

# THE YEOMEN OF THE GUARD

Bassoons

Bassoons

# The Yeomen of the Guard

## Overture

Arthur Sullivan

W S Gilbert

**Allegro brillante e maestoso**

1 Bassoon 1 *ff*

1 Bassoon 2 *ff*

8 Bsn. 1

8 Bsn. 2

15 Bsn. 1

15 Bsn. 2

22 Bsn. 1 **A** *lo* **4**

22 Bsn. 2 **4**

32 Bsn. 1 *p* <>

32 Bsn. 2 *p* <>

Detailed description: This is a musical score for two bassoons. The score is in 2/4 time and begins with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro brillante e maestoso'. The first system shows measures 1-7 for both Bassoon 1 and Bassoon 2, starting with a forte (*ff*) dynamic and a trill on the first note. The second system covers measures 8-14. The third system covers measures 15-21. The fourth system covers measures 22-31, featuring a first ending bracket labeled 'A' and a '4' indicating a four-measure rest. The fifth system covers measures 32-39, with a piano (*p*) dynamic and accents (<>) on the notes.

2  
39

The Yeomen of the Guard

Bsn. 1

Bsn. 2

Bsn. 1

Bsn. 2

Bsn. 1

Bsn. 2

D

Bsn. 1

Bsn. 2

Bsn. 1

Bsn. 2

The Yeomen of the Guard

E

Bsn. 1  
104 *p cresc.* *f* **2**

Bsn. 2  
104 *p cresc.* *f* **2** E

Bsn. 1  
113 *f*

Bsn. 2  
113

G

Bsn. 1  
121 **19** **4**

Bsn. 2  
121 **19** **4**

H

Bsn. 1  
150 *p* **4**

Bsn. 2  
150 *p* **4**

Bsn. 1  
162

Bsn. 2  
162

J

Bsn. 1  
167

Bsn. 2  
167

The Yeomen of the Guard

K

Bsn. 1

177

*ff*

Bsn. 2

177

Bsn. 1

185

Bsn. 2

185

Bsn. 1

192

Bsn. 2

192

Bsn. 1

199

Bsn. 2

199

L

sn. 1

204

sn. 2

212

sn. 1

212

sn. 2

# 1. When maiden loves

WS Gilbert

*Allegretto non troppo*

Phoebe

Arthur Sullivan

1 *p*

8

16 **A** *p*

28 *p*

39 **B** *meno mosso* *p*

52 **C** *meno mosso* *a tempo* *f* *colla voce*

63 *a tempo* *p*

73 *f* *p*

Detailed description: This is a musical score for Bassoon 1 and 2, consisting of seven staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The piece is titled '1. When maiden loves' and is from the opera 'Phoebe' by WS Gilbert and Arthur Sullivan. The tempo is marked 'Allegretto non troppo'. The score begins with a first ending bracket over measures 1-7. Measure 8 starts a new phrase. Measure 16 contains a first ending bracket (A) over measures 16-17, followed by a five-measure rest. Measure 28 features a three-measure rest followed by a melodic line. Measure 39 has a first ending bracket (B) over measures 39-40, marked 'meno mosso', followed by a five-measure rest. Measure 52 contains a first ending bracket (C) over measures 52-53, marked 'meno mosso' and 'a tempo', followed by a three-measure rest. Measure 63 has a first ending bracket (C) over measures 63-64, marked 'a tempo', followed by a two-measure rest. Measure 73 concludes the piece with a dynamic change from forte to piano.

Bassoonpart

2. Tower Warders

Double chorus with solo 2nd Yeoman

W S Gilbert  
Arthur Sullivan

**Allegro vivace** Unis.

1

*f* 3 3 3 3 3

*f*

5

3 3 3 3 3 3 3 3 3 3 3

9

Div.

*f*

*f*

14

19



2. Tower Warders

24

A

Musical notation for measures 24-30. The score consists of two staves. The upper staff begins with a series of eighth notes, followed by a *sf* dynamic marking and a triplet of eighth notes. The lower staff features a similar rhythmic pattern with a triplet of eighth notes. A box labeled 'A' is positioned above the first measure.

31

B

Musical notation for measures 31-37. The upper staff contains a sequence of eighth notes, followed by a half note with a sharp sign, and then a quarter note with a flat sign. The lower staff continues with eighth notes and a triplet of eighth notes. A box labeled 'B' is positioned above the first measure of this system.

38

Musical notation for measures 38-44. The upper staff features a melodic line with a slur over the final two measures. The lower staff includes a triplet of eighth notes and a slur over the final two measures. A box labeled 'B' is positioned above the first measure of the previous system.

45

*un poco rall.*

Musical notation for measures 45-52. The upper staff begins with a slur over the first four measures, followed by a *sf* dynamic marking and a half note with a sharp sign. The lower staff also features a slur over the first four measures and a *sf* dynamic marking. The tempo marking *un poco rall.* is placed above the final measure. A box labeled 'C' is positioned above the first measure of the next system.

53

C

*a tempo sf*

Musical notation for measures 53-64. The upper staff starts with a half rest, followed by a whole note with a sharp sign, and then a five-measure rest. The lower staff begins with a half note, followed by a whole note with a sharp sign, and then a five-measure rest. A box labeled 'C' is positioned above the first measure of this system.

65

Musical notation for measures 65-71. The upper staff contains a sequence of eighth notes, followed by a five-measure rest. The lower staff continues with eighth notes and a five-measure rest. A box labeled 'C' is positioned above the first measure of the previous system.

**D**  
77

10

Unis. 2. Tower Warders Div.

*p* *cresc.*

93

**E** *a tempo*

*f* *f*

105

110

*rit.*

**F**  
115

Unismpo

123



### 3. When our gallant Norman foes

Dame Carruthers and Yeomen

W S Gilbert  
Arthur Sullivan

*Allegro moderato e maestoso*

The musical score is written for two bassoons, Bassoon 1 and Bassoon 2, in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked *Allegro moderato e maestoso*. The score begins with a dynamic marking of *f* (forte). The first system (measures 1-6) shows both parts with a trill on the first measure. The second system (measures 7-13) features Bassoon 1 with a melodic line and Bassoon 2 with a more rhythmic accompaniment. The third system (measures 14-21) includes a first ending bracket labeled 'A' and a second ending bracket labeled 'B'. The fourth system (measures 22-27) shows Bassoon 1 with a melodic line and Bassoon 2 with a rhythmic accompaniment. The fifth system (measures 28-30) features Bassoon 1 with a melodic line and Bassoon 2 with a rhythmic accompaniment. The score concludes with a copyright symbol (©) at the bottom center.



Bassoon

# 4. Alas I waiver to and fro

Phoebe, Leonard and Meryll

W S Gilbert  
Arthur Sullivan

Allegretto un poco agitato

Io

The musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/8 time signature. It consists of ten staves of music. The first staff begins with a fermata over a chord, followed by a dynamic marking of *f* and a 7-measure rest. The second staff starts at measure 15 and includes a 4-measure rest. The third staff starts at measure 28 and contains five boxed sections: 'A' (measures 28-30), 'B' (measures 31-33), 'C' (measures 34-36), and 'D' (measures 37-39). The fourth staff starts at measure 55 and includes a 2-measure rest. The fifth staff starts at measure 69 and includes a 2-measure rest. The sixth staff starts at measure 81 and includes a 2-measure rest. The seventh staff starts at measure 94 and includes a 2-measure rest. The eighth staff starts at measure 107 and includes a 2-measure rest. The ninth staff starts at measure 117 and includes a 3-measure rest. Dynamic markings include *f*, *p*, *pp*, and *f*. Articulation includes accents and slurs. The score concludes with a 3-measure rest.

4, Alas I waiver to and fro

129

**3**

*dim.*

144

**5**

158

**3**

*pp*

Bassoons

# 5. Is life a boon?

Fairfax

Arthur Sullivan  
W S Gilbert

**Bassoon 1**  
*f* *p* *p*

**Bassoon 2**  
*f* *p* *pp*

**Bsn. 1**  
*pp*

**Bsn. 2**  
*pp*

**Bsn. 1**  
*p*

**Bsn. 2**  
*p*

**Bsn. 1**  
*pp*

**Bsn. 2**  
*pp*

**Bsn. 1**

**Bsn. 2**



# 6. Here's a man of jollity

People

W S Gilbert  
Arthur Sullivan

*Allegro con brio*

1 *f*

6

11 **A**

17 *a2* 2

23 **B** 2

29

34 *sf* 2

41 *Play 3 times* 2 2

49 6

Detailed description: This is a musical score for the Bassoon part of the song 'Here's a man of jollity' from 'The Mikado'. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Allegro con brio'. The piece begins with a dynamic marking of *f* (forte) at measure 1. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several changes in time signature: 5/4, 4/4, 3/4, and 2/4. The score includes two marked sections, 'A' and 'B', and a section labeled 'a2'. A dynamic marking of *sf* (sforzando) appears at measure 34. The piece concludes with a final measure containing a six-measure rest, marked with a '6' above the staff.

Bassoon

# 7. I have a song to sing, O!

Point and Elsie

W S Gilbert  
Arthur Sullivan

**Allegro con brio**

1 *p*

8 *p* **A** 14

**B** 30 *p* **C**

38 *p* **D** 24 12 8 8 8 8

69 *pp*

88

**E** 96

**F** 104 *pp* 12 4 *pp*

125

**G** 134 *pp*

*cresc molto*

7. I have a song to sing, O!

142

*più f*

150

*ff*

158

# 8. How say you, maiden

Elsie, Point and Lieutenant

WS Gilbert  
Arthur Sullivan

**Allegro vivace**

Musical notation for measures 1-12. The score is in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 2/4. The music features a melody with dynamic markings of *f* (forte) and *p* (piano). There are two staves. The first staff has a fermata over a quarter note in measure 4. The second staff has a fermata over a quarter note in measure 4.

13

A

Musical notation for measures 13-29. The score is in bass clef with a key signature of two flats and a time signature of 2/4. The music features a melody with dynamic markings of *p* (piano). There are two staves. The first staff has a fermata over a quarter note in measure 13. The second staff has a fermata over a quarter note in measure 13. A box labeled 'A' is placed above the first staff in measure 13. A box labeled 'B' is placed below the second staff in measure 29.

30

Musical notation for measures 30-48. The score is in bass clef with a key signature of two flats and a time signature of 2/4. The music features a melody with dynamic markings of *p* (piano). There are two staves. The first staff has a fermata over a quarter note in measure 30. The second staff has a fermata over a quarter note in measure 30. The first staff has a fermata over a quarter note in measure 33. The second staff has a fermata over a quarter note in measure 33. The first staff has a fermata over a quarter note in measure 36. The second staff has a fermata over a quarter note in measure 36. The first staff has a fermata over a quarter note in measure 39. The second staff has a fermata over a quarter note in measure 39. The first staff has a fermata over a quarter note in measure 42. The second staff has a fermata over a quarter note in measure 42. The first staff has a fermata over a quarter note in measure 45. The second staff has a fermata over a quarter note in measure 45. The first staff has a fermata over a quarter note in measure 48. The second staff has a fermata over a quarter note in measure 48.

49

C

Musical notation for measures 49-56. The score is in bass clef with a key signature of two flats and a time signature of 2/4. The music features a melody with dynamic markings of *p* (piano) and *dolce* (dolce). There are two staves. The first staff has a fermata over a quarter note in measure 49. The second staff has a fermata over a quarter note in measure 49. A box labeled 'C' is placed above the first staff in measure 49. The first staff has a fermata over a quarter note in measure 52. The second staff has a fermata over a quarter note in measure 52. The first staff has a fermata over a quarter note in measure 55. The second staff has a fermata over a quarter note in measure 55.

57

D

Musical notation for measures 57-64. The score is in bass clef with a key signature of two flats and a time signature of 2/4. The music features a melody with dynamic markings of *p* (piano). There are two staves. The first staff has a fermata over a quarter note in measure 57. The second staff has a fermata over a quarter note in measure 57. A box labeled 'D' is placed above the first staff in measure 57. The first staff has a fermata over a quarter note in measure 60. The second staff has a fermata over a quarter note in measure 60. The first staff has a fermata over a quarter note in measure 63. The second staff has a fermata over a quarter note in measure 63.

8. How say you, maiden

Musical notation for measures 69-77. The system consists of two staves. The top staff has a 9-measure rest followed by a quarter note, a half note, and a quarter note, then a 4-measure rest followed by a quarter note and a half note. The bottom staff has a 9-measure rest followed by a quarter note, a half note, and a quarter note, then a 4-measure rest followed by a quarter note and a half note. The dynamic marking *p* is placed below the first measure of each staff.

Musical notation for measures 78-87. The system consists of two staves. The top staff has a 7-measure rest followed by a 3-measure rest, then a quarter note, eighth notes, and sixteenth notes. The bottom staff has a 7-measure rest followed by a 3-measure rest, then eighth notes and sixteenth notes. A box labeled 'E' is above the top staff at measure 80. The dynamic marking *p* is placed below the first measure of each staff.

Musical notation for measures 88-104. The system consists of two staves. Both staves feature eighth notes and sixteenth notes. The dynamic marking *cresc.* is placed below the bottom staff at measure 95.

Musical notation for measures 105-122. The system consists of two staves. The top staff has eighth notes and sixteenth notes. A box labeled 'F' is above the top staff at measure 110. The bottom staff has eighth notes and sixteenth notes.

Musical notation for measures 123-130. The system consists of two staves. The top staff has eighth notes and sixteenth notes. The bottom staff has eighth notes and sixteenth notes.

8. How say you, maiden

133

Musical notation for measures 133-137. The top staff is in bass clef with a key signature of one flat. It contains a melodic line with eighth and quarter notes, including a fermata over the final note. The bottom staff is also in bass clef with a key signature of one flat, containing a bass line with eighth and quarter notes, including a fermata over the final note. A dynamic marking of *f* (forte) is placed below the final notes of both staves.

138

*più lento*  
**3**

*p*

**12**

*p*

**3**

**12**

*p*

Musical notation for measures 138-142. The top staff is in bass clef with a key signature of one flat. It features a melodic line with a fermata over the final note. The bottom staff is also in bass clef with a key signature of one flat, featuring a bass line with a fermata over the final note. The tempo is marked *più lento* and the dynamics are *p* (piano). The numbers 3 and 12 are placed above the staves, indicating the number of measures for the first and second phrases respectively.

# 9 I've jibe and joke

## Jack Point

WS Gilbert  
Arthur Sullivan

*Allegretto*

1 *f* *p*

7

14

*rall.*

*Allegretto non troppo vivace*

20 *p* *pp*

27

36

44 1. 2. *mp*

Bassoons

# 10. Tis done, I am a bride

Elsie

W S Gilbert  
Arthur Sullivan

**Allegro un poco agitato**

The musical score is written for two Bassoon parts. It begins with a first-measure rest (labeled '1') and a dynamic marking of *p*. The first system (measures 1-14) features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The tempo is marked **Allegro un poco agitato**. The second system (measures 15-20) continues the accompaniment. The third system (measures 21-26) shows the upper staff with a melodic line and the lower staff with accompaniment. A first ending bracket labeled 'A' spans measures 25-26. The fourth system (measures 27-32) continues the accompaniment. The fifth system (measures 33-38) shows the upper staff with a melodic line and the lower staff with accompaniment. The sixth system (measures 39-42) concludes the piece with a final melodic phrase in the upper staff and a final accompaniment line in the lower staff.



**B**

10. Tis done, I am a bride

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of two systems of staves. The first system includes measures 44 and 50. The second system includes measures 55, 57, and 66. The score features various musical notations including rests, eighth notes, quarter notes, and half notes, often beamed together. Dynamic markings such as *f*, *p*, *sf*, and *ff* are used throughout. Rehearsal marks with first and second endings are present. Measure numbers 44, 50, 55, 57, and 66 are clearly indicated at the start of their respective staves.

# 11. Were I thy bride

Phoebe

W S Gilbert  
Arthur Sullivan

1 *Allegro grazioso*

*p* **6** *pp* **6**

Detailed description: This system contains measures 1 through 18. It begins with a bass clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music starts with a piano (*p*) dynamic. A first ending bracket labeled '1' spans measures 1-18. A six-measure rest is indicated by a horizontal line with the number '6' above it, occurring in measures 6 and 12. The dynamic changes to pianissimo (*pp*) in measure 10. The system concludes with a repeat sign.

19

*pp* **6** **4**

**A**

Detailed description: This system contains measures 19 through 36. It continues with the bass clef, two-flat key signature, and 2/4 time signature. The dynamic is pianissimo (*pp*). A six-measure rest is indicated by a horizontal line with the number '6' above it in measure 24. A four-measure rest is indicated by a horizontal line with the number '4' above it in measure 32. A first ending bracket labeled 'A' spans measures 22-36. The system concludes with a repeat sign.

37

*pp* **2** **7**

**B**

Detailed description: This system contains measures 37 through 63. It continues with the bass clef, two-flat key signature, and 2/4 time signature. The dynamic is pianissimo (*pp*). A two-measure rest is indicated by a horizontal line with the number '2' above it in measure 42. A seven-measure rest is indicated by a horizontal line with the number '7' above it in measure 50. A first ending bracket labeled 'B' spans measures 40-63. The system concludes with a repeat sign.

**C**

**3** *cresc.* *p*

Detailed description: This system contains measures 64 through 73. It continues with the bass clef, two-flat key signature, and 2/4 time signature. A three-measure rest is indicated by a horizontal line with the number '3' above it in measure 67. The dynamic is pianissimo (*p*). A first ending bracket labeled 'C' spans measures 64-73. The system concludes with a repeat sign.

64

**D** *cresc.*

Detailed description: This system contains measures 74 through 76. It continues with the bass clef, two-flat key signature, and 2/4 time signature. A first ending bracket labeled 'D' spans measures 74-76. The dynamic is pianissimo (*p*). The system concludes with a repeat sign.

74

*pp* **4** *p* *f*

Detailed description: This system contains measures 77 through 84. It continues with the bass clef, two-flat key signature, and 2/4 time signature. A four-measure rest is indicated by a horizontal line with the number '4' above it in measure 77. The dynamic is pianissimo (*pp*) in measure 77, piano (*p*) in measure 80, and forte (*f*) in measure 83. The system concludes with a repeat sign.

Bassoon

# 12. Oh, Sergeant Meryll, is it true?

Act I Finale

W S Gilbert  
Arthur Sullivan

**Allegro maestoso**

*tr*

1 *ff*

7 *sf* *sf* *sf* *sf*

13 2

20 3 4 *f*

**B** 31 4 *p* 9 *ff* **C**

49

55 *f*

**D** 61 9 *f*

Detailed description: This is a musical score for the Bassoon part of the Act I Finale, titled "Oh, Sergeant Meryll, is it true?". The score is in 4/4 time and begins with a tempo marking of "Allegro maestoso" and a trill instruction. The key signature has two flats. The score is divided into measures, with measure numbers 1, 7, 13, 20, 31, 49, 55, and 61 indicated. Dynamics include fortissimo (ff), sforzando (sf), piano (p), and forte (f). There are four marked sections: A (measures 13-14), B (measures 31-32), C (measures 49-50), and D (measures 61-62). The score features various musical notations such as slurs, ties, and accents.

12. Oh, Sergeant Meryll

Andante allegretto

75

2 9 *f*

90

**E** 7 *f*

104

2 *rall.* 2 **F** *p*

114

*p*

122

*f*

130

2 *f* **C**

137

*Allegro* *recit.* *a tempo* *recit.* *sempre f*

142

**G** 2 4 8 8 8 3 *p*

155

*p* 4 **H** 8

12. Oh, Sergeant Meryll

172

Musical staff 172-177. Bass clef, key signature of one sharp (F#). Measures 172-177 contain various rhythmic patterns including eighth and sixteenth notes, and rests. A dynamic marking of *f* is present at the end of the staff.

178

Musical staff 178-188. Bass clef, key signature of one sharp (F#). Measures 178-188 contain various rhythmic patterns including eighth and sixteenth notes, and rests. A dynamic marking of *f* is present at the end of the staff.

J 189 Moderato K a tempo moderato

Musical staff 189-215. Bass clef, key signature of one sharp (F#). Measures 189-215 contain various rhythmic patterns including eighth and sixteenth notes, and rests. A dynamic marking of *p* is present at the end of the staff.

216 Allegro non troppo L

Musical staff 216-237. Bass clef, key signature of one sharp (F#). Measures 216-237 contain various rhythmic patterns including eighth and sixteenth notes, and rests. A dynamic marking of *p* is present at the end of the staff.

238

Musical staff 238-243. Bass clef, key signature of one sharp (F#). Measures 238-243 contain various rhythmic patterns including eighth and sixteenth notes, and rests.

244

Musical staff 244-249. Bass clef, key signature of one sharp (F#). Measures 244-249 contain various rhythmic patterns including eighth and sixteenth notes, and rests.

250

Musical staff 250-255. Bass clef, key signature of one sharp (F#). Measures 250-255 contain various rhythmic patterns including eighth and sixteenth notes, and rests. A dynamic marking of *cresc.* is present at the end of the staff, and a *ff* marking is present at the end of the staff.

256

Musical staff 256-262. Bass clef, key signature of one sharp (F#). Measures 256-262 contain various rhythmic patterns including eighth and sixteenth notes, and rests.

263 1. 2. 6 5

Musical staff 263-268. Bass clef, key signature of one sharp (F#). Measures 263-268 contain various rhythmic patterns including eighth and sixteenth notes, and rests. A dynamic marking of *p* is present at the end of the staff.

12. Oh, Sergeant Meryll

**M**

280 *rall.* **un poco più lento**  
8  
*pp*

Musical staff 280-294: Bass clef, 4/4 time. Measure 280 starts with a bass note and a quarter rest. Measure 281 has a half note with an accent (>) and a quarter rest. Measure 282 has a half note with a sharp sign and a quarter rest. Measure 283 has a half note with a sharp sign and a quarter rest. Measure 284 has a half note with a sharp sign and a quarter rest. Measure 285 has a half note with a sharp sign and a quarter rest. Measure 286 has a half note with a sharp sign and a quarter rest. Measure 287 has a half note with a sharp sign and a quarter rest. Measure 288 has a half note with a sharp sign and a quarter rest. Measure 289 has a half note with a sharp sign and a quarter rest. Measure 290 has a half note with a sharp sign and a quarter rest. Measure 291 has a half note with a sharp sign and a quarter rest. Measure 292 has a half note with a sharp sign and a quarter rest. Measure 293 has a half note with a sharp sign and a quarter rest. Measure 294 has a half note with a sharp sign and a quarter rest. A fermata is placed over measures 288-294.

295 **più animato**  
*p* *cresc.*

Musical staff 295-300: Bass clef, 4/4 time. Measures 295-300 consist of eighth notes in a rhythmic pattern. Measure 295 starts with a quarter rest. Measure 296 has a quarter note. Measure 297 has a quarter note. Measure 298 has a quarter note. Measure 299 has a quarter note. Measure 300 has a quarter note. A crescendo hairpin is shown below the staff.

301 *ff*

Musical staff 301-306: Bass clef, 4/4 time. Measures 301-306 consist of eighth notes in a rhythmic pattern. Measure 301 starts with a quarter rest. Measure 302 has a quarter note. Measure 303 has a quarter note. Measure 304 has a quarter note. Measure 305 has a quarter note. Measure 306 has a quarter note. A fortissimo hairpin is shown below the staff.

307 **Andante** **N**  
6 *p*

Musical staff 307-316: Bass clef, 4/4 time. Measure 307 has a whole rest. Measure 308 has a quarter note. Measure 309 has a quarter note. Measure 310 has a quarter note. Measure 311 has a quarter note. Measure 312 has a quarter note. Measure 313 has a quarter note. Measure 314 has a quarter note. Measure 315 has a quarter note. Measure 316 has a quarter note. A piano hairpin is shown below the staff.

317

Musical staff 317-320: Bass clef, 4/4 time. Measures 317-320 consist of eighth notes in a rhythmic pattern. Measure 317 starts with a quarter rest. Measure 318 has a quarter note. Measure 319 has a quarter note. Measure 320 has a quarter note.

321

Musical staff 321-324: Bass clef, 4/4 time. Measures 321-324 consist of eighth notes in a rhythmic pattern. Measure 321 starts with a quarter rest. Measure 322 has a quarter note. Measure 323 has a quarter note. Measure 324 has a quarter note.

325 **O**

Musical staff 325-329: Bass clef, 4/4 time. Measure 325 has a quarter note. Measure 326 has a quarter note. Measure 327 has a quarter note. Measure 328 has a quarter note. Measure 329 has a quarter note. A fermata is placed over measures 328-329.

330

Musical staff 330-333: Bass clef, 4/4 time. Measures 330-333 consist of eighth notes in a rhythmic pattern. Measure 330 starts with a quarter rest. Measure 331 has a quarter note. Measure 332 has a quarter note. Measure 333 has a quarter note.

334

Musical staff 334-337: Bass clef, 4/4 time. Measures 334-337 consist of eighth notes in a rhythmic pattern. Measure 334 starts with a quarter rest. Measure 335 has a quarter note. Measure 336 has a quarter note. Measure 337 has a quarter note.

12. Oh, Sergeant Meryll

338

342

**P** 347

4 II°

*p* *pp*

357

*cresc.* *ff*

365

*p* **Allegro agitato (doppio movimento)** **3**

373

*f* *p* **3**

**Q** 381

*f* a2 #2

388

**R** 2 5

398

12. Oh, Sergeant Meryll

403

**S** **3**

*p*

411

415

**T** *sf*

419

**#8** *f*

426

**U** **V** **7** **4**



12. Oh, Sergeant Meryll

440

*p* *p*

Musical notation for measures 440-446. The key signature is one sharp (F#). The music is in bass clef. Measures 440-442 feature a melodic line with a slur and a dynamic marking of *p*. Measures 443-446 continue the melodic line with a dynamic marking of *p*.

447

*p* a2

Musical notation for measures 447-450. The music is in bass clef. Measures 447-450 feature a rhythmic pattern of eighth notes with a dynamic marking of *p* and an articulation marking of *a2*.

451

a2

Musical notation for measures 451-454. The music is in bass clef. Measures 451-454 feature a rhythmic pattern of eighth notes with an articulation marking of *a2*.

**Allegro con molto brio**

455

*molto* *ff*

Musical notation for measures 455-459. The music is in bass clef. Measures 455-459 feature a rhythmic pattern of eighth notes with a dynamic marking of *ff* and an articulation marking of *molto*.

460

Musical notation for measures 460-465. The music is in bass clef. Measures 460-465 feature a rhythmic pattern of eighth notes.

466

W

Musical notation for measures 466-471. The music is in bass clef. Measures 466-471 feature a rhythmic pattern of eighth notes with a dynamic marking of *W*.

472

Musical notation for measures 472-478. The music is in bass clef. Measures 472-478 feature a rhythmic pattern of eighth notes.

X

479

Musical notation for measures 479-483. The music is in bass clef. Measures 479-483 feature a rhythmic pattern of eighth notes with a dynamic marking of *X*.

484

Musical notation for measures 484-488. The music is in bass clef. Measures 484-488 feature a rhythmic pattern of eighth notes.

12. Oh, Sergeant Meryll

491

a2

497

502

508

# Act II

## 13. Night has spread her pall once more

WS Gilbert  
Arthur Sullivan

1 *Andante non troppo lento* Dame Carruthers and Chorus

Musical notation for measures 1-7. Bass clef, 9/8 time signature, key signature of two flats. The melody consists of quarter and eighth notes. A dynamic marking of *p* is present below the first measure.

Musical notation for measures 8-14. Bass clef, 9/8 time signature, key signature of two flats. The melody continues with quarter and eighth notes.

Musical notation for measures 15-21. Bass clef, 9/8 time signature, key signature of two flats. A boxed letter 'A' is at the start. A dynamic marking of *f* is present at the end of the section.

Musical notation for measures 22-35. Bass clef, 9/8 time signature, key signature of two flats. A boxed letter 'B' is at the end. A dynamic marking of *p* is present below measure 30.

Musical notation for measures 36-47. Bass clef, 9/8 time signature, key signature of two flats. A boxed letter 'C' is at the start. A dynamic marking of *p* is at the beginning. A tempo change to *poco più mosso* is indicated. Measure 47 contains an 8-measure rest.

Musical notation for measures 48-59. Bass clef, 9/8 time signature, key signature of two flats. A boxed letter 'D' is at the start. Measure 49 contains a 5-measure rest, and measure 50 contains a 3-measure rest. A dynamic marking of *f* is at the end.

Musical notation for measures 60-67. Bass clef, 9/8 time signature, key signature of two flats. A tempo change to *più mosso* is indicated. Measure 67 contains an 8-measure rest.

13. Night has spread her pall once more

*poco meno mosso*

**F**

72 *f* *poco rallentando* *p* **Tempo primo**

77

82 **G** *cresc.*

86 *f*

91

96





2  
58

15. Hereupon we're both agreed

Bsn. 1

Bsn. 2

Detailed description: This block contains the musical notation for measures 58 through 67. It features two staves, Bsn. 1 and Bsn. 2, both in bass clef with a key signature of one sharp (F#). The music consists of a continuous eighth-note pattern. The notes for Bsn. 1 are G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, 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D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C3

Bassoons

# 16. Free from his fetters grim

Fairfax

W S Gilbert  
Arthur Sullivan

*Andante con express.*

Bassoon 1

*p* *f*

Bassoon 2

*p* *f*

Bsn. 1

26

*p* *p*

Bsn. 2

*p*

Bsn. 1

40

*p* *dim.*

Bsn. 2

*p* *dim.*

Bsn. 1

46

*a tempo*

*f*

Bsn. 2

*f*



Bassoon

# 18. Hark! What was that sir?

Elsie, Phoebe, Dame C, Fairfax, Wilfred, Point,  
Lietenant, Sergeant Meryll and Chorus

W S Gilbert  
Arthur Sullivan

**Allegro con fuoco**

**f** *recit.* **5**

11 *a tempo* **ff** **p** **A** **19**

**p** **Allegro con brío** *resc.* **f**

36 **ff** **C** **D**

41 **9** **7** **E** **f**

61 **9** **3** **FP**

76 **f** **6** **f**

86 **3** **G**

94 **f** **I°** **H**

101 **f** **ff**

108 **sf** **stringendo** **ff**

Detailed description: This is a musical score for the Bassoon part of the opera 'H.M.S. Pinafore', Act II, Scene 1. The score is in bass clef and 2/4 time. It begins with a forte (f) dynamic and a 'recitativo' (recit.) section. The tempo is 'Allegro con fuoco'. The score is divided into measures 11 through 108. Key features include: a 'piano' (p) section at measure 11; a 'piano' (p) section with 'Allegro con brío' and 'resc.' (ritardando) at measure 36; a 'fortissimo' (ff) section at measure 41; a 'piano' (p) section at measure 61; a 'piano' (p) section at measure 76; a 'piano' (p) section at measure 86; a 'piano' (p) section at measure 94; a 'piano' (p) section at measure 101; and a 'piano' (p) section at measure 108. The score includes various musical notations such as slurs, ties, and dynamic markings. There are also lettered boxes (A, B, C, D, E, F, G, H) and numbers (5, 9, 7, 3, 6) indicating specific measures or groups of notes.

18. Hark! What was that sir?

113 *recit.* **Animato** *f*

126 *ff*

133

141

148

# 19. A man who would woo a fair maid

Elsie, Phoebe, Fairfax

WS Gilbert  
Arthur Sullivan

*All'fretto grazioso*

The musical score is written for Bassoon in G major (one sharp) and 6/8 time. It consists of ten staves of music, with measure numbers 9, 17, 24, 31, 39, 48, 57, 65, and 74 indicated at the beginning of their respective staves. The score includes various musical notations such as dynamics (*f*, *p*, *pp*, *cresc.*), articulation (accents), and performance markings (trills, slurs). Rehearsal marks A, B, and C are placed in boxes above the staves. Measure rests are indicated by horizontal lines with numbers 2, 3, 4, and 9 above them. The piece concludes with a *p* dynamic marking in the final measure.

19. A man who would woo a fair maid

88 *colla voce.* **3** *p* *rall.* *a tempo* **2**

98 **D** **6** *cresc.*

109 **2** *f*

117

Bassoon

# 20. When a wooer goes a wooing

Elsie, Phoebe, Fairfax and Point

WS Gilbert  
Arthur Sullivan

*Allegretto grazioso*

1 *p* 9 *p* A 3 *p*

20 B C *p*

43 D *p*

58 E 6 2 18 *p*

90 *p*

# 21. Rapture, rapture

Carruthers and Meryll

W S Gilbert  
Arthur Sullivan

Allegro vivace con brio

The musical score is written for Bassoon in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The tempo is marked "Allegro vivace con brio". The score consists of eight staves of music, with measure numbers 8, 15, 30, 36, 43, 53, 61, 68, and 76 indicated at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *ff* (fortissimo), *p* (piano), and *cresc.* (crescendo). There are also markings for *f* (forte) and *p* (piano) at the end of the piece. Rehearsal marks A, B, C, D, and E are placed above the staff at measures 24, 33, 41, 51, and 66 respectively. Measure 43 contains a triplet of eighth notes. Measure 30 contains a triplet of eighth notes. Measure 43 contains a triplet of eighth notes. Measure 53 contains a triplet of eighth notes. Measure 61 contains a triplet of eighth notes. Measure 68 contains a triplet of eighth notes. Measure 76 contains a triplet of eighth notes. The score ends with a *cresc.* marking.

21. Rapture, rapture

83

Musical notation for measures 83-89. The piece is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The notation is in bass clef. Measures 83-85 feature a rhythmic pattern of eighth notes with rests. Measure 86 begins with a forte (*f*) dynamic and contains a series of eighth notes. Measures 87-89 continue with a similar rhythmic pattern.

90

Musical notation for measures 90-96. Measure 90 continues the previous pattern. Measure 91 has a fermata over the first two notes. Measure 92 is a whole rest. Measure 93 begins with a fortissimo (*ff*) dynamic and features a series of eighth notes. Measures 94-96 continue with eighth notes and rests.

97

Musical notation for measures 97-100. Measures 97-98 feature eighth notes with rests. Measure 99 has a dotted quarter note followed by a quarter rest. Measure 100 has a dotted quarter note followed by a quarter rest, ending with a double bar line.

