

Orchestra

Arthur Sullivan

[illegible]

0. Overture

3

33 34 35 36 **B** *p* 38 39 40 41

Fl. 1 2

Ob.

Cl. in A 3 4

Bsn

Vln I

Vln II

Vla

Vc.

D. B.

C 42 43 44 45 46 48 *p* Clarinet Cadenza - ad lib.

Detailed description: This is a page of a musical score for the Overture. It contains measures 33 through 48. The instruments listed on the left are Flute 1 and 2, Oboe, Clarinet in A (3 and 4), Bassoon, Violin I and II, Viola, Violoncello, and Double Bass. Measures 33-36 show the woodwinds and strings. Measure 37 is a repeat sign. Measures 38-41 show the woodwinds and strings. Measure 42 is a repeat sign. Measures 43-46 show the woodwinds and strings. Measure 47 is a repeat sign. Measure 48 is the start of the Clarinet Cadenza, marked 'ad lib.' and 'p'.

[illegible]

Allegro giocoso ♩ = 120

68 69 70 71 72 73 74 75

Fl. 1
Fl. 2
Ob.
Cl. in A 3/4
Bsn.
Hn in F 1/2
Tpt in A 1/2
Tbn. 1.2
Vln I
Vln II
Vla.
Vc.
D. B.

mf *p* *mf* *p* *mf* *p* *mf* *p*

76 77 79 80 81 82 83 84

F

Vln I
Vln II
Vla.
Vc.
D. B.

p *p* *p* *p* *p* *p* *p* *p*

G

85 87 88 89 90 91 92

Cl. in A $\frac{3}{4}$

Bsn

Vln I *p*

Vln II

Vla

Vc.

D. B.

H

93 95 96 97 98 99 100

Fl. 1

Ob. *p*

Cl. in A $\frac{3}{4}$

Bsn *p*

Vln I

Vln II

Vla

Vc.

D. B.

7

101 103 104 105 106 107 108

Fl. 1 2

Ob.

Cl. in A 3 4

Bsn

Vln I

Vln II

Vla

Vc.

D. B.

109 111 112 113 114 115 116

Fl. 1 2

Ob.

Cl. in A 3 4

Bsn

Hn in F 1 2

Tri. 1

Vln I

Vln II

Vla

Vc.

D. B.

117 118 119 120 121

Fl. 1. 2 **L** *f* 8^{va} 123 124

Ob. *f*

Cl. in A 3/4 *f*

Bsn *f*

Tri. 1 *f*

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

D. B. *f*

125 126 127 128 129 130 131 132

Fl. 1 2 8^{va} *mp*

Ob. *p*

Cl. in A 3/4 *p*

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

D. B. *p*

Musical score for measures 133-141 of the Overture. The score is written for a full orchestra and includes the following parts:

- Fl. 1
- Fl. 2
- Ob.
- Cl. in A 3/4
- Bsn
- Hn in F 1/2
- Vln I
- Vln II
- Vla
- Vc.
- D. B.

Measure numbers 133, 135, 136, 137, 138, 139, 140, and 141 are indicated above the staff. A box labeled 'M' is present above measure 134. Dynamics include *p* (piano) and *mp* (mezzo-piano). The score features various musical notations including eighth notes, sixteenth notes, and rests.

142 143 144 145 146 147 148 149

Fl. 1 *f*

Picc. *f*

Ob. *f*

Cl. in A 3 4 *f*

Bsn. *f*

Hn in F 1 2 *f*

Tpt in A 1 2 *f*

Tbn. 1 2 *f*

Timp. *f*
in G-D

Vln I *f*

Vln II

Vla

Vc.

D. B.

150 151 152 153 154 155 156 157 158

Fl. 1

Picc.

Ob.

Cl. in A $\frac{3}{4}$

Bsn

Hn in F 1.2

Tpt in A 1.2

Tbn. 1.2

Timp. 1

Vln I

Vln II

Vla

Vc.

D. B.

O

mp

mp

a 2

a 2

fp

fp

p

fp

Detailed description: This is a page from a musical score for an orchestra, specifically measures 150 through 158 of the '0. Overture'. The score is written for a large ensemble including Flute 1, Piccolo, Oboe, Clarinet in A (3/4), Bassoon, Horn in F (1.2), Trumpet in A (1.2), Trombone (1.2), Timpani 1, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#). Measures 150-153 feature a rhythmic pattern of eighth and sixteenth notes. Measure 154 is marked with a box containing the letter 'O'. Measures 155-158 show a melodic development with various dynamics including mezzo-piano (mp), fortissimo (fp), and piano (p). The Double Bass part has a 'fp' marking at the end of measure 154. The Viola part has a 'p' marking at the end of measure 154. The Violin I and II parts have 'fp' markings at the end of measure 154. The Horn in F and Trumpet in A parts have 'a 2' markings at the end of measure 154. The Trombone part has a 'fp' marking at the end of measure 154. The Timpani part has a 'fp' marking at the end of measure 154. The Piccolo part has a 'fp' marking at the end of measure 154. The Oboe part has a 'fp' marking at the end of measure 154. The Clarinet in A part has a 'fp' marking at the end of measure 154. The Bassoon part has a 'fp' marking at the end of measure 154. The Flute 1 part has a 'fp' marking at the end of measure 154.

159 160 161 162 **Q** 164 165 166

Fl. 1 2 *p* Fl. 2 part if oboe can double on Fl. 2 *stacc.*

Ob. *p*

Cl. in A 3 4 3. 4. *p*

Bsn

Hn in F 1 2

Vln I *pizz.* *arco*

Vln II *pizz.* *arco*

Vla *pizz.* *arco*

Vc. *pizz.*

D. B.

167 168 169 170 171 172 173 174

Fl. 1. 2 3. 4. *8va* a 2

Cl. in A 3 4 4. b

Vln I

Vln II

Vla

Vc.

175 176 177 178 180 181

Fl. 1.2 (8)

Cl. in A 3/4

Bsn

Vln I

Vln II

Vla

Vc.

D. B.

mf

pizz.

arco

mf

arco

mf

pizz.

R

182 183 184 185 186 187 188 189

Fl. 1.2

Cl. in A 3/4

Bsn

Vln I

Vln II

Vla

Vc.

D. B.

p

p

3.

4.

4.

8^{va}

3.

198 (8) 199 200 201 202 8va 203 204 8va 205

Fl. 1 2

Ob.

Cl. in A 3 4

Bsn

Hn in F 1.2

Tpt in A 1.2

Tbn. 1.2

Timp. 1

Vln I

Vln II

Vla

Vc.

D. B.

Detailed description: This page shows measures 198 through 205 of the Overture. The score is for a full orchestra. Measures 198-201 feature a rhythmic pattern of eighth notes in the woodwinds and strings, with a four-measure rest in measures 200 and 201. Measures 202-205 introduce a new section with a '8va' marking above the woodwinds, indicating an octave shift. The woodwinds play a melodic line, while the strings continue with a rhythmic accompaniment. The score includes parts for Flute 1 and 2, Oboe, Clarinet in A (3 and 4), Bassoon, Horn in F (1 and 2), Trumpet in A (1 and 2), Trombone (1 and 2), Timpani 1, Violin I and II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#), and the time signature is 4/4.

[illegible]

0. Overture

214 215 216 217 218 219 220 221

Ob.

Cl. in A 3.4

Tpt in A 1 2

Tbn. 1.2

Vln I

Vln II

Vla

Vc.

D. B.

222 223 224 226 227 228 229

Fl. 1 2

Ob.

Cl. in A 3.4

Bsn

Tri. 1

Vln I

Vln II

Vla

Vc.

D. B.

0. Overture

1.

230 231 232 233 234 235 236 237

Fl. 1 2

Ob.

Cl. in A 3 4

Bsn

Tri. 1

Vln I

Vln II

Vla

Vc.

D. B.

mf *8va* *f* *p*

238 239 240 241 242 243 244 245

Fl. 1 2

Ob.

Cl. in A 3 4

Bsn

Vln I

Vln II

Vla

Vc.

D. B.

mp *8va* *p*

Fl. 1.2
Ob.
Cl. in A 3.4
Bsn
Hn in F 1.2
Vln I
Vln II
Vla
Vc.
D. B.

246 247 248 249 250 251 252 V 254

p

255 256 257 258 259 260 261 a 2 262 a 2

3. 4.

1. 2.

3. 4.

a 2

a 2

The musical score is for measures 246 to 262 of the Overture. The first system (measures 246-254) features woodwinds and strings. The Flute 1.2 part has two melodic lines, with the first ending at measure 252 and the second starting at measure 254. The Oboe part has a single melodic line. The Clarinet in A 3.4 part has a single melodic line. The Bassoon part has a single melodic line. The Horn in F 1.2 part has a single melodic line. The Violin I and II parts have a single melodic line. The Viola part has a single melodic line. The Violoncello part has a single melodic line. The Double Bass part has a single melodic line. The second system (measures 255-262) features woodwinds and strings. The Flute 1.2 part has two melodic lines, with the first ending at measure 259 and the second starting at measure 261. The Clarinet in A 3.4 part has a single melodic line. The Violin I and II parts have a single melodic line. The Viola part has a single melodic line. The Violoncello part has a single melodic line. The Double Bass part has a single melodic line. The score includes various musical notations such as notes, rests, and dynamic markings.

263 264 265 266 267 268 **W**

Fl. 1.2 *8va*

Cl. in A 3.4

Bsn

Hn in F 1.2 *mf*
a 2

Vln I *mf*

Vln II *mf*

Vla

Vc. Solo -II string
mf
pizz.

D. B.

270 271 272 273 274 275 276 277

Fl. 1.2 *8va*

Cl. in A 3.4 *a 2*

Bsn

Hn in F 1.2 *a 2*

Vln I

Vln II 1 2 *p*

Vla

Vc. *p*

D. B.

0. Overture

[illegible]

A page from a musical score showing measures 285 through 292. The instruments listed on the left are Fl. 1, Picc., Ob., Cl. in A 3.4, Bsn, Hn in F 1.2, Tpt in A 1/2, Tbn. 1/2, Timp. 1, Vln I, Vln II, Vla, Vc., and D.B. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'f' and 'Picc.'. Measure numbers 285, 286, 287, 288, 289, 290, 291, and 292 are indicated above the staves. There are also some performance instructions like '1.' and '2.' at the end of measure 292.

293 294 295 296 297 298 299 300

Fl. 1
Picc.
Ob.
Cl. in A 3.4
Bsn.
Hn in F 1.2
Tpt in A 1
Tpt in A 2
Tbn. 1
2
Timp. 1
Vln I
Vln II
Vla.
Vc.
D. B.

a 2

This musical score page contains measures 293 through 300 of the Overture. The instrumentation includes Flute 1, Piccolo, Oboe, Clarinet in A (3 and 4), Bassoon, Horn in F (1 and 2), Trumpet in A (1 and 2), Trombone (1 and 2), Timpani 1, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 299 includes a dynamic marking 'a 2'.

0. Overture

301 302 303 304 305 306 307 308 309 310

Fl. 1

Picc.

Ob.

Cl. in A 3.4

Bsn

Hn in F 1.2

Tpt in A 1

Tpt in A 2

Tbn. 1.2

Timp. 1

Vln I

Vln II

Vla

Vc.

D. B.

L'istesso tempo

mp

cresc.

fp

Z **Animato** ♩ = 144

311 312 313 314 315 316 317 318 319 320 321

Fl. 1 *ff* *cresc.*

Picc. *ff* *cresc.*

Ob. *ff* *cresc.*

Cl. in A 3/4 *ff* *cresc.*

Bsn. *ff* *cresc.*

Hn in F 1/2 *ff* *cresc.*

Tpt in A 1 *p cresc.* *ff* *cresc.*

Tpt in A 2 *p cresc.* *ff* *cresc.*

Tbn. 1 *p cresc.* *ff* *cresc.*

Tbn. 2 *p cresc.* *ff* *cresc.*

Timp. 1 *ff* *cresc.*

Vln I *ff* *cresc.*

Vln II *ff* *cresc.*

Vla *ff* *cresc.*

Vc. *ff*

D. B. *mf cresc.* *ff*

Piu vivo ♩ = 150

322 323 324 325 326 327 328 329 330 331 332 333

Fl. 1

Picc.

Ob.

Cl. in A $\frac{3}{4}$

Bsn.

Hn in F $\frac{1}{2}$

Tpt in A $\frac{1}{2}$

Tbn. 1

Tbn. 2

Timp. 1

Vln I

Vln II

Vla

Vc.

D. B.

334 335 336 337 338 339 *rall.* 340 341 342 **Presto** 343 344 345

Fl. 1

Picc.

Ob.

Cl. in A $\frac{3}{4}$

Bsn

Hn in F $\frac{1}{2}$

Tpt in A $\frac{1}{2}$

Tbn. 1

Tbn. 2

Timp. 1

Vln I

Vln II

Vla

Vc.

D. B.

346 347 348 349 350 351

Fl. 1 (8)

Picc.

Ob.

Cl. in A $\frac{3}{4}$

Bsn

Hn in F $\frac{1}{2}$

Tpt in A $\frac{1}{2}$

Tbn. 1

Tbn. 2

Timp. 1

Vln I

Vln II

Vla

Vc.

D. B.

Detailed description: This page contains the musical score for measures 346 through 351 of the Overture. The score is written for a full orchestra. The woodwind section includes Flute 1 (marked with an 8-measure rest at the start), Piccolo, Oboe, Clarinet in A (3/4), Bassoon, Horn in F (1/2), Trumpet in A (1/2), and two Trombones. The percussion section includes Timpani 1. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#), and the time signature is 3/4. The score shows a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A dashed line connects measures 346 and 347, indicating a continuation of a phrase. The page ends with a double bar line at the end of measure 351.

Iolanthe

1. Tripping hither

Celia, Leila and chorus of Fairies

W S Gilbert

Arthur Sullivan

Allegretto $\text{♩} = 90$

2 3 4 1. 5 6 7 8 9 10 11 12

Flute 1 2

Oboe

Clarinet in B $\flat$ 1 2

Bassoon

Horn in F 1. 2

p *cresc.* *dim.* *p*

p *cresc.* *dim.*

p *cresc.*

p *cresc.*

13 14 15 16 17 18 19 20 21 22 23

Ob.

Cl. in B $\flat$ 1 2

Bsn

Hn in F 1. 2

Vln I

Vln II

Vla

Vc.

D. B.

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

p

1. Tripping hither

The image shows a musical score for the song "The Rose Tree". The score is written for a full orchestra and voice. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into measures, with measure numbers 34, 35, 36, 38, 39, and 40 visible. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in Bb), Bassoon (Bsn), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc.). The vocal part is indicated by a stylized "M" logo. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). There are also performance instructions like "a 2" (allegretto) and "A" (Allegretto). The music features a mix of melodic lines and rhythmic patterns, with some measures containing rests for certain instruments.

41 a 2 42 a 2 43 a 2 44 **B** 46

Fl. 1.2

Ob.

Cl. in B $\flat$ 1.2

Bsn

Hn in F 1/2

mf *f*

Fairies

Sop.

A.

Vln I

Vln II

Vla

Fl. 1.2

Vc.

Ob.

Cl. in B $\flat$ 1.2

Hn in F 1.2

Sop.

A.

Vln I

Vln II

Vla

Vc.

thith-er; no - bod - y knows why or whith-er. We must dance amd we must

8va- 50 51 52

pizz. *f* pizz. *f* pizz. *f* pizz. *f*

1. Tripping hither

53 54 55 56

Fl. 1.2

Ob.

Cl. in B♭ 1.2

Bsn

mf

Tri. 1

Fairies

Sop.

A.

sing Round a - bout our fair - y ring. Trip - ping - hith - er trip - ping thith - er no - bod - y know why or

Vln I

Vln II

Vla

Vc.

Detailed description: This musical score page, numbered 32, is for the piece '1. Tripping hither'. It covers measures 53 to 56. The instrumentation includes Flute 1.2, Oboe, Clarinet in B-flat 1.2, Bassoon, Triangle 1, and a vocal soloist (Fairies) with Soprano and Alto parts. The woodwinds and strings (Violins I & II, Viola, and Cello) provide accompaniment. The vocal soloist enters in measure 53 with the lyrics 'sing Round a - bout our fair - y ring. Trip - ping - hith - er trip - ping thith - er no - bod - y know why or'. The music features a mix of eighth and sixteenth notes, with some rests. A mezzo-forte (*mf*) dynamic marking is present in measure 55. The key signature has one sharp (F#), and the time signature is not explicitly shown but appears to be 4/4.

57 58 59 60 61

Fl. 1
2

Ob.

Cl. in B $\flat$ 1.2

Bsn

Tri. 1

Sop.

A.

Vln I

Vln II

Vla

Vc.

Fairies

with - er, we___ must dance and we must sing Round a - bout our fair - y ring. Trip - ping hith - er trip - ping

arco

pizz.

div arco

f

Detailed description: This is a page of a musical score for a piece titled '1. Tripping hither'. The page number is 33. The score includes parts for woodwinds (Flute 1 & 2, Oboe, Clarinet in B-flat 1 & 2, Bassoon), strings (Triangle 1, Violin I & II, Viola, Violoncello), and vocal soloists (Soprano and Alto) representing 'Fairies'. The vocal parts have lyrics: 'with - er, we___ must dance and we must sing Round a - bout our fair - y ring. Trip - ping hith - er trip - ping'. The instrumental parts include various musical notations such as measures 57-61, articulation marks like 'arco' and 'pizz.', and a dynamic marking '*f*'. The woodwinds and strings play a rhythmic accompaniment, while the vocalists enter with the melody.

1. Tripping hither

62 1. 63 2. 64 65

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2

Bsn

Hn in F 1 2

Tri. 1

mf

Fairies

Sop.

A.

Vln I

Vln II

Vc.

thi - ther, no - bod - y know why or whit - ther, we must dance and we must sing Round a

66 1. 67 68 **C** 70 71 72

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2

Bsn

Hn in F 1 2

Tri. 1

Fairies

Sop.

A.

Vln I

Vln II

Vla

Vc.

D. B.

colla voce

pizz.

mf

p

f

arco

mf

p

Celia

bout our fair - y ring — We are dain-ty lit - tle fair-ies, Ev - er sing-ing, ev - er

mf

p

mf

p

mf

p

mf

p

1. Tripping hither

73 74 75 76 77 78 79 *p*

Fl. 1 2

Cl. in B♭ 1 2

Sop.

danc - ing; We in - dulse in our va - gaa-ries in a fash-ion mpst en - tranc - ing If you

Vln I

Vln II

Vla

Vc.

D. B.

80 81 82 83 84 85 86

Fl. 1 2

Ob.

Cl. in B♭ 1 2

Sop.

ask the spec - ial func - tion of our nev - er ceas - ing mo - tion we re ply with-- out com punc - tion that we-

Vln I

Vln II

Vla

Vc.

D. B.

p

1. Tripping hither

[illegible]

1. Tripping hither

92 93 94 95

Fl. 1 2

Ob.

Cl. in B♭ 1 2

Bsn.

Hn in F 1 2

Tri. 1

Faires

Sop.

A.

Vln I

Vln II

Vla

Vc.

pizz.

arco

96 97 98 99 100 101 102

Hn in F 1 2

Tri. 1

Faires

Sop.

A.

Vln I

Vln II

Vla

Vc.

arco

E rit.

Leila

sing Round a bout our fair - y ring. If you ask us how we live. lov - ers all es - sen - tials

p

p

p

p

p

a tempo **1. *p***

103 104 105 106 107

Cl. in B $\flat$ 1.2

Sop.

give; div We can ride on lov - er's sighs, Warm or - selves in lov - er's eyes,

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

108 109 110 111 112

Cl. in B $\flat$ 1.2

Sop.

Bathe our - selves in lov - er's tears, Clothe our - selves in lov - e's fears Arm our selves with

Vln I

Vln II

Vla

Vc.

113 114 115 116 117

Ob.

Cl. in B $\flat$ 1.2 *p*

Bsn *p*

Sop. *p*

lov - er's darts, Hide our - selves in lov - er's hearts, When you know us you'll dis - cov - er

Vln I

Vln II

Vla

Vc.

1. Tripping hither

118 119 **F** 121 122

Fl. 1 2

Ob. *mf* *p* *f*

Cl. in Bb 1 2 *f*

Bsn *f*

Hn in F 1 *f*

Hn in F 2 *f*

Chorus

Sop. that we al - most live on lo - ver! Yes, we live on lo - ver.

A. *f*

Vln I *f*

Vln II *f*

Vla

Vc. *f*

D. B. *f*

A musical score for a symphony orchestra and vocal soloists. The score is for measures 118 to 122. The instruments include Flute 1 & 2, Oboe, Clarinet in Bb 1 & 2, Bassoon, Horn in F 1 & 2, Violin I & II, Viola, Violoncello, and Double Bass. There are also vocal soloists: Soprano and Alto, grouped under the label 'Fairies'. The key signature has one sharp (F#). The tempo is marked 'Tripping hither'. The score includes various musical notations such as notes, rests, dynamics (mf, p, f), and articulation marks. The vocal parts have lyrics: 'that we al - most live on lo - ver! Yes, we live on lo - ver.'.

123 1. 124 2. 125 126

Fl. 1
2

Ob.

Cl. in B $\flat$ 1
2

Bsn

Hn in F 1
Hn in F 2

Tri. 1

Fairies
Sop.
A.

Trip - ping hith - er trip - ping thith - er, no - bod - y knows why or whith - er, we must dance and we must

p

pizz. arco

p pizz. arco

p pizz.

p pizz.

p

1. Tripping hither

[illegible]

134 a 2 135 136 137 138 139

Fl. 1.2

Ob.

Cl. in B♭ 1.2

Bsn

Hn in F 1.2

Fairies

Sop.

A.

Vln I

Vln II

Vla

Vc.

D. B.

sig - ing ev - er danc - ing We in - dulse in our va - ga - ries in a fash-ion most en

Detailed description: This is a page from a musical score, page 43, titled '1. Tripping hither'. The score is for measures 134 through 139. It features a variety of instruments: Flute 1.2, Oboe, Clarinet in B-flat 1.2, Bassoon, Horn in F 1.2, Soprano and Alto voices (labeled 'Fairies'), Violin I and II, Viola, Violoncello, and Double Bass. The vocal parts have lyrics: 'sig - ing ev - er danc - ing' and 'We in - dulse in our va - ga - ries in a fash-ion most en'. The instrumental parts include woodwinds, strings, and a horn. The woodwinds and strings play rhythmic patterns, while the horn plays a melodic line. The vocal parts enter in measure 134 and continue through measure 139.

1. Tripping hither

140 a 2 8va- 141 a 2 142 143 a 2 144

Fl. 1.2

Ob.

Cl. in Bb 1 2

Bsn

Hn in F 1.2

Sop.

A.

Vln I

Vln II

Vla

Vc.

D. B.

Fairies

tran - cing most en - tran - ing most en - tran - cing

The musical score is for a scene featuring a chorus of Fairies. The instrumentation includes Flute 1 & 2, Oboe, Clarinet in Bb (1 & 2), Bassoon, Horn in F (1 & 2), Soprano and Alto voices (labeled as Fairies), Violin I, Violin II, Viola, Violoncello, and Double Bass. The score spans measures 140 to 144. Measures 140 and 142 are marked with a first ending (1.) and a second ending (2.). The vocal parts for the Fairies enter in measure 140 with the lyrics 'tran - cing most en - tran - ing most en - tran - cing'. The instrumental parts provide a rhythmic and harmonic accompaniment, with the woodwinds and strings playing a complex, textured pattern.

1. Tripping hither

45

145 (8) a 2 146 147 148 149

Fl. 1, 2

Ob.

Cl. in B $\flat$ 1 2

Fairies

Sop.

A.

Vln I

Vln II

Vla

Vc.

Trip - ping hith - er, trip - ping thith - er, no - bod - y know why or whith - er

pizz.

pizz.

pizz.

p pizz.

p

150 151 152 153

Vln I

Vln II

Vla

Vc.

D. B.

f pizz.

f

p

p

f

p

(At the end of Chorus, all sigh wearily.)

CELIA. Ah, it's all very well, but since our Queen banished Iolanthe, fairy revels have not been what they were!

LEILA. Iolanthe was the life and soul of Fairyland. Why, she wrote all our songs and arranged all our dances! We sing her songs and we trip her measures, but we don't enjoy ourselves!

FLETA. To think that five and twenty years have elapsed since she was banished! What could she have done to have deserved so terrible a punishment?

LEILA. Something awful! She married a mortal!

FLETA. Oh! Is it injudicious to marry a mortal?

LEILA. Injudicious? It strikes at the root of the whole fairy system! By our laws, the fairy who marries a mortal dies!

CELIA. But Iolanthe didn't die!

(Enter FAIRY QUEEN.)

QUEEN. No, because your Queen, who loved her with a surpassing love, commuted her sentence to penal servitude for life, on condition that she left her husband and never communicated with him again!

LEILA. That sentence of penal servitude she is now working out, on her head, at the bottom of that stream!

QUEEN. Yes, but when I banished her, I gave her all the pleasant places of the earth to dwell in. I'm sure I never intended that she should go and live at the bottom of a stream! It makes me perfectly wretched to think of the discomfort she must have undergone!

LEILA. Think of the damp! And her chest was always delicate.

QUEEN. And the frogs! Ugh! I never shall enjoy any peace of mind until I know why Iolanthe went to live among the frogs!

FLETA. Then why not summon her and ask her?

QUEEN. Why? Because if I set eyes on her I should forgive her at once!

CELIA. Then why not forgive her? Twenty five years – it's a long time!

LEILA. Think how we loved her!

QUEEN. Loved her? What was your love to mine? Why, she was invaluable to me! Who taught me to curl myself inside a buttercup? Iolanthe! Who taught me to swing upon a cobweb? Iolanthe! Who taught me to dive into a dewdrop – to nestle in a nutshell – to gambol upon gossamer? Iolanthe!

LEILA. She certainly did surprising things!

FLETA. Oh, give her back to us, great Queen, for your sake if not for ours! *(All kneel in supplication.)*

QUEEN *(irresolute)*. Oh, I should be strong, but I am weak! I should be marble, but I am clay! Her punishment has been heavier than I intended. I did not mean that she should live among the frogs – and – well, well, it shall be as you wish – it shall be as you wish!

Iolanthe

2. Incantation

Fairy Queen, Iolanthe, Celia, Leila and Fairies

W S Gilbert

Arthur Sullivan

Andante ♩ = 88

Flute 1.2

Oboe

Clarinet in A 3.4

Violin I

Violin II

Viola

Fl. 1 2

Ob.

Cl. in A 3.4

Queen

Vln I

Vln II

Vla

Queen

I - o - lan -

2. Incantation

10 11 12 **A** 14

Fl. 1 2

Ob.

Cl. in A 3 4

Bsn

Queen

- the From thy dark ex - ile Thou art Sum - - - - - mond. a 2

15 16 17 18 19 20 21 22

Fl. 1 2

Ob.

Cl. in A 3 4

Bsn

Queen

Come to our call. come, come, I - o - lan - - - the Celia Leila

Sop.

I - o - lan - - - the I - o -

Vln I arco

Vln II arco

Vla arco

Vc. arco

Detailed description: This is a page from a musical score, page 48, titled '2. Incantation'. The score is for a full orchestra and vocal soloists. The top system (measures 10-14) features woodwinds (Flute 1 & 2, Oboe, Clarinet in A 3 & 4, Bassoon) and a Queen soloist. Measures 10-12 are rests for the woodwinds. At measure 13, marked with a box 'A', all woodwinds and the Queen enter with a melodic line starting on G4, marked 'p' (piano). The Queen's lyrics are '- the From thy dark ex - ile Thou art Sum - - - - - mond. a 2'. The bottom system (measures 15-22) includes woodwinds, Queen, Soprano, and strings (Violins I & II, Viola, Violoncello). Measures 15-19 are rests for the woodwinds. At measure 20, marked 'p', the woodwinds and Queen enter with a new melodic line. The Queen's lyrics are 'Come to our call. come, come, I - o - lan - - - the Celia Leila'. The Soprano enters at measure 21 with the lyrics 'I - o - lan - - - the I - o -'. The strings (Violins I & II, Viola, Violoncello) play a rhythmic accompaniment of eighth notes, marked 'arco' (arco). The score is in 4/4 time and the key signature has one sharp (F#).

23 24 25 26 27

Fl. 1, 2

Ob.

Cl. in A 3/4

Bsn

cresc.

f

cresc.

f

cresc.

f

cresc.

f

Chorus + Lei and Cel

Sop.

A.

- lan the Come to our call I - o - lan - - -

Vln I

Vln II

Vla

Fl. 1 Vc. 2

Ob.

Cl. in A 3, 4

Bsn

f

f

f dim.

dim.

Sop.

A.

- the! I - o lan - - - the Come!

Vln I

Vln II

Vla

Vc.

dim.

dim.

dim.

dim.

dim.

32 33 34 36 37 38 39 40

Fl. 1 2

Ob.

Cl. in A 3.4

Bsn

Sop.

A.

Vln I

Vln II

Vla

Vc.

Solo

pp

41 42 43 44 45 46 47 48 49 50 51 52 54

Ob.

Cl. in A 3.4

Bsn

Iol.

Iolanthe

With hum-ble-d

p

p

p

p

p

2. Incantation

55 56 57 58 59 60 61 62 63 64 65 66

Ob.

Bsn

Iol.

breast and ev - 'ry hope l laid low, To thy be - hest, of - fend - ed Queen I bow.

Vln I

Vln II

Vla

Vc.

68 69 70 71 72 73 74

Fl. 1 2

Ob.

Cl. in A 3.4

Bsn

Queen

For a dark sin a - gainst our fair - y laws We sent - thee to life - long

Vln I

Vln II

Vla

Vc.

75 a 2 76 77 78 79 80 81

Fl. 1,2 *cresc.* *mf* *mf* *f*

Cl. in A *cresc.* *mf* *f*

Bsn *mf* *mf* *f*

Queen
ban - ish - ment But mer - cy holds its sway with - in our hearts.

Vln I *div.* *cresc.* *mf* *f*

Vln II *mf* *f*

Vla *mf* *f*

Fl. 2 *mf* *f*

Cl. in A *mf* *f*

Bsn *mf* *f*

Iolanthe

Queen
Rise! Rise, thou art par - - doned! Chorus

Fairies
Sop. Par - -
A.

Vln I

Vln II

Vla

Vc.

2. Incantation

[illegible]

Fl. 1.2
 Cl. in A 3.4
 Bsn
 Hn in F 1.2
 Fairies
 Sop.
 A.
 Vln I
 Vln II
 Vla
 Vc.
 D. B.

95 96 97 a 2 98 99 100
 - lan - the I - o - lan - the! We have shared thy bit - ter pain, I - o - lan - the I - o - lan - the

Detailed description: This is a page from a musical score for a piece titled '2. Incantation'. The page number is 54. The score is written for a large ensemble including woodwinds (Flute 1.2, Clarinet in A 3.4, Bassoon, Horn in F 1.2), strings (Violins I and II, Viola, Violoncello, Double Bass), and vocal parts (Soprano and Alto, collectively labeled 'Fairies'). The music is in a key with three sharps (F#, C#, G#) and a common time signature. The vocal parts have lyrics: '- lan - the I - o - lan - the! We have shared thy bit - ter pain, I - o - lan - the I - o - lan - the'. The instrumental parts feature complex rhythmic patterns, including eighth and sixteenth notes, and some parts have 'a 2' markings above them. The page contains measures 95 through 100.

101 102 103 104 105 106

Fl. 1
2

Ob.

Cl. in A 3
4

Bsn

Hn in F 1.2

Sop.

A.

Vln I

Vln II

Vla

Vc.

D. B.

Ev - 'ry heart and ev - 'ry hand In our lov - ing lit - tle band Wel - come thee to fair - y - land, I - o-

2. Incantation

107 108 109 110 111 112 113

Fl. 1 2

Ob.

Cl. in A 3 4

Bsn

Hn in F 1 2

Sop.

A.

Fairies

Vln I

Vln II

Vla

Vc.

D. B.

3.

4.

f

mf

mf

mf

mp

mf

mp

mf

mp

- lan - the I - o lan - the I - o lan the. I - o - lan - the. I - o -

wel - come thee to Fair y land.

114 115 116 117 118 119 120

Cl. in A $\frac{3}{4}$

Bsn

Hn in F 1.2

Fairies
Sop.
A.

- lan - the!

Vln I

Vln II

Vla

Vc.

D. B.

mp *p* *div.* *p* *p* *p* *p*

Iolanthe

3. Good morrow, good mother

Strephon

W S Gilbert

Arthur Sullivan

Allegretto ♩ = 88

a2 unis. 2 3 4 5 6 7

Flute 1 *f*

Oboe *f*

Clarinet in A 3.4 *f* a 2 3.

Strephon *f*

Violin I a2 unis. *f* Good mor - row, good moth - er Good

Violin II *f*

Viola *fp* *mf*

Violoncello *fp* *mf*

Double Bass *fp* *mf*

Fl. 1 8 9 10 11 12 13 *fp* *mf*

Ob. 3.

Cl. in A 3 4

Streph. 8

moth - er good mor - row, By some means or oth - er Pray ban - ish your sor - row! With

Vla.

Vc.

D. B.

A

3. *mp*

14 15 16 17

Cl. in A $\frac{3}{4}$

Stroph.

Vln I

Vln II *mf*

Vla *mf*

Vc.

D. B.

joy be - yond tel - ling, my bo - som is swel - ling, so join in a meas - ure ex - pres - ive of pleas - ure, for

18 19 20 21 22 23

Cl. in A $\frac{3}{4}$

Stroph.

I'm to be mar - ried to - day, to - day, for I'm to be mar - ried to - day! Chorus

Sop.

Vln I

Vln II

Vla

Vc.

D. B.

Yes, he's to be mar - ried to - day, to - day, yes

(Her weeds fall from her, and she appears clothed as a fairy. The QUEEN places a diamond coronet on her head, and embraces her. The others also embrace her.)

QUEEN. And now, tell me, with all the world to choose from, why on earth did you decide to live at the bottom of that stream?

IOL. To be near my son, Strephon.

QUEEN. Bless my heart, I didn't know you had a son.

IOL. He was born soon after I left my husband by your royal command – but he does not even know of his father's existence.

FLETA. How old is he?

IOL. Twenty four.

LEILA. Twenty four! No one, to look at you, would think you had a son of twenty four! But that's one of the advantages of being immortal. We never grow old! Is he pretty?

IOL. He's extremely pretty, but he's inclined to be stout.

ALL (disappointed). Oh!

QUEEN. I see no objection to stoutness, in moderation.

CELIA. And what is he?

IOL. He's an Arcadian shepherd – and he loves Phyllis, a Ward in Chancery.

CELIA. A mere shepherd! And he half a fairy!

IOL. He's a fairy down to the waist – but his legs are mortal.

ALL. Dear me!

QUEEN. I have no reason to suppose that I am more curious than other people, but I confess I should like to see a person who is a fairy down to the waist, but whose legs are mortal.

IOL. Nothing easier, for here he comes!

(Enter STREPHON, singing and dancing and playing on a flageolet. He does not see the Fairies, who retire up stage as he enters.)

3. Good morrow, good mother

61

24 25 a2 unis. B 27 28 29

Fl. 1

Ob.

Cl. in A 3 4

Sop.

he;s to be mar - ries to day!

Vln I

Vln II

Vla

Vc.

D. B.

f

fp

f

Iolanthe

4. Fare thee well

Queen and Fairy chorus

W S Gilbert

Arthur Sullivan

Allegretto $\text{♩} = 92$ *mf*

2 3 4 5 6 7 8 9

Fairy Queen

Soprano

Violin I

Violin II

Viola

Violoncello

Double Bass

p

mf

Fare thee well at - trac-tive stran - ger. Fare thee well, at - trac-tive

10 11 12 13 14 15 16 17 18

Queen

Sop.

Vln I

Vln II

Vla

Vc.

D. B.

p

Should thou be in doubt or dan-ger, per-il or per-plex-ty, call us and we'll come to stran-ger.

4. Fare thee well

[illegible]

24 25 26 27 28

Fl. 1 2

Ob.

sim.
sim.

Cl. in B♭ 1 2

sim.

Bsn

sim.

Hn in F 1

sim.

Hn in F 2

Tri. 1

unis.

Fairies

Sop.

A.

Vln I

arco

Vln II

arco

Vla

arco

Vc.

D. B.

thith - er, no - bod - y knows why or whith - er, we__ must now be tak - ing wing To__ an - oth - er fair - y

Detailed description: This is a page from a musical score, page 64, titled '4. Fare thee well'. It features a full orchestral arrangement with woodwinds, brass, strings, and vocal soloists. The woodwinds (Flute 1 & 2, Oboe, Clarinet in B-flat 1 & 2, Bassoon, Horns in F 1 & 2, and Triangle 1) play melodic and harmonic lines, with some instruments marked 'sim.' (sustained). The brass section (Bassoon, Horns in F 1 & 2) provides harmonic support. The strings (Violins I & II, Viola, Violoncello, and Double Bass) play a steady accompaniment, with Violins I & II and Viola marked 'arco' (arco). The vocal soloists (Soprano and Alto) sing the lyrics: 'thith - er, no - bod - y knows why or whith - er, we__ must now be tak - ing wing To__ an - oth - er fair - y'. The Soprano part is marked 'unis.' (unison). The score includes measure numbers 24 through 28. The key signature has one sharp (F#), and the time signature is common time (C).

Fl. 1 2

Ob.

Cl. in B♭ 1 2

Bsn.

Hn in F 1

Hn in F 2

Tri. 1

Sop.

Vln I

Vln II

Vla.

Vc.

D. B.

29 1. 30 31 32 33 34

ring Trip - ping hith - er Trip - ping thith - er we must now be tak - ing wing To an - oth - er

pizz. arco

pizz. arco

8

Detailed description: This is a page of a musical score for the piece '4. Fare thee well'. The score is written for a large ensemble, including woodwinds, brass, strings, and a vocal soloist. The woodwind section consists of Flute 1 and 2, Oboe, Clarinet in B-flat 1 and 2, Bassoon, Horn in F 1 and 2, and Trumpet 1. The brass section includes Horn in F 1 and 2, and Trumpet 1. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. A vocal soloist (Soprano) is also featured. The score is in common time (4/4). The key signature has one sharp (F#). The vocal line is in English and includes the lyrics: 'ring Trip - ping hith - er Trip - ping thith - er we must now be tak - ing wing To an - oth - er'. The instrumental parts include various woodwind and string entries, with some sections marked 'pizz.' (pizzicato) and 'arco' (arco). The page number 65 is in the top right corner, and the title '4. Fare thee well' is in the top left corner.

4. Fare thee well

35 36 37 38 39 40 41 42

Fl. 1 2

Ob.

Cl. in B♭ 1 2

Bsn

Tri. 1

Sop.

fair - y ring. —

Vln I

Vln II

Vla

Vc.

D. B.

sim.

cresc. f

pizz.

cresc.

f *p*

arco

cresc.

f *p*

cresc.

f *p*

cresc.

f *p*

IOL. Then the Lord Chancellor has at last given his consent to your marriage with his beautiful ward, Phyllis?

STREPH. Not he, indeed. To all my tearful prayers he answers me, "A shepherd lad is no fit helpmate for a Ward of Chancery." I stood in court, and there I sang him songs of Arcadee, with flageolet accompaniment – in vain. At first he seemed amused, so did the Bar; but quickly wearying of my song and pipe, bade me get out. A servile usher then, in crumpled bands and rusty bombazine, led me, still singing, into Chancery Lane! I'll go no more; I'll marry her to day, and brave the upshot, be it what it may! (Sees Fairies.) But who are these?

IOL. Oh, Strephon! rejoice with me, my Queen has pardoned me!

STREPH. Pardoned you, mother? This is good news indeed.

IOL. And these ladies are my beloved sisters.

STREPH. Your sisters! Then they are – my aunts!

QUEEN. A pleasant piece of news for your bride on her wedding day!

STREPH. Hush! My bride knows nothing of my fairyhood. I dare not tell her, lest it frighten her. She thinks me mortal, and prefers me so.

LEILA. Your fairyhood doesn't seem to have done you much good.

STREPH. Much good! My dear aunt! It's the curse of my existence! What's the use of being half a fairy? My body can creep through a keyhole, but what's the good of that when my legs are left kicking behind? I can make myself invisible down to the waist, but that's of no use when my legs remain exposed to view! My brain is a fairy brain, but from the waist downwards I'm a gibbering idiot. My upper half is immortal, but my lower half grows older every day, and some day or other must die of old age. What's to become of my upper half when I've buried my lower half I really don't know!

FAIRIES. Poor fellow!

QUEEN. I see your difficulty, but with a fairy brain you should seek an intellectual sphere of action. Let me see. I've a borough or two at my disposal. Would you like to go into Parliament?

IOL. A fairy Member! That would be delightful!

STREPH. I'm afraid I should do no good there – you see, down to the waist, I'm a Tory of the most determined description, but my legs are a couple of confounded Radicals, and, on a division, they'd be sure to take me into the wrong lobby. You see, they're two to one, which is a strong working majority.

QUEEN. Don't let that distress you; you shall be returned as a Liberal Conservative, and your legs shall be our peculiar care.

STREPH. (bowing). I see your Majesty does not do things by halves.

QUEEN. No, we are fairies down to the feet.

Iolanthe

4. a Good morrow, good lover

Phyllis and Strephon

W S Gilbert

Arthur Sullivan

Allegretto ♩ = 88

a2 unis. 2 3 4 5 6 7

Flute 1

Oboe

Clarinet in A 3.4

Phyllis

Violin I

Violin II

Viola

Violoncello

Double Bass

Fl. 1

Ob.

Cl. in A 3.4

Phyl.

Vla

Vc.

D. B.

f

f

f

f

fp

fp

fp

fp

mf

mf

mf

mf

Good mor - row, good lov - er Good

lov - er good mor - row, I prith - ee dis - cov - er, Steal, pur - chase or bor - row! Some

A

3. *mp*

14 15 16 17

Cl. in A $\frac{3}{4}$

Phyl.

means of con - ceal - ing the care you are feel - ing, and join in a meas - ure ex - pres - ive of pleas - ure, for

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc.

D. B.

18 19 20 21 22

3.

Cl. in A $\frac{3}{4}$

Phyl.

we're to be mar - ried to - day, to - day, for we're to be mar - ried to - day! Yes, we're to be mar - ried to -

Vln I

Vln II

Vla

Vc.

D. B.

Strephon and Phyllis

[illegible]

Iolanthe

5. None shall part us

Phyllis and Strephon

W S Gilbert

Arthur Sullivan

Andante non troppo lento ♩ = 80

Flute 1 2
Oboe
Clarinet in A 3 4
Bassoon
Phyllis
Strephon
Violin I
Violin II
Viola
Violoncello
Double Bass

p *p* *p* *p* *mf* *mf* *p* *p* *p* *p* *p*

1. None shall part us from each
2. All in all since that fond

5. None shall part us

Musical score for "5. None shall part us". The score includes parts for Flute 1 & 2, Oboe, Clarinet in A (3/4), Bassoon, Horn in F (1/2), Phyllophone, Strophophone, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures 8 through 13.

The vocal parts (Phyllophone and Strophophone) have the following lyrics:

oth - er, one in life and death are we: All in all To one an - oth - er, I to thee and thou to
 meet - ing, When in joy, I woke to find Mine the heart, with - in thee beat - ing. mine the love that heart en-

The woodwind and string parts feature various musical notations, including dynamics (p), articulation (accents), and phrasing slurs. The woodwinds (Flute, Oboe, Clarinet, Bassoon) have rests in measures 8 and 9, then enter in measure 10. The strings (Violins, Viola, Cello, Double Bass) play a rhythmic pattern of eighth notes throughout the section.

14 **A** 15 16 17 18

Ob.

Cl. in A 3.4

Bsn

Phyl.

Streph.

Vln I

Vln II

Vla

Vc.

D. B.

me! All in all to one an - oth - er, I tp thee and thou to me!

-shrined. Mine the heart with - in thee beat - ing. mine the love that heart en - shrined!

p

cresc.

cresc.

cresc.

1.

19 **B** 20 21 22

Fl. 1

2

Cl. in A 3.4

Bsn

Hn in F 1

2

Phyl.

Streph.

Vln I

Vln II

Vla

Vc.

D. B.

1. Thou the tree And I the flow - er Thou the i - - - dol, I the throng.

2. Thou the stream and I the wil - low Thou the sculp - - tor, I the clay

1. I the tree, Thou the flow - er I the i - dol, thou the throng,

2. I the stream Thou the wil - low I the sculp - tor, Thou the clay.

mf

mp

mf

mf

mp

Fl. 1 2
 Ob.
 Cl. in A 3 4
 Bsn
 Hn in F 1 2
 Phyl.
 Streph.
 Vln I
 Vln II
 Vla
 Vc.
 D. B.

23 24 25 26 27 1.

mf
mp
p

Those the day And I the hour Those the sing - er, I the song.
 Thou the o - - cean I the bil - low Thou the sun - rise, I the

I the day and thou the hour Thou the sing - er thou the song.
 I the o - - cean Thou the bil - low I the sun - rise, I the
 div.

STREPH. (embracing her). My Phyllis! And to day we are to be made happy for ever.

PHYL. Well, we're to be married.

STREPH. It's the same thing.

PHYL. I suppose it is. But oh, Strephon, I tremble at the step I'm taking! I believe it's penal servitude for life to marry a Ward of Court without the Lord Chancellor's consent! I shall be of age in two years. Don't you think you could wait two years?

STREPH. Two years. Have you ever looked in the glass?

PHYL. No, never.

STREPH. Here, look at that (showing her a pocket mirror), and tell me if you think it rational to expect me to wait two years?

PHYL. (looking at herself). No. You're quite right – it's asking too much. One must be reasonable.

STREPH. Besides, who knows what will happen in two years? Why, you might fall in love with the Lord Chancellor himself by that time!

PHYL. Yes. He's a clean old gentleman.

STREPH. As it is, half the House of Lords are sighing at your feet.

PHYL. The House of Lords are certainly extremely attentive.

STREPH. Attentive? I should think they were! Why did five and twenty Liberal Peers come down to shoot over your grass plot last autumn? It couldn't have been the sparrows. Why did five and twenty Conservative Peers come down to fish your pond? Don't tell me it was the gold fish! No, no – delays are dangerous, and if we are to marry, the sooner the better.

(Exeunt STREPHON and PHYLLIS together.)

2. C
1.

The musical score is for a piece titled "5. None shall part us" on page 76. It features a variety of instruments and vocal soloists. The woodwind section includes Flute 1 & 2, Oboe, Clarinet in A 3 & 4, Bassoon, and Horn in F 1 & 2. The string section consists of Violin I, Violin II, Viola, Violoncello, and Double Bass. There are also vocal soloists: Phyl. (Phyllos) and Strep. (Strophos). The score is in common time (C) and begins with a second ending bracket. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. The vocal soloists have lyrics in English. The score includes dynamic markings such as *mf* and *mp*, and articulation marks like accents and slurs. Measure numbers 28, 30, 31, and 32 are indicated above the flute staff.

Fl. 1.2
Ob.
Cl. in A 3.4
Bsn
Hn in F 1
2
Phyl.
Strep.
Vln I
Vln II
Vla
Vc.
D. B.

28 30 31 32

mf
mf
mp
mp
a 2

Thou the stream and I the wil - low Thou the sculp - ture I the clay.
day. and I the bil - low
I the stream and thou the wil - low,
day.

5. None shall part us

[illegible]

Iolanthe

6. Entrance and March of the Peers

Chorus of Peers

W S Gilbert

Arthur Sullivan

Allegro maestoso $\text{♩} = 72$

2 3 4 5 6 7 8 9

Flute 1

Piccolo

Oboe

Clarinet in B♭ 1.2

Bassoon

Horn in F 1.2

Trumpet in B♭ 1.2

Trombone 1.2

Crash Cymbal 1
Side Drum 1
Bass Drum 1

Violin I

Violin II

Viola

Violoncello

Double Bass

10 11 12 13 14 15 16

Fl. 1

Picc.

Ob.

Cl. in B $\flat$ 1.2

Bsn

Hn in F 1.2

Tpt in B $\flat$ $\frac{1}{2}$

Tbn. 1.2

Cr. Cym. 1
Si. Dr. 1
B. Dr. 1

Vln I

Vln II

Vla

Vc.

D. B.

Detailed description: This is a page of a musical score for a symphony orchestra. The page is numbered 79 and is titled '6. Entrance and March of the Peers'. The score is written for measures 10 through 16. The instruments listed on the left are: Fl. 1, Picc., Ob., Cl. in B $\flat$ 1.2, Bsn, Hn in F 1.2, Tpt in B $\flat$ $\frac{1}{2}$, Tbn. 1.2, Cr. Cym. 1, Si. Dr. 1, B. Dr. 1, Vln I, Vln II, Vla, Vc., and D. B. The key signature is B $\flat$ major (two flats). The time signature is 4/4. The score shows various musical notations including rests, notes, and dynamic markings. The Tpt in B $\flat$ $\frac{1}{2}$ part has a '1/2' below it, indicating a half note value. The Cr. Cym. 1, Si. Dr. 1, and B. Dr. 1 parts are marked with 'x' symbols, indicating cymbal, snare drum, and bass drum hits. The Vln I and Vln II parts have a '1' below them, indicating first violin parts. The Vla part has a '1' below it, indicating viola part. The Vc. part has a '1' below it, indicating violoncello part. The D. B. part has a '1' below it, indicating double bass part.

17 18 19 20 21 22 23

Fl. 1 *8va*

Picc. *mf*

Ob. *mf*

Cl. in B $\flat$ 1, 2 *mf*

Bsn *mf*

Hn in F 1, 2

Tpt in B $\flat$ 1, 2 *mp cresc.*

Tbn. 1, 2

Cr. Cym. 1
Si. Dr. 1
B. Dr. 1

Vln I

Vln II

Vla

Vc.

D. B.

A

This musical score page contains staves for various instruments including Flute 1 (with an 8va line), Piccolo, Oboe, Clarinet in B-flat 1 & 2, Bassoon, Horn in F 1 & 2, Trumpet in B-flat 1 & 2 (marked *mp cresc.*), Trombone 1 & 2, Cymbal, Snare Drum, Bass Drum, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score spans measures 17 to 23. A rehearsal mark 'A' is placed above measure 20. Dynamics such as *mf* and *mp* are indicated for several instruments. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.

24 (8) 25 26 27 28 29 30 31 B

Fl. 1

Picc.

Ob.

Cl. in Bb 1
2

Bsn.

Hn in F 1.2

Tpt in Bb 1
2

Tbn. 1
2

Cr. Cym. 1
Sn. Dr. 1
B. Dr. 1

Vln I

Vln II

Vla.

Vc.

D. B.

6. Entrance and March of the Peers

Musical score for "6. Entrance and March of the Peers", measures 33 to 41. The score is written for a full orchestra and includes the following parts:

- Fl. 1**: Flute 1, measures 33-41.
- Picc.**: Piccolo, measures 33-41.
- Ob.**: Oboe, measures 33-41.
- Cl. in Bb 1.2**: Clarinet in B-flat, measures 33-41.
- Bsn**: Bassoon, measures 33-41.
- Hn in F 1.2**: Horn in F, measures 33-41.
- Tpt in Bb 1.2**: Trumpet in B-flat, measures 33-41.
- Tbn. 1.2**: Trombone, measures 33-41.
- Cr. Cym. 1**: Cymbal, measures 33-41.
- Si. Dr. 1**: Snare Drum, measures 33-41.
- B. Dr. 1**: Bass Drum, measures 33-41.
- Vln I**: Violin I, measures 33-41.
- Vln II**: Violin II, measures 33-41.
- Vla**: Viola, measures 33-41.
- Vc.**: Violoncello, measures 33-41.
- D. B.**: Double Bass, measures 33-41.

The score features various musical notations including notes, rests, and dynamic markings. Key markings include *8^{va}* (octave up) and *a²* (second octave). The key signature is B-flat major (two flats).

42 (8) 43 C 45 46 47

Fl. 1

Picc.

Ob.

Cl. in Bb 1.2

Bsn

Hn in F 1.2

Tpt in Bb 1.2

Tbn. 1.2

Cr. Cym. 1
Si. Dr. 1
B. Dr. 1

Ten.

Bass

Vln I

Vln II

Vla

Vc.

D. B.

a 2

a 2

a 2

a 2

a 2

S.D.

Peers

Loud - ly let the trum pet bray Tan - tan - ta - ra, Tan - tan - ta ra!

Loud - ly let the trum pet bray

Detailed description: This is a page of a musical score for a band and orchestra. The score is for measures 42 through 47. The key signature has two flats (Bb and Eb). The instrumentation includes Flute 1, Piccolo, Oboe, Clarinet in Bb (1 and 2), Bassoon, Horn in F (1 and 2), Trumpet in Bb (1 and 2), Trombone (1 and 2), Snare Drum, Cymbal, and Tom-toms. There are also vocal parts for Tenor and Bass, and a section for Peers. The Peers' part includes lyrics: 'Loud - ly let the trum pet bray Tan - tan - ta - ra, Tan - tan - ta ra!'. The string section (Violins I and II, Viola, Violoncello, Double Bass) is also present. The score features various musical notations such as notes, rests, slurs, and dynamic markings like 'a 2'.

6. Entrance and March of the Peers

48 *a 2* 49 50 *a 2* 51 52 53

Hn in F 1.2

Tpt in Bb 1 2

Tbn. 1.2

Cr. Cym. 1
Si. Dr. 1
B. Dr. 1

Ten.

Bass

Proud - ly bang the sound - ding brass - es _____ As u - pon this lord - ly way

54 55 **D** 57 58

Hn in F 1.2

Tpt in Bb 1 2

Tbn. 1.2

Cr. Cym. 1
Si. Dr. 1
B. Dr. 1

Ten.

Bass

This u - nique pro - ces - sion pass - es Tan - tan - ta - ra tan - tan - ta - ra, Tan - tan - tan - ta - ra

59 60 61 62 63

Hn in F 1.2

Tpt in Bb 1 2

Tbn. 1 2

Cr. Cym. 1
Si. Dr. 1
B. Dr. 1

Ten.

Bass

Tzing boom. Tzing boom, tzing boom, tzing

tan - tan - ta - ra, tan - ta - ra tan - ta - ra tan - ra tan - ta ra, tan - ta ra, tam - ta - ra, tan - ta ra! Tzing

boom, tzing boom, tzing boom, tzing boom, tzing boom, tzing boom, tzing boom, tan - ta ra, tan - ta ra! Tzing

64 E a 2 66 67 68

Cl. in B $\flat$ 1.2 *f*

Bsn *f*

Hn in F 1.2 *f*

Tpt in B $\flat$ 1.2

Tbn. 1.2

Cr. Cym. 1
Si. Dr. 1
B. Dr. 1 *f*

Peers
Ten. boom! Bow, bow, ye low - er mid - dle class - es, Bow, bow, ye trades - men, bow ye mass - es,
Bass boom!

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

D. B. *f*

The musical score is for a section titled '6. Entrance and March of the Peers' on page 85. It spans measures 64 to 68. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score includes parts for Cl. in B-flat 1.2, Bsn, Hn in F 1.2, Tpt in B-flat 1.2, Tbn. 1.2, Cr. Cym. 1, Si. Dr. 1, B. Dr. 1, Peers (Tenor and Bass), Vln I, Vln II, Vla, Vc., and D. B. A rehearsal mark 'E' is placed above measure 65. The Peers' vocal parts have lyrics: 'boom! Bow, bow, ye low - er mid - dle class - es, Bow, bow, ye trades - men, bow ye mass - es,'. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, often with accents. The percussion includes cymbals, snare drum, and bass drum, all marked with a forte 'f' dynamic.

6. Entrance and March of the Peers

69 70 71 72 73

Cl. in B $\flat$ 1.2 *a 2*

Bsn

Hn in F 1.2 *a 2*

Tbn. 1.2 *a 2*

Cr. Cym. 1
Si. Dr. 1
B. Dr. 1 *f*

Ten. *f*

Peers
Bass

blow the trum - pets, bang the brass - es Tan - tan - ta - ra, Tzing boom!

Vln I Bow, bow, ye

Vln II

Vla

Vc.

D. B.

74 75 76 77

Tbn. 1.2 *a 2*

Bass

low - er mid - dle class - es Bow, bow, ye trades - men, bow you mass - es blow - the trum - pets,

Vln I

Vln II

Vla

Vc.

D. B.

78 **F** a 2 80 81

Tpt in Bb 1.2

Tbn. 1.2

Ten.

Bass

Peers

Tan - tan - ta - ra, - tan - ta - ra, tan - ta - ra tan - tan - ra, tan - ta - ra, Tzing

bang the es brass - es. Tzing

Vln I

Vln II

Vla

Vc.

D. B.

p *cresc.*

mp *cresc.*

mp

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

82 83 84 85 86 87

Cl. in B♭ 1

Cl. in B♭ 2

Bsn

Hn in F 1.2

Tpt in B♭ 1
2

Tbn. 1.2

Cr. Cym. 1
Sl. Dr. 1
B. Dr. 1

Peers
Ten.
Bass

boom, tzing boom! We are Peers of high - est sta - tion Par - - ra -

Vln I

Vln II

Vla

Vc.

D. B.

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

89

6. Entrance and March of the Peers

100 101 102 103 104

Fl. 1 (8)

Picc.

Ob.

Cl. in Bb 1

Cl. in Bb 2

Bsn

Hn in F 1,2

Tpt in Bb 1,2

Tbn. 1,2

Cr. Cym. 1
Si. Dr. 1
B. Dr. 1

Ten.
Bass

Peers

peers of high - est sta - tion, Par - a - gons of

high - est sta - tion

Vln I

Vln II

Vla

Vc.

D. B.

sim.

sim.

sim.

This is a page from a musical score, page 91, titled '6. Entrance and March of the Peers'. The score is for measures 100 through 104. It features a large woodwind section with parts for Flute 1 (marked with an 8-measure rest), Piccolo, Oboe, Clarinet in Bb 1 and 2, Bassoon, Horn in F 1 and 2, Trumpet in Bb 1 and 2, and Trombone 1 and 2. There are also percussion parts for Cymbal, Snare Drum, and Bass Drum. The vocal parts for Tenor and Bass are shown, with lyrics: 'peers of high - est sta - tion, Par - a - gons of' and 'high - est sta - tion'. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. Some string parts have a 'sim.' (sustained) marking. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4. The music is in a march-like style with many eighth and sixteenth notes.

105 106 107 108

(8)

Fl. 1

Picc.

Ob.

Cl. in Bb 1

Cl. in Bb 2

Bsn

Hn in F 1,2

Tpt in Bb 1,2

Tbn. 1,2

Cr. Cym. 1

Si. Dr. 1

B. Dr. 1

Ten.

Bass

Vln I

Vln II

Vla

Vc.

D. B.

Peers

leg - is - la - tion, Pil - lars of the

This musical score page contains measures 105 through 108. It features a large woodwind section with parts for Flute 1, Piccolo, Oboe, Clarinet in Bb 1 and 2, Bassoon, Horn in F 1 and 2, Trumpet in Bb 1 and 2, and Trombone 1 and 2. There are also parts for Cymbal, Snare Drum, and Bass Drum. The vocal parts for the Tenor and Bass of the Peers are shown with lyrics. The string section includes Violin I and II, Viola, Violoncello, and Double Bass. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4. Measure 105 starts with a rehearsal mark (8). The vocal line in measure 105 begins with a long note spanning measures 105 and 106, with the lyrics 'leg - is - la - tion, Pil - lars of the'.

109 (8) 110 111 112 8va

Fl. 1

Picc.

Ob.

Cl. in Bb 1

Cl. in Bb 2

Bsn

Hn in F 1,2

Tpt in Bb 1,2

Tbn. 1,2

Cr. Cym. 1
Si. Dr. 1
B. Dr. 1

Ten.

Bass

Vln I

Vln II

Vla

Vc.

D. B.

Brit - - ish Na - - tion Tan tan - ta - ra. tan - ta - ra, tzing, boom, tzing,

a 2 a 2

Detailed description: This is a page from a musical score, page 93, titled '6. Entrance and March of the Peers'. The score is for a large orchestra and includes vocal parts for Tenor and Bass. The orchestration includes Flute 1, Piccolo, Oboe, Clarinets in Bb (1 and 2), Bassoon, Horns in F (1 and 2), Trumpets in Bb (1 and 2), Trombones (1 and 2), Cymbals, Snare Drum, Bass Drum, Violins I and II, Viola, Violoncello, and Double Bass. The vocal parts are Tenor and Bass, with lyrics in English. The score is in 4/4 time and features a key signature of three flats (Bb, Eb, Ab). The music is marked with measures 109, 110, 111, and 112. Measure 109 is marked with a circled '8'. Measure 112 is marked with '8va'. The lyrics are: 'Brit - - ish Na - - tion Tan tan - ta - ra. tan - ta - ra, tzing, boom, tzing,'. The score includes various musical notations such as notes, rests, and dynamic markings like 'a 2'.

113 114 H 116

Fl. 1

Picc. *cresc.*

Ob. *cresc.*

Cl. in Bb 1 *cresc.*

Cl. in Bb 2 *cresc.*

Bsn. *cresc.*

Hn in F 1,2 *cresc.*

Tpt in Bb 1,2 *cresc.*

Tbn. 1,2 *cresc.*

Cr. Cym. 1
Si. Dr. 1
B. Dr. 1 *cresc.*

Ten. *f*
boom an - ta - ra tan - ta - ra, tzing boom! Bow, bow, ye low - er mid - dle class - es

Bass *f*

Vln I *cresc.*

Vln II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

D. B. *cresc.*

f

f

f

f

f

f

f

117 1. 118 119 120 121

Cl. in B $\flat$ 1 2

Hn in F 1 2

Ten. 8

Bass

Bow, bow, ye trades - men, bow ye mass - es blow the trum - pets, bang the brass - es Tan - tan - ta - ra, tzing,

Vln I

Vln II

Vla

Vc.

D. B.

122 1. 123 124 125 126

Cl. in B $\flat$ 1 2

Hn in F 1 2

Tbn. 1, 2

B.D. Solo *f*

Cr. Cym. 1

Si. Dr. 1

B. Dr. 1

Ten. 8

Bass

boom! Bow, bow, ye low - er mid - dle class - es Bow, bow, ye trades - men, bow yer mass - es.

Vln I

Vln II

Vla

Vc.

D. B.

127 128 **J** 130 131

Cl. in B $\flat$ 1 2

Tbn. 1.2

Cr. Cym. 1
Si. Dr. 1
B. Dr. 1

Ten.

Bass

Vln I

Vln II

Vla

Vc.

D. B.

Peers

Blow the trum - pets, Bang the brass - es Tan - tan - ta - ra, Tan - tan - ta - ra,

Tzing, boom, tzing, boom. Tzing,

dim. *mf* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.*

132 133 134 135 a 2 136

Cl. in Bb 1.2

Hn in F 1 2

Tpt in Bb 1.2

Tbn. 1.2

Timp. 1

Cr. Cym. 1
Si. Dr. 1
B. Dr. 1

Ten.

Bass

Vln I

Vln II

Vla

Vc.

D. B.

mp *p* *p* *p*

Tan - tan - ta - ra, Blow, blow, the trum - pets, bang the

boom, tzing, boom. Tzing, boom, tzing, boom.

Detailed description: This is a page of a musical score for measures 132 through 136. The key signature has two flats (Bb and F). The score is arranged in a standard orchestral format. Measures 132-134 show the woodwinds and brass playing a rhythmic pattern of eighth notes. In measure 135, the brass instruments (Tpt, Tbn., Timp.) play a sustained chord marked with a forte 'p' dynamic. The Tenor and Bass vocal parts enter in measure 135 with the lyrics 'Tan - tan - ta - ra, Blow, blow, the trum - pets, bang the'. The string section (Vln I, Vln II, Vla, Vc., D. B.) provides a rhythmic accompaniment throughout. A rehearsal mark 'a 2' is positioned above measure 135. The page number 97 is in the top right corner.

6. Entrance and March of the Peers

137 138 139 140 141 142 143

Hn in F 1.2

Tpt in Bb 1

Tpt in Bb 2

Tbn. 1
2

Timp. 1

Ten.

Peers

brass - es

Blow, blow the trum - pets bang the brass - es

Bass

Vln I

Vln II

Vla

Vc.

D. B.

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf*

6. Entrance and March of the Peers

[illegible]

149 150 151

Ob.

Cl. in Bb 1.2

Bsn

Hn in F 1.2

Tpt in Bb 1

Tpt in Bb 2

Tbn. 1.2

Timp. 1

Peers

Ten.

Bass

Vln I

Vln II

Vla

Vc.

D. B.

Tan - ta - ra - ta ta ta ta ta Tan - ta - ra - ta ta ta ta ta Tan - ta - ra - ta ta ta ta ta

Bang, bang the brass - es, boom! Tzing, boom!

101

152 153 154 155

Fl. 1

Picc.

Ob.

Cl. in Bb 1.2

Bsn

Hn in F 1.2

Tpt in Bb 1

Tpt in Bb 2

Tbn. 1.2

Timp. 1

Cr. Cym. 1

Si. Dr. 1

B. Dr. 1

Ten.

Bass

Vln I

Vln II

Vla

Vc.

D. B.

Tan - ta - ra - ta ta ta ta ta Tan - ta - ra - ta ta ta ta ta ta! Bow, ye

Tzing, boom! Tzing, boom, tzing, boom!

156 157 158 159 160 161

Fl. 1

Picc.

Ob.

Cl. in B $\flat$ 1.2

Bsn

Hn in F 1.2

Tpt in B $\flat$ $\frac{1}{2}$

Tbn. 1.2

Cr. Cym. 1
Si. Dr. 1
B. Dr. 1

Ten.

Bass

Vln I

Vln II

Vla

Vc.

D. B.

Peers

low - er mid - dle class - es, Bow, ye trades - men, bow ye mass - es. Bow, ye low - er mid - dle class - es. Bow, ye

This musical score page contains measures 156 through 161. The instrumentation includes woodwinds (Flute 1, Piccolo, Oboe, Clarinet in B-flat 1 and 2, Bassoon), brass (Horn in F 1 and 2, Trumpet in B-flat 1 and 2, Trombone 1 and 2), percussion (Cymbal, Snare Drum, Bass Drum), strings (Violin I, Violin II, Viola, Violoncello, Double Bass), and vocal soloists (Tenor and Bass). The vocal soloists are performing the lyrics: "low - er mid - dle class - es, Bow, ye trades - men, bow ye mass - es. Bow, ye low - er mid - dle class - es. Bow, ye". The music is written in a key with three flats (B-flat major or D-flat minor) and a common time signature. The vocal parts are in treble and bass clefs, while the instrumental parts are in their respective clefs. The woodwinds and brass parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests. The strings provide a steady accompaniment with eighth and sixteenth notes. The percussion parts consist of cymbal, snare, and bass drum patterns.

162 **L** 8va 164 165

Fl. 1

Picc.

Ob.

Cl. in B $\flat$ 1.2

Bsn

Hn in F 1.2

Tpt in B $\flat$ 1.2

Tbn. 1.2

Timp. 1

Cr. Cym. 1
Si. Dr. 1
B. Dr. 1

Peers

Ten.

Bass

Vln I

Vln II

Vla

Vc.

D. B.

trades - men, bow, ye mass - es Tan - tan - ta ra! Tan - tanta - ta - ra! - - Tantan - tan - ta -

This is a page from a musical score, specifically page 103, titled "6. Entrance and March of the Peers". The score is for a large orchestra and includes vocal parts for the Peers. The orchestration includes Flute 1, Piccolo, Oboe, Clarinet in B-flat 1 and 2, Bassoon, Horn in F 1 and 2, Trumpet in B-flat 1 and 2, Trombone 1 and 2, Timpani 1, Cymbal, Snare Drum, and Bass Drum. The vocal parts are for Tenor and Bass. The score is in common time (4/4) and the key signature has two flats (B-flat and E-flat). The page number 103 is in the top right corner. The title "6. Entrance and March of the Peers" is at the top center. The score begins at measure 162, marked with a box containing the letter "L". Above the first staff, there are markings "8va", "164", and "165" with dashed lines indicating octave transposition and measure numbers. The vocal parts enter at measure 162 with the lyrics "trades - men, bow, ye mass - es Tan - tan - ta ra!". The instrumental parts provide a rhythmic and harmonic accompaniment. The Peers' vocal parts are grouped together with a bracket on the left. The score continues through measures 164 and 165, showing the continuation of the march and the vocal melody.

166 167 168 169 170 171

Fl. 1

Picc.

Ob.

Cl. in B $\flat$ 1, 2

Bsn

Hn in F 1, 2

Tpt in B $\flat$ 1, 2

Tbn. 1, 2

Timp. 1

Cr. Cym. 1
Sn. Dr. 1
B. Dr. 1

Peers

Ten.

Bass

Vln I

Vln II

Vla

Vc.

D. B.

-ra! Tan - ta - ra, tan - ta - ra, tan - ta - ra, tan - ta ra - ra - ra - ra - ra!
Tan - ta - ra!

172 173 174 175 176 177 178 179

Fl. 1

Picc.

Ob.

Cl. in B $\flat$ 1.2

Bsn

Hn in F 1 2

Tpt in B $\flat$ 1 2

Tbn. 1 2

Timp. 1

Cr. Cym. 1
Si. Dr. 1
B. Dr. 1

Peers
Ten.
Bass

Tan - tan - ra!

Vln I

Vln II

Vla

Vc.

D. B.

Detailed description: This is a page of a musical score for measures 172 through 179. The score is written for a large orchestra and includes vocal parts for the Peers. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The measures are numbered 172 through 179 at the top. The instruments listed on the left are: Fl. 1, Picc., Ob., Cl. in B-flat 1.2, Bsn, Hn in F 1 2, Tpt in B-flat 1 2, Tbn. 1 2, Timp. 1, Cr. Cym. 1, Si. Dr. 1, B. Dr. 1, Peers (Tenor and Bass), Vln I, Vln II, Vla, Vc., and D. B. The Peers' vocal parts are shown with the lyrics 'Tan - tan - ra!' under measure 173. The score features various musical notations including eighth notes, sixteenth notes, and rests.

Iolanthe

7. Entrance of Lord Chancellor and Song (6a & 7)

Lord Chancellor and Chorus of Peers

W S Gilbert

Arthur Sullivan

No. 6a **Allegro vivace** ♩ = 88

2 3 4 5 6 7 8

Flute 1 2

Violin I

Violin II

Viola

Violoncello

Double Bass

f *mf* *f* *mf* *f* *mf*

9 10 11 12 13 14 15 16 17

Vln I

Vln II

Vla

Vc.

D. B.

7. Entrance of Lord Chancellor and Song (6a & 7)

[illegible]

7. Entrance of Lord Chancellor and Song (6a & 7)

26 27 28 29 30

Cl. in B $\flat$ 1.2

Bsn

Ld Chanc.

law is the true em - bod - i - ment of ev - ry - thing that's ex cel - leny. It has no kind of
though the com - pli - ment im - plied in - flates me with le - gi - ti - mate pride, it nev - e - the - less can't

Vln I

Vln II

Vla

Vc.

31 32 33 a 2 34 35 A

Cl. in B $\flat$ 1.2

Bsn

Hn in F 1.2

Ld Chanc.

fault or flaw, and I, has my lords, em - bo - dy rhw law The con - sti - tu - tion - al
be de - nied that it has its in - con - ven - i - ent side For I'm not so old, and I'm

Vln I

Vln II

Vla

Vc.

D. B.

pizz.

pizz.

pizz.

pizz.

7. Entrance of Lord Chancellor and Song (6a & 7)

37 38 39 40

Ld Chanc. guar - dian I Of pret - ty young Wards in Chan - ce - ry. All ve - ry a - gree - a - ble
not so plain And Im quite pre - pared to mar - ry a - gain But there'd be the deuce to pay in

Vln I

Vln II

Vla

Vc.

D. B.

[illegible]

7. Entrance of Lord Chancellor and Song (6a & 7)

47 1. 48 49 50 51

Fl. 1 2

Ob.

Cl. in Bb 1 2

Bsn

Hn in F 1 2

Tpt in Bb 1 2

Tbn. 1 2

Streph.

Ld Chanc.

1. A pleas - ant oc - cu - pa - tion for a
2. Which rath - er tries his temp - er for he's

- pa - tion for a ra - ther - sus - cept - ti - ble Cham - cel - lor!
temp - er for I'm such a

Vln I

Vln II

Vla

Vc.

D. B.

1. 2. 54 55 56 a 2 57

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2

Bsn

Hn in F 1. 2

Tpt in B $\flat$ 1 2

Tbn. 1. 2

Streph.

rath - er sus - cep - ti - ble Chan - cel - lor!
such a

Ld Chanc.

3. And

Vln I

Vln II

Vla

Vc.

D. B.

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloist. The page is numbered 111 and is titled '7. Entrance of Lord Chancellor and Song (6a & 7)'. The score is written for a full orchestra, including woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon), brass (Horn in F, Trumpet in B-flat, Trombone), strings (Violin I, Violin II, Viola, Violoncello, Double Bass), and a vocal soloist (Lord Chancellor). The vocal part has lyrics: 'rath - er sus - cep - ti - ble Chan - cel - lor!' and 'such a'. The instrumental parts are marked with measures 52 through 57. The score includes first and second endings for measures 53 and 54. The key signature is one flat (B-flat major or F minor). The time signature is not explicitly shown but appears to be 4/4. The vocal part is in a lower register, likely bass or baritone. The instrumental parts are written for various instruments, with some parts marked '1.' and '2.' for first and second endings. The score is written in a standard musical notation with staves and clefs. The vocal part is written in a lower register, likely bass or baritone. The instrumental parts are written for various instruments, with some parts marked '1.' and '2.' for first and second endings. The score is written in a standard musical notation with staves and clefs.

7. Entrance of Lord Chancellor and Song (6a & 7)

Musical score for the "Entrance of Lord Chancellor and Song (6a & 7)". The score is written for a large ensemble and includes vocal parts for the Lord Chancellor.

Ensemble Parts:

- Cl. in B♭ 1.2:** Clarinet in B-flat, parts 1 and 2.
- Bsn:** Bassoon.
- Hn in F 1.2:** Horn in F, parts 1 and 2.
- Vln I, Vln II:** Violins I and II.
- Vla:** Viola.
- Vc:** Violoncello.
- D. B.:** Double Bass.

Vocal Parts:

- Ld Chanc.:** Lord Chancellor's voice.

Lyrics:

- ev - ry one who'd mar - ry a ward must come to me for my accord - cord and in my court I sit all day
- Giv - ing a gree - a - ble girls a - way. With one for him and one for he and

Measure Numbers: 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69.

Performance Markings:

- a 2:** Second ending, measure 65.
- 1.:** First ending, measure 67.
- pizz.:** Pizzicato, measures 68 and 69.

70 71 72 73 74 75 76

Ld Chanc. one for you and one for ye and one for thou and one for thee, but ne - ver, oh, ne - ver a one for me!

Vln I pizz. arco

Vln II arco

Vla arco

Vc. arco

D. B. arco

77 78 79 80

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

Ob. *f* *p* 1. *p*

Cl. in B♭ 1, 2 *f* *p* 1. *p*

Ld Chanc. Which is ex - as - per - a - ting for a high - ly sus - cep - ti - ble

Vln I *f* *p*

Vln II *f* *p*

Vla *f* *p*

Vc. *f* *p*

D. B. *f* *p*

7. Entrance of Lord Chancellor and Song (6a & 7)

81 82 83 84 85 86 *8va*

Fl. 1 2

Ob.

Cl. in Bb 1 2

Bsn

Hn in F 1 2

Tpt in Bb 1 2

Tbn. 1 2

Streph.

Ld Chanc.

chan - cel - lor!

Which is ex as - per - a - ting for a high - ly sus - cep - ti - ble chan - cel - lor!

Vln I

Vln II

Vla

Vc.

D. B.

87 88 a 2 89 a 2

Fl. 1.2
Ob.
Cl. in Bb 1.2
Bsn
Hn in F 1.2
Tpt in Bb 1.2
Tbn. 1.2
Vln I
Vln II
Vla
Vc.
D. B.

The musical score is arranged in 11 staves. Measures 87 and 88 are marked with a first ending bracket and a repeat sign. Measures 89 and 90 are marked with a second ending bracket and a repeat sign. The woodwind section (Flute, Oboe, Clarinet in Bb, Bassoon) plays a melodic line in measures 87 and 88, and a rhythmic pattern in measures 89 and 90. The brass section (Horn in F, Trumpet in Bb, Trombone) plays a rhythmic pattern in measures 87 and 88, and a melodic line in measures 89 and 90. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) plays a rhythmic pattern in measures 87 and 88, and a melodic line in measures 89 and 90.

LORD TOLL. And now, my Lords, to the business of the day.

LORD CH. By all means. Phyllis, who is a Ward of Court, has so powerfully affected your Lordships, that you have appealed to me in a body to give her to whichever one of you she may think proper to select, and a noble Lord has just gone to her cottage to request her immediate attendance. It would be idle to deny that I, myself, have the misfortune to be singularly attracted by this young person. My regard for her is rapidly undermining my constitution. Three months ago I was a stout man. I need say no more. If I could reconcile it with my duty, I should unhesitatingly award her to myself, for I can conscientiously say that I know no man who is so well fitted to render her exceptionally happy. (*PEERS: Hear, hear!*) But such an award would be open to misconstruction, and therefore, at whatever personal inconvenience, I waive my claim.

LORD TOLL. My Lord, I desire, on the part of this House, to express its sincere sympathy with your Lordship's most painful position.

LORD CH. I thank your Lordships. The feelings of a Lord Chancellor who is in love with a Ward of Court are not to be envied. What is his position? Can he give his own consent to his own marriage with his own Ward? Can he marry his own Ward without his own consent? And if he marries his own Ward without his own consent, can he commit himself for contempt of his own Court? And if he commit himself for contempt of his own Court, can he appear by counsel before himself, to move for arrest of his own judgement? Ah, my Lords, it is indeed painful to have to sit upon a woolsack which is stuffed with such thorns as these!

(Enter LORD MOUNTARARAT.)

LORD MOUNT. My Lord, I have much pleasure in announcing that I have succeeded in inducing the young person to present herself at the Bar of this House.

Iolanthe

8. My well-loved Lord

Phyllis, Tololler, Mountarat, Chorus of Peers

W S Gilbert

Arthur Sullivan

Allegro grazioso ♩ = 72

a 2

2

3

4

5

6

7

Flute 1.2

Oboe

Clarinet in A 1.2

Bassoon

Phyllis

Violin I

Violin II

Viola

Violoncello

mf

mf

mf

mf

mf

p

p

p

p

p

Cl. in B $\flat$

My well - loved Lord and

8. My well-loved Lord

8 9 10 11 12 13 14 15 16 17

Phyl. *mf*

guard - ian dear, you sum - mon me, and I ap - pear. *mf*

Ten. *mf*

Oh rap - ture, how beau - ti - ful! How

Bass *mf*

Oh rap - ture, how beau - ti - ful! How

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc. *mf*

D. B. *mf*

A Barcarolle

18 19 20 22 23 24 25 26

Ob. *mp*

Bsn *mp*

Ten. *mp*

gen - tle, how du - ti - ful!_

Bass *mp*

gen - tle, how du - ti - ful!_

Vln I *p*

Vln II *p*

Vla *mf dim.*

Vc. *p*

D. B. *p*

27 28 29 30 31

Bsn

Tol.

Vln I

Vln II

Vla

Vc.

D. B.

mf dim.

p

32 33 34 a 2 35 36

Cl. in Bb 1.2

Bsn

Tol.

Vln I

Vln II

Vla

Vc.

D. B.

mf

p

Of all the young la - dies I know this pret - ty young la - dies the fair - est Her

lips have the ros - i - est show, her eyes are the rich - est and rar - est Her or - i - gin's low - ly, it's

41 42 43 44 45 46

Fl. 1 *p* *8va*

Fl. 2 *p* *8va*

Ob. *p*

Cl. in Bb 1.2 *a 2*

Bsn

Hn in F 1.2 *p*

Tbn. 1.2

Tol. *p* *p*

two, and blood and be - hav - ior for twen - ty! Ah _____ Her

Ten. *p* of birth and andpo - si - tion he's

Bass *p*

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

D. B. *p*

Peers

Detailed description: This is a page from a musical score, page 121, titled '8. My well-loved Lord'. The score is for a large ensemble, including woodwinds, brass, strings, and voices. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. The page contains measures 41 through 46. The woodwinds (Flutes 1 & 2, Oboe, Clarinet in Bb, Bassoon, Horn in F, Trombone 1 & 2) have various melodic and harmonic parts, with some playing octaves (8va) and others using specific techniques like 'a 2'. The brass section (Trumpet, Trombone, Tuba/Euphonium) provides harmonic support. The string section (Violins I & II, Viola, Violoncello, Double Bass) plays a rhythmic pattern of eighth notes. The vocal parts (Tenor and Bass) enter in measure 41 with the lyrics 'two, and blood and be - hav - ior for twen - ty! Ah _____ Her'. The Tenor part continues with 'of birth and andpo - si - tion he's' in measure 45. Dynamics include piano (p) and fortissimo (f). There are also markings for '8va' (octave up) and 'a 2' (second octave). The 'Peers' section is indicated by a bracket on the left side of the Tenor and Bass staves.

8. My well-loved Lord

47 48 49 50 C

Fl. 1

Ob.

Cl. in Bb 1.2 ^{a 2}

Bsn

Hn in F 1.2

Tol.

or - i - gin's low - ly it's true, I've gram - mar and spel - ling for two; of birth and po - si - tion I've

Ten.

plen - ty with blood and be - ha - vior for twen - ty! With blood and be - ha - - vior

Bass

Vln I

Vln II

Vla

Vc.

D. B.

Peers

Detailed description: This is a page from a musical score, page 122, titled '8. My well-loved Lord'. The score is for a large ensemble and includes vocal parts. The instruments listed on the left are Fl. 1, Ob., Cl. in Bb 1.2, Bsn, Hn in F 1.2, Tol., Ten., Bass, Vln I, Vln II, Vla, Vc., and D. B. The vocal parts are Tenor and Bass, grouped under the name 'Peers'. The music is in 4/4 time and the key signature has four sharps (F#, C#, G#, D#). The score shows measures 47 through 50. Measure 50 is marked with a 'C' in a box, indicating a common time change. The lyrics for the vocal parts are: 'or - i - gin's low - ly it's true, I've gram - mar and spel - ling for two; of birth and po - si - tion I've' for the Tenor and 'plen - ty with blood and be - ha - vior for twen - ty! With blood and be - ha - - vior' for the Bass. The instrumental parts include woodwinds, brass, strings, and percussion.

52 53 54 55 56

Fl. 1

Picc.

Ob.

Cl. in Bb 1.2

Bsn

Hn in F 1.2

Tol.

Ten.

Bass

Vln I

Vln II

Vla

Vc.

D. B.

Picc. *p* *dolce*

p *dolce*

a 2 *p*

plen - ty, with blood and be - ha - vior for twen - ty! Of birth and po - si - tion I've plen - ty with blood and be -

for twen - ty!

The musical score is for a piece titled "8. My well-loved Lord" on page 123. It features a variety of instruments including Flute 1, Piccolo, Oboe, Clarinet in Bb, Bassoon, Horn in F, Trombone, Tenor, Bass, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score includes measures 52 through 56. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. The music is written for a large ensemble. The vocal parts (Tenor and Bass) have lyrics: "plen - ty, with blood and be - ha - vior for twen - ty! Of birth and po - si - tion I've plen - ty with blood and be - for twen - ty!". The instrumental parts include various melodic and harmonic lines, with some parts marked "Picc." (Piccolo) and "dolce" (softly). The woodwinds and strings provide a rich texture, with the strings playing a steady, rhythmic pattern. The brass instruments (Flute, Piccolo, Oboe, Clarinet, Bassoon, Horn, Trombone) have more melodic and harmonic roles, with some parts marked "p" (piano) and "dolce". The vocal parts are written for Tenor and Bass, with the lyrics "plen - ty, with blood and be - ha - vior for twen - ty! Of birth and po - si - tion I've plen - ty with blood and be - for twen - ty!".

57 D 59 60 61

Fl. 1

Picc.

Cl. in Bb 1.2 ^{a 2}

Bsn

Hn in F 1.2

Tol.

Mount. ₈ - ha - vior for twen - - ty!

Vln I Though the views of the house have di - verged On ev - 'ry con - ceiv - a - ble no - tion, All

Vln II

Vla

Vc.

D. B.

Ob. ₆₂ ₆₃ ₆₄ ₆₆

Tpt in A 1.2 *p* ^{a 2}

Tbn. 1.2 *p*

Mount.

Vln I ques - tions of par - ty are merged in a fren - zy of love and de - vo - tion! If you ask us dis - tinct - ly ro

Vln II

Vla

Vc.

D. B.

8. My well-loved Lord

125

67 68 69 70 71

Ob.

Cl. in Bb 1.2

Bsn

Hn in F 1.2

Mount.

Vln I

Vln II

Vla

Vc.

D. B.

say _____ what par - ty we claim to be - long to, we re - ply with - out dount or de - lay _____ the

72 73 **E** 75 76 77

Ob.

Cl. in B♭ 1

Cl. in B♭ 2

Bsn

Hn in F ^{1.}/₂

Tpt in A 1.2

Tbn. 1.2

Mount.

par - ty we're sing - ing this song to! If you ask us dis - tinct - ly to say, We re - ply with - out

Vln I

Vln II

Vla

Vc.

D. B.

78 ^{a 2} 79 80 81 82

Cl. in B♭ 1.2

Mount.

doubt or de - lay, The par - ty we claim to be - long to is the par - ty we're sing - ing this song to! The

Vln I

Vln II

Vla

Vc.

D. B.

83 **F** 85 86 Solo 87

Ob.

Cl. in B $\flat$ 1.2 *a 2* *p*

Tpt in A 1.2 *p*

Tbn. 1.2 *p*

Mount. *p*

par - ty we claim to be - long to's the par - ty we're sing - ing this song to!

Vln I

Vln II

Vla

Vc.

D. B.

88 89 90 91 92 93

Ob.

Phyl.

I'm ve - ry much pained to re - fuse, but I'll stick to my pipes and my

Vln I

Vln II

Vla

Vc.

D. B.

fz

94 **G** Soli *mp* 95 96 97

Fl. 1.2

Phyl.

Vln I

Vln II

Vla

Vc.

fz

98 99 100 101 102

Fl. 1.2

Cl. in Bb 1.2 *a 2*

Bsn

Phyl.

Vln I

Vln II

Vla

Vc.

D. B.

neigh - bor's As for birth, I was born like the rest, my be - hav - ior is rus - tic but heart - y and I

p

fz

8. My well-loved Lord

129

103 104 105 106 107

Ob.

Cl. in Bb 1.2 *a 2* *p*

Bsn.

Phyl.

know where to turn for the best when I want a par - tic - u - lar par - ty! Ah

Mount.

Ten. Ah!

Bass Ah!

Vln I Ah!

Vln II

Vla

Vc.

D. B.

Peers

The musical score is for a piece titled "8. My well-loved Lord" on page 129. It features a full orchestra and a vocal ensemble. The orchestration includes Oboe (Ob.), Clarinet in Bb (Cl. in Bb 1.2), Bassoon (Bsn.), Flute (Phyl.), Mountain (Mount.), Tenor (Ten.), Bass (Bass), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The vocal ensemble consists of Peers, Tenors (Ten.), and Basses (Bass). The score is written in G major (one sharp) and 4/4 time. The key signature is G major, and the time signature is 4/4. The music is in a common meter. The vocal parts have lyrics: "know where to turn for the best when I want a par - tic - u - lar par - ty!". The instrumental parts include a melody for the Clarinet in Bb 1.2, which is marked with a 2 and a piano (p) dynamic. The other instruments provide harmonic support. The score is divided into measures 103 through 107. The vocal parts enter in measure 103 and continue through measure 107. The instrumental parts enter in measure 103 and continue through measure 107. The score ends in measure 107 with a double bar line.

8. My well-loved Lord

108 109 a 2 110 111 112 113

Fl. 1 2

Ob. *p*

Cl. in Bb 1.2 *p*

Hn in F 1.2 *mp*

Tbn. 1.2 *mp*

Phyl.

Mount.

Ten. *Peers*

Bass

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

D. B. *p*

Though my sta - tion is none of the best, I sup - pose I was born like the rest. I

Though her sta - tion is none of the best, I sup - pose she was born like the rest, She

She

114 115 116 117

Fl. 1

Ob.

Cl. in Bb 1.2

Bsn

Hn in F 1.2

Phyl.

Mount.

Ten.

Bass

Vln I

Vln II

Vla

Vc.

D. B.

p

p

a 2

p

know where to look for my hear - ty when I want a par - tic - u - lar par - ty I

knows where to look for her hear - ty when she wants a par - tic - u - lar par - ty Ahe

knows where to look for her hear - ty, when she want a par - tic - u - lar par - ty, she

Peers

Detailed description: This is a page from a musical score, page 131, titled '8. My well-loved Lord'. The score is for measures 114 through 117. It features a large ensemble of instruments and a vocal group. The instruments listed on the left are Fl. 1, Ob., Cl. in Bb 1.2, Bsn, Hn in F 1.2, Phyl., Mount., Ten., Bass, Vln I, Vln II, Vla, Vc., and D. B. The vocal group is labeled 'Peers' and includes Tenor and Bass parts. The music is written in a key with four sharps (F#, C#, G#, D#) and a common time signature. The vocal parts have lyrics written below them. The instrumental parts include various musical notations such as rests, notes, and dynamic markings like 'p' (piano). Measure numbers 114, 115, 116, and 117 are indicated at the top of the staves. The 'Peers' section is bracketed on the left side of the Tenor and Bass staves.

8. My well-loved Lord

118 *rit....* 119 120 121 **H** *a tempo* 122 123

Fl. 1

Picc. *mp*

Ob. *mp*

Cl. in Bb 1.2 *a 2* *mp*

Bsn. *mp*

Hn in F 1.2 *mp*

Phyl. *mp*

Mount. know where to look for my hear - ty, when - ev - er I want a par - ty. for my

Ten. knows where to look for a par - ty. Ah Ah Ah

Bass knows where to look for a par - ty. Ah Ah

Vln I

Vln II

Vla. *mp*

Vc. *mp*

D. B. *mp*

8. My well-loved Lord

133

124 125 126 127 128 129 130 131

Fl. 1 *8va*

Picc. *dim.*

Ob. *dim.* *p*

Cl. in Bb 1.2 *a 2* *dim.*

Bsn. *dim.* *p*

Hn in F 1.2 *dim.* *p*

Phyl. *dim.* *p* *stacc.* *pp*

Mount. *pp*

par - - ty, I know where to look for my par - ty my

her *pp*

Ten. *dim.* *p* *stacc.* *pp*

Ah Ah Ah She knows where to look for her par - ty, her

Bass *p* *pp*

Ah Ah Ah

Vln I *p*

Vln II *p*

Vla *dim.* *p*

Vc. *dim.* *p*

D. B. *dim.* *p*

Iolanthe

9. Nay, tempt me not

Phyllis and Peers

W S Gilbert

Arthur Sullivan

Moderato $\text{♩} = 92$ *mf* ₂

Phyllis

Strephon

Violin I

Violin II

Viola

Violoncello

Double Bass

Nay, tempt me not, To rank I'll not be bound. In low - ly cot A lone is vir - tue found No,

No,

6 7 8 9 **A**

Streph.

no, In deed high rank will nev - er hurt you, The peer - age is not des - ti - tute of vir - tue!

Vln I

Vln II

Vla

Vc.

D. B.

Iolanthe

10. Spurn not the nobly born

Lord Tololler and Peers

W S Gilbert

Arthur Sullivan

Andante espressivo ♩ = 88

Clarinet in B $\flat$ 1 2

Bassoon

Horn in F 1 2

Tololler

1. Spurn not the no - bly born with love af - fect - ed Nor treat with vir - tuous scorn the well con - nec - ted.
2. Spare us the bit - ter pain of stern de - ni - als. Nor with low - born dis - dain aig - ment our tri - als.

Ob.

Cl. in B $\flat$ 1 2

Bsn

Hn in F 1 2

Tol.

Vc.

High rank in - volves no shame we boast and e - qual claim with him of hum - ble name to
Hearts just as pure and fair May beat in Bel - grave Square As in the low - ly air Of

8

Fl. 1.2

Ob.

Cl. in Bb 1 2

Bsn

Hn in F 1 2

Tpt in Bb 1.2

Tbn. 1.2

Tol.

Vln I

Vln II

Vla

Vc.

D. B.

B *8va* 10 11 12

p

1. *p*

a 2

p

p

8va

p

p

p

p

p

p

be re - spec - ted! Blue Blood, Blue blood, when vir - tuous love is sought, thy pow - er is naught, though
Se - ven Di - als! Blue Blood, Blue Blood Of what a - vail art though To serve us now?

p < >

This musical score is for Act II, Scene 1 of 'The Pirates of Penzance'. It features a full orchestra and a vocal ensemble. The orchestration includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in Bb), Bassoon (Bsn), Trombone (Tol.), Tenor (Ten.), Bass, Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The vocal ensemble consists of Peers, Tenors, and Basses. The score is in 2/4 time and the key signature has two flats (B-flat and E-flat). The music is divided into measures 13, 14, 15, and 16. The vocal parts have lyrics in both English and German. The instrumental parts include various musical notations such as notes, rests, and dynamics like *f* (forte).

13 14 15 16

Fl. 1 2

Ob.

Cl. in Bb 1 2

Bsn

Tol.

dat - ing from the flood, blue, blood___ Ah, blue blood!

Ten.

Peers

Bass

Vln I

Vln II

Vla

Vc.

D. B.

1. When vir - tuous love is sought, thy pow - er is naught, though
2. Of what a - vail art thou To serve us now,

10. Spurn not the nobly born

139

[illegible]

22 23

Fl. 1

Cl. in B $\flat$ 1 2

Bsn

Hn in F 1.2

Tol.

Vln I

Vln II

Vla

Vc.

D. B.

Phyllis

My

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The page is numbered 140 in the top left and is titled '10. Spurn not the nobly born' in the top center. The score is written for the following instruments and voices: Flute 1 (Fl. 1), Clarinet in B-flat (Cl. in B $\flat$ 1 and 2), Bassoon (Bsn), Horn in F (Hn in F 1.2), Trombone (Tol.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score shows measures 22 and 23. In measure 22, the Flute 1, Clarinet 1, Violin I, and Violin II play a melodic line starting on a half note G4 and moving to a dotted half note A4. The Bassoon and Horn in F play a sustained chord of G4 and B-flat4. The Trombone, Violoncello, and Double Bass play a sustained chord of G3 and B-flat3. In measure 23, the Flute 1, Clarinet 1, Violin I, and Violin II play a melodic line starting on a half note A4 and moving to a dotted half note B4. The Bassoon and Horn in F play a sustained chord of A4 and C5. The Trombone, Violoncello, and Double Bass play a sustained chord of A3 and C4. The vocal soloists, Phyllis and My, enter in measure 23 with a half note G4 and a dotted half note A4. The score is written in a standard musical notation with staves for each instrument and voice part. The page is numbered 140 in the top left and is titled '10. Spurn not the nobly born' in the top center. The score is written for the following instruments and voices: Flute 1 (Fl. 1), Clarinet in B-flat (Cl. in B $\flat$ 1 and 2), Bassoon (Bsn), Horn in F (Hn in F 1.2), Trombone (Tol.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score shows measures 22 and 23. In measure 22, the Flute 1, Clarinet 1, Violin I, and Violin II play a melodic line starting on a half note G4 and moving to a dotted half note A4. The Bassoon and Horn in F play a sustained chord of G4 and B-flat4. The Trombone, Violoncello, and Double Bass play a sustained chord of G3 and B-flat3. In measure 23, the Flute 1, Clarinet 1, Violin I, and Violin II play a melodic line starting on a half note A4 and moving to a dotted half note B4. The Bassoon and Horn in F play a sustained chord of A4 and C5. The Trombone, Violoncello, and Double Bass play a sustained chord of A3 and C4. The vocal soloists, Phyllis and My, enter in measure 23 with a half note G4 and a dotted half note A4.

Iolanthe

11. My Lords, it may not be

Phyllis, Lord Chancellor, Strephon, Peers

W S Gilbert

Arthur Sullivan

C recit.
mf

Phyllis *mf* 2 3 4 5 6
Lords, it may not be! with grief my heart is ri - ven! You waste your time on me For ah, my heart is

Violin I *p* *mp* *mf*

Violin II *p* *mp* *mf*

Viola *p* *mp* *mf*

Violoncello *p* *mp* *mf*

Double Bass *p* *mp* *mf*

D Allegro $\text{♩} = 84$

7 8 9 10 11

Fl. 1

Ob.

Cl. in B $\flat$ 1.2

Bsn

Phyl.

Ld Chanc.

mf

Ten.

Bass

Vln I

Vln II

Vla

Vc.

D. B.

Peers

gi - ven Yes, gi - ven! *f* And who has

mf

mf

Gi - ven? Oh, hor - - - - - ror!

12 13 14 15 *f*

Stroph.

Ld Chanc.

Vln I

Vln II

Vla

Vc.

D. B.

'Tis I, young dared to brave our high dis - plea - sure, and thus de - fy our def - in - ite com - mand?

16 17 18 19

Streph. *ff* Stre - phon mine this price - less trea - sure. A - gainst the world I claim my dar - ling's

Vln I *ff*

Vln II *ff*

Vla *ff*

Vc. *ff*

D. B. *ff*

20 21 22 a 2 23 24 a 2 25 26

Cl. in Bb 1.2 **E**

Bsn *p*

Streph. hand! A shep - herd I *pp* of

Ten. *pp* A shep herd he!

Bass *pp*

Vla *p*
div.

Vc. *p*

D. B. *p*

11. My Lords, it may not be

27 28 29 30 31 32

Ob.

Cl. in Bb 1.2

Bsn.

Strep.

Ar - ca - dy Be - trothed are we And mean to be es - poused to - day A

Ten.

Of Ar - ca - dee be - trothed are they es - poused to - day. A

Bass

Vln I

Vln II

Vla

Vc.

D. B.

p

p

This musical score is for a scene titled "11. My Lords, it may not be". It spans measures 27 to 32. The instrumentation includes Oboe (Ob.), Clarinet in Bb (Cl. in Bb 1.2), Bassoon (Bsn.), Strep., Tenor (Ten.), Bass, Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The vocal parts (Tenor and Bass) are grouped under the name "Peers". The lyrics for the Tenor part are: "Ar - ca - dy Be - trothed are we And mean to be es - poused to - day A" and "Of Ar - ca - dee be - trothed are they es - poused to - day. A". The lyrics for the Bass part are: "Of Ar - ca - dee be - trothed are they es - poused to - day. A". The score features various musical notations including rests, notes, and dynamic markings like *p* (piano).

33 **F** 34 35 36 37

Fl. 1

Picc. **Picc.**

Ob.

Cl. in Bb 1.2

Bsn

Hn in F 1.2

Streph.

shep - herd I of Ar - ca - dy, A shep - herd I of Ar - c - dy Be - trothed are we, be -

Ten.

shep - herd he of Ar - ca - dee A shep - herd he, of Ar - ca - dee Be - trothed is he, be -

Bass

Vln I

Vln II

Vla

Vc.

D. B.

Peers

The musical score is for a large ensemble and vocal soloists. It begins at measure 33 with a key signature change to F major, indicated by a box containing the letter 'F'. Measures 34 and 35 feature woodwind entries with rapid sixteenth-note passages. Measures 36 and 37 continue this texture. The vocal soloists (Tenor and Bass) enter in measure 34 with the lyrics 'shep - herd I of Ar - ca - dy, A shep - herd I of Ar - c - dy Be - trothed are we, be -'. The Peers (Tenor and Bass) enter in measure 35 with the lyrics 'shep - herd he of Ar - ca - dee A shep - herd he, of Ar - ca - dee Be - trothed is he, be -'. The instrumental ensemble includes Flute 1, Piccolo, Oboe, Clarinet in Bb (1.2), Bassoon, Horn in F (1.2), String Ensemble (Violins I & II, Viola, Violoncello, Double Bass), and Stroph. (likely a string quartet or similar). The score is written in a common time signature.

38 39 40 41 42

Fl. 1

Picc.

Ob.

Cl. in Bb 1.2

Bsn

Hn in F 1.2

Streph.

Ten.

Bass

Vln I

Vln II

Vla

Vc.

D. B.

trothed are we and mean to be es - poused to - day! Tolloler f Mountarat f Neith this blow, worse than stab of dag - ger

[illegible]

[illegible]

56 57 58 59 60 61 62

Ob.

Cl. in Bb 1.2

Bsn

Hn in F 1.2

Tbn. 1
2

Timp. 1

Peers
Ten.
Bass

Vln I

Vln II

Vla

Vc.

D. B.

a 2

p

state - ly.

63 64 **J** 66 67

Fl. 1

Picc.

Ob.

Cl. in Bb 1. 2

Bsn

Hn in F 1. 2

Tpt in Bb 1. 2

Tbn. 1 2

Timp. 1

Cr. Cym. 2
Sn. Dr. 2
B. Dr. 3

Ten.

Bass

Vln I

Vln II

Vla

Vc.

D. B.

Though our

ff

68 69 70 71 72

Fl. 1

Picc.

Ob.

Cl. in Bb 1.2

Bsn

Hn in F 1.2

Tpt in Bb 1.2

Tbn. 1.2

Cr. Cym. 2
Si. Dr. 2
B. Dr. 3

Ten.

Bass

Vln I

Vln II

Vla

Vc.

D. B.

Peers

heart she's bad - ly bruis - ing In an - oth - er suit - or choos - ing Let's pre - tend it's most am-

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloist. The score is in common time (4/4) and the key signature has two flats (Bb and Eb). The page number is 151, and the title is '11. My Lords, it may not be'. The score includes parts for Flute 1, Piccolo, Oboe, Clarinet in Bb (1.2), Bassoon, Horn in F (1.2), Trumpet in Bb (1.2), Trombone (1.2), Percussion (Cymbal, Snare Drum, Bass Drum), Tenor and Bass vocal soloists, Violin I and II, Viola, Violoncello, and Double Bass. The vocal soloist part has lyrics: 'heart she's badly bruising In another suit or choosing Let's pretend it's most am-'. The instrumental parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests. The percussion part consists of a steady pattern of cymbal, snare, and bass drum hits. The string parts provide a harmonic foundation with various rhythmic figures.

73 **L** 74 75 *8va* 76 77

Fl. 1

Picc.

Ob.

Cl. in Bb 1.2

Bsn

Hn in F 1.2

Tpt in Bb 1.2

Tbn. 1.2

Timp. 1

Cr. Cym. 2
Sl. Dr. 2
B. Dr. 3

Peers

Ten.

Bass

Vln I

Vln II

Vla

Vc.

D. B.

-us - ing Let's pre - tend it's most am - us - ing Ha, ha, ta ha. Ha, ha, ha Ha, ha,

78 79 80 81 82 83

Fl. 1

Picc.

Ob.

Cl. in Bb 1.2

Bsn.

Hn in F 1 2

Tpt in Bb 1 2

Tbn. 1 2

Timp. 1

Cr. Cym. 2
Si. Dr. 2
B. Dr. 3

Peers

Ten.

Bass

Vln I

Vln II

Vla

Vc.

D. B.

ha! Tan - ta - ra, tan - ta - ra, tan - ta - ra, tan - ta ra - ra - ra - ra - ra!
Tan - ta - ra!

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The page is numbered 153 and is titled '11. My Lords, it may not be'. The score is in 2/4 time and features a key signature of two flats (Bb and Eb). The orchestration includes Flute 1, Piccolo, Oboe, Clarinet in Bb (1 and 2), Bassoon, Horn in F (1 and 2), Trumpet in Bb (1 and 2), Trombone (1 and 2), Timpani 1, Cymbal, Snare Drum, and Bass Drum. There are also vocal parts for Peers (Tenor and Bass), Violin I and II, Viola, Violoncello, and Double Bass. The vocal parts have lyrics: 'ha! Tan - ta - ra, tan - ta - ra, tan - ta - ra, tan - ta ra - ra - ra - ra - ra! Tan - ta - ra!'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The page number 153 is in the top right corner.

84 85 86 87 88 89 90 91

Fl. 1

Picc.

Ob.

Cl. in Bb 1.2

Bsn

Hn in F 1 2

Tpt in Bb 1 2

Tbn. 1 2

Timp. 1

Cr. Cym. 2
Sl. Dr. 2
B. Dr. 3

Peers
Ten.
Bass

Tan - tan - ra!

Vln I

Vln II

Vla

Vc.

D. B.

(Exeunt all the Peers, marching round stage with much dignity. LORD CHANCELLOR separates PHYLLIS from STREPHON and orders her off. She follows Peers. Manent LORD CHANCELLOR and STREPHON.)

LORD CH. Now, sir, what excuse have you to offer for having disobeyed an order of the Court of Chancery?

STREPH. My Lord, I know no Courts of Chancery; I go by Nature's Acts of Parliament. The bees – the breeze – the seas – the rooks – the brooks – the gales – the vales – the fountains and the mountains cry, "You love this maiden – take her, we command you!" 'Tis writ in heaven by the bright barbèd dart that leaps forth into lurid light from each grim thundercloud. The very rain pours forth her sad and sodden sympathy! When chorused Nature bids me take my love, shall I reply, "Nay, but a certain Chancellor forbids it"? Sir, you are England's Lord High Chancellor, but are you Chancellor of birds and trees, King of the winds and Prince of thunderclouds?

LORD CH. No. It's a nice point. I don't know that I ever met it before. But my difficulty is that at present there's no evidence before the Court that chorused Nature has interested herself in the matter.

STREPH. No evidence! You have my word for it. I tell you that she bade me take my love.

LORD CH. Ah! But, my good sir, you mustn't tell us what she told you – it's not evidence. Now an affidavit from a thunderstorm, or a few words on oath from a heavy shower, would meet with all the attention they deserve.

STREPH. And have you the heart to apply the prosaic rules of evidence to a case which bubbles over with poetical emotion?

LORD CH. Distinctly. I have always kept my duty strictly before my eyes, and it is to that fact that I owe my advancement to my present distinguished position.

Iolanthe

12. When I went to the bar

Lord Chancellor

W S Gilbert

Arthur Sullivan

Allegro comodo $\text{♩} = 100$ Repeat 3 times

Flute 1

Oboe

Clarinet in B $\flat$ 1 2

Bassoon

Horn in F 1 2

Lord Chancellor

Violin I

Violin II

Viola

Violoncello

1. When - I went to the bar as a
2. Ere I go in - to court, I will
3. I'll ne - ver thow dust in a

6 7 8 9 10

Ld Chanc.

ve - ry young man, said I to my - self, said I I'll work on a new and o - rri - gi - nal plan, Said
read my brief through, said I to my - self, said I. And I'll ne - ver take work I'm un - able to do, said
ju - ry - man's eyes, saif I to my - self said I. Or hood - wink a judge who is not ov - er - wise said

Vln I

Vln II

Vla

Vc.

12 13 14 15

Fl. 1

Cl. in B♭ 1 2

Ld Chanc.

I to my - self, said I I'll ne - ver as - sume that a rogue or a thief is as
 I to my - self said I. My learn - ed pro - fes - sion I'll ne - ver dis - grace by
 I to my - self said I. Or as - sume that the wit - ness - es sum - moned in force in Ex -

Vln I

Vln II

Vla

Vc.

D. B.

p

16 17 18

Fl. 1

Cl. in B♭ 1 2

Ld Chanc.

gen - tle - man wor - thy im - pli - cit be - lief Be cause his at - tor ney has
 tak - ing a fee with a grin on my face, when I have - n't been there to at -
 - che - quer, Queen's bench, Com - mon Pleas or Di - vorce, have per - jured them - selves as a

Vln I

Vln II

Vla

Vc.

D. B.

19 20 21 22 23 24 25 26

Fl. 1

Ob.

Cl. in B $\flat$ 1 2

Bsn

Hn in F 1 2

Ld Chanc.

p *p* *p* *p* *p* *p* *p* *p*

sent me his brief. Said I to my - self, said I. ____
 - tend to the case,
 mat - ter of course,

4. In

Vln I

Vln II

Vla

Vc.

D. B.

p *p* *p* *p* *p*

Spoken

26 27 28 29 30

Ld Chanc.

oth - er pro - fes - sions in which men en - gage, (Said I to my - self, said I) The Ar - my, the Na - vy, the

Vln I

Vln II

Vla

Vc.

This musical score page contains measures 32 through 40. The instruments listed on the left are Fl. 1, Cl. in B♭ 1.2, Ld Chanc., Vln I, Vln II, Vla, Vc., and D. B. The vocal line is written in the bass clef with lyrics underneath. The score includes various musical notations such as rests, notes, and dynamic markings like *p* and *pp*. A double bar line is present between measures 36 and 37.

Measures 32-36: Fl. 1, Cl. in B♭ 1.2, and Ld Chanc. have rests. Vln I, Vln II, Vla, Vc., and D. B. play a rhythmic pattern. The vocal line begins with the lyrics: "Church, and the stage Said I to my - self, said I) Pro fes - sion - al li - cense, if car - ried too far, Your".

Measures 37-40: Fl. 1, Cl. in B♭ 1.2, and Ld Chanc. have rests. Vln I, Vln II, Vla, Vc., and D. B. continue their rhythmic pattern. The vocal line continues with the lyrics: "chance of pro - mo - tion will cer - tain - ly mar, And I fan - cy the rule might ap - ply to the Bar, (Said".

12. When I went to the bar

This image shows a page from a musical score, specifically measures 41 through 46. The score is for a full orchestra and includes vocal parts. The instruments and voices are listed on the left: Fl. 1, Ob., Cl. in Bb (1 and 2), Bsn, Hn in F (1 and 2), Ld Chanc., Vln I, Vln II, Vla, Vc., and D. B. The vocal parts are for the Count and the Countess, with lyrics in French. The music is in 4/4 time and the key signature has one sharp (F#). The score is written for measures 41, 42, 43, 44, 45, and 46. The Count's part is in the soprano range, and the Countess's part is in the alto range. The orchestra includes woodwinds, brass, strings, and a harpsichord. The score is written in a standard musical notation with staves and clefs. The lyrics are in French and are written below the vocal staves. The score is for a full orchestra and includes vocal parts. The instruments and voices are listed on the left: Fl. 1, Ob., Cl. in Bb (1 and 2), Bsn, Hn in F (1 and 2), Ld Chanc., Vln I, Vln II, Vla, Vc., and D. B. The vocal parts are for the Count and the Countess, with lyrics in French. The music is in 4/4 time and the key signature has one sharp (F#). The score is written for measures 41, 42, 43, 44, 45, and 46. The Count's part is in the soprano range, and the Countess's part is in the alto range. The orchestra includes woodwinds, brass, strings, and a harpsichord. The score is written in a standard musical notation with staves and clefs. The lyrics are in French and are written below the vocal staves.

(Enter IOLANTHE)

STREPH. Oh, Phyllis, Phyllis! To be taken from you just as I was on the point of making you my own! Oh, it's too much – it's too much!

IOL. (to STREPHON, who is in tears). My son in tears – and on his wedding day!

STREPH. My wedding day! Oh, mother, weep with me, for the Law has interposed between us, and the Lord Chancellor has separated us for ever!

IOL. The Lord Chancellor! (Aside.) Oh, if he did but know!

STREPH. (overhearing her). If he did but know what?

IOL. No matter! The Lord Chancellor has no power over you. Remember you are half a fairy. You can defy him – down to the waist.

STREPH. Yes, but from the waist downwards he can commit me to prison for years! Of what avail is it that my body is free, if my legs are working out seven years' penal servitude?

IOL. True. But take heart – our Queen has promised you her special protection. I'll go to her and lay your peculiar case before her.

STREPH. My beloved mother! How can I repay the debt I owe you?

Iolanthe

13. Act I Finale

Quartet and Company

W S Gilbert

Arthur Sullivan

Moderato ♩ = 112

Bassoon *p*

Violin I *p*

Violin II *p*

Viola *p*

Violoncello *p* *tr*

6 7 8 9 10 11 *mf*

Streph.

Vln I *tr* When

Vln II

Vla

Vc.

D. B. *p*

12 13 14 15 Soli 16

Fl. 1 2

Sn. Dr.

Phyl.

Strephe.

Mount.

Vln I

Vln II

Vla

Cl. in A 1 2

Mount.

Ten.

Bass

Vln I

Vln II

Vla

Vc.

What was that?

dark - ly looms the day, and all is dull and gray, to chase the gloom a - way, on thee I'll call!

think I heard him say, that on a rain - y day, to while the time a - way on her he'd call.

p

21 **Piu mosso** 22 23 24 Solo 25

Ob.

Cl. in A 1.2

Ten.

Bass

Vc.

D. B.

p

B

26 **rit.**..... **Tempo I** 28 29

Ob.

Cl. in A 1.2

Bsn

Iol.

Vln I

Vln II

Vla

Vc.

D. B.

p

p

p

p

p

p

p

p

p

think we heard him say, that on a rain - y day, To while the time a - way on her he'd call!

When tem - pests wreck thy barque, and all is drear and dark, if thou should need an ark, I'll give thee

30 *Soli* 31 32 33

Fl. 1 2 *p*

Phyl.

Iol. What was that?

Tol. one!

Vln I I heard the minx re - mark, she'd meet him af - ter dark, In -

Vln II

Vla

Vc.

D. B.

34 35 36 *Piu mosso* 37

Cl. in A 1 2 *p*

Tol. - side St James' - es Park and give him one! *p*

Ten. We heard the minx re - mark, she'd meet him af - ter dark, In - *p*

Bass

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

D. B. *f*

38 C 40 Cl. in Bb 41

Cl. in A 1.2

Phyl.

Iol.

Streph.

Tol.

Ten.

Bass

Vln II

Vla

Vc.

D. B.

Peers

The pros - pect's ver - y bad, my heart is sore and sad will

The pros - pect's no so bad, my heart is sore and sad may

- side St James' - es Park and give him one!

42 43 44 45

Phyl.

Iol.

Streph.

Tol.

ne - ver more be glad as sum - mer's sun, For when the sky is dark, and tem - pests wreck his barque, if

thy

my

ver - y soon be glad as sum - mer's sun, For when the sky is dark and tem - pests wreck his barque, if

46 47 48 49 in Bb -G

Timp. 2

Phyl.
he should need an ark, she'll give him one give him one, Ah, one!

Iol.
thou should need an ark I'll give thee one, Ah, give thee one, Ah, give thee one!

Streph.
I should need an ark she'll give me one Ah, one!

Tol.
he should need and ark she'll give him one, Ah, give him one, Ah, give him one!

Mount.
Ah, give him one, give him one!

Vc.
p

Allegro agitato ♩ = 168

Vln I
ff

Vln II
ff

51 *8va* ----- 52 *cadenza* ----- 53 ----- 54

Fl. 1.2 *ff*

Ob. *ff*

Cl. in Bb 1.2 *ff* *p*

Bsn *ff*

Hn in F 1.2 *ff*

Tbn. 1.2 *ff*

Timp. 2 *ff*

Phyl. *ff* *f*

Ah! Oh shame - less one, tem - ble! Nay, do not en - deav - or Thy

Vln I *mf*

Vln II *mf*

Vla *ff* *mf*

Vc. *ff* *mf*

D. B. *ff* *mf*

Piu vivo $\text{♩} = 96$

64 65 a 2 66 67

Fl. 1 2

Ob.

Cl. in B♭ 1.2

Tpt in B♭ 1.2

Tbn. 1.2

Ten.

Bass

Vln I

Vln II

Vla

Vc.

D. B.

Peers

la - dy's his WHAT? Ha, ha, ha, ha, ha, ha, ha, ha, ha!

He says she's his moth - er! Ha, ha, ha, ha, ha, ha, ha, ha, Ha!

68 69 70 71 72 73

Ld Chanc.

Vln I

Vln II

Vla

Vc.

D. B.

What means this

f *mf* *p* *f* *mf* *p* *mf* *p*

74 75 76 **E** 78 79

Tol. The joke is good ex - treme - ly and just - i - fles our

Ld Chanc. mirth un - seem - ly that shakes the list' - ning earth?

Vln I

Vln II

Vla

Vc.

D. B.

80 81 82 83

Fl. 1.2 *p* 1.

Cl. in Bb 1

Tol. mirth.

Mount. This gen - tleman - man is seen with a miad of sev - en - teen, A

Vln I

Vln II

Vla

Vc.

D. B.

84 1. 85 86 87 88

Fl. 1 2

Cl. in Bb 1

Mount.

ta - king of his "dol - ce far - ni - en - te." for won - ders he'd a - chieve for he asks us to be - lieve she's his

Vln I

Vln II

Vla

Vc.

D. B.

F

89 1. 90 91 92

Fl. 1 2

Cl. in Bb 1

Mount.

moth - er and he's near - ly five and twen - ty!

Ld Chanc.

Re - col - lect your - self. I pray, and be

Vln I

Vln II

Vla

Vc.

D. B.

93 94 95 96 **G**

Ld. Chanc. care - ful what you say - as the acn - cient Ro - mans said, fes - tin - a len - te For I real - ly do not see how so

Vln I

Vln II

Vla

Vc.

D. B.

98 99 100 101 a 2 102 103

Fl. 1 2

Ob.

Cl. in A 1.2

Bsn

Ld. Chanc. young a girl can be the moth - er of a man of five and twen - ty!

Ten.

Bass

Vln I

Vln II

Vla

Vc.

D. B.

Ha, ha, ha, ha, ha, ha, ja, ha, ha!

rit.....

104 105 106 107 108 109 110 111 112

Fl. 1.2 *a 2*

Ob.

Cl. in A 1.2

Bsn

Stroph.

My lord, of ev - i - dence I have no dearth; she is has been my moth - er from my

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

D. B. *p*

Andante espressivo ♩ = 80 *p*

113 114 115 116 117

Stroph.

birth! In ba - by - hood, up - on her lap I lay, With in - fant food, she mois - ten - ed my clay.

Vln I

Vln II

Vla

Vc.

D. B.

118 119 120 121

Stroph. *8* Had she with - held, the suc - cor she sup - plied, By hun - ger quelled, your Stre - phon might have died!

Vln I

Vln II

Vla

Vc.

D. B.

122 123 124 125

Ld Chanc. Had that re - fresh - ment been de - nied, in - deed our Stre - phon might have died!

Peers

Ten.

Bass

Vln I

Vln II

Vla

Vc.

D. B.

126 127 **H** a 2 129

Fl. 1.2 *p*

Cl. in A 1.2 *pp*

Bsn *pp*

Hn in F 1.2 *pp*

Mount.

Ten. But as she's not his
- fresh - ment been de - nied, in - deed our Stre - phon might have died!

Bass

Vln I *p*

Vln II *p*

Vla *p*

Vc.

D. B.

130 a 2 131 132 133

Fl. 1.2

Ob.

Cl. in A 1 2

Bsn

Hn in F 1 2

Mount.

moth - er it ap - pears, Why weep these hot un - nec - ces - ar - y tears? And by what law should

Vln I

Vln II

Vla

Vc.

D. B.

p

134 1. *p* 135 136 137

Fl. 1.2

Ob.

Mount.

we so joy - ous - ly Re - joice, be - cause our Stre - phon did not die? Oh, rath - er let us pipe our

Vln I

Vln II

Vla

Vc.

D. B.

Cl. in A 1.2 138 *p* 139 Cl. in Bb 140 141

Mount. eye, Be - cause our Stre - phon did not die!

Ten. That's ve - ry true, let's pipe our eye

Bass

Vln I

Vln II

Vla

Vc.

D. B.

Fl. 1 142 144 145 *f* 146

Phyl. *f*

Ten. Go, trai - t'rous one! For - ev - er we must

Bass be - cause our Stre - phon did not die!

Vln I *fp*

Vln II *fp*

Vla *fp*

Vc. *fp*

D. B. *fz*

[illegible]

152 153 154 155 a 2 156 157

Fl. 1 2

Ob.

Cl. in Bb 1.2

Bsn

Hn in F 1 2

Phyl.

Streph.

Ten.

Bass

Vln I

Vln II

Vla

Vc.

D. B.

mp *mf* *f* *mp* *mf* *f* *mp* *mf*

Not a word; you did de - ceive me! you did de - ceive me!

Ere you leave me! Hear me Phyl - lis!

rap - ture! Not a

This musical score is for Act II, Scene 1 of 'The Merchant of Venice'. It features a variety of instruments and vocalists. The instrumental parts include Flute 1 & 2 (Fl. 1.2), Oboe (Ob.), Clarinet in B-flat 1 & 2 (Cl. in Bb 1.2), Bassoon (Bsn.), Horn in F 1 & 2 (Hn in F 1.2), Phyllophone (Phyl.), Tenor (Ten.), Bass (Bass), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The vocal parts are for Peers, Tenor, and Bass. The score is in 3/4 time, marked 'Allegretto' with a tempo of 76 beats per minute. The key signature is B-flat major. The score includes measures 158 through 163. The lyrics for the vocal parts are: 'word, you did de - ceive, you did de - ceive her!' for the Tenor and Bass, and '1. For rich - es and rank I do not long, Their 2. rich - es and rank that you be - fall are the' for the Peers. The score includes dynamic markings such as *p* (piano) and *f* (forte), and articulation markings such as *a 2* (accents) and *1.* (first ending).

164 165 166 167 168

Fl. 1 2

Cl. in Bb 1 2

Phyl.

plea - sures are false and vain: I gave up the love of a lord - ly throng for the love of a sim - ple
on - ly baits you use, So the rich - est and rank - i - est of you all my sor - row - ful heart shall

Vln I

Vln II

Vla

Vc.

D. B.

p **K** rit.....

169 171 172 173 174

Ob.

Cl. in Bb 1 2

Bsn

Phyl.

swain. But now the sim - ple swain's un - true, with sor - row ful heart I turn to you a heart that's
choose. As none are so no - ble none so rich As this cou - ple of Lords, I'll find a niche in my heart that's

Vln I

Vln II

Vla

Vc.

D. B.

175 176 177 178 179 ^{1.} *a tempo* 180

Fl. 1 2

Ob.

Cl. in Bb 1 2

Phyl.

ach - ing, quak - ing, break - ing, As sor - row - ful hears are wont to do.
ach - ing, quak - ing, break - ing, For one of you two and I don't care 2. The

Vln I

Vln II

Vla

Vc.

D. B.

p

186 187 188 190

Ob.

Cl. in Bb 1.2

Bsn

Phyl.

Ten.

Bass

Vln I

Vln II

Vla

Vc.

D. B.

Peers

L

mf *a 2*

mp

f

you I yield it is my doom *f* I'm not a - ware! I'm yours for life if

To whom? *f*

191 192 193 194 195

Cl. in Bb 1.2

Bsn

Phyl.

you but choose *f* That's your af - fair! I'll be_ a coun - tess, shall I not? *f*

Ten.

Peers

Bass

Sh'e whose? *f* of *f*

Vln I

Vln II

Vla

Vc.

D. B.

196 M 198

Fl. 1.2 *mf* *f*

Ob. *f*

Cl. in B $\flat$ 1.2 *mf* *f*

Bsn. *mf* *f*

Hn in F 1.2 *f*

Tpt in B $\flat$ 1.2 *f*

Tbn. 1.2 *f*

Timp. 2 *f* in B $\flat$ - F

Phyl. *f*

Ten. *f*

Bass *f*

Vln I *ff*

Vln II *ff*

Vla. *ff*

Vc. *ff*

D. B. *ff*

Peers

I do not care!
what? Luck - y lit - tle lad - y! Stre - phon's lot is

199 a 2 200 a 2 201 a 2

Fl. 1.2

Ob.

Cl. in B♭ 1.2

Bsn

Hn in F 1.2

Tpt in B♭ 1.2

Tbn. 1.2

Timp. 2

Ten.
Peers
Bass

sha - dy. Rank, it seems is vit - al "count - ess" is the ti - tle, yes, "count - ess"

Vln I

Vln II

Vla

Vc.

D. B.

202 *a 2* 203 *8va* 204 *a 2* 205 *8va* 206 207

Fl. 1.2

Ob.

Cl. in B $\flat$ 1.2 *a 2* *mf* *a 2* *a 2*

Bsn

Hn in F 1.2 *mf*

Tpt in B $\flat$ 1.2 *a 2* *mf*

Tbn. 1.2 *mf*

Timp. 2 *mf*

Ten. *mf*

Bass

Peers

Vln I *8va*

Vln II *8va*

Vla

Vc.

D. B.

"count - ess" the ti - tle the ti - tle, But of what, I'm not a -

208 ^{a 2} 209 210 211 N 213 **recit.**

Fl. 1.2

Ob.

Cl. in Bb 1.2 ^{a 2}

Bsn.

Timp. 2

Strephe.

Ten. [Peers] Can I in - act - ive

Bass [- ware! But of what, I'm not a - ware!

Vln I

Vln II *fp*

Vla *fp*

Vc. *fp*

D. B. *fp*

214 215 216 217 218

Tpt in B $\flat$ 1.2

Tbn. 1.2

Streph.

see my for - tunes fade? No, no! No, no! Might - y pro - tec - tresses has - ten to my aid!

Ten.

Bass

Ho, ho! Ho, ho!

Vln I

Vln II

Vla

Vc.

D. B.

mf

mf

219 **O** A Tempo ♩ = 144 220 221 222 a 2 223

Fl. 1.2 *f*

Ob. *f*

Cl. in B♭ 1 2 *f*

Bsn *f*

Hn in F 1.2 *mf* 1. *f*

Fairies
Sop. Trip - ping *f*

A. *f*

Vln I pizz. *f*

Vln II pizz. *f*

Vla pizz. *f*

Vc. pizz. *f*

224 225 226 227 228 229

Fl. 1.2

Ob.

Cl. in Bb 1 2

Bsn

Hn in F 1 2

mf

1. 2.

Sop.

A.

Fairies

hith-er, trip-ping thith-er No-bod - y knows why or whith-er Why you

Vln I

Vln II

Vla

Vc.

236 237 238 239 240 241

Fl. 1.2 *a 2*

Ob.

Cl. in Bb 1.2 *a 2*

Bsn.

Hn in F 1.2 *a 2* *a 2*

Fairies
Sop. u - sual trip-ping meas - sures_____ To ob - lige you all are care is; tell us pray, what is your
A.

Vln I

Vln II

Vla

Vc. *unis.*

D. B.

Piu vivo $\text{♩} = 100$

242 ^{a 2} 243 244 245 246 247 248

Fl. 1.2

Ob.

Cl. in B♭ 1.2 ^{a 2}

Bsn

Hn in F 1.2

Tpt in B♭ 1.2 *mp*

Streph. *g*

Sop. The la - dy of my love has caught me

A. plea - sure?

Vln I *arco* *mf*

Vln II *arco* *mf*

Vla *arco* *mf*

Vc. *arco* *mf*

D. B. *arco* *mf*

249 250 251 252

Cl. in Bb 1.2

Streph.

talk - ing to an - oth - er *unis.* I tell her ve - ry plain - ly that the

Ten.

Oh, Fie; our Stre - phon is a rogue!

Vln I

Vln II

Vla

Vc.

D. B.

253 254 255

Cl. in Bb 1.2

Streph.

la - dy is my moth - er She

Ten.

Ta - ra - did - dle - ta - ra - did - dle, tol - lol - lay!

Vln I

Vln II

Vla

Vc.

D. B.

R

256 257 258

Streph. won't be - lieve my state - ment and de - clares we must be part - ed, be - cause on a ca - raar of doub - le

Vln I

Vln II

Vla

Vc.

D. B.

259 260 261

Fl. 1.2 *a 2* *mp*

Ob. *mp*

Cl. in Bb 1.2 *a 2* *p*

Bsn *p*

Streph. deal - ing I have start - ed and gives her hand to one of these and leaves me bro - ken heart - ed

Vln I

Vln II

Vla

Vc.

D. B.

262 a 2 263 S 265

Cl. in Bb 1.2

Bsn

Queen

Ten.

Vln I

Vln II

Vla

Vc.

D. B.

Ta - ra - did - dle ta - ra - did - le tol - lol - lay!

Ah, cru - el ones, to sep - a - rate two lov - ers from each oth - er

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

266 a 2 267 268 269

Fl. 1.2

Ob.

Queen

Sop.

Vln I

Vln II

Vla

Vc.

D. B.

unis. You've done him and in - just - ce for the la - dy is his moth - er!

Oh, fie! Our Streph - on's not a rogue

270 a 2 271 272 273

Fl. 1.2

Ob.

Ld Chanc.

Sop.

Vln I

Vln II

Vla

Vc.

D. B.

That fa - ble p'raps - may serve his turn as well as an - y oth - er. I

tar - a - did - dle, tar - a did - le tol - lol - lay!

aside

274 275 a 2 276

Fl. 1.2

Ob.

Cl. in Bb 1.2

Bsn

Ld Chanc.

Vln I

Vln II

Vla

Vc.

D. B.

did - n't see her face but if they fon - dled one an - oth - er, And she's but sev - en - teen, I don't be -

p

p

mp

mp

277 ^{a 2} 278 279 **T** 281

Fl. 1.2

Ob.

Cl. in Bb 1.2 ^{a 2}

Bsn.

Tol.

Ld Chanc. I have

Sop. - lieve it was his moth - er! Tar - a - did - dle, tar - a - did - dle **f**

Vln I Tol - lol - lay!

Vln II *cresc.* **sfz**

Vla. **sfz**

Vc. *cresc.* **sfz**

D. B. **sfz**

282 283 284 285

Tol. of - ten had a use for a thor - ough - bred ex - cuse, of a sud - den which is Eng - lish for re - pen - te But of

Vln I **p**

Vln II **p**

Vla. **p**

Vc. **p**

D. B. **p**

286 287 288 289 a 2

Fl. 1.2 *f*

Ob. *f*

Cl. in Bb 1.2 *f*

Bsn *f*

Tol. *f*

Sop. all I ev - er heard, this is much the most ab - surd, For she's sev - en - teem and he is fine and twen - ty!

Ten. Though

Vln I Though

Vln II

Vla

Vc.

D. B.

290 a 2 291 292 293 U

Fl. 1.2

Ob.

Cl. in Bb 1.2 a 2

Bsn.

Sop.

Ten.

Vln I

Vln II

Vla

Vc.

D. B.

she is sev - en - teen, and he is on - ly five and twen - ty! Oh, fie, our Streph - on's not a rogue

she is sev - en - teen and he is on - ly five and twen - ty! Oh, fie, young Streph - on is a rogue!

f *p* *cresc.*

f *p* *cresc.*

f *p* *cresc.*

f *p* *cresc.*

f *p* *cresc.*

295 296 297 298 299

Mount.

Vln I

Vln II

Vla

Vc.

D. B.

Now, lis - ten, pray, to me, for this par - a - dox will be car - ried no - bo - dy at all *con - tra - di - cen - te* Her

sfz *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p*

307 308 309 310

Fl. 1.2

Ob. *pp*

Cl. in Bb 1.2 *a 2* *p* *a 2*

Bsn

Sop.

Ten.

Vln I

Vln II

Vla

Vc.

D. B.

say she is his moth - er is an ut - ter bit of fol - ly! Oh, fie! Our Stre - phon's not a rogue! Per -

Our Stre - phon is a rogue!

311 312 313 314

Fl. 1.2

Ob.

Cl. in Bb 1.2

a 2

Sop.

Ten.

Vln I

Vln II

Vla

Vc.

D. B.

- haps his brain is add - led and it's ve - ry mel - an - chol - ly Tar - a - did - dle, tar - a - did - dle tol - lol - lay! I

315 **W** 316 317

Fl. 1.2

Ob. *cresc.*

Cl. in Bb 1.2 *a 2* *cresc.*

Hn in F 1.2 *cresc.*

Sop. *p* *cresc.*

Ten. *cresc.*

Vln I *cresc.*

Vln II *cresc.*

Vla *cresc.*

Vc. *cresc.*

D. B. *cresc.*

would - n't say a word that could be reck - oned as in - jur - ious, but to find a moth - er young - er than her

315 316 317

Fl. 1.2

Ob. *cresc.*

Cl. in Bb 1.2 *a 2* *cresc.*

Hn in F 1.2 *cresc.*

Sop. *p* *cresc.*

Ten. *cresc.*

Vln I *cresc.*

Vln II *cresc.*

Vla *cresc.*

Vc. *cresc.*

D. B. *cresc.*

would - n't say a word that could be reck - oned as in - jur - ious, but to find a moth - er young - er than her

318 319 320

Fl. 1.2

Ob.

Cl. in Bb 1.2 *a 2*

Bsn

Hn in F 1.2

Sop.

Ten.

Vln I

Vln II

Vla

Vc.

D. B.

p *cresc.*

son is ver - y cur - ious And that's the kind of moth - er that is u - su - al - ly spur - ious

13. Act I Finale

321 322 a 2 323 324 325

Fl. 1.2 *f*

Ob. *f*

Cl. in B $\flat$ 1.2 *f*

Bsn *f*

Hn in F 1.2 *f*

Tpt in B $\flat$ 1.2 *f*

Tbn. 1.2 *f*

[1] Sop. *f*

[1] Ten. *f*
tar - a - did - dle, tar - a did - dle tol - lol - lay!

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

D. B. *f*

Allegro vivace $\text{♩} = 68$

326 327 328 329 330

Hn in F 1.2

Ld Chanc.

Go a - way, mad - am, I should say, mad - am, you dis - play ma dam shock - ing taste. It is

Vln I

Vln II

Vla

Vc.

D. B.

331 332 333 334 335

Fl. 1 2

Cl. in Bb 1 2

Ld Chanc.

rude, mad - am, to in - trude, mad - am, with your brood, mad - a,, bra - zen - face! You come here, mad - am, in - ter -

Vln I

Vln II

Vla

Vc.

D. B.

p

p

336 1. 337 338 339 340

Fl. 1 2

Cl. in Bb 1 2

Ld Chanc.

- fere, mad - am, with a Peer; mad - am, (I am one) You're a - ware, mad - am, what you dare, mad - am, so take

Vln I

Vln II

Vla

Vc.

D. B.

341 1. a 2. 343 344 345

Fl. 1 2

Ob.

Cl. in Bb 1 2

Tpt in Bb 1.2

Timp. 2

Ld Chanc.

care. mad - am and be gone! *mf*

Ler us stay, mad - am, I should say, mad - dam, they dis - play mad - am, shock - ing

Vln I

Vln II

Vla

Vc.

D. B.

346 a 2 347 348 349 350

Fl. 1.2

Ob.

Cl. in B♭ 1.2 a 2

Tpt in B♭ 1.2

Timp. 2

Sop.

taste. It is rude mad - am, to al - lude, mad - am, to your brood mad - am, bra - zen - faced! We don't

Vln I

Vln II

Vla

Vc.

D. B.

351 a 2 352 353 354 355

Fl. 1.2

Ob.

Cl. in B♭ 1.2 a 2

Sop.

fear, mad - am. an - y peer, mad - am though, my dear mad - am, This is one. They will stare, mad - am, when a -

Vln I

Vln II

Vla

Vc.

D. B.

356 a 2 357 Y 359 360 361

Fl. 1.2

Ob.

Cl. in Bb 1.2

Queen

Sop.

Beard - ed by these pu - ny

- ware, mad - am what they dare, mad - am, what they've done!

Vln I

Vln II

Vla

Vc.

D. B.

pizz.

pizz.

pizz.

362 363 364 365 366 367 a 2 368 369

Cl. in Bb 1.2

Bsn

Queen

mor - tals I will launch from fair - y por - tals Al the most ter - ri - fic

Vln I

Vln II

Vla

Vc.

D. B.

arco

370 a 2 **Z** 372 373 374 375 376 377

Cl. in Bb 1.2

Bsn

Hn in F 1.2

Timp. 2

Phyl.

Queen

Vln I

Vln II

Vla

Vc.

mf *p* (*aside*)

Should they launch ter - rif - ic

thun - ders In my ar - mor - y of won - ders.

fz *fz* *fz* *sf*

[illegible]

384 a 2 385 386 387 388

Fl. 1.2

Ob.

Cl. in B♭ 1.2

Bsn.

Hn in F 1.2

Tpt in B♭ 1.2

Tbn. 1.2

Timp. 2

Phyl.

Queen

Sop.

Ten.

Vln I

Vln II

Vla

Vc.

D. B.

these must be im mor-tals. Should they launch from

by these pu - - ny mor-tals I will launch from

say, mad - am, they dis - play mad - am shock - ing taste. It is rude, mad - am, to al - lude, mad - am, to your

say, mad - am, you dis - play mad - am shock - ing taste. It is rude, mad - am, to in - trude, mad - am, with your

389 a 2 390 391 392

Fl. 1.2

Ob.

Cl. in B $\flat$ 1.2

Bsn

Hn in F 1.2

Tpt in B $\flat$ 1.2

Tbn. 1.2

Timp. 2

Phyl.

Queen

Sop.

Ten.

Vln I

Vln II

Vla

Vc.

D. B.

fair - - - y por - tals. All the most ter - -

fair - - - y por - tals All the most ter - -

brood, mad - am, braz - en faced! We don't fear, mad - am an - y perr, mad - am, though my

brood, mad - am, bra - zen faced! You com here, mad - am, in - ter - fere, mad - am, with a

393 a 2 394 BB 396

Fl. 1.2

Ob.

Cl. in B $\flat$ 1.2

Bsn

Hn in F 1.2

Tpt in B $\flat$ 1.2

Tbn. 1.2

Phyl.

Queen

Sop.

Ten.

Vln I

Vln II

Vla

Vc.

D. B.

- ref - - - ic won - ders, we should then re - -

- if - - - ic thun ders In my ar - - - mor -

dear, mad - am, this is one! They will stare, mad - am, when a - ware mad - am, what they

peer, mad - am, I am You're a - ware mad - am, what you dare, mad - am so take

[illegible]

407 408 409 410

Fl. 1 2

Ob.

Cl. in B♭ 1 2

Bsn

Hn in F 1 2

Tpt in B♭ 1 2

Tbn. 1 2

Timp. 2

Phyl.

Queen

Sop.

Ten.

Vln I

Vln II

Vla

Vc.

D. B.

- pent - - - - - our blun - - - - -

ar mor y of won - - - - -

done, mad - am they will stare, mad - am, when a - ware mad - da,, what they dare mad - am what they've

You're a - ware, mad - am, what you dare, mad - am, so take care mad - am and be -

411 CC a 2 412 413 a 2 414 415

Fl. 1 2

Ob.

Cl. in B $\flat$ 1.2

Bsn. 8va

Hn in F 1.2 a 2

Tpt in B $\flat$ 1.2

Tbn. 1.2

Timp. 2

Phyl.

Queen - ders!

Sop. - ders

done! They will stare, mad - dam, when a - ware, what they dare, mad - am, what they've done, mad - am, they will

Ten. - gone! You're a - ware, mad - am, whay you dare, so take care, mad - am, and be gone, mad - am. you're a -

Vln I

Vln II

Vla

Vc.

D. B.

416 417 418 419 420 421

Fl. 1.2

Ob.

Cl. in B $\flat$ 1.2

Bsn

Hn in F 1.2

Tpt in B $\flat$ 1.2

Tbn. 1.2

Timp. 2

Phyl.

Queen

Sop.

Ten.

Vln I

Vln II

Vla

Vc.

D. B.

a 2

we should then, should then re - - pent!

they will soon, will soon re - - pent!

stare, mad - am when a - ware mad - am, what they dare, mad - am, what they've done!

- ware, mad - am. what you dare, mad - am, so take care, mad - am, and be - gone!

422 **DD** $\text{♩} = 84$ 424 425 426 427 428

Queen Oh, chan - cel - lor un - wa - ry, it's high - ly ne - ces - sa - ry your tongue to teach re - spect - ful speech, your

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

D. B. *p*

429 **EE** 430 432 433 434 435

Queen at - ti - tude to va - ry Your bad - i - nage so air - y your man - ner ar - bi - tra - ry Are out of place when

Vln I

Vln II

Vla

436 **FF** 437 438 439 441 442

Queen face to face with an in - flu - en - tial fair - y! *p*

Ten. We nev - er knew we were talk - ing to an *p*

Bass *p*

Vln I

Vln II

Vla Solo *p*

Vc. *p*

D. B. *p*

443 444 445 446 447 448 449

Ld Chanc. *A plague on this va - ga - ry! I'm in a nice quan - da - ry Of has - ty tone with*

in - flu - en - tial fair - y!

Ten.

Bass *plague on this va - ga - ry! I'm in a nice quan - da - ry Of has - ty tone with*

Vln I *p*

Vln II *p*

Tutti

Vla *p*

Vc. *p*

D. B. *p*

GG

450 451 452 454 455 456

Ob.

Ld Chanc. *dames un - knwn, I ought to be more cha - ry! It seems that she's a fair - y. From An - der - son's li - bra - ry And I*

Bass *dames un - knwn, I ought to be more cha - ry! It seems that she's a fair - y. From An - der - son's li - bra - ry And I*

Vln I

Vln II

Vla

Vc.

D. B.

457 458 459 460 461 462 463 464

Ob.

Ld Chanc.

took her for the pro - pri - e - tor of a la - dy's sem i - na - ry!

Bass

took her for the pro - pri - e - tor of a la - dy's sem i - na - ry!

Vln I

Vln II

Solo

Vla

Vc.

D. B.

HH

465 466 Slowly 467 468 469 470 471 recit.

Tpt in B♭ 1.2

mf

Tbn. 1.2

mf

Queen

When next your hous - es do as - sem - ble, you may trem - ble!

Celia

Sop.

Our

Vla

Vc.

D. B.

472 473 474 475 476 recit.

Tpt in B♭ 1.2

Tbn. 1.2

Sop.

Leila

wrath, when gen - tle - men of - fend us is tre - men - dous!

They meet, who un - der - rate our

477 478 479 **JJ** recit. 481 482

Tpt in B $\flat$ 1.2

Tbn. 1.2

Queen

Sop.

cal - ling, doom ap - pal - ling!

Vln I

Vln II

Vc.

D. B.

Take down our sen - temce as we speak it And he shall

p

483 484 485 486 $\text{♩} = 100$ 487 488 489

Queen

wreak it!

1. Hence - forth Stre - phon, cast a - way
2. In the Par - lia - men - t'ry hive,

Ten.

Oh, spare us!

Bass

Vln I

Vln II

Vla

Vc.

D. B.

mf

mp

Queen 490 491 492 493 494 495

crooks and pipes and rib - bons so gay, Flocks and herds that bleat and low, in - to - Par - lia - ment you shall go.
lib - 'ral or con - ser - vative - tive. Whig or to - ry, I don't know but

Vln I

Vln II

Vla

Vc.

D. B.

496 497 498 499 500 501

Ob. **KK**

Cl. in A 1 2 *f*

Bsn *f*

Hn in F 1 2 *f*

Sop. *f*

Ten.

In - to Par - lia - ment he shall go! Backed by our sup - reme au - thor - i - ty He'll com - mand a large ma - jor - i - ty;

their

502 503 504 505

Ob.

Cl. in A 1 2

Bsn

Hn in F 1 2 ^{1.}

Sop. ^{1.}

Ten.

in - to Par - lia - ment, 1. in - to Par - lia - ment, Par - lia - ment, Par - lia - ment He shall go! In - to
2. P - A - R - lia - ment

1. Par - lia - ment, Par - lia - ment
2. P - A - R, Par - lia - ment

506 507 508 509

Ob.

Cl. in A 1

Cl. in A 2

Bsn

Hn in F 1 2

Sop.

Par - lia - ment he shall go! In - to Par - lia - ment, in - to Par - lia - ment

Ten.

510 511 512 2nd time rit... 513

Sop.

Par - lia - ment, Par - lia - ment he shal go, in - to Par - lia - ment he shall go

Ten.

514

Queen

(Spoken)

Every bill and every measure
That may gratify his pleasure
Though your fury it arouses
Shall be passed by both your houses!

515

Ten.

(spoken)

Oh!

516

You shall sit if he sees reason
Through the grouse and salmon season!

He shall end the cherished rights
You enjoy on Friday nights!

No!

No!

Vln I

fp

Vln II

fp

Vla

fp

Vc.

fp

D. B.

fp

517 in Eb - Bb 518 519

Timp. 2

Queen

He shall prick that annual blister,
Marriage with deceased wife's sister!

Titles shall enoble then
all the common councilmen,

Peers shall teem in Christendom

Vln I

Vln II

Vla

Vc.

D. B.

520 521

Queen

And a Duke's exalted station Be attainable by competitive examination!

Vln I

Vln II

Vla

Vc.

D. B.

The image shows a musical score for measures 520 and 521. The Queen's part is in treble clef with a key signature of one sharp (F#). In measure 520, she has a whole rest. In measure 521, she has a whole note G4. The lyrics "And a Duke's exalted station" are under measure 520, and "Be attainable by competitive examination!" are under measure 521. The string parts (Vln I, Vln II, Vla, Vc., and D. B.) are in various clefs and key signatures. In measure 520, they play a descending eighth-note figure: G4, F#4, E4, D4. In measure 521, they play a descending eighth-note figure: G4, F4, E4, D4. The string parts end with a double bar line in measure 521.

13. Act I Finale

233

This musical score page contains measures 522 through 527 of Act II, Scene I from Sergei Prokofiev's opera "The Tempest". The tempo is marked "Allegro molto" at 120 beats per minute. The key signature has two flats (B-flat major or D minor). The orchestration includes Flute 1 & 2, Oboe, Clarinet in B-flat 1 & 2, Bassoon, Horn in F 1 & 2, Trumpet in B-flat 1 & 2, Trombone 1 & 2, Timpani 2, Soprano, Tenor, Violin I, Violin II, Viola, Violoncello, and Double Bass. Measures 522-524 feature sustained chords in the woodwinds and brass, with a timpani roll. Measure 525 marks the beginning of vocal entries for the Soprano and Tenor. Measures 526-527 continue the vocal dialogue. Dynamics include fortissimo (ff) and piano (f). Performance markings such as "8va" and "a 2" are present. The lyrics for the vocal parts are: Soprano - "Their hor - ror! They can't dis - sem - ble or"; Tenor - "Oh, hor - ror!".

535 a 2 536 537 538 539 8^{va} 540

Fl. 1.2

Ob.

Cl. in B♭ 1.2

Bsn

Hn in F 1.2

Tpt in B♭ 1.2

Tbn. 1
2

Cl. Cym. 1
B. Dr. 2

Sop.

Ten.

Vln I

Vln II

Vla

Vc.

D. B.

foe, no doubt, a fear - ful pros - pect op - ens out! And who can say what e - vils may re - sult in con - se -

kind of lout we do not care a fig a - bout! We can - not say what e - vils may re - sult in con - se -

541 542 543 544 545 546

Fl. 1.2 *a 2*

Ob.

Cl. in B $\flat$ 1.2 *a 2*

Bsn.

Hn in F 1.2 *a 2*

Tpt in B $\flat$ 1.2

Tbn. 1 2

Cl. Cym. 1
B. Dr. 2

Sop.

- quence! A hid - eous ven - geance will pur - sue all no - ble - men who ven - ture to op - pose his views, as

Ten.

- quence! But lord - ly ven - geance will pur - sue all kinds of com - mon peo - ple who op - pose our views, or

Vln I *8^{va}*

Vln II

Vla

Vc.

D. B.

547 a 2 548 549 a 2 **LL** 551 552

Fl. 1.2

Ob.

Cl. in Bb 1.2 a 2

Bsn.

Hn in F 1.2 a 2

Tpt in Bb 1. 2

Tbn. 1. 2

Cl. Cym. 1 B. Dr. 2

Sop.

Ten.

Vln I pizz.

Vln II pizz.

Vla pizz.

Vc. pizz.

D. B. pizz.

bold - ly choose to of - fer him of - fence! 'Twill plunge them in - to grief and shame, his kind for - bear - ance

bold - ly choose to of - fer us of - fence!

553 a 2 554 555 a 2 556 557 **MM**

Fl. 1.2

Ob.

Cl. in Bb 1.2 a 2 a 2

Bsn

Hn in F 1.2

Tpt in Bb 1 2

Tbn. 1 2

Sop.

Ten.

Vln I

Vln II

Vla

Vc.

D. B.

they must claim, of they's es - cape in an - y shape a ver - y pain - ful wrench.

Your pow'rs we daunt - less-

f

559 560 561 a 2 562 563 a 2 564

Fl. 1.2

Ob.

Cl. in B $\flat$ 1.2

Bsn.

Tpt in B $\flat$ 1.2

Tbn. 1.2

Sop.

Ten.

The word "pre - tige" is

- ly pooh - pooh; a dire re - venge will fall on you if you be - siege our high pres - tige.

Vln I arco

Vln II arco

Vla arco

Vc. arco

D. B. arco

NN

Fl. 1.2 565 a 2 566 567 569 570 *cresc.*

Ob. *p sub. cresc.*

Cl. in Bb 1.2 a 2 a 2 *p sub. cresc.*

Bsn. *p sub. cresc.*

Sn. Dr. *p sub. cresc.*

Sop. French! The word "pres - tige" is French! Al - though our threats you now pooh - pooh, A dire re - venge will *p sub. cresc.*

Ten. You pow'rs we daunt - less - ly pooh - pooh, a dire re - venge will *p sub. cresc.*

Vln I *p sub. cresc.*

Vln II *p sub. cresc.*

Vla *p sub. cresc.*

Vc. *p sub. cresc.*

D. B. *p sub. cresc.*

571 572 573 574 575 576

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2

Bsn

Hn in F 1 2

Tpt in B $\flat$ 1 2

Tbn. 1 2

Sn. Dr.

Cl. Cym. 1
B. Dr. 2

Sop.

Ten.

Vln I

Vln II

Vla

Vc.

D. B.

fall on you! With Stre-phon for your foe no doubt, A fear-ful pros-pect op-ens out, And who can say what

fall on you! Young Stre-phon is the kind of lout we do not care a fig a-bout! We can-not say what

577 578 579 581 582

Fl. 1 2

Ob.

Cl. in Bb 1 2

Bsn.

Hn in F 1 2

Tpt in Bb 1 2

Tbn. 1 2

Sn. Dr.

Cl. Cym. 1
B. Dr. 2

Sop.

Ten.

Vln I

Vln II

Vla

Vc.

D. B.

OO

a 2

1. 2.

1. 2.

mf

f

pizz.

pizz.

pizz.

pizz.

pizz.

e - vils may re - sult in con - se - quence! That

e - vils may re - sult in con - se - quence! Our lord - ly style you shall not quench with base can - aille!

583 584 585 586 587 588

Ob.

Cl. in Bb 1.2

Bsn

Hn in F 1.2

f

Sop.

worch is French! A Lat - in word

Ten.

Dis - tinc - tion ebbs be - fore a herd of vul - gar plebs. 'Twould fill with joy and

Vln I

Vln II

Vla

Vc.

D. B.

589 590 591 592 593 594 595

Fl. 1 *mf*

Fl. 2 *mf*

Ob.

Cl. in Bb 1.2 *a 2*

Bsn

Hn in F 1.2

Tpt in Bb 1.2 *mp* *mf*

Sop.

Ten.

Vln I

Vln II

Vla

Vc.

D. B.

A Greek re - mark Your

mad - ness stark the hoi - pol - loi! One Lat - in word, one Greek re - mark and one that's French! *arco*

596 **QQ** 597 598 599 600 601

Fl. 1

Fl. 2

Ob.

Cl. in B $\flat$ 1.2

Bsn.

Hn in F 1.2

Tpt in B $\flat$ 1.2

Tbn. 1.2

Cl. Cym. 1
B. Dr. 2

Sop.

Ten.

Vln I

Vln II

Vla.

Vc.

D. B.

mp

mp

f

arco

arco

arco

Lord-ly style we'll quick-ly quench with based can - aille! Dis - tinc-tion ebbs be - fore a herd of

That word is French!

602 603 604 605 606 607

Fl. 1

Fl. 2

Ob.

Cl. in B♭ 1.2

Bsn

Hn in F 1.2

Tpt in B♭ 1.2

Tbn. 1.2

Cl. Cym. 1
B. Dr. 2

Sop.

vul - gar plebs! 'Twill fill with joy and mad-ness stark the hoi - pol - loi One

Ten.

A Lat - in word! A Greek re - mark

Vln I

Vln II

Vla

Vc.

D. B.

f *a 2* *f*

RR

608 609 610 611 613

Fl. 1

Fl. 2

Ob.

Cl. in B $\flat$ 1.2

Bsn

Hn in F 1.2

Tpt in B $\flat$ 1.2

Tbn. 1.2

Sn. Dr.

Cl. Cym. 1
B. Dr. 2

Sop.

Ten.

Vln I

Vln II

Vla

Vc.

D. B.

Lat - in word, one Greek re - mark, and one that's French! With Stre-phon for your foe, no doubt, a

Young Stre-phon is the kind of lout we

614 a 2 a 2 a 2 615 616 617 8^{va} 618 619 a 2

Fl. 1. 2

Ob.

Cl. in B $\flat$ 1. 2

Bsn

Hn in F 1. 2

Tpt in B $\flat$ 1. 2

Tbn. 1
2

Sn. Dr.

Cl. Cym. 1
B. Dr. 2

Sop.

Ten.

Vln I

Vln II

Vla

Vc.

D. B.

fear - ful pros - spect op - ens out! And who can say what e - vils may re - sult in con - se - quence! A

do not care a fig a - bout! We can - not say what e - vils may re - sult in con - se - quence! But

8^{va} 8^{va}

620 a 2 a 2 a 2 621 622 a 2 a 2 623 624 625

Fl. 1. 2

Ob.

Cl. in B $\flat$ 1 2

Bsn.

Hn in F 1 2

Tpt in B $\flat$ 1. 2

Tbn. 1 2

Sn. Dr.

Cl. Cym. 1 B. Dr. 2

Sop.

hid - eous ven - geance will pur - sue all no - ble - men who ven - ture to op - pose his views, as bold - ly choose to

Ten.

lord - ly ven - geance will pur - sue all kinds of com - mon peo - ple who op - pose our views, or bold - ly choose to

Vln I

Vln II

Vla.

Vc.

D. B.

626 a 2 SS 628 629 630

Fl. 1.2

Ob.

Cl. in Bb 1 2

Bsn

Hn in F 1 2

Tpt in Bb 1 2

Tbn. 1 2

Sn. Dr.

Cl. Cym. 1
B. Dr. 2

Sop.

Ten.

Vln I

Vln II

Vla

Vc.

D. B.

of - fer him of - fence! We will not wait, we go sky high.

of - fer us of - fence! You need not wait a - way you fly, your threat - ened hate we

631 632 633 634 635

Fl. 1. 2

Ob.

Cl. in B $\flat$ 1
2

Bsn

Hn in F 1
2

Tpt in B $\flat$ 1
2

Tbn. 1
2

Sn. Dr.

Cl. Cym. 1
B. Dr. 2

Sop.

Ten.

Vln I

Vln II

Vla

Vc.

D. B.

our threat - ened hate you won't de - - -

thus de - fy! you need not wait, a - way you fly! your threat - ened hate we thus, we thus de-

8^{va}

TT

636 a 2 a 2 a 2 637 a 2 a 2 638 a 2 a 2 639 640 a 2 a 2 641 a 2 a 2 642 a 2 a 2

Fl. 1. 2

Ob.

Cl. in B♭ 1 2

Bsn.

Hn in F 1 2

Tpt in B♭ 1 2

Tbn. 1 2

Sn. Dr.

Cl. Cym. 1
B. Dr. 2

Sop.

Ten.

Vln I

Vln II

Vla.

Vc.

D. B.

- fy! We will not wait, we go sky high! our threat-ened hate you won't de -

- fy! You need not wait, a way you fly! Your threat-ened hate we thus de -

UU

643 645 646 647 648 649 650

Fl. 1.2

Ob.

Cl. in B $\flat$ 1
2

Bsn

Hn in F 1.2

Tpt in B $\flat$ 1.2

Tbn. 1.2

Sn. Dr.

Cl. Cym. 1
B. Dr. 2

Sop.

Ten.

Vln I

Vln II

Vla

Vc.

D. B.

- fy we go, we go! we go sky high! Our threat - ened hate you won't de - fy, you won't—

- fy A - way, a - way! A - way you fly! Your threat - ened hate you won't de - fy, you thus—

VV

651 652 653 655 656 657 658

Fl. 1 2

Ob.

Cl. in B♭ 1.2

Bsn.

Hn in F 1.2

Tpt in B♭ 1.2

Tbn. 1.2

Sn. Dr.

Cl. Cym. 1
B. Dr. 2

Sop.

Ten.

Vln I

Vln II

Vla.

Vc.

D. B.

de - fy! You won't, you won't de - fy you won't, you won't de - fy!

de - - - fy! We thus, we thus de - fy, we thus, we thus de - fy!

659 660 661 662 663 664 665 666 a 2 667 668

Fl. 1
2

Ob.

Cl. in B $\flat$ 1.2

Bsn

Hn in F 1.2

Tpt in B $\flat$ 1.2

Tbn. 1.2

Sn. Dr.

Cl. Cym. 1
B. Dr. 2

Sop.

Ten.

Vln I

Vln II

Vla

Vc.

D. B.

Iolanthe

14. When all night long

Private Willis

W S Gilbert

Arthur Sullivan

Allegro moderato ♩ = 69

1 2 3 4 5 6 7 8 9 10

Flute 1 *ff*

Piccolo *ff*

Oboe *ff*

Clarinet in B♭ 1 2 *ff* *p*

Bassoon *ff* *p*

Horn in F 1.2 *ff* *p*

Trumpet in B♭ 1.2 *ff* *p*

Trombone 1.2 *ff*

in B♭ - F

Timpani 1 *f*

Violin I *ff*

Violin II *ff*

Viola *ff*

Violoncello *ff* *p*

Double Bass *ff*

14. When all night long

257

22 23 24 25 26 27 28 29 30 31 32

Fl. 1 *cresc.* *ff*

Picc. *ff*

Ob. *cresc.* *ff*

Cl. in B $\flat$ 1/2 *cresc.* *ff*

Bsn. *cresc.* *ff*

Hn in F 1/2 *cresc.* *f*

Tpt in B $\flat$ 1/2 *f*

Tbn. 1/2 *f* *a 2*

Timp. 1 *cresc.* *ff*

Willis

Vln I *ff*

Vln II *ff*

Vla. *ff*

Vc. *ff*

D. B. *ff*

1. When

B Moderato $\text{♩} = 116$

33 34 35 36 37

Willis
all night long a chap re - mains on sen - try - go to chase mon - no - to - ny He ex - er - cis - es
in that house M. P.'s di - vide, if they've a brain and cer - e - bel - lum, too, They've got to leave that

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

D. B. *p*

38 39 40 41 42

Willis
of his brains, that is as - sum - ing that he's got an - y. Though ne - ver nur - tured in the lap of
brain out - side, And vote just as their lead - ers tell 'em to. But then the pros - pect of a lot of

Vln I

Vln II

Vla

Vc.

D. B.

43 44 45 46 47

Willis
lux - ur - y yet I ad - mon - ish you. I am an in - tel - lec - tual chap, and think of things that would as -
dull M. P.'s in close prox - im - i ty, All think - ing for them - selves, is what no man can face with e - qui-

Vln I

Vln II

Vla

Vc.

D. B.

14. When all night long

C Tempo I ♩ = 69

48 50 51 52 53 54

Ob.

Cl. in B♭ 1.2

Bsn

Willis

-ton - ish you I of - ten think it's com - i - cal, Fa, la! la! Fa la! la! How nat - ure al - ways does con - trive,
- ni - mi - ty.

Vln I

Vln II

Vla

Vc.

D. B.

rit.....Meno

55 56 57 58 59 60 61

Fl. 1

Ob.

Cl. in B♭ 1 2

Bsn

Willis

Fa, la! la, la! That ev - 'ry boy and ev - 'ry gal that's born in - to this world a - live is ei - ther a lit - tle

Vln I

Vln II

Vla

Vc.

D. B.

62 63 64 65 **a tempo** 66 67 **Meno** 68

Ob.

Cl. in B $\flat$ 1
2

Bsn.

Hn in F 1.2

Willis

lib - er - al pr else a lit - tle con - ser - va - tive! Fa - la_ la! Fa, la_ la! Is ei - ther a lit - tle lib - er - al, or

Vln I

Vln II

Vla

Vc.

D. B.

14. When all night long

rit...... **a tempo**

69 70 71 72 73 74 75 76

1. 2.

Fl. 1

Picc.

Ob.

Cl. in Bb 1.2

Bsn

Hn in F 1.2

Tpt in Bb 1.2

Tbn. 1.2

Timp. 1

Willis

else a lit - tle con ser - va - tive! Fal, lal, la!

Vln I

Vln II

Vla

Vc.

D. B.

ff

f

a 2

3

2. When

This musical score is for the piece 'When all night long'. It features a full orchestral ensemble including woodwinds (Flute 1, Piccolo, Oboe, Clarinet in Bb 1.2, Bassoon, Horn in F 1.2, Trumpet in Bb 1.2, Trombone 1.2, and Timpani 1), strings (Violins I and II, Viola, Violoncello, and Double Bass), and a soloist named Willis. The score is divided into two main sections: a first ending (1.) and a second ending (2.). The first ending starts at measure 69 and ends at measure 76. The second ending starts at measure 77 and ends at measure 84. The tempo changes from 'rit.' (ritardando) to 'a tempo' at measure 72. The Willis part includes a triplet of eighth notes in measure 70 and a melodic line in measure 71. The string parts provide a harmonic foundation, with the violins and violas playing a steady eighth-note pattern. The woodwinds and brass parts enter at measure 72 with various melodic and harmonic lines. The Willis part enters at measure 72 with a melodic line. The score is written in 4/4 time and features a key signature of one flat (Bb).

15. Strephon's a member of Parliament

Chorus of Fairies and Peers

W S Gilbert

Arthur Sullivan

[illegible]

15. Strephon's a member of Parliament

Musical score for "Strephon's a member of Parliament", measures 8 through 23. The score is written for a large ensemble, including woodwinds, brass, strings, and double bass. The key signature is B-flat major (two flats). The time signature is 4/4.

Measures 8-15:

- Fl. 1.2:** Melodic line with eighth-note patterns, marked *8va* at measure 11.
- Ob.:** Melodic line with eighth-note patterns.
- Cl. in Bb 1.2:** Melodic line with eighth-note patterns.
- Bsn:** Bass line with eighth-note patterns.
- Hn in F 1.2:** Sustained notes, marked *p* at measure 11.
- Vln I:** Melodic line with eighth-note patterns.
- Vln II:** Melodic line with eighth-note patterns.
- Vla:** Bass line with eighth-note patterns.
- Vc:** Bass line with eighth-note patterns.

Measures 16-23:

- Fl. 1.2:** Melodic line with eighth-note patterns, marked *8va* at measure 19.
- Ob.:** Melodic line with eighth-note patterns.
- Cl. in Bb 1.2:** Melodic line with eighth-note patterns.
- Bsn:** Bass line with eighth-note patterns.
- Hn in F 1.2:** Sustained notes.
- Vln I:** Sustained notes, marked *arco* at measure 22.
- Vln II:** Sustained notes, marked *f* and *arco* at measure 22.
- Vla:** Sustained notes, marked *f* and *arco* at measure 22.
- Vc:** Sustained notes, marked *f* and *arco* at measure 22.
- D. B.:** Sustained notes, marked *f* and *arco* at measure 22.

A double bar line is present at the end of measure 15. A box containing the letter **D** is located at the end of measure 23. The dynamic *mf* is marked at the bottom of measure 23.

24 25 26 27 28

Cl. in B $\flat$ 1.2

Bsn

Sop.

Bass

Vln I

Vln II

Vla

Vc.

D. B.

mf

2nd verse only

Fairies first verse

1. Stre - phon's a mem - ber of Par - lia - ment! Car - ries ev - 'ry bill he choos - es,

Peers 2nd verse

2. Stre - phon'a a mem - ber of Par - lia - ment! Run - nig a - muck of all a - bus - es,

The musical score is for a scene with multiple characters. The instruments include Clarinet in B-flat 1.2, Bassoon, Soprano, Bass, Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal parts have lyrics. The instrumental parts have dynamics like mf. The score is in common time and has a key signature of two flats. The lyrics are: 1. Stre - phon's a mem - ber of Par - lia - ment! Car - ries ev - 'ry bill he choos - es, Peers 2nd verse 2. Stre - phon'a a mem - ber of Par - lia - ment! Run - nig a - muck of all a - bus - es, Fairies first verse 2nd verse only

15. Strephon's a member of Parliament

Fl. 1.2
 Ob.
 Cl. in B $\flat$ 1.2
 Bsn
 Sop.
 Bass
 Vln I
 Vln II
 Vla
 Vc.
 D. B.

29 30 31 32 33 34 a 2

8^{va}
mf
mf
mf
 a 2

To his meas - ures all as - sent, show - ing that fair - ies have their us - es.
 Hid un - qual - i - fied as - sent some - hom no - bod - y now re - fus - es.

Musical score for 'Strephon's a member of Parliament'. The score is in G major (one sharp) and 4/4 time. It features a vocal duet (Soprano and Bass) and a full orchestra. The vocal parts enter at measure 29 with the lyrics 'To his measures all as - sent, show - ing that fair - ies have their us - es.' The instrumental parts (Flute, Oboe, Clarinet, Bassoon, Violins, Viola, Violoncello, and Double Bass) enter at measure 33 with a melodic line marked *mf* (mezzo-forte). The score includes measures 29 through 34, with a repeat sign at the end of measure 34.

Fl. 1 2

Ob.

Cl. in Bb 1 2

Hn in F 1.2

mf

Sop.

Bass

Vln I

Vln II

Vla

Vc.

D. B.

E

35 36 37 38 *8va* 39

Whigs and Tor - ies dim their glo - ries giv - ing an ear to All his sto - ries, Lords and com - mons are

Whigs and Tor - ies dim their glo - ries Giv - ing an ear to all his sto - ries car - ry - ing ev - 'ry

The musical score is for a scene titled '15. Strephon's a member of Parliament' on page 267. It features a full orchestra and vocal soloists. The instruments listed on the left are Flute 1 & 2, Oboe, Clarinet in Bb 1 & 2, Horn in F 1 & 2, Soprano, Bass, Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal parts (Soprano and Bass) have lyrics written below their staves. The instrumental parts include woodwinds, brass, and strings. A key signature change to E major is indicated by a box labeled 'E' at the beginning of the first staff. Measure numbers 35, 36, 37, 38, and 39 are marked above the flute staff. Measure 38 includes an octave transposition instruction '8va'. The tempo or dynamics are marked with 'mf' (mezzo-forte) under the horn staff. The lyrics for the vocal parts are: Soprano: 'Whigs and Tor - ies dim their glo - ries giv - ing an ear to All his sto - ries, Lords and com - mons are'; Bass: 'Whigs and Tor - ies dim their glo - ries Giv - ing an ear to all his sto - ries car - ry - ing ev - 'ry'.

15. Strephon's a member of Parliament

40 41 42 43 44

Fl. 1 2 (8)

Ob.

Cl. in B $\flat$ 1 2 1. 2.

Bsn. *mf*

Hn in F 1.2

Sop. Sop. Alto

Bass Ten. Bass

both in the blues! Stre - phon makes them shake in their shoes! Shake in their shoes! Shake in their shoes!

bill he may wish Here's a pret - ty ket - tle of fish! Ket - tle of fish! Ket - tle of fish!

Vln I

Vln II

Vla

Vc.

D. B.

Detailed description: This is a page from a musical score, page 268, titled '15. Strephon's a member of Parliament'. The score is in common time and features a key signature of two flats (B-flat and E-flat). The instrumentation includes Flute 1 and 2, Oboe, Clarinet in B-flat 1 and 2, Bassoon, Horn in F 1 and 2, Soprano, Alto, Tenor, Bass, Violin I and II, Viola, Violoncello, and Double Bass. The vocal parts have lyrics: 'both in the blues! Stre - phon makes them shake in their shoes! Shake in their shoes! Shake in their shoes!' for the Soprano and Alto, and 'bill he may wish Here's a pret - ty ket - tle of fish! Ket - tle of fish! Ket - tle of fish!' for the Tenor and Bass. The instrumental parts include various melodic lines for the woodwinds and strings, with dynamic markings such as *mf* and *f*. The score is divided into measures 40 through 44, with measure numbers indicated above the staves.

15. Strephon's a member of Parliament

269

Fl. 1

Ob.

Cl. in Bb 1.2

Bsn

Sop.

Alto

unis.

Ten.

Bass

unis.

Vln I

Vln II

Vla

Vc.

D. B.

45

46

48

49

f

mf

mf

Shake in their shoes! Shake in their shoes! Stre-phon makes them shake in their shoes, in their shoes!

Ket-tle of fish! Ket-tle of fish! Here's a pre-ty ket-tle, a ket-tle of fish!

50 G 52 53 54 55

Fl. 1

Fl. 2

Ob.

Cl. in B $\flat$ 1
2

Bsn

Hn in F 1.2

Tri. 2

Sop.

Bass

Vln I

Vln II

Vla

Vc.

D. B.

f

mf *f*

Stre - phon's a mem - ber of Par - lia - ment! Car - ries ev - 'ry bill he choos - es. To his meas - ures

Detailed description: This is a page from a musical score, page 270, titled '15. Strephon's a member of Parliament'. The score is for a full orchestra and vocal soloists. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The page number '270' is in the top left, and the title is at the top center. The score begins at measure 50, marked with a box containing the letter 'G'. Measures 52, 53, 54, and 55 are also numbered. The instruments listed on the left are: Fl. 1, Fl. 2, Ob., Cl. in B-flat 1/2, Bsn, Hn in F 1.2, Tri. 2, Sop., Bass, Vln I, Vln II, Vla, Vc., and D. B. The vocal parts (Soprano and Bass) enter at measure 52 with the lyrics 'Stre - phon's a mem - ber of Par - lia - ment! Car - ries ev - 'ry bill he choos - es. To his meas - ures'. The orchestration features a variety of textures, including melodic lines for the woodwinds and strings, and a rhythmic foundation for the lower strings and triangle. Dynamics such as *f* (forte) and *mf* (mezzo-forte) are indicated throughout. The score is written in a standard musical notation with staves for each instrument and vocal part.

56 57 58 59 60

Fl. 1.2

Ob.

Cl. in B $\flat$ 1 2

Bsn

Hn in F 1.2

Tri. 2

Sop.

Bass

Vln I

Vln II

Vla

Vc.

D. B.

all as - sent. Car - ry - ing ev' - ry bill he may wish. Car - ry - ing ev - 'ry bill he may wish:

a 2 8va

The musical score is for a scene titled "15. Strephon's a member of Parliament". It spans measures 56 to 60. The instrumentation includes Flute 1 & 2, Oboe, Clarinet in B-flat 1 & 2, Bassoon, Horn in F 1 & 2, Trumpet 2, Soprano, Bass, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has two flats (B-flat and E-flat). The Soprano and Bass parts have lyrics: "all as - sent. Car - ry - ing ev' - ry bill he may wish. Car - ry - ing ev - 'ry bill he may wish:". The score features various musical notations including rests, eighth notes, and sixteenth notes, with some measures containing triplets. There are also dynamic markings like "a 2" and "8va" indicating a second ending and an octave shift.

[illegible]

(Enter LORD MOUNTARARAT and LORD TOLLOLLER from Westminster Hall.)

CELIA. You seem annoyed.

LORD MOUNT. Annoyed! I should think so! Why, this ridiculous protégé of yours is playing the deuce with everything! To night is the second reading of his Bill to throw the Peerage open to Competitive Examination!

LORD TOLL. And he'll carry it, too!

LORD MOUNT. Carry it? Of course he will! He's a Parliamentary Pickford – he carries everything!

LEILA. Yes. If you please, that's our fault!

LORD MOUNT. The deuce it is!

CELIA. Yes; we influence the members, and compel them to vote just as he wishes them to.

LEILA. It's our system. It shortens the debates.

LORD TOLL. Well, but think what it all means. I don't so much mind for myself, but with a House of Peers with no grandfathers worth mentioning, the country must go to the dogs!

LEILA. I suppose it must!

LORD MOUNT. I don't want to say a word against brains – I've a great respect for brains – I often wish I had some myself – but with a House of Peers composed exclusively of people of intellect, what's to become of the House of Commons?

LEILA. I never thought of that!

LORD MOUNT. This comes of women interfering in politics. It so happens that if there is an institution in Great Britain which is not susceptible of any improvement at all, it is the House of Peers!

Iolanthe

16. When Britain really ruled the waves

Lord Mountararat

W S Gilbert

Arthur Sullivan

Moderato ♩ = 96
unis.

1 2 3 4 5 6

Flute 1

Oboe

Clarinet in A 3.4

Bassoon

Horn in F 1.2

Trumpet in A 1.2

in E - A

Timpani 1

Mountararat

1. When Bri - tain real - ly ruled the waves, in
2. Wel - ling - ton thrashed Bon a - parte as
3. while the House of Peers with - holds its

Violin I

Violin II

Viola

Violoncello

Double Bass

7 8 9 10 11 12

Mount.

good Queen Bess 's time, The House of Peers made no pre - tence to in - tel - lec - tual em - i - nence or
an - y child can tell, The House of Peers, thoruh - out the war, did noth - ing in par - ti - cu - lar, and
leg - is - la - tive hand, And no - ble states - men do not itch to in - ter fere with mat - ters which they

Vln I

Vln II

Vla

Vc.

D. B.

13 14 15 16 17 18

Mount.

scho - lar - ship sub - lime. Yet Bri - tain won her proud - est days in good Queen Bess - 's glo - rious days! Yet
dod it ver - y well: Yet Bri - tain set the world a - blaze in good King George - 's glo - rious days! Yet
do not un - der stand. As bright will shine Great Brit - ain's days as in King George - 's glo - rious days! As

Vln I

Vln II

Vla

Vc.

D. B.

16. When Britain really ruled the waves

19 20 3rd time only 21 22 23 24

Fl. 1

Ob.

Cl. in A 3 & 4

Bsn

Hn in F 1 & 2

Tpt in A 1 & 2

Timp. 1

Mount.

Willis

Vln I

Vln II

Vla

Vc.

D. B.

Bri - tain won her proud - est days in good Queen Bess - 's glo - rious days!
Bri - tain set the world a - blaze in good King George - 's glo - rious days!
bring witll shine Great Brit - ain's rays as in King George - 's glor - ious days!

3rd time only

1.2.

3.

25 26 27

Fl. 1

Ob.

Cl. in A 3.4

Bsn

Hn in F 1.2

Tpt in A 1.2

Timp. 1

Mount.

Willis

2. When

3. And

Vln I

Vln II

Vla

Vc.

D. B.

The musical score is for a full orchestra and a vocal soloist (Willis). It consists of 27 measures. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three systems. The first system (measures 25-26) is marked '3rd time only'. The second system (measure 26) is marked '1.2.'. The third system (measures 27-28) is marked '3.'. The instruments are: Fl. 1, Ob., Cl. in A 3.4, Bsn, Hn in F 1.2, Tpt in A 1.2, Timp. 1, Mount., Willis, Vln I, Vln II, Vla, Vc., and D. B. The Willis part has two endings: '2. When' and '3. And'. The score includes various musical notations such as notes, rests, and dynamic markings like 'a 2'.

LEILA. (*who has been much attracted by the Peers during this song*). Charming persons, are they not?

CELIA. Distinctly. For self contained dignity, combined with airy condescension,
give me a British Representative Peer!

LORD TOLL. Then pray stop this protégé of yours before it's too late. Think of the mischief you're doing!

LEILA (*crying*). But we can't stop him now. (*Aside to CELIA.*) Aren't they lovely!

(*Aloud.*) Oh, why did you go and defy us, you great geese!

Iolanthe

17. In vain to us you plead

Leila, Celia, Fairies and Peers

W S Gilbert

Arthur Sullivan

$\text{♩} = 84$
a 2

2 3 4 5 6 7

Flute 1.2
p

Clarinet in A 3.4
p

Bassoon
p

Leila 1st verse
Celia 2nd verse

1. In vain to us you plead- Don't go! Your
2. Your dis - re - spect - ful sneers- Don't go! Call

Violin I
pizz.

Violin II
pizz.

Viola
div.
p

Violoncello
div.
p

8 9 10 11 12

Fl. 1.2 a 2

Cl. in A 3.4 a 2

Bsn

Leila
Celia

prayers we do not heed- Don't go! It's true we sigh, but don't sup - pose, a
forth in - dig - nant tears- Don't go! You break our laws, you are our foe, we

Vln I

Vln II

Vla

Vc.

13 14 15 16 17 18

Fl. 1.2 a 2

Cl. in A 3.4 a 2

Bsn

Leila
Celia

tear - ful eye for - give - ness shows. Oh, no! We're ve - ry cross in - deed, yes,
cry be - cause we hate you so. You know! You ve - ry wick - ed peers! You

Vln I

Vln II

Vla

Vc.

J

19 20 **K** a 2 22 23 24

Fl. 1.2

Cl. in A 3.4

Bsn

Leila
Celia

ve - ry cross. Don't go!
wick - ed Peers! Don't go!

1. It's true we sigh- but don't sup - pose A tgear - ful eye for -
2. You break our laws, you are our foe! We cry be - cause we

Vln I

Vln II

Vla

Vc.

pizz. arco

pizz. arco

25 a 2 26 27 28 29 30

Fl. 1.2

Cl. in A 3.4

Bsn

Sop.

- give - ness shows. Oh, no! We're ve - ry cross in - deed, yes ve - ry cross
hate you so! You know! You ve - ry wick - ed Peers, you wick - ed Peers

Vln I

Vln II

Vla

Vc.

1. 2. L

31 32 33 34 35 36 38

Fl. 1,2

Cl. in A 3,4

Bsn

Tol.

Mount.

Sop. Our dis - re - spect - ful

Vln I Don't go! Don't go! arco pizz. go!

Vln II arco pizz.

Vla pizz. arco unis. pizz. div. arco

Vc. pizz. unis. arco pizz. div.

D. B. pizz. arco

The musical score is for a symphonic band or orchestra. It features a woodwind section with Flute 1 & 2, Clarinet in A 3 & 4, Bassoon, and Trombone. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. A Soprano voice part is also present. The score is divided into two systems, labeled '1.' and '2.' with a repeat sign. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. The Soprano voice part has lyrics: 'Our dis - re - spect - ful'. The violin and viola parts have performance markings: 'Don't go!', 'Don't go!', 'arco', 'pizz.', and 'go!'. The viola, cello, and double bass parts have markings: 'pizz.', 'unis.', 'arco', 'pizz.', 'div.', and 'arco'.

39 40 41 42 43 44 45

Fl. 1 2

Cl. in A 3.4

Bsn

Tol.

Mount.

sneers ha, ha! Call forth in - dig - nant tears, ha, ha! If that's the case my dears-

Sop.

Bass

Don't go!

We'll go!

Vln I

Vln II

Vla

Vc.

D. B.

pizz.

unis. pizz.

pizz.

(Exeunt LORD MOUNTARARAT, LORD TOLLOLLER, and Peers. Fairies gaze wistfully after them.)

(Enter FAIRY QUEEN.)

QUEEN. Oh, shame – shame upon you! Is this your fidelity to the laws you are bound to obey? Know ye not that it is death to marry a mortal?

LEILA. Yes, but it's not death to wish to marry a mortal!

FLETA. If it were, you'd have to execute us all!

QUEEN. Oh, this is weakness! Subdue it!

CELIA. We know it's weakness, but the weakness is so strong!

LEILA. We are not all as tough as you are!

QUEEN. Tough! Do you suppose that I am insensible to the effect of manly beauty? Look at that man!

(Referring to Sentry.) A perfect picture! (To Sentry.) Who are you, sir?

WILLIS (coming to "attention"). Private Willis, B Company, 1st Grenadier Guards.

QUEEN. You're a very fine fellow, sir.

WILLIS. I am generally admired.

QUEEN. I can quite understand it. (To Fairies.) Now here is a man whose physical attributes are simply godlike. That man has a most extraordinary effect upon me. If I yielded to a natural impulse, I should fall down and worship that man. But I mortify this inclination; I wrestle with it, and it lies beneath my feet! That is how I treat my regard for that man!

Iolanthe

18. Oh, foolish fay

Fairy Queen and Fairies

W S Gilbert

Arthur Sullivan

Andante $\text{♩} = 80$

Flute 1 2

Oboe

Clarinet in B $\flat$ 1.2

Bassoon

Horn in F 1.2

Fairy Queen

Violin I

Violin II

Viola

Violoncello

Double Bass

1. Oh, fool - ish fay, think you be - cause his brave ar -
2. Oh fire that glows with heat in - tense I turn the

7 8 9 10 11

Cl. in B $\flat$ 1.2

Bsn

Hn in F 1.2

Queen

-ray my bo - som thaws, I'll dis - o - bey our fai - ry laws? Be - cause I fly in realms a -
hose of com - mon sense, and out it goes at small ex - pense! We must main - tain our fair - y

Vln I

Vln II

Vla

Vc.

12 13 14 15 16 rit.....

Cl. in B $\flat$ 1.2

Bsn

Hn in F 1.2

Queen

-bove, in ten - den - cy to fall in love, re - sem - nle I the am - 'rous dove? Re -
laws, that is the main on which to draw, in that we grain a Cap - tain Shaw! In

Vln I

Vln II

Vla

Vc.

A

a tempo

17 18 20 21 22

Queen
- sem - ble I the am - 'rous dove? Oh, am - 'rous dove! Type of O - vid - ius Na - so!
that we gain a Cap - tain Shaw! Oh, Cap - tain Shaw! Type of true love held un - der!

Vln I

Vln II

Vla

Vc.

D. B.

p

23 24 25 26 27

Fl. 1 2

Cl. in Bb 1 2

Bsn

Hn in F 1 2

Queen
This hear of mine is soft as thine, al - though I dare not say so!
Sould thy bri - gade with cold cas - cade quench my great love. I won - der!

Sop.

1. Oh, am - 'rous
2. Oh, Cap - tain

Vln I

Vln II

Vla

Vc.

D. B.

28 29 30 31 32

Fl. 1 2

Cl. in B $\flat$ 1.2

Bsn

Hn in F 1.2

Queen

Sop.

Vln I

Vln II

Vla

Vc.

D. B.

1. ♩ .

a 2

This heart of mine is soft as thine, al - though I
Could thy bri - gade with cold cas - cade quench my great

dove! Type of O - vid - ius Na - so!
Shaw! Type of true love kept un - der!

33 34 35 a 2 36 37 38

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2

Bsn

Hn in F 1 2

Queen

dare not say so!
love, I won - - der!

2nd time only

Sop.

I won - der!

Vln I

Vln II

Vla

Vc.

D. B.

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

Detailed description: This is a page from a musical score, page 288, titled '18. Oh, foolish fay'. The score is written for a large ensemble and includes vocal parts. The instruments listed are Flute 1 & 2, Oboe, Clarinet in B-flat 1 & 2, Bassoon, Horn in F 1 & 2, Queen (soprano), Soprano, Violin I & II, Viola, Violoncello, and Double Bass. The music is in a key with four flats (B-flat major or D-flat minor) and 4/4 time. The score is divided into measures 33 through 38. Measures 33 and 34 are mostly rests for the instruments, with the Queen singing 'dare not say so! love, I won - - der!'. Measures 35 through 38 feature a complex orchestral texture. Measures 35 and 36 are marked with a first ending bracket and a '2' above measure 35. Measures 37 and 38 are marked with a second ending bracket and a '2' above measure 37. Dynamics include *f* (forte) and *p* (piano). The Queen's part continues with 'I won - der!' in measure 35. The Soprano part has a '2nd time only' marking. The score ends with a double bar line in measure 38.

(Exeunt Fairies and FAIRY QUEEN, sorrowfully.)

(Enter PHYLLIS.)

PHYL. *(half crying)*. I can't think why I'm not in better spirits. I'm engaged to two noblemen at once. That ought to be enough to make any girl happy. But I'm miserable! Don't suppose it's because I care for Strephon, for I hate him! No girl could care for a man who goes about with a mother considerably younger than himself!

(Enter LORD MOUNTARARAT and LORD TOLLOLLER.)

LORD MOUNT. Phyllis! My darling!

LORD TOLL. Phyllis! My own!

PHYL. Don't! How dare you? Oh, but perhaps you're the two noblemen I'm engaged to?

LORD MOUNT. I am one of them.

LORD TOLL. I am the other.

PHYL. Oh, then, my darling! *(to LORD MOUNTARARAT)*. My own! *(to LORD TOLLOLLER)*. Well, have you settled which it's to be?

LORD TOLL. Not altogether. It's a difficult position. It would be hardly delicate to toss up. On the whole we would rather leave it to you.

PHYL. How can it possibly concern me? You are both Earls, and you are both rich, and you are both plain.

LORD MOUNT. So we are. At least I am.

LORD TOLL. So am I.

LORD MOUNT. No, no!

LORD TOLL. I am indeed. Very plain.

LORD MOUNT. Well, well – perhaps you are.

PHYL. There's really nothing to choose between you. If one of you would forgo his title, and distribute his estates among his Irish tenantry, why, then, I should then see a reason for accepting the other.

LORD MOUNT. Tolloller, are you prepared to make this sacrifice?

LORD TOLL. No!

LORD MOUNT. Not even to oblige a lady?

LORD TOLL. No! Not even to oblige a lady.

LORD MOUNT. Then, the only question is, which of us shall give way to the other? Perhaps, on the whole, she would be happier with me. I don't know. I may be wrong.

LORD TOLL. No. I don't know that you are. I really believe she would. But the awkward part of the thing is that if you rob me of the girl of my heart, we must fight, and one of us must die. It's a family tradition that I have sworn to respect. It's a painful position, for I have a very strong regard for you, George.

LORD MOUNT. *(much affected)*. My dear Thomas!

LORD TOLL. You are very dear to me, George. We were boys together – at least I was. If I were to survive you, my existence would be hopelessly embittered.

LORD MOUNT. Then, my dear Thomas, you must not do it. I say it again and again – if it will have this effect upon you, you must not do it. No, no. If one of us is to destroy the other, let it be me!

LORD TOLL. No, no!

LORD MOUNT. Ah, yes! – by our boyish friendship I implore you!

LORD TOLL. *(much moved)*. Well, well, be it so. But, no – no! – I cannot consent to an act which would crush you with unavailing remorse.

LORD MOUNT. But it would not do so. I should be very sad at first – oh, who would not be? – but it would wear off. I like you very much – but not, perhaps, as much as you like me.

LORD TOLL. George, you're a noble fellow, but that tell tale tear betrays you. No, George; you are very fond of me, and I cannot consent to give you a week's uneasiness on my account.

LORD MOUNT. But, dear Thomas, it would not last a week! Remember, you lead the House of Lords! On your demise I shall take your place! Oh, Thomas, it would not last a day!

PHYL. *(coming down)*. Now, I do hope you're not going to fight about me, because it's really not worth while.

LORD TOLL. *(looking at her)*. Well, I don't believe it is!

LORD MOUNT. Nor I. The sacred ties of Friendship are paramount.

Iolanthe

19. Though perhaps I may incur your blame

Phyllis, Tololler, Mountararat, Willis

W S Gilbert

Arthur Sullivan

Flute 1.2

Clarinet in B $\flat$ 1.2

Tololler

Violin I

Violin II

Viola

Violoncello

Double Bass

2 3 4 5

p

p

p

p

p

p

p

1.

1.

Though p'raps I may in - cur your blame, the things are few I would not do in

6 7 8 9 10 11 *p*

Fl. 1 2

Cl. in B $\flat$ 1 2

Tol.

Mount. friend— ship's name!

And I may say I think the same, not e - ven love should rank a - bove true

Vln I

Vln II

Vla

D. B.

Vc.

12 13 15 16 17 a 2

Fl. 1 2

Cl. in B $\flat$ 1 2

Phyl.

Mount. Then free me, pray, be mine the blame, for - get your craze and go your ways in—

friend— ship's name!

Vln I

Vln II

Vla

Vc.

D. B.

18 19 20 21 23

Fl. 1.2

Cl. in B $\flat$ 1.2

Phyl.

Tol.

Mount.

Willis

Vln I

Vln II

Vla

Vc.

D. B.

friend - ship's name- In friend - ship's name! Oh ma - ny a man, in friend - ship's name, has

Oh ma - ny a man, in friend - ship's name, has

24 25 26 27 28 29

Phyl.

Tol.

Mount.

Willis

Vln I

Vln II

Vla

Vc.

D. B.

yield - ed for - tune, rank, and fame! But no one yet, in the world so wide, has yield - ed up a prom - ised

yield - ed for - tune rank, and fame! But no one yet, in the world sp wide, has yield - ed up a prom - ised

B

30 31 32 33 34 35 36 37

Phyl. bride! This sac - - ri - fice to thy dear

Tol. This sca - - ri - fice to thy dear

Mount. bride! This sac - - - ri fice to thy dear

Willis. Ac - cept, oh, friendd - ship All the same, This sac - ri - fice to thy dear

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

D. B. *p*

p

*Exeunt Lord Tololler and Mountararat
lovingly in one direction, Phyllis in another.
Exit Sentry.*

Iolanthe

20. Love, unrequited robs me of my rest

Lord Chancellor

W S Gilbert

Arthur Sullivan

Allegro $\text{♩} = 110$

Violin I
Violin II
Viola
Violoncello
Double Bass
Bass

recit. 10 11 12 13 14 15 16 17

A **Tempo I**

Ld Chanc.

Love, un - re - qui - ted robs me of my rest. Love, hope - less love my

Vln I
Vln II
Vla
Vc.
D. B.
DB

18 19 20 21 22 **B** Tempo I 24 25 recit.

Ld Chanc. ar - dent soul en - cum - bers! Love, night - mare like lies heav - y on my chest, And

Vln I *fz*

Vln II *fz*

Vla *fz*

Vc. *fz*

D. B. *fz*

DB *fz*

Tempo I

26 27 28 29 30 31 32 33

Ld Chanc. weaves it - self in - to my mid - night slum - bers.

Vln I *f*

Vln II *p*

Vla *p* *mf*

Vc. *p* *mf*

D. B. *p* *mf*

DB *mf*

pizz. *fz*

pizz. *fz*

pizz. *fz*

pizz. *fz*

pizz. *fz*

pizz. *fz*

C *fz*

34 35 36 37 38 39

Ld Chanc. When you're ly - ing a - wake with a

Vln I *arco*

Vln II *arco*

Vla *arco*

Vc. *arco*

D. B. *arco*

DB *arco*

p

41 42 43 44

Ld Chanc. dis - mal head - ache and re - pose is ta - boo'd by anx - i - e - ty, I conceive - veive you may use an - y

Vln I

Vln II

Vla

Vc.

D. B.

DB

45 46 47 48

Ld Chanc. lan - guage you choose to in - dulse in, with - out im - pro - pri - e - ty; For your brain is on fire, the

Vln I

Vln II

Vla

Vc.

D. B.

DB

49 50 51 52

Ld Chanc. bed - clothes con - spire of us - u - al slum - ber to plun - der you. First your count - er - pane goes, and un -

Vln I

Vln II

Vla

Vc.

D. B.

DB

53 54 55 **D**

Ld Chanc. - cov - ers your toes, and your sheet slips de - mure - ly from un - der you; Then the blan - ket - ing tick - les, you

Vln I

Vln II

Vla

Vc.

D. B.

DB

57 58 59 60

Ld Chanc. feel like mixed pick - les so ter - ri - bly sharp in the prick - ing, and you're hot and you're cross, and you

Vln I

Vln II

Vla

Vc.

D. B.

DB

61 62 63 **E**

Ld Chanc. tum - ble and toss 'till there's noth - ing 'twixt you and the tick - ing Then the bed - clothes all creep to the

Vln I

Vln II

Vla

Vc.

D. B.

DB

65 66 67 68 69

Ld Chanc. ground in a heap and you pick 'em all up in a tan - gle. Next your pil - low re - signs and po - lite - ly de - clines to re -

Vln I

Vln II

Vla

Vc.

D. B.

DB

70 71 **F** 73 74

Ld Chanc. main at its us - u - al an - gle! Well you get some re - pose in the form of a doze, with hot eye - balls and head ev - er

Vln I

Vln II

Vla

Vc.

D. B.

DB

75 76 77 78

Ld Chanc. ach - ing, but your slum - ber - ing teams with such hor - ri - ble dreams that you'd ve - ry much bet - ter be

Vln I

Vln II

Vla

Vc.

D. B.

DB

79 G 81 82

Fl. 1.2

Ld Chanc.

wak - ing. For you dream you are cross - ing the chan - nel, and tos - sing a - bout in a steam - er from

Vln I

Vln II

Vla

Vc.

D. B.

DB

83 84 85 86

Fl. 1 2

Ld Chanc.

Har - wich- Which is some - thing be - tween as large bath - ing mach - ine and a ve - ry small sec - ond class

Vln I

Vln II

Vla

Vc.

D. B.

DB

The musical score is written for a full orchestra and a vocal soloist. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system covers measures 79 to 82, and the second system covers measures 83 to 86. The vocal soloist, labeled 'Ld Chanc.', has lyrics under the notes. The orchestral parts include Flute 1 & 2, Violin I & II, Viola, Violoncello, Double Bass, and Double Bass. Dynamics include *pp* (pianissimo) for the Flute and Violin parts. A double bar line is present between measures 82 and 83.

87 88 89 90 91

Fl. 1 2

Ld Chanc.

car - riage. And your giv - ing a treat, (pen - ny ice and cold meat) to a par - ty of friends and re - la - tions- They're a

Vln I

Vln II

Vla

Vc.

D. B.

DB

92 93 94

Fl. 1 2

Cl. in A 3.4

Ld Chanc.

rav - en - ous horde and they all came on board at Sloan Square and South Ken - sing - ton sta - tions. And

Vln I

Vln II

Vla

Vc.

D. B.

DB

H

pp

96 97 98 99

Cl. in A 3.4

Ld Chanc.

bouond on that jour - ney you find your at - tor - ney (who star - ted that mor - ning from Den - on.) He's a

Vln I

Vln II

Vla

Vc.

D. B.

DB

100 101 102 103

Cl. in A 3.4

Ld Chanc.

bit un - der - sized, and you don't feel sur - prised, when he tells upi he's on - ly e - lev - en. Well, you're

Vln I

Vln II

Vla

Vc.

D. B.

DB

104 **J** 105 106 107

Cl. in A 3.4

Ld Chanc.

driv - ing like mad with this sin - gu - lat lad (by the bye, the ship's now a four wheel - er), and you're

Vln I

Vln II

Vla

Vc.

D. B.

DB

108 109 110 111

Cl. in A 3.4

Ld Chanc.

play - ing round games, and he calls you bad names when you tell him that "ties pay the deal - er." But

Vln I

Vln II

Vla

Vc.

D. B.

DB



K

1. *pp*

112 113 114 115

Fl. 1 2

Cl. in A 3.4

Ld Chanc.

this you can't stand, so you thow up your hand, and you find you're as cold as an i - ci - cle, in your

Vln I

Vln II

Vla

Vc.

D. B.

DB

116 117 118 119

Fl. 1 2

Cl. in A 3.4

Ld Chanc.

shirt and your socks (the black silk with gold clocks), cros - sing Sal's - bur - y Plain on a bi - cy - cle. And

Vln I

Vln II

Vla

Vc.

D. B.

DB

120 **L** 121 122 123

Fl. 1 2

Cl. in A 3.4

Bsn

Ld Chanc.

he and the crew are on bi - cy - cles too which they've some - how or oth - er in - vest - ed in - And he's

Vln I

Vln II

Vla

Vc.

D. B.

DB

124 125 126 127 128

Fl. 1. 2

Cl. in A 3.4

Bsn

Ld Chanc.

tel - ling the tars all the par - tic - u - lars of a com - pam - y he's in - ter - est - ed in. It's a scheme of de - vic - es to

Vln I

Vln II

Vla

Vc.

D. B.

DB

pp 2

pp 2

p

2

2

129 130 131 132

Fl. 1.2

Cl. in A 3.4

Bsn

Ld Chanc.

get at low pric - es all goods from cough mix - tures to cab - les (which tick - ed the sail - ors), by

Vln I

Vln II

Vla

Vc.

D. B.

DB

133 134 135

Fl. 1

Fl. 2

Cl. in A 3.4

Bsn

Ld Chanc.

treat - ing re - tail - ers as though they were all ve - ge - ta - bles. You get a good spades - man to

Vln I

Vln II

Vla

Vc.

D. B.

DB

137 138 139 140

Fl. 1

Fl. 2

Ob.

Cl. in A 3.4

Bsn

Ld Chanc.

plant a small trades - man (first take off his boots with a boot tree), And his legs will take root, and his

Vln I

Vln II

Vla

Vc.

D. B.

DB

p

Detailed description: This is a page of a musical score for measures 137 through 140. The score is written for a large ensemble, including woodwinds, strings, and a choral soloist. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measures 137 and 138 are marked with a '137' and '138' respectively above the first staff. Measures 139 and 140 are marked with a '139' and '140' respectively above the first staff. The woodwind section includes Flute 1, Flute 2, Oboe, Clarinet in A 3.4, and Bassoon. The string section includes Violin I, Violin II, Viola, Violoncello, Double Bass, and Double Bass. The choral soloist is labeled 'Ld Chanc.'. The lyrics for the choral soloist are: 'plant a small trades - man (first take off his boots with a boot tree), And his legs will take root, and his'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *p* (piano) is present in measure 140.

The musical score is for a piece titled "The Green Grocer Tree". It features a variety of instruments and vocal parts. The instruments include Flute 1 and 2, Oboe, Clarinet in A (3 & 4), Bassoon, Horn in F (1 & 2), and a Low Drum (Ld. Chanc.). The vocal parts include Violin I and II, Viola, Violoncello (Vc.), Double Bass (D. B.), and Double Bass (DB). The lyrics are: "fin - gers will shoot and they'll blos - som and bud like a fruit tree. From the green - groc - er tree you get". The score is written in 4/4 time and includes a key signature of one flat (Bb). The tempo is marked "Allegretto". The score is divided into measures, with measure numbers 141, 142, and 143 indicated. The score is written for a full orchestra and vocal ensemble.

145 146 147 148

Fl. 1

Fl. 2

Ob.

Cl. in A 3.4

Bsn

Hn in F 1
2

Ld Chanc.

grapes and green pea, cau - li flow - er pine - ap - ple and cran - ber - ries, while the pas - try cook plant cher - ry

Vln I

Vln II

Vla

Vc.

D. B.

DB

Detailed description: This page contains a musical score for measures 145 through 148. The instruments listed on the left are Flute 1, Flute 2, Oboe, Clarinet in A (3.4), Bassoon, Horn in F (1 and 2), Lead Chancelor, Violin I, Violin II, Viola, Violoncello, Double Bass, and Double Bass. The score is written in common time with a key signature of one flat (B-flat). Measures 145 and 147 feature woodwinds (Flutes, Oboe, Clarinet, Bassoon) playing chords and eighth notes. Measures 146 and 148 are primarily for the strings, which play a rhythmic pattern of eighth notes. The Horn in F part has a melodic line with a first ending bracket. The Lead Chancelor part has a vocal line with lyrics. The Violin and Viola parts play a rhythmic pattern of eighth notes. The Violoncello and Double Bass parts play a rhythmic pattern of eighth notes. The Double Bass part has a melodic line with a first ending bracket.

149 150 151

Fl. 1

Fl. 2

Ob.

Cl. in A 3.4

Bsn

Hn in F ¹/₂

Ld Chanc.

pp

brand - y will grant, ap - ple puffs, and three - cor - ners and Ban - bur - ys The shares are a pen - ny and

Vln I

Vln II

Vla

Vc.

D. B.

DB

O

153 154 155 156 157

Fl. 1

Fl. 2

Ob.

Cl. in A 3.4

Bsn

Hn in F 1.2

Ld Chanc.

ev - er so man - y are tak - en by Roth - child and Ba - ring, Amd just as a few are al - lot - ted to you, you a -

Vln I

Vln II

Vla

Vc.

D. B.

DB

a 2

Detailed description: This is a page of a musical score, measures 153 through 157. The score is for a full orchestra and a vocal soloist. The instruments listed on the left are Fl. 1, Fl. 2, Ob., Cl. in A 3.4, Bsn, Hn in F 1.2, Ld Chanc., Vln I, Vln II, Vla, Vc., D. B., and DB. The vocal soloist is labeled 'Ld Chanc.' and has lyrics written below the staff. The music is in a key with one flat (B-flat) and a 4/4 time signature. Measures 153-157 show various instrumental and vocal parts. The vocal line has lyrics: 'ev - er so man - y are tak - en by Roth - child and Ba - ring, Amd just as a few are al - lot - ted to you, you a -'. The instrumental parts include woodwinds, brass, strings, and percussion. There are measure numbers 153, 154, 155, 156, and 157 written above the first staff. A rehearsal mark 'a 2' is present above the Horn in F staff in measure 157.

158 159 Q 161

Fl. 1

Fl. 2

Ob.

Cl. in A 3.4

Bsn

Hn in F 1.2

Ld Chanc.

-wake with a shud - der dis - par - ing You're a reg - u - lar wreck with a crick in your neck, and no

Vln I

Vln II

Vla

Vc.

D. B.

DB

p

pp

pp

pp

a 2

162 163 164

Fl. 1 2

Ob.

Cl. in A 3.4 ^{a 2}

Bsn

Ld Chanc.

won - der you snore for your head's on the floor, and you've need - les and pins from your

Vln I

Vln II

Vla

Vc.

D. B.

DB

165 166 167 168

Fl. 1 2

Ob.

Cl. in A 3.4

Bsn

Ld Chanc.

soles to your shins, and your flesh is a - creep for your left leg's a - sleep, and you've a cramp in your toes and

Vln I

Vln II

Vla

Vc.

D. B.

DB

169 171 172

Fl. 1 2

Ob.

Cl. in A 3, 4

Bsn

Ld Chanc.

fly in your nose, and some fluff in your lung, and a fe - ver - ish tongue, and a thirst that's in - tense and a

Vln I

Vln II

Vla

Vc.

D. B.

DB

R

a 2

Detailed description: This is a page of a musical score for measures 169 through 172. The score is written for a large ensemble including woodwinds, strings, and a lead choir. The woodwind section consists of Flute 1 and 2, Oboe, Clarinet in A (3 and 4), and Bassoon. The string section includes Violin I, Violin II, Viola, Violoncello, Double Bass, and Double Bass. A Lead Choir part is also present. The key signature has one flat (B-flat), and the time signature is 4/4. Measure 169 features a woodwind entry with a 'fluff' sound effect. Measure 171 contains a vocal line with the lyrics 'fly in your nose, and some fluff in your lung, and a fe - ver - ish tongue, and a thirst that's in - tense and a'. Measure 172 continues the vocal line. A rehearsal mark 'R' is placed above measure 171. A '2' with a slur is above the Clarinet part in measure 169.

173 174 175 176 177

Fl. 1 2

Ob.

Cl. in A 3.4

Bsn

Ld Chanc.

gem - er - al sense that you have - n't been sleep - ing in clo - ver! But the

Vln I

Vln II

Vla

Vc.

D. B.

DB

Detailed description: This is a page of a musical score, measures 173 through 177. The score is for a full orchestra and includes vocal parts. The instruments listed on the left are Flute 1 and 2, Oboe, Clarinet in A 3.4, Bassoon, Lead Chorus, Violin I, Violin II, Viola, Violoncello, Double Bass, and Double Bass. The vocal parts are for a Lead Chorus and a Double Bass. The lyrics are: 'gem - er - al sense that you have - n't been sleep - ing in clo - ver! But the'. The music is in a key with one flat (B-flat) and a common time signature. The tempo is marked 'Allegretto'. The score shows various musical notations including notes, rests, and dynamic markings.

178 179 180 181 182 183 184

[S]

Fl. 1.2 *8va* *p*

Ob. *p*

Cl. in A 3.4 *8va* *p*

Bsn *p*

Hn in F 1 *p*

2 *p*

Ld Chanc. *p*

dark - ness has past, and it's day - light at last, And the night has been long, dit - to dit - to my

Vln I *p*

Vln II *p*

1 *p*

Vla 1 *p*

2 *p*

Vc. *p*

[illegible]

193 194 195 196 197 198 199

Fl. 1.2

Ob.

Cl. in A 3.4

Bsn

Hn in F 1.2

Vln I

Vln II

Vla

Vc.

D. B.

Cr. Cym. 3
B. Dr. 5

DB

Detailed description: This page contains the musical score for measures 193 through 199 of the piece 'Love, unrequited robs me of my rest'. The score is written for a large orchestra. The woodwind section includes Flute 1.2, Oboe, Clarinet in A 3.4, Bassoon, and Horn in F 1.2. The string section includes Violin I, Violin II, Viola, Violoncello, Double Bass, and Double Bass. The percussion section includes Cymbal 3, Bongo 5, and Double Bass. The score is in 2/4 time and features a variety of musical notations, including eighth notes, sixteenth notes, and rests. The key signature is one sharp (F#). The measures are numbered 193 through 199 at the top of the page. The score ends with a double bar line at measure 199.

(LORD CHANCELLOR falls exhausted on a seat.)

(Enter LORDS MOUNTARARAT and TOLLOLLER.)

LORD MOUNT. I am much distressed to see your Lordship in this condition.

LORD CH. Ah, my Lords, it is seldom that a Lord Chancellor has reason to envy the position of another, but I am free to confess that I would rather be two Earls engaged to Phyllis than any other half-dozen noblemen upon the face of the globe.

LORD TOLL. *(without enthusiasm)*. Yes. It's an enviable position when you're the only one.

LORD MOUNT. Oh yes, no doubt – most enviable. At the same time, seeing you thus, we naturally say to ourselves, “This is very sad. His Lordship is constitutionally as blithe as a bird – he trills upon the bench like a thing of song and gladness. His series of judgements in F sharp minor, given andante in six-eight time, are among the most remarkable effects ever produced in a Court of Chancery. He is, perhaps, the only living instance of a judge whose decrees have received the honour of a double encore. How can we bring ourselves to do that which will deprive the Court of Chancery of one of its most attractive features?”

LORD CH. I feel the force of your remarks, but I am here in two capacities, and they clash, my Lords, they clash! I deeply grieve to say that in declining to entertain my last application to myself, I presumed to address myself in terms which render it impossible for me ever to apply to myself again. It was a most painful scene, my Lords – most painful!

LORD TOLL. This is what it is to have two capacities! Let us be thankful that we are persons of no capacity whatever.

LORD MOUNT. Come, come. Remember you are a very just and kindly old gentleman, and you need have no hesitation in approaching yourself, so that you do so respectfully and with a proper show of deference.

LORD CH. Do you really think so?

LORD MOUNT. I do.

LORD CH. Well, I will nerve myself to another effort, and, if that fails, I resign myself to my fate!

Iolanthe

21. He who shies at such a prize

Lord Tololler, Lord Mountarat, Lord Chancellor

W S Gilbert

Arthur Sullivan

Tempo di Valse $\text{♩} = 76$

2 3 4 5 6 7

Flute 1 *8va* *f*

Piccolo *8va* *f*

Oboe *f*

Clarinet in A 3.4 *a 2* *f*

Bassoon *f*

Horn in F 1.2 *f*

Trumpet in A 1.2 *f*

Trombone 1.2 *f*

Triangle 1 *f*

Violin I *8va* *f*

Violin II *f*

Viola *f*

Violoncello *f*

Double Bass *f*

8 9 10 11 12 13 14 15

Fl. 1

Picc.

Ob.

Cl. in A 3.4

Bsn

Hn in F 1.2

Tpt in A 1.2

Tbn. 1.2

Tri. 1

Tol.

Mount.

Vln I

Vln II

Vla

Vc.

D. B.

p

2. He_ who shies At such a prize

1. If you go in You're sure to win

21. He who shies at such a prize

323

[illegible]

This musical score page contains measures 31 through 39 of the piece. The key signature is D major (two sharps). The score is for a full orchestra and vocal soloists. Measures 31-38 are instrumental, featuring a complex texture with woodwinds, brass, and strings. Measure 39 is a vocal entry for the soloists. The lyrics for the vocal parts are as follows:

Fl. 1: *p*

Picc.: *p*

Ob.: *p*

Cl. in A 3/4: *f*, *mf*, *p*

Bsn: *f*, *mf*, *p*

Hn in F 1: *mf*

Hn in F 2: *mf*

Tpt in A 1.2: *p*

Tbn. 1.2: *p*

Tol.: *f*, *p*

Mount.: *f*, *p*

Vln I: *f*, *p*

Vln II: *f*, *p*

Vla: *f*, *p*

Vc.: *f*, *p*

D. B.: *f*, *p*

Vocal Lyrics:

1. Ev - ry jour - ney
2. While the sun shines

1. Ev - ry jour -
2. While the sun

div.

40 41 42 43 44 45 46 47

Fl. 1

Picc.

Ob.

Cl. in A $\frac{3}{4}$

Bsn

Hn in F 1

Hn in F 2

Tpt in A 1.2

Tbn. 1.2

Tol.

Mount.

Vln I

Vln II

Vla

Vc.

D. B.

has_ an end When at the worst af - fairs will mend Dark the dawn when
make you hay- Where a will is there's a way- Beard the li - on

- ney has_ an end When at the worst af - fairs will mend Dark the dawn
shines make you hay- Where a will is there's a way- Beard the li -

pizz.

p

p

Detailed description: This is a page from a musical score, page 325, titled '21. He who shies at such a prize'. The score covers measures 40 to 47. The instrumentation includes Flute 1, Piccolo, Oboe, Clarinet in A (3/4), Bassoon, Horn in F 1, Horn in F 2, Trumpet in A 1.2, Trombone 1.2, Tuba, Muntz Horn, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is D major (two sharps). The time signature is 3/4. The vocal parts (Tuba, Muntz Horn, and Violoncello) have lyrics. The instrumental parts include various melodic and harmonic lines. There are dynamic markings like 'p' (piano) and 'pizz.' (pizzicato) in the string parts.

21. He who shies at such a prize

[illegible]

56 57 58 59 60 61 62

Fl. 1

Picc.

Ob.

Cl. in A 3.4

Bsn

Hn in F 1.2

Tpt in A 1.2

Tbn. 1.2

Tri. 1

Vln I

Vln II

Vla

Vc.

D. B.

D

63 64 65 66 67 68 69 70 71

Cl. in A 3.4

Bsn

Vln I

Vln II

Vla

Vc.

D. B.

72 73 74 75 76 77 78 79

Ob. *p*

Cl. in A 3.4 *p*

Bsn *p*

Hn in F 1.2 *p*

Vln I

Vln II

Vla

Vc.

D. B.

Cl. in A 3.4 *f*

Bsn *f*

Hn in F 1.2 *f*

Tpt in A 1.2 *f*

Tol. *p sub. cresc. f*

Mount. *p sub. cresc. f*

Vln I *p sub. cresc. f*

Vln II *p sub. cresc. f*

Vla *p sub. cresc. f*

Vc. *p sub. cresc.*

D. B. *p sub. cresc.*

Ne - ver ne - ver, ne - ver, Faint heart ne - ver won fair la - dy!

Ne - ver ne - ver, ne - ver, Faint heart ne - ver won fair la - dy!

[illegible]

98 99 100 101 102 103 104 105 G

Fl. 1

Picc.

Ob.

Cl. in A ³/₄

Bsn

Hn in F 1

Hn in F 2

Tpt in A 1.2

Tbn. 1.2

Tol.

Mount.

Vln I

Vln II

Vla

Vc.

D. B.

pizz.

p

arco

f

arco

f

ff

ff

In for a pen - ny in for a pound It's Love that makes the world go round. No - thing

In for a pen - ny in for a pound It's Love that makes the world go round. No -

[illegible]

116 117 118 119 120 121 122 123

Fl. 1

Picc.

Ob.

Cl. in A 3.4

Bsn

Hn in F 1

Hn in F 2

Tpt in A 1
2

Tbn. 1
2

Tri. 1

Tol.

Mount.

Vln I

Vln II

Vla

Vc.

D. B.

in for a pound It's Love that makes the world go round.

- ny in for a pound It's Love that makes the world go round.

(8)

arco

arco

21. He who shies at such a prize

333

124 125 126 127 128 129 130 131

Fl. 1

Picc.

Ob.

Cl. in A 3.4

Bsn

Hn in F 1.2

Tpt in A 1.2

Tbn. 1.2

Tri. 1

Vln I

Vln II

Vla

Vc.

D. B.

(Exit LORD CHANCELLOR, LORD TOLOLLER and LORD MOUNTARAT)

(Enter STREPHON, in very low spirits.)

STREPH. I suppose one ought to enjoy oneself in Parliament, when one leads both Parties, as I do! But I'm miserable, poor, broken hearted fool that I am! Oh Phyllis, Phyllis! –

(Enter PHYLLIS.)

PHYL. Yes.

STREPH. *(surprised)*. Phyllis! But I suppose I should say “My Lady.” I have not yet been informed which title your ladyship has pleased to select?

PHYL. I – I haven't quite decided. You see, I have no mother to advise me!

STREPH. No. I have.

PHYL. Yes; a young mother.

STREPH. Not very – a couple of centuries or so.

PHYL. Oh! She wears well.

STREPH. She does. She's a fairy.

PHYL. I beg your pardon – a what?

STREPH. Oh, I've no longer any reason to conceal the fact – she's a fairy.

PHYL. A fairy! Well, but – that would account for a good many things! Then – I suppose you're a fairy?

STREPH. I'm half a fairy.

PHYL. Which half?

STREPH. The upper half – down to the waistcoat.

PHYL. Dear me! *(Prodding him with her fingers.)* There is nothing to show it!

STREPH. Don't do that.

PHYL. But why didn't you tell me this before?

STREPH. I thought you would take a dislike to me. But as it's all off, you may as well know the truth – I'm only half a mortal!

PHYL. *(crying)*. But I'd rather have half a mortal I do love, than half a dozen I don't!

STREPH. Oh, I think not – go to your half-dozen.

PHYL. *(crying)*. It's only two! and I hate 'em! Please forgive me!

STREPH. I don't think I ought to. Besides, all sorts of difficulties will arise. You know, my grandmother looks quite as young as my mother. So do all my aunts.

PHYL. I quite understand. Whenever I see you kissing a very young lady, I shall know it's an elderly relative.

STREPH. You will? Then, Phyllis, I think we shall be very happy! *(Embracing her.)*

PHYL. We won't wait long.

STREPH. No. We might change our minds. We'll get married first.

PHYL. And change our minds afterwards?

STREPH. That's the usual course.

22. If we're weak enough to tarry

Phyllis and Strephon

W S Gilbert

Arthur Sullivan

Allegro giocoso ♩ = 138

The musical score for the first system of "The Little Red Riding Hood" by Sergei Prokofiev. It features a variety of instruments including woodwinds, brass, percussion, and strings. The tempo is marked "Allegro giocoso" at 138 beats per minute. The key signature has one sharp (F#), and the time signature is 6/8. The score begins with a forte (f) dynamic. The vocal parts enter in measure 6 with the lyrics "If we're weak e-nough to tar-ry". The string section provides a steady rhythmic accompaniment.

Cl. in A 3/4

Bsn

Stroph.

Vln I

Vln II

Vla

Vc.

D. B.

ere we mar - ry you and I Of the feel - ing I in - spire you may tire — by and by. For Peers with

Cl. in A 3/4

Bsn

Stroph.

Vln I

Vln II

Vla

Vc.

D. B.

flow - ing cof - fers press their of - fers that is why I am sure we should not tar - ry ere we mar - ry

Fl. 1.2 a 2 23 24 25 26 27 28

Ob.

Cl. in A 3 4

Phyl.

Streph.

Vln I

Vln II

Vla

Vc.

D. B.

p

If we're weak e - nough to tar - ry ere we mar - ry you_and I, with a more at - trac - tive maid - en

you and I

p

p

p

p

p

p

B rit.....molto rit.....

29 a 2 30 32 33 34

Fl. 1.2

Ob.

Cl. in A 3.4

Phyl.

jew - el lad - en you may fly If, by chance we should be part - ed bro - ken heart - ed I should die.

Vln I

Vln II

Vla

Vc.

D. B.

35 **Tempo I** 36 37 38 39 40 41

Fl. 1.2

Cl. in A 3.4

Bsn

Hn in F 1.2

Phyl.

Streph.

Vln I

Vln II

Vla

Vc.

D. B.

p

p

mp

mp

mf

mf

mf

mf

So I think we should not tar - ry ere we mar - ry you and I Ah, Ah,

This musical score page contains measures 42 through 47 of a piece from 'The Marriage of Figaro'. The instrumentation includes Flute 1 & 2, Oboe, Clarinet in A 3 & 4, Bassoon, Horn in F 1 & 2, Triangle 1, Phyllophone, Strophophone, Violin I & II, Viola, Violoncello 1 & 2, and Double Bass. Measures 42-43 are marked with a piano (*p*) dynamic. Measures 46-47 feature vocal entries for the Soprano and Alto parts, with lyrics: "If we're weak enough to tar - ry, ere we mar - ry you and I, With a more at - of the feel - ing". The music is written in G major and common time.

C

48 49 50 51 52 53

Fl. 1 2

Ob.

Cl. in A 3 4

Bsn

Tri. 1

Phyl.

-trac - tive maid - en jew - el la - den you may fly. You _____ and I _____

Streph.

I in - spire, you may tire _____ by and by. Of the feel ing I in - spire you may tire _____

Vln I

Vln II

Vla

1 unis.

Vc. unis.

2

D. B.

f *mf* *f* *f* *f* *f*

This musical score is for the song "If We Were a Couple Again" by The Beatles. It is a 3/4 time piece in the key of D major. The score includes parts for the following instruments and voices:

- Vocalists:** Lead vocal (1) and backing vocal (2).
- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. in A), and Phyllophone (Phyl.).
- Strings:** Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.).

The score is divided into measures 54 through 59. The lyrics are as follows:

Lead vocal: If we're weak e - nough to tar - ry ere we mar - ry you and I with a more at -

Backing vocal: by and by — If we're weak e - nough to tar - ry ere we mar - ry you and I Of the feel - ing

The score includes various musical notations such as notes, rests, and dynamics (e.g., *p* for piano). The tempo is marked as "Moderato".

60 61 62 63 64 65 66

Fl. 1.2 (8)

Ob.

Cl. in A $\frac{3}{4}$

Bsn

Phyl. *p*

Strep.

Vln I

Vln II

Vla

Vc.

D. B.

- trac - tive - maid - en jew - el lad - en you may fly. So I think we will not tar - ry ere we mar - ry, ere we

I in - spire you may tire by and by.

Detailed description: This is a page of a musical score, page 342, for the piece '22. If we're weak enough to tarry'. The score covers measures 60 through 66. The key signature has one sharp (F#). The time signature is 3/4. The instrumentation includes Flute 1 & 2 (with a first ending bracketed over measures 60-62), Oboe, Clarinet in A (3/4), Bassoon, Phyllophone (p), Strophophone, Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal parts (Phyl. and Strep.) have lyrics: '- trac - tive - maid - en jew - el lad - en you may fly. So I think we will not tar - ry ere we mar - ry, ere we' and 'I in - spire you may tire by and by.' The Phyl. part has a piano (p) dynamic marking. The score is written for a full orchestra with vocal soloists and a strophophone.

67 68 69 70 71 72 D a 2 74 75

Fl. 1.2

Ob.

Cl. in A $\frac{3}{4}$

Bsn

Hn in F $\frac{1}{2}$

Tri. 1

Phyl.

Streph.

Vln I

Vln II

Vla

Vc.

D. B.

Mar - ry, you_ and I You_ and I You and I.

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

76 a 2 77 78 79 80 81 82 a 2

Fl. 1.2

Ob.

Cl. in A 3.4

Bsn

Hn in F 1.2

Tri. 1

Vln I

Vln II

Vla

Vc.

D. B.

PHYL. But does your mother know you're – I mean, is she aware of our engagement?

(Enter IOLANTHE.)

IOL. She is; and thus she welcomes her daughter-in-law! (Kisses her.)

PHYL. She kisses just like other people! But the Lord Chancellor?

STREPH. I forgot him! Mother, none can resist your fairy eloquence; you will go to him and plead for us?

IOL. (much agitated). No, no; impossible!

STREPH. But our happiness – our very lives – depend upon our obtaining his consent!

PHYL. Oh, madam, you cannot refuse to do this!

IOL. You know not what you ask! The Lord Chancellor is – my husband!

STREPH. and PHYL. Your husband!

IOL. My husband and your father! (Addressing STREPHON, who is much moved.)

PHYLL. Then our course is plain; on his learning that Strephon is his son, all objection to our marriage will be at once removed!

IOL. No; he must never know! He believes me to have died childless, and, dearly as I love him, I am bound, under penalty of death, not to undeceive him. But see – he comes! Quick – my veil!

(IOLANTHE veils herself. STREPHON and PHYLLIS go off on tiptoe.)

(Enter LORD CHANCELLOR.)

LORD CH. Victory! Victory! Success has crowned my efforts, and I may consider myself engaged to Phyllis! At first I wouldn't hear of it – it was out of the question. But I took heart. I pointed out to myself that I was no stranger to myself; that, in point of fact, I had been personally acquainted with myself for some years. This had its effect. I admitted that I had watched my professional advancement with considerable interest, and I handsomely added that I yielded to no one in admiration for my private and professional virtues. This was a great point gained. I then endeavoured to work upon my feelings. Conceive my joy when I distinctly perceived a tear glistening in my own eye! Eventually, after a severe struggle with myself, I reluctantly – most reluctantly – consented.

(IOLANTHE comes down veiled.)

Iolanthe

23. My lord, a suppliant at your feet

Iolanthe

W S Gilbert

Arthur Sullivan

Allegro agitato ♩ = 160

2 3 4 **recit.** 5 6

Iolanthe

My lord, a sup - pliant at your feet

f *f* *f* *f*

7 8 **recit.** 9 10 **recit.** 11 12

Iol.

Oh, lis - ten to a moth - er's fond ap - peal! hear me to - night! I come in ur - gent need- 'Tis for my

Vln I *p* *p* *p* *p*

Vln II *p* *p* *p* *p*

Vla *p* *p* *p* *p*

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

D. B. *p* *p* *p* *p*

Andante ma non troppo Lento $\text{♩} = 76$

13 14 15 16 17 18

Iol. son, young Stre - phon, that I plead! He loves! If in the by - gone years thine eyes have e - ver shed Tears

Vln I

Vln II

Vla

Vc.

D. B.

p

19 20 21 22 23 24 25

Iol. bit - ter un - a - vail - ing tears for one un - time - ly dead - If, in the e - ven - tide of life, sad thoughts of her a -

Vln I

Vln II

Vla

Vc.

D. B.

26 27 28 29 30 31 32 33

Iol. - rise, then let the mem - 'ry of thy wife plead for my boy he dies! He dies! If fond - ly laid a - side i

Vln I

Vln II

Vla

Vc.

D. B.

pp

34 35 36 37 38 39 40

Iol. some old cab - i - net, me - mo - rials of thy long - dead bride lie, dear - ly trea - sured yet, Then let her hal - low'd

Vln I

Vln II

Vla

Vc.

D. B.

41 42 43 44 45 46 47 48

Iol. bri - dal dress, her lit - tle dain - ty gloves - her with - ered flowers, her fad - ed tress - plead for my boy - he loves!

Vln I

Vln II

Vla

Vc.

D. B.

p

p

p

p

p

p

Iolanthe

24. It may not be

Lord Chancellor, Iolanthe, Fairy Queen, Fairies

W S Gilbert

Arthur Sullivan

Lord Chancellor

It may not be for so the fates de - cide Learn not that Phyl - lis is my prom - ised

Violin I

fp

Violin II

fp

Viola

fp

Violoncello

fp

Double Bass

fp

B

II

12 Tempo ♩ = 120

14 15 16 17

Fl. 1. 2

Ob.

Cl. in A 3.4

Iol.

Ld Chanc.

Sop.

Vln I

Vln II

Vla

Vc.

D. B.

My doom the lips have spo - ken - I plead in vain.

sep - a - rate us, woe be - tide!

(off stage)

For

p

18 19 20 21 22 23

Fl. 1.2

Ob.

Cl. in A 3.4

Iol.

Sop.

Vln I

Vln II

Vla

Vc.

D. B.

A vow al - ready - y bro - ken, I break a - gain!

(off stage)

bear! For - bear! For

24 25 27 28 29

Fl. 1.2

Ob.

Cl. in A 3.4

Iol.

Sop.

Vln I

Vln II

Vla

Vc.

D. B.

For him, for her, for thee I yield my life. Be -

bear! For - bear!

C

24. It may not be

353

Andante moderato $\text{♩} = 63$

[illegible]

38 39 40 41 42 43

Fl. 1 2

Ob.

Cl. in A 3 4

Bsn

Hn in F 1. 2

Timp. 1

Isl.

Ld Chanc.

Sop.

Ah! Wil - la loo Wil - la loo

Vln I

Vln II

Vla

Vc.

D. B.

often spoken Aye! I live! Now let me

I - o - lan - the! Thou liv - est?

p

p

p

p

p

Andante $\text{♩} = 96$

Fl. 1 2

Ob.

Cl. in A 3 4

Iol.

Queen

Vln I

Vln II

Vla

Vc.

44

45

46

47

49

p

die!

div.

div.

unis.

Once a -

E

a 2

50 51 52 53 54 55 56 **F** *molto rit.* ♩ = 42

Fl. 1.2 *a 2*

Ob.

Cl. in A 3.4

Bsn

Hn in F 1.2

Timp. 1

Queen

Sop.

Vln I

Vln II

Vla

Vc.

D. B.

mf

mf

mf

mf

mp

- gain thy vows are bro - ken: Thou thy - self thy doom hast spo - ken!

Ai - ai - 8^{va} - - -

p

Detailed description: This is a page from a musical score, page 356, titled '24. It may not be'. The score is for a full orchestra and vocal soloists. The orchestration includes Flute 1 & 2 (with a second flute part marked 'a 2'), Oboe, Clarinet in A (3 & 4), Bassoon, Horn in F (1 & 2), Timpani 1, Queen, Soprano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 4/4 time, marked 'molto rit.' with a tempo of ♩ = 42. The key signature has two sharps (F# and C#). The score spans measures 50 to 56, with a repeat sign and a first ending bracket labeled 'F' at the end of measure 56. The vocal parts (Queen and Soprano) have lyrics: '- gain thy vows are bro - ken: Thou thy - self thy doom hast spo - ken!'. The Queen's part continues with 'Ai - ai - 8^{va} - - -'. Dynamics include *mf* (mezzo-forte) for the woodwinds and strings, *mp* (mezzo-piano) for the Queen, and *p* (piano) for the strings in the final measures. The woodwinds (Flute, Oboe, Clarinet, Bassoon) play a rhythmic pattern of eighth notes. The strings play a sustained harmonic background with some melodic movement in the upper voices.

60

58 59 61 62 63

Fl. 1
2

Ob.

Cl. in A 3
4

Bsn

Hn in F 1.2

Timp. 1

Queen

Sop.

- Ah! Ai - ai - Ah! Ai - ai - Ah! Ai - ai - Ah! Wil - la ha - lah! Wil - la loo! Wil - la Ha - lah! Wil - la - loo!_____

Vln I

Vln II

Vla

Vc.

D. B.

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloist. The score is for measures 58 through 63. The key signature has two sharps (F# and C#), and the time signature is 4/4. The instruments listed on the left are Flute 1 and 2, Oboe, Clarinet in A (3 and 4), Bassoon, Horn in F (1 and 2), Timpani 1, Queen (soprano), Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal line (Soprano) has lyrics: "- Ah! Ai - ai - Ah! Ai - ai - Ah! Ai - ai - Ah! Wil - la ha - lah! Wil - la loo! Wil - la Ha - lah! Wil - la - loo!_____". The instrumental parts include woodwinds, brass, and strings. There are various musical notations such as notes, rests, slurs, and dynamic markings. The page number 357 is in the top right corner, and the title '24. It may not be' is at the top center.

Musical score for Act 1, Scene 1 of "The Marriage of Figaro" by Wolfgang Amadeus Mozart. The score is for a full orchestra and vocal soloists. It begins with a tempo marking of "A Tempo" (quarter note = 120) and a key signature of one sharp (F#). The score is divided into measures 64 through 74. The vocal soloists are Queen, Soprano (Sop.), and Tenor (Tn.). The instrumental parts include Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. in A), Bassoon (Bsn.), Horn in F (Hn in F), Trumpet in A (Tpt in A), Trombone (Tbn.), Timpani (Timp.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The Queen's part includes the lyrics: "Bow_ thy head to des - ti - my: Death they doom and thou_ shalt die!". The Soprano's part includes the lyrics: "Ai - ai - Ah! Ai - ai - Ah! Ai - ai -". The score is marked with "p" (piano) and "8va" (octave up) in several places.

This image shows a page from a musical score, specifically measures 75 through 79. The score is written for a full orchestra and a vocal soloist. The instruments and parts included are:

- Fl. 1 & 2:** Flutes, playing in G major (one sharp).
- Ob.:** Oboe, playing in G major.
- Cl. in A 3 & 4:** Clarinets in A major (two sharps).
- Bsn:** Bassoon, playing in G major.
- Hn in F 1 & 2:** Horns in F major (one sharp).
- Tpt in A 1 & 2:** Trumpets in A major (two sharps).
- Tbn. 1 & 2:** Trombones, playing in G major.
- Timp. 1:** Timpani, playing in G major.
- Sop.:** Soprano vocal part.
- Vln I & II:** Violins I and II, playing in G major.
- Vla:** Viola, playing in G major.
- Vc:** Violoncello, playing in G major.
- D. B.:** Double Bass, playing in G major.

The vocal line (Soprano) has the following lyrics for measures 75-79:

- Ah! Ai - ai - Ah! Wil - la ha - lah! Wil - la loo! Wil - la Ha - lah! Wil - la - loo!_____

The score features various musical notations, including notes, rests, and dynamic markings such as *pp* (pianissimo) for the Trombones and Timpani in measure 78. The measures are numbered 75, 76, 77, 78, and 79 at the top of the page.

(Peers and Sentry enter. The QUEEN raises her spear.)

LEILA. Hold! If Iolanthe must die, so must we all; for, as she has sinned, so have we!

QUEEN. What?

CELIA. We are all fairy duchesses, marchionesses, countesses, viscountesses, and baronesses.

LORD MOUNT. It's our fault. They couldn't help themselves.

QUEEN. It seems they have helped themselves, and pretty freely, too! *(After a pause.)* You have all incurred death; but I can't slaughter the whole company! And yet (unfolding a scroll) the law is clear – every fairy must die who marries a mortal!

LORD CH. Allow me, as an old Equity draftsman, to make a suggestion. The subtleties of the legal mind are equal to the emergency. The thing is really quite simple – the insertion of a single word will do it. Let it stand that every fairy shall die who don't marry a mortal, and there you are, out of your difficulty at once!

QUEEN. We like your humour. Very well! *(Altering the MS. in pencil.)* Private Willis!

SENTRY *(coming forward)*. Ma'am!

QUEEN. To save my life, it is necessary that I marry at once. How should you like to be a fairy guardsman?

SENTRY. Well, ma'am, I don't think much of the British soldier who wouldn't ill-convenience himself to save a female in distress.

QUEEN. You are a brave fellow. You're a fairy from this moment. *(Wings spring from Sentry's shoulders.)* And you, my Lords, how say you, will you join our ranks?

(Fairies kneel to Peers and implore them to do so.)

(PHYLLIS and STREPHON enter.)

LORD MOUNT. (to LORD TOLLOLLER). Well, now that the Peers are to be recruited entirely from persons of intelligence, I really don't see what use we are, down here, do you, Tolloller?

LORD TOLL. None whatever.

QUEEN. Good! *(Wings spring from shoulders of Peers.)* Then away we go to Fairyland.

Iolanthe

25. Soon as we may

Finale

W S Gilbert

Arthur Sullivan

Tempo di Valse $\text{♩} = 76$

2 3 4 5 6 7

Flute 1 *8va* *f*

Piccolo *8va* *f*

Oboe *f*

Clarinet in A 3.4 *a 2* *f*

Bassoon *f*

Horn in F 1.2 *f*

Trumpet in A 1.2 *f*

Trombone 1.2 *f*

Triangle 1 *f*

Violin I *8va* *f*

Violin II *f*

Viola *f*

Violoncello *f*

Double Bass *f*

16 17 18 19 20 21 22 23

Cl. in A 3.4

Phyl

Ld Chanc

Vln I

Vln II

Vla

Vc.

D. B.

We'll com - mence our jour - ney air - y. Hap - py are we, as you can see.

Pleas - ures come in end - less ser - ies.. We will ar - range, hap - py ex - change

4. *p*

The image shows a page of a musical score for a piece titled "25. Soon as we may". The page number is 363. The score is for a full orchestra and vocal soloists. The instruments listed on the left are: Clarinet in A (3.4), Flute (Phyl), Lead Vocalist (Ld Chanc), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The vocal parts have lyrics written below them. The instrumental parts are written in staves. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The score covers measures 16 to 23. Measure 20 has a dynamic marking of 4. *p*. The lyrics for the vocal parts are: "We'll com - mence our jour - ney air - y. Hap - py are we, as you can see." and "Pleas - ures come in end - less ser - ies.. We will ar - range, hap - py ex - change".

24 25 26 27 **A** 29 30 31

Fl. 1 *p*

Ob. *p*

Cl. in A $\frac{3}{4}$

Bsn *p* *f*

Hn in F $\frac{1}{2}$ *p*

Phyl *p* *sub. cresc.*

Iol. *p* *sub. cresc.*

Queen *p* *sub. cresc.*

Ld Chanc *p* *sub. cresc.*

Tol. *p* *sub. cresc.*

Mount *p* *sub. cresc.*

Vln I *p* *sub. cresc.*

Vln II *p* *sub. cresc.*

Vla *p* *sub. cresc.*

Vc. *p* *sub. cresc.*

D. B. *p* *sub. cresc.*

1st verse

Ev - 'ry one is now a fair - y! 1. Ev - ry ev - 'ry ev - 'ry ev - 'ry

1. Ev - ry ev - 'ry ev - 'ry ev - 'ry

1. Ev - ry ev - 'ry ev - 'ry ev - 'ry

2nd verse

House of peers for house of per - ies 2. Per - ies per - ies per - ies House of

2. Per - ies per - ies per - ies House of

2. Per - ies per - ies per - ies House of

32 33 34 **B** 36 37 38 39 40 41 42

Fl. 1

Picc.

Ob.

Cl. in A 3.4

Bsn

Hn in F 1

Hn in F 2

Tpt in A 1.2

Tbn. 1.2

Phyl

Iol.

Queen

Ld Chanc

Tol.

Mount

Vln I

Vln II

Vla

Vc.

D. B.

1st verse

2nd verse

one is now a fair - y Tho' as a gen-'ral rule we know Two strings

one is now a fair - y! Tho' as a gen-'ral rule we know Two strings

one is now a fair - y! Tho' as a gen-'ral rule we know Two strings

Peers for House of Per - ies! Up in the air sky - high sky - high Free from

Peers for House of Per - ies! Up in the air sky - high sky - high Free from

Peers for House of Per - ies! Up in the air sky - high sky - high Free from

div. Up in the air sky - high sky - high Free from

f *p* *pizz.* *p*

f *pizz.* *p*

f *pizz.* *p*

f *pizz.* *p*

f *p*

43 44 45 46 47 48 49 50 51 52 C

Fl. 1

Picc.

Ob.

Cl. in A $\frac{3}{4}$

Bsn

Hn in F 1

Hn in F 2

Tpt in A 1.2

Tbn. 1.2

Phyl

Iol.

Queen

Ld Chanc

Tol.

Mount

Vln I

Vln II

Vla

Vc.

D. B.

1st verse

2nd verse

go to ev - 'ry bow, Make up your mind that grief will bring If you've two beaus to ev - 'ry string.

go to ev - 'ry bow, Make up your mind that grief will bring If you've two beaus to ev - 'ry string.

go to ev - 'ry bow, Make up your mind that grief will bring If you've two beaus to ev - 'ry string.

wardsin chan - ce - ry, I will be sure - l hap - pier for I'm such a sus - cep - ti - ble Chan - cel - lor!

wardsin chan - ce - ry, I will be sure - l hap - pier for I'm such a sus - cep - ti - ble Chan - cel - lor!

wardsin chan - ce - ry, I will be sure - l hap - pier for I'm such a sus - cep - ti - ble Chan - cel - lor!

pizz.

arco

arco

arco

arco

54 55 56 57 58 59 60 61 62 63

Fl. 1

Picc.

Ob.

Cl. in A 3/4

Bsn

Hn in F 1

Hn in F 2

Tpt in A 1.2

Tbn. 1.2

Tri. 1

Sop1: Phyl & Celia
Sop2: Iolanthe, Queen & Leila

S.

1. Tho' as a gen - 'ral rule we know Two strings go to ev - 'ry bow, Make up your minds that
2. Up in the air, sky high, sky high, Free from wards in chan - ce - ry, He will be sure - ly

T1: Tpt. T2: Mount

Tenors

1. Tho' as a gen - 'ral rule we know Two strings go to ev - 'ry bow, Make up your minds that
2. Up in the air, sky high, sky high, Free from wards in chan - ce - ry, He will be sure - ly

B: Streph, LC, Willis

B.

1. Tho' as a gen - 'ral rule we know Two strings go to ev - 'ry bow, Make up your minds that
2. Up in the air, sky high, sky high, Free from wards in chan - ce - ry, He will be sure - ly

Vln I

Vln II

Vla

Vc.

D. B.

1. 2.

64 65 66 67 68 69 70 71 72

Fl. 1

Picc.

Ob.

Cl. in A 3. 4

Bsn

Hn in F 1

Hn in F 2

Tpt in A 1 2

Tbn. 1 2

Tri. 1

S.

Tenors

B.

Ensemble

grief will bring if you've two beaus to ev - 'ry string.
hap - pier for he's such as sus - cep ti ble chan - cel - lor! Chan - cel - lor!_____

grief will bring if you've two beaus to ev - 'ry string.
hap - pier for he's such as sus - cep ti ble chan - cel - lor! Chan - cel - lor!_____

grief will bring if you've two beaus to ev - 'ry string.
hap - pier for he's such as sus - cep ti ble chan - cel - lor! Chan - cel - lor!_____

Vln I

Vln II

Vla

Vc.

D. B.

arco

arco

arco

arco

73 74 75 76 77 78 79 80

Fl. 1

Picc.

Ob.

Cl. in A 3.4

Bsn

Hn in F 1.2

Tpt in A 1.2

Tbn. 1.2

Tri. 1

Vln I

Vln II

Vla

Vc.

D. B.

a 2

a 2

A page of a musical score for a symphony orchestra. The score is for measures 73 through 80. The key signature is three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be 4/4. The instruments listed on the left are: Fl. 1, Picc., Ob., Cl. in A 3.4, Bsn, Hn in F 1.2, Tpt in A 1.2, Tbn. 1.2, Tri. 1, Vln I, Vln II, Vla, Vc., and D. B. The woodwinds (Flute, Piccolo, Oboe, Clarinet, Bassoon) and strings (Violins, Viola, Violoncello, Double Bass) have melodic and harmonic parts. The brass (Horn, Trumpet, Trombone, Triangle) provide harmonic support. The Triangle (Tri. 1) has a rhythmic pattern. The score ends at measure 80 with a double bar line.