

KENILWORTH

A Masque of the days of Queen Elizabeth

AS PERFORMED AT

THE BIRMINGHAM FESTIVAL

WORDS BY

HENRY F. CHORLEY

MUSIC BY

ARTHUR S. SULLIVAN

OP. 4

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KENILWORTH.

1

No. 1.

INTRODUCTION.

(A SUMMER NIGHT.)

Arranged from the score by
FRANKLIN TAYLOR.

ARTHUR S. SULLIVAN, Op. 4.

ANDANTE
TRANQUILLO
MA CON MOTO.
(♩ = 72.)

The musical score is arranged in five systems, each with a Violin (Viol.) and Arpa (Harp) part. The key signature has one flat (B-flat) and the time signature is 3/4. The first system includes a dynamic marking of *p* and a *PED* (pedal) marking. The second system features a *PED* marking and a *Gres.* (grace note) marking. The third system includes a *PED* marking and a *Gres.* marking. The fourth system has a *PED* marking. The fifth system includes a *PED* marking and a *dim.* (diminuendo) marking. The score is marked with asterisks (*) at various points, likely indicating performance cues or specific articulation. The Arpa part is characterized by arpeggiated chords and flowing lines, while the Violin part provides a melodic accompaniment.

Tromba.

Clar: e Viola.

Musical notation for the first system, including piano and bass staves. Features a *p* dynamic marking and an *espress.* marking. Includes a section marker 'A' and an asterisk '*'.

Musical notation for the second system, including piano and bass staves.

Musical notation for the third system, including piano and bass staves.

Musical notation for the fourth system, including piano and bass staves. Features a *pp* dynamic marking, a *Fl:* marking, and a *PED* marking.

Musical notation for the fifth system, including piano and bass staves. Features a *Viola.* marking and a *p* dynamic marking.

Musical notation for the sixth system, including piano and bass staves. Features a *crps.* marking and a *f* dynamic marking.

B Viol. *p* *poco agitato.*

Viol e Fl:

Ob: Fl: PED *

Viol. Clar: PED *

Gres.

4

C

Fl:
Cl:

p

Viol.

Gres.
PED

D

f con espress.

PED *

PED *PED *PED *p* *

Musical notation for the first system, including piano and treble staves. The piano part features a dense texture of sixteenth notes. Dynamic markings include *f* and *PED*. Pedal instructions are given as *PED*, *PED **, and *PED sempre.*

Musical notation for the second system, showing piano and treble staves with various note values and articulation.

Musical notation for the third system, featuring piano and treble staves with lyrics *cre* and *scen*.

Musical notation for the fourth system, including piano and treble staves with lyrics *do.* and dynamic markings *ff*.

Musical notation for the fifth system, showing piano and treble staves with dynamic markings like *f* and *E*.

First system of musical notation. The upper staff contains a melodic line with a piano (*p*) dynamic marking. The lower staff features a tremolo effect, indicated by the word "tremolo." and slanted lines. The word "cre-scen" is written across the bottom of the system.

Second system of musical notation. The lower staff begins with a forte (*f*) dynamic marking and contains a dense, rhythmic accompaniment. The word "do." is written above the first few notes.

Third system of musical notation. The upper staff includes a piano (*p*) dynamic marking and a "Pizz." (pizzicato) instruction. The lower staff has a "PED" (pedal) marking and an asterisk (*) indicating a specific performance instruction.

Fourth system of musical notation. The upper staff is labeled "Trombe. Cor:" and contains a melodic line. The lower staff includes a piano (*p*) dynamic marking.

Fifth system of musical notation. The upper staff is labeled "Fl:" and "Ob:". The lower staff includes multiple "PED" (pedal) markings and asterisks (*) indicating performance instructions.

Sixth system of musical notation. The upper staff is labeled "Viol." and the lower staff is labeled "Arpa." (Arpeggio). Both staves include "PED" (pedal) markings and asterisks (*) indicating performance instructions.

KENILWORTH.

HARK! THE SOUND THAT HAILS A KING.

CHORUS.

ARTHUR S. SULLIVAN.

Nº 2.

ALLEGRO MODERATO.
(♩ = 132.)

pp e stacc.

Timp:

sva bassa *sva* *sva*

Clar: e Ob.

lunga pausa. *Ped.* *p*

Fag.

stacc.

Viol:

Cres *pp*

SOLO CONTRALTO.

Hark! the sound that hails a King Yonder can..non sig.nal.ing

SOPRANI.

CONTRALTI.

TENORI.

BASSI.

She is near
 She is near
 She is near
 She is near

SOLO CONTRALTO.

Lo! the blaze more bright than day! Spreading down the throng..ed way.

CHORUS.

Cres

She *Cres* is here! she is here!
 She *Cres* is here! she is here!
 She *Cres* is here! she is here!
 She is here! she is here!

Hail! the flow'r of Eng..land met, Mi.....tre, Spear, and Co....ro.net,

Clar:

fp

To salute our sov'..... reign dear. *a Tempo.*

Rall. *B*

Colla voce. *f*

CHORUS. *mf*

Here a be...vy fair of pleasures Waits to greet her with their

mf

Here a be...vy fair of pleasures Waits to greet her with their

mf

Here a be...vy fair of pleasures Waits to greet her with their

mf

Here a be...vy fair of pleasures Waits to greet her with their

Wind Ins^t

treasures, waits to greet her with their treasures, with their trea.....sures.

C

treasures, waits to greet her with their trea.....sures.

treasures, waits to greet her with their treasures, with their trea.....sures.

treasures, waits to greet her with their trea.....sures.

Viol.

SOPRANI.

CONTRALTI.

p

For the

For the
Fl.

Ped. * Ped. *

La...dy of the lake Does her haunted couch for... sake.

La...dy of the lake Does her haunted couch for... sake. TENORI.

Syl...vans come in jol...ly

Viol:

Ped. Cor * Ped. * Ped. *

CONTRALTI.

train BASSI.

Thespis

Old A...ri...on from the main, Old A...ri...on from the main,

p

with her gibbeted car.

Dim.

D

pp
Dan...cers who the nim...blest be Min...strels harp...ing lus...ti...

ff
Dan...cers who the nim...blest be Min...strels harp...ing lus...ti...

pp
Dan...cers who the nim...blest be Min...strels harp...ing lus...ti...

pp
Dan...cers who the nim...blest be Min...strels harp...ing lus...ti...

8va
ff
hr
hr
Tutti pp

ly, Dan...cers who the nim...blest be, Min...strels harp...ing lus...ti...

ly, Dan...cers who the nim...blest be, Min...strels harp...ing lus...ti...

ly, Dan...cers who the nim...blest be, Min...strels harp...ing lus...ti...

ly, Dan...cers who the nim...blest be, Min...strels harp...ing lus...ti...

8va
hr
hr
loco

E

Cres
...ly Crowd a...round the bright...est

Cres
...ly Crowd a...round the bright...est star, crowd a

Cres
...ly Crowd... a...round the bright...est star, crowd

Cres
...ly Crowd a...round the bright...est star,

Cres
Cres

star, crowd a...round the bright...est star Of the
 round the bright...est star Of the host, the
 ... a...round the bright...est star Of the
 crowd a...round the bright...est star Of the

cen do.

host that bright est are; crowd a ...
 host that bright...est are; crowd a ...
 host that bright est are; crowd a ...

host that bright est are; crowd a ...

Cres

round the brightest star As she sweeps in mai...den
 round the brightest star As she sweeps in mai...den
 round the brightest star As she sweeps in mai...den

round the brightest star As she sweeps in mai...den

Wind Inst
f

state Thro' her vas.....sal's pa.....lace gate

state Thro' her vas.....sal's pa.....lace gate

state Thro' her vas.....sal's pa.....lace gate

state Thro' her vas.....sal's pa.....lace gate

.... While the trumpet's pompous breath, And the bells that thund'ring peal, Till the

.... While the trumpet's pompous breath, And the bells that thund'ring peal, Till the

.... While the trumpet's pompous breath, And the bells that thund'ring peal, Till the

.... While the trumpet's pompous breath, And the bells that thund'ring peal, Till the

tow'rs with gladness reel, Welcome our E...li...za...beth.

tow'rs with gladness reel, Welcome our E...li...za...beth. While the trumpet's pom...pous

tow'rs with gladness reel, Welcome our E...li...za...beth. While the trum...pet's

tow'rs with gladness reel, Welcome our E...li...za...beth. While the trumpet's pom...pous

sf *sf* *f* Tromb:

While the trum...pet's pom...pous
 breath, And the bells that thund'ring peal Till the tow'rs with
 pom...pous breath... And the bells that

sf *f*

breath, And the bells that thund'ring peal, Till the tow'rs with glad...ness
 glad...ness reel, The tow'rs with glad...ness reel, The tow'rs with
 thun...d'ring peal with
 tow'rs with glad...ness reel, Till the tow'rs

Cres *Cres* *Cres*
gva. *Ped. meno forte. Cres*

reel... with glad...ness reel Wel...come our E...
 glad...ness reel Wel...come our E...
 glad...ness reel Wel...come Wel...come our E...
 with glad...ness reel Wel...come our E...

gva. *loco*
ff *Ped.* * *Ped.* * *Ped.* * *Ped.* *

li...za...beth. God save the Queen!

li...za...beth. God save the Queen!

li...za...beth. God save the Queen!

li...za...beth. God save the Queen!

ff

Trombe.

ff God..... save..... the Queen!.....

ff God..... save the Queen!.....

ff God..... save..... the Queen!.....

God..... save the Queen!.....

Ped. *

Ped. *

Ped. *

ff

ff *sf* *sf* *sf*

Ped. *

KENILWORTH.

SONG.

No. 3.

THE LADY OF THE LAKE.

ARTHUR S. SULLIVAN.

ALLEGRO GRAZIOSO. (♩. = 84)

VOCE:

PIANO
FORTE.

I have slept beneath the wa-ter, On my

Clar:

PED

qui-et bed of green, As the great Ma-gi-cian's daughter, Who hath

dreamed, unheard, un-seen, As the great Ma-gi-cian's daughter, Who hath

Gres.

Viol.

Gres.

dim

dreamed, un... heard, un... seen. Since the

dim *f* *p*

Viol e Fl:

times of brave King Ar... thur, When the Knight was used to roam.... In the

f

Fl:

search of wild ad... ven... ture, And the La... dy wept at home..... And the

Ob:

rall. *a tempo.* *lr* *lr*

La... dy wept at home..... But I wake to life... and

rall. *a tempo.* *p*

Clar: Fl:

sum-mer, With my li-lies on my brow,.... For there's joy.... for each new

Clar:

co-mer, And the mer-ry days are now;..... And the mer-ry days are

Gres.

Fl:

cre- scen- do

now,.... For there's joy for each new co-mer, And the mer-ry

f

tempo piacere.

Viol.

Clar:

f dim. p

days..... are now.

Fl:

f f

I have dreamed be-neath the

Clar: *p*

wa-ter, On my qui-et bed of green, While, a-bove me, storm and

slaugh-ter Have passed, tho' heard, un-seen, While, a-bove me, storm and

Gres.

slaugh-ter Have passed, though heard, un-seen.

dim. *tr* *dim.* *f*

But the se...crets I have trea.sured, Will my

p

lake to none be...tray,.... For be...low they hide in twi..light, Though a..

f

bove you have the day, Though a..bove you have the day;..... Now I

hr *rall.* *a tempo.*

rall. *a tempo.*

wake to life and glo...ry, With my li...lies on my brow,.... To for..

hr *hr*

p

tr *tr* *Gres.*

...get that rude old sto...ry, For the gold..en days are now,..... For the

cre

gold... en days are now,..... To for...get that rude old sto...ry, For the

f

scen *do.* *f* *p*

gold... en days, the gold..en days are now!

tr *a tempo.*

colla voce. *f*

f *f*

QUARTETT AND CHORUS OF SYLVANS.

No. 4.

ARTHUR S. SULLIVAN.

CORO

TENORI 1^{mi}

TENORI 2^{di}

BASSI 1^{mi}

BASSI 2^{di}

ALLEGRETTO
MODERATO
E. CON BRIO.

(♩ = 152.)

Viol.

A

feet... To O-ri-a-na's feet!

feet... To O-ri-a-na's feet.

feet, To O-ri-a-na's feet!

feet, To O-ri-a-na's feet!

Cornet Solo.

And from her se-cret cell, Where she a-lone doth dwell, Dame Echo's voice de-

And from her se-cret cell, Where she a-lone doth dwell, Dame Echo's voice de-

And from her se-cret cell, Where she a-lone doth dwell, Dame Echo's

And from her se-cret cell, Where she a-lone doth dwell, Dame Echo's voice de-

p *cres.*

Viol.

Echo's voice de-clare To the o-bedient air How proud she is.....

...clare..... To the o-bedient air How proud she is.....

voice de-clare To the o-bedient air How proud she is.....

...clare To the o-bedient air How proud she is.....

Bff

ECHO.

ppp Corni.

First system of musical notation, featuring vocal staves and piano accompaniment.

Second system of musical notation, including vocal staves and piano accompaniment. The lyrics are: "Let Fauns the cym-bal ring, And".

Third system of musical notation, including vocal staves and piano accompaniment. The lyrics are: "Let Fauns the cym-bal ring, And".

Fourth system of musical notation, including vocal staves and piano accompaniment. The lyrics are: "Let Fauns the cym-bal ring, And".

Fifth system of musical notation, including vocal staves and piano accompaniment. The lyrics are: "blow the cornet sweet, While Sylvans tribute bring To O-ri-a-na's feet, ... To".

Sixth system of musical notation, including vocal staves and piano accompaniment. The lyrics are: "blow the cornet sweet, While Sylvans tribute bring To O-ri-a-na's feet, To".

il basso staccato.

SOLO.
SOPRANO. *mf*

O...ri...a...na's feet. Like Summer's boun-teous noon, Most

O...ri...a...na's feet. CONTRALTO. Like Summer's boun-teous noon, Most

O...ri...a...na's feet. TENOR. Like Summer's boun-teous noon, Most

O...ri...a...na's feet. BASS. Like Sum-mer's bounteous noon, Most

O...ri...a...na's feet. Like Summer's boun-teous noon, Most..

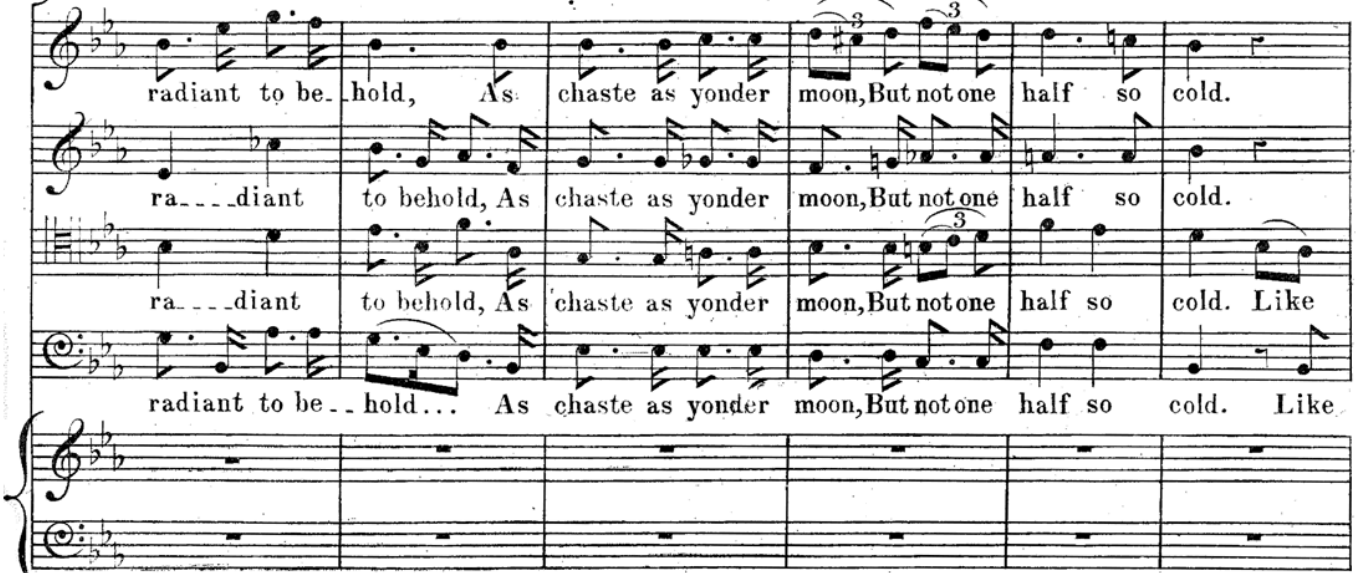


radiant to be-hold, As chaste as yonder moon, But not one half so cold.

ra...diant to behold, As chaste as yonder moon, But not one half so cold.

ra...diant to behold, As chaste as yonder moon, But not one half so cold. Like

radiant to be..hold... As chaste as yonder moon, But not one half so cold. Like



Like Sum-mer's bounteous noon, ... Most ra-diant to be...

Like Sum-mer's bounteous noon, Most ra-diant to be-hold, Like Summer's

Summer's bounteous noon. Most radiant to be-hold, Most ra-

Summer's bounteous noon, Most ra-diant to be-hold, Like Summer's bounteous



... hold, to be . . . hold, Like Summer's bounteous noon, Most
 bounteous noon, Most radiant to be . hold, Like Summer's bounteous noon, Most
 diant to be hold, Like Summer's bounteous noon, Most
 noon, Most ra . diant to be hold, Like Summer's bounteous noon, Most ra

Hark! while in joy-ous crowd Stout Dryads shout a .
 Hark! while in joy-ous crowd Stout Dryads shout a .

Viol. pizz.
p

radiant to be . hold, As chaste as yon . der moon, But
 ra . diant to be . hold, As chaste as yon . der moon, But
 ra . diant to be . hold, As chaste as yon . der moon, But
 diant to be . hold, As chaste as yon . der moon, But

loud!
 loud!

Hark! while in joyous crowd Stout Dryads shout aloud, Shout a .
 Hark! while in joyous crowd Stout Dryads shout aloud, Shout a .

cres.
 Stout Dryads shout aloud,
 Stout Dryads shout aloud,
Gres.

not one half so cold.

not one half so cold.

not one half so cold.

not one half so cold.

Her part will E...cho bear, And far a...

Her part will E...cho bear,

loud, shout aloud, shout a loud, Her part will E...cho bear,.... And far a...way de...clare..

loud, shout aloud, shout a loud, Her part will E...cho bear,.... And far a...way de...clare..

Ob:

-celli

...way..... de...clare, de...clare How brave she is!.....

And far a...way, and far a...way declare How ff brave she is!.....

And far a...way de...clare How ff brave she is!.....

... And far a...way de...clare How ff brave she is!.....

Cornet.

Gres.

ff PED

ppp Corni.

ECHO.

How fair!..... Hark

How fair!..... Hark!

How fair!..... Hark! while in joyous crowd

How fair!..... Hark! while in joyous crowd

ff PED * *f* Cornet. * *f*

mf Like Summer's boun-teous

mf Like Summer's boun-teous

mf Like Sum-mer's

Like Summer's boun-teous

Hark! Hark!

Hark! Hark!

dim. *p*

Stout Dryads shout aloud, shout, shout aloud, shout a-loud, shout aloud, shout a-

sf *sf* *p* Clar.

il basso pp

noon, Most ra..diant to be..hold, Like Sum

noon, Most ra..diant to be..hold, Like Sum

boun..teous noon, Most ra..diant to be..hold, Like Sum

noon, Most ra..diant to be..hold, Like Sum

Hark! Hark! Hark! while in joyous crowd

Hark! Hark! Hark!

Hark!

loud, shout aloud, shout a..loud, shout aloud shout a..loud, shout aloud, shout a..loud! Viol.

mer's boun..teous noon, Most ra..diant to be..hold.....

boun

boun

boun

boun

boun

boun

boun

Hark! while in joyous crowd Hark! while in

Stout Dryads shout aloud

Hark! while in joyous crowd

Wind. Viol: Stout Dryads shout aloud

to be hold..... most..... ra
 ra-diant to be hold, Most ra
 Like Sum-mer's boun-teous noon, Most ra-diant...

Sum-mer's boun-teous noon, Most ra

joyous crowd Stout Dryads shout aloud Hark!
 Hark!
 Shout aloud, shout a-loud, shout aloud, shout a-loud, Hark!
 Shout aloud, shout a-loud, shout aloud, shout a-loud, Hark!

Shout aloud, shout a-loud, shout aloud, shout a-loud, Hark!

Ob

---diant to be hold..... most..... ra
 ---diant to be hold..... most ra
 to be hold..... most ra-diant to be ---

---diant to be hold..... most ra

Hark! Hark! while in joyous crowd Stout Dryads shout aloud, Hark! Hark! Hark! while in
 Hark! Hark! while in joyous crowd Stout Dryads shout aloud, Hark! Hark!
 Hark! Hark! while in joyous crowd Stout Dryads shout aloud, Hark! Hark! Hark!

Hark! Hark! while in joyous crowd Stout Dryads shout aloud, Hark! Hark!

di-ant, most ra- di-ant to be.

di-ant, most ra- di-ant, most ra- di-ant to be...

hold, most ra- di-ant, most ra- di-ant to be.

di-ant, most ra- di-ant to be hold, to be.

joyous crowd Stout Dryads shout a loud Stout Dryads shout a loud, Hark!

Stout Dryads shout a loud Stout Dryads shout a loud, Hark!

Hark! Stout Dryads shout a loud Stout Dryads shout a loud, Hark!

Hark! Stout Dryads shout a loud Stout Dryads shout a loud, Hark!

cres.....

hold. most.. ra- di-ant to be.

hold. most ra- di-ant to be

hold. most ra- di-ant to be

hold. most ra- di-ant to be

Hark! while in joyous crowd Stout Dryads shout aloud, Hark! while in joyous crowd Stout Dryads shout aloud,

Hark! while in joyous crowd Stout Dryads shout aloud, Hark! while in joyous crowd Stout Dryads shout aloud,

Hark! while in joyous crowd Stout Dryads shout aloud, Hark! while in joyous crowd Stout Dryads shout aloud,

Hark! while in joyous crowd Stout Dryads shout aloud, Hark! while in joyous crowd Stout Dryads shout aloud,

Hark! while in joyous crowd Stout Dryads shout aloud, Hark! while in joyous crowd Stout Dryads shout aloud,

PEB PED

brave!... how fair!.....

is! how fair!.....

brave!... how fair!.....

brave! how fair!.....

brave! how fair!.....

brave! how fair!.....

brave! how fair!.....

brave! how fair!.....

pp

PED * PED *

sf PED *

fp

KENILWORTH.

SLOW DANCE WITH CHORUS.

No. 5.

ARTHUR S. SULLIVAN.

Wind Inst. Viol.

ALLEGRETTO MODERATO.
(♩ = 116.)

f PED *dim.*..... *p* *

Fl: Viol.

Wind Inst. Viol. Fl.

Gres. *p*

Viol. Fl: *p* PED

Wind Inst.

Cres. *

f *f*

= celi

cres. *do.* *ff*

CORO.

SOPRANI.
1st & 2nd.

1ma 2da *f*

CONTRALTI.

1ma 2da

Fa la la la la

Fa la la la la

1ma 2da

Fl: e Clar: 3 3 3

f Ob:

Fa la la la la la la

Fa la la la la Fa la la la la la fa la la

Fa la la la la Fa la la la la la fa la la

ppa 3 3 3

la la la la Fa la la la fa la
 la la la la Fa la la la fa la

p *B* *p* *p* *PED* *p* *

la..... la la fa la la la la la.....
 la la..... la fa la la fa la
 la la..... la la la fa la la la

Gres *Gres.* *f*

la.. la la la Fa la la la la la la Fa la la la Fa la la
 fa la la la Fa la la la la la la Fa.... la la Fa.... la la la

f *f* *p* *p*

la la la

la la la la la la la la la la la la la la la la

Cres Fa la la la la la Fa la la la la la

Gres *f*

Fa la la la la la la la la la la la la

la la Fa la la la la la la la la la la la la

p *cre* *scen*

la la Fa la la la la la la la la la la la la

p *cre* *scen*

la... la la Fa la la la la la la la... Fa la la la la la

la la la Fa... la la... la la la la Fa la la la

do.

la Fa... la la la la la la la Fa la la la

do. *ff*

meno f

Fa la la

First system of the musical score. It features two vocal staves and a piano accompaniment. The vocal lines consist of 'Fa la la' syllables. The piano part includes an Oboe (Oboi.) and Flute (Fl.) line with triplets, and a piano (p) accompaniment. The key signature has one flat (B-flat).

meno f

Oboi.

Fl:

Fl:

p

la..... la la la Fa la la la la la la Fa la

Second system of the musical score. It continues the vocal and piano parts. The piano part includes a Clarinet (Clar:) and Violin (Viol pizz.) line. The piano accompaniment has a *dim* (diminuendo) marking. The key signature remains one flat.

dim

Fl:

Viol pizz.

PED

PED *

Clar:

la la la la la

Fa la la Fa la la la la la la la la

Third system of the musical score. It features vocal lines and piano accompaniment. The piano part includes a Flute (Fl.) line and a piano (*pp*) accompaniment. The key signature remains one flat.

Fa la la

Fa la la

Fl:

pp

PED

*

KENILWORTH.

I AM A RULER ON THE SEA.

ARION'S SONG.

No. 6.

ARTHUR S. SULLIVAN.

ALLEGRO MODERATO. (♩ = 112.)

VOCE.

PIANO
FORTE.

The musical score consists of three systems. The first system shows the vocal line and the beginning of the piano accompaniment, marked with a forte *f* dynamic. The second system continues the piano accompaniment, featuring a section with a bass line marked *p* *il basso staccato* and a triplet figure. The third system shows the vocal line with the lyrics: "I am a ruler on the sea, O...ver these sturdy ma...riners, Who". The piano accompaniment continues with a triplet figure.

feel not fear so much as glee, When e...ver wind old

O...cean stirs, Who feel not fear so much as glee, When

ever wind old O...cean stirs. Let e'er so blithe its

dol...phins play, Let e'er its waves so wild...ly roar, Go

rall.

east, go west, go where we may, Our hearts are firm. by moor'd on

colla voce.

p a tempo.

shore; And from... the deep, and from... the strand, Where

Gres.

Tri... tons fling their trum... pets down, This is our message to the

Gres.

f slower.

land,.....

"We guard from harm old

f colla voce.

Eng-land's crown?

SECOND VERSE.

Who dares to brag and boast a far, Like thun-der clouds that

threat-en rain? What need we care if jea-lous war Be brooding in the

ports of Spain, What need we care if jea...lous war Be

Gres.

brood...ing in the ports of Spain! Our Queen may let such

p

f *f* *p*

bo...dings pass, And an...swer with..... a haugh...ty smile. No

f

f *f*

Don shall touch one blade of grass In a...ny bor...der of our

h

isle! The ve...ry high...way stones would rise, The

The first system of music features a vocal line with lyrics "isle! The ve...ry high...way stones would rise, The". The piano accompaniment consists of two staves with treble and bass clefs, showing chords and melodic lines. A dynamic marking of *p* is present at the beginning.

shep...herd's hills rain ru...in down Were we not there against sur

The second system continues the vocal line with lyrics "shep...herd's hills rain ru...in down Were we not there against sur". The piano accompaniment includes a triplet of eighth notes marked with a '3' above them. A dynamic marking of *f* is present. The word "Gres." is written below the piano part.

-- prise..... To guard our glo...rious

The third system shows the vocal line with lyrics "-- prise..... To guard our glo...rious". The piano accompaniment features a dynamic marking of *f* and the instruction "slower.". The word "rall." is written below the piano part. The system ends with a dynamic marking of *f* and the instruction "colla voce."

Eng...land's crown!

The fourth system shows the vocal line with lyrics "Eng...land's crown!". The piano accompaniment features a dynamic marking of *f* and a complex chordal texture.

SOLO.
CONTRALTO.

Tromba. Viol:

ALLEGRO VIVACE.

Place for the Queen our Show to see

gva Now speak Im... mor... tal Po... e... try!

ff f

rall.

dim p

KENILWORTH.
HOW SWEET THE MOONLIGHT SLEEPS.
DUET.

47

(SCENE FROM THE "MERCHANT OF VENICE.")

No. 7.

ARTHUR S. SULLIVAN.

ANDANTE
TRANQUILLO.
(♩ = 80.)

The musical score is arranged in six systems. The first system shows the piano accompaniment with a treble and bass clef, a 3/4 time signature, and a key signature of one sharp (F#). It includes markings for *ANDANTE*, *TRANQUILLO.*, and a tempo of 80 beats per minute. The piano part features a steady eighth-note accompaniment with various dynamics and pedaling instructions. The woodwind parts are introduced in subsequent systems: Oboe (Ob:) in the first system, Violin (Viol:) in the second, Flute (Fl:) in the third, and Clarinet (Clar:) in the fourth. The woodwinds play melodic lines with various articulations and dynamics. The score includes numerous musical notations such as slurs, ties, and dynamic markings like *p* and *stacc.*

TENOR. *Recit:* p

How sweet the moon light sleeps

dim.....e.....rall.....

pp
PED

* *Recit:*

..... up on this bank!

Ob.
Viol:
a tempo.

legato.

Recit:

Here..... let us sit, and let the sound of music

p

B a tempo.

creep in our ears;

Soft still-ness,

a tempo.

pp
PED

Gres.

and the night, become the touch... es of sweet har... mo...

Fl:

PED

*

PED

pp

ny.

C *ANIMATO.* (♩ = 88)

Look how the floor of Heaven..... is

ANIMATO.

Arpa. *pp*

PED 6 6 * PED 6 6 *

thick in.laid with pa..tines of bright gold! There's

PED 6 * PED 6 * PED simile.

not the smallest orb which thou be...hold'st but in its

Gres.

Gres.

mo...tion like an an...gel sings,

p

PED

poco accel.

Still qui... ring to the young - eyed

p PED *poco accel.* PED sempre.

Gres.....

che... ru - bim, Such har... mo - ny

cre... scen - do.

PED *Gres.*

SOPRANO. D (♩ = 72)

TENOR. *ad lib.* *PIU ANIMATO. ff* *rall.* *ANDANTE TRANQUILLO MA NON TROPPO LENTO.*

is in im - mor - tal sounds, im - mor - tal sounds!

Wind Inst. *PIU ANIMATO. sf colla voce. ff con forza. rall.....* Viol. *ffpp una corda. PED sf*

In such a night as

PED * PED * PED * PED * PED * *cl/2* *tre corde.*

this, When the sweet wind, the sweet wind did gently kiss the trees, And they did

make no noise, In such a night, Troilus, methinks, mounted the Trojan

wall, And sighed his soul toward the Grecian tents, And sighed

...sighed his soul toward the Grecian tents, and sighed his

soul.... to ward the Grecian tents, and sighed his soul, and sighed his soul to.

appassionata.
f

Viol.
f *colla voce.* *dim.*

PED

ward the Grecian tents, Where Cressid lay that night.

dim. *pp*

pp *colla voce.* *mf* *PED*

FI:

On such a night did This... be

F *p*

pp

PED

fearfully o'ertrip the dew, And saw the li.on's sha.dow, ere himself, and

accel.....

accel..... *b* *pp*

rall.....

ran dismayed a way. In such... a night... as

colla voce. *a tempo.* Fag: Clar: Fl: Cl:

this,..... In such.... a night..... as

this,..... When the

gva this, did gen...tly kiss the

sweet wind did gently kiss the trees, In such a

Wind Inst: *f* PED * * *

trees,..... In such..... a night stood

night,..... In such..... a night stood

Fl: *p* * PED *

Di...do, with a wil... low, with a wil... low in her hand, Up...

Di...do, with a wil... low,..... with a wil... low in her

... on the wild sea banks, And waved,.....

hand, Up... on the wild sea banks, And waved her

Gres.

cre... scen

PED * PED

..... waved her love to come a... gain... to

love, waved her love..... to come a... gain..... to

f *dim.*

do.

PED * PED * PED

Car... thage, and waved her love... to come again to

Car... thage, her love.....

Fl:

KENILWORTH.

A BRISK DANCE.

No. 8.

ARTHUR. S. SULLIVAN.

ALLEGRO CON SPIRITO.
(♩ = 120)

The score is arranged in six systems. The first system shows the piano introduction with a forte (*f*) dynamic and a tempo of 120 quarter notes per minute. The second system continues the piano part with repeated seven-note patterns. The third system introduces the flute (*Fl:*) with a mezzo-forte (*mf*) dynamic. The fourth system continues the piano accompaniment. The fifth system introduces the first and second violins (*1ma Viol:* and *2da Viol:*) and the flute (*Fl:*), with piano dynamics of *f* and *mf*. The sixth system continues the violin and flute parts, including performance markings for *PED* (pedal) and *f*.

2da Viol: *f* *p* B Fl:

Cres......

Viol: *f* *f*

C *f* *ff* PED * *

PED * * *p* *dim.*

pp

Ob:
Cl:

Viol:

D

1ma

2da

Clar:

Clar:

pp

pp

Viol:

Clar:

Viol:

Gres.

E

Viol:

dim. pp

Ob:
Cl:

12628.

Detailed description: This system contains seven staves of music. The first staff is a grand staff with treble and bass clefs, featuring a piano (*pp*) dynamic marking. The second staff includes woodwind parts for Oboe and Clarinet. The third staff features Violin and Clarinet parts, with a double bar line and first/second endings marked '1ma' and '2da'. The fourth staff is a grand staff with Clarinet parts and piano dynamics. The fifth staff includes Clarinet, Violin, and Cymbal parts. The sixth staff features Violin parts with a *dim. pp* marking. The seventh staff includes Oboe and Clarinet parts.

Ob:
Cl:

Viol:

D

1ma

2da

Clar:

Clar:

pp

pp

Clar:

Viol:

Clar:

Viol:

Gres.

E

Viol:

dim. pp

Ob:
Cl:

Viol: Clar:

This system shows the first two staves of music. The top staff is for Violin (Viol:) and the bottom staff is for Clarinet (Clar:). The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The Violin part features a melodic line with a 'w' marking above it. The Clarinet part provides harmonic support with chords and some melodic fragments.

Clar:

This system shows the Clarinet (Clar:) part. The music continues with a melodic line in the upper register and a bass line in the lower register. The dynamic marking 'pp' (pianissimo) is present in both staves.

Clar: Viol: Cres.

This system shows the Clarinet (Clar:) and Violin (Viol:) parts. The Violin part has a 'Cres.' (Crescendo) marking. The music features a mix of melodic and harmonic textures.

F Fl: Viol: dim. pp

This system shows the Flute (Fl:) and Violin (Viol:) parts. The Flute part has a 'F' marking above it. The dynamic marking 'dim. pp' (diminuendo pianissimo) is present. The music is characterized by sustained chords and melodic lines.

This system continues the musical score from the previous system, showing the progression of the Violin and Flute parts.

G Fl: Viol: p

This system shows the Flute (Fl:) and Violin (Viol:) parts. The Flute part has a 'G' marking above it. The dynamic marking 'p' (piano) is present. The music features a mix of melodic and harmonic textures.

Fl: p

This system shows the Flute (Fl:) part. The music continues with a melodic line in the upper register and a bass line in the lower register. The dynamic marking 'p' (piano) is present.

The musical score is organized into seven systems, each consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various musical elements:

- System 1:** Treble staff has a melodic line with eighth-note patterns. Bass staff has a simple accompaniment. Dynamic marking: *mf*.
- System 2:** Similar to System 1, with a melodic line in the treble and accompaniment in the bass.
- System 3:** Treble staff features chords and melodic fragments. Bass staff has chords. Dynamic markings: *f*, *mf*, *f*. Performance instructions: *PED*, ** PED*.
- System 4:** Treble staff has chords and melodic lines. Bass staff has chords. Dynamic markings: *mf*, *f*. Performance instructions: *PED*, ** PED*.
- System 5:** Treble staff has melodic lines with ornaments (marked with '7'). Bass staff has chords. Dynamic markings: *p*, *Cres.*.
- System 6:** Treble staff has melodic lines with ornaments (marked with '7'). Bass staff has chords. Dynamic marking: *f*.
- System 7:** Treble staff has a melodic line with eighth-note patterns. Bass staff has a simple accompaniment. Dynamic marking: *f*.

The musical score consists of seven systems, each with a treble and bass clef staff. The notation includes various dynamics and performance instructions:

- System 1:** Treble clef staff with a melodic line. Bass clef staff with accompaniment.
- System 2:** Treble clef staff with a melodic line. Bass clef staff with accompaniment. Dynamics: *sf* PED *ff*. Includes an asterisk (*) in the bass staff.
- System 3:** Treble clef staff with a melodic line. Bass clef staff with accompaniment. Dynamics: *ff*. Includes "PED" in the bass staff and an asterisk (*) in the bass staff.
- System 4:** Treble clef staff with a melodic line. Bass clef staff with accompaniment. Dynamics: *sf* PED. Includes "animato al fine." in the treble staff, "PED" in the bass staff, and an asterisk (*) in the bass staff.
- System 5:** Treble clef staff with a melodic line. Bass clef staff with accompaniment. Dynamics: *sf* PED. Includes an asterisk (*) in the treble staff and an asterisk (*) in the bass staff.
- System 6:** Treble clef staff with a melodic line. Bass clef staff with accompaniment. Dynamics: *ff*. Includes "piu stretto." in the treble staff.
- System 7:** Treble clef staff with a melodic line. Bass clef staff with accompaniment. Dynamics: *sf*. Includes "grac" in the treble staff, "PED" in the bass staff, and an asterisk (*) in the bass staff.

FINALE.

No. 9.

SOLO AND CHORUS.

ARTHUR S. SULLIVAN.

CONTRALTO SOLO.

VOICE.

Tromba. Viol. Clar.

TEMPO MODERATO.
(♩ = 132.)

f *p* *pp*

Af-ter

ban-quet, play, and ri...ot, Co-meth time-ly hour of qui-et!

Bow-er, hall, and cor...ridor, Are with poppy leaves be-spread!

Mor-phcus stay-eth at the door of the guest so

Clar.

pp *Cres.*

MOLTO VIVACE. (♩ = 138.)

che-rish-ed, so che-rish-ed.

Tromba.

f **DOPIO MOVIMENTO.**

CORO.
SOPRANO 1^{mo}.

p Sleep,..... great Queen!.....

SOPRANO 2^{do}.

p Sleep,..... great Queen!.....

TENORE.

p Sleep,..... great Queen!.....

BASSO.

p Sleep,..... great Queen!.....

Viol.

p PED *

..... Sleep,.....

..... Sleep,.....

..... Sleep,.....

..... Sleep,.....

Tromba.

sf *f* *p* PED *

great Queen!.....

great Queen!.....

great Queen!.....

great Queen!.....

Viol. Tromba.

Sleep,..... Sleep....

Sleep,..... Sleep....

Sleep,..... Sleep....

Sleep,..... Sleep....

Viola. Sleep,..... Sleep....

Viol.

..... in peace!..... Sleep in

..... in peace!..... Sleep in

..... in peace!..... Sleep in

..... in peace!..... Sleep in

cres. cres.

peace! Sleep in peace! Sleep..

peace! Sleep in peace! Sleep..

peace! Sleep in peace! Sleep..

peace! Sleep in peace! Sleep..

Gres.

Gres.

Gres.

Gres.

scen. do. *sempre cres.*

..... in peace!..... Sleep,.... great

..... in peace!..... Sleep,.... great

..... in peace!..... Sleep,.... great

..... in peace!..... Sleep,.... great

B *mf* *p*

mf

Queen! and do not dream..... Sleep in peace! Sleep in

Queen! and do not dream..... Sleep in peace!

Queen! and do not dream..... Sleep in peace!

Queen! and do not dream..... Sleep in peace!

Queen! and do not dream..... Sleep in peace!

Fl. *Fag.* *Tromba.*

peace!..... sleep,.... our watch.... is set. Till to...

Sleep in peace,..... our watch is set. Till to...

Sleep in peace,..... our watch is set. Till to...

Sleep in peace, our... watch is set. Till to...

Clar:

Gres.

mor.. row's morn shall beam On the masque not end..ed

cres.

mor.. row's morn shall beam On the masque not end..ed

cres.

mor.. row's morn shall beam On the masque not end..ed

cres.

mor.. row's morn shall beam On the masque not end..ed

Ob:

cre-----scqn-----do.

yet,... Till to... mor.. row's morn shall beam... On the

f *dim.*

yet, Till to... mor.. row's morn shall beam... On the

f *dim.*

yet, Till... to... mor.. row's morn shall beam On the

f *dim.*

yet, Till to... mor.. row's morn shall beam On the

f *dim.*

masque not end...ed yet. Sleep, great Queen!

masque not end...ed yet. Sleep, great Queen!

masque not end...ed yet. Sleep, great Queen!

masque not end...ed yet. Sleep, great Queen!

.... Sleep in peace!.....

.... Sleep in peace!.....

.... Sleep in peace!.....

.... Sleep in peace!.....

Day..... shall bring thee new de...light,..... Trum - pets

Day..... shall bring thee new de...light,..... Trum - pets

Day..... shall bring thee new de...light, Trum - pets sound,

Day..... shall bring thee new de...light,..... Trum - pets

Gres. *f*

sound, Trum . pets sound be . . . fore good night O'er our

sound, Trum . pets sound be . . . fore good night O'er our

Trum . . . pets sound be . . . fore good night O'er our

sound, Trum . pets sound be . . . fore good night O'er our

PED *cres.* * *PED* * *f*

dim. *p*

sov'reign's couch is said With a bles sing on

sov'reign's couch is said With a bles sing on

sov'reign's couch is said With a bles sing on

sov'reign's couch is said With a bles sing on

dim. *dim.* *p*

D *ff*

her bed. Trumpets sound

her bed. Trumpets sound

her bed. Trumpets sound

her bed. Trumpets sound

sf *ff* *con forza.*

Trombe *Tromboni.*

Sleep,.... great Queen! and do not dream..... Sleep
 Sleep,.... great Queen! and do not dream..... Sleep
 Sleep,.... great Queen! and do not dream..... Sleep
 Sleep,.... great Queen! and do not dream..... Sleep
 Viol. Ob:

in peace, our watch is set.....
 in peace, our watch is set.....
 in peace, our watch is set. Sleep...
 in peace, our watch is set.....
 Cres.

Sleep in peace!.....
 Sleep in peace!.....
 in peace!.....
 Sleep in peace!.....
 ff PED *

p Sleep, Sleep in *ff* peace.....

p Sleep, Sleep in *ff* peace.....

p Sleep, Sleep in *ff* peace.....

p Sleep, Sleep in *ff* peace.....

cre - scen - do.

p *ff* PED

dim. *sf* *F* *pp*

..... Sleep..... *dim.* in..... peace, sleep...

..... Sleep..... in *dim.* peace..... sleep, great

..... Sleep..... *dim.* in..... sleep, great.

grca *p* PED ** PED* *dim.* *pp* *Cor:* *Fag:*

da qui sempre ritardando al fin.

... in peace Sleep.....

Queen, in peace Sleep, great Queen,

Queen, in peace Sleep, great Queen,

sleep in peace..... Sleep,..... sleep

Tromba Solo.

Cor:

Clar:

da qui sempre ritardando al fin.

