vc. *dim.* *p*

G Spring is hope, - - Sum-mer's joy.

141

Fl.

A Cl.

Bsn.

Rose

Han

Rich

Adam

T

Vln. I

Vln. II

Vla.

Vc.

sum - mer ne - ver cloy. Fa la la la la! Fa la!

sum - mer ne - ver cloy. Fa la la la la! Fa la la la! Fa la la la la la la!

sum - mer ne - ver cloy. Fa la! Fa la la la la la la la la la la la la la!

sum - mer ne - ver cloy, Fa la! Fa la la la la la la! Fa la la la la!

Men *f* Au-tumn, toil - - - Win-ter,

arco

p

p

p

arco

p

pizz.

p

pizz.

p

The image shows a page of a musical score for a symphony orchestra and vocal soloists. The score is in G major and 3/4 time. It begins at measure 141. The instruments listed are Flute, Alto Clarinet, Bassoon, Violin I, Violin II, Viola, and Violoncello. The vocal soloists are Rose, Han, Rich, Adam, and Tenor (Men). The lyrics are: 'sum - mer ne - ver cloy. Fa la la la la! Fa la!' for the women and 'sum - mer ne - ver cloy. Fa la la la la! Fa la la la la la la la la la la la la la!' for the men. The Tenor part has the lyrics 'Au-tumn, toil - - - Win-ter,'. The score includes various musical notations such as dynamics (f, p), articulation (arco, pizz.), and performance instructions (a2). The page number 230 and the number 19 are in the top right corner.

H

147

Fl. *p* ^{a2}

Ob.

A Cl.

Bsn.

147

Rose
Fa la la la la la la la! Win - ter, af - ter all, is best, Af - ter all - Fa la la la la!

Han
Fa la la la la! Win - ter, af - ter all, is best, Af - ter all - Fa la la la la!

Rich
Fa la la la la! Win - ter, af - ter all, is best, Af - ter all - Fa la la la la! Fa la la la la la!

Adam
Fa la la la la! Win - ter, af - ter all, is best, Af - ter all - Fa la la la la!

S *p*
Spring and sum - mer

A *p*
Spring and sum - mer

T *p*
rest - - - - - Spring and sum - mer

B *p*
Spring and sum - mer

H

147

Vln. I *pp* arco

Vln. II *pp* arco

Vla. *pp* arco

Vc. *pp* arco

Cb. *pp*

154

Fl. *p* *cresc.*

Ob. *p* *cresc.*

A Cl. *p* *cresc.*

S *sf* *sf* *sf* *sf* *sf*

plea - sure you, Au - tumn, aye, and win - ter too - Fa la la la la la

A plea - sure you, Au - tumn, aye, and win - ter too - Ev - 'ry sea - son has its cheer, - Life is - love - ly

T plea - sure you, Au - tumn, aye, and win - ter too - Ev - 'ry sea - son has its cheer, Life is love - ly all the

B plea - sure you, Au - tumn, aye, and win - ter too - Fa la la! - Ev - 'ry sea - son has its cheer, Life is pizz.

Vln. I *pizz.* *cresc.*

Vln. II *pizz.* *cresc.*

Vla. *pizz.* *cresc.*

Vc. *pizz.* *cresc.*

Cb. *cresc.*

The image shows a page of a musical score for a choral and orchestral work. The score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), Soprano (S), Alto (A), Tenor (T), and Bass (B). The second system includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts have lyrics written below their staves. The flute, oboe, and alto clarinet parts have dynamics of *p* and *cresc.*. The soprano part has dynamics of *sf*. The violin, viola, and cello parts have dynamics of *pizz.* and *cresc.*. The contrabass part has a dynamic of *cresc.*. The score is in the key of D major and 4/4 time. The page number 232 and the number 21 are in the top right corner.

160

Fl. *mf*

Ob. *mf*

A Cl.

S *sf* *f* *sf* *mf*

A all the year! *f* Fa la la la la la la

T year! Fa la la la la la la

B love - ly all the year! Fa

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

162

Fl.

A Cl.

(to Bb)

S

A

T

B

la! Fa la — la la la la la la! Fa la la la la la la la la la!

la! Fa la! Fa — la la la la! Fa la la la la la la la la la!

la la la la! Fa la! Fa la la la la la! Fa la la la la la la la la!

la la la la la la la la la la! Fa la! Fa la la la la la!

L'istesso Tempo

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

p

arco

p

arco

p

arco

p

arco

p

tr

Vln. I

Vln. II

Vla.

Vc.

Cb.

sf p

tr

sf p

tr

sf p

tr

sf p

tr

sf p

tr

Allegro agitato

193 *Recit.*

Fl.

Ob.

Clarinet in Bb

Bb Clar

Bsn.

Hn. Eb

Bb Cor.

Tbn.

Timp.

193 *tr*

p *f*

p *f*

8 **Allegro agitato**

Recit.

Desp

Hold, Bride and Bride-groom, ere you wed each oth - er. I

Vln. I

Vln. II

Vla.

Vc.

Cb.

The image shows a page of a musical score for the piece 'Hail the bride of seventeen summers'. The score is for a full orchestra and a solo voice. The tempo is 'Allegro agitato'. The key signature has one sharp (F#). The score is divided into two systems. The first system starts at measure 193 and includes parts for Flute, Oboe, Clarinet in Bb, Bassoon, Horn in Eb, Bb Cor, Trombone, and Timpani. The second system starts at measure 8 and includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. A vocal line (Desp) is also present, with lyrics: 'Hold, Bride and Bride-groom, ere you wed each oth - er. I'. The score includes various musical notations such as dynamics (p, f), trills (tr), and articulation marks.

200 *a tempo* **J** *Piu lento*

Desp
8 claim young Rob-in as my eld - er broth-er.

Vln. I
p

Vln. II
trem

Vla.
p *pp* *trem* *pp*

Vc.
p

Cb.
p

210

Desp
8 His

Vln. II

Vla.

Vc.
pizz.

Cb.
pizz.

K

Fl.

Ob.

Bb Clar

Bsn.

Hn. Eb

Bb Cor.

Tbn.

Desp

S+A

T+B

right - ful ti - tle I have long en - joyed. I claim him as Sir Ruth-ven Mur - ga - troyd!

f

f

0

K

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

f

f

f

arco

arco

arco

arco

arco

228

Fl.

Ob.

Bb Clar

Bsn.

Hn. Eb

Bb Cor

Tbn.

Rose

S+A

T+B

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

p

wildly

De - ny the false - hood, Rob - in, as you should! It is ___ a plot!

won - der!

won - der!

p

p

p

Detailed description: This is a page of a musical score for the piece 'Hail the bride of seventeen summers'. The page is numbered 28 on the left and 239 on the right. The score is for measures 228 to 233. It features a variety of instruments: Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bb Clar), Bassoon (Bsn.), Horn in E-flat (Hn. Eb), Bass Cor Anglais (Bb Cor), Trombone (Tbn.), Rose (soprano), Saxophone and Alto (S+A), Tenor and Bass (T+B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts (Rose, S+A, T+B) have lyrics: 'De - ny the false - hood, Rob - in, as you should! It is ___ a plot!'. The Rose part is marked '(wildly)'. The Flute part has a dynamic marking '*p*' at the end. The Viola part has dynamic markings '*p*' and '*p*'. The Violin I part has a dynamic marking '*p*' at the end. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is in a 4/4 time signature. The Rose part has a melodic line with some grace notes. The instrumental parts provide accompaniment, with the strings playing a rhythmic pattern of eighth notes. The woodwinds have some melodic lines, particularly the Bass Clarinet and Bassoon. The brass parts are mostly playing chords or simple rhythmic patterns.

15. Hail the bride of seventeen summers

Fl. 234

Ob. *sf*

Bb Clar.

Bsn.

Rob

S+A *sf* I would. if con-sci-en-tious-ly I could, But I can - not!

T+B *f* Ah base one!

Vln. I *sf*

Vln. II *f*

Vla. *f*

Vc. arco

Cb. arco

Detailed description: This page of a musical score contains staves for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Soprano and Alto (S+A), Tenor and Bass (T+B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings play melodic and harmonic parts, with dynamic markings such as *sf* and *f*. The vocal soloists (Rob, S+A, T+B) have lyrics in English and French. The French lyrics are: "Ah base one!". The score includes various musical notations like slurs, accents, and triplets.

Andante moderato

239

Fl.

Ob.

Bb Clar.

Bsn.

Rob

S+A

T+B

Ah, base one!

Ah, base one!

As pure and blame-less pea-sant, I can-not, I re-gret, De-

Andante moderato

239

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

L

247

Rob
ny a truth un-pleas-ant, I am that Bar-o - net! But when com-plete-ly rat-ed Bad Bar-o-net am I, That

S+A
He is that bar-o - net!

T+B
He is that bar-o - net!

L

247

Vln. I
p

Vln. II
p

Vla.
p

Vc.
p

Cb.
p

265

1. *stacc.*

Fl.

*p*₁ *stacc.*

Bb Clar.

p

Bb Cor.

Rob

When I'm a bad Bart. I will tell ta-ra-did-dles! I'll play a bad part on the

S+A

p

He'll tell ta-ra-did-dles when he's a bad Bart!

T+B

p

265

stacc.

Vln. I

p *stacc.*

Vln. II

p *stacc.*

Vla.

p

Vc.

p

Cb.

p

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloist. The score is in 3/4 time and B-flat major. It begins at measure 265. The vocal soloist (Rob) has two lines of lyrics. The first line is: "When I'm a bad Bart. I will tell ta-ra-did-dles! I'll play a bad part on the". The second line is: "He'll tell ta-ra-did-dles when he's a bad Bart!". The instrumental parts include Flute (Fl.), B-flat Clarinet (Bb Clar.), B-flat Cor Anglais (Bb Cor.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The flute and clarinet parts are marked with a first ending bracket and a first ending number '1.' and are staccato. The strings are playing a rhythmic pattern of eighth notes, with the cellos and contrabasses playing a more active bass line. Dynamics include piano (p) and piano first (p1).

271

Fl.

Ob.

Bb Clar.

Bsn.

Rob

S+A

T+B

Vln. I

Vln. II

Vla.

Vc.

Cb.

fals-est of fid-dles. But un - til that takes place I must be con - sci - en - tious -

On ve - ry false fid - dles he'll play a bad part! He'll

p

p

Detailed description: This page of a musical score, numbered 245, contains measures 271-275. It features a woodwind section (Flute, Oboe, Bb Clarinet, Bassoon), a vocal soloist (Rob), and vocal soloists (S+A and T+B). The woodwinds and soloists have melodic lines, while the strings (Violins I & II, Viola, Violoncello, and Contrabass) provide a rhythmic accompaniment. The vocal soloists have lyrics: 'fals-est of fid-dles. But un - til that takes place I must be con - sci - en - tious -' and 'On ve - ry false fid - dles he'll play a bad part! He'll'. The score includes dynamic markings like *p* and a rehearsal mark ²⁷¹.

276

Ob. *stacc.*

Bsn. *stacc.*

Rob.

Then a - dieu with good grace to my mo-rals sen-ten-tious!

S+A

be con-sci - en-tious un - til that takes place. To mo-rals sen-ten-tious a -

T+B

To mo-rals sen-ten-tious a -

276

Vln. I

Vln. II

Vla.

Vc.

Cb.

281

Fl. *f* *p* 1.

Ob. *f*

Bb Clar. *f* *p*

Bsn. *f* *p*

Hn. Eb *p*

Triangle

Timp. *p* *p*

Rob. When I'm a bad Bart. I will

S+A *f* *p*
 dieu with good grace! A - dieu with good grace to his mo-rals, his mo-rals sen - ten - tious! When he's a bad Bart, he will

T+B *f* *p*
 dieu with good grace! A - dieu with good grace to his mo-rals, his mo-rals sen - ten - tious!

Vln. I *f* *p*

Vln. II *f* *pizz.* *p*

Vla. *f* *pizz.* *p*

Vc. *f* *pizz.* *p*

Cb. *f* *pizz.* *p*

M

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloist. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The orchestration includes Flute, Oboe, Bassoon, Clarinet in B-flat, Horn in E-flat, Triangle, Timpani, Violin I and II, Viola, Violoncello, and Contrabass. The vocal soloist (Rob.) has a line with lyrics. The score is divided into measures, with dynamics ranging from fortissimo (f) to pianissimo (p). A first ending bracket is shown above the flute part. A rehearsal mark 'M' is placed above the violin I part. The page number '36' is in the top left, and the title '15. Hail the bride of seventeen summers' and page number '247' are at the top center and right respectively. The measure number '281' is indicated at the beginning of the first staff.

287

Fl.

Bb Clar.

Bsn.

Hn. Eb

Trgl.

Rob

S+A

T+B

Vln. I

Vln. II

Vla.

Vc.

Cb.

tell ta-ra-did-dles! On ve-ry false fid-dles I'll play a bad part. I'll play a bad part on the fals-est of fid-dles. And tell ta-ra-did-dles when

tell ta-ra-did-dles! On ve-ry false fid-dles he'll play a bad part. He'll play a bad part on the fals-est of fid-dles. And tell ta-ra-did-dles when

293 ^{a2}

Fl. *f*

Ob. *f*

Bb Clar. *f*

Bsn. *f*

Hn. Eb *f*

Bb Cor. *mf*

Tbn. *mf*
to Cym/B.D.

Trgl. 293

Rob. 8

S+A *f*
I'm a bad Bart!
he's a bad Bart! When he's a bad Bart, he will tell ta-ra-did-dles! On ve-ry false fid-dles he'll play a bad part. He'll play a bad part on the

T+B *f*

Vln. I *f*

Vln. II *f*
arco

Vla. *f*
arco

Vc. *f*
arco

Cb. *f*

15. Hail the bride of seven^Nteen summers

299

Fl.

Ob.

Bb Clar.

Bsn.

Hn. Eb

Bb Cor.

Tbn.

Trgl.

S+A

T+B

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Cym
B.D.

fals-est of fid-dles. And tell ta-ra-did-dles when he's a bad Bart! A bad Bart! When he's a bad Bart he will

When he's a bad Bart he will tell ta-ra-did-dles.

N

305

Fl. *f*

Ob. *f*

Bb Clar. *f* a2

Bsn. *f*

Hn. Eb *f*

Bb Cor.

Tbn.

Trgl. *f*

S+A *f*
 tell ta-ra-did-dles A bad Bart! On ve-ry false fid-dles, on ve-ry false fid-dles he'll play a

T+B *f*
 He'll play a bad part on the fal-sest of fid-dles.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloist. The score is in 3/4 time and the key signature has two flats (B-flat and E-flat). The page number is 40, and the overall page number is 251. The title is '15. Hail the bride of seventeen summers'. The score begins at measure 305. The instruments listed are Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bb Clar.), Bassoon (Bsn.), Horn in E-flat (Hn. Eb), Bass Cor Anglais (Bb Cor.), Trombone (Tbn.), Trumpet in G (Trgl.), Saxophone and Alto (S+A), Tenor and Bass (T+B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal soloist part includes lyrics: 'tell ta-ra-did-dles A bad Bart! On ve-ry false fid-dles, on ve-ry false fid-dles he'll play a' and 'He'll play a bad part on the fal-sest of fid-dles.' The dynamic marking *f* (forte) is used throughout the score. There are some performance instructions like 'a2' for the Clarinet and Bassoon parts. The score is written in a standard musical notation with staves for each instrument and voice.

L'istesso Tempo

311

Fl.

Ob.

Bb Clar.

Bsn.

311

Hn. Eb

Bb Cor.

Tbn.

311

Trgl.

Zorah *f*

Who is the wretch that hath be-

S+A

bad part!_____

T+B

L'istesso Tempo

311

Vln. I

Vln. II

Vla.

Vc.

Cb.

Molto vivace

319

Bb Cor.

Tbn.

Zor
trayed thee? Let him stand forth!

Rich
'Twas II

S+A
Die Trai - tor!

T+B
Die Trai - tor!

319

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

Molto vivace

arco

327

Fl.

Bb Clar

Hn. Eb

Bb Cor

Tbn.

Rich

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hold! my con-science made me! With-hold your wrath!

trem

trem

trem

trem

trem

Detailed description: This page of a musical score, numbered 254 and 43, is for the piece 'Hail the bride of seventeen summers'. It features a vocal soloist (Rich) and a full orchestra. The score is in 3/4 time and begins at measure 327. The vocal line includes the lyrics: 'Hold! my con-science made me! With-hold your wrath!'. The instrumental parts include Flute (Fl.), B-flat Clarinet (Bb Clar), Horn in E-flat (Hn. Eb), B-flat Cor Anglais (Bb Cor), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The strings (Vln. I, Vln. II, Vla., Vc., Cb.) are marked with 'trem' (tremolo) in the first four measures. The woodwinds (Fl., Bb Clar, Hn. Eb, Bb Cor, Tbn.) have rests in the first four measures. The vocal line starts in the fifth measure. The score concludes with a key signature change to three sharps (F#, C#, G#) and a 3/4 time signature.

Rich ³³³
 8 *With - in ³ this breast there beats a heart Whose voice can't be gain - said. — It bad³ me thy true*

Vln. I ³³³
3 3 3 3 3 3

Vln. II *3 3 3 3 3 3*

Vla. *3 3 3 3 3 3*

Vc. *3 3 3 3 3 3*

Cb. *3 3 3 3 3 3*

A Cl. *p 3 cresc.*

Bsn. *p 3 cresc.*

Hn. Eb ³³⁹
p 3 cresc.

Rich ³³⁹
 8 *rank im-part, And I _____ at once o - beyed. — I ³ knew³ 'twould blight thy bud³ ding fate— I*

Vln. I *3 3 3 3 3 3 cresc.*

Vln. II *3 3 3 3 3 3 cresc.*

Vla. *3 3 3 3 3 3 cresc.*

Vc. *3 3 3 3 3 3 cresc.*

Cb. *3 3 3 3 3 3 cresc.*

362

Ob.

A Cl.

Bsn.

pp

Rose

part - They face I shun! Fare **P**well! Go, bend the knee At vice-s shrine, Of life with me All hope re - sign. - Fare-

362

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p

p

p

p

p

p

Detailed description: This is a page of a musical score for a symphony. It features a vocal line for 'Rose' and an orchestral arrangement. The vocal line includes lyrics: 'part - They face I shun! Fare **P**well! Go, bend the knee At vice-s shrine, Of life with me All hope re - sign. - Fare-'. The orchestral parts include Oboe (Ob.), Alto Clarinet (A Cl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in a key with three sharps (F#, C#, G#) and a common time signature. Dynamics include *pp* (pianissimo), *f* (forte), and *p* (piano). A box around the letter 'P' in the lyrics indicates a specific performance instruction.

15. Hail the bride of seventeen summers

1. Solo *rall.* **Allegretto**

Fl. *dolce*

Bsn. *p*

Hn. Eb

Rose *(To Sir Despard)* *rall.* *p*

well! — Fare-well! Fare - well! Take me - I *rall.* thy **Allegretto**

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

Cb.

377

Ob. *f*

A Cl. *f*

Bsn.

Hn. Eb

Trgl. *p*

S. *f*
Hail the Bride-groom- hail the Bride! Wherthe nup-tial knot is tied; Ev-ry day will bring some

A. *f*

Vln. I

Vln. II

Vla.

Vc. *f*

Cb. *f*

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The score is in G major (one sharp) and 3/4 time. It features a variety of instruments including woodwinds (oboe, clarinet, bassoon, horn), strings (violins I and II, viola, violin, cello, double bass), and a triangle. The vocal parts are for Soprano (S.) and Alto (A.). The music is marked with dynamics such as *f* (forte) and *p* (piano). The lyrics for the vocal parts are: "Hail the Bride-groom- hail the Bride! Wherthe nup-tial knot is tied; Ev-ry day will bring some". The page number 50 is in the top left, the title "15. Hail the bride of seventeen summers" is at the top center, and the page number 261 is in the top right. A rehearsal mark "377" is placed above the first measure of each staff.

This musical score page includes the following parts and details:

- Flute (Fl.):** Part 1, starting at measure 389 with a *mp* dynamic.
- Oboe (Ob.):** Part 1, starting at measure 389 with a *mp* dynamic.
- Clarinet in A (A Cl.):** Part 1, starting at measure 389 with a *mf* dynamic.
- Bassoon (Bsn.):** Part 1, starting at measure 389 with a *mf* dynamic.
- Rose:** Vocal soloist, lyrics: "That's why I wed you!"
- Despina (Desp):** Vocal soloist, lyrics: "How. And I to Mar - g-aret must keep my".
- Violin I (Vln. I):** Part 1, starting at measure 389.
- Violin II (Vln. II):** Part 1, starting at measure 389.
- Viola (Vla.):** Part 1, starting at measure 389.
- Violoncello (Vc.):** Part 1, starting at measure 389.
- Double Bass (Cb.):** Part 1, starting at measure 389.

395 **Recit.** **R** *a tempo*

Fl. *f*

Ob. *f*

A Cl. *f*

Bsn. *f*

Hn. Eb *f* *p*

A Cor. *f* *p*

Tbn. *f* *p*

Meg *f* *p*

Desp
vow!
Have I mis - read you? Oh, joy! — with newl - y — kind - led rap - ture warm'd, I —

395 **Recit.** **R** *a tempo*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloist. The score is in G major (one sharp) and 3/4 time. It begins at measure 395. The vocal soloist, Despina, has a recitative part starting with 'vow!' and the lyrics 'Have I mis - read you? Oh, joy! — with newl - y — kind - led rap - ture warm'd, I —'. The orchestra includes Flute, Oboe, Clarinet in A, Bassoon, Horn in E-flat, Cor Anglais, Trombone, Violin I and II, Viola, Violoncello, and Contrabass. The woodwinds and strings play a rhythmic accompaniment of eighth notes. The brass instruments play sustained chords. The vocal line is marked 'Recit.' and 'a tempo'. Dynamics include forte (f) and piano (p). A rehearsal mark 'R' is placed above the first measure of the woodwind and string accompaniment.

401

Fl.

Ob.

A Cl.

Bsn.

Hn. Eb

A Cor.

Tbn.

Meg

Desp

401

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

kneel _____ be - fore you!

I once dis - liked you; Now that I've re - formed, How I a - dore

p

cresc.

p

cresc.

p

cresc.

p

cresc.

408

Ob.

A Cl.

Bsn.

p

Hn. Eb

408

Trgl.

408

Desp

8
you!

S+A

f

Hail the Bride-groom- hail the Bride! When the nup-tial knot is tied; Ev - 'ry day will bring some

T+B

408

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

Cb.

f

S

1.

414

Fl.

Ob.

A Cl.

Bsn.

414

Hn. Eb

414

Trgl.

414

Rose

Ri - chard, of him I love _____ be-

S+A

joy — That can ne - ver, ne - ver cloy!

T+B

S

414

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

pizz.

Cb.

p

426

Fl. *f* *a2*

Ob. *f*

Bsn. *f*

Hn. Eb *f*

Bb Cor.

Tbn. *p*

Trgl. *f*

Rose

S. *f*
Hail the Bride-groom- hail the Bride! Hail the Bride-groom- hail the Bride!

A. *f*

Vln. I *f* *a2*

Vln. II *sim.*

Vla. *sim.*

Vc. *arco* *sim.*

Cb. *sim.*

15. Hail the bride of seventeen summers

Allegro con spirito

432

Fl.

Ob.

Bb Clar

Bsn.

Hn. Eb

Bb Cor

Tbn.

Rose

Rich

432

Vln. I

Vln. II

Vla.

Vc.

Cb.

sf

Clarinet in Bb

sf

f

f

Oh, hap-py the li - ly When

Oh, hap-py the li - ly When

sf

sf

sf

sf

sf

sf

437

Fl.

Bb Clar

Rose

Rich

Vln. I

Vln. II

Vla.

Vc.

Cb.

sf

sf

sf

sf

sf

sf

sf

sf

sf

kissed by the bee; And, sip-ping tran-qui-ly, Quite hap - py is he; And hap-py the fil-ly That neighs in her pride;

8 kissed by the bee; And, sip-ping tran-qui-ly, Quite hap - py is he; And hap-py the fil-ly That neighs in her prideBut

Detailed description: This is a page of a musical score for the piece 'Hail the bride of seventeen summers'. The page number is 60, and it is part of a larger work numbered 271. The score is for measures 437-440. It features a vocal line for Rose and a vocal line for Rich, both with lyrics. The lyrics are: 'kissed by the bee; And, sip-ping tran-qui-ly, Quite hap - py is he; And hap-py the fil-ly That neighs in her pride;'. The Rose part ends with a semicolon, while the Rich part ends with 'But'. The orchestral parts include Flute (Fl.), Bb Clarinet (Bb Clar), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in a key signature of two flats (Bb) and a common time signature. The tempo is not explicitly marked, but the dynamics are marked with *sf* (sforzando) at the beginning of measures 438 and 439 for several instruments. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

15. Hail the bride of seventeen summers

442 a2

Fl.

Bb Clar.

Bsn.

Rose

Rich

Vln. I

Vln. II

Vla.

Vc.

Cb.

But hap-pier than a - ny, A pound to a pen - ny, A lo - ver is, when he Em - bra - ces his

hap-pier than a - ny, A pound to a pen - ny, A lo - ver is, when he Em - bra - ces his

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The score is in G major (one sharp) and 3/4 time. It features parts for Flute (Fl.), B-flat Clarinet (Bb Clar.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). There are also two vocal parts, Rose and Rich. The music begins at measure 442. The vocal parts have lyrics: 'But hap-pier than a - ny, A pound to a pen - ny, A lo - ver is, when he Em - bra - ces his'. The instrumental parts include woodwinds, strings, and a solo violin (Rose). The score is written in a standard musical notation with a key signature of one sharp and a 3/4 time signature.

446 T

Fl. *sf*

Bb Clar.

Bsn.

446

Rose
bride!

Margaret

Meg
Oh, hap-py the flow-ers That blos - som in June, And ha-ppy the bo-wers That gain by the boon,

Rich
bride!

Desp
Oh, hap-py the flow-ers That blos - som in June, And ha-ppy the bo-wers That gain by the boon,

446 T

Vln. I *sf*

Vln. II *sf*

Vla. *sf*

Vc. *sf*

Cb. *sf*

460

Fl.

Ob.

Bb Clar

Bsn.

Hn. Eb

460

Trgl.

Zor

Han

Adam

460

Vln. I

Vln. II

Vla.

Vc.

Cb.

Like - wise the o - pos - sum That sits on a tree, When you come a - cross 'em, They can - not com - pare

Like - wise the o - pos - sum That sits on a tree, When you come a - cross 'em, They can - not com - pare With

Like - wise the o - pos - sum That sits on a tree, When you come a - cross 'em, They can - not com - pare

464

Fl.

Ob.

Bb Clar

Bsn.

Hn. Eb

Trgl.

Zor

Han

Adam

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

to Cym/B.D.

With those who are treading The dance at a wedding, While people are spreading The best of good fare!

those who are tread - ing The dance at a wed - ding, While people are spread - ing The best of good fare!

With those who are treading The dance at a wedding, While people are spreading The best of good fare! *arco*

f

f

f

f

f

f

f

V Robin

Rob Oh, wretch-ed the deb - tor Who's sign - ing a deed! And wretch-ed the let - ter That

Vln. I

Vln. II

Vla.

Vc.

Cb.

Rob no one can read! But ver - y much bet - ter Their lot it must be Than that of the per-son I'm

Vln. I

Vln. II

Vla.

Vc.

Cb.

sf *p*

sf *p*

sf *p*

sf *p*

sf

476

Fl.

Ob.

Bb Clar.

Bsn.

Hn. Eb

Bb Cor.

Tbn.

Trgl.

Rob

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *cresc.* *mp* *pp* *sf* *f* *sf*

Cym
B.D.

mak - ing this verse on, Whose head there's a curse on Al - lud - ing to me!

Oh, hap - py the li - ly When

Oh, hap - py the li - ly When

Oh, hap - py the li - ly When

Oh, hap - py the li - ly When

cresc. *f* *sf* *f* *sf* *f* *sf* *f* *sf* *mp* *f* *sf*

W

15. Hail the bride of seventeen summers

481

Fl.

Ob.

Bb Clar.

Bsn.

Hn. Eb

Bb Cor.

Tbn.

Trgl.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

kissed by the bee; And, sip-ping tran-qui-ly, Quite hap - py is he; And hap-py the fil-ly That neighs in her pride;

kissed by the bee; And, sip-ping tran-qui-ly, Quite hap - py is he; And hap-py the fil-ly That neighs in her pride;

kissed by the bee; And, sip-ping tran-qui-ly, Quite hap - py is he; And hap-py the fil-ly That neighs in her pride; But

kissed by the bee; And, sip-ping tran-qui-ly, Quite hap - py is he; And hap-py the fil-ly That neighs in her pride;

486

Fl.

Ob.

Bb Clar.

Bsn.

Hn. Eb

Bb Cor.

Tbn.

486

Trgl.

S

A

T

B

486

Vln. I

Vln. II

Vla.

Vc.

Cb.

But hap-pier than an - y, A pound to a pen-ny, A lo - ver is, when he Em - bra - ces his

But hap-pier than an - y, A pound to a pen-ny, A lo - ver is, when he Em - bra - ces his

hap-pier than an - y, A pound to a pen - ny, A lo - ver is, when he Em - bra - ces his

But hap-pier than an - y, A pound to a pen-ny, A lo - ver is, when he Em - bra - ces his

Detailed description: This is a page of a musical score for the piece 'Hail the bride of seventeen summers'. The page is numbered 70 on the left and 281 on the right. The music is in a key signature of two flats (B-flat and E-flat) and a common time signature. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet in B-flat (Bb Clar.), Horn in E-flat (Hn. Eb), Cor Anglais (Bb Cor.), Trombone (Tbn.), Trumpet (Trgl.), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts (S, A, T, B) include lyrics. The instrumental parts are marked with a rehearsal mark '486' at the beginning of the first measure of each system. The lyrics for the vocal parts are: 'But hap-pier than an - y, A pound to a pen-ny, A lo - ver is, when he Em - bra - ces his'.

15. Hail the bride of seventeen summers

The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bb Clar), and Bassoon (Bsn.). The second system includes Horn in E-flat (Hn. Eb), Bass Cor (Bb Cor), and Trombone (Tbn.). The third system includes Trumpet (Trgl.), Soprano (S), Alto (A), Tenor (T), and Bass (B) vocal parts. The fourth system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key markings include *a2* for the Flute and Bass Clarinet parts, and *sf* for the Bass Cor and Trombone parts. The vocal parts have lyrics: "bride! Em - bra - ces his bride! bra - - - - ces", "bride! Em - bra - ces his bride! Em - bra - - - - ces", "bride! Em - bra - ces his bride! Em - bra - - - - ces", and "bride! Em - bra - - - - ces".

502

Fl. *sf* a2

Ob. *sf* a2

Bb Clar. *sf* a2

Bsn. *sf*

Hn. Eb *sf*

Bb Cor. *sf*

Tbn. *sf*

Trgl. 502 To Triangle

Vln. I *sf*

Vln. II *sf*

Vla. *sf*

Vc. *sf*

Cb. *sf*

Detailed description: This is a page of a musical score for the piece 'Hail the bride of seventeen summers'. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Bb Clarinet (Bb Clar.), Bassoon (Bsn.), Horn in E-flat (Hn. Eb), Bb Cor Anglais (Bb Cor.), Trombone (Tbn.), Triangle (Trgl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music begins at measure 502. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *sf* (sforzando) are used throughout. The Flute, Oboe, and Bb Clarinet parts include an 'a2' marking, indicating a second octave. The Triangle part is marked 'To Triangle' and shows a single strike at the beginning of the section. The overall texture is dense and rhythmic.

Y

508

Fl.

mf sf sf

Ob.

mf sf sf

Bb Clar.

mf sf sf

Bsn.

mf sf sf

508

Hn. Eb

mf sf sf

Bb Cor

Tbn.

508

Trgl.

Triangle

mf

508

Vln. I

pizz. mf

Vln. II

pizz. mf

Vla.

pizz. mf

Vc.

pizz. mf

Cb.

pizz. mf

This musical score is for the piece "Hail the bride of seventeen summers". It is arranged for a full orchestra. The score is written in a key signature of two flats (B-flat and E-flat) and begins at measure 514. The instruments included are Flute (Fl.), Oboe (Ob.), Bb Clarinet (Bb Clar), Bassoon (Bsn.), Horns (Hn. Eb), Trumpets (Trgl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute, Oboe, and Bb Clarinet parts are marked with a forte (*sf*) dynamic. The Bb Clarinet part includes a first octave (*a2*) marking. The Trumpet part is marked with a forte (*sf*) dynamic. The score consists of six systems of staves, each containing six staves for the instruments listed. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Z

520

Fl.

Ob.

Bb Clar

Bsn.

520

Hn. Eb

Bb Cor

Tbn.

p

520

Trgl.

Z

520

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

sf

This musical score is for the piece "Hail the bride of seventeen summers" and covers measures 526 to 531. The score is arranged for a full orchestra and includes the following parts:

- Flute (Fl.):** Remains silent throughout this section.
- Oboe (Ob.):** Plays a melodic line with eighth-note patterns.
- Bass Clarinet (Bb Clar):** Plays a similar melodic line to the oboe, with a dynamic marking of *a2* in the second measure.
- Bassoon (Bsn.):** Remains silent throughout this section.
- Horn in E-flat (Hn. Eb):** Remains silent throughout this section.
- Bass Horn (Bb Cor):** Provides harmonic support with block chords.
- Tuba (Tbn.):** Provides harmonic support with block chords.
- Trigon (Trgl.):** Remains silent throughout this section.
- Violin I (Vln. I):** Plays a melodic line with eighth-note patterns.
- Violin II (Vln. II):** Plays a rhythmic accompaniment with eighth-note patterns.
- Viola (Vla.):** Plays a rhythmic accompaniment with eighth-note patterns.
- Violoncello (Vc.):** Plays a rhythmic accompaniment with eighth-note patterns.
- Double Bass (Cb.):** Plays a rhythmic accompaniment with eighth-note patterns.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The woodwind and string parts feature eighth-note patterns, while the brass parts play block chords. The percussion part is silent.

AA

Musical score for woodwinds and strings. The score is in 3/4 time and B-flat major. It features six staves: Flute (Fl.), Oboe (Ob.), Bb Clarinet (Bb Clar.), Bassoon (Bsn.), Horn Eb (Hn. Eb), and Trgl. (Trgl.). The woodwinds play a rhythmic pattern of eighth notes, while the strings play a steady eighth-note accompaniment. Dynamic markings of *sf* (sforzando) are present throughout. A rehearsal mark 'AA' is located at the beginning of the section. Measure numbers 532 and 533 are indicated at the start of the Hn. Eb and Trgl. staves respectively.

AA

Musical score for strings. The score is in 3/4 time and B-flat major. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). All string parts are marked *pizz.* (pizzicato). The strings play a steady eighth-note accompaniment. A rehearsal mark 'AA' is located at the beginning of the section.

538

Fl. *f sf* **BB**

Ob. *f sf*

Bb Clar. *a2* *f sf*

Bsn. *f sf*

Hn. Eb *f sf*

Bb Cor. *mf sf*

Tbn. *mf sf*

Trgl. *mf sf*
Cym
B.D.

538

Vln. I *arco* *f sf* **BB**

Vln. II *arco* *f sf*

Vla. *arco* *f sf*

Vc. *arco* *f sf*

Cb. *arco* *f sf*

f sf

Detailed description: This is a page of a musical score for a symphony. The score is for measures 538 to 541. It features a woodwind section (Flute, Oboe, B-flat Clarinet, Bassoon, Horn in E-flat, B-flat Cor Anglais, Trombone), a percussion section (Triangle, Cymbal, Bass Drum), and a string section (Violin I, Violin II, Viola, Violoncello, Contrabass). The woodwinds and strings play a rhythmic pattern of eighth notes, while the percussion provides a steady accompaniment. The score includes dynamic markings such as *f sf* (forte sforzando) and *mf sf* (mezzo-forte sforzando), and a **BB** (Basso Continuo) marking. The key signature is B-flat major, and the time signature is 4/4. The woodwinds and strings have a *arco* (arco) marking, indicating they are playing with the bow. The percussion section includes a triangle, cymbal, and bass drum.

This musical score is for the piece "Hail the bride of seventeen summers" and covers measures 544 to 549. The score is arranged for a full orchestra and includes the following instruments and parts:

- Flute (Fl.):** Features a melodic line with grace notes and accents, marked *sf* (sforzando).
- Oboe (Ob.):** Plays a rhythmic accompaniment with grace notes, marked *sf*.
- Bb Clarinet (Bb Clar):** Provides harmonic support with chords and grace notes, marked *sf*.
- Bassoon (Bsn.):** Plays a rhythmic accompaniment with grace notes, marked *sf*.
- Horn in E-flat (Hn. Eb):** Plays a rhythmic accompaniment with grace notes, marked *sf*.
- Bb Cor (Bb Cor):** Plays a rhythmic accompaniment with grace notes, marked *sf*.
- Trombone (Tbn.):** Plays a rhythmic accompaniment with grace notes, marked *sf*.
- B. Dr. (B. Dr.):** Features a simple rhythmic pattern with grace notes.
- Violin I (Vln. I):** Features a melodic line with grace notes and accents, marked *sf*.
- Violin II (Vln. II):** Provides harmonic support with grace notes, marked *sf*.
- Viola (Vla.):** Provides harmonic support with grace notes, marked *sf*.
- Violoncello (Vc.):** Provides harmonic support with grace notes, marked *sf*.
- Contrabass (Cb.):** Provides harmonic support with grace notes, marked *sf*.

The score is written in a key signature of two flats (B-flat and E-flat) and includes dynamic markings such as *sf* (sforzando) throughout. The notation includes various rhythmic values, grace notes, and accents.

This musical score is for the piece "Hail the bride of seventeen summers" and is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bb Clar), Bassoon (Bsn.), Horn in E-flat (Hn. Eb), Bass Horn (Bb Cor), Trombone (Tbn.), and Bass Drum (B. Dr.). The second system includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The first system begins at measure 556, and the second system also begins at measure 556. The piece concludes at measure 293. The notation includes various rhythmic values, rests, and dynamic markings, with some measures featuring long, sustained notes or chords.

Score

16. I once was as meek as a new-born lamb

W S Gilbert

Robin and Adam

Arthur Sullivan

Andante moderato ♩ = 80

The musical score is arranged in two systems. The first system includes:

- Flute 1: *ff*
- Flute (Piccolo) 2: *ff*
- Oboe: *ff* (with *p* and *ff_{a2}* markings)
- Clarinet in B♭: *ff* (with *p* marking)
- Bassoon: *ff*
- Horn in F: *a2*
- Comet in B♭: *ff* (with *a2* marking)
- Trombone: *ff*
- Cymbals: *ff*
- Robin: (Vocal line)
- Adam: (Vocal line)

The second system includes:

- Violin I: *ff*
- Violin II: *ff* (with *dim.* and *p* markings)
- Viola: *ff* (with *dim.* and *p* markings)
- Cello: *ff* (with *dim.* and *p* markings)
- Contrabass: *ff* (with *dim.* and *p* markings)

Dynamic markings include *ff* (fortissimo), *p* (piano), and *dim.* (diminuendo). The tempo is marked *Andante moderato* with a metronome marking of ♩ = 80. The key signature is three flats (B♭, E♭, A♭) and the time signature is 6/8.

Fl. 1

Fl. 2

Ob.

B♭ Cl.

Bsn.

Hn. F

Cor.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(To Picc)

a2

1

p

p

dim.

p

dim.

p

dim.

p

dim.

p

28

Fl. I *p* *ff* *p* *ff* *p*

Picc. *ff* *ff*

Ob. *ff* *ff* 1.

B♭ Cl. *ff* *ff* *p*

Bsn. *p* *ff* *p* *ff*

Hn. F *ff* *ff*

Cor. *ff* *ff*

Tbn. *ff* *ff*

Cym. *ff* *ff*

Vln. I *pizz.* *p* *arco* *ff* *pizz.* *p* *arco* *pizz.*

Vln. II *pizz.* *p* *arco* *ff* *pizz.* *p* *arco* *pizz.*

Vla. *p* *ff* *p*

Vc. *ff*

Cb. *arco* *ff*

Rob ⁴⁴
 8 troyd. Ha ha! With great - er pre - ci - sion (With - out the e - li - sion), Sir Ruth - ven Mur - ga - troyd. Ha ha!

Adam

Vln. I ⁴⁴ And I, who was once his

Vln. II

Vla.

Vc.

Cb.

Rob

Adam

⁵⁰ val - ley - de - sham, As stew - ard I'm now em - ployed. Ha ha! The dick - ens may take him I'll nev - er for - sake him! As stew - ard I'm now em -

Vln. I

Vln. II

Vla.

Vc.

Cb.

56

B♭ Cl.

Rob

Adam

Vln. I

Vln. II

Vla.

Vc.

Cb.

56

How dread-ful when an in-no-cent heart Be-comes, per-force, a bad young Bart., And still more hard on

played. Ha ha! How dread-ful when an in-no-cent heart Be-comes, per-force, a bad young Bart., And still more hard on

B♭ Cl.

Bsn.

Rob

Adam

Vln. I

Vln. II

Vla.

Vc.

Cb.

62

old A-dam, His for-mer faith-ful val-ley-de-sham! His for-mer faith-ful val-ley-de-

old A-dam, His for-mer faith-ful val-ley-de-sham! His for-mer faith-ful val-ley-de-

Detailed description: This is a page of a musical score for a choral and orchestral work. The score is divided into two systems. The first system (measures 56-61) features vocal parts for Rob and Adam, and orchestral parts for B♭ Clarinet, Violin I, Violin II, Viola, Violoncello, and Contrabass. The second system (measures 62-67) features vocal parts for Rob and Adam, and orchestral parts for B♭ Clarinet, Bassoon, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in a minor key with a key signature of two flats (B♭ and E♭). The vocal parts have lyrics in English. The orchestral parts include various rhythmic patterns and melodic lines.

67

Fl. I

Ob.

B♭ Cl.

Bsn.

Hn. F

Rob

Adam

Vln. I

Vln. II

Vla.

Vc.

Cb.

sham! His val - ley - de - sham, His val - ley de - sham, de - sham!

sham! His val - ley - de - sham, His val - ley de - sham, His val - ley, his val - ley de sham!

rall.

rall.

This musical score is for the piece "Happily coupled are we" on page 303. It features a full orchestral arrangement with the following instruments and parts:

- Fl.:** Flute, starting with a *sf* dynamic and ending with a *p* dynamic. A first ending bracket labeled "A" is present at the end of the staff.
- Picc.:** Piccolo, playing a similar melodic line to the flute.
- Ob.:** Oboe, playing a melodic line with *sf* dynamics.
- B♭ Cl.:** Bass Clarinet, playing a harmonic accompaniment.
- Bsn.:** Bassoon, playing a harmonic accompaniment.
- Hn. Eb:** Horn in E-flat, playing a rhythmic accompaniment.
- Cor. Bb:** Cor Anglais in B-flat, playing a harmonic accompaniment.
- Tbn.:** Trombone, playing a rhythmic accompaniment.
- Perc.:** Percussion, playing a rhythmic pattern.
- Vln. I:** Violin I, playing a melodic line with *sf* dynamics and ending with a *p* dynamic.
- Vln. II:** Violin II, playing a melodic line with *sf* dynamics and ending with a *p* dynamic.
- Vla.:** Viola, playing a harmonic accompaniment with *sf* dynamics and ending with a *p* dynamic.
- Vc.:** Violoncello, playing a harmonic accompaniment with *sf* dynamics and ending with a *p* dynamic.
- Cb.:** Contrabass, playing a harmonic accompaniment with *sf* dynamics and ending with a *p* dynamic.

The score includes various dynamic markings such as *sf* (sforzando) and *p* (piano). A first ending bracket labeled "A" is located at the end of the Flute and Violin I staves.

17

Rich Hap - pi - ly coup-led are we, You see— I am a jol - ly Jack Tar, My star, And you are the fair - est, The

Vln. I

Vln. II

Vla.

Vc.

Cb.

23

Fl. 1. **B**

B♭ Cl. 1. *p* 2. *p* 1. *p*

Bsn. *p*

Hn. Eb *p*

Rich 8 rich-est and rar-est Of in-no-cent lass-es you are, By far - Of in-no-cent lass-es you are! Fanned by a fa-vou-ring **B**

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for a full orchestra and vocal soloist. It is in 3/4 time and the key signature has two flats (B-flat major or D-flat minor). The vocal line (Rich) begins at measure 17 with the lyrics 'Hap - pi - ly coup-led are we, You see— I am a jol - ly Jack Tar, My star, And you are the fair - est, The'. The instrumental parts include Violins I and II, Viola, Violoncello, Contrabass, Flute, B♭ Clarinet, Bassoon, Horn in E-flat, and a second Violoncello. The woodwinds and strings have various rhythmic patterns, including eighth and sixteenth notes. The flute and clarinet parts have first and second endings. The bassoon part has a dynamic marking of *p*. The horn part also has a dynamic marking of *p*. The vocal line continues at measure 23 with the lyrics 'rich-est and rar-est Of in-no-cent lass-es you are, By far - Of in-no-cent lass-es you are! Fanned by a fa-vou-ring'. There are two boxed 'B' markings, one above the flute staff and one below the vocal staff, indicating a repeat or a specific performance instruction.

30

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. Eb

Rich

gale, You'll sail Ov-er life's treach-er-ous sea With me, And as for bad weath-er, We'll brave it to-geth-er, And you shall creep un-der my

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for a full orchestra and vocal soloist. The score is in 4/4 time and the key signature has two flats (B-flat and E-flat). The vocal part (Rich) has lyrics: "gale, You'll sail Ov-er life's treach-er-ous sea With me, And as for bad weath-er, We'll brave it to-geth-er, And you shall creep un-der my". The instrumental parts include Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn in E-flat (Hn. Eb), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). A rehearsal mark '30' is placed at the beginning of the first measure of the Flute part.

17. Happily coupled are we

Fl. *p*

Ob.

B♭ Cl. *p*

Trgl. *p* Triangle

Rich.
lee, My wee! And you shall creep un-der my lee! My wee! For you are such a smart lit-tle

Vln. I

Vln. II

Vla.

Vc. pizz.

Cb. pizz.

36

C

43

Fl.

B♭ Cl.

Trgl.

Rich

8

craft— Such a neat lit-tle, sweet lit-tle craft, Such a bright lit-tle, tight lit-tle, Slight lit-tle, light lit-tle, Trim lit-tle, prim lit-tle

43

Vln. I

Vln. II

Vla.

Vc.

Cb.

49

Fl. *f sf* *a2* *sf* *sf*

Ob. *f sf* *sf* *sf*

B♭ Cl. *f sf* *sf* *sf*

Bsn. *f sf* *sf* *sf*

Hn. Eb *f sf* *sf* *sf*

Cor. Bb *f sf* *sf* *sf*

Tbn. *f sf* *sf* *sf*

Trgl. *f*

Rich
craft! _____

S
For she is such a smart lit-tle craft— Such a neat lit-tle, sweet lit-tle craft, — Such a bright lit-tle, tight lit-tle,

A

Vln. I *f sf* *a2* *sf* *sf*

Vln. II *f sf* *sf* *sf*

Vla. *f sf* *sf* *sf*

Vc. *f sf* *arco* *sf* *sf*

Cb. *f sf* *arco* *sf* *sf*

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The score is in 3/4 time and features a key signature of two flats (Bb and Eb). The orchestration includes Flute (Fl.), Oboe (Ob.), Clarinet in Bb (B♭ Cl.), Bassoon (Bsn.), Horn in Eb (Hn. Eb), Cor Anglais (Cor. Bb), Trombone (Tbn.), Trumpet (Trgl.), and strings (Violin I and II, Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.)). The vocal parts are for Soprano (S) and Alto (A). The score begins at measure 49. The woodwinds and strings play a rhythmic pattern of eighth notes, often with accents and dynamic markings of *f sf* (forte sforzando) and *sf* (sforzando). The flute and violin I parts have a *a2* marking, indicating a second octave. The vocal parts enter with the lyrics: 'For she is such a smart lit-tle craft— Such a neat lit-tle, sweet lit-tle craft, — Such a bright lit-tle, tight lit-tle,'. The string parts are marked *arco* (arco). The page number 308 and the number 7 are in the top right corner.

55

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. Eb

Cor. Bb

Tbn.

Trgl.

Rose

S

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

p

p

p

p

p

p

My hopes will be blight-ed, I fear, My dear; In a
Slight lit-tle, light lit-tle, Trim lit-tle, prim lit-tle craft!

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The score is in G major (one sharp) and 3/4 time. It features a woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon), a brass section (Horn in E-flat, Cor Anglais in B-flat, Trombone), a string section (Violin I and II, Viola, Violoncello, Contrabass), a harp (Trgl.), and two vocal soloists (Rose, Soprano, Alto). The woodwinds and strings play a rhythmic accompaniment of eighth notes. The vocal soloists have a melodic line with lyrics. A dynamic marking of *p* (piano) is present in the string parts. A rehearsal mark 'D' is placed above the first staff of the woodwinds. The page number '8' is in the top left, the title '17. Happily coupled are we' is at the top center, and the page number '309' is in the top right. The measure number '55' is written above the first staff of the woodwinds and the vocal soloists.

17. Happily coupled are we

310 9

61

B♭ Cl.

Bsn.

Hn. Eb

Rose

month you'll be go-ing to sea, Quite free, And all of my wish-es You'll throw to the fish-es As though they were nev-er to be; Poor me! —

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

Detailed description: This is a page of a musical score for a scene. The title is '17. Happily coupled are we' and it is page 9 of act 3, measure 310. The score includes parts for B♭ Clarinet, Bassoon, Horn in E-flat, a vocal line for 'Rose', Violin I, Violin II, Viola, Violoncello, and Contrabass. The vocal line has lyrics: 'month you'll be go-ing to sea, Quite free, And all of my wish-es You'll throw to the fish-es As though they were nev-er to be; Poor me! —'. The music is in a minor key (three flats) and features a piano (*p*) dynamic. The vocal line begins at measure 61. The instrumental parts include woodwinds and strings, with some woodwinds and strings playing rests in the first five measures before entering in the sixth measure.

67

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. Eb

Rose

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. E

p

2.

1.

p

As though they were ne - ver to be. And I shall be left all a - lone To moan, And weep at your cru - el de -

17. Happily coupled are we

73

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. Eb

Rose

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

ceit, Com-plete; While you'll be as-ert-ing Your free-dom by flirt-ing With ev-e-ry wo-man you meet, You cheat— With

Detailed description: This is a page of a musical score for a symphony orchestra and a vocal soloist. The score is in G major (one sharp) and 3/4 time. It begins at measure 73. The instruments listed are Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn in E-flat (Hn. Eb), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal soloist is labeled 'Rose'. The lyrics for the vocal line are: 'ceit, Com-plete; While you'll be as-ert-ing Your free-dom by flirt-ing With ev-e-ry wo-man you meet, You cheat— With'. The score includes dynamic markings such as *p* (piano) for the woodwinds. The vocal line has a long note with a fermata at the end of the phrase 'You cheat—'. The orchestration features a rhythmic pattern of eighth and sixteenth notes in the strings and woodwinds.

79

Fl.

Ob.

B♭ Cl.

Trgl.

Rose

ev - e - ry wo - man you meet! Ah! Though I am such a smart lit - tle craft Such a

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

pizz.

85

Fl.

B♭ Cl.

Trgl.

Rose

neat lit - tle, sweet lit - tle craft, Such a bright lit - tle, tight lit - tle, Slight lit - tle, light lit - tle, Trim lit - tle, prim lit - tle

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

1.

F

Detailed description: This is a page of a musical score for a symphony orchestra and a soloist named Rose. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The instruments are arranged in a standard orchestral layout: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Trumpet (Trgl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The soloist, Rose, has a vocal line with lyrics. The score is divided into two systems. The first system covers measures 79 to 84, and the second system covers measures 85 to 90. In the first system, the Flute and Bass Clarinet parts are marked with a piano (*p*) dynamic. The Violoncello and Contrabass parts are marked with *pizz.* (pizzicato). A forte (**F**) dynamic marking appears above the Violin I staff in measure 84. The second system begins at measure 85, where the Flute and Bass Clarinet parts are marked with a first ending (*1.*). The soloist's lyrics are: "ev - e - ry wo - man you meet! Ah! Though I am such a smart lit - tle craft Such a neat lit - tle, sweet lit - tle craft, Such a bright lit - tle, tight lit - tle, Slight lit - tle, light lit - tle, Trim lit - tle, prim lit - tle". The page number 12 is in the top left, and the rehearsal mark 313 is in the top right.

90

Fl. 1 *f sf* *a2*

Fl. 2

Ob. *f sf*

B♭ Cl. *f sf*

Bsn. *f sf*

Hn. Eb *f sf*

Cor. Bb *f sf*

Tbn. *f sf*

Trgl. 90

Rose 90
craft! _____

Rich

S. *f* Though she is such a smart lit - tle craft— Such a neat lit - tle, sweet lit - tle craft, Such a

A. *f*

Vln. I 90 *f sf* *a2*

Vln. II *f sf*

Vla. *f sf*

Vc. *f sf* *arco*

Cb. *f sf* *arco*

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The score is in 3/4 time and features a key signature of two flats (B-flat major or D-flat minor). The orchestration includes Flutes 1 and 2, Oboe, Clarinet in B-flat, Bassoon, Horn in E-flat, Cor Anglais in B-flat, Trombone, Trumpet in G, Trombones, Violins I and II, Viola, Violoncello, and Contrabass. The vocal soloists are Rose and Richard. The score is divided into five measures. The first measure starts at rehearsal mark 90. The first flute part has a first ending marked 'a2'. Dynamics include fortissimo (f) and sfzando (sf). The vocal parts have lyrics: 'craft! _____' for Rose and 'Though she is such a smart lit - tle craft— Such a neat lit - tle, sweet lit - tle craft, Such a' for the Soprano and Alto. The string parts are marked 'arco'.

95

Fl. 1

Fl. 2

Ob.

B♭ Cl.

Bsn.

Hn. Eb

Cor. Bb

Tbn.

95

Trgl.

Rose

Rich

S

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

bright lit-tle, tight lit-tle, Slight lit-tle, light lit-tle, Trim lit-tle, prim lit-tle craft! Such a bright lit-tle, tight lit-tle,

Ah!

Ah!

Div.

Detailed description: This page of a musical score, numbered 14 and 315, is for the piece '17. Happily coupled are we'. It features a large ensemble of instruments and two vocalists. The instruments include two flutes (Fl. 1 and Fl. 2), oboe (Ob.), bassoon (Bsn.), bass clarinet (B♭ Cl.), horn in E-flat (Hn. Eb), cor in B-flat (Cor. Bb), trombone (Tbn.), and trumpet (Trgl.). The vocalists are Rose and Rich. The score is in 2/4 time and B-flat major. The vocal parts have lyrics: 'bright lit-tle, tight lit-tle, Slight lit-tle, light lit-tle, Trim lit-tle, prim lit-tle craft! Such a bright lit-tle, tight lit-tle,'. The instrumental parts are complex, with many notes and rests. There are dynamic markings like '95' and 'Div.' (diviso). There are also 'Ah!' markings for the vocalists. The page number '14' is in the top left, and '315' is in the top right. The title '17. Happily coupled are we' is centered at the top.

17. Happily coupled are we

100

Fl. 1

Fl. 2

Ob.

B♭ Cl.

Bsn.

Hn. Eb

Cor. Bb

Tbn.

Trgl.

Rose

Rich

S

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ah!

Ah!

Slight lit - tle, light lit - tle, Trim lit - tle, prim lit - tle craft!

Detailed description: This page of a musical score contains measures 100 through 104. It features a full orchestral arrangement with woodwinds, brass, strings, and two vocal soloists, Rose and Rich. The woodwinds (Flutes, Oboe, Clarinet, Bassoon) and strings play rhythmic patterns, often with slurs and accents. The brass (Horn, Trumpet, Trombone) provides harmonic support. The vocal soloists have melodic lines with slurs and accents. The vocal soloist S has lyrics: "Slight lit - tle, light lit - tle, Trim lit - tle, prim lit - tle craft!". The score includes dynamic markings like *100* and various musical notations such as slurs, accents, and trills.

(Enter ROBIN.)

ROB. Soho! pretty one – in my power at last, eh? Know ye not that I have those within my call who, at my lightest bidding, would immure ye in an uncomfortable dungeon? *(calling)* What ho! within there!

RICH. Hold – we are prepared for this. *(producing a Union Jack)* Here is a flag that none dare defy *(all kneel)*, and while this glorious rag floats over Rose Maybud's head, the man does not live who would dare to lay unlicensed hand upon her!

ROB. Foiled – and by a Union Jack! But a time will come, and then –

ROSE. Nay, let me plead with him. *(To ROBIN.)* Sir Ruthven, have pity. In my book of etiquette the case of a maiden about to be wedded to one who unexpectedly turns out to be a baronet with a curse on him is not considered. Time was when you loved me madly. Prove that this was no selfish love by according your consent to my marriage with one who, if he be not you yourself, is the next best thing – your dearest friend!

18. In bygone days

Rose, Richard, Robin and Bridesmaids

Arthur Sullivan

W S Gilbert

Andante $\text{♩} = 84$

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Flute 1, Flute 2, Oboe, Clarinet in A, Bassoon, Horn in Eb, Cornet Bb, Trombone, Triangle, Rose (vocal), Violin I, Violin II, Viola, Cello, and Contrabass. The score is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Andante' with a metronome marking of 84 quarter notes per minute. The dynamic marking *p* (piano) is used throughout the instrumental parts. The vocal line for Rose begins with the lyrics: 'In by-gone days I had thy love— Thou hadst my heart. But Fate, all hu-man vows a-bove, Our lives did part! By the'. The score consists of 12 measures.

18. In bygone days

Allegro vivace ♩.=112

320

3

16

Fl. I

Ob.

Bsn.

Hn. Eb

Rob

S

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

p (*kneeling*)

pp

pp

pp

pp

pp

f

f

f

Robin

Take her - I yield!

Grant thou her pray-er! - - - - - Oh,

f

f

Allegro vivace ♩.=112

Detailed description: This page of a musical score is for the 18th movement, 'In bygone days', which is 320 measures long and marked 'Allegro vivace' with a tempo of 112 beats per minute. The score is for a full orchestra and vocal soloists. The woodwind section includes Flute I, Oboe, Bassoon, Horn in E-flat, and Robin. The vocal soloists are Soprano (S) and Alto (A). The string section includes Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The score begins at measure 16. The woodwinds and strings play a melodic line in the first system, with dynamics ranging from *pp* to *f*. The vocal soloists enter in the second system with the lyrics 'Grant thou her pray-er!' and 'Take her - I yield!'. The Soprano part is marked *p* (*kneeling*) and the Alto part is marked *p*. The Robin part has a specific melodic line. The string section continues with a rhythmic pattern, with dynamics ranging from *pp* to *f*. The score concludes with a final cadence in the third system.

24

Fl. I

Ob.

Bb Cl

Bsn.

Hn. Eb

S

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

rap - ture! A - way to the par - son we go - Say we're so - li - ci - tous ve - ry That

f

a2

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The score is for measures 24 through 321. The key signature is one sharp (F#), and the time signature is 4/4. The instruments listed are Flute I, Oboe, B-flat Clarinet, Bassoon, Horn in E-flat, Trumpet in C (Soprano and Alto), Violin I and II, Viola, Violoncello, and Contrabass. The vocal parts (Soprano and Alto) have lyrics: "rap - ture! A - way to the par - son we go - Say we're so - li - ci - tous ve - ry That". The woodwinds and strings play complex rhythmic patterns, with the strings playing a steady eighth-note accompaniment. The brass instruments have more melodic and harmonic parts. A dynamic marking of *f* (forte) is present in the Cello part. A rehearsal mark 'a2' is located in the Bb Clarinet part.

48

Fl. 1

Fl. 2

Ob.

Bb Cl

Bsn.

Hn. Eb

Cor. Bb

Tbn.

Rose

Rich

S

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ah!

Ah!

Trim lit-tle, prim lit-tle craft! Such a bright lit-tle, tight lit-tle, Slight lit-tle, light lit-tle,

Div.

18. In bygone days

52

Fl. 1

Fl. 2

Ob.

Bb Cl

Bsn.

Hn. Eb

Cor. Bb

Tbn.

Rose

Rich

S

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Trim lit - tle, prim lit - tle craft!

Detailed description: This page of a musical score, numbered 326, is titled '18. In bygone days'. It features a variety of instruments and vocal parts. The woodwind section includes Flute 1 and 2, Oboe, B-flat Clarinet, Bassoon, Horn in E-flat, and Cor Anglais in B-flat. The brass section consists of Trumpet in B-flat, Trombone, and Tuba. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. There are also two vocal parts, Rose and Rich, and a Soprano (S) and Alto (A) section. The vocal parts have lyrics: 'Trim lit - tle, prim lit - tle craft!'. The score is written in a key signature of two flats (B-flat and E-flat) and begins at measure 52. The music is arranged in a standard orchestral format with multiple staves for each instrument and vocal part.

(Exeunt all but Robin)

ROB. For a week I have fulfilled my accursed doom! I have duly committed a crime a day! Not a great crime, I trust, but still, in the eyes of one as strictly regulated as I used to be, a crime. But will my ghostly ancestors be satisfied with what I have done, or will they regard it as an unworthy subterfuge? *(Addressing Pictures.)* Oh, my forefathers, wallowers in blood, there came at last a day when, sick of crime, you, each and every, vowed to sin no more, and so, in agony, called welcome Death to free you from your cloying guiltiness. Let the sweet psalm of that repentant hour soften your long-dead hearts, and tune your souls to mercy on your poor posterity! *(kneeling)*

(The stage darkens for a moment. It becomes light again, and the Pictures are seen to have become animated.)

Score

19. Painted emblems of a race

W S Gilbert

Robin, Sir Roderic and Chorus of Ancestors

Arthur Sullivan

Grave e maestoso $\text{♩} = 56$

The musical score is arranged in two systems. The first system includes the following parts from top to bottom: Flute 1, Flute 2/Piccolo 2, Oboe, Clarinet in A, Bassoon, Horn in F, Cornet in A, Trombone, Bass Drum, Robin, and Roderic. The second system includes Violin I, Violin II, Viola, Cello, and Contrabass. The score is in 6/8 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Grave e maestoso' with a metronome marking of quarter note = 56. Dynamics range from piano (*p*) to fortissimo (*ff*). The Bass Drum part is marked '(two sticks)' and features a prominent rhythmic pattern. The vocal parts for Robin and Roderic are currently silent.

18

A Cl. *p* *sempre piano e marcato*

Bsn. *p* *sempre piano e marcato*

Hn. F *p* *sempre piano e marcato*

B.D. Timp.

T
em - blms of a race, All ac - curst in days of yore, Each from

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for the piece 'Painted emblems of a race'. The score is in 3/4 time and features a variety of instruments. The woodwinds (A Clarinet, Bassoon, Horn in F) and strings (Violins I and II, Viola, Violoncello, and Contrabass) all play a rhythmic pattern of eighth notes, starting with a dynamic of *p* (piano) and the instruction *sempre piano e marcato*. The Bass Drum and Timpani are marked with a rest. The vocal line (Tenor) has lyrics: 'em - blms of a race, All ac - curst in days of yore, Each from'. The bass line provides harmonic support with chords and eighth-note patterns.

B

26

A Cl.

Bsn.

Hn. F

2.

sempre piano e marcato

A Cor.

Tbn.

T

his ac - cus - tomed place — Steps in - to the world once — more.

B

26

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description of the musical score: This page contains the musical score for the fourth measure of the piece 'Painted emblems of a race'. The score is for a full orchestra and a vocal soloist. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line (Tenor) has the lyrics: 'his ac - cus - tomed place — Steps in - to the world once — more.' The orchestral parts include: A Clarinet (A Cl.), Bassoon (Bsn.), Horn in F (Hn. F), Trumpet in C (A Cor.), Trombone (Tbn.), Tenor Trombone (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Horn in F part has a second ending marked '2.' and the instruction 'sempre piano e marcato'. The Tenor Trombone part has a first ending marked '1.'. There are two rehearsal marks labeled 'B' at the beginning of the section and above the Bass part. The page number '4' is in the top left, '19. Painted emblems of a race' is at the top center, and '331' is in the top right.

35

Hn. F

A Cor.

Tbn.

Vla.

Vc.

Cb.

pizz.

Detailed description: This is a page of a musical score for measures 35 through 40. The score is for a woodwind and string ensemble. The instruments are Horn in F (Hn. F), Alto Cor Anglais (A Cor.), Trombone (Tbn.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. Measure 35 is marked with a '35' above the staff. The Horn in F part is mostly silent, with a single note in measure 40. The Alto Cor and Trombone parts play a rhythmic pattern of eighth notes. The Viola and Violoncello parts play a similar rhythmic pattern, with the Viola part starting with a 'pizz.' (pizzicato) marking. The Contrabass part plays a rhythmic pattern of eighth notes. The score is written in a standard musical notation style with a grand staff for each instrument.

42

Fl. 1 *p* (to Picc)

Fl. 2 *p*

A Cl. *p*

Bsn. *p*

Hn. F 1.

T 8
Bar-o-net of Rud-di-gore, Last of our ac-cur-sed line, Down up-on the oak-en floor- Down up-on those

B

42

Vln. I *sfz*

Vln. II *sfz*

Vla. *p*

Vc. *p*

Cb. arco *sfz*

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloist. The score is for measures 42-45. It features a vocal line (Tenor) with lyrics: "Bar-o-net of Rud-di-gore, Last of our ac-cur-sed line, Down up-on the oak-en floor- Down up-on those". The instrumental parts include Flutes 1 and 2, Alto Clarinet, Bassoon, Horn in F, Trumpet 8, Violin I and II, Viola, Violoncello, and Contrabass. The key signature is B-flat major (two flats). The time signature changes from 2/4 to 6/8 and back to 2/4. Dynamics include piano (p) and sforzando (sfz). A rehearsal mark 'C' is placed above measure 42. A 'Piccolo' (Picc) instruction is present for the first flute part. The contrabass part is marked 'arco'.

50

Ob.

A Cl.

Bsn.

Hn. F

A Cor.

Tbn.

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

p stacc

stacc

stacc

p

p

p

knees of thine. Cow - ard, polt-roon, shak - er, squeam - er, Block-head, slug-gard,

stacc

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloist. The score is for measures 50-53. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The instruments are arranged in a standard orchestral layout. The woodwinds (Ob., A Cl., Bsn., Hn. F, A Cor., Tbn.) and strings (Vln. I, Vln. II, Vla., Vc., Cb.) are playing a rhythmic pattern of eighth notes. The vocal soloist (T) has lyrics: 'knees of thine. Cow - ard, polt-roon, shak - er, squeam - er, Block-head, slug-gard,'. The score includes dynamic markings such as *p* and *stacc*.

55

Ob.

A Cl.

Bsn.

Hn. F

A Cor.

Tbn.

T

B

55

Vln. I

Vln. II

Vla.

Vc.

Cb.

dul - lard, dream - er, Shirk - er, shuf - fler, crawl - er, creep - er, Sniff - ler, snuf - fler,

This musical score is for the eighth measure of the piece 'Painted emblems of a race'. It features a full orchestral ensemble and a vocal soloist. The instruments include Oboe, Alto Clarinet, Bassoon, Horn in F, Alto Cor Anglais, Trombone, Tenor, Bass, Violin I, Violin II, Viola, Violoncello, and Contrabass. The vocal line is in the Tenor part, with lyrics: 'dul - lard, dream - er, Shirk - er, shuf - fler, crawl - er, creep - er, Sniff - ler, snuf - fler,'. The score is in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The measure number '55' is indicated at the beginning of the first and fifth staves.

59

Ob.

A Cl.

Bsn.

Hn. F

A Cor.

Tbn.

T

B

59

Vln. I

Vln. II

Vla.

Vc.

Cb.

wail - er, weep - er, Earth-worm, mag - got, tadp - ole, wee - vil! Set up - on thy

The image shows a page of a musical score for a symphony orchestra and vocal soloist. The score is for the 19th movement, 'Painted emblems of a race', and is page 9 of 9. The music is in a key with three flats (E-flat major or C minor) and a 3/4 time signature. The score is divided into two systems. The first system includes the woodwinds (Oboe, Alto Clarinet, Bassoon, Horn in F, Alto Cor Anglais, and Trombone), the vocal soloist (Tenor and Bass), and the strings (Violin I, Violin II, Viola, Violoncello, and Contrabass). The second system includes the strings (Violin I, Violin II, Viola, Violoncello, and Contrabass). The vocal soloist has lyrics: 'wail - er, weep - er, Earth-worm, mag - got, tadp - ole, wee - vil! Set up - on thy'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The woodwinds and strings play a rhythmic accompaniment, while the vocal soloist sings the main melody. The score is written in a standard musical notation with a grand staff for each instrument and a vocal line for the soloist.

19. Painted emblems of a race

D

The musical score is arranged in systems. The first system includes Fl. I, Picc., Ob., A Cl., and Bsn. The second system includes Hn. F, A Cor., and Tbn. The third system includes T. and B. The fourth system includes Vln. I, Vln. II, Vla., Vc., and Cb. The score features a key signature of two flats and a common time signature. Dynamics include *ff* (fortissimo) and *a2* (second octave). A rehearsal mark 'D' is placed above the first measure of the woodwind and string sections. The vocal soloists have lyrics: 'gris - ly hand!'. A stage direction in the vocal line reads: '(The spectre of Sir Roderic descends from his frame.)'. The page number '338' and the number '11' are located at the top right.

Recit

73

Fl. I

Picc.

Ob.

A Cl.

Bsn.

A Cor.

Tbn.

Recit.

73

Rob

Rod

Roderic

Recit.

Robin

Gaunt

Be - ware! be ware! be - ware!

Recit

73

Vln. I

Vln. II

Vla.

Vc.

Cb.

trem.

p

trem.

p

trem.

p

19. Painted emblems of a race

E 340
a tempo

81

Rob
vis-ion, who art thou— That thus, with i - cy glare And stern re-lent-less bŕow, Ap - pear-est, who knows how?

Vln. I

Vln. II

Vla.

Vc.

Cb.

89

A Cl.

Bsn.

Rod
I am the spec-tre of the late Sir Rod-eric Mur - ga-troyd, Who comes to warn thee that thy fate Thou canst not now a-

89

Vln. I

Vln. II

Vla.

Vc.

Cb.

94
A Cl.

Bsn.

94
Rob
A - las, poor ghost!

Rod
void. The pi - ty you ex-press for noth - ing goes: We spec - tres are a jol - lier crew Than

94
Vln. I

Vln. II

Vla.

Vc.

Cb.

Attacca

A Cl.

Bsn.

Rod
you, per - haps, sup - pose!

T
We spec - tres are a jol - lier crew Than you, per - haps, sup - pose! —

B

Attacca

100
Vln. I

Vln. II

Vla.

Vc.

Score

20. When the night wind howls

W S Gilbert

Sir Roderic and chorus of Ancestors

Arthur Sullivan

Allegro energico ♩=112

The score is for a 4/4 time piece in B-flat major. It features a variety of instruments: Flute 1 and Flute 2 (Piccolo) 2, Oboe, Clarinet in A, Bassoon, Horn in D, Comet in A, Trombone, Chime, Violin I, Violin II, Viola, Cello, and Contrabass. The vocal line for Sir Roderic is in the bass clef. The tempo is marked 'Allegro energico' with a metronome marking of ♩=112. The score is divided into two systems. The first system includes the woodwinds and strings. The second system includes the strings and the vocal line. Dynamics include *ff* (fortissimo) and *f* (forte). The vocal line for Sir Roderic is marked *f* and begins with the tempo marking *Allegro energico* ♩=112.

Flute 1

Flute 2 (Piccolo) 2

Oboe

Clarinet in A

Bassoon

Horn in D

Comet in A

Trombone

Chime

Sir Roderic

Violin I

Violin II

Viola

Cello

Contrabass

Fl. 1

Fl. 2/Picc 2

Ob.

A Cl.

Bsn.

D Hn.

Vln. I

Vln. II

Vc.

Rod

Vln. I

Vln. II

Vla.

f

(to Picc)

f

Div.

pizz.

pizz.

When the night wind howls in the

Detailed description: This is a page of a musical score for a symphony. It features 14 staves. The top section includes woodwinds (Flute 1, Flute 2/Picc 2, Oboe, Alto Clarinet, Bassoon, and Double Horn) and strings (Violin I, Violin II, and Viola). The bottom section includes a Rod (likely a mallet instrument) and more strings (Violin I, Violin II, and Viola). The score is in 3/4 time with a key signature of two flats. The first system shows the woodwinds and strings with various dynamics and articulations. The second system features a vocal line with lyrics: 'When the night wind howls in the'. The woodwinds and strings provide accompaniment for the vocal line. The score includes various musical notations such as triplets, accents, and dynamic markings like 'f' and 'pizz.'.

7

A Cl.

Rod

Vln. I

Vln. II

Vla.

p

chim - ney crows, and the bat in the moon - light

9

A Cl.

Rod

Vln. I

Vln. II

Vla.

flies, And ink - y clouds, like

11

A Cl.

Rod

Vln. I

Vln. II

Vla.

1.

fu - n'ral shrouds, sail ov - er the mid - night

Detailed description of the musical score: The score is for a symphony orchestra and voice. It is in 3/4 time and the key signature has three flats (B-flat, E-flat, A-flat). The score is divided into three systems. The first system (measures 7-8) features a vocal line with lyrics 'chim - ney crows, and the bat in the moon - light'. The second system (measures 9-10) continues with 'flies, And ink - y clouds, like'. The third system (measures 11-12) concludes with 'fu - n'ral shrouds, sail ov - er the mid - night'. The vocal line is written in a soprano clef. The instrumental parts include Clarinet in A (A Cl.), Trombone (Rod), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The strings play a rhythmic accompaniment of eighth notes. The woodwinds have specific melodic lines, with the Clarinet in A and Trombone parts being particularly prominent. The score includes dynamic markings such as *p* (piano) and *ff* (fortissimo), and articulation marks like accents and slurs.

13

A Cl.

A Cor.

Rod

Vln. I

Vln. II

Vla.

Cb.

skies— When the foot - pads quail at the

pizz.

p

15

A Cl.

A Cor.

Rod

Vln. I

Vln. II

Vla.

Cb.

night - bird's wail, and black dogs bay at the

p

17

A Cl.

D Hn.

A Cor.

Rod

moon, Then is the spec - tres' _____

Vln. I

Vln. II

Vla.

arco

Vc.

Cb.

D Hn.

Rod

hol - i - day - then is the ghosts' high -

Vln. I

Vln. II

Vc.

Detailed description: This is a page of a musical score for a symphony. The title is '20. When the night wind howls'. The page number is 346, and it is page 5 of the score. The score is in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. It features several instrumental parts: A Clarinet (A Cl.), Double Horn (D Hn.), A Cor Anglais (A Cor.), Trombone (Rod), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). There are also vocal lines. The first system (measures 17-18) shows the vocal line starting with 'moon, Then is the spec - tres' and a fermata. The second system (measures 19-20) shows the vocal line continuing with 'hol - i - day - then is the ghosts' high -' and another fermata. The instrumental parts include woodwinds, strings, and a double horn. The strings play a rhythmic pattern of eighth notes. The woodwinds and double horn have specific melodic lines. The score is marked with 'arco' for the viola and 'A' for a specific section. The page number 346 and page number 5 are in the top right corner.

21

D Hn.

A Cor.

Tbn.

Rod.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

noon! For then is the ghosts' high - noon! High

Ha! ha! Ha! ha! High

ff

p

ff

arco

p

arco

Detailed description: This is a page of a musical score for the piece 'When the night wind howls'. The page is numbered '6' at the top left and '347' at the top right. The score is for measures 21, 22, and 23. The instruments listed on the left are D Horn, A Cor, Tbn, Rod, T (Tenor), B (Bass), Vln. I, Vln. II, Vla, Vc, and Cb. The vocal parts (T and B) have lyrics: 'noon! For then is the ghosts' high - noon! High' and 'Ha! ha! Ha! ha! High'. The score includes various musical notations such as dynamics (*ff*, *p*), articulation (*arco*), and phrasing slurs. The key signature has two flats, and the time signature is 4/4.

20. When the night wind howls

24

A Cl.

Bsn.

A Cor.

Tbn.

Rod.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

noon,

noon,

Unis.

Unis.

p

p

p

The musical score is for the piece "When the night wind howls" (No. 20). It is a page from a larger score, indicated by the page number 348 and the page number 7 in the top right corner. The score is in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The piece begins at measure 24. The instrumentation includes: A Clarinet (A Cl.), Bassoon (Bsn.), Alto Horn (A Cor.), Trombone (Tbn.), Snare Drum (Rod.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts (T. and B.) have lyrics: "noon,". The woodwinds and strings play sustained notes, while the snare drum and violins play rhythmic patterns. The dynamic marking *p* (piano) is used in several places. The score is written in a standard musical notation with various clefs and accidentals.

26

Fl. I *p cresc.* *f* **B**

Ob. *p cresc.* *f*

A Cl. *cresc.* *f*

Bsn. *cresc.* *f*

D Hn. *p cresc.* *f*

A Cor. *p cresc.* *f*

Tbn. *cresc.* *f*

Rod. *cresc.* *f*

T. then is the ghosts' high noon!

B. then is the ghost's high noon!

Vln. I *cresc.* *f sf* **B** Div.

Vln. II *cresc.* *f sf* Div.

Vla. *f*

Vc. *cresc.* *f sf*

Cb. *cresc.* *f sf*

Detailed description: This page of a musical score, numbered 8 and 349, is for the piece '20. When the night wind howls'. It features a full orchestral arrangement and vocal parts. The instruments listed on the left are Flute I, Oboe, Alto Clarinet, Bassoon, Double Horn, Alto Horn, Trombone, Trumpet, Trombone (Rod), Tenor, Bass, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is divided into three measures. The first measure starts at rehearsal mark 26. The woodwinds and strings play a melodic line that begins with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The vocal parts (Tenor and Bass) enter in the second measure with the lyrics 'then is the ghosts' high noon!'. The strings play a rhythmic accompaniment of eighth notes. In the third measure, the woodwinds and strings continue with a forte (*f*) dynamic, and the violins play a 'Div.' (divisi) section. A section marker 'B' is present above the Flute I and Violin I staves in the third measure.

29

A Cl. *p* 3 3 3

Bsn. *p* 3 3 3

Rod

As the sob of the breeze sweeps

Vln. I

Vln. II *pizz.*

Vla.

1.

A Cl.

Bsn.

Rod

31

ov - er the trees, and the mists lie low on the

Vln. I

Vln. II

Vla.

31

33

A Cl.

Bsn.

Rod

Vln. I

Vln. II

Vla.

fen, From grey tomb - stones are

35

A Cl.

Bsn.

Rod

Vln. I

Vln. II

Vla.

ga - thered the bones that once were wom - en and

37

Fl. I

Picc.

A Cl.

A Cor.

Rod.

Vln. I

Vln. II

Vla.

Cb.

men, And a way they go, with a

p

p

pizz.

Detailed description: This page of a musical score, numbered 352 and 11, is for the piece 'When the night wind howls'. It features a multi-staff arrangement. The woodwind section includes Flute I (Fl. I), Piccolo (Picc.), Alto Clarinet (A Cl.), and Alto Horn (A Cor.). The brass section includes Trombone (Rod.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Cb.). The score begins at measure 37. Flute I and Piccolo play a melodic line starting with a half note G4, followed by eighth notes. Piccolo is marked *p*. Alto Clarinet and Alto Horn play a sustained chord of G4-Bb4-D5, marked *p*. Trombone plays a half note G2, followed by quarter notes G2, A2, and Bb2. Violin I and Violin II play a rhythmic accompaniment of eighth notes in a sixteenth-note pattern. Viola and Cello play a pizzicato accompaniment of quarter notes. The vocal line, indicated by the lyrics 'men, And a way they go, with a', is written in a soprano clef. The key signature has two flats (Bb and Eb), and the time signature is 4/4.

39

Fl. I

Picc.

A Cl.

A Cor.

Rod.

Vln. I

Vln. II

Vla.

Cb.

mop and a mow, to the re - vel that ends too

Detailed description: This page of a musical score, numbered 12, is for the piece '20. When the night wind howls' (page 353). It features a vocal line and an orchestral accompaniment. The vocal line, starting at measure 39, has lyrics: 'mop and a mow, to the re - vel that ends too'. The orchestration includes Flute I, Piccolo, Alto Clarinet, Alto Horn, Trombone, Violin I, Violin II, Viola, and Cello. The woodwinds and strings play a rhythmic accompaniment of eighth notes, while the brass instruments provide harmonic support with sustained notes. The score is written in a key with two flats and a common time signature.

48

A Cl.

Bsn.

A Cor.

Tbn.

Rod.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

noon,

noon,

Unis.

Unis.

p

Detailed description: This page of a musical score, numbered 356, is for the piece 'When the night wind howls'. It features a variety of instruments and vocalists. The woodwind section includes A Clarinet, Bassoon, A Cor Anglais, and Trombone. The brass section includes a Trombone and a Trumpet. The string section consists of Violin I, Violin II, Viola, Violoncello, and Contrabass. There are also vocal parts for Tenor and Bass. The score is in a key with three flats and a 4/4 time signature. The vocalists sing the word 'noon,'. The woodwinds and strings provide accompaniment, with the Bassoon playing a *p* (piano) dynamic. The Violin I and II parts are marked 'Unis.' (Unison). The score is divided into two measures, with measure numbers 48 and 49 indicated at the beginning of the staves.

53

Rod

And then each ghost with his

Vln. I

Vln. II

Vla. pizz.

A Cl. 1.

Bsn. 2.

A Cor.

Tbn.

55

Rod

la - dye - toast to their church - yard beds takes

Vln. I

Vln. II

Vla.

The image shows a page of a musical score for a symphony. It features ten staves: Rod (bass), Vln. I (violin), Vln. II (violin), Vla. (viola), A Cl. (alto saxophone), Bsn. (baritone saxophone), A Cor. (alto horn), Tbn. (tenor horn), Rod (bass), and Vln. I (violin). The score is in 3/4 time and has a key signature of one flat (B-flat). The first system (measures 53-54) includes the lyrics 'And then each ghost with his'. The second system (measures 55-56) includes the lyrics 'la - dye - toast to their church - yard beds takes'. The Vln. I and Vln. II parts play a rhythmic accompaniment of eighth notes. The Rod parts play a simple harmonic line. The woodwinds (A Cl., Bsn., A Cor., Tbn.) play a melodic line. The Viola part is marked 'pizz.' (pizzicato). The Alto Saxophone part has a first ending bracketed over measures 55-56. The Baritone Saxophone part has a second ending bracketed over measures 55-56. The Alto Horn and Tenor Horn parts play a melodic line. The Bass part plays a simple harmonic line. The Violin I part plays a melodic line. The Violin II part plays a rhythmic accompaniment of eighth notes. The Viola part is marked 'pizz.' (pizzicato).

57

Fl. I

Picc.

Ob.

A Cl.

Bsn.

A Cor.

Tbn.

Rod.

Vln. I

Vln. II

Vla.

dim.

pp

p

flight, With a kiss, per - haps, on her

Detailed description: This page of a musical score features a vocal line and an orchestral accompaniment. The vocal line, with lyrics 'flight, With a kiss, per - haps, on her', is written in a soprano clef. The orchestral parts include woodwinds (Flute I, Piccolo, Oboe, Clarinet in A, Bassoon, Cor Anglais, Trombone) and strings (Violin I, Violin II, Viola). The woodwinds and strings play sustained notes with a 'dim.' (diminuendo) marking leading to a 'pp' (pianissimo) dynamic. The strings also feature a 'p' (piano) dynamic. The woodwinds have a 'p' dynamic marking. The score is in a key with one flat and a 4/4 time signature. The page number '18' is in the top left, the title '20. When the night wind howls' is centered at the top, and '359' is in the top right. A rehearsal mark '57' is placed above the first measure of the vocal line.

59

Fl. I

Picc.

Ob.

A Cl.

Rod

lan - tern chaps, and a gris - ly grim "good -

Vln. I

Vln. II

Vla.

A Cl.

A Cor.

Chime

Rod

61

night"; Till the wel - come knell of the

Vln. I

Vln. II

Vla.

Cb.

pizz.

(to Fl. 2)

The A♭ chime was added by Toye.

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloist. The score is in 3/4 time and features a key signature of two flats (B-flat major or D-flat minor). The instruments listed include Flute I, Piccolo, Oboe, Clarinet in A, Trombone, Violin I, Violin II, Viola, Clarinet in A, Cor Anglais, Chime, Trombone, Violin I, Violin II, Viola, and Cello. The vocal soloist's part is written in a soprano clef. The score is divided into two systems. The first system begins at measure 59 and ends at measure 60. The second system begins at measure 61 and ends at measure 62. The lyrics are: "lan - tern chaps, and a gris - ly grim 'good - night'; Till the wel - come knell of the". There are various performance markings such as "pizz." and "The A♭ chime was added by Toye." The page number 360 and the number 19 are in the top right corner.

63

A Cl. $\sharp 8$ $\flat 8$

A Cor. $\flat 8$ $\flat 8$

Chime

Rod

mid - night bell rings forth its jol - li - est

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for the piece 'When the night wind howls'. The page is numbered 20 and is page 361 of a larger work. The score is for measures 63 and 64. The instruments listed are A Clarinet, A Cor Anglais, Chime, Rod (likely a mallet instrument), Violin I, Violin II, Viola, Violoncello, and Contrabass. The vocal line is also present. The key signature is B-flat major (two flats). The time signature is 4/4. The vocal line has lyrics: 'mid - night bell rings forth its jol - li - est'. The instrumental parts include various textures, such as sustained notes in the woodwinds, rhythmic patterns in the strings, and a chime part.

65 E

A Cl.

D Hn.

Chime

Rod

tune, And ush - ers in our next high

Vln. I E

Vln. II

Vla.

Vc.

Cb.

67

D Hn.

Rod

hol - i - day - the dead of the night's high -

Vln. I

Vln. II

Vc.

69

D Hrn.

A Cor.

Tbn.

Rod.

noon! The dead of the night's high - noon! High

ff

T.

Ha! ha!

B.

ff

Ha! ha! High

69

Vln. I

Vln. II

arco

p

Vla.

Vc.

arco

Cb.

Detailed description: This page of a musical score, numbered 22, is for the piece 'When the night wind howls' (page 363). It features a variety of instruments and vocal parts. The woodwinds include D Horn, A Cor, Tbn, and Rod. The strings consist of Vln. I, Vln. II, Vla., Vc., and Cb. The vocal parts are Tenor (T) and Bass (B). The score is in a key with two flats and a 3/4 time signature. It begins at measure 69. The vocal parts have lyrics: 'noon! The dead of the night's high - noon! High' and 'Ha! ha! High'. The woodwinds and strings provide accompaniment, with the strings playing an arpeggiated pattern. Dynamics include *ff* (fortissimo) and *p* (piano). The score is divided into three measures.

72

A Cl.

Bsn.

A Cor.

Tbn.

Rod.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

noon,

noon,

Unis.

Unis.

p

Detailed description: This page of a musical score, numbered 364 and 23, is for the piece 'When the night wind howls'. It covers measures 72 and 73. The score is arranged for a large ensemble including woodwinds (A Clarinet, Bassoon, A Cor Anglais, Trombone, and Rodophone), brass (Trumpet and Bass), strings (Violin I and II, Viola, Violoncello, and Contrabass), and vocalists (Tenor and Bass). The woodwinds and brass parts are mostly sustained notes with some dynamics like *p*. The strings play a rhythmic accompaniment of eighth notes. The vocalists sing the word 'noon' on a long note. The score is in a key with three flats and a 4/4 time signature.

ROB. I recognize you now – you are the picture that hangs at the end of the gallery.

SIR ROD. In a bad light. I am.

ROB. Are you considered a good likeness?

SIR ROD. Pretty well. Flattering.

ROB. Because as a work of art you are poor.

SIR ROD. I am crude in colour, but I have only been painted ten years. In a couple of centuries I shall be an Old Master, and then you will be sorry you spoke lightly of me.

ROB. And may I ask why you have left your frames?

SIR ROD. It is our duty to see that our successors commit their daily crimes in a conscientious and workmanlike fashion. It is our duty to remind you that you are evading the conditions under which you are permitted to exist.

ROB. Really, I don't know what you'd have. I've only been a bad baronet a week, and I've committed a crime punctually every day.

SIR ROD. Let us inquire into this. Monday?

ROB. Monday was a Bank Holiday.

SIR ROD. True. Tuesday?

ROB. On Tuesday I made a false income-tax return.

ALL. Ha! ha!

1ST GHOST. That's nothing.

2ND GHOST. Nothing at all.

3RD GHOST. Everybody does that.

4TH GHOST. It's expected of you.

SIR ROD. Wednesday?

ROB. (*melodramatically*). On Wednesday I forged a will.

SIR ROD. Whose will?

ROB. My own.

SIR ROD. My good sir, you can't forge your own will!

ROB. Can't I, though! I like that! I *did*! Besides, if a man can't forge his own will, whose will can he forge?

1ST GHOST. There's something in that.

2ND GHOST. Yes, it seems reasonable.

3RD GHOST. At first sight it does.

4TH GHOST. Fallacy somewhere, I fancy!

ROB. A man can do what he likes with his own!

SIR ROD. I suppose he can.

ROB. Well, then, he can forge his own will, stoopid! On Thursday I shot a fox.

1ST GHOST. Hear, hear!

SIR ROD. That's better. (*addressing Ghosts*) Pass the fox, I think? (*They assent.*) Yes, pass the fox. Friday?

ROB. On Friday I forged a cheque.

SIR ROD. Whose cheque?

ROB. Old Adam's.

SIR ROD. But Old Adam hasn't a banker.

ROB. I didn't say I forged his banker – I said I forged his cheque. On Saturday I disinherited my only son.

SIR ROD. But you haven't got a son.

ROB. No – not yet. I disinherited him in advance, to save time. You see – by this arrangement – he'll be born ready disinherited.

SIR ROD. I see. But I don't think you can do that.

ROB. My good sir, if I can't disinherit my own unborn son, whose unborn son can I disinherit?

SIR ROD. Humph! These arguments sound very well, but I can't help thinking that, if they were reduced to syllogistic form, they wouldn't hold water. Now quite understand us. We are foggy, but we don't permit our fogginess to be presumed upon. Unless you undertake to – well, suppose we say, carry off a lady? (*addressing Ghosts.*) Those who are in favour of his carrying off a lady? (*All hold up their hands except a Bishop.*) Those of the contrary opinion? (*Bishop holds up his hands.*) Oh, you're never satisfied! Yes, unless you undertake to carry off a lady at once – I don't care what lady – any lady – choose your lady – you perish in inconceivable agonies.

ROB. Carry off a lady? Certainly not, on any account. I've the greatest respect for ladies, and I wouldn't do anything of the kind for worlds! No, no. I'm not that kind of baronet, I assure you! If that's all you've got to say, you'd better go back to your frames.

SIR ROD. Very good – then let the agonies commence.

(Ghosts make passes. ROBIN begins to writhe in agony.)

ROB. Oh! Oh! Don't do that! I can't stand it!

SIR ROD. Painful, isn't it? It gets worse by degrees.

ROB. Oh – Oh! Stop a bit! Stop it, will you? I want to speak.

(SIR RODERIC makes signs to Ghosts, who resume their attitudes.)

SIR ROD. Better?

ROB. Yes – better now! Whew!

SIR ROD. Well, do you consent?

ROB. But it's such an ungentlemanly thing to do!

SIR ROD. As you please. *(to Ghosts)* Carry on!

ROB. Stop – I can't stand it! I agree! I promise! It shall be done!

SIR ROD. To-day?

ROB. To-day!

SIR ROD. At once?

ROB. At once! I retract! I apologize! I had no idea it was anything like that!

Score

21. He yields!

W S Gilbert

Robin and chorus of Ancestors

Arthur Sullivan

Allegretto con fuoco ♩=112

Flute 1

Flute 2 (Piccolo) 2

Oboe

Clarinet in A

Bassoon

Horn in F

Cornet

Trombone

Cymbals Bass Drum (Timpani)

Tenor

Bass

Violin I

Violin II

Viola

Cello

Contrabass

He yields! He yields! He answers to our call! We

ff *mf* *ff* *mf* *ff* *ff* *f* *pizz.* *p* *pizz.* *p* *p* *ff* *p*

7

Ob.

A Cl.

Bsn.

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

do not ask for more. A stu-rdy fel-low,

A stur-dy fel-low, af-ter all, This la-test Rud-di-gore!

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloist. The score is in G major (one sharp) and 4/4 time. It consists of 7 measures. The vocal soloist (T) has the lyrics: "do not ask for more. A stu-rdy fel-low, A stur-dy fel-low, af-ter all, This la-test Rud-di-gore!". The instrumental parts include Oboe (Ob.), Alto Clarinet (A Cl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Oboe and Bassoon parts have a dynamic marking of *p* (piano). The Viola and Violoncello parts play a rhythmic accompaniment of eighth notes. The Violin I and II parts play a melody of quarter notes. The Contrabass part plays a simple bass line of quarter notes.

21

Fl. I

Ob.

A Cl.

Bsn.

Cnt.

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf sf

p

p

p

want your par - don, ere we go, For hav - ing ag - o - nized you so -

We want your par - don, ere we go,

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The score is in G major and 4/4 time. It features parts for Flute I, Oboe, Clarinet in A, Bassoon, Contralto, Tenor, Bass, Violin I, Violin II, Viola, Violoncello, and Contrabass. The vocal parts have lyrics in English. The score includes dynamic markings such as *mf sf* and *p*. A rehearsal mark '21' is placed at the beginning of the first staff.

21. He yields!

C *a tempo* *Piu' moderato*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

A Cl. *f*

Bsn. *f*

Hn. F *f*

Cnt. *f*

Tbn. *f*

Cym/B.D. *f* *ff* (to Timp A, D)

T. *f*

B. *f*

C *a tempo* *Piu' moderato*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* arco

Cb. *f*

He par - dons us - He par - dons us - He par - dons us - Hur - rah!

(The ghosts return to their frames)

This musical score is for the section '21. He yields!' and consists of 12 staves. The instruments and parts are:

- Fl. 1 & 2:** Flutes, both playing a melodic line with trills (tr) and triplets (3).
- Ob.:** Oboe, playing a rhythmic accompaniment with triplets (3).
- A. Cl.:** Alto Clarinet, playing a melodic line with trills (tr) and triplets (3).
- Bsn.:** Bassoon, playing a low, sustained accompaniment.
- Hn. F.:** Horn in F, playing sustained chords.
- Cnt.:** Contrabassoon, playing a melodic line with triplets (3) and a dynamic marking of *p*.
- Tbn.:** Trombone, playing sustained chords with a dynamic marking of *p*.
- B. Dr.:** Bass Drum, playing a rhythmic pattern with a dynamic marking of *p*.
- Vln. I & II:** Violins, playing a melodic line with trills (tr) and triplets (3). In the final measures, they alternate between *pizz.* and *arco* with a dynamic marking of *sf*.
- Vla.:** Viola, playing a rhythmic accompaniment with triplets (3) and a dynamic marking of *sf*.
- Vc.:** Violoncello, playing a low, sustained accompaniment with a dynamic marking of *sf*.
- Cb.:** Double Bass, playing a low, sustained accompaniment with a dynamic marking of *sf*.

The score includes various musical notations such as trills (tr), triplets (3), and dynamic markings (*p*, *sf*). The key signature is one sharp (F#) and the time signature is 4/4.

D Grave e maestoso $\text{♩} = 56$

53

Hn. F

Cnt.

Tbn.

Timp.

T

B

53

D Grave e maestoso $\text{♩} = 56$

arco *p* *dim.* *pp*

arco *p* *pp*

arco *p* *pp*

p *pp*

p *pp*

p *pp*

Pain - ted em - blems of ___ a race, All ac -

53

arco *p* *dim.* *pp*

arco *p* *pp*

arco *p* *pp*

p *pp*

p *pp*

p *pp*

62

Hn. F

Cnt.

Tbn.

T

B

8

curst in days_ of yore, Each to_ his ac - cust - omed place Steps _____ un - will - ing - ly once

62

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

p

p

p

p

The image shows a page of a musical score for a symphony. It features a vocal line with lyrics and an orchestral accompaniment. The vocal line includes parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). The orchestral parts include Flute (F), Horn (Hn.), Trumpet (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in a key with two flats and a common time signature. The vocal line starts at measure 62 with the lyrics 'curst in days_ of yore, Each to_ his ac - cust - omed place Steps _____ un - will - ing - ly once'. The orchestral parts are marked with dynamics such as *pp* and *p*. The page number '10' is in the top left, '21. He yields!' is in the top center, and '378' is in the top right.

(By this time the Ghosts have changed to pictures again. ROBIN is overcome by emotion.)

(Enter ADAM.)

ADAM. My poor master, you are not well –

ROB. Old Adam, it won't do – I've seen 'em – all my ancestors – they're just gone. They say that I must do something desperate at once, or perish in horrible agonies. Go – go to yonder village – carry off a maiden – bring her here at once – any one – I don't care which –

ADAM. But –

ROB. Not a word, but obey! Fly!

(Exit ADAM.)

22. (7.) Away remorse!

Arthur Sullivan

Allegro risoluto

Flute

Piccolo

Clarinet in A

Bassoon

Horn in F

Robin

Allegro risoluto A-way, Re-morse! Com-punc-tion, hence! Go, Mo-ral Force! Go, Pen-i-tence!

Violin I

Violin II

Viola

Cello

Contrabass

f *sf* *sf* *sf* *sf*

8

Rob

To Vir - tue's plea a long fare - well— Pro - pri - et - y, I ring your bell Come,

p

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

16

Allegro comodo

Fl.

Picc.

A Cl.

Bsn.

Hn.

Rob

guilt - i - ness of dead - liest hue! Come, des - perate deeds of der - ring - do!

f

f

f

f

f

f

vv. 2,3

v. 1

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

vv. 2,3

v. 1

vv. 2,3

v. 1

23

Fl.

Picc.

A Cl.

Bsn.

Hn.

Rob

Vln. I

Vln. II

Vla.

Vc.

Cb.

30

Rob

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. Hence-forth all the crimes that I find in the Times, I've pro-mised to per-pe-trate dai-ly; To-
 2. Ye well-to-do squi-res, who live in the shires, Where pet-ty dis-finc-tions are vi-tal; Who
 3. Ye sup-ple M.P.'s who go down on your knees, Your pre-cious i-den-ti-ty sink-ing, And

p

p

p

p

p

p

p

mor-row I start with a pet-ri-fied heart, On a reg-u-lar course of Old Bai-ley, There's
 found A-then-ae-ums and your lo-cal mu-se-ums, With views to a bar-o-net's ti-tle-
 vote black or white as your lead-ers in-dite (Which saves you the trou-ble of thip-king), Ye For your

34

Fl.

A Cl.

Bsn.

Hn.

Rob

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

A

con - fi - dence trick - ing, bad coin, pock - et - pick - ing, And sev - e - ral oth - er dis - gra - ces — There's — Apos - tage - stamp prig - ging, and then thim - ble - rig - ging, The
 butch - ers and bak - ers and can - dle - stick mak - ers Who sneer at all things that are tra - dey — Whose — mid - dle - class lives are em - bar - rased by wives — Who
 coun - try's good fame, her re - pute, or her shame, You don't care the snuff of a can - dle — But you're paid for your game when you're told that your name Will be

40

A Cl.

Bsn.

Hn.

Rob

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

three - card de - lus - ion at ra - ces! Oh! — A bar - o - net's rank is ex - ceed - ingl - y nice, But the ti - tle's un - com - mon - ly dear at the
 long to pa - rade as "My La - dy". Oh! — al - low me to of - fer a word of ad - vice, — The ti - tle's un - com - mon - ly dear at the
 graced by a bar - o - net's han - dle — Oh! — Al - low me to give you a word of ad - vice — The ti - tle's un - com - mon - ly dear at the

Detailed description: This is a page of a musical score for a symphony orchestra and a soloist. The score is in G major and 3/4 time. It features parts for A Clarinet, Bassoon, Horn, Soloist (Rob), Violin I, Violin II, Viola, Violoncello, and Contrabass. The soloist part includes lyrics. The woodwinds play a melodic line starting at measure 40, marked with a piano (*p*) dynamic. The strings provide a rhythmic accompaniment. The soloist's lyrics are: "three - card de - lus - ion at ra - ces! Oh! — A bar - o - net's rank is ex - ceed - ingl - y nice, But the ti - tle's un - com - mon - ly dear at the long to pa - rade as "My La - dy". Oh! — al - low me to of - fer a word of ad - vice, — The ti - tle's un - com - mon - ly dear at the graced by a bar - o - net's han - dle — Oh! — Al - low me to give you a word of ad - vice — The ti - tle's un - com - mon - ly dear at the".

47 1, 2. 3.

Fl. *f*

Picc. *f*

A Cl. *f* Quick switch to Bb Clarinet

Bsn. *f*

Hn.

Rob

Vln. I *f* price! price!

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Detailed description: This is a page of a musical score for measures 47 through 52. The score is for a full orchestra and includes parts for Flute (Fl.), Piccolo (Picc.), Alto Clarinet (A Cl.), Bassoon (Bsn.), Horn (Hn.), Trombone (Rob), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 3/4. The music is marked with a forte (f) dynamic. The first two measures (47-48) feature a first ending with two options (1, 2) and a second ending (3). The flute and piccolo parts play a melodic line starting on G4. The woodwinds (A Cl., Bsn., Hn., Rob) provide harmonic support. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) play a rhythmic accompaniment. The A Cl. part includes a 'Quick switch to Bb Clarinet' instruction. The lyrics 'price! price!' are written above the Vln. I part in measures 47 and 48.

10

Fl.

B♭ Cl.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Meg

Desp

19

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

A

Mak-ing the most of ev-il chan-ces.

I once was a ve-ry a-ban-doned pe-rson—

No-bod-y could con-ceive a worse 'un—

26

B \flat Cl.

Meg

Desp

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp dolce

E - ven in all the old ro-man-ces.

I blush for my wild ex-tra - va - gan-ces, But

33

Fl.

Ob.

B \flat Cl.

Tbn.

Meg

Desp

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

p

a2

(dance)

We were the vic-tims of cir - cum-stan-ces!

be so kind To bear in mind,

B

Detailed description: This is a page of a musical score for orchestra and vocal soloists. The page is numbered 4 in the top left and 390 in the top right. The title of the piece is "23. I once was a very abandoned person". The score is in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. It begins at measure 33. The orchestration includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B \flat Cl.), Trombone (Tbn.), Megacorn (Meg), Despair (Desp), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts (Meg and Desp) have lyrics: "We were the vic-tims of cir - cum-stan-ces!" and "be so kind To bear in mind,". A section marked with a box containing the letter "B" begins at measure 33. The music features various dynamics, including piano (*p*), and articulation marks such as accents (\wedge) and slurs. The Megacorn part includes a section marked "(dance)". The score is written in a standard musical notation style with a grand staff for each instrument and vocal line.

[C]

40

Fl.

Ob.

B♭ Cl.

Tbn.

Meg

40

That is one of our blame-less dan-ces. [C] I was once an ex-ceed-ing-ly

Vln. I

Vln. II

Vla.

Vc.

Cb.

48

Meg

odd young la-dy- Cler-gy-men thought my conduct sha-dy-

Desp

Suf-fer-ing much from spleen and va-pours. She didn't spend much up-on lin-

Vln. I

Vln. II

Vla.

Vc.

Cb.

54 D

B♭ Cl. *mp dolce*

Meg It cer-tain-ly en-ter-tained the ga-pers. My ways were strange Be-

Desp en - dra-pers. D

54

Vln. I

Vln. II

Vla.

Vc.

Cb.

23. I once was a very abandoned person

61

Fl.

Ob.

B♭ Cl.

Tbn.

Meg

Desp

Vln. I

Vln. II

Vla.

Vc.

Cb.

yond all range— (dance)

Pa - ra-graphs got in-to all the pa-pers.

a2

a2

Detailed description: This is a page of a musical score for orchestra and vocal soloist. The score is in 3/4 time and the key signature has two flats (B-flat and E-flat). The page contains measures 61 through 67. The instruments are arranged in a standard orchestral layout: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Trombone (Tbn.), Megaphone (Meg), Descriptive Soloist (Desp), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal soloist part includes lyrics: "yond all range— (dance)" and "Pa - ra-graphs got in-to all the pa-pers." There are two instances of the marking "a2" above the vocal line. The orchestration includes various rhythmic patterns, including sixteenth-note runs in the woodwinds and strings.

68

Fl.

Tbn.

Meg

Desp

Vln. I

Vln. II

Vla.

Vc.

Cb.

68

My

We on - ly cut re - spect - ab - le ca - pers. I've gi - ven up all my wild pro - ceed - ings.

68

Meg

Desp

tastefor a wand - ring life is wan - ing. They are not re - mark - ab - ly en - ter - tain - ing

76

Vln. I

Vln. II

Vla.

Vc.

Cb.

Now I'm a dab at pen - ny read - ings. A mod - e - rate

DES. We have been married a week.

MAR. One happy, happy week!

DES. Our new life –

MAR. Is delightful indeed!

DES. So calm!

MAR. So unimpassioned! (*wildly*) Master, all this I owe to you! See, I am no longer wild and untidy. My hair is combed. My face is washed. My boots fit!

DES. Margaret, don't. Pray restrain yourself. Remember, you are now a district visitor.

MAR. A gentle district visitor!

DES. You are orderly, methodical, neat; you have your emotions well under control.

MAR. I have! (*wildly*) Master, when I think of all you have done for me, I fall at your feet. I embrace your ankles. I hug your knees! (*Doing so.*)

DES. Hush. This is not well. This is calculated to provoke remark. Be composed, I beg!

MAR. Ah! you are angry with poor little Mad Margaret!

DES. No, not angry; but a district visitor should learn to eschew melodrama. Visit the poor, by all means, and give them tea and barley-water, but don't do it as if you were administering a bowl of deadly nightshade. It upsets them. Then when you nurse sick people, and find them not as well as could be expected, why go into hysterics?

MAR. Why not?

DES. Because it's too jumpy for a sick-room.

MAR. How strange! Oh, Master! Master! – how shall I express the all-absorbing gratitude that – (*about to throw herself at his feet*)

DES. Now! (*warningly*)

MAR. Yes, I know, dear – it shan't occur again. (*He is seated – she sits on the ground by him.*) Shall I tell you one of poor Mad Margaret's odd thoughts? Well, then, when I am lying awake at night, and the pale moonlight streams through the

latticed casement, strange fancies crowd upon my poor mad brain, and I sometimes think that if we could hit upon some word for you to use whenever I am about to relapse – some word that teems with hidden meaning – like “Basingstoke” – it might recall me to my saner self. For, after all, I am only Mad Margaret! Daft Meg!

Poor Meg! He! he! he!

DES. Poor child, she wanders! But soft – some one comes – Margaret – pray recollect yourself – Basingstoke, I beg! Margaret, if you don't Basingstoke at once, I shall be seriously angry.

MAR. *(recovering herself)*. Basingstoke it is!

DES. Then make it so.

(Enter ROBIN. He starts on seeing them.)

ROB. Despard! And his young wife! This visit is unexpected.

MAR. Shall I fly at him? Shall I tear him limb from limb? Shall I rend him asunder? Say but the word and –

DES. Basingstoke!

MAR. *(suddenly demure)* Basingstoke it is!

DES. *(aside)* Then make it so. *(aloud)* My brother – I call you brother still, despite your horrible profligacy – we have come to urge you to abandon the evil courses to which you have committed yourself, and at any cost to become a pure and blameless ratepayer.

ROB. But I've done no wrong yet.

MAR. *(wildly)* No wrong! He has done no wrong! Did you hear that!

DES. Basingstoke!

MAR. *(recovering herself)* Basingstoke it is!

DES. My brother – I still call you brother, you observe – you forget that you have been, in the eye of the law, a Bad Baronet of Ruddigore for ten years – and you are therefore responsible – in the eye of the law – for all the misdeeds committed by the unhappy gentleman who occupied your place.

ROB. I see! Bless my heart, I never thought of that! Was I very bad?

DES. Awful. Wasn't he? *(To MARGARET)*

ROB. And I've been going on like this for how long?

DES. Ten years! Think of all the atrocities you have committed – by attorney as it were – during that period. Remember how you trifled with this poor child's affections – how you raised her hopes on high (don't cry, my love – Basingstoke, you know), only to trample them in the dust when they were at the very zenith of their fullness. Oh fie, sir, fie – she trusted you!

ROB. Did she? What a scoundrel I must have been! There, there – don't cry, my dear (*to MARGARET, who is sobbing on ROBIN's breast*), it's all right now. Birmingham, you know – Birmingham –

MAR. (*sobbing*) It's Ba – Ba – Basingstoke!

ROB. Basingstoke! Of course it is – Basingstoke.

MAR. Then make it so!

ROB. There, there – it's all right – he's married you now – that is, *I've* married you (*turning to DESPARD*) – I say, which of us has married her?

DES. Oh, *I've* married her.

ROB. (*aside*) Oh, I'm glad of that. (*to MARGARET*) Yes, *he's* married you now (*passing her over to DESPARD*), and anything more disreputable than my conduct seems to have been I've never even heard of. But my mind is made up – I will defy my ancestors. I *will* refuse to obey their behests, thus, by courting death, atone in some degree for the infamy of my career!

MAR. I knew it – I knew it – God bless you – (*hysterically*)

DES. Basingstoke!

MAR. Basingstoke it is! (*Recovers herself.*)

24. My eyes are fully open

Margaret, Robin and Despard

Arhur Sullivan

Allegro vivace $\text{♩} = 106$

The musical score is arranged in two systems. The first system includes the Flute, Piccolo, Oboe, Clarinet in A, Bassoon, Horn in F, Margaret, Robin, and Despard. The second system includes Violin I, Violin II, Viola, Cello, and Contrabass. The score is in the key of D major and 2/4 time. The tempo is marked 'Allegro vivace' with a metronome marking of 106. The dynamic markings are *f* (forte) and *p* (piano). The vocal parts for Margaret, Robin, and Despard are shown with lyrics: 'Robin' and 'My'.

Rob

7
8

eyes are ful - ly op - en to my aw - ful si - tu - a - tion - I shall go at once to Ro - der - ic and make him an o - ra - tion. I shall

Vln. I

Vln. II

pp

Vla.

pp *semper stacc.*

Vc.

pp

Cb.

pp

Rob

8

tell him I've re - cov - ered my for - go - tten mo - ral sen - ses, And I don't care two - pence - half - pen - ny for an - y con - se - quen - ces. Now I

Vln. I

Vln. II

Vla.

Vc.

Cb.

The image shows a page of a musical score for a choral and orchestral work. The title is '24. My eyes are fully open' and the page number is 401. The score is in G major (one sharp) and 4/4 time. It features a vocal line for 'Rob' and an orchestra consisting of Violin I and II, Viola, Violoncello, and Contrabass. The vocal line has two systems of music with lyrics. The first system starts with a fermata over the first measure. The second system starts with a double bar line and a fermata. The orchestral accompaniment is marked 'pp' (pianissimo) and includes dynamics like 'semper stacc.' for the Viola. The score is written in a standard musical notation with a grand staff for the orchestra and a single staff for the voice.

24. My eyes are fully open

15

Rob

do not want to pe-rish by the sword or by the dag-ger, But a mar-tyr may in-dulge a lit-tle par-don-ab-le swag-ger, And a

Vln. I

Vln. II

Vla.

Vc.

Cb.

A

A Cl.

Rob

word or two of com-pli-ment my van-i-ty would flat-ter, But I've got to die to-mor-row, so it rea-lly does-n't mat-ter!

Desp

Despard

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

So it

23

Fl.

A Cl.

Meg

Rob

Desp

Vln. I

Vln. II

Vla.

Vc.

Cb.

stacc.

1.

stacc.

So it real-ly does-n't mat-ter, mat-ter, mat - ter, mat-ter, mat-ter, So it real-ly does-n't mat-ter.

So it

real-ly does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, So it really doesn't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter.

Detailed description: This is a page of a musical score for the piece 'My eyes are fully open'. The score is for measures 23 through 26. It features a variety of instruments and vocalists. The instruments include Flute (Fl.), Alto Clarinet (A Cl.), Megaphone (Meg), Trombone (Rob), Trumpet (Desp), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is D major (two sharps) and the time signature is 4/4. The vocal parts (Meg, Rob, and Desp) have lyrics written below their staves. The instrumental parts include melodic lines for Flute and Alto Clarinet, and rhythmic accompaniment for the strings and Megaphone. Performance markings such as 'stacc.' and '1.' are present. The page number '4' is in the top left, the title '24. My eyes are fully open' is centered at the top, and the page number '403' is in the top right.

24. My eyes are fully open

27

Fl.

A Cl.

Meg

Rob

Desp

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc.

sf

So it real-ly does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter.

real-ly does-n't mat-ter, So it real-ly does-n't mat-ter. So it real-ly does-n't mat-ter, mat-ter,

So it real-ly does-n't mat-ter, So it real-ly does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter,

cresc.

sf

pp

cresc.

sf

pp

cresc.

sf

pp

cresc.

sf

pp

31 B

Meg

Rob *pp* If I were not a lit - tle mad and gen - er - al - ly sil - ly I should

Desp *pp* mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter!

31 B

Vln. I

Vln. II *pp*

Vla. *pp* *semper stacc.*

Vc. *pp*

Cb. *pp*

35

Meg give you my ad - vice up - on the sub - ject, wil - ly - nil - ly; I should show you in a mo - ment how to grap - ple with the ques - tion, And you'd

35

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. The score is in G major (one sharp) and 4/4 time. It features three vocal parts: Meg, Rob, and Desp. The instrumental parts include Violin I and II, Viola, Violoncello, and Contrabass. The score is divided into two systems. The first system starts at measure 31 and ends at measure 34. The second system starts at measure 35 and ends at measure 38. A section marked 'B' in a box appears at the beginning of the first system and above the Viola part in the second system. Dynamics include piano (pp) and piano-piano (ppp). The Viola part is marked 'semper stacc.' (always staccato). The vocal parts have lyrics in English, with some words repeated for rhythmic effect.

24. My eyes are fully open

406

7

39

Meg

Vln. I

Vln. II

Vla.

Vc.

Cb.

real-ly be as-ton-ished at the force of my sug-ges-tion. On the sub-ject I shall write you a most val-u-ab-le let-ter, Full of

43

A Cl.

Meg

Desp

ex - cel - lent sug - ges - tions when I feel a lit - tle bet - ter, But at pres - ent I'm a - fraid I am as mad as an - y hat - ter, So I'll

43

Vln. I

Vln. II

Vla.

Vc.

Cb.

47

Fl.

A Cl.

Meg

Rob

Desp

Vln. I

Vln. II

Vla.

Vc.

Cb.

keep 'em to my-self, for my o - pin-ion does-n't mat-ter!

Her o - pin-ion does-n't mat-ter, mat-ter,

Her o - pin-ion does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter Her o -

1.

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The score is in 4/4 time and the key signature has two sharps (D major or F# minor). The vocalists are Meg, Rob, and Desp. Meg's part includes the lyrics 'keep 'em to my-self, for my o - pin-ion does-n't mat-ter!'. Rob and Desp have overlapping lyrics: 'Her o - pin-ion does-n't mat-ter, mat-ter,'. The instrumental parts include Flute (Fl.), Alto Clarinet (A Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into four measures. Measure 1 contains the vocal entries and the beginning of the instrumental accompaniment. Measure 2 continues the vocal lines and the instrumental accompaniment. Measure 3 features the vocalists' main melodic line and the instrumental accompaniment. Measure 4 concludes the phrase with the vocalists' final notes and the instrumental accompaniment. A first ending bracket is shown above the A Cl. part in measure 2.

24. My eyes are fully open

51

Fl.

A Cl. *stacc.*

Meg

Rob

Desp

Vln. I

Vln. II

Vla.

Vc.

Cb.

My o - pin-ion does-n't mat-ter, My o -

mat - ter, mat - ter, mat - ter Her o - pin-ion does-n't mat-ter. Her o -

pin - ion does - n't mat - ter, mat - ter, mat - ter, mat - ter, Her o - pin - ion does - n't mat - ter, mat - ter,

Detailed description: This is a page of a musical score for a choral and orchestral work. The title is '24. My eyes are fully open', page number 408, and it is the 9th page of the score. The score is for measures 51-54. The vocal soloists are Meg, Rob, and Desp. The orchestra includes Flute (Fl.), Alto Clarinet (A Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has two sharps (F# and C#). The tempo/mood is indicated as 'stacc.' for the Alto Clarinet. The lyrics are: 'My o - pin-ion does-n't mat-ter, My o - mat - ter, mat - ter, mat - ter Her o - pin-ion does-n't mat-ter. Her o - pin - ion does - n't mat - ter, mat - ter, mat - ter, mat - ter, Her o - pin - ion does - n't mat - ter, mat - ter,'.

D

Meg
mat - ter, mat - ter, mat - ter, mat - ter, matt - er.

Rob
mat - ter, mat - ter, mat - ter, mat - ter, matt - er.

Desp
D I had been so luck - y as to have a stead - y bro - ther Who could talk to me as we are talk - ing now to one a - no - ther - Who could

Vln. I

Vln. II
pp

Vla.
pp *semper stacc.*

Vc.
pp

Cb.
pp

Desp
63 give me good ad - vice when he dis - co - vered I was er - ring (Which is just the ver - y fav - our which on you I am con - fer - ring), My ex -

Vln. I
63

Vln. II

Vla.

Vc.

Cb.

67

Desp *is - tence would have made a ra - ther in - ter - est - ing id - yll, And I might have lived and died a ver - y de - cent in - di - wid - dle. This par -*

Vln. I

Vln. II

Vla.

Vc.

Cb.

E

Fl.

A Cl.

Meg

Rob

Desp

If it is it does - n't mat - ter, mat - ter,

ti - cu - lar - ly ra - pid, un - in - tel - li - gi - ble pat - ter Is - n't gen - er - al - ly heard, and if it is it does - n't mat - ter!

p

p

If it

E

Vln. I

Vln. II

Vla.

Vc.

Cb.

24. My eyes are fully open

76

Fl.

A Cl.

Meg

Rob

Desp

Vln. I

Vln. II

Vla.

Vc.

Cb.

stacc.

mf

mf

f

mf

is it does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter. If it is it does-n't mat-ter. This par-ti-cu-lar-ly ra-pid, un-in-

mat-ter, mat-ter, mat-ter. If it is it does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter. This par-ti-cu-lar-ly ra-pid, un-in-

This par-ti-cu-lar-ly ra-pid, un-in-

mf

mf

mf

mf

mf

mf

80

Fl. *sf pp cresc. al fine*

Picc. *pp cresc. al fine*

Ob. *pp cresc. al fine*

A Cl. *sf pp cresc. al fine*

Bsn. *pp cresc. al fine*

Meg
tel-li-gi-ble pat-ter Is-n't gen-er-al-ly heard, and if it is it does-n't mat-ter! This par-ti-cu-lar-ly ra-pid, un-in-tel-li-gi-ble pat-ter Is-n't

Rob
tel-li-gi-ble pat-ter Is-n't gen-er-al-ly heard, and if it is it does-n't mat-ter! This par-ti-cu-lar-ly ra-pid, un-in-tel-li-gi-ble pat-ter Is-n't

Desp
tel-li-gi-ble pat-ter Is-n't gen-er-al-ly heard, and if it is it does-n't mat-ter! This par-ti-cu-lar-ly ra-pid, un-in-tel-li-gi-ble pat-ter Is-n't

80 F

Vln. I *cresc. sf pp cresc. al fine*

Vln. II *cresc. sf pp cresc. al fine*

Vla. *cresc. sf pp cresc. al fine*

Vc. *cresc. sf pp cresc. al fine*

Cb. *cresc. sf pp cresc. al fine*

24. My eyes are fully open

85

Fl.

Picc.

Ob.

A Cl.

Bsn.

Hn. F

Meg

Rob

Desp

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

f

f

f

f

f

f

gen - er - al - ly heard, and if it is it does - n't mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter,

gen - er - al - ly heard, and if it is it does - n't mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter,

gen - er - al - ly heard, and if it is it does - n't mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter,

88

Fl.

Picc.

Ob.

A Cl.

Bsn.

Hn. F

Meg

Rob

Desp

Vln. I

Vln. II

Vla.

Vc.

Cb.

mat - ter, mat - ter, mat - ter, mat - ter, mat - ter!

mat - ter, mat - ter, mat - ter, mat - ter, mat - ter!

mat - ter, mat - ter, mat - ter, mat - ter, mat - ter!

Exeunt DESPARD and MARGARET.)

(Enter ADAM.)

ADAM. *(guiltily)* Master – the deed is done!

ROB. What deed?

ADAM. She is here – alone, unprotected –

ROB. Who?

ADAM. The maiden. I've carried her off – I had a hard task, for she fought like a tiger-cat!

ROB. Great Heaven, I had forgotten her! I had hoped to have died unspotted by crime, but I am foiled again – and by a tiger-cat! Produce her – and leave us!

(ADAM introduces DAME HANNAH, very much excited, and exits.)

(During dialog. Play until cue, then Attacca Coda.)

A
Agitato

(music commences)

ROB. Dame Hannah! This is – this is not what I expected.

HAN. Well, sir, and what would you with me? Oh, you have begun bravely – bravely indeed!

Unappalled by the calm dignity of blameless womanhood, your minion has torn me from my spotless home, and dragged me, blindfold and shrieking, through hedges, over stiles, and across a very difficult country, and left me, helpless and trembling, at your mercy! Yet not helpless, coward sir, for approach one step – nay, but the twentieth part of one poor inch – and this poniard (produces a very small dagger) shall teach ye what it is to lay unholy hands on old Stephen Trusty's daughter!

ROB. Madam, I am extremely sorry for this. It is not at all what I intended – anything more correct – more deeply respectful than my intentions towards you, it would be impossible for any one – however particular – to desire.

HAN. Bah, I am not to be tricked by smooth words, hypocrite! But be warned in time, for there are, without, a hundred gallant hearts whose trusty blades would hack him limb from limb who dared to lay unholy hands on old Stephen Trusty's daughter!

ROB. And this is what it is to embark upon a career of unlicensed pleasure!

(DAME HANNAH, who has taken a formidable dagger from one of the armed figures, throws her small dagger to ROBIN.)

HAN. Harkye, miscreant, you have secured me, and I am your poor prisoner; but if you think I cannot take care of myself you are very much mistaken. Now then, it's one to one, and let the best man win! (Making for him.)
(Attacca Coda)

ROD. What is the matter? Have you carried her off?

ROB. I have – she is there – look at her – she terrifies me!

ROD. (*looking at Hannah*) Little Nannikin!

HAN. (*amazed*) Roddy-doddy!

ROD. My own old love! Why, how came *you* here?

HAN. This brute – he carried me off! Bodily! But I'll show him! (*about to rush at ROBIN*).

ROD. Stop! (*To ROBIN*) What do you mean by carrying off this lady? Are you aware that once upon a time she was engaged to be married to me? I'm very angry –very angry indeed.

ROB. Now I hope this will be a lesson to you in future not to –

ROD. Hold your tongue, sir.

ROB. Yes, uncle.

ROD. Have you given him any encouragement?

HAN. (*to ROBIN*) Have I given you any encouragement? Frankly now, have I?

ROB. No. Frankly, you have not. Anything more scrupulously correct than your conduct, it would be impossible to desire.

ROD. You go away.

ROB. Yes, uncle. (*Exit ROBIN.*)

ROD. This is a strange meeting after so many years!

HAN. Very. I thought you were dead.

ROD. I am. I died ten years ago.

HAN. And are you pretty comfortable?

ROD. Pretty well – that is – yes, pretty well.

HAN. You don't deserve to be, for I loved you all the while, dear; and it made me dreadfully unhappy to hear of all your goings-on, you bad, bad boy!

Score

26. There grew a little flower

W S Gilbert

Dame Hannah with Roderic

Arthur Sullivan

Andante Allegretto ♩=106

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in D \flat

Dame Hannah

Sir Roderic

1. There - grew a lit tle flow er 'Neath a
found that he was fick - le, Was that
she, "He loved me ne - ver, Did that

Andante Allegretto ♩=106

Violin I

Violin II

Viola

Cello

Contrabass

6

B♭ Cl.

Han

Vln. I

Vln. II

Vla.

Vc.

Cb.

great-oak tree: When the-tem pest-'gan to-low er Lit tle heed ed she: No- - - need had she to-cow er, For she-
 great oak tree, She was in a pret-ty pick-le, As she well might be- But his gal-lan-tries were mick-le, For
 great oak tree, But I'm nei-ther rich nor clev-er, And so why should he? But though fate our for-tunes sev-er, To be

10

B♭ Cl.

Bsn.

Hn. D♭

Han

Vln. I

Vln. II

Vla.

Vc.

Cb.

dread ed not its-pow er- She was - hap py in the bow er Of her great-oak - tree! Sing hey, Lack-a - day!
 Death fol-lowed with his sick-le, And her tears began to trick-le For her great oak tree!
 con-stant I'll en-deav-our, Aye, for ev-er and for ev-er, To my great oak tree!

10

Vln. I

Vln. II

Vla.

Vc.

Cb.

sul G-----

26. There grew a little flower

423

3

A

Fl.

B♭ Cl.

Bsn.

Hn. D♭

Han

Sing hey, Lack a day! Let the tears - fall free - For the pret ty lit tle flower And the great-oak - tree! Sing

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

sul G -----

p

26. There grew a little flower

B

B♭ Cl. *dim.*

Bsn. *p* *cresc.* *1.* *dim.*

Hn. D♭ *p* *cresc.* *f* *dim.*

Han *20*
 hey, Lack-a - day! Sing hey, Lack-a - day! Sing hey, Lack a day! Let the tears-fall free - For the

Rod *20*
 Sing hey, Lack-a-day! Sing hey, Lack-a-day! Hey, Lack-a-day, Let the tears fall free For the

B

Vln. I *cresc.* *f* *sul G* *dim.* *p*

Vln. II *cresc.* *f* *dim.* *p*

Vla. *cresc.* *f* *dim.* *p*

Vc. *cresc.* *f* *dim.* *p*

Cb. *cresc.*

Han *1, 2.* *3.*
 pret ty lit tle flow er And the great oak tree! 2. When she 3. Said tree! Sing

Rod
 pret - ty lit - tle flow - er and the great oak tree! tree!

26

Vln. I *p*

Vln. II

Vla.

Vc.

Cb.

26. There grew a little flower

Han
31 *dim.* *rit.* *p*

Rod
hey, Lack - a - day! Hey, *dim.* Lack - a - day! Lack - a -
Sing hey, Lack - a - day! Hey, lack - a - day, *rit.* Lack - a -

Vln. I *pp*

Vln. II *dim.* *pp*

Vla. *dim.* *pp*

Vc. *dim.* *pp*

Cb. *dim.* *pp*

Fl. *pp*

Ob. *pp*

B^b Cl. *pp*

Han
35 day, lack - a day! *(falls weeping on Sir Roderic's bosom.)*

Rod
day, lack - a - day

Vln. I

Vln. II

Vla.

Vc.

Cb.

(Enter ROBIN, excitedly, followed by all the characters and Chorus of Bridesmaids.)

ROB. Stop a bit – both of you.

ROD. This intrusion is unmannerly.

HAN. I'm surprised at you.

ROB. I can't stop to apologize – an idea has just occurred to me. A Baronet of Ruddigore can only die through refusing to commit his daily crime.

ROD. No doubt.

ROB. Therefore, to refuse to commit a daily crime is tantamount to suicide!

ROD. It would seem so.

ROB. But suicide is, itself, a crime – and so, by your own showing, you ought never to have died at all!

ROD. I see – I understand! Then I'm practically alive!

ROB. Undoubtedly! *(SIR RODERIC embraces DAME HANNAH.)* Rose, when you believed that I was a simple farmer, I believe you loved me?

ROSE. Madly, passionately!

ROB. But when I became a bad baronet, you very properly loved Richard instead?

ROSE. Passionately, madly!

ROB. But if I should turn out *not* to be a bad baronet after all, how would you love me then?

ROSE. Madly, passionately!

ROB. As before?

ROSE. Why, of course!

ROB. My darling! *(They embrace.)*

RICH. Here, I say, belay!

ROSE. Oh, sir, belay, if it's absolutely necessary!

ROB. Belay? Certainly not!

15

Ob. *p*

Bn. *p*

Voc. I
1st Verse **Robin:** (C.)
Hav - ing been a wick - ed bar - o - net a week, Once a - gain a mod - est live - li - hood I seek.

Voc. II
2nd Verse **Margaret & Sir Despard:**(L.C.)
Prompt - ed by a keen de - sire — to e - voke All the bless - ed calm of mat - ri - mo - ny's yoke,

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vcl. *p*

Cb. *p*

19

Ob.

Bn.

Voc. I
Ag - ri - cul - tur - al em - ploy - ment Is to me a keen en - joy - ment, For I'm nat - ur - al - ly dif - fi - dent and meek.

Voc. II
We shall tod - die off to - mor - row From this scene of sin and sor - row, For to set - tle in the town of Ba - sing - stoke!

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

23

1. 2.

Fl. 1

Fl. 2

Ob.

Cl. 1 (Bb)

Cl. 2 (Bb)

Bn.

Hn. 1 (F)

Hn. 2 (F)

Perc. Triangle

Sop.

Alt.

Ten.

Bs.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

f

f

f

f

f

f

f

f

f

f

f

Fohe'snat-ur-al-ly dif-fi dentandheek! Promptd by a keendesire to evoke All theblessedcalmofmat-ri monysoke, Theywilltod-dle off to-morow Fronthisceneof sinandsorow.

Fl. 1

Fl. 2

Ob.

Cl. 1 (Bb)

Cl. 2 (Bb)

Bn.

Hn. 1 (F)

Hn. 2 (F)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Tbn. 2

Perc. *G.C. & Cymb.*

Sop.

Alt.

Ten.

Bs.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mf

f

For to set-tle in the town of Bas - ing-stoke! For to set-tle in the town of Bas - ing-stoke! They will tod-dle off to-morrow From this scene on sin and sorrow, For to set-tle, set-tle, set-tle, set-tle, set-tle, set-tle in the

For to set-tle in the town of Bas - ing-stoke! For to set-tle in the town of Bas - ing-stoke! They will tod-dle off to-morrow From this scene on sin and sorrow, For to set-tle, set-tle, set-tle, set-tle, set-tle, set-tle in the

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For to set-tle in the town of Bas - ing-stoke! For to set-tle in the town of Bas - ing-stoke! They will tod-dle off to-morrow From this scene on sin and sorrow, For to set-tle, set-tle, set-tle, set-tle, set-tle, set-tle in the

Fl. 1 *ff accel.*

Fl. 2 *Take piccolo*

Ob. *ff accel.*

Cl. 1 (Bb) *ff accel.*

Cl. 2 (Bb) *ff accel.*

Bn. *ff accel.*

Hn. 1 (F) *ff accel.*

Hn. 2 (F) *ff accel.*

Tpt. 1 (Bb) *ff accel.*

Tpt. 2 (Bb) *ff accel.*

Tbn. 1 *ff accel.*

Tbn. 2 *ff accel.*

Perc.

Sop. town of Bas - - - ing - - - stoke!

Alt. town of Bas - - - ing - - - stoke!

Ten. town of Bas - - - ing - - - stoke!

Bs. town of Bas - - - ing - - - stoke!

Vln. 1 *ff accel.*

Vln. 2 *ff accel.*

Vla. *ff accel.*

Vcl. *ff accel.*

Cb. *ff accel.*

53 (8^{va})

Fl. 1

Fl. 2

Ob.

Cl. 1 (Bb)

Cl. 2 (Bb)

Bn.

Hn. 1 (F)

Hn. 2 (F)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Tbn. 2

Perc. Timpani Eb-Bb *tr* *tr*

Sop.

Alt.

Ten.

Bs.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

hap - pier than an - y A lov - er is, when he em - brac - - - - es his

hap - pier than an - y A lov - er is, when he em - brac - - - - es his

hap - pier than an - y A lov - er is, when he em - brac - - - - es his

hap - pier than an - y A lov - er is, when he em - brac - - - - es his

