

Samuel COLERIDGE-TAYLOR
(1875-1912)

BON-BON SUITE

for baritone solo, chorus and orchestra, op.68 (1908)

on poems by Thomas MOORE

Full score

Samuel COLERIDGE-TAYLOR
Bon-Bon Suite op.68

VOICES

Solo Baritone
Chorus SATB

ORCHESTRA

Piccolo
2 Flutes
2 Oboes
2 Clarinets in A & B \flat
2 Bassoons

4 Horns in F
2 Trumpets in F
3 Trombones
Tuba

Timpani

Triangle, Snare Drum, Cymbals, Bass Drum
Bell in B

Harp

Strings

I The Magic Mirror

Page 5

BARITONE AND CHORUS.

“COME, if thy magic Glass have power
To call up forms we sigh to see ;
Show me my love, in that rosy bower,
Where last she pledged her troth to me.”

The Wizard showed him his Lady bright,
Where lone and pale in her bower she lay ;
“True-hearted maid,” said the happy Knight,
“She’s thinking of one, who is far away.”

But, lo ! a page, with looks of joy,
Brings tidings to the Lady’s ear ;
“’Tis,” said the Knight, “the same bright boy,
Who used to guide me to my dear.”

The Lady now, from her fav’rite tree,
Hath, smiling, plucked a rosy flower ;
“Such,” he exclaimed, “was the gift that she
Each morning sent me from that bower !”

She gives her page the blooming rose,
With looks that say, “Like lightning, fly !”
“Thus,” thought the Knight, “she soothes her woes,
By fancying, still, her true-lover nigh.”

But the page returns — and oh ! what a sight,
For trusting lover’s eyes to see ! —
Leads to that bower another Knight,
As young, and, alas ! as loved as he !

“Such,” quoth the Youth, “is Woman’s love !”
Then, darting forth, with furious bound,
Dashed at the Mirror his iron glove,
And strewed it all in fragments round.

[MORAL.
Such ills would never have come to pass,
Had he ne’er sought that fatal view :
The Wizard would still have kept his Glass,
And the Knight still thought his Lady true.]*

— *Legendary Ballads* (1830)

II The Fairy Boat

Page 28

CHORUS.

“WHO comes so gracefully
Gliding along,
While the blue rivulet
Sleeps to her song ;
Song, richly vying
With the faint sighing
Which swans, in dying,
Sweetly prolong ?”

So sung the shepherd-boy
By the stream’s side,
Watching that fairy boat
Down the flood glide,
Like a bird winging,
Through the waves bringing,
That Syren, singing
To the hush’d tide.

“Stay,” said the shepherd-boy,
“Fairy-boat, stay,
Linger, sweet minstrelsy,
Linger, a day.”
But vain his pleading,
Past him, unheeding,
Song and boat, speeding,
Glided away.

So to our youthful eyes
Joy and hope shone ;
So, while we gazed on them,
Fast they flew on ; —
Like flowers, declining,
Ev’n in the twining,
One moment shining,
And, the next, gone !

— *Evenings in Greece, Second Evening* (1832)

III To Rosa**

Page 43

BARITONE AND CHORUS.

Is the song of Rosa mute ?
Once such lays inspired her lute !
Never doth a sweeter song
Steal the breezy lyre along,
When the wind, in odours dying,
Wooes it with enamour’d sighing.

Is my Rosa’s lute unstrung ?
Once a tale of peace it sung
To her lover’s throbbing breast —
Then was he divinely blest !
Ah ! but Rosa loves no more,
Therefore Rosa’s song is o’er ;
And her lute neglected lies ;
And her boy forgotten sighs.
Silent lute — forgotten lover —
Rosa’s love and song are over !

— *Juvenilia*

IV Love and Hymen

Page 56

SOPRANOS AND ALTOS.

LOVE had a fever — ne’er could close
His little eyes till day was breaking ;
And wild and strange enough, Heaven knows,
The things he raved about while waking.

To let him pine so were a sin : —
One, to whom all the world’s a debtor —
So Doctor Hymen was called in,
And Love that night slept rather better.

Next day the case gave further hope yet,
Though still some ugly fever latent ; —
“Dose, as before” — a gentle opiate,
For which old Hymen has a patent.

After a month of daily call,
So fast the dose went on restoring,
That Love, who first ne’er slept at all,
Now took, the rogue ! to downright snoring.

— *Set of Glees* (1827)

V The Watchman

Page 69

BARITONE AND CHORUS.

WATCHMAN.

PAST *twelve o'clock* — *past twelve*.

Good-night, good-night, my dearest —
How fast the moments fly !
'Tis time to part, thou hearest
That hateful watchman's cry.

WATCHMAN.

PAST *one o'clock* — *past one*.

Yet stay a moment longer —
Alas ! why is it so,
The wish to stay grows stronger,
The more 'tis time to go ?

WATCHMAN.

PAST *two o'clock* — *past two*.

Now wrap thy cloak about thee —
The hours must sure go wrong,
For when they're passed without thee,
They're, oh ! ten times as long.

WATCHMAN.

PAST *three o'clock* — *past three*.

Again that dreadful warning !
Had ever time such flight ?
And see the sky, 'tis morning —
So now, *indeed*, good-night.

[WATCHMAN.

PAST *three o'clock* — *past three*.

Good-night, good-night.]*

— *Set of Glees (1827)*

VI Say, what shall we dance?

Page 73

CHORUS.

SAY, what shall we dance ?
Shall we bound along the moonlight plain,
To music of Italy, Greece, or Spain ?
Say, what shall we dance ?
Shall we, like those who rove
Through bright Grenada's grove,
To the light Bolero's measures move ?
Or choose the Guaracia's languishing lay,
And thus to its sound die away ?

Strike the gay chords,
Let us hear each strain from ev'ry shore
That music haunts, or young feet wander o'er.
Hark ! 'tis the light march, to whose measured time,
The Polish lady, by her lover led,
Delights through gay saloons with step untired to tread,
Or sweeter still, through moonlight walks,
Whose shadows serve to hide
The blush that's raised by him who talks
Of love the while by her side ;
Then comes the smooth waltz, to whose floating sound
Like dreams we go gliding around —
Say, which shall we dance ? which shall we dance ?

— *Set of Glees (1827)*

* Present in Moore's original, but omitted from Coleridge-Taylor's setting.

** Significantly altered; among other edits, the *Lute* has become a *Harp*.

BON-BON SUITE

Samuel COLERIDGE-TAYLOR op.68 (1908)

on poems by Thomas MOORE

1 The Magic Mirror

Allegro vivace ♩ = c. 116

rall. a tempo rall.

The musical score is divided into three sections by tempo markings: *rall.*, *a tempo*, and *rall.*. The instrumentation includes Piccolo, Flute (1/2), Oboe (1/2), Clarinet in A (1/2), Bassoon (1/2), Horns in F (1/2), Trumpet in F (1/2), Trombone (1/2), Trombone 3/Tuba, Timpani, Harp, Baritone Soloist, Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, Violoncello, and Double Bass.

Key musical elements include:

- Piccolo: A melodic line starting in the *a tempo* section, marked *p*.
- Flute: A melodic line starting in the *a tempo* section, marked *p*.
- Oboe: A melodic line starting in the *a tempo* section, marked *p*.
- Clarinet in A: A melodic line starting in the *a tempo* section, marked *p*.
- Bassoon: A melodic line starting in the *a tempo* section, marked *p*.
- Horn in F: A melodic line starting in the *a tempo* section, marked *pp*.
- Trumpet in F: A melodic line starting in the *a tempo* section, marked *pp*.
- Trombone: A melodic line starting in the *a tempo* section, marked *pp*.
- Timpani: A melodic line starting in the *a tempo* section, marked *pp*.
- Harp: A melodic line starting in the *a tempo* section, marked *p*.
- Baritone Soloist: A melodic line with lyrics: "pow'r To call up forms we sigh to see; Show me my love, in that rosy bow'r, Where last she pledged her troth to".
- Violin I: A melodic line starting in the *a tempo* section, marked *p*.
- Violin II: A melodic line starting in the *a tempo* section, marked *p*.
- Viola: A melodic line starting in the *a tempo* section, marked *p*.
- Violoncello: A melodic line starting in the *a tempo* section, marked *p*.
- Double Bass: A melodic line starting in the *a tempo* section, marked *p*.

a tempo

A

Picc. *mf*

Fl. 1 2 *mf*

Ob. 1 2 *mf*

Cl. in A 1 2 *mf*

Bsn. 1 2 *mf* *sf* *mp* *mf*

Hn. in F 1 2 *mf* *sf* *mp* *mf*

3 4 *sf* *mp* *mf*

Tpt in F 1 2 *mp* *pp*

Tbn. 1 2 *mp* *pp sempre*

Tbn. 3 Tba *mp* *pp sempre*

Timp. *p* *f* *pp sempre*

Cl. Cym. *pp sempre*

Hp

Bar. S. *me!*

S. *mp*
The Wiz-ard show'd him his La - - - dy bright,

A.

T. *mp*
The Wiz-ard show'd him his La - dy bright, Where lone and pale in her bow'r.

B. *mp*
The Wiz-ard show'd him his La - dy bright, Where lone and pale in her bow'r.

a tempo

A

Vn. I *pizz.* *arco* *mp*

Vn. II *pizz.* *arco* *mp*

Vla. *pizz.* *arco* *mp*

Vc. *pizz.* *arco* *mp* *pizz. arco* *pizz. arco* *pizz. arco*

Cb. *arco* *pizz.*

This musical score page includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet in A 1 & 2, Bassoon 1 & 2, Horns in F 1, 2, 3, 4, Trumpet in F 1 & 2, Trombone 1 & 2, Trombone 3/Tuba, Timpani, Cymbals, Harp, Baritone Saxophone, Soprano, Alto, Tenor, Bass, Violin I & II, Viola, Violoncello, and Contrabass. The vocal soloists (Soprano, Alto, Tenor, Bass) have lyrics: "the Wiz - ard show'd him his La - dy bright, Where lone and pale in her bow'r she lay;". The score features various dynamics such as *mf*, *p*, and *pp*, along with performance instructions like *pizz. arco* and *arco*. The page number 8 is in the top left, and the title "BON-BON SUITE | 1 The Magic Mirror" is at the top center.

rall. **B** **a tempo (appassionato)** **rall.**

Picc. *ss*

Fl. 1 2

Ob. 1 2

Cl. in A 1 2

Bsn. 1 2

Hn. in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2

Tbn. 3 Tba

Timp.

Hp

Bar. S.

S.

A.

T.

B.

Vn. I

Vn. II

Vla.

Vc.

Cb.

p *f* *mp* *f* *mf* *f* *mf* *f* *mf* *f* *pizz.* *arco*

"True - heart-ed maid," ____ said the hap - - py_ Knight, ____ "She's think - ing of one, ____ who is

a tempo

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet in A 1 & 2, Bassoon 1 & 2, Horns in F (1 & 2, 3 & 4), Trumpets in F (1 & 2), Trombones 1 & 2, Trombone 3/Tuba, and Timpani. The percussion section includes Triangle and Harp. The string section includes Violin I & II, Viola, Violoncello, and Contrabass. The vocal section includes Baritone Soloist and Soprano, Alto, Tenor, and Bass.

Key musical features include dynamic markings such as *pp*, *p*, *mf*, *f*, and *sf*. The woodwinds and strings feature complex rhythmic patterns, including a prominent seven-note sequence in the Flute 1 part. The vocalists enter with the lyrics "But, lo! a page,". The score concludes with a *sf* dynamic marking.

C

Picc. *sf*
 Fl. 1 2 *sf*
 Ob. 1 2 *mf*
 Cl. in A 1 2 *sf* To Bb
 Bsn. 1 2 *mf*
 Hn. in F 1 2 *sf*
 Hn. in F 3 4 *sf*
 Tpt in F 1 2 *f*
 Tbn. 1 2 *f*
 Tbn. 3 *f*
 Tba. *f*
 Timp. *fp* *pp* *mf*
 Cl. Cym.
 B. Dr.
 Hp.
 Bar. S.
 S. *dim.*
 A. *dim.*
 T. *dim.*
 B. *dim.*
 Vn. I *f* *sf* *mf* *pizz.* *arco*
 Vn. II *f* *sf* *mf* *pizz.* *arco*
 Vla. *sf* *mf* *pizz.* *arco*
 Vc. *sf* *mf* *pizz.* *arco*
 Cb. *sf* *mf* *pizz.* *arco*

with looks of joy, Brings ti - dings to the La - dy's ear;
 with looks of joy, Brings ti - dings to the La - dy's ear;
 page, with looks of joy, Brings ti - - - dings, brings ti - dings
 page, with looks of joy, brings ti - dings

91

Picc. *mf* *p* *sf* *mp*

Fl. 1 *mp*

Ob. 1 *mf* *p* *sf* *mp*

Cl. in Bb 1 *mf* *p* *sf* *mp*

Bsn. 1 *mf* *p* *sf* *mp*

Hn. in F 1 *p* *mp*

3 *mp*

Tpt in F 1 *sf* *mp*

2 *mp*

Tbn. 1

2

Tbn. 3
Tbn.

Timp. *p*

Hp *p* *sf*

Bar. S. *f*
Said the Knight,

S.

A.

T. *f*
to the La - dy's ear;

B. *f*
to the La - dy's ear;

Vn. I *sf*

Vn. II *sf*

Vla. *pizz.* *arco* *sf* *mp*

Vc. *pizz.* *arco* *sf*

Cb. *pizz.*

rall. a tempo rall.

101

Picc.

Fl. 1
2

Ob. 1
2

Cl. in Bb 1
2

Bsn. 1
2

Hn. in F 1
2
3
4

Tpt in F 1
2

Tbn. 1
2

Tbn. 3
Tba

Timp.

Hp

Bar. S.
"Tis the same bright boy, Who used to guide me to my dear, the boy who used to guide me to my

S.

A.

T.

B.

Vn. I
pizz. div. f p

Vn. II
pizz. div. f p

Vla.
fp pizz.

Vc.
fp arco

Cb.
f p

rall. a tempo rall.

mp arco

mp arco

mp arco

mp

113 **D** a tempo

Picc. *p* *mf* *f*

Fl. 1 *p* *mf* *f*

Fl. 2

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

Ob. 2

Cl. in A 1 *p* *mf* *f*

Cl. in A 2

Bsn. 1 *pp* *mf* *f*

Bsn. 2

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

Hn. in F 2 *pp* *mf* *f*

Hn. in F 3 *pp* *mf* *f*

Hn. in F 4

Tpt in F 1 *pp* *mf* *f*

Tpt in F 2 *pp* *mf* *f*

Tbn. 1 *f*

Tbn. 2

Tbn. 3 *f*

Tbn. 4

Tba

Timp.

Tri. *p*

Hp *p* *f*

Bar. S.

dear."

S. *mf*
The La - - dy now, from her

A. *mf*
The La - - dy now, from her

T. *mf*
The La - - dy now

B. *mf*
The La - - dy now

Vn. I *pizz.* *p* *f* *arco* *f*

Vn. II *pizz.* *p* *f* *arco* *f* *div.*

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

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

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

122

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *mf*

Ob. 1

Ob. 2

Cl. in A 1

Cl. in A 2 *To Bb*

Bsn. 1

Bsn. 2 *f*, *mf*

Hn. in F 1

Hn. in F 2 *f*, *mf*

Hn. in F 3

Hn. in F 4

Tpt in F 1

Tpt in F 2 *mf*

Tbn. 1 *f*

Tbn. 3

Tbn. Tba *f*

Timp. *fp*, *p*

Cl. Cym.

B. Dr.

Hp

Bar. S.

S. fav' - - rite tree, Hath, smi - ling, pluck'd a ro - sy flow'r;

A. fav' - - rite tree, Hath, smi - ling, pluck'd a ro - sy flow'r;

T. from her fav' - - rite tree, Hath, smi - - - ling, hath, smi - ling,

B. from her fav' - - rite tree, Hath, smi - ling,

Vn. I *ff*, *mf*, pizz. arco

Vn. II *ff*, *mf*, pizz. arco

Vla. *ff*, *mf*, pizz. arco

Vc. *ff*, *mf*, pizz. arco

Cb. *ff*, pizz. arco

E rall. a tempo rall. a tempo

Picc. *p*

Fl. 1 *f* *p* *mf* *p*

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

Cl. in Bb 1 *f* *p* *mf* *p* *To A*

Bsn. 1 *f* *mf* *p* *mp*

Hn. in F 1 *mf* *p* *mp* *mp*

3 *mp*

Tpt in F 1 *f*

Tbn. 1 *f*

Tbn. 3 *f*

Timp.

Harp *f* *p*

Bar. S. *f*

"Such was the gift___ that she each morn - ing sent me___ from that bow'r,___ the gift___ she sent___ each morn - ing___ from that bow'r!"___

S. *mp*
She

A. *mp*
She

T. *mp*
She

B. *mp*
She

E rall. a tempo rall. a tempo

Vn. I *f* *p* *mf* *arco* *mf* *a tempo*

Vn. II *f* *p* *mf* *arco* *mf* *mp*

Vla. *fp* *pizz.* *arco* *mf* *mp*

Vc. *fp* *div.* *pizz.* *arco* *mf* *mp*

Cb. *f* *arco* *mp*

This page of the musical score for "The Magic Mirror" includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinet in A 1 and 2, Bassoons 1 and 2, Horns in F 1, 2, 3, and 4, Trumpets in F 1 and 2, Trombones 1, 2, and 3, Tuba, Timpani, Harp, Baritone Saxophone, Soprano, Alto, Tenor, and Bass vocalists, Violins I and II, Viola, Violoncello, and Contrabass. The vocalists perform the lyrics: "gives her page the bloom-ing rose, With looks that say, 'Like light-ning, fly!'" The score features dynamic markings such as *mp*, *mf*, *cresc.*, *f*, and *ff*, and includes performance directions like *rall.* and *mf cresc.*. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

185

Picc. *f*

Fl. 1 2 *f* *mf* *f*

Ob. 1 2 *f* *mf* *f*

Cl. in A 1 2 *f* *mp* *f*

Bsn. 1 2 *f* *mp* *f*

Hn. in F 1 2 *f* *p* *f*

3 4 *f* *p* *f*

Tpt in F 1 2 *f*

Tbn. 1 2 *mp* *mf*

Tbn. 3 Tba *mp* *mf*

Timp. *pp* *mf*

Hp *mf* *f*

Bar. S.

S. *mp*
But the page re - turns — and oh! what a

A. *mp*
But the page re - turns — and oh! what a

T. *mp*
But the page re - turns — and oh! what a

B. *mp*
But the page re - turns — and oh! what a

Vn. I *f* *p* *f*

Vn. II *div.* *pizz.* *arco* *f*

Vla. *div.* *unis.* *arco* *f*

Vc. *f* *p* *f*

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

195 **G**

The score includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet in A 1 & 2, Bassoon 1 & 2, Horns in F (1, 2, 3, 4), Trumpets in F (1, 2), Trombones (1, 2, 3), Tuba, Timpani, Cymbals, Harp, Baritone Saxophone, Soprano, Alto, Tenor, and Bass vocalists, Violin I & II, Viola, Violoncello, and Contrabass.

Key performance markings include dynamics such as *f*, *mf*, *pp sempre*, and *mp*, as well as articulation like accents and slurs. The vocal parts include lyrics such as "sight, For trust-ing lov-er's eyes to see, for trust-ing lov-er's eyes to see, She" and "sight, For lov-er's eyes to see, She".

207

Picc.

Fl. 1 2

Ob. 1 2

Cl. in A 1 2

Bsn. 1 2

Hn. in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2

Tbn. 3 Tba

Timp.

Hp

Bar. S.

S.

A.

T.

B.

Vn. I

Vn. II

Vla.

Vc.

Cb.

mf, *f*, *pp*, *mp*, *arco*, *div.*, *arco mf*

She leads an - oth - er Knight, a Knight as young, and a - las! as lov'd as he, as

leads to that bow'r a Knight as young and lov'd as he, as

She leads an - oth - er Knight, a Knight as young, and a - las! as lov'd as he, as

leads to that bow'r a Knight as

251 **I** a tempo

Woodwinds: Picc., Fl. 1/2, Ob. 1/2, Cl. in A 1/2, Bsn. 1/2, Hn. in F (1/2), Tpt in F (1/2), Tbn. 1/2, Tbn. 3/Tba.

Brass: Tbn. 3/Tba.

Percussion: Timp., Cl. Cym., B. Dr.

Strings: Hp., Vn. I, Vn. II, Vla., Vc., Cb.

Vocal Soloists: Bar. S., S., A., T., B.

Lyrics: love!" Then, dart-ing forth, with fur - ious bound, Dash'd at the Mir-ror his i - ron

Performance Instructions: *mp*, *mf*, *pp*, *p*, *cresc. poco a poco*, *pizz.*, *arco*, *3*

266 *accel.* **1** *Pesante*

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Cl. in A 1 *f* *ff*

Cl. in A 2 *f* *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

Hn. in F 1 *f* *ff*

Hn. in F 2 *f* *ff*

Hn. in F 3 *f* *ff*

Hn. in F 4 *f* *ff*

Tpt in F 1 *f* *ff*

Tpt in F 2 *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

Tbn. 3 *f* *ff*

Tbn. 4 *f* *ff*

Tba *f* *ff*

Timp. *sf* *f*

Cl. Cym. *mf* *cresc.* *fff* *f*

B. Dr. *sf* *f*

Hp

Bar. S.

S. *ff*
glove, And strew'd it all in frag - ments round, and strew'd it all in frag - ments

A. *ff*
glove, And strew'd it all in frag - ments round, and strew'd it all in frag - ments

T. *ff*
glove, And strew'd it all, and strew'd it all in frag - ments

B. *ff*
glove, And strew'd it all in frag - ments round, and strew'd it all in frag - ments

accel. **1** *Pesante*

Vn. I *f* *ff*

Vn. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

a tempo *accel.*

279

Picc. *fff* *sf* *sf* *sf*

Fl. 1 *fff* *sf* *sf* *sf*

Fl. 2 *fff* *sf* *sf* *sf*

Ob. 1 *fff* *sf* *sf* *sf*

Ob. 2 *fff* *sf* *sf* *sf*

Cl. in A 1 *fff* *sf* *sf* *sf*

Cl. in A 2 *fff* *sf* *sf* *sf*

Bsn. 1 *ff* *sf* *sf* *sf*

Bsn. 2 *ff* *sf* *sf* *sf*

Hn. in F 1 *fff* *sf* *sf* *sf*

Hn. in F 2 *fff* *sf* *sf* *sf*

Hn. in F 3 *fff* *sf* *sf* *sf*

Hn. in F 4 *fff* *sf* *sf* *sf*

Tpt in F 1 *fff* *sf* *sf* *sf*

Tpt in F 2 *fff* *sf* *sf* *sf*

Tbn. 1 *ff* *sf* *sf* *sf*

Tbn. 2 *ff* *sf* *sf* *sf*

Tbn. 3 *ff* *sf* *sf* *sf*

Tba *ff* *sf* *sf* *sf*

Timp. *ff* *sf* *sf* *sf*

Cl. Cym. *sf*

B. Dr. *f* *p* *sf*

Hp

Bar. S.

S. *round!*

A. *round!*

T. *round!*

B. *round!*

a tempo *accel.*

Vn. I *fff* *sf* *sf* *sf*

Vn. II *fff* *sf* *sf* *sf*

Vla. *fff* *sf* *sf* *sf*

Vc. *fff* *sf* *sf* *sf*

Cb. *fff* *sf* *sf* *sf*

BON-BON SUITE

2 The Fairy Boat

Molto Allegro leggiero ♩ = c. 58

3-bar rhythm

Piccolo

Flute 1
2

Oboe 1
2

Clarinet in Bb 1
2

Bassoon 1
2

Horn in F 1
2

3
4

Trumpet in F 1
2

Trombone 1
2

Trombone 3
Tuba

Timpani

Triangle

Harp

Sopranos

Altos

Tenors

Basses

Who comes so grace-ful-ly Glid - - ing a - long, While the blue ri - vu-let

Molto Allegro leggiero ♩ = c. 58

3-bar rhythm

Violin I

Violin II

Viola

Violoncello

Contrabass

pizz.

arco

pizz.

arco

pizz.

pizz.

A

The musical score is arranged in a standard orchestral format. At the top, the woodwind section includes Piccolo, Flute 1 and 2, Oboe 1 and 2, Clarinet in Bb 1 and 2, and Bassoon 1 and 2. The brass section consists of Horns in F (1 and 2), Trumpets in F (1 and 2), Trombones (1 and 2), Trombone 3, and Tuba. The percussion section includes Timpani and Triangle. The keyboard section features Harp. The vocal section includes Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The string section includes Violin I and II, Viola, Violoncello (Vc.), and Contrabass (Cb.).

The vocal parts have the following lyrics:
S. Sleeps to her song; Song, rich-ly vy - ing With the faint sigh - ing Which swans, in dy - - ing, Sweet-ly pro - long, —
A. Sleeps to her song; Song, vy - - ing With the sigh - ing Which swans, in dy - - ing, Sweet-ly pro - long, —
T. Sleeps to her song; Song, vy - - ing With the sigh - ing Which swans, in dy - - ing, Sweet-ly pro - long, —
B. Sleeps to her song; Song, vy - - ing With the sigh - ing Which swans, in dy - - ing, Sweet-ly pro - long, —

The score includes various performance markings such as *pp* (pianissimo), *arco*, *pizz.* (pizzicato), and *div.* (divisi). A section marker 'A' is placed above the strings in the final measure of the page.

rall. poco a poco

2-bar rhythm

Picc. Fl. 1 2 Ob. 1 2 Cl. in Bb 1 2 Bsn. 1 2 Hn. in F 1 2 3 4 Tpt in F 1 2 Tbn. 1 2 Tbn. 3 Tba. Timp. Tri. Cl. Cym. B. Dr. Hp. S. A. T. B.

sweet-ly pro - long, sweet - - ly pro - - - long? So sang the shep - herd - boy By the

sweet-ly pro - long, sweet - - ly pro - - - long? So sang the shep - herd - boy By the

sweet-ly pro - long, sweet - - ly pro - - - long? So sang the shep - herd - boy By the

sweet-ly pro - long, sweet - - ly pro - - - long? So sang the shep - herd - boy By the

rall. poco a poco

B a tempo (largamente)

2-bar rhythm

Vn. I Vn. II Vla. Vc. Cb.

arco pizz. arco

C largamente

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute (1 and 2), Oboe (1 and 2), Clarinet in Bb (1 and 2), Bassoon (1 and 2), Horn in F (1, 2, 3, 4), Trumpet in F (1 and 2), Trombone (1, 2, 3), and Tuba. The percussion section includes Timpani, Cymbals, and Drums. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The vocal soloists are Soprano, Alto, Tenor, and Bass. The score features various dynamics such as *sf*, *ff*, *mf*, and *pp*, and includes performance instructions like *arco*, *pizz.*, and *div.*. The tempo is marked **C** largamente.

Vocal Lyrics:

Soprano: stream's side, Watch - ing that fai - ry boat Down the flood glide, Like a bird wing -

Alto: stream's side, Watch - - ing that fai - ry boat Down the flood glide, Like a bird wing -

Tenor: stream's side, Watch - ing that fai - ry boat Down the flood glide, Like a bird wing-ing,

Bass: stream's side, Watch - - ing that fai - ry boat Down the flood glide, Like a bird wing-ing,

BON-BON SUITE | 2 The Fairy Boat

a tempo

The musical score is arranged in systems. The first system includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinet in Bb 1 & 2, Bassoon 1 & 2, Horns in F 1 & 2, Trumpets in F 3 & 4, Trombones 1 & 2, Trombone 3/Tuba, Timpani, Triangle, and Harp. The second system contains vocal soloists: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The third system includes Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.).

Key musical elements include:

- Woodwinds:** Piccolo and Flutes 1 & 2 play a melodic line with grace notes and accents. Oboes and Clarinets provide harmonic support with sustained notes and rhythmic patterns. Bassoons play a steady eighth-note accompaniment.
- Brass:** Horns in F and Trumpets in F play sustained chords and rhythmic figures. Trombones and Tuba provide a low-frequency accompaniment.
- Percussion:** Timpani plays a rhythmic pattern of eighth notes, while the Triangle provides a steady accompaniment.
- Strings:** Violins I and II play a melodic line with 'div.' (divisi) markings. Viola, Violoncello, and Contrabass provide a harmonic and rhythmic foundation, with 'arco' (arco) markings.
- Vocals:** Soloists enter with the lyrics: "- ing, Through the waves bring - - ing, That Sy - - ren, sing - - ing, sing-ing To the hush'd _____ tide, _____".

Dynamic markings include *mf* (mezzo-forte), *f* (forte), and *p* (piano). The score concludes with a *mf* dynamic.

rall.

D a tempo (animato)

Picc.
 Fl. 1
 2
 Ob. 1
 2
 Cl. in Bb 1
 2
 Bsn. 1
 2
 Hn. in F 1
 2
 3
 4
 Tpt in F 1
 2
 Tbn. 1
 2
 Tbn. 3
 Tba
 Timp.
 Tri.
 Hp
 S.
 A.
 T.
 B.

Musical score for woodwinds and strings. The woodwind section includes Piccolo, Flute 1 and 2, Oboe 1 and 2, Clarinet in Bb 1 and 2, Bassoon 1 and 2, Horn in F 1 and 2, Horn 3 and 4, Trumpet in F 1 and 2, Trombone 1 and 2, Trombone 3, and Tuba. Percussion includes Timpani and Triangle. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. Dynamics include *mp*, *pp*, and *p*. Performance instructions include *a tempo (animato)* and *rall.*

D a tempo (animato)

rall.

Vn. I
 Vn. II
 Vla.
 Vc.
 Cb.

Musical score for strings and woodwinds. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The woodwind section includes Bassoon 1 and 2, Horn in F 1 and 2, Horn 3 and 4, Trumpet in F 1 and 2, Trombone 1 and 2, Trombone 3, and Tuba. Dynamics include *mp*, *dim.*, *p dim.*, and *pizz.*. Performance instructions include *a tempo (animato)* and *rall.*

F

The musical score is arranged in systems. The top system includes Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), Clarinet in B-flat 1 and 2 (Cl. in Bb 1, 2), Bassoons 1 and 2 (Bsn. 1, 2), Horns in F 1 and 2 (Hn. in F 1, 2), Horns in F 3 and 4 (Hn. in F 3, 4), Trumpet in F 1 and 2 (Tpt in F 1, 2), Trombones 1 and 2 (Tbn. 1, 2), Trombone 3 and Tuba (Tbn. 3, Tba), Timpani (Timp.), and Triangle (Tri.). The middle system contains the vocal quartet: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom system includes Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The vocal parts have the following lyrics:

S. Lin-ger, sweet min-strel-sy, Lin - ger, a day." But vain his plead-ing, Past him, un - heed-ing, Song and boat, speed - ing,

A. Lin-ger, sweet min-strel-sy, Lin - ger, a day." Vain his plead - ing, Past, un - heed - ing, Song and boat, speed - ing,

T. Lin-ger, sweet min-strel-sy, Lin - - - ger, a day." Vain his plead - ing, Past, un - heed - ing, Song and boat, speed - ing,

B. Lin - ger, sweet min-strel-sy, Lin - ger, a day." Vain his plead - ing, Past, un-heed - ing, Song and boat, speed - ing,

Dynamic markings include *p*, *pp*, *ppp*, *un.*, *pizz.*, *arco*, and *div.*. A box with the letter 'F' is placed above the strings in the final system.

Picc.
 Fl. 1
 2
 Ob. 1
 2
 Cl. in Bb 1
 2
 Bsn. 1
 2
 Hn. in F 1
 2
 3
 4
 Tpt in F 1
 2
 Tbn. 1
 2
 Tbn. 3
 Tba
 Timp.
 Cl. Cym.
 B. Dr.
 Hp
 S.
 A.
 T.
 B.
 Vn. I
 Vn. II
 Vla.
 Vc.
 Cb.

eyes Joy and hope shone; So, while we gaz'd on them, Fast they flew on;
 eyes Joy and hope shone; So, while we gaz'd on them, Fast they flew on;
 eyes Joy and hope shone; So, while we gaz'd on them, Fast they flew on;
 eyes Joy and hope shone; So, while we gaz'd on them, Fast they flew on;

H largamente

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Picc. *ff* *mf* *a tempo*

Fl. 1 *ff* *mf* *a tempo*

Fl. 2 *ff* *mf* *a tempo*

Ob. 1 *ff* *mf* *a tempo*

Ob. 2 *ff* *mf* *a tempo*

Cl. in Bb 1 *ff* *mf* *a tempo*

Cl. in Bb 2 *ff* *mf* *a tempo*

Bsn. 1 *ff* *mf* *a tempo*

Bsn. 2 *ff* *mf* *a tempo*

Hn. in F 1 *fp* *mf*

Hn. in F 2 *fp* *mf*

Hn. in F 3 *mf*

Hn. in F 4 *mf*

Tpt in F 1

Tpt in F 2

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Tbn. 5

Tbn. 6

Tbn. 7

Tbn. 8

Tbn. 9

Tbn. 10

Tbn. 11

Tbn. 12

Tbn. 13

Tbn. 14

Tbn. 15

Tbn. 16

Tbn. 17

Tbn. 18

Tbn. 19

Tbn. 20

Tbn. 21

Tbn. 22

Tbn. 23

Tbn. 24

Tbn. 25

Tbn. 26

Tbn. 27

Tbn. 28

Tbn. 29

Tbn. 30

Tbn. 31

Tbn. 32

Tbn. 33

Tbn. 34

Tbn. 35

Tbn. 36

Tbn. 37

Tbn. 38

Tbn. 39

Tbn. 40

Tbn. 41

Tbn. 42

Tbn. 43

Tbn. 44

Tbn. 45

Tbn. 46

Tbn. 47

Tbn. 48

Tbn. 49

Tbn. 50

Tbn. 51

Tbn. 52

Tbn. 53

Tbn. 54

Tbn. 55

Tbn. 56

Tbn. 57

Tbn. 58

Tbn. 59

Tbn. 60

Tbn. 61

Tbn. 62

Tbn. 63

Tbn. 64

Tbn. 65

Tbn. 66

Tbn. 67

Tbn. 68

Tbn. 69

Tbn. 70

Tbn. 71

Tbn. 72

Tbn. 73

Tbn. 74

Tbn. 75

Tbn. 76

Tbn. 77

Tbn. 78

Tbn. 79

Tbn. 80

Tbn. 81

Tbn. 82

Tbn. 83

Tbn. 84

Tbn. 85

Tbn. 86

Tbn. 87

Tbn. 88

Tbn. 89

Tbn. 90

Tbn. 91

Tbn. 92

Tbn. 93

Tbn. 94

Tbn. 95

Tbn. 96

Tbn. 97

Tbn. 98

Tbn. 99

Tbn. 100

Temp.

Hp

S. *ff* Like flow'rs, de - clin - - ing, Ev'n in the twin - ing, One mo - - ment shin - - ing, And, the

A. *ff* Like flow'rs, de - clin - - ing, Ev'n in the twin - ing, One mo - - ment shin - - ing, And, the

T. *ff* Like flow'rs, de - clin - ing, Ev'n in the twin - - ing, the twin - - ing, One mo - - ment shin - - ing, And, the

B. *ff* Like flow'rs, de - clin - ing, Ev'n in the twin - - ing, the twin - - ing, One mo - - ment shin - - ing, And, the

H largamente

Vn. I *ff* *a tempo*

Vn. II *ff* *a tempo*

Vla. *ff* *a tempo*

Vc. *ff* *pizz.* *arco* *a tempo*

Cb. *ff* *pizz.* *arco* *a tempo*

rit. a tempo

Picc. *mf* *pp* *mp* *dim.* *pp*

Fl. 1 2 *mf* *pp* *mp* *dim.* *pp*

Ob. 1 2 *mf* *pp* *mp* *dim.* *pp*

Cl. in Bb 1 2 *mf* *pp* *mp* *dim.* *pp*

Bsn. 1 2 *mf* *pp* *mp*

Hn. in F 1 2 *mf* *pp* *mp* *dim.* *pp*

3 4 *mf* *pp* *mp* *dim.* *pp*

Tpt in F 1 2

Tbn. 1 2 *mf* *pp*

Tbn. 3 Tba *mf* *pp*

Timp. *mp* *mp*

Tri. *mf* *mp*

Hp *f* *pp*

S. next, the next, gone, and, the next, gone,

A. next, the next, gone, and, the next, the next, gone, and, the

T. next, the next, gone, and, the next, the next, gone, and, the

B. next, the next, gone, and, the next, the next, gone, and, the

Vn. I *mf* *pp* *pizz.* *mp* *dim.* *pp*

Vn. II *mf* *pp* *pizz.* *mp* *dim.* *pp*

Vla. *mf* *pp* *pizz.* *mp* *dim.* *pp*

Vc. *mf* *pp* *pizz.* *mp* *dim.* *pp*

Cb. *mf* *pp* *pizz.* *mp* *dim.* *pp*

div. *rit.* *a tempo*
pizz. arco

188 rit. | a tempo

Instrumentation: Picc., Fl. 1 & 2, Ob. 1 & 2, Cl. in Bb 1 & 2, Bsn. 1 & 2, Hn. in F 1 & 2, Tpt in F 1 & 2, Tbn. 1 & 2, Tbn. 3/Tba, Timp., Tri., Hp., S., A., T., B., Vn. I & II, Vla., Vc., Cb.

Lyrics:
S.: and, the next, gone!
A.: next, the next, gone, gone!
T.: next, the next, gone!
B.: next, the next, gone, gone!

Performance Instructions: rit., a tempo, mp, p, pp, mf, dim., ppp, arco, pizz., div.

203 **morendo**

This page of the musical score, page 42, is for the second movement, "The Fairy Boat." It features a variety of instruments including Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinet in B-flat (1 and 2), Bassoons (1 and 2), Horns in F (1 and 2), Trumpet in F (1 and 2), Trombones (1, 2, and 3/Tuba), Timpani, Triangle, Harp, Strings (Soprano, Alto, Tenor, Bass), Violins I and II, Viola, Violoncello, and Contrabass. The score is marked with dynamics such as *pp*, *ppp*, and *arco*. A *morendo* marking is present at the top and bottom of the page. The music includes intricate passages for the oboe and clarinet, a prominent harp part with arpeggiated figures, and a string section playing with *arco*. The woodwinds also have active parts, including a piccicato figure for the flute and a woodwind quintet texture in the oboe and clarinet. The bottom of the page is marked with a double bar line and repeat dots, indicating the end of the section.

BON-BON SUITE

3 To Rosa

Larghetto $\text{♩} = 80$

Flute 1
2

Oboe 1
2

Clarinet in B♭ 1
2

Bassoon 1
2

Horn in F 1
2
3
4

Harp (sempre arp.)

Baritone Solo
Does the harp of Ro - sa_ slum - - ber? Once it breath'd the sweet-est num - - ber! Ne-ver

Sopranos

Altos

Tenors

Basses

Violin I con sord. pizz. arco pizz. arco pizz.

Violin II con sord. pizz. arco pizz.

Viola con sord. pizz. arco pizz.

Violoncello div. pizz. unis. pizz.

Contrabass pizz.

poco rit. animato

pp *p* *mp* *f*

poco rit. *a tempo* *mp* *rall.*

Fl. 1
2

Ob. 1
2

Cl. in Bb 1
2

Bsn. 1
2

Hn. in F
1
2
3
4

Hp
f

Bar. S.
does a wild-er_ song Steal the bree-zy_ lyre_ a - long, When_ the wind, in o - dours dy - ing, Woos_ it with en-

S.

A.

T.

B.

poco rit. *a tempo* *rall.*

Vn. I
arco *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *div.* *pizz.*

Vn. II
arco *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

Vla.
arco *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

Vc.
arco *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

Cb.
arco *pizz.* *arco* *pizz.* *arco* *pizz.*

A a tempo

Musical score for the section 'A a tempo' of 'To Rosa' from 'Bon-Bon Suite'. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn.), Horn in F (Hn. in F), Harp (Hp), Bassoon Solo (Bar. S.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score features various dynamics such as *pp* (pianissimo) and *p* (piano), and includes performance instructions like *arco*, *pizz.*, and *div.*. The vocal lines (S., A., T., B.) include the lyrics: "Does the harp of Ro-sa slum-ber? Once it breath'd the sweet-est num-ber!" and "am-our'd sigh-ing!".

Rehearsal mark 31 is indicated at the beginning of the section. The score spans 28 measures.

BON-BON SUITE | 3 To Rosa

poco animato *poco rit.* *a tempo*

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bsn. 1 2

Hn. in F 1 2 3 4

Hp

Bar. S.

S.

A.

T.

B.

Vn. I

Vn. II

Vla.

Vc.

Cb.

sf *mf* *p* *mp* *pp* *f* *p* *arco* *pizz.* *div.*

Ne-ver does a wild-er_ song Steal the bree-zy_ lyre_ a - long, When_ the wind, in o - dours dy - - ing, Woos_

Ne-ver does a wild-er_ song Steal the bree - zy lyre_ a - long, When the wind, in_ o - dours dy - - ing, Woos it

Ne-ver does a wild - er song Steal the bree - - - zy lyre a - long, When the wind, in o - dours dy - - ing, Woos_ it

Ne-ver does a wild - er song Steal the bree - zy lyre, the bree-zy_ lyre a - long, When the wind, in_ o - dours dy - - ing, Woos it

poco rall. *mp* **B** *a tempo*

Fl. 1, 2

Ob. 1, 2

Cl. in Bb 1, 2

Bsn. 1, 2

Hn. in F 1, 2, 3, 4

Hp

Bar. S.

S.

A.

T.

B.

Vn. I

Vn. II

Vla.

Vc.

Cb.

Does the harp of Ro - sa_ cease?_

___ it with en - am - our'd sigh - - - ing! Does the harp of_ Ro - sa_ cease?_

with en - am-our'd sigh - - - ing! Does the harp, the harp of_ Ro - sa_ cease?

with en - am-our'd sigh - - - ing! Does_ the harp, the harp of_ Ro - sa_ cease?

with en - am-our'd sigh - - - ing! Does the harp, the harp of Ro - sa_ cease?

poco rall. **B** *a tempo*

pizz. *pp* arco *pp*

pizz. *pp* arco

pizz. *pp* arco *mp*

pizz. *pp* arco pizz.

arco *pp* pizz. *pp*

Fl. 1
2

Ob. 1
2

Cl. in Bb 1
2

Bsn. 1
2

Hn. in F
1
2
3
4

Hp

Bar. S.

S.

A.

T.

B.

Vn. I

Vn. II

Vla.

Vc.

Cb.

Once it told a tale of peace
To her lover's throbbing breast,

pp *6* *6* *6* *6* *cresc.* *6* *6* *6* *6* *mf*

mp *cresc.*

pp *cresc.* *div.* *cresc.* *cresc.* *cresc.*

pp *arco* *pp* *cresc.*

BON-BON SUITE | 3 To Rosa

98

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bsn. 1 2

Hn. in F 1 2 3 4

Hp

Bar. S.

S.

A.

T.

B.

Vn. I

Vn. II

Vla.

Vc.

Cb.

accel. a tempo *mp* poco rit. a tempo

p *pp* *pp* *p*

Ro - sa's song is o'er; And her harp neg - lect-ed lies; And her boy for - got - ten sighs. Si - lent harp— for-

accel. arco *p* a tempo *pp* poco rit. pizz. arco *pp* unis. a tempo pizz. *pp*

arco *p* arco *pp* arco *pp* arco *pp* arco *pp*

arco *p* arco *pp* arco *pp* arco *pp* arco *pp*

arco *p* arco *pp* arco *pp* arco *pp* arco *pp*

pizz. arco *pp* pizz. *pp* pizz. *pp* pizz. *pp*

114

rall. D a tempo

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bsn. 1 2

Hn. in F 1 2 3 4

Hp

Bar. S.

S.

A.

T.

B.

Vn. I

Vn. II

Vla.

Vc.

Cb.

pp, *p*, *ppp*, *pizz.*, *arco*, *senza sord.*, *sf*, *tr*, *mp*, *sf*, *div.*

- got - ten lov - er - Ro - sa's love and song are o - - - - ver!

Does the harp of _

The harp, the

Does the harp of Ro - sa_ cease, does the harp of _

Does the harp of Ro - sa_ cease, does the

arco, pizz., senza sord., arco, pizz., arco, div.

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bsn. 1 2

Hn. in F 1 2 3 4

Hp

Bar. S.

S.

A.

T.

B.

Vn. I

Vn. II

Vla.

Vc.

Cb.

pp

p

cresc.

mp

mf

pizz.

arco

Ro - sa_ cease? Once it_ told_ a_ tale of_ peace To her lov - er's_ throb-bing breast,

harp of_ Ro - sa cease? Once it told a tale of peace To her lov - er's throb-bing breast,

Ro - sa_ cease? Once it told a tale of peace To her lov - er's throb-bing breast,

harp of Ro - sa cease? Once it told a tale of peace To her lov - er's breast,

pizz.

p

pp

mf

E

rall.

a tempo

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bsn. 1 2

Hn. in F 1 2

3 4

Hp

Bar. S.

S.

A.

T.

B.

Then he was di - vine - - - ly blest! Ah! but Ro - sa loves no more, There - fore Ro - sa's

E

rall.

a tempo

Vn. I

Vn. II

Vla.

Vc.

Cb.

arco

con sord.

Fl. 1 2 *p* **rall.** G.P.

Ob. 1 2 *p* *pp*

Cl. in Bb 1 2

Bsn. 1 2 *p*

Hn. in F 1 2 3 4

Hp

Bar. S.

S. *pp*
 song is o'er; And her harp neg - lect - ed lies; And her boy for - got - ten sighs.

A. *pp*
 song is o'er; And her harp neg - lect - ed lies; And her boy for - got - ten sighs.

T. *pp*
 song is o'er; And her harp neg - lect - ed lies; And her boy for - got - ten sighs.

B. *pp*
 song is o'er; And her harp neg - lect - ed lies; And her boy for - got - ten sighs.

Vn. I *p* **rall.** *pizz.* *arco* *pp*

Vn. II *p* *pizz.* *arco* *pp*

Vla. *p* *pizz.* *arco* *pp*

Vc. *p* *div.* *pizz.* *pp*

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

G.P.

172 **F**

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bsn. 1 2

G.P. *Meno mosso* *rall.* *pp* *pp*

Hn. in F 1 2 3 4

pp

Hp

p

Bar. S.

S.

pp *pp* *pp*

Si - lent harp— for - got - ten lov - er— Ro - sa's love and song are o - - - - - ver!—

A.

pp *pp* *pp*

Si - lent harp— for - got - ten lov - er— Ro - sa's love and song are o - - - - - ver!—

T.

pp *pp* *pp*

Si - lent harp— for - got - ten lov - er— Ro - sa's love and song are o - - - - - ver!—

B.

pp *pp* *pp*

Si - lent harp— for - got - ten lov - er— Ro - sa's love and song are o - - - - - ver!—

G.P. *Meno mosso* *rall.* *pizz.* *arco* *pizz.*

Vn. I *pizz.* *pp*

Vn. II *pizz.* *pp*

Vla. *pizz.* *arco* *pp* *div.* *pizz.*

Vc. *pizz.* *arco* *pp* *div.* *pizz.*

Cb. *arco* *pp* *pizz.*

F

BON-BON SUITE

4 Love and Hymen

Andante (doloroso) ♩ = c. 80

poco accel. rit.

Flute 1 2

Oboe 1 2

Clarinet in A 1 2

Bassoon 1 2

Horn in F 1 2 3 4

Trombone 1 2 3

Timpani

Bass Drum

Harp

Sopranos

Altos

Violin I

Violin II

Viola

Violoncello

Contrabass

ff *pp* *cresc.* *p* *f* *pp* *f* *pp* *f* *mp* *mp* *cresc.* *pizz.* *mp* *pizz.* *mp*

Love had a fe-ver— ne'er could close His lit-tle eyes till day was

Fl. 1 2 *a tempo* *mp* *accel.* *rit.* **A** *a tempo* *pp* *tr*

Ob. 1 2 *mp* *pp*

Cl. in A 1 2 *a2* *mp* *pp*

Bsn. 1 2 *a2* *mp* *mp* *pp*

Hn. in F 1 2 *pp* *mp* *pp* *mp* *pp*

3 4

Tbn. 1 2 3

Timp. *p* *pp* *pp*

B. Dr. *p*

Hp *pp* *mp*

S. *mf*
And wild and strange e-nough, Hea - ven knows, The

A. *pp*
break-ing;

Vn. I *a tempo* *pp* *accel.* *pizz.* *rit.* **A** *a tempo*

Vn. II *pp* *pizz.* *div.*

Vla. *pp* *mp* *pizz.* *arco* *pp*

Vc. *arco* *pp* *mp* *pizz.* *mp* *pp*

Cb. *arco* *pp* *pizz.* *arco* *mp* *pp*

poco accel. *poco rit.* *a tempo* *accel.* *rall.*

Fl. 1 2 *f* *mp*

Ob. 1 2 *f* *mp*

Cl. in A 1 2 *f* *mp*

Bsn. 1 2 *f* *mp*

Hn. in F 1 2 *f* *pp*

3 4 *pp*

Tbn. 1 2 *pp*

3 *pp*

Timp. *pp* *pp*

B. Dr. *pp*

Hp *pp*

S. *mp*
things_ he raved_ a- bout, while wak- ing! To

A. *mp*
To

Vn. I *poco accel.* *poco rit.* *a tempo* *accel.* *rall.*
arco *f* *pp* *mp*

Vn. II *pizz.* *f* *pp* *mp*

Vla. *pizz.* *f* *pp* *mp*

Vc. *arco* *pp* *mp*

Cb. *arco* *pp* *mp*

B poco animato

Fl. 1 2
Ob. 1 2
Cl. in A 1 2
Bsn. 1 2
Hn. in F 1 2 3 4
Tbn. 1 2 3
Timp.
Tri.
Hp
S.
A.
Vn. I
Vn. II
Vla.
Vc.
Cb.

mf *poco rit.*
mf *(mf)*
pp *mf* *mf*
pp *mf* *mf*
pp *mf* *mf* *più f*
pp *mf* *mf*
pp *mf* *mf*
p *mf* *mf*
let him pine so were a sin; One, to whom all the world's a debt-or—
let him pine so, to let him pine, were a sin; One, to whom all the world's a debt-or, the world's a debt-or—
pizz. *arco* *pizz.* *arco* *poco rit.*
p *mf* *mf* *mf*
p *mf* *mf*
p *mf* *mf*
p *mf* *mf*
p *mf* *mf*
p *mf* *mf*

C a tempo

mp *poco accel.* *poco rall.*

Fl. 1 2

Ob. 1 2

Cl. in A 1 2

Bsn. 1 2

Hn. in F 1 2 3 4

Tbn. 1 2 3

Timp.

Tri.

Hp

S.
So Doc - tor Hy - men was call'd in, And Love that night slept ra - - ther bet-ter, bet-ter,

A.
So Doc - tor Hy - men was call'd in, And Love that night, that night slept ra - - ther bet-ter, bet-ter,

C a tempo

Vn. I *pizz.* *arco* *poco accel.* *poco rall.*

Vn. II *pizz.* *arco*

Vla. *pizz.* *arco*

Vc. *pizz.* *arco*

Cb. *pizz.* *arco*

poco accel. *poco rall.* **D** Tempo I

Fl. 1 2 *a tempo* *mf* *ff*

Ob. 1 2 *a²* *mf* *ff*

Cl. in A 1 2 *pp* *mf* *ff*

Bsn. 1 2 *pp* *mf* *ff*

Hn. in F 1 2 3 4 *pp* *ff*

Tbn. 1 2 3 *ff*

Timp. *ff*

B. Dr. *ff*

Hp *ff*

S. *a tempo* *poco accel.* *poco rall.* **D** Tempo I
and Love that night, Love_ that night slept ra - ther bet-ter.

A. *a tempo* *poco accel.* *poco rall.* **D** Tempo I
and Love that night, Love_ that night slept ra - ther bet-ter.

Vn. I *pizz.* *pp* *mf* *ff* *arco*

Vn. II *pizz.* *pp* *mf* *ff* *arco*

Vla. *pizz.* *pp* *mf* *ff* *arco*

Vc. *pizz.* *pp* *mf* *ff* *arco* *pizz.* *arco* *pizz.* *arco*

Cb. *arco* *pp* *pizz.* *mf* *ff* *arco*

91

Fl. 1 2

Ob. 1 2

Cl. in A 1 2

Bsn. 1 2

Hn. in F 1 2 3 4

Tbn. 1 2 3

Timp.

Hp

S.

A.

Vn. I

Vn. II

Vla.

Vc.

Cb.

rit.

mp

pp

p

cresc.

pizz.

arco

E *a tempo*

"Dose, as be-fore," a gen - tle o-piate, For which old

poco accel. *rall.* *a tempo* *rit.*

Fl. 1 2
Ob. 1 2
Cl. in A 1 2
Bsn. 1 2
Hn. in F 1 2 3 4
Tbn. 1 2 3
Timp.
B. Dr.
Hp
S.
A.
Vn. I
Vn. II
Vla.
Vc.
Cb.

102

f *p* *a2* *a3*

f *p* *pp* *mp*

pizz. *arco* *f* *pp* *mp*

Hy - - - - - men has a pa - tent.

poco accel. *rall.* *a tempo* *rit.*

arco *pizz.* *f* *pp* *mp*

pizz. *arco* *f* *pp* *mp*

pizz. *arco* *f* *pp* *mp*

arco *pizz.* *pp* *mp*

arco *pizz.* *pp* *mp*

138 *poco rall.* *a tempo* *poco accel.* *rall.* **H** *a tempo*

Fl. 1 2 *ff* 3 3 3 3

Ob. 1 2 *ff* 3 3 3 3

Cl. in A 1 2 *ff* 3 3 3 3

Bsn. 1 2 *pp* *ff* 3 3 3 3 *ff*

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

3 4 *ff*

Tbn. 1 2 *ff*

3 *ff*

Timp. *f*

B. Dr. *f*

Hp *ff*

S. *f* *mp*
- ing, Now took, the rogue! now took, the rogue, to_down-right snor - - ing.

A. *f* *mp*
- ing, Now took, the rogue! now took, the rogue, to_down-right snor - - ing.

Vn. I *poco rall.* *a tempo* *pizz.* *poco accel.* *rall.* **H** *a tempo* arco *ff*

Vn. II *pp* *pizz.* arco *ff*

Vla. *pp* *pizz.* arco *ff*

Vc. *pp* *pizz.* arco *ff* arco *pizz.* arco

Cb. *pp* *pizz.* arco *ff* arco

The musical score is for the piece "Love and Hymn" from the "BON-BON SUITE". It is written in E major and 4/4 time, starting at measure 152. The instrumentation includes Flute 1 and 2, Oboe 1 and 2, Clarinet in A 1 and 2, Bassoon 1 and 2, Horns in F 1, 2, 3, and 4, Trombone 1, 2, and 3, Timpani, Bass Drum, Harp, Saxophone (S), Alto Saxophone (A), Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamic markings: *p* (piano), *sf* (sforzando), *pp* (pianissimo), and *ff* (fortissimo). Performance instructions such as *pizz.* (pizzicato) and *arco* (arco) are present for the cello and double bass parts. The woodwinds and brass play melodic lines with some triplets, while the strings and percussion provide harmonic support. The Harp part is mostly sustained chords. The Saxophones and Alto Saxophone have long rests throughout this section.

BON-BON SUITE

5 The Watchman

Allegro $\text{♩} = 152$

Timpani *pp* 1 2 3 4 5 6 7 8 9 10 11 12

Bell in B *f*

Baritone Solo

Sopranos

Altos

Tenors

Basses

Violin I

Violin II

Viola

Violoncello

Contrabass *pp*

Recit. **A** a tempo

Timp.

Bell

Bar. S. *mp* *f*
Good-night, good-night, my dear-est— How fast the mo-ments fly! 'Tis time to part, thou hear-est That hate-ful watch-man's cry, that

S. *pp*
Past twelve o'clock, past twelve, past twelve,

A. *pp*
Past twelve o'clock, past twelve, past twelve,

T. *pp*
Past twelve o'clock, past twelve, past twelve,

B. *f* A VOICE *pp*
Past twelve o'clock— past twelve. Past twelve o'clock, past twelve, past twelve,

Recit. **A** a tempo
con sord.

Vn. I *pp* con sord. *sempre pp*

Vn. II *pp* con sord. *sempre pp*

Vla. *pp* con sord. *sempre pp*

Vc. *pp* con sord. *sempre pp*

Cb. *pp* pizz.

29 **rall.** **B** a tempo Recit. a tempo

Temp. *pp*

Bell *sf*

Bar. S. hate - ful watch-man's cry. — Yet stay a mo-ment long-er— A - las! why is it so,

S. past twelve o' - clock! Past one, past one o' -

A. past twelve o' - clock! Past one, past one o' -

T. past twelve o' - clock! Past one, past one o' -

B. past twelve o' - clock! Past one o'clock, past one! Past one, past one o' -

Vn. I **rall.** **B** a tempo Recit. a tempo *pp*

Vn. II *pp*

Vla. *pp*

Vc. *pp*

Cb. arco *pp* pizz.

45 **rall.** **C** a tempo

Temp. *pp*

Bell *sf*

Bar. S. The wish to stay grows strong-er, The more 'tis time to go, the more 'tis time to go?

S. - clock, past one o' - clock, past one.

A. - clock, past one o' - clock, past one.

T. - clock, past one o' - clock, past one.

B. - clock, past one o' - clock, past one.

Vn. I **rall.** **C** a tempo *pp*

Vn. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp* arco

62 Recit. a tempo

Timp. *pp*

Bell

Bar. S. *f*

S. *pp* Now wrap thy cloak a-bout thee— The hours must sure go wrong, For when they're passed with-out thee, They're, oh!—

A. *pp* Past two, past two o' - clock, past

T. *pp* Past two, past two o' - clock, past

B. *f* A VOICE. Past two o'clock, past two! Past two, past two o' - clock, past

Vn. I Recit. a tempo *pp*

Vn. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp* pizz.

74 rall. **D** a tempo Recit.

Timp. *pp*

Bell *sf*

Bar. S. ten times as long, they're, oh! ten times as long.

S. *pp* two o' - clock, past two.

A. *pp* two o' - clock, past two.

T. *pp* two o' - clock, past two.

B. *f* A VOICE. Past three o'clock, past

Vn. I rall. **D** a tempo Recit. *pp*

Vn. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp* arco

92 **a tempo**

Temp. [Musical staff]

Bell [Musical staff]

Bar. S. *f*
A-gain that dread-ful warn-ing! Had ev-er_ time such flight? And see_ the sky, 'tis morn-ing— So now, in-deed, good night,—

S. *pp*
Past three, past three o'clock, past three, past three,

A. *pp*
Past three, past three o'clock, past three, past three,

T. *pp*
Past three, past three o'clock, past three, past three,

B. *pp*
three! Past three, past three o'clock, past three, past three,

Vn. I *pizz.* *arco* *pp*

Vn. II *pizz.* *arco* *p* *pp*

Vla. *pizz.* *arco* *p* *pp*

Vc. *pizz.* *arco* *p* *pp*

Cb. *pizz.* *arco* *p* *pp*

108 **morendo**

Temp. [Musical staff]

Bell [Musical staff]

Bar. S. *p*
— so now in-deed, good night, good night, good night, good night, good night!

S. *pp* *ppp*
past three o'clock! good night, good night, good night, good night!

A. *pp* *ppp*
past three o'clock! good night, good night, good night, good night!

T. *pp* *ppp*
past three o'clock! good night, good night, good night, good night!

B. *pp* *ppp*
past three o'clock! good night, good night, good night, good night!

Vn. I *ppp*

Vn. II *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *arco* *pizz.* *arco* *ppp*

BON-BON SUITE

6 Say, what shall we dance?

Vivace $\text{♩} = 69$

The score is for a piece titled "6 Say, what shall we dance?" from the "Bon-Bon Suite". It is in 2/4 time, marked "Vivace" with a tempo of quarter note = 69. The key signature has two flats (B-flat and E-flat). The score is divided into two systems. The first system includes woodwinds (Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet in B-flat 1 & 2, Bassoon 1 & 2), brass (Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in F 1 & 2, Trombone 1 & 2, Trombone 3/Tuba), Timpani, Harp, and vocal soloists (Sopranos, Altos, Tenors, Basses). The woodwinds and strings play a rhythmic pattern of eighth notes with triplets. The vocal soloists enter with the lyrics "Say, what shall we dance?". The second system includes Violin I & II, Viola, Violoncello, and Contrabass. The strings continue the rhythmic pattern, with some parts marked "pizz." (pizzicato) and others "arco".

Piccolo

Flute 1
2

Oboe 1
2

Clarinet in B \flat 1
2

Bassoon 1
2

Horn in F 1
2

Horn in F 3
4

Trumpet in F 1
2

Trombone 1
2

Trombone 3
Tuba

Timpani

Harp

Sopranos

Altos

Tenors

Basses

Violin I

Violin II

Viola

Violoncello

Contrabass

Say, _____ what shall we dance?

Say, _____ say, _____ what shall we dance?

Say, _____ say, _____ what shall we dance?

Say, _____ say, _____ what shall we dance?

This page contains the musical score for the sixth movement of the Bon-Bon Suite, titled "Say, what shall we dance?". The score is written for a full orchestra and includes vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).

Instrumentation:
Picc., Fl. 1 & 2, Ob. 1 & 2, Cl. in Bb 1 & 2, Bsn. 1 & 2, Hn. in F 1 & 2, 3 & 4, Tpt in F 1 & 2, Tbn. 1 & 2, Tbn. 3 (Tba), Timp., Hp., S., A., T., B., Vn. I & II, Vla., Vc., and Cb.

Key Features:
- The score begins with a Piccolo part featuring a triplet of eighth notes.
- The woodwinds (Flutes, Oboes, Clarinets, Bassoons) play a melodic line with dynamic markings of *p* and *sf*.
- The strings play a rhythmic accompaniment with triplets and dynamic markings of *sf*.
- The vocal parts enter with the lyrics "Say, _____ what shall we dance?" in a *f* dynamic.
- The score includes various performance instructions such as *pizz.* (pizzicato) and *arco* (arco) for the strings.

A *rall.* *a tempo*

Woodwinds: Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn 3 & 4, Trumpet in F 1 & 2, Trombone 1 & 2, Trombone 3 & Tuba.

Percussion: Timpani.

Keyboard: Harp.

Vocal Soloists: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.).

Strings: Violin I & II, Viola, Violoncello (Vc.), Contrabass (Cb.).

Lyrics:
S. Shall we bound a - long the moon - light plain, a -
A. Shall we bound a - long the moon - light plain, a -

Performance Instructions: *sf*, *mf*, *mf*, *f*, *mp*, *mf*, *entusiastico*, *pizz.*, *arco*.

64

Picc. *f* 3 *f* 3 *mf*

Fl. 1 *f* 3 *f* 3

Fl. 2 *f* 3 *f* 3

Ob. 1 *sf* *f* 3 *f* 3 *mf*

Ob. 2 *sf* *f* 3 *f* 3 *mf*

Cl. in Bb 1 *sf* *f* 3 *f* 3 *mf*

Cl. in Bb 2 *sf* *f* 3 *f* 3 *mf*

Bsn. 1 *sf* *f* 3 *f* 3 *mf*

Bsn. 2 *sf* *f* 3 *f* 3 *mf*

Hn. in F 1 *sf* *f* 3 *f* 3 *mf*

Hn. in F 2 *sf* *f* 3 *f* 3 *mf*

Hn. in F 3 *sf* *f* 3 *f* 3 *mf*

Hn. in F 4 *sf* *f* 3 *f* 3 *mf*

Tpt in F 1 *f* 3 *f* 3 *mf*

Tpt in F 2 *f* 3 *f* 3 *mf*

Tbn. 1 *f* 3 *f* 3 *p* *mf* *mp*

Tbn. 2 *f* 3 *f* 3 *p* *mf* *mp*

Tbn. 3 *f* 3 *f* 3 *p* *mf* *mp*

Tbn. 4 *f* 3 *f* 3 *p* *mf* *mp*

Tba *f* 3 *f* 3 *p* *mf* *mp*

Timp. *mf* *p*

Tri. *mf*

Hp.

S. *ff* dance, Say, what shall we dance, what shall we dance?

A. *ff* dance, Say, what shall we dance, what shall we dance?

T. *ff* dance, Say, what shall we dance, what shall we dance? *mf* Shall we, like

B. *ff* dance, say, what shall we dance, what shall we dance? *mf* Shall we, like

Vn. I *arco* *ff* 3 *pizz.* *mf*

Vn. II *arco* *ff* 3 *pizz.* *mf*

Vla. *arco* *sf* *pizz.* *arco* *ff* 3 *mf* 3 *mf* 3

Vc. *arco* *sf* *pizz.* *arco* *ff* 3 *mf* 3 *mf* 3

Cb. *arco* *mf* *pizz.*

B

78

Picc.

Fl. 1
2

Ob. 1
2

Cl. in Bb 1
2

Bsn. 1
2

Hn. in F
1
2
3
4

Tpt in F 1
2

Tbn. 1
2

Tbn. 3
Tba

Timp.

Tri.

Hp

S.

A.

T.

B.

Vn. I

Vn. II

Vla.

Vc.

Cb.

mf

sempre p

mf

mf

mf

arco

pizz.

pizz.

Shall we, like those who rove through bright Gre-na-da's grove, To the

Shall we, like those who rove through bright Gre-na-da's grove,

those who rove through bright Gre-na-da's grove, shall we, like those who rove through bright Gre-na-da's grove,

those who rove through bright Gre-na-da's grove,

C **poco rit.** **D** Poco più tranquillo

Picc. *fp*

Fl. 1 2 *fp*

Ob. 1 2 *fp*

Cl. in Bb 1 2 *fp* *p* *dim.* *pp*

Bsn. 1 2 *fp* *p* *dim.* *pp*

Hn. in F 1 2 *p*

3 4 *p*

Tpt in F 1 2

Tbn. 1 2

Tbn. 3 Tba

Timp.

Hp *p*

S. *mp* light Bo - le - ro's meas - ures move, to the light Bo - le - ro's meas - ures move? Or choose the Gua - ra - cia's

A. *mp* To the light Bo - le - ro move, to the light Bo - le - ro's meas - ures move? Or choose the Gua - ra -

T. *mp* To the light Bo - le - ro move, to the light Bo - le - ro's meas - ures move? Or choose the Gua - ra - cia's

B. *mp* To the light Bo - le - ro move, to the light Bo - le - ro's meas - ures move? Or choose the Gua - ra - cia's

C To the light Bo - le - ro move, to the light Bo - le - ro's meas - ures move? **poco rit.** Or choose the Gua - ra - cia's **D** Poco più tranquillo

Vn. I *fp* *pp*

Vn. II *fp* *pp*

Vla. *fp* *pp* arco unis. pizz.

Vc. *fp* *pp* arco unis. pizz.

Cb.

This musical score is for the sixth movement of the Bon-Bon Suite, titled "Say, what shall we dance?". It features a full orchestral ensemble and vocal soloists. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 3/4 time signature. The orchestration includes Piccolo, Flute 1 and 2, Oboe 1 and 2, Clarinet in B-flat 1 and 2, Bassoon 1 and 2, Horns in F (1, 2, 3, 4), Trumpet in F (1, 2), Trombone 1 and 2, Trombone 3/Tuba, Timpani, Harp, Violin I and II, Viola, Violoncello, and Contrabass. The vocal soloists are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score begins at measure 196. The vocal parts have the following lyrics: Soprano: "strain from ev' - ry shore That mu - sic haunts, or young feet wan - der o'er, Each strain from ev' - - - ry shore"; Alto: "strain from ev' - ry shore That mu - sic haunts, or young feet wan - der o'er, Let us hear each strain from ev' - ry shore"; Tenor: "each strain, let us hear each strain, each strain, Let us hear each strain from ev' - ry shore That mu - sic"; Bass: "Let us hear each strain, each strain, from ev' - ry shore That mu - sic". The score includes various musical notations such as dynamics (mf, f), articulation (accents, slurs), and performance instructions like "pizz." and "arco".

152

F

Picc.

Fl. 1
2

Ob. 1
2

Cl. in Bb 1
2

Bsn. 1
2

Hn. in F 1
2
3
4

Tpt in F 1
2

Tbn. 1
2

Tbn. 3
Tba

Timp.

Tri.

Cl. Cym.

Hp

S.
— That mu - - - sic haunts. — Say, — what shall we dance, — say, — what shall we dance? —

A.
That mu - - - sic haunts. — Say, — what shall we dance, — say, — what shall we dance? —

T.
haunts, or — young feet wan-der o'er. — Say, — what shall we dance, — say, — what shall we dance? —

B.
haunts, or — young feet wan-der o'er. — Say, — what shall we dance, — say, — what shall we dance? —

Vn. I

Vn. II

Vla.

Vc.

Cb.

poco rall. **G** *a tempo*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Hn. in F 3

Hn. in F 4

Tpt in F 1

Tpt in F 2

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Tba

Timp.

Sn. Dr.

Cl. Cym.

Hp

S.

A.
 Hark! 'tis the light march, to whose meas-ur'd time, The Po-lish

T.
 Hark! 'tis the light march, to whose meas-ur'd time, The Po-lish

B.

poco rall. **G** *a tempo*

Vn. I
pizz.
mf *sf* *sf* *sf*

Vn. II
pizz.
mf *sf* *sf* *sf*

Vla.
pizz.
mf *sf* *sf* *sf*

Vc.
pizz.
mf

Cb.
pizz.
mf

187

Picc.

Fl. 1
2

Ob. 1
2

Cl. in Bb 1
2

Bsn. 1
2

Hn. in F 1
2
3
4

Tpt in F 1
2

Tbn. 1
2

Tbn. 3
Tba

Timp.

Sn. Dr.

Cl. Cym.

Hp

S.

A.
T.
B.

Vn. I
Vn. II

Vla.

Vc.

Cb.

mf

cresc.

f

pp

cresc.

arco

mf

cresc.

f

mf

cresc.

f

mf

cresc.

f

la - dy, by her lov - er led, De - lights through gay sa - loons with step un -

la - dy, by her lov - er led, De - lights through gay sa - loons with step un -

arco

mf

cresc.

f

arco

cresc.

f

arco

cresc.

f

mf

cresc.

f

H 201

mp
sf mp
sf mp
sf mp
mf
mp

Or sweet - er still, through moon - light walks, Whose sha - dows serve to hide. The
 - tir'd to tread,
 - tir'd to tread,

f
f
f
f
f
f
mp
p
pizz.
f
p
p
p
p
arco
p
p
p

poco rit. a tempo

215

Picc. *mf* *p*

Fl. 1 2 *mf*

Ob. 1 2 *mf*

Cl. in Bb 1 2 *mf*

Bsn. 1 2 *mf* *p* *mf*

Hn. in F 1 2 3 4 *mf*

Tpt in F 1 2

Tbn. 1 2

Tbn. 3 Tba

Timp.

Hp

S. blush, to hide the blush that's rais'd by him who talks Of love the while by her side;

A. *p* to hide, to hide the blush.

T. *p* to hide the blush, *p* to hide, to hide the blush.

B. *p* to hide the blush,

Vn. I *mf* *p*

Vn. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb.

poco rit. a tempo

BON-BON SUITE | 6 Say, what shall we dance?

rall.

a tempo

This page of the musical score includes the following parts and markings:

- Woodwinds:** Piccolo (Picc.), Flute 1 & 2 (Fl. 1, 2), Oboe 1 & 2 (Ob. 1, 2), Clarinet in Bb 1 & 2 (Cl. in Bb 1, 2), Bassoon 1 & 2 (Bsn. 1, 2), Horn in F 1, 2, 3, 4 (Hn. in F 1, 2, 3, 4), Trumpet in F 1 & 2 (Tpt in F 1, 2), Trombone 1 & 2 (Tbn. 1, 2), Trombone 3 (Tbn. 3), and Tuba (Tba).
- Brass:** Snare Drum (Sn. Dr.), Cymbal (Cl. Cym.), and Bass Drum (B. Dr.).
- Other Instruments:** Harp (Hp).
- Vocal Soloists:** Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).
- Strings:** Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).
- Performance Markings:** The score features dynamic markings such as *mf*, *cresc.*, and *f*. It includes articulation like accents and slurs, and specific techniques like *arco* for the cello. A first ending bracket is present in the woodwind and string parts.
- Tempo Changes:** The piece begins with a *rall.* (rallentando) marking and returns to *a tempo* (normal tempo) after the first ending.
- Vocal Lyrics:** The vocal soloists sing the lyrics: "Hark! 'tis the light".

242

Picc.

Fl. 1
2

Ob. 1
2

Cl. in Bb 1
2

Bsn. 1
2

Hn. in F
1
2
3
4

Tpt in F 1
2

Tbn. 1
2

Tbn. 3
Tba

Timp.

Sn. Dr.

Cl. Cym.

B. Dr.

Hp

S.

A.

T.

B.

Vn. I

Vn. II

Vla.

Vc.

Cb.

ff

mf

march, to whose meas-ur'd time, The Po-lish la - - dy, by her lov - er led, De - lights

258

Picc.

Fl. 1
2

Ob. 1
2

Cl. in Bb 1
2

Bsn. 1
2

Hn. in F 1
2
3
4

Tpt in F 1
2

Tbn. 1
2

Tbn. 3
Tba

Timp.

Sn. Dr.

Tri.

Cl. Cym.

B. Dr.

Hp

S.

A.

T.

B.

through gay sa - loons with step un - tir'd to tread. Then comes the smooth

through gay sa - loons with step un - tir'd to tread. Then comes the smooth

through gay sa - loons with step un - tir'd to tread. Then

through gay sa - loons with step un - tir'd to tread.

Vn. I

Vn. II

Vla.

Vc.

Cb.

Tempo di Valse (in 1)

271

Picc.

Fl. 1
2

Ob. 1
2

Cl. in Bb 1
2

Bsn. 1
2

Hn. in F 1
2

3
4

Tpt in F 1
2

Tbn. 1
2

Tbn. 3
Tba

Timp.

Tri.

Hp

S.
A.
T.
B.

waltz, the smooth waltz, to whose float - ing sound, to whose float - ing sound Like dreams we go glid - -
waltz, the smooth waltz, to whose float - ing sound, to whose float - ing sound Like dreams we go glid - -
comes the waltz, to whose float - ing sound, to whose float - ing sound Like dreams we go glid - -
To whose float - ing sound Like dreams we go glid - -

Vn. I

Vn. II

Vla.

Vc.

Cb.

K

Picc. *ff* 3
 Fl. 1 2 *f* *ff* 3
 Ob. 1 2 *ff* 3
 Cl. in Bb 1 2 *ff* 3
 Bsn. 1 2 *f* *ff*
 Hn. in F 1 2 *f* *ff*
 3 4 *f* *ff*
 Tpt in F 1 2 *f* *ff*
 Tbn. 1 2 *f* *ff*
 Tbn. 3 Tba *f* *ff*
 Timp. *ff*
 Tri.
 Hp.
 S. *f* *f*
 A. *f* *f*
 T. *f* *f*
 B. *f* *f*
 Vn. I *f* *f*
 Vn. II *f* *f*
 Vla. *f* *f*
 Vc. *f* *f*
 Cb. *f* *f*

- ing a - round; Say, which shall we dance, say, which shall we
 - ing a - round; Say, which shall we dance, say, which shall we
 - ing a - round; Say, which shall we dance, say, which shall we
 - ing a - round; Say, which shall we dance, say, which shall we

d. = d → **K**

299

Con anima

Picc. *ff* *sf* *sf*

Fl. 1 *ff* *sf*

Ob. 1 *ff* *sf*

Cl. in Bb 1 *ff* *sf*

Bsn. 1 *sf* *ff* *sf* *fff*

Hn. in F 1 2 3 4

Tpt in F 1 2

Tbn. 1 2 3 Tba

Timp.

Cl. Cym. *Solo (with stick)* *sf* *f* *sf* *sf*

B. Dr.

Hp

S. dance, say, ___ which shall we dance, say, ___ which shall we dance,

A. dance, say, ___ which shall we dance, say, ___ which shall we dance,

T. dance, say, ___ which shall we dance, say, ___ which shall we dance,

B. dance, say, ___ which shall we dance, say, ___ which shall we dance,

Con anima

Vn. I *sf* *sf*

Vn. II *sf* *sf*

Vla. *sf* *sf*

Vc. *sf* *sf*

Cb. *sf* *sf*

