

# Choruses from "Princess Ida"

(Part I)\*

For Men's Voices

William Schwenck Gilbert  
(1836-1911)

Arthur Seymour Sullivan  
(1842-1900)

Arranged by A. T. D.

**Vivace**

TENOR I and II

BASS I and II

PIANO Primo

PIANO Secondo

**Vivace**

*p cresc.*

*ff*

*p*

\*Part II: Concord Series, N°963.

The first system of the musical score consists of two systems of staves. The upper system has a treble clef staff and a bass clef staff. The treble staff begins with a piano (*p*) dynamic marking. The lower system also has a treble clef staff and a bass clef staff. The music is in a key signature of two flats and a 4/4 time signature. The first system concludes with a fermata over the final notes.

Allegro con brio

The second system of the musical score features a treble clef staff and a bass clef staff. It is marked with a forte (*f*) dynamic. Above the treble staff, there is a first ending bracket labeled with the number 8. The music is in a key signature of two flats and a 4/4 time signature. The system concludes with a fermata over the final notes.

Allegro con brio

The third system of the musical score features a treble clef staff and a bass clef staff. It is marked with a pianissimo (*pp*) dynamic. Above the treble staff, there is a first ending bracket labeled with the number 8. The music is in a key signature of two flats and a 4/4 time signature. The system concludes with a fermata over the final notes.

The fourth system of the musical score features a treble clef staff and a bass clef staff. It is marked with a forte (*f*) dynamic. Above the treble staff, there is a first ending bracket labeled with the number 8. The music is in a key signature of two flats and a 4/4 time signature. The system concludes with a fermata over the final notes.

The fifth system of the musical score features a treble clef staff and a bass clef staff. It is marked with a forte (*f*) dynamic. Above the treble staff, there is a first ending bracket labeled with the number 8. The music is in a key signature of two flats and a 4/4 time signature. The system concludes with a fermata over the final notes.

## Tenor I and II

1. Now hear - en to my strict com - mand, On ev - 'ry hand, on  
2. But if he fail to keep his troth, Up - on our oath, we'll

## Bass I and II

1. Now hear - en to my strict com - mand, On ev - 'ry hand, on  
2. But if he fail to keep his troth, Up - on our oath, we'll

ev - 'ry hand. To your com - mand On ev - 'ry hand, We du - ti - ful - ly  
trounce them both! He'll trounce them both, Up - on his oath, As sure as quar - ter

ev - 'ry hand. To your com - mand On ev - 'ry hand, We du - ti - ful - ly  
trounce them both! He'll trounce them both! Up - on his oath, As sure as quar - ter

bow!— If Ga - ma bring the Prin - cess here, Give him good cheer,  
 day!— We'll shut him up in a dun - geon cell, And toll — his knell on a

bow!— If Ga - ma bring the Prin - cess here, Give him good cheer,  
 day!— We'll shut him up in a dun - geon cell, And toll — his knell on a

give him good cheer; If she comes here We'll give him a cheer, And we will show you  
 fu - ner - al bell! From dun - geon cell, His fu - ner - al knell, Shall strike him with dis -

give him good cheer; If she comes here We'll give him a cheer, And we will show you  
 fu - ner - al bell! From dun - geon cell, His fu - ner - al knell, Shall strike him with dis -

how: } *f* Hip, hip, hur-ray! Hip, hip, hur-rah! Hip, hip, hur-rah, hur-rah, hur-  
 may! }  
 how: } *f* Hip, hip, hur-ray! Hip, hip, hur-rah! Hip, hip, hur-rah, hur-rah, hur-  
 may! }

Tenor I *ff*  
 rah! \_\_\_\_\_ { We'll shout and sing, Long live the King! And his daugh-ter, too, I  
 As up we string, The faith-less King, In the old fa-mil-iar

Tenor II *ff*  
 rah! \_\_\_\_\_ { We'll shout and sing, Long live the King! And his daugh-ter, too, I  
 As up we string, The faith-less King, In the old fa-mil-iar

Bass I *ff*  
 rah! \_\_\_\_\_ { We'll shout and sing, Long live the King! And his daugh-ter, too, I  
 As up we string, The faith-less King, In the old fa-mil-iar

Bass II *ff*  
 rah! \_\_\_\_\_ { We'll shout and sing, Long live the King! And his daugh-ter, too, I  
 As up we string, The faith-less King, In the old fa-mil-iar

trow! — Then shout ha, ha!} Hip, hip, hur-rah! Hip, hip, hip, hip, hur-  
 way! — We'll shout ha, ha!} way! — We'll shout ha, ha!}

trow! — Then shout ha, ha!} Hip, hip, hur-rah! Hip, hip, hip, hip, hur-  
 way! — We'll shout ha, ha!} way! — We'll shout ha, ha!}

trow! — Then shout ha, ha!} Hip, hip, hur-rah! Hip, hip, hip, hip, hur-  
 way! — We'll shout ha, ha!} way! — We'll shout ha, ha!}

trow! — Then shout ha, ha!} Hip, hip, hur-rah! Hip, hip, hip, hip, hur-  
 way! — We'll shout ha, ha!} way! — We'll shout ha, ha!}

8

rah! — { For the fair Prin-cess and her good pa-pa, hur-  
 As we make an end of her false pa-pa, hur-  
 rah! — { For the fair Prin-cess and her good pa-pa, hur-  
 As we make an end of her false pa-pa, hur-  
 rah! — { For the fair Prin-cess and her good pa-pa, hur-  
 As we make an end of her false pa-pa, hur-  
 rah! — { For the fair Prin-cess and her good pa-pa, hur-  
 As we make an end of her false pa-pa, hur-

8

rah, \_\_\_\_\_ hur - rah! \_\_\_\_\_

rah, \_\_\_\_\_ hur - rah! \_\_\_\_\_

rah, \_\_\_\_\_ hur - rah! \_\_\_\_\_

rah, \_\_\_\_\_ hur - rah! \_\_\_\_\_

8

1. 2.

8

1. 2.

Detailed description: This is a musical score for a piece titled 'E. C. S. No. 926'. It features four vocal staves at the top, each with the lyrics 'rah, \_\_\_\_\_ hur - rah! \_\_\_\_\_'. Below the vocal staves are two grand piano sections. The first piano section consists of two staves (treble and bass clef) with a melodic line in the treble and a rhythmic accompaniment in the bass. The second piano section is similar but includes first and second endings, marked with '1.' and '2.' above the staves. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are placed on a line below the vocal staves, with blank lines for the vocalists to write their own lyrics.

Allegro vivace  
Tenor I and II

Bass I and II

1. For a month to dwell In a dun-geon cell: Grow-ing  
2. When Hil - a - rion's bride Has at length com-plied With the

Allegro vivace

Allegro vivace

thin and wiz-en In a sol-i-ta-ry pri-son, Is a poor look out For a  
just con - di-tions Of our re - qui - si-tions, You may go in haste And in -



sol-dier stout Who is long-ing for the rat-tle Of a com-pli-ca-ted bat-tle,- Yes, is  
dulge your taste For the fas-ci-na-ting rat-tle Of a com-pli-ca-ted bat-tle,- Yes, the

long-ing for the } rat-tle Of a com-pli-ca-ted bat-tle, For the rum-tum-tum Of the  
fas-ci-na-ting }

The score consists of four systems of music. The first system includes a vocal line with lyrics and a piano accompaniment. The second system shows the piano accompaniment continuing. The third system features a vocal line with lyrics and a piano accompaniment. The fourth system shows the piano accompaniment continuing.

*cresc.*

*f*

The

mil - i - ta - ry drum, And the guns that go boom, boom! The

*cresc.*

*f*

rum - tum - tum Of the mil - i - ta - ry drum, Rum - tum - tum - tum-my-tum-my -

rum - tum - tum Of the mil - i - ta - ry drum, Rum - tum - tum - tum-my-tum-my -

*f*

*f*

tum - my - tum - my - tum! Who is long-ing for the rat - tle of a

tum - my - tum - my - tum! Who is long-ing for the rat - tle of a

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment section. The piano part includes a right-hand staff with a melodic line and an 8-measure rest, and a left-hand staff with a bass line. The lyrics are: "tum - my - tum - my - tum! Who is long-ing for the rat - tle of a".

The piano accompaniment for the first system. The right-hand staff features a melodic line with an 8-measure rest and a flat (b) below the staff. The left-hand staff provides a bass line. The piano part continues with a melodic line in the right hand and a bass line in the left hand.

com-pli-ca-ted bat-tle, And the rum - tum - tum Of the mil-i - ta-ry drum! tum!

com-pli-ca-ted bat-tle, And the rum - tum - tum Of the mil-i - ta-ry drum! tum!

The second system consists of two vocal staves and a piano accompaniment section. The piano part includes a right-hand staff with a melodic line and an 8-measure rest, and a left-hand staff with a bass line. The lyrics are: "com-pli-ca-ted bat-tle, And the rum - tum - tum Of the mil-i - ta-ry drum! tum!".

The piano accompaniment for the second system. The right-hand staff features a melodic line with an 8-measure rest and a flat (b) below the staff. The left-hand staff provides a bass line. The piano part continues with a melodic line in the right hand and a bass line in the left hand.

Tenor I  
 Prr - prr - rr - ra - pum - pum! pum! But *f*

Tenor II  
 Prr - prr - rr - ra - pum - pum! pum! But *f*

Bass I  
 Prr - prr - rr - ra - pum - pum! pum! But *f*

Bass II  
 Prr - prr - rr - ra - pum - pum! pum! But *f*

till that time you'll here re - main, And bail we will not en - ter - tain; Should

till that time you'll here re - main, And bail we will not en - ter - tain; Should

till that time you'll here re - main, And bail we will not en - ter - tain; Should

till that time you'll here re - main, And bail we will not en - ter - tain; Should

she his man-date dis - o - bey, Your lives the pen-al-ty will pay! But

she his man-date dis - o - bey, Your lives the pen-al-ty will pay! But

she his man-date dis - o - bey, Your lives the pen-al-ty will pay! But

she his man-date dis - o - bey, Your lives the pen-al-ty will pay! But

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

till that time You'll here re - main, And bail we will not en - ter-tain, Should

till that time You'll here re - main, And bail we will not en - ter-tain, Should

till that time You'll here re - main, And bail we will not en - ter-tain, Should

till that time You'll here re - main, And bail we will not en - ter-tain, Should

The piano accompaniment continues with a consistent harmonic and rhythmic pattern, including a double bar line with a repeat sign and a fermata over the final measure.

she his man-date dis - o - bey, Your lives the pen-al-ty will pay! Should she his  
 she his man-date dis - o - bey, Your lives the pen-al-ty will pay! Should she his  
 she his man-date dis - o - bey, Your lives the pen-al-ty will pay! Should she his  
 she his man-date dis - o - bey, Your lives the pen-al-ty will pay! Should she his

man-date dis - o - bey, The pen-al - ty your lives \_\_\_\_\_ will  
 man-date dis - o - bey, The pen-al - ty your lives \_\_\_\_\_ will  
 man-date dis - o - bey, The pen-al - ty your lives \_\_\_\_\_ will  
 man-date dis - o - bey, The pen-al - ty your lives \_\_\_\_\_ will

Presto

Four vocal staves, each with a treble clef. The lyrics "pay!" are written below each staff. The notes are mostly whole notes with a fermata over the final note.

Presto

Piano accompaniment for the first system, consisting of two staves. The right hand has a rapid sixteenth-note melody, and the left hand has a steady eighth-note accompaniment. A forte (*ff*) dynamic marking is present. A first ending bracket with a repeat sign is shown above the right-hand staff.

Presto

Piano accompaniment for the second system, consisting of two staves. The right hand features a series of chords, and the left hand has a steady eighth-note accompaniment. A forte (*ff*) dynamic marking is present. A first ending bracket with a repeat sign is shown above the right-hand staff.

Piano accompaniment for the third system, consisting of two staves. The right hand has a rapid sixteenth-note melody, and the left hand has a steady eighth-note accompaniment. A first ending bracket with a repeat sign is shown above the right-hand staff.

A piano introduction consisting of six staves of music. The top two staves are the right hand, and the bottom four staves are the left hand. The music is in 2/4 time with a key signature of three sharps (F#, C#, G#). It features a rapid sixteenth-note melody in the right hand and a steady eighth-note accompaniment in the left hand. The piece concludes with a fermata on a whole note chord.

Moderato

A musical staff for a vocal part, marked "Moderato". It begins with a rest for four measures, followed by a melodic line starting on a half note. The dynamics are marked "p" (piano). The staff ends with a fermata.

Moderato

A musical staff for piano accompaniment, marked "Moderato". It begins with a rest for four measures, followed by a melodic line starting on a half note. The dynamics are marked "p" (piano) and "pp" (pianissimo). The staff ends with a fermata.

Allegretto grazioso

Tenor I and II

Bass I and II

With joy a - bid - ing, To - geth - er glid - ing, Through life's va -

Vocal staves for Tenor I and II and Bass I and II. The tempo is "Allegretto grazioso". The lyrics are "With joy a - bid - ing, To - geth - er glid - ing, Through life's va -". The music is in 2/4 time with a key signature of three sharps. The dynamics are marked "mf" (mezzo-forte).

Allegretto grazioso

Two empty musical staves for piano accompaniment, marked "Allegretto grazioso". The staves are in 2/4 time with a key signature of three sharps.

Allegretto grazioso

Piano accompaniment for the vocal part, marked "Allegretto grazioso". It consists of two staves of music in 2/4 time with a key signature of three sharps. The dynamics are marked "p" (piano). The music features a steady eighth-note accompaniment.



ri - e - ty, In sweet so - ci - e - ty, And thus en - thron - ing The love I'm

own - ing, On this a - ton - ing, I will re - ly! — It were pro -  
It were pro -

Tenor I  
fan - i - ty, For poor hu - man - i - ty, To treat as van - i - ty, The sway of

Tenor II  
fan - i - ty, For poor hu - man - i - ty, To treat as van - i - ty, The sway of

Bass I  
fan - i - ty, For poor hu - man - i - ty, To treat as van - i - ty, The sway of

Bass II  
fan - i - ty, For poor hu - man - i - ty, To treat as van - i - ty, The sway of

The first system of the musical score consists of four vocal staves (Tenor I, Tenor II, Bass I, Bass II) and two piano accompaniment staves. The vocal parts are in a tenor range with lyrics: "fan - i - ty, For poor hu - man - i - ty, To treat as van - i - ty, The sway of". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with some rests and a fermata in the left hand.

Love:— In no lo - cal - i - ty Or prin - ci - pal - i - ty Is our mor -

Love:— In no lo - cal - i - ty Or prin - ci - pal - i - ty Is our mor -

Love:— In no lo - cal - i - ty Or prin - ci - pal - i - ty Is our mor -

Love:— In no lo - cal - i - ty Or prin - ci - pal - i - ty Is our mor -

The second system of the musical score continues with four vocal staves and two piano accompaniment staves. The vocal parts have lyrics: "Love:— In no lo - cal - i - ty Or prin - ci - pal - i - ty Is our mor -". The piano accompaniment continues with a similar melodic and harmonic structure as the first system.

tal - i - ty Its sway a - bove! — When day is fad - ing, With ser - e -

tal - i - ty Its sway a - bove! — When day is fad - ing, With ser - e -

tal - i - ty Its sway a - bove!

tal - i - ty Its sway a - bove!

nad - ing, And such fri - vol - i - ty, Of ten - der qual - i - ty, With scent - ed

nad - ing, And such fri - vol - i - ty, Of ten - der qual - i - ty, With scent - ed

show - ers of fair-est flow - ers, The hap-py hours, will gai - ly

show - ers of fair-est flow - ers, The hap-py hours will gai - ly

The first system of the musical score consists of two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal lines are in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The lyrics are: "show - ers of fair-est flow - ers, The hap-py hours, will gai - ly". The piano accompaniment is in bass clef and features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand.

fly, — The hap - py hours — will gai - ly fly: —

fly, — The hap - py hours — will gai - ly fly: —

The second system continues the musical score with two vocal staves and two piano staves. The vocal lines end with a fermata over the final note. The lyrics are: "fly, — The hap - py hours — will gai - ly fly: —". The piano accompaniment continues with the same rhythmic pattern as in the first system.

*mf*  
It were pro - fan - i - ty For poor hu - man - i - ty, To treat as

*mf*  
It were pro - fan - i - ty For poor hu - man - i - ty, To treat as

*mf*  
It were pro - fan - i - ty For poor hu - man - i - ty, To treat as

*mf*  
It were pro - fan - i - ty For poor hu - man - i - ty, To treat as

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal lines begin with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a steady eighth-note bass line and a more active treble line.

van - i - ty, The sway of Love. — In no lo - cal - i - ty, Or prin - ci -

van - i - ty, The sway of Love. — In no lo - cal - i - ty, Or prin - ci -

van - i - ty, The sway of Love. — In no lo - cal - i - ty, Or prin - ci -

van - i - ty, The sway of Love. — In no lo - cal - i - ty, Or prin - ci -

The second system of the musical score continues the composition with four staves. It maintains the same key signature and time signature. The vocal lines continue with the lyrics. The piano accompaniment includes a right-hand section marked *(r.h.)* with a *mf* dynamic, featuring dotted rhythms and melodic lines. The overall texture is consistent with the first system.

pal - i - ty, Is our mor - tal - i - ty Its sway a - bove! *p* In no lo -

pal - i - ty, Is our mor - tal - i - ty Its sway a - bove!

pal - i - ty, Is our mor - tal - i - ty Its sway a - bove!

pal - i - ty, Is our mor - tal - i - ty Its sway a - bove!

The first system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal staves are arranged in two pairs, with the top pair in treble clef and the bottom pair in bass clef. The piano accompaniment is in G major, with the right hand in treble clef and the left hand in bass clef. The lyrics are: "pal - i - ty, Is our mor - tal - i - ty Its sway a - bove! In no lo -" on the top vocal line, "pal - i - ty, Is our mor - tal - i - ty Its sway a - bove!" on the second, "pal - i - ty, Is our mor - tal - i - ty Its sway a - bove!" on the third, and "pal - i - ty, Is our mor - tal - i - ty Its sway a - bove!" on the fourth. A piano dynamic marking (*p*) is placed above the first vocal line. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand.

cal - i - ty, Or prin - ci - pal - i - ty, Is our mor - tal - i - ty Its sway a -

*p* *oo*

*p* *oo*

*p* *oo*

The second system of the musical score continues the vocal lines and piano accompaniment. The vocal staves are arranged in two pairs, with the top pair in treble clef and the bottom pair in bass clef. The piano accompaniment is in G major, with the right hand in treble clef and the left hand in bass clef. The lyrics are: "cal - i - ty, Or prin - ci - pal - i - ty, Is our mor - tal - i - ty Its sway a -" on the top vocal line. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand. A piano dynamic marking (*p*) is placed above the first vocal line. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand.

*pp* *Oo*

bovel! *pp* *Oo*

Withscnt-ed show-ers of fair-est flow-ers, The hap-py hours\_ will gai-ly

*pp* *Oo*

*pp* *Oo*

Detailed description: This system contains the first four staves of music. The top staff is a vocal line with lyrics 'bovel!' and 'Oo'. The second staff is another vocal line with lyrics 'Withscnt-ed show-ers of fair-est flow-ers, The hap-py hours\_ will gai-ly'. The third and fourth staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern. Dynamics include *pp* and *Oo*.

*cresc. poco a poco*

In no lo - cal - i - ty, Or prin-ci - pal - i -

*cresc. poco a poco*

fly: In no lo - cal - i - ty, Or prin-ci - pal - i -

*cresc. poco a poco*

In no lo - cal - i - ty, Or prin-ci - pal - i -

*cresc. poco a poco*

In no lo - cal - i - ty, Or prin-ci - pal - i -

*cresc. poco a poco*

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with lyrics 'In no lo - cal - i - ty, Or prin-ci - pal - i -'. The second staff is another vocal line with lyrics 'fly: In no lo - cal - i - ty, Or prin-ci - pal - i -'. The third and fourth staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern. Dynamics include *cresc. poco a poco*.

ty, — Is our mor - tal - i - ty, A - bove the sway — of  
 ty, — Is our mor - tal - i - ty A - bove the sway — of  
 ty, — Is our mor - tal - i - ty, A - bove the sway — of  
 ty, — Is our mor - tal - i - ty, A - bove the sway — of

8  
 f  
 ff

Love!  
 Love!  
 Love!  
 Love!

8  
 rit.  
 dim.  
 p  
 dim.  
 p

Segue Part II  
 (Concord Series, N<sup>o</sup>963)