

# KENILWORTH.

## 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 Violin part is written in treble clef with a 3/4 time signature. The Arpa part is written in bass clef with a 3/4 time signature. The score includes various performance markings such as *p* (piano), *Gres.* (Crescendo), *dim.* (diminuendo), and *PED* (pedal). There are also asterisks (\*) and the number 6 indicating specific musical techniques or fingerings. The first system starts with a *p* dynamic and a *PED* marking. The second system features a *Gres.* marking. The third system includes a *PED* marking and a *dim.* marking. The fourth system has a *PED* marking. The fifth system concludes with a *dim.* and *PED* marking.

2

Tromba.

A

Clar: e Viola.

*espress.*

First system of musical notation, featuring a grand staff with treble and bass clefs. It includes a Trombone part with a dynamic marking of *p* and a section marked *espress.* (expressive).

Second system of musical notation, continuing the grand staff with various melodic and harmonic lines.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, including a *pp* (pianissimo) dynamic marking and a section marked *Fl:* (Flute).

Fifth system of musical notation, featuring a Viola part with a dynamic marking of *p*.

Sixth system of musical notation, concluding the page with a *cres.* (crescendo) and *f* (forte) dynamic marking.

B Viol.

*p* *poco agitato.*

Viol e Fl:

Ob: Fl:

PED \* PED \* PED \* PED \*

Viol. Clar:

PED \*

Gres.

4

Fl:  
Cl:

6 6 6 6 6 6

3 3 3

p

Viol.

Gres.  
PED

D

*f con espress.*

PED

PED \*PED \*PED p



Musical notation for the first system, consisting of a piano (left) and treble (right) staff. The piano staff features a continuous eighth-note accompaniment. The treble staff has a melodic line with slurs. Dynamic markings include *f* and *PED*. Pedal markings include *PED*, *PED \**, and *PED sempre.*

Musical notation for the second system, continuing the piano and treble staves from the first system.

Musical notation for the third system, including piano and treble staves. The lyrics "cre scen" are written below the treble staff. The piano staff continues with eighth-note accompaniment.

Musical notation for the fourth system, including piano and treble staves. The lyrics "do." are written below the treble staff. Dynamic markings include *ff*. The piano staff continues with eighth-note accompaniment.

Musical notation for the fifth system, including piano and treble staves. Dynamic markings include *f*. The piano staff continues with eighth-note accompaniment.

First system of musical notation. The upper staff contains a melodic line with a *p* dynamic marking. The lower staff features a *tremolo.* marking and a *cre-scen.* (crescendo) marking. The music is written in a grand staff format.

Second system of musical notation. The upper staff has a *do.* marking. The lower staff begins with a *f* (forte) dynamic marking. The music continues in a grand staff format.

Third system of musical notation. The upper staff starts with a *dim.* (diminuendo) marking. The lower staff includes a *p* dynamic marking, a *Pizz.* (pizzicato) marking, and a *PED* (pedal) marking with an asterisk. The music is in a grand staff format.

Musical score for **Trombe. Cor:** (Trumpets and Horns). The notation is in a grand staff format, showing melodic lines for both instruments.

Musical score for **Fl:** (Flute), **Ob:** (Oboe), and **Clar:** (Clarinet). The notation includes *PED* (pedal) markings with asterisks and *L.H.* (left hand) markings for the flute part.

Musical score for **Viol.** (Violin) and **Arpa.** (Harp). The notation includes *PED* (pedal) markings with asterisks for both instruments.

# KENILWORTH.

## HARK! THE SOUND THAT HAILS A KING.

### CHORUS.

Nº 2.

ARTHUR S. SULLIVAN.

*ALLEGRO MODERATO.*  
(♩ = 132.)

Timp:  
*pp e stacc.*

8va bassa 8va 8va

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 .....

*fp*

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!

*Cres*

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...y fair of pleasures Waits to greet her with their

*mf*

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

*mf*

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

*mf*

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

Wind Inst<sup>t</sup>

*mf*

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

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  
*p*  
For the  
Fl:

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:  
*f*  
Ped. Cor \* Ped. \* Ped. \*

CONTRALTI.

train BASSI.  
Thespis

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

with her gilded car. *Dim.*



D

*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...  
*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...

*gva*  
*F1:*  
*mf*  
*tr*  
*tr*  
*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...

*gva*  
*tr*  
*tr*  
*loco*

E

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

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:





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* Ped. \*

KENILWORTH.

SONG.

THE LADY OF THE LAKE.

No. 3.

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

tempo piacere.

f

Viol.

Clar:

f dim. p

days..... are now.

Fl:

f

I have dreamed be-neath the

Clar: *p*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. A clarinet part is indicated by the label 'Clar:' and a dynamic marking of *p* (piano).

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

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics 'wa-ter, On my qui-et bed of green, While, a-bove me, storm and'. The piano accompaniment continues with the same rhythmic pattern. The key signature remains one sharp.

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

*Gres.*

Detailed description: This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics 'slaugh-ter Have passed, tho' heard, un-seen, While, a-bove me, storm and'. The piano accompaniment continues. A dynamic marking of *Gres.* (Crescendo) is present above the vocal line and below the piano accompaniment.

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

*dim.* *tr*

*dim.* *f*

Detailed description: This system contains the seventh and eighth staves of music. The vocal line concludes with the lyrics 'slaugh-ter Have passed, though heard, un-seen.'. The piano accompaniment concludes with a final chord. Dynamic markings include *dim.* (diminuendo) above the vocal line, *tr* (trill) above the piano accompaniment, and *dim.* and *f* (forte) below the piano accompaniment.

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

*rall.* *a tempo.*

*rall.* *a tempo.*

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

*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* *f* *p*

*scen* *do.*

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

*a tempo.*

*colla voce.* *f*

*F1:*



QUARTETT AND CHORUS OF SYLVANS.

No. 4.

ARTHUR S. SULLIVAN.

CORO

TENORI 1<sup>mi</sup>

TENORI 2<sup>di</sup>

BASSI 1<sup>mi</sup>

BASSI 2<sup>di</sup>

Viol.

ALLEGRETTO  
MODERATO  
E. CON BRIO.  
(♩ = 152.)

The musical score consists of several staves. At the top are four vocal staves for Tenors 1st and 2nd, and Basses 1st and 2nd. Below these is a Violin staff. The piano accompaniment is shown in a grand staff (treble and bass clefs). The vocal parts have lyrics in Italian. The piano part includes dynamic markings like *ff* and *f*, and articulation like *p*. There are also some numerical markings like '8' at the end of some notes.

Let Fauns the cym-bal  
 Let Fauns the cym-bal  
 Let Fauns the cym-bal  
 Let Fauns the cym-bal

ring, And blow the cor-net sweet, While Sylvans tribute bring To O-ri-a-na's  
 ring, And blow the cor-net sweet, While Sylvans tribute bring To O-ri-a-na's  
 ring, And blow the cor-net sweet, While Sylvans tribute bring To O-ri-a-na's  
 ring, And blow the cor-net sweet, While Sylvans tribute bring To O-ri-a-na's



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, *cres.* Dame

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

And from her se-cret cell, Where she a-lone doth dwell, Dame E-cho's *cres.*

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

B *ff*

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

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

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

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

Let Fauns the cym-bal ring, And

Let Fauns the cym-bal ring, And

Let Fauns the cym-bal ring, And

Let Fauns the cym-bal ring, And

Cornet Solo.

Fag:

Piatti e Triangolo.

blow the cornet sweet, While Sylvans tribute bring To O-ri-a-na's feet, ... To

blow the cornet sweet, While Sylvans tribute bring To O-ri-a-na's feet, ... To

blow the cornet sweet, While Sylvans tribute bring To O-ri-a-na's feet, To

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





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

pp Corni.

ECHO.





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

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

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

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

Hark! Hark! Hark! while in joyous crowd

Hark! Hark! Hark!

Hark!

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

Viol.

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

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

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

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

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

Ob. *pp*

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

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!

*pp* *p*

...diant, most ra...diant to be.

...diant, most ra...diant, most ra...diant to be...

...hold,..... most ra...diant, most ra...diant to be.

...diant, most ra...diant 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...diant to be.

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

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

...hold. most ra...diant 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,

*f* PED \* PED \* PED \* 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!..

PED \* PED \* PED \* PED \* PED \*

*sf* PED \*

*pp*



# KENILWORTH.

## SLOW DANCE WITH CHORUS.

No. 5.

ARTHUR S. SULLIVAN.

Wind Inst:

Viol.

*ALLEGRETTO*  
*MODERATO.*  
(♩ = 116.)

*f*      *PED dim.....*      *p* \*

Fl:

Viol.

Wind Inst.

Gres.

Viol.

Fl.

*p*

Viol.

Fl:

*p*

PED

Wind Inst.

*Gres.* \*

*f* *f*

-celli

*cre- scen- 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

*pp*

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 la

*Gres* *Gres.* *f*

PED \*

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

*f* *p*





*meno f*

Fa la la

*meno f*

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

Oboi.

Fl:

Fl:

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

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

la la la la la la la Fa la la

*dim*

la la la la la la Fa la la la

Fl:

Viol pizz.

PED

PED \*

Clar:

la la la la la

Fa la la Fa la la la la la la la

Fa la la Fa la la la la la 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.

I am a ruler on the sea, O...ver these sturdy ma...riners, Who

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

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

*Gres.*

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

*f* *p*

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

*f*

*rall.*

east, go west, go where we may, Our hearts are firm. ly 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.*

*slower.*

land,..... "We guard from harm old

*f sf f colla voce.*

Eng...land's crown?"

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is 3/4. The vocal line begins with a dotted quarter note followed by a quarter note. The piano accompaniment starts with a treble clef and a bass clef, with a forte (*f*) dynamic marking. The piano part consists of chords and moving lines in both hands.

The second system continues the musical piece. The vocal line has a trill (*tr*) and a triplet (*3*) of eighth notes. The piano accompaniment features a triplet of eighth notes in the bass line. The dynamics and key signature remain consistent with the first system.

SECOND VERSE.

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

The third system begins the second verse. The vocal line starts with a dotted quarter note. The piano accompaniment is marked *p* (piano) and features a dense texture of chords in the treble hand and a simpler bass line. The key signature and time signature are maintained.

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

The fourth system continues the second verse. The vocal line includes a triplet of eighth notes. The piano accompaniment continues with a similar chordal texture. The key signature and time signature are consistent throughout the page.



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*

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

*f*

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

*h*

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

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

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

*f* *rall.* *sf* *f* *colla voce.*

Eng...land's crown!

SOLO.  
CONTRALTO.

*ALLEGRO VIVACE.*

Tromba. Viol:

Place for the Queen our Show to see

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

KENILWORTH.  
HOW SWEET THE MOONLIGHT SLEEPS.  
DUET.

(SCENE FROM THE "MERCHANT OF VENICE.")

ARTHUR S. SULLIVAN.

No. 7.

ANDANTE  
TRANQUILLO.  
(♩ = 80.)

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'ANDANTE TRANQUILLO' with a metronome marking of 80 quarter notes per minute. The score includes parts for Oboe (Ob.), Violin (Viol.), Flute (Fl.), and Clarinet (Clar.).

- System 1:** Features the Oboe and Violin parts. The Oboe part begins with a *p* (piano) dynamic. Pedal markings (PED) are present in both staves. Asterisks (\*) are placed above the Oboe staff in the second and fourth measures.
- System 2:** Features the Violin and Flute parts. The Flute part begins with a *p* dynamic. Pedal markings (PED) are present in both staves.
- System 3:** Features the Violin and Flute parts. The Flute part begins with a *p* dynamic. Pedal markings (PED) are present in both staves.
- System 4:** Features the Oboe and Clarinet parts. The Oboe part begins with a *p* dynamic. The Clarinet part begins with a *p* dynamic. Pedal markings (PED) are present in both staves. The word 'stacc.' is written below the Clarinet staff in the fourth measure.
- System 5:** Features the Violin and Flute parts. The Flute part begins with a *p* dynamic. Pedal markings (PED) are present in both staves. The letter 'A' is written above the Flute staff in the fourth measure.
- System 6:** Features the Violin and Flute parts. Pedal markings (PED) are present in both staves. Asterisks (\*) are placed above the Violin staff in the second and fourth measures.

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 stillness,

*a tempo.*

*pp*

PED

*Gres.*

and the night, become the touches of sweet harmony

Fl:

PED

PED

*pp*



...ny.

dim.

*C* *ANIMATO.* (♩ = 88)

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

*ANIMATO.*

Arpa. *pp* PED 6 \* PED 6 \*

thick inlaid with pavilions of bright gold! There's

PED 6 \* PED 6 \* PED simile.

not the smallest orb which thou behold'st but in its

*Gres.*

*Gres.*

motion like an angel sings,

*p*

PED

*poco accel.*

Still qui... ring to the young - eyed

*poco accel.*

*p* PED *PED sempre.*

*Cres.*.....

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

cre... scen... do.

PED *Cres.*

SOPRANO. D

(♩ = 72)

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

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

Wind Inst: *PIU ANIMATO.*

Viol.

*sf colla voce.* *ff con forza.* *rall.* *fpp una corda.* PED *sf*

In such a night as.

PED *tre corde.*

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

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

wall, And sighed his soul toward the Grecian tents, And sighed *poco accel.*  
*Ob:* *pp*

..... sighed his soul toward the Gre... cian tents, and sighed his  
*f* *dim.* *p*  
*Gres.* *Cl:* *PED* \*

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

*f* *appassionata.*

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

PED

ward the Grecian tents, Where Cressid lay that night.

*dim.* *pp*

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

F1:

On such a night did This... be

*p* *pp*

PED

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

*accel.*.....

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

rall.....

ran dismayed a way.

In such... a night... as

Fag:

a tempo. Clar:

Fl:

colla voce.

Cl:

this,.....

In such... a night..... as

this,.....

When the

*gva*

Gres.

this,

did

gen... tly kiss the.

sweet wind did gently kiss the trees,

In such a

Wind Inst:

*f* PED

PED

trees,.....

In such..... a night

stood

night,.....

In such..... a night

stood

Fl:

PED

\* 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

*cre... scen*

PED \* PED

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

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

*do.*

*dim.*

PED \* PED \* PED

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

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

*Fl:*

*Gres.*  
 Carthage, waded her love to come a gain,..... and waded.....  
 .... and waded her love... to come again, and waded.....

*Gres.*

..... her love waded her love to come... a...  
 ..... her love.... waded her love.... to come... a....

*dim.* PED PED \*

--gain. And waded her love to come a gain. In  
 --gain. And waded her love to come a gain. In

*Ob:* *pp* PED \* PED \* PED \* *rall* *pp*

*tempo a piacere.*  
 such..... a night as this!  
 such..... a night as this!

*Clar:* *p* *p* *pp* PED \*

# KENILWORTH.

## A BRISK DANCE.

No. 8.

ARTHUR. S. SULLIVAN.

ALLEGRO  
CON  
SPIRITO.  
(♩ = 120)

The musical score is arranged in six systems. The first system shows the piano introduction with a forte (*f*) dynamic and a tempo marking of *ALLEGRO CON SPIRITO* (♩ = 120). The piano part features a complex rhythmic pattern with many beamed eighth notes and rests. The second system continues the piano part with similar rhythmic patterns. The third system introduces the violin and flute parts, with the violin playing a melodic line and the flute providing accompaniment. The fourth system continues the violin and flute parts, with a dynamic marking of *mf*. The fifth system shows the first and second violins playing together, with the first violin part marked *f* and the second violin part marked *mf*. The sixth system continues the violin and flute parts, with the first violin part marked *f* and the flute part marked *mf*. The score includes various performance instructions such as *f*, *mf*, *1ma*, *2da Viol:*, *Fl:*, and *PED \* PED \**.

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

Gres.....

Viol: *f* *f*

C *f* PED *ff* \*

PED \* *p* *dim.*

The musical score on page 58 consists of seven systems of staves. The first system is a grand staff with piano accompaniment, marked *pp*. The second system includes staves for Oboe (Ob:) and Clarinet (Cl:). The third system features Violin (Viol:) parts, with first (1ma) and second (2da) violins, and a Clarinet (Clar:) part. The fourth system is a grand staff with piano accompaniment, marked *pp*. The fifth system includes staves for Clarinet (Clar:) and Violin (Viol:), with a Crescendo (*Cres.*) marking. The sixth system features a Violin (Viol:) part, marked *dim. pp*, and a section labeled 'E'. The seventh system includes staves for Oboe (Ob:) and Clarinet (Cl:).



Viol: Clar:

Clar:

Clar: Viol:

F Fl: Viol:

G Fl: Viol:

Fl:

mf

f PED \* PED \* mf f

PED \* PED \* mf f

p Cres.

f

f

The musical score consists of seven systems, each with a treble and bass clef staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Performance instructions are written in italics and include:

- sf* PED *ff* (System 2)
- PED (System 3)
- animato al fine.* (System 4)
- sf* PED (System 5)
- piu stretto.* (System 6)
- grac* (System 7)

Other markings include asterisks (\*), a 'J' time signature, and various accents and slurs. The piece concludes with a double bar line at the end of the seventh system.

FINALE.

No. 9.

SOLO AND CHORUS.

ARTHUR S. SULLIVAN.

CONTRALTO SOLO.

VOICE.

Musical score for the first system. It features a voice line at the top and a piano accompaniment below. The piano part includes staves for Tromba, Viol., and Clar. The tempo is marked 'MODERATO' with a quarter note equal to 132 beats per minute. Dynamics include *f*, *p*, and *pp*.

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-phus stay-eth at the door of the guest so

MOLOTO VIVACE. (♩ = 138.)

che\_rish.ed, so che\_rish ed.

Tromba.

*f* **DOPIO MOVIMENTO.**

**CORO.**  
SOPRANO 1<sup>mo</sup>

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

SOPRANO 2<sup>do</sup>.

*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 \*





peace! Sleep in peace! Sleep..

peace! Sleep in peace! Sleep..

peace! Sleep in peace! Sleep..

peace! Sleep in peace! Sleep..

*Cres.*

*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!

Fl: Tromba.

Fag:

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:

*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

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

Ob:

cre... seen... do.

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

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

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

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

*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!.....

Fl: *Gres.*

*PED* \*

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

Viol: Fl:

*PED* \*

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

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 . . . .  
*dim.* *p*  
 sov'reign's couch is said With a bles . . . . . sing on  
*dim.* *p*  
 sov'reign's couch is said With a bles . . . . . sing on  
*dim.* *p*  
 sov'reign's couch is said With a bles . . . . . sing on

*dim.* *dim.* *p*

*D* *ff*  
 her bed. Trumpets sound . . . . .  
*ff*  
 her bed. Trumpets sound . . . . .  
*ff*  
 her bed. Trumpets sound . . . . .  
*ff*

her bed. Trumpets sound . . . . .  
 Trombe Tromboni.  
*sf* *ff* *con forza.*



Trumpets *ff* sound.....

Trumpets *ff* sound.....

Trumpets *ff* sound.....

Trumpets *ff* sound.....

Trumpets *pp* sound.....

Fl: *sf* *pp*

*ff* *sf* *pp*

Day shall

Day shall

Day shall

Day shall

Day shall

bring thee new de-light, shall bring thee new de-light,

bring thee new de-light, shall bring thee new de-light,

Day shall bring thee new de-light,

Day shall bring thee new de-light,

*Gres.* shall bring thee new..... de-light.....

*Gres.* shall bring thee new..... de-light.....

*Gres.* shall bring thee new..... de-light.....

shall bring thee new..... de-light.....

*Gres.* *f* *Arpa.* *sf* *PED* *\*PED* *PED* *\**

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

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

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

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

*cre-scen-do.*  
*p* *ff* PED *sf*

*dim.* Sleep..... in..... *pp* peace, sleep...  
*dim.* Sleep..... in *dim.* peace..... *pp* sleep, great  
*dim.* Sleep..... in..... *pp* sleep, great.  
 Sleep..... in..... peace..... Cor:

*gva* *p* PED \* PED *dim.* *pp* Fag: *pp*

*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: Cla:  
*da qui sempre ritardando al fin.*

in peace!.....

in peace!.....

in peace!.....

in peace!.....

Tromba Solo.

*pp*

*dim.*

PED *pp* tremolo.

*pp* God save the

*pp* God save the

God save the Queen!.....

*pp* God save the

God save the Queen!.....

*pp* God save the

PED

*pp*

PED

PED

Queen!.....

Queen!.....

Queen!.....

Queen!.....

Arpa.

PED

6

6

3

\* FINE.