

# PERCHANCE TO DREAM

Orchestral Suite (with optional singers)

words and music by Ivor Novello

arr Peter Lawson

## 1. INTRODUCTION & WHEN THE GENTLEMEN GET TOGETHER

Allegro ♩ = 112

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flutes 1&2 (2 dbPicc)
- Oboes 1&2
- Clarinets 1&2 in B♭
- Bassoons 1&2 (with *Soli* marking)
- Horns 1&2 in F
- Horns 3&4 in F (optional)
- Trumpets 1&2 in B♭ (with *Soli a 2* marking)
- Tenor Trombones 1&2
- Bass Trombone
- Tuba
- Timpani
- Cymbals
- Harp (or keyboard)
- Soprano Solo
- Optional Choir or Small Ensemble (Soprano, Alto, Tenor)
- Violin 1
- Violin 2
- Viola
- Violoncello
- Contrabass (with *div.* marking)

The score includes dynamic markings such as *ff*, *f*, and *f*. It also features various performance instructions like *Soli*, *Soli a 2*, and *div.* (divisi). The music is written in 2/4 time with a key signature of one sharp (F#).

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molto rall. **A** Allegro moderato ♩ = 120

24

Fl 1&2 *f* *mp* 2nd time

Ob 1&2 *mp* 1. 2nd time only

Cl 1&2 *f* 1. 2nd time only

Bsn 1&2 *f* 1. 2nd time only

Hn 1&2 *mp* 1st time only

Hn 3&4 *mp* 1st time only

Trp 1&2 *mp* 1st time only

Trb 1&2 *mp* 1st time only

B Trb Tba *mp* 1st time only

Timp

S. D. *mf* 1st time only

Glock *mf* 2nd time only

Hp *mf* 2nd time only

S A *mf*

SA-T 1. When the gen-tle-men get to - geth - er, To - geth - er, to - geth - er, S Their lips are  
la - dies get to - geth - er, To - geth - er, to - geth - er, A All their

T B *mf*

B 1. When the gen - tle - men, T Their lips are  
la - dies, B All their

Vn 1 *pp* *mf* 1st time: (arco) 2nd time pizz.

Vn 2 *pp* *mf* 1st time: (arco) 2nd time pizz.

Vla *pp* *mf* 1st time: (arco) 2nd time pizz.

Vc *pp* *mf* 1st time: (arco) 2nd time pizz.

Cb *pp* *mf* unis. pizz.

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31 2. **B** 7

Fl 1&2 *mp*

Ob 1&2 2. (both times) *mp*

Cl 1&2

Bsn 1&2

Hn 1&2 (*mp*) *p* (time)

Hn 3&4 *p* (2nd time)

Trp 1&2 (*mp*) *p* (2nd time)

Trb 1&2 *p* (2nd time)

B Trb Tba *mp*

Timp

S. D. *tr*

Glock

Hp

S A free to say, All they do not dare to say, SA (Un-der the charm of frock and frill and fea - ther. SA) When the gen-tle-men tell their  
 and care Van-ish-es in - to the air, (No-bo-dy deigns to talk of frocks or fea - ther. When the la - dies get to -

T B to say All they do not dare to say, B { Ah! TB { When the gen-tle-men tell their  
 and care Van-ish-es in - to the air, B { Ah! TB { When the la - dies get to -  
 arco (both times)

Vln 1 arco (both times)

Vln 2 arco (both times)

Vla *mf* arco (both times)

Vc arco (both times)

Cb arco

molto rit. a tempo molto rit.

39

Fl 1&2 a 2 (mp) f

Ob 1&2 a 2 (both times) (mp) f

Cl 1&2

Bsn 1&2

Hn 1&2 mf

Hn 3&4 mf

Trp 1&2 a 2 (both times) (mp) f

Trb 1&2 mf

B Trb Tba mp mf f

Timp

Tamb 2nd tim p f

S. D. trum p f

Hp ff A5

S A  
 ...ries Of glo - ries With hou - ris; With Ah! When - ev - er you be The  
 ...er. To - geth - er, to - geth - er, Good - bye When - ev - er the door is

T  
 ...ries Of glo - ries With hou - ris; With ne - ver a fear that some - one dear, Lurk - ing near Might o - ver - hear. When - ev - er you be The  
 ...er. To - geth - er, to - geth - er, Good - bye to the lass who looks so pure and so - de - mure And so be sure. When - ev - er the door is

Vln 1 f

Vln 2 f

Vla f

Vc f

Cb f

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**A** VERSE  
Più mosso

accel. Ancora più mosso ♩ = c.156

24

Fl 1&2 *mp* *mf* *mf*

Ob 1&2 *p*

Cl 1&2 *mf* *mf*

Bsn 1&2 *mp* *mp*

Hn 1&2 *mf* 1. Soli

Hn 3&4 *mp*

Trp 1&2 (1.) *p* (1.) *mp*

Trb 1&2

B Trb Tba

Timp

Glock

Hp *p* *mf* *G* *D:*

S Solo Here is my heart, Beat - ing for you.

Vln I *mp* unis.

Vln *p* *mp*

Vla *p* *mp*

Vc *p* *f espr.* *mp*

Cb *p* *mf*





61

Fl 1&2 *ff*

Ob 1&2

Cl 1&2 1. Solo *f espr.*

Bsn 1&2

Hn 1&2

Hn 3&4

Trp 1&2

Trb 1&2

B Trb Tba

Timp

Glock

Hp *mp*<sup>3</sup>

S Solo *(mf)*  
Love is my rea-son for giv - ing; Life would be on - ly Emp - ty and lone - ly,

S *mp*  
my rea- son for giv - ing; aa,

A *mp*  
Love my rea-son for giv - ing; aa,

Vln 1 div.

Vln 2 *mp*

Vla

Vc

Cb

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molto rall.

a tempo, ma rit.  
meno mosso

Fl 1

Picc

Ob 1&2

Cl 1&2

Bsn 1&2

Hn 1&2

Hn 3&4

Trp 1&2

Trb 1&2

B Trb  
Tba

Timp

Glock

Hp

S Solo

Sure-ly you heard my heart beat - ing. Here in your ten - der Arms I sur - ren - der. Find - ing my

S

A

re-ly you heard my heart beat - ing. Here in your ten - der Arms I sur - ren - der. Find - ing my

Vln 1

Vln 2

Vla

Vc

Cb

Goodmusic

GMCP028



# 3. MEETING THEME

Andantino  $\text{♩} = c.100$

Soli

Flutes 1&2 (2 dbPicc) *pp*

Oboes 1&2 *ppp*

Clarinets 1&2 in B $\flat$  *ppp*

Bassoons 1&2 *ppp*

Timpani *ppp*

Glockenspiel

Harp (or keyboard) *pp*

Violin 1 *ppp* *div.* *con sord.*

Violin 2 *ppp sempre* *div.*

Viola *ppp sempre* *div.* *unis.* *(con sord.)*

Violoncello *pp*

Contrabass *ppp sempre*

Fl 1&2 *pp*

Cl 1&2 *ppp*

Bsn 1&2 *ppp*

Hp *G $\sharp$  B $\flat$*

Vln 1 *unis.*

Vln 2 *unis.*

Vla

Vc

Cb



# 4. WHEN I CURTSIED TO THE KING

Moderato  $\text{♩} = 108$  Poco più mosso  $\text{♩} = 112$

Fl 1&2 *mp*  
Ob 1&2 2. TACET  
Cl 1&2 *mp*  
Bsn 1&2 *mp* *pp* *mp*  
Hn 1&2 2. TACET  
Trp 1&2 2. TACET  
Glock  
Hp *pp*  
S Solo MELINDA *mp*  
Vln 1 div. *p*  
Vln 2 div. *p*  
Vla div. *p*  
Vc *p* *pizz.* *(p)* *pizz.*  
Cb *p*

7

Fl 1&2 1. *p*  
Ob 1&2 1. Solo *mp*  
Cl 1&2 1. *p*  
Bsn 1&2 *mp*  
Vln 1 *pp* *p*  
Vln 2 *pp* *p*  
Vla *pp* *p*  
Vc *p*  
Cb *p*

ight when I curt-sied to the King Will lin-ger in my mem-or-y The lov-li-est of

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36

Fl 1

Picc

Ob 1&2

Cl 1&2

Bsn 1&2

Hn 1&2

Trp 1&2

Glock

Hp

S Solo

Vln 1

Vln 2

Vla

Vcl

Cb

*mp* *p* *pp* *ppp* *take Fl* *(non dim.)* *p.d.l.t. gliss.* *senza sord.* *arco*

# 5. HIGHWAYMAN LOVE

Vivace  $\text{♩} = 66$  molto rit. Valse moderato  $\text{♩} = 52$

The musical score is arranged in a standard orchestral format with the following parts:

- Fl 1&2:** Flute 1 and 2, starting with a *f* dynamic and a *a 2* marking.
- Ob 1&2:** Oboe 1 and 2, starting with a *f* dynamic.
- Cl 1&2:** Clarinet 1 and 2, starting with a *f* dynamic.
- Bsn 1&2:** Bassoon 1 and 2, starting with a *f* dynamic.
- Hn 1&2:** Horn 1 and 2, starting with a *mf* dynamic.
- Hn 3&4:** Horn 3 and 4, starting with a *mf* dynamic.
- Trp 1&2:** Trumpet 1 and 2, starting with a *f* dynamic.
- Trb 1&2:** Trombone 1 and 2, starting with a *mf* dynamic.
- B Trb Tba:** Baritone and Tuba, starting with a *mf* dynamic.
- Timp:** Timpani, starting with a *f* dynamic.
- Cym:** Cymbal, starting with a *f* dynamic.
- Hp:** Harp, with chord voicings: E $\flat$  F# (G) (A) and B $\flat$  C# (D).
- A Solo:** Vocal soloist, with a box labeled "ERNESTINE" and a *mf* dynamic.
- Vln 1:** Violin 1, starting with a *f* dynamic and a *div.* marking.
- Vln:** Violin, starting with a *f* dynamic and a *div.* marking.
- Vla:** Viola, starting with a *f* dynamic and a *div.* marking.
- Vc:** Violoncello, starting with a *f* dynamic.
- Cb:** Contrabass, starting with a *f* dynamic.

The vocal soloist part includes the lyrics: "There is a road where Ro-mance is in hid-ing, Where gal-lants and maid-ens may unis." The dynamics for the vocal part are *mf*, *p*, and *mp*.

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A

12

Fl 1&2 *mp* *pp* *mp* *p*

Ob 1&2 *mp*

Cl 1&2 *pp* *mp* *p*

Hn 1&2 *mp*

Hp

A Solo

Vln 1 *div.* *mp*

Vln 2 *p* *(mp)*

Vla *(mp)*

Vc *(mp)*

Cb *(mp)*

stray. Soon they will hear on the air some *mp* glad-ly o - bey.

unis.

21

Fl 1&2 *mf* *mp* *mf* *f*

Ob 1&2 *mf*

Cl 1&2 *mf*

Hn 1&2 *p*

A Solo

Vln 1 *p*

Vln 2 *p*

Vla *p*

Vc *(mp)*

Cb *(mp)*

rit. molto rit.

Ft B> Ct

"Stand and de - liv - er the High-way-man cries, Give me your prom - ise that Love ne - ver dies.



38

Fl 1&2 *f* *a 2*

Ob 1&2 *f* *a 2*

Cl 1&2

Bsn 1&2 *mf*

Hn 1&2 *mp*

Hn 3&4

Trp 1&2 *p* *mp*

Trb 1&2

B Trb  
Tba

Timp

Cym

Hp

A Solo

S  
A

Vln 1 *f*

Vln 2 *f*

Vla *f*

Vc *f*

Cb *f*

I with my heart at a gal - lop - ing pace, Rid - ing a - way to a ten - der em - brace,  
 Aa, aa,

heart at a gal - lop - ing pace, Rid - ing a - way to a ten - der em - brace,  
 I my heart at a gal - lop - ing pace, Rid - ing a - way to a ten - der em - brace,





molto rit.

**D** a tempo, ma ancora più mosso  $\text{♩} = 66$

Fl 1&2 (1.) *f* *ff*

Ob 1&2 (1.) *f* *ff*

Cl 1&2 *ff*

Bsn 1&2 *ff*  
a2

Hn 1&2 1. *p* *mp* *mf*

Hn 3&4 *mf*

Trp 1&2 *mf*

Trb 1&2 *mp* *mf*

B Trb Tba *mf*

Timp *f*

Cym

Hp (F) *ff* F#

A Solo  
Give if I choose Ar-rows would fly to my heart, High-way-man Love.

S  
A  
Give if I choose Ar-rows would fly to my heart, High-way-man Love.

T  
B  
I choose to? Ar-rows would fly to my heart, High-way-man Love, Love, High-way-man Love,

Vln *f* *mf* *f*

Vln *f* *mf* *f*

Vla *f* unis. *mf* *mf* unis. *f*

Vc *f* div. *mf* non div. *f*

Cb *f* div. *mf* unis. *f*

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110

Fl 1 *mp* *ff*

Picc *mp* *ff* take Fl

Ob 1&2 *mp* *ff* *fff* a 2

Cl 1&2 *mp* *ff* *fff* a 2

Bsn 1&2 *mp* *ff* *fff* a 2

Hn 1&2 *mp* *ff* *fff* a 2

Hn 3&4 *mp* *ff* *fff* a 2

Trp 1&2 *mp* *ff* *fff* a 2

Trb 1&2 *mp* *ff* *fff* a 2

B Trb Tba *mp* *ff* *fff* a 2

Timp *tr* *secco* *sim.* *fff* *damp*

Cym *ff* *fff*

A Solo *Love!*

S A *Love!*

T B *un.* *div.* *ff* *un.* *loco* *fff*

Vln 1 *ff* *un.* *div.* *un.* *fff*

Vln 2 *ff* *un.* *div.* *un.* *fff*

Vla *div.* *ff* *un.* *fff*

Vc *ff* *un.* *fff*

Cb *ff* *un.* *fff*

# 6. A WOMAN'S HEART

Andante mosso ♩ = 44 *ma molto rubato*

molto rall. . . a tempo

1. Soli

mp

mp

2. TACET

Glock

Hp

S Solo

con sord. div.

Vln 1

con sord. div.

Vln 2

con sord. div.

Vla

con sord. div.

Vc

pizz.

Cb

pp

6

Fl 1&2

Hp

maid In va - ry - ing dis - guise, The flame of Love, once lit, Burns bright-ly and

unis.

unis. div.

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rit. a tempo

25

Fl 1&2

Ob 1&2

Cl 1&2

Hn 1&2

Glock

Hp

S Solo

Vln 1

Vln 2

Vla

Vc

Cb

say; She choos-es her lo-ver till death us do part. unt-ill we must pay. For

*mp*

*mf*

*p* *mp*

*mp* *mf* G#

*mp espr.* *p*

35

Ob 1&2

Hn 1&2

Hp

Vln 1

Vln 2

Vla

Vc

Cb

man is by na-ture un-sta-ble, un-true, Cap-rice he must fol-low as oth-er men do, But wo-man a-

*mp*

*molto rit.* *a tempo*

F# G# E# F# G# B#

molto rall. . . . a tempo, ma meno mosso ♩ = 88 rall. . . .

44

Fl 1&2 *mf* *pp* *ppp*

Ob 1&2 *mf* *pp* *ppp*

Cl 1&2 *mf* *pp* *ppp*

Bsn 1&2 *pp* *ppp*

Hn 1&2

Glock *pp*

Hp *p* *ppp*

S Solo  
 - dor - i - ni - fa - i - l - l - e - t - t - r - u - c - c - i - A wo - man is slave to her heart. *ppp*

Vln 1 *mf* *pp* *ppp*

Vln 2 *mf* *pp* *ppp*

Vla *mf* *pp* *ppp*

Vc *mf* *pp* *ppp*

Cb *pp* *ppp*

**SAMPLE COPY**

# 7. WE'LL GATHER LILACS

Andante con moto      accel.      rit.      a tempo      molto rit.

♩ = 124 ma molto rubato

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flutes 1&2 (2 dbPicc)
- Oboes 1&2
- Clarinets 1&2 in B $\flat$
- Bassoons 1&2
- Horns 1&2 in F
- Horns 3&4 in F (optional)
- Trumpets 1&2 in B $\flat$
- Tenor Trombones 1&2
- Bass Trombone
- Tuba
- Timpani
- Glockenspiel
- Harp (or keyboard) - includes chords (F#) and C $\sharp$  with dynamics *mf* and *mp*
- Soprano Solo
- Alto Solo
- Tenor Solo
- Violin 1 - includes markings (con sord.) *espr.*, *f*, and *div.*
- Violin 2 - includes marking *mp*
- Viola - includes marking *mp*
- Violoncello - includes markings (con sord.) *espr.* and *Solo*
- Contrabass - includes marking *mp*

The score is in 4/4 time and features a large diagonal watermark reading "SAMPLE COPY".



23

Fl 1&2 *f*

Ob 1&2

Cl 1&2 *mp*

Bsn 1&2 *pp*

Hn 1&2 *p* *ppp*

Hn 3&4

Trp 1&2

Trb 1&2

B Trb Tba

Timp

Glock

Hp *f* *mf*

S  
A *mf* **TUTTI S&A**

T *p* **(TUTTI)**

Vln 1 *div.* *unis.*

Vln 2 *div.* *unis.*

Vla *unis.*

Vc

Cb

Hope is a stran - ger who once seem'd so near. Yet in your ab - sence, I

Yet in your ab - sence, I

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29

Fl I & 2

Cl I & 2

Bsn I & 2

Hn I & 2

Hp

S  
A

near. dreams; Dreams of the fu - ture while light gleams.

T  
B

dream hap - py dreams; Dreams of the fu - ture while light sun - light gleams.

Vln 1

Vln 2

Vla

Vc

Cb

35

Fl I & 2

Hp

S  
A

praying that dreams come true, Plan - ning the dear things once

B

ing and pray - ing that dreams come true, Plan - ning the dear things once

Vln 1

Vln 2

Vla

Vc

Cb

*a tempo ma poco meno mosso*

2. take  
Picc

rit. Tempo primo



Ob 1&2 *mp*

Bsn 1&2 *mp*

Hn 1&2 *p* 1. Soli *(mp)*

Hp *p*

S A more we shall do. We'll gath-er li-lacs in the spring a - gain. walk to - ge-ther down an

T B more we shall do. We'll gath-er li-lacs in the spring a in walk to - ge-ther down an

Vln 1 *mp* unis. div.

Vln 2 *p* div. *mf* *mp* *p*

Vla *p* unis.

Vc *p* *mp*

Cb *p*

Ob 1&2

Hn 1&2

Hp *A#* *C#*

S A English lanc, Un - til our hearts have learn'd to sing a - gain, When you are

T B English lanc, Un - til our hearts have learn'd to sing a - gain, When you are

Vln 1 *mf* *mp* unis. div.

Vln 2

Vla

Vc *mf* *p* *mf*

Cb



The image shows a musical score for an orchestra and voice. The instruments listed on the left are: Fl 1, Picc, Ob 1&2, Cl 1&2, Bsn 1&2, Hn 1&2, Hn 3&4, Trp 1&2, Trb 1&2, B Trb/Tba, Timp, Cym, Hp, S/A, T/B, Vln 2, Vla, Vc, and Cb. The score includes vocal lines for Soprano/Alto (S/A) and Tenor/Bass (T/B) with lyrics: "You'll hold me and ne let me go; Your eyes will tell me all I want to". The music features various dynamics such as *f*, *p*, *mp*, *mf*, *pp*, and *ppp*, along with performance instructions like "div." and "unis.". A large, diagonal watermark reading "SAMPLE COPY" is overlaid across the entire page.

a tempo molto rit. a tempo molto rit. **E** a tempo ma poco meno mosso

71

Fl 1 *f*

Picc

Ob 1&2 *f*

Cl 1&2 *mf* 1.

Bsn 1&2 *f* *mp* *mf* *mf* (open) Play if no Hns 3&4 a 2

Hn 1&2 *mp* 1. + + + +

Hn 3&4 *a 2*

Trp 1&2 *con sord.* 1. *mp* *p* *senza sord.*

Trb 1&2 1. *p* *mp* *p*

B Trb Tba *p* *mp* *p*

Timp

Cym

Hp *mf* *f*

S know, you at home once more. *mf* a -

A hm. We'll gath-er li-lacs in the spring a -

T hm. B div. unis. *mf* We'll gath-er li-lacs in the spring a -

Vln 1 *mp* *mf* senza sord.

Vln 2 senza sord.

Vla *mf* senza sord.

Vc *mf* senza sord.

Cb *mf* *mp*

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Fl 1

Picc

Ob 1&2

Cl 1&2

Bsn 1&2

Hn 1&2

Hn 3&4

Trp 1&2

Trb 1&2

B Trb  
Tba

Timp

Cym

Hp

S  
A

T  
B

Vln 1

Vln 2

Vla

Vc

Cb

*f*

*mf*

*mp dolce*

*f*

*mf*

*f*

*f*

*mp*

*p*

*pp*

*mp*

*p*

*pp*

*mp*

*p*

*p*

*mf*

*mp*

*ff*

*mp*

*f* more.

no 1 lns 3&4

div.

*mf*

*mp*

*mp*

*mp*

*mp*

*mp*

8<sup>va</sup>

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52

96

1.

a 2

Fl 1&2 *f*

Ob 1&2 *f*

Cl 1&2 *f*

Bsn 1&2 *f*

Hn 1&2 *p*

Hn 3&4 *f*

Trp 1&2 *mf* (*mp*)

Trb 1&2 *mp*

B Trb Tba *mp*

Timp *p* *mf* *f*

Cym *ff*

Hp (C) *F#*

S A You'll hold me close and ne-ver let me go. Your eyes will tell me all I want to

ne-ver let me go. Your eyes will tell me all I, I want to

You'll hold me close and ne-ver let me go. I want to

Vln 1 *mf* *ff*

Vln 2 *mp* *mf* *ff*

Vla *mf* *ff*

Vc *mf* *ff*

Cb *mf* *ff*



rit.

ancora meno mosso

2. take Pice

Fl 1&2 *pp dolce*

Ob 1&2 *pp dolce* *ppp*

Cl 1&2 *pp dolce* *ppp*

Bsn 1&2 *pp dolce* *ppp*

Hn 1&2

Hn 3&4

Trp 1&2

Trb 1&2

B Trb Tba

Timp

Glock *pp*

Hp *p* *ppp*

S A *pp dolce*

T *pp dolce*

Vln 1 *ppp*

Vln 2 *ppp*

Vla *ppp*

Vc *ppp*

Cb *ppp*

li - la the ing, once more.

When you are home once more.

senza sord.

senza sord.

senza sord.

senza sord.

senza sord.

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# 8. THIS IS MY WEDDING DAY

Valse brillante  $\text{♩} = 72$

molto rall. . . .

The musical score is arranged in a standard orchestral format with the following parts:

- Flute 1:** Starts with a forte (*f*) melody, transitioning to mezzo-piano (*mp*) with a "take Fl" instruction.
- Piccolo:** Mirrors the Flute 1 part, also transitioning to *mp*.
- Oboes 1&2:** Play a supporting melody, starting *f* and moving to *mp*.
- Clarinets 1&2 in B $\flat$ :** Provide harmonic support, starting *f* and moving to *mp*.
- Bassoons 1&2:** Provide harmonic support, starting *f* and moving to *mp*.
- Horns 1&2 in F:** Play a sustained harmonic line, starting *mf* and moving to *p*.
- Horns 3&4 in F (optional):** Similar to the first two horns, starting *mf* and moving to *p*.
- Trumpets 1&2 in B $\flat$ :** Provide harmonic support, starting *f* and moving to *p*.
- Tenor Trombones 1&2:** Play a sustained harmonic line, starting *mf* and moving to *p*. Includes the instruction "if no 1 in 3".
- Bass Trombone:** Provides harmonic support, starting *f* and moving to *p*.
- Tuba:** Provides harmonic support, starting *f* and moving to *p*.
- Timpani:** Provides rhythmic support.
- Tambourine:** Provides rhythmic support.
- Harp (or keyboard):** Provides harmonic support, starting *f* and moving to *p*. Includes the instruction "if no 1 in 3".
- Soprano Solo:** Enters with the vocal line, starting *f* and moving to *mp*. The lyrics "VERONICA" and "My" are visible.
- Violin 1:** Starts with a forte (*f*) melody, transitioning to mezzo-forte (*mf*) with a "div. unis." instruction.
- Violin 2:** Mirrors the Violin 1 part, starting *f* and moving to *mf*.
- Viola:** Provides harmonic support, starting *f* and moving to *mf*.
- Violoncello:** Provides harmonic support, starting *f* and moving to *mf*.
- Contrabass:** Provides harmonic support, starting *f* and moving to *mp*. Includes the instruction "pizz".

Fl 1&2 *mf*

Hn 1&2 *p*

Hn 3&4 *p*  
if no Hns 3 & 4

Trb 1&2 *p*

Tamb

Hp *mp*

S Solo  
heart's a - fire And filled with de - sire For laugh - ter all da - ng. A - way mis -

Vln 1 *(mf)*

Vln 2 *(mf)*

Vla *mp*

Vc *f* (pizz.) *mp*

Cb *mp*

Cl 1&2 *mp*

Trp 1&2 *mp*

Tamb

Hp *A# C#* *C#*

S Solo  
-giv - ing, The mere thought of liv - ing Has turned life in - to song. Sad - ness

Vln 1

Vln 2

Vla

Vc *mp* *f mp*

Cb *mp*

26

Tamb **H**

Hp

S Solo  
is a stran-ger to - day, ne - ver more to re - turn, re -

Vln 1

Vln 2

Vla

Vc

Cb

*p*

*molto rall.*

33

Fl 1&2 *mp*

Ob 1&2 *mp*

Tamb **H** *pp* *f*

Hp

S Solo  
- g for - sak - ing, Am I dream - ing or wak -

Vln 2 *f*

Vla *div.* *f* unis.

Vc

Cb

a tempo

**B**

40

Fl 1&2

Ob 1&2

Cl 1&2

Bsn 1&2

Hn 1&2

Hn 3&4

Trp 1&2

Trb 1&2

B Trb  
Tba

Timp

Cym

Hp

S Solo

S  
A

T  
B

Vln 1

Vln 2

Vla

Vc

Cb

*f*

*p*

*mp*

*f*

*mp*

*mp*

1.

3.

1.

if no 1lns 3 & 4

ing, For Love has found me, E - ter - nal - ly bound me with fet - ters light and gay. Ah!

For Love has found me, E - ter - nal - ly bound me with fet - ters light and gay. Ah!

For Love has found me, E - ter - nal - ly bound me with fet - ters light and gay. Ah!

For Love has found me, Ah!

*f*

*mp*

*mp*



2. take Pice.

48

Fl 1&2 *mp*

Ob 1&2 *mp*

Cl 1&2 *mp*

Bsn 1&2

Hn 1&2

Hn 3&4

Trp 1&2

Trb 1&2

B Trb  
Tba

Timp

Cym

Hp

S Solo

S  
A

T

Vln 1

Vln 2

Vla

Vc

Cb

over the e - ver re - cap - ture More than an ech - o of

Ah!  
Ah!

Ah!  
Ah!

Ah!  
Ah!

Ah!

Ah!

Ah!

A#  
C#





# 9. THE GLO-GLO

Brightly  $\text{♩} = 112$

molto rit. a tempo

Flute 1  
2. TACET

Oboes 1&2  
2. TACET

Clarinet 1&2 in B $\flat$   
1. *f*

Bassoons 1&2  
2. TACET

Horns 1&2 in F  
*p*

Horns 3&4 in F (optional)

Trumpets 1&2 in B $\flat$   
*p*

Tenor Trombones 1&2  
*p*

Bass Trombone Tuba  
B TRB TACET

Snare Drum  
*mf*

Harp (or keyboard)  
F $\sharp$   
B $\flat$  C $\sharp$

Soprano  
MELANIE *mp*  
If you should go to

Violin 1  
*mf*

Violin 2  
pizz. *p*

Viola  
pizz. *p*

Violoncello  
pizz. *p*

Contrabass  
pizz. *p*

*p* *p*



8

Ob 1&2

Cl 1&2

Bsn 1&2

Hn 1&2

Trp 1&2

S Solo

Vln 1

Vln 2

Vla

Vc

Cb

Pa-ris And find it ra-ther slow, Then no - one e - ver taught you to dance the Cl Pol - ka and Maz-

*p*

*f*

*p*

arco

*(p)*

*mp*

*mp*

*mp*

*mp*

*mp*

16

Cl 1&2

Hn 1&2

Hn 3&4

Trb 1&2

Vln 1

Vln 2

Vla

Vc

Cb

ur a are frank-ly out of date But there's a dance that brings ro-mance And leads you to your

*pp*

if no flns 3 & 4

*mf*

arco

arco

*molto rall.*

*a tempo*

A

22 1.

Fl 1&2 *mf*

Ob 1&2 *mf*

Cl 1&2 *mp*

Bsn 1&2

Hn 1&2 *pp*

Hn 3&4

Trp 1&2 *mp* 1. *con sord.* senza *sord.*

Trb 1&2

B Trb  
Tba

W.B. *mf*

Hp *p*

S Solo *mp* *2nd time: optionally plus female chorus*  
But when you dance the Glo-Glo, Your heart starts to

Vln 1 *mp*

Vln 2 *mp*

Vla *mp*

Vc *mp*

Cb *(p)*

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37

Fl 1&2

Ob 1&2

Cl 1&2

Hn 1&2

Trp 1&2

B Trb  
Tba

Tri

S Solo

Vln 1

Vln 2

Vla

Vc

Cb

quite Comme il faut I much re - gret to tell you an - swer is "No". But if your heart de-

*mp* (2nd time only) 1. *mf* *f*

*p* con sord. *p* *pp*

pauses 2nd time only

both times, but pauses 2nd time only

pauses 2nd time only

pauses 2nd time only

pauses 2nd time only

pauses 2nd time only

pauses 2nd time only

pauses 2nd time only

pauses 2nd time only

pauses 2nd time only

pauses 2nd time only

44 **B**

Ob 1&2

Cl 1&2

W.D.

Solo

Vln 1

Vln 2

Vla

Vc

Cb

-sires Ex - pen - sive bi - joux And wish that your ad - mi - rers Would buy them for you,

*mf* *mf espr.*

51 *f*

S Solo — Then throw a - way your state - ly mea - sures, You'll col - lect your shin - ing trea - sures With the

Vln 1 *f*

Vln 2 *f*

Vla *mp* 1st time (tails up)

Vc *f* 2nd time (tails down)

Cb *f*

56 2nd time only

Fl 1&2 *f*

Ob 1&2 *f*

Bsn 1&2 *f*

Hn 3&4 *mf*

Trp 1&2 *mf* senza sord.

Trb 1&2 *mf* a 2

B Trb Tba *mf*

Hp *f* *mf* *ff*

2nd time: optionally plus female chorus

Solo *mf*

Vln 1 *f*

Vln 2 *f*

Vla *f*

Vc *f*

Cb *f* arco

# 10. FINALE

Andante  $\text{♩} = 63$

Flutes 1&2 (2 dbPicc)

Oboes 1&2 *pp* 1. Solo *p*

Clarinets 1&2 in B $\flat$  *pp* 1. Solo *p*

Bassoons 1&2

Horns 1&2 in F

Horns 3&4 in F (optional)

Trumpets 1&2 in B $\flat$

Tenor Trombones 1&2

Bass Trombone Tuba

Timpani

Harp (or keyboard) *p* B $\flat$  C#

Soprano Solo

Soprano Alto

Tenor Bass

Violin 1 *pppp* con sord. *ppp* (con sord.) *ppp* senza sord. *pp*

Violin 2 *pppp* con sord. *ppp* senza sord. *ppp* senza sord. *pp*

Viola *pppp* con sord. *ppp* senza sord. *ppp* senza sord. *pp*

Violoncello *pppp* con sord. *ppp* senza sord. *ppp* senza sord. *pp*

Contrabass *pp* *p*

9

Hn 1&2 *pp* *p*

Hn 3&4 *pp* *p*  
if no Hns 3 & 4

Trb 1&2 *pp* *p* *mf*

B Trb  
Tba *pp* *p* *mp*

Hp *mf* *f* *ff*  
A<sup>b</sup> C<sup>t</sup> F<sup>#</sup> D<sup>#</sup>

Vln 1 *mp espr.* *mf* *f*  
senza sord. div.

Vln 2 *p* *mp* *mf* *f*

Vla *p* *mp* *mf* *f*

Vc *p* *mp* *mf* *f*

Cb *p* *mp* *mf* *f*

17

Hn 1&2 *mf* *a 2*

Hn 3&4 *mf espr.* *a 2* (if no Hns 3&4)

Trb 1&2 *(mf)* *p* *mf espr.* *pp*

B Trb  
Tba *mf* *pp*

Vln 1 *ff espr.* *div.* *p*

Vln 2 *mp* *div.* *mp*

Vla *mp* *div.* *mp*

Vc *mp* *mf espr.* *p*

Cb *mp* *mf espr.* *p*

**A** Più animato ♩ = 72

25

Hn 1&2 *mf espr.*

Hn 3&4 *mf espr.*

Trb 1&2 *mf espr.*

Hp

Vln 1

Vln 2

Vla

Vc

Cb

33

Cl 1&2

Bsn 1&2 *p*

Hn 3&4 *pp*

Trb 1&2 *p*

Hp

Vln 2 *mp*

Vla *p*

Vc *mp espr.*

Cb *p*

rall.

**B**

41 **Meno mosso**  $\text{♩} = 69$   
1. Soli

Ob 1 & 2 *mp*

Hp *pp*

S Solo *The Ghost of MELINDA*  
Poor unis. lone - ly mor - tals, be - set with doubts and fears.

Vln 1 *pp* unis.

Vln 2 *pp* unis.

Vla *pp*

Vc *pp*

Cb *pp*

49

Cl 1 & 2 *mf*

Hp *p* *F♯* *E♭* *B♭* *C♯* *t* *B♭* *mp*

S Solo  
through the por - tals that lead back through the years.

Vln 1 *p*

Vln 2 *p*

Vla *p*

Vc *p*

Cb *p*



73

Fl 1&2 *ff* *mp* *mf* *pp*

Ob 1&2 *f* *mp* *mf* *pp*

Cl 1&2 *ff* *mp* *mf* *pp*

Bsn 1&2 *ff* *mp* *mf* *pp*

Hn 1&2 *mp* *mf* *f* *mp* *pp*

Hn 3&4

Trp 1&2 *mp* *pp*

Trb 1&2 *mp* *pp*

B Trb Tba *pp* *mp* *pp*

Timp *pp* *mp* *pp*

Hp *f* *p*

Vln 1 *f* *mp* *pp*

Vln 2 *f* *mp* *pp*

Vla *f* *mp* *pp*

Vc *f* *mp* *pp*

Cb *mp* *pp*

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