

No.1: Solo. "She sprang it on me before breakfast"

Bertie

Tranquillo ♩ = 72 **Allegro** ♩ = 120

Flute
Oboe
A Clarinet (in C)
Violin I
Violin II
Viola
Violoncello

12

Fl.
Ob.
Cl. (A)
BER.
Vln. I
Vln. II
Vla.
Vc.

"She sprang it on me be - fore break-fast." That's just sev-en words which ex-

19

Fl. *mf* *mf* *f*

Ob. *mf* *mf* *mp* *mf*

Cl. (A) *mf* *mp* *mf* *mp* *mf* *mp*

BER. ₈ press Aunt A-ga-tha's lack of com - pas-sion For ne-phews with no time to dress! "She

I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

25

Fl. *mf* *mf* *mf*

Ob. *mf* *mf* *mf*

Cl. (A) *mf* *mp* *mf* *mp* *mf*

BER. sprang it on me be - fore break-fast." God must not have been in his hea-ven! To let her wake me in the small hours: It

I

Vln. II

Vla.

Vc.

31

Fl. *f* *mf*

Ob. *mp* *mf* *mf*

Cl. (A) *mp* *mf* *mf* *mp* *mf* *mp*

BER. *mf* *mf* *mf* *mf* *mf* *mf*

can't have been half past e - lev-en! There I was deep in the dream-less, When Jeeves, my man, woke me to

31

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

37

Fl. *mf* *mf* *mp* *mf*

Ob. *mf* *mf* *mp* *mp* *mf*

Cl. (A) *mf* *mp* *mf* *mp* *mp* *mf*

BER. *mf* *mf* *mf* *mf* *mf* *mf*

say: And I knew that this was - n't my day! For

JEE. "Miss-us Greg-son is here to see you, sir."

37

Vln. I *mf* *mf* *mp* *mf*

Vln. II *mf* *mf* *mp* *mf*

Vla. *mf* *mf* *mp* *mf*

Vc. *mf* *mf* *mp* *mf*

43

Fl. *mf*

Ob. *mf*

Cl. (A) *mp* *mf* *mp* *mf* *mp* *mf*

BER. *8*
 one thing in life is quite cer-tain: Aunt A-ga-tha won't be de-nied. If she comes to see you, she'll see you: There's

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

49

Fl. *f* *mf* *mf*

Ob. *mp* *mf* *mf* *mf*

Cl. (A) *mp* *mf* *mf* *mp* *mf* *mp* *mf*

BER. *8*
 no use in try-ing to hide! I crawled out of bed like a zom-bie, And strug-gled to put on a gown. I

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

56

Fl. *mf* *f*

Ob. *mf* *mp* *mf*

Cl. (A) *mp* *mf* *mp* *mf* *mp*

BER. *8* stag-gered out in - to her pre-sence; She scowled at me as I sat down. I knew there was no hope of

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Detailed description: This block contains the musical score for measures 56 through 61. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (BER.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The Flute part starts with a *mf* dynamic and moves to *f*. The Oboe part features triplets and moves from *mf* to *mp* and back to *mf*. The Clarinet in A part has dynamics of *mp*, *mf*, *mp*, *mf*, and *mp*. The Bassoon part has lyrics: "stag-gered out in - to her pre-sence; She scowled at me as I sat down. I knew there was no hope of". The strings (Violin I, Violin II, Viola, Cello) provide accompaniment with dynamics of *f* and *mp*.

62

Fl. *mf* *mf* *mf*

Ob. *mf* *mf* *mp*

Cl. (A) *mf* *mf* *mp*

BER. *8* mer-cy, So I curled my-self up in a ball; I closed my eyes ho - ping a - ganst hope, That this was a mere so-cial

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Detailed description: This block contains the musical score for measures 62 through 67. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (BER.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The Flute part has a *mf* dynamic. The Oboe part has dynamics of *mf* and *mp*. The Clarinet in A part has dynamics of *mf* and *mp*. The Bassoon part has lyrics: "mer-cy, So I curled my-self up in a ball; I closed my eyes ho - ping a - ganst hope, That this was a mere so-cial". The strings (Violin I, Violin II, Viola, Cello) provide accompaniment with dynamics of *mf* and *mp*.

68

Fl. *mp* *mf* *mp*

Ob. *mp* *mf* *mp*

Cl. (A) *mp* *mf* *mp*

BER. *8* call. Aunt A - ga-tha, Aunt A - ga-tha: she boss-es her hus-band, poor Spen-cer, A bat-tered poor chap - pie who

Vln. I *mp* *mf* *mp*

Vln. II *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

75

Fl. *mf* *mp*

Ob. *mp*

Cl. (A) *mf* *mp*

BER. *8* works on the great Stock Ex - change. Aunt A - ga-tha, Aunt A - ga-tha is one of those strong - mind-ed wo-men, Whose

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

81

Fl. *mf* *f* *mp*

Ob. *mf* *f* *mp*

Cl. (A) *mf* *f* *mp*

BER. *8*
firm-ly held views you will nev-er be a - ble to change! Aunt A - ga-tha, Aunt A - ga-tha, with eyes like a man - eat-ing

Vln. I *mf* *f* *mp*

Vln. II *mf* *f* *mp*

Vla. *mf* *f* *mp*

Vc. *mf* *f* *mp*

88

Fl. *mp* *f* *mp*

Ob. *f*

Cl. (A) *f* *mp*

BER. *8*
ti-ger, Makes me feel as if I had Jell-O where my spine should be. Aunt A - ga-tha, Aunt A - ga-tha: she

Vln. I

Vln. II

Vla.

Vc.

95

Fl.

Ob.

Cl.
(A)

BER.

8 boss-es her ne - phew, poor Gus-sie, And most of all boss - es her ne-phew, poor Ber - tie, that's me!

I

Vln.

II

Vla.

Vc.

mp

f

f

f

f

f

f