

Choruses from "Ruddigore"

For Men's Voices, in Four Parts,
with Four-hand Accompaniment for Piano

W. S. Gilbert (1836-1911)

Arthur Seymour Sullivan
(1842-1900)

Arranged by A.T.D.

Allegro, ma non troppo

TENOR I

TENOR II

BASS I

BASS II

PIANO Primo

PIANO Secondo

Allegro, ma non troppo

Allegro, ma non troppo

pp cresc. poco a poco

pp cresc. poco a poco

The image shows a musical score for piano and voice. It consists of three systems of music. The first two systems are piano accompaniment, each with a grand staff (treble and bass clefs). The third system includes a vocal line with lyrics. The lyrics are: "Hail the bride of sev-en-teen sum-mers: In — fair phras - es Hymn her prais - es;". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The vocal line is a simple melody in the treble clef.

Hail the bride of sev-en-teen sum-mers: In — fair phras - es Hymn her prais - es;

Hail the bride of sev-en-teen sum-mers: In — fair phras - es Hymn her prais - es;

Lift your song_ on high, all com - ers. She_ re - joi - ces In_ your voi - ces,

Lift your song_ on high, all com - ers. She_ re - joi - ces In_ your voi - ces,

mf Smi - ling sum - mer beams up - on_ her.

mf Smi - ling sum - mer beams up - on_ her.

mf Smi - ling sum - mer beams up - on_ her.

mf Smi - ling sum - mer beams up - on_ her.

p

p

Detailed description: The image shows a musical score for a song. It consists of vocal staves and piano accompaniment. The first system has two vocal staves and two piano staves. The lyrics are "Lift your song_ on high, all com - ers. She_ re - joi - ces In_ your voi - ces,". The second system is identical. The third system has two vocal staves and two piano staves, with the lyrics "Smi - ling sum - mer beams up - on_ her." repeated four times, each with a *mf* dynamic marking. The fourth system has two piano staves, with a *p* dynamic marking. The fifth system also has two piano staves, with a *p* dynamic marking.

Shed-ding ev - 'ry bless-ing on— her: Maid - ens greet her, *cresc.*

Shed-ding ev - 'ry bless-ing on— her: Maid - ens greet her, *cresc.*

Shed-ding ev - 'ry bless-ing on— her: Maid - ens greet her, *cresc.*

Shed-ding ev - 'ry bless-ing on— her: Maid - ens greet her, *cresc.*

The first system of the score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The lyrics are repeated in each vocal part. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, both marked with a crescendo.

Kind-ly treat her, You may all _____ be brides some day!

Kind-ly treat her, You may all _____ be brides some day!

Kind-ly treat her, You may all _____ be brides some day! Hail the

Kind-ly treat her, You may all _____ be brides some day! Hail the

The second system of the score continues with four vocal staves and two piano staves. The lyrics are repeated in each vocal part. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, both marked with a forte dynamic.

He's in
He's in

Bride-groom who ad - van - ces, A - gi - ta - ted, Yet e - la - ted.

Bride-groom who ad - van - ces, A - gi - ta - ted, Yet e - la - ted.

The first system of the musical score consists of four staves. The top two staves are vocal lines, both with the lyrics "He's in". The third and fourth staves are piano accompaniment. The lyrics "Bride-groom who ad - van - ces, A - gi - ta - ted, Yet e - la - ted." are written below the piano staves. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with various dynamics and articulation marks.

eas - y cir - cum - stan - ces, Young and lust - y, True and trust - y:

eas - y cir - cum - stan - ces, Young and lust - y, True and trust - y:

The second system of the musical score consists of four staves. The top two staves are vocal lines, both with the lyrics "eas - y cir - cum - stan - ces, Young and lust - y, True and trust - y:". The third and fourth staves are piano accompaniment. The piano part continues the melodic and harmonic themes from the first system, with a dynamic marking of *p cresc.* (piano crescendo) appearing in the right hand of the piano part in the final measure of the system.

Smi - ling sum - mer beams up - on her,
 Smi - ling sum - mer beams up - on her,
 Smi - ling sum - mer beams up - on her,
 Smi - ling sum - mer beams up - on her,

Shed - ding ev - 'ry bless - ing on her: Maid - ens, greet her,
 Shed - ding ev - 'ry bless - ing on her: Maid - ens, greet - her,
 Shed - ding ev - 'ry bless - ing on her: Maid - ens, greet her,
 Shed - ding ev - 'ry bless - ing on her: Maid - ens, greet her,

Kind - ly treat her, You may all, may all

Kind - ly treat her, You may all, may all

Kind - ly treat her, You may all, may all

Kind - ly treat her, You may all, may all

f cresc.

— be brides some day!

— be brides some day!

— be brides some day!

— be brides some day!

8

Allegretto

Four staves of music, all containing rests. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#).

Allegretto

Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The music begins with a treble clef staff containing a quarter note G4, a quarter note A4, and a quarter note B4, followed by a rest. The bass clef staves contain rests.

Allegretto

Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The music begins with a treble clef staff containing a quarter note G4, a quarter note A4, and a quarter note B4, followed by a rest. The bass clef staves contain rests. The music continues with various melodic and harmonic patterns, including a piano (*p*) dynamic marking.

p When the buds are blossoming, Smiling welcome to the

Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The music continues with various melodic and harmonic patterns, including a piano (*p*) dynamic marking.

Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The music continues with various melodic and harmonic patterns, including a piano (*p*) dynamic marking.

Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The music continues with various melodic and harmonic patterns, including a piano (*p*) dynamic marking.

spring, Lov-ers— choose a wed-ding day;— Life is— love in mer-ry

May! Life is love, life is love— in mer-ry

May! *p* Fa la la la la la la la, Fa la la la la

p Fa la la la la la la la, Fa la la la la

mf Spring is green, Sum-mer's rose,

p Fa la la la la, Fa la la

p

p

la la la, It is sad when sum - mer goes, Fa la

la la la, It is sad when sum - mer goes, Fa la la la la la

when sum - mer goes,

la la, It is sad when sum - mer goes, Fa la la

la la la la Fa la, Fa la la la la
 la la la la la, Fa la la la la
 Fa la la la la, Au-tumn's gold,
 la la Fa la la, Fa la la

la la la, Fa la la la la la la la, Win - ter
 la la la, Fa la la la la la la la, Win - ter
 Win - ter's grey, Win - ter
 la la, Fa la la la la, Win - ter

still is— far a - way, far a - way, Fa la la la la,

still is far a - way, far a - way, Fa la la la la, la la la la la la,

still is— far a - way, far a - way, Fa la la la la,

still is far a - way, far a - way, Fa la la la la,

The first system consists of four vocal staves and two piano staves. The vocal parts are in G major and 4/4 time. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

pp Leaves in au- tumn fade and fall, Win- ter is the end of— all.

pp Leaves in au- tumn fade and fall, Win- ter is the end of— all.

pp Leaves in au- tumn fade and fall, Win- ter is the end of all.

pp Leaves in au- tumn fade and fall, Win- ter is the end of all. Fa la

pp

pp

The second system continues with four vocal staves and two piano staves. The piano accompaniment includes a section with a dotted line and an 8-measure rest in the right hand, and a section with a piano (*pp*) dynamic marking. The overall mood is soft and reflective.

cresc.
 Fa la la la la la

cresc.
 Spring and sum - mer - team with glee: Spring, spring and - sum - mer

cresc.
 Spring and sum - mer team with glee: Spring and sum - mer -

cresc.
 la! Spring and sum - mer team with glee: Spring and

cresc.

cresc.

la la la! la la la la la la la la, Fa la

for me! Fa la la la la la la la la la, Fa la

then - for - me! Fa la la la la la la la la la, Fa -

sum - mer then for me! Fa la la, Fa

— la la la la la la, Fa la la la la la — la la la.
— la la la la la la, Fa la la la la la la la la la.
— la la la la, Fa la la la la la la la la la.
la la la la la, Fa la la la la la la la la la.

The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of two grand staff systems (treble and bass clefs). The vocal parts feature a melodic line with lyrics and a bass line. The piano accompaniment is currently empty.

p
In the spring-time seed is sown: In the summer grass is

The second system contains two grand staff systems for piano accompaniment. The first system is empty. The second system features a bass line with a *p* dynamic marking and lyrics. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

mown: In the au-tumn you _____ may reap: Win - ter is the
 time for sleep, Win - ter is the time for

cresc.
f
cresc.
dim.
p

Fa la la la la la la la, Fa la la la la
 Fa la la la la la la la, Fa la la la la
 Spring is Hope, Sum-mer's joy,
 sleep. Fa la la la la, Fa la la

la la la, Spring and sum-mer nev - er cloy, Fa la
 la la la, Spring and sum-mer nev - er cloy, Fa la la la la la
 they nev - er cloy,
 la la, Spring and sum-mer nev - er cloy, Fa la la

la la la la, Fa la, Fa la la la la
 la la la la la, Fa la la la la
 Fa la la la la, Au- tumn, toil,
 la la Fa la la, Fa la la

The first system consists of four vocal staves and two piano staves. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady bass line and chords in the right hand.

la la la, Fa la la la la la la la, Win - ter,
 la la la, Fa la la la la la la la, Win - ter,
 Win - ter, rest, Win - ter,
 la la, Fa la la la la, Win - ter,

The second system continues the vocal and piano parts. It includes a piano rest for the vocal line. The piano accompaniment continues with harmonic support for the vocal melody.

cresc.
 Fa la la la la la
cresc.
 Ev - 'ry sea - son has its cheer, Life, life is love - ly,
cresc.
 Ev - 'ry sea - son has its cheer, Life is love - ly,
cresc.
 la! Ev - 'ry sea - son has its cheer, Life is
cresc.
 la la la, la la la la la la la la, Fa la
 love - ly! Fa la la la la la la la la, Fa la
 all - the year! Fa la la la la la la la la, Fa
 love - ly all the year! Fa la la, Fa

— la la la la la la, Fa la la la la la la la la la.
— la la la la la la, Fa la la la la la la la la la.
— la la la la la, Fa la la la la la la la la la.
la la la la la, Fa la la la la la la la la la.

rit
rit
rit
rit
(rit)

The musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in a grand staff. The tempo is marked *rit* (ritardando) and *(rit)*. The lyrics are "la la la la la la, Fa la la la la la la la la la." The key signature has one sharp (F#) and the time signature is 4/4.

Allegro energico

Allegro energico
ff

Allegro energico
ff

The musical score is for a piano instrument, shown in a grand staff. It features a tempo of **Allegro energico** and a dynamic marking of *ff* (fortissimo). The piece is in a key with one sharp (F#) and a 4/4 time signature. The score includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some markings like '8' and 'b' above notes in the upper staves.

1. When the
2. As the

f

p

night-wind howls in the chim-ney cowl, and the bat in the moon-light
sob of the breeze sweeps_ o-ver the trees, and the mists lie_ low on the

flies, And ink-y clouds, like fu-n'ral shrouds, sail o - ver the mid - night
fen, From grey tomb-stones are gath-er'd the bones that once were_ wom-en and

skies. When the foot-pads quail at the night-bird's wail, and
men, And a - way they go, with a mop and a mow, to the

black dogs bay at the moon, Then is the spec - tre's_ hol - i - day,
 rev-el that ends too_ soon, For cock-crow lim-its our_ hol - i - day, the

ff
 Ha, ha!
ff
 Ha, ha!

then is the ghost's high_ noon! For then is the ghost's high
 dead of the night's high_ noon! The dead of the night's high

ff
 Ha, ha!

cresc.

cresc.

ff
Ha, ha! High noon!
ff
Ha, ha! High noon!
ff
Ha, ha! High noon!
noon! }
noon! } High noon!
ff
Ha, ha! High noon!

8
f

(1) Then is the ghost's high noon!
(2) The dead of the night's high noon!
(1) Then is the ghost's high noon!
(2) The dead of the night's high noon!
f
3. And
(1) Then is the ghost's high noon!
(2) The dead of the night's high noon!

8
p
p

then each ghost with his la-dye-toast to their church-yard beds take

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, both containing rests. The third staff is a bass line with lyrics: "then each ghost with his la-dye-toast to their church-yard beds take". The fourth staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

flight, With a kiss, per-haps, on her lan-tern chaps, and a gris-ly, grim "good-

The second system of the musical score also consists of four staves. The top two staves are vocal lines in treble clef, both containing rests. The third staff is a bass line with lyrics: "flight, With a kiss, per-haps, on her lan-tern chaps, and a gris-ly, grim 'good-". The fourth staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

night!" Till the wel - come knell of the mid - night bell rings

forth its jol - li - est tune, And ushers in our next high - hol - i - day, the

ff
Ha, ha!
ff
Ha, ha!
dead of the night's high- noon! The dead of the night's high
ff
Ha, ha!

cresc.
cresc.

ff
Ha, ha! High noon! The dead of the
ff
Ha, ha! High noon! The dead of the
noon! High noon! The dead of the
ff
Ha, ha! High noon! The dead of the

f

accel.
 night's high noon! Ha, ha, ha, ha!

accel.
 night's high noon! Ha, ha, ha, ha!

night's high noon! ———

accel.
 night's high noon! Ha, ha, ha, ha!

ff

ff

accel.

Allegro con brio

Allegro con brio

f

Allegro con brio

f *mf*

mf

1. When a man has been a naugh-ty Bar - o - net, And ex-press-es deep re-pen-tance
 2. If you ask me why I do not pipe my eye, Like an hon-est Brit-ish sail-or,

mf

1. When a man has been a naugh-ty Bar - o - net, And ex-press-es deep re-pen-tance
 2. If you ask me why I do not pipe my eye, Like an hon-est Brit-ish sail-or,

mf

and re-gret, You should help him, if you're a-ble, Like the mous-ie in the fa-ble,
 I re-ply, That with Zo-rah for my mis-sis, There'll be bread and cheese and kiss-es,

and re-gret, You should help him, if you're a-ble, Like the mous-ie in the fa-ble,
 I re-ply, That with Zo-rah for my mis-sis, There'll be bread and cheese and kiss-es,

8

That's the teach-ing of my Book of Et - i - quette. That's the teach-ing in her Book of
Which is just the sort of ra-tion I en - jye! Which is just the sort of ra-tion

That's the teach-ing of my Book of Et - i - quette. That's the teach-ing in her Book of
Which is just the sort of ra-tion I en - jye! Which is just the sort of ra-tion

That's the teach-ing in her Book of
Which is just the sort of ra-tion

That's the teach-ing in her Book of
Which is just the sort of ra-tion

Et - i - quette.
you en - jye!

Et - i - quette.
you en - jye!

Et - i - quette. Hav - ing been a wick - ed Bar - o - net a week,
you en - jye! Prompt - ed by a keen de - sir - e to e - voke,

Et - i - quette. Hav - ing been a wick - ed Bar - o - net a week,
you en - jye! Prompt - ed by a keen de - sir - e to e - voke,

Once a - gain a mod - est live - li - hood I seek, *cresc.* Ag - ri - cul - tu - ral em - ploy - ment
 All the bless - ed calm of mat - ri - mo - ny's yoke, We shall tod - die off to - mor - row,
cresc.

Once a - gain a mod - est live - li - hood I seek, Ag - ri - cul - tu - ral em - ploy - ment
 All the bless - ed calm of mat - ri - mo - ny's yoke, We shall tod - die off to - mor - row,

is to me a keen en - joy - ment, *f* For I'm nat - u - ral - ly dif - fi -
 From this scene of sin and sor - row, For to set - tle in the town of

is to me a keen en - joy - ment, *f* For I'm nat - u - ral - ly dif - fi -
 From this scene of sin and sor - row, For to set - tle in the town of

1. *f*
 For he's nat - u - ral - ly dif - fi - dent and meek!
 For he's nat - u - ral - ly dif - fi - dent and meek!
 dent and meek!
 Ba - sing - stoke!

For he's nat - u - ral - ly dif - fi - dent and meek!
 dent and meek!
 Ba - sing - stoke!

1. *f*

2. *f*
 Prompt-ed by a keen de - sir - e to e - voke, All the bless - ed calm of mat - ri -
 Prompt-ed by a keen de - sir - e to e - voke, All the bless - ed calm of mat - ri -
 Prompt-ed by a keen de - sir - e to e - voke, All the bless - ed calm of mat - ri -
 Prompted by a keen de - sir - e to e - voke, All the bless - ed calm of mat - ri -

2.

2.

cresc.
 mo - ny's yoke, They will tod-dle off to-mor-row, From this scene of sin and sor-row,
cresc.
 mo - ny's yoke, They will tod-dle off to-mor-row, From this scene of sin and sor row,
cresc.
 mo - ny's yoke, They will tod-dle off to-mor-row, From this scene of sin and sor-row,
cresc.
 mo - ny's yoke, They will tod-dle off to-mor-row, From this scene of sin and sor-row,

cresc.
cresc.
cresc.

ff
 For to set-tle in the town of Ba - sing - stoke! For to set-tle in the town of
ff
 For to set-tle in the town of Ba - sing - stoke! For to set-tle in the town of
ff
 For to set-tle in the town of Ba - sing - stoke! For to set-tle in the town of
ff
 For to set-tle in the town of Ba - sing - stoke! For to set-tle in the town of

ff
ff
ff

Ba - sing - stoke! They will tod - dle off to - mor - row, From this scene of sin and sor - row,

Ba - sing - stoke! They will tod - dle off to - mor - row, From this scene of sin and sor - row,

Ba - sing - stoke! They will tod - dle off to - mor - row, From this scene of sin and sor - row,

Ba - sing - stoke! They will tod - dle off to - mor - row, From this scene of sin and sor - row,

For to set - tle, set - tle, set - tle, set - tle, set - tle, set - tle, in the

For to set - tle, set - tle, set - tle, set - tle, set - tle, set - tle, in the

For to set - tle, set - tle, set - tle, set - tle, set - tle, set - tle, in the

For to set - tle, set - tle, set - tle, set - tle, set - tle, set - tle, in the

town

town

town

town

of Ba - - - sing -

of Ba - - - sing -

of Ba - - - sing -

of Ba - - - sing -

Vivace

stoke! For hap - py the li - ly, the

stoke! For hap - py the li - ly, the

stoke! For hap - py the li - ly, the

stoke! For hap - py the li - ly, the

Vivace

Vivace

li - ly when kiss'd by the bee, But hap - pier than a - ny, but

li - ly when kiss'd by the bee, But hap - pier than a - ny, but

li - ly when kiss'd by the bee, But hap - pier than a - ny, but

li - ly when kiss'd by the bee, But hap - pier than a - ny, but

cresc.
 hap - pier than a - ny, A lov - er is, when he em -
cresc.
 hap - pier than a - ny, A lov - er is, when he em -
cresc.
 hap - pier than a - ny, A lov - er is, when he em -
cresc.
 hap - pier than a - ny, A lov - er is, when he em -

cresc.

bra - - - ces his
 bra - - - ces his
 bra - - - ces his
 bra - - - ces his

