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The use of the cornet in the operettas of Gilbert and Sullivan

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THE USE OF THE CORNET IN THE OPERETTAS OF
GILBERT AND SULLIVAN

A Written Document

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by

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To Nancy María, thank you for your endless support
and for teaching me the real meaning of “due date.”

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Thank you to my family for their unending interest and support, Andrew Fox for his help with the musical examples, James Stuart for giving me the opportunity to play with the Ohio Light Opera in 1985, and Joseph Skillen for guiding me through the entire process.

Preface

In the summer of 1985, I began a seventeen-year association with the Ohio Light Opera Company in Wooster, Ohio. The Ohio Light Opera, founded by James Stuart, is devoted to performing well known, as well as lesser-known works from the operetta repertoire. A thirty-member orchestra now supports the singers, originally accompanied by piano, each summer. Although I think the Ohio Light Opera does the best job with this repertoire, there are many similar opportunities around the country.

When the Ohio Light Opera (OLO) started only Gilbert and Sullivan operettas were programmed. In the seasons to follow this was expanded to include light operettas by such composers as Johann Strauss, Jacques Offenbach, Victor Herbert, and Sigmund Romberg. Currently, OLO normally performs seven different operettas for a total of sixty-eight performances. Each season OLO schedules two or more shows from the fourteen collaborations of Gilbert and Sullivan. My seventeen seasons of experience have given me the opportunity to play these works hundreds of times. I have enjoyed playing multiple runs of each of these shows, resulting in hundreds of performances.

As a member of the company, I have filled a couple of different positions. For the first several years I was strictly a member of the orchestra. For the last ten years, I have been the personnel manager and a member of the orchestra. As personnel manager it is my job to audition and assist in the hiring of the orchestra. It became apparent to me that playing the music of Gilbert and Sullivan is new for most people and different from what the normal orchestral musician is trained to do. Having performed all of the fourteen operettas numerous times, I have realized the same problems arise in the same places from year to year. As a result, I thought it would be useful to have a resource to help players familiarize themselves with this music. I also thought it would be helpful to give suggestions, based on my past experiences, to help with the successful execution of these passages. These suggestions concern balance, orchestration, choice of equipment and phrasing.

Whether in high school productions of *The Mikado*, law school productions of *Trial by Jury* or professional opera companies such as the one in Wooster, the works of Gilbert and Sullivan are being played all over the world. Most likely trumpet players will have the opportunity to play these works at some point during their careers. I hope this project will prove to be a valuable resource. The following excerpts do not appear in our excerpt books but certainly should. This music is both enjoyable to play and, at times, challenging for a variety of reasons. It is my hope that the excerpts and suggestions that follow will be helpful in the preparation of the works by Gilbert and Sullivan.

John C. Schuesselin
Louisiana State University
21 January 2003

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Abstract

In this project the cornet parts in the operettas of Gilbert and Sullivan are examined. First the cornet parts of Gilbert and Sullivan are compared to another composer of operetta, Jacques Offenbach, as well as a composer of opera, Giacomo Puccini. Next, the most important passages for cornet from the works of Gilbert and Sullivan are selected. They are grouped into three main categories: fanfare passages, section passages, and soloistic passages. Following each example are comments regarding context (what is taking place on stage and text) as well as performance suggestions (details concerning balance, phrasing, and orchestration). Appendix A contains plot synopses of the different operettas as well as historical information. There is also an index of the excerpts, divided into the three categories, arranged by operetta. Appendix B contains a hierarchical ranking of the top ten excerpts of each category. This document serves as an aid in the learning of the cornet parts in the Gilbert and Sullivan repertoire.

Introduction

The purpose of this document is to provide a resource for musicians who are preparing to perform the repertoire of Gilbert and Sullivan. Included in this document is information I feel to be useful in the learning and performing of this music. These aid include excerpts, performance suggestions, and plot synopses.

The first chapter will place the cornet, or in some cases, the trumpet into the larger operatic picture during the time period of Gilbert and Sullivan. I will compare and contrast the uses of the cornet in a production by Jacques Offenbach and Giacomo Puccini. As a result, I will compare how the use of the cornet in the operettas of Gilbert and Sullivan is similar, or not, to the use of the cornet by these composers.

Chapters two, three, and four contain important excerpts from three major categories: Fanfare Passages, Section Passages, and Soloistic Passages. Chapter Two includes excerpts that use the cornet as a fanfare instrument. These examples illustrate the instrument in a militaristic setting, or when being used to signal some event. Chapter three focuses on soloistic excerpts. In these examples the cornet plays material that contains melodies often exposed in the orchestration. Chapter Four contains musical examples of tutti playing with the brass section.

These excerpts were selected based largely upon my years of experience performing this repertoire, as well as additional score study. Over the last seventeen years I have played all fourteen Gilbert and Sullivan collaborations over one hundred times. Having multiple opportunities to play the same literature, as well as operettas by other composers, I have developed a special fondness for Gilbert and Sullivan's music. As a result of many performances of the same show, with different orchestral personnel, it became clear which passages need prior study.

These chapters will be organized to function as a catalog, making it easy for the reader to find the needed information in multiple ways. The excerpts

appear in each chapter in chronological order. The following key explains the treatment of the musical examples found throughout the document.



2.11. Utopia Limited, Act I, No. 4, mm. 1-16

Context

This call signals the entrance of King Paramount the First.

Performance Suggestions

The most important thing to know about this excerpt is that it is very exposed.

The first two entrances should be played forte, nothing else is taking place.

In measure nine, it is necessary to play mezzo forte as indicated. This is when the girl's chorus begins singing "la, la, la..." so make sure the text is audible.

Excerpt 2.11 - The number 2 indicates the second chapter. The number 11 indicates the eleventh excerpt in this chapter. This is the eleventh excerpt of the second chapter

Utopia Limited - The title of the operetta.

Act I, No. 4, mm. 1-16 - First Act, Number of song corresponding to the cornet part, and the measure number of the excerpt.

Context - Information that includes text, staging, or plot that may be useful in learning this excerpt.

Performance Suggestions - Suggestions that will aid the learning process. These suggestions include issues such as balance, intonation and others that are not found by studying the excerpt alone.

The appendices contain plot synopses for each operetta. Here the reader will also find a hierarchical listing of excerpts within each operetta, as well as a list ranking the most substantial excerpts of the Gilbert and Sullivan repertoire.

It is my intention for this document to be a valuable resource for anyone preparing to perform any of the Gilbert and Sullivan repertoire. I hope the performance suggestions will give additional insight that only comes from the author's performance experience.

Chapter 1-The Cornet in Operetta

The important cornet excerpts from the Gilbert and Sullivan repertoire is the focus of this document. This project is to aid in the learning and performing of this music. Chapter One includes information which will assist and give perspective to players on Sullivan's use of the cornet. I first focus on the instrument used in the Sullivan repertoire, the cornet circa 1870. Next, I compare Sullivan's use of the cornet to another operetta from the same time period, Jacques Offenbach's *La Belle Hélène* (1864). I will also compare the use of the cornet in operetta to the use of the cornet, or trumpet, in opera during a similar time period, Giacomo Puccini's *La Bohème* (1896).

Sir Arthur Sullivan was influenced by British Brass Bands. He would regularly attend military band rehearsals with his father, band master Thomas Sullivan. Sir Arthur Sullivan had the knowledge and experience to realize the differences in tone between the cornet and the trumpet. Both instruments were available and used by Offenbach in his operettas. For example, *The Grand Dutchess of Gerolstein* (1867) requires two trumpets in the key of F, while *La Belle Hélène* (1864) requires two cornets in the keys of A and B flat. However, Sullivan, concerned about the blend and tone quality of the instrument, always used the cornets in his operettas.

During this era orchestras used two trumpets, along with two cornets. In Hector Berlioz's *La Damnation de Faust* (1845), the score requires two trumpets pitched in C, D, and F as well as two cornets in A, and B flat. This is also the case in Berlioz's opera *Béatrice and Bénédict* (1862). The cornets in this opera, as in Sullivan's operetta orchestras, are in the keys of A and B flat.

The cornet has a larger conical section and deeper mouthpiece than the trumpet, and therefore, a darker, less brilliant tone. The cornet parts in the operettas of Gilbert and Sullivan were written for cornets in A or B flat. Players of this time did not transpose, they simply changed the key of the instrument. The A shank, which is longer than the B flat, is simply inserted between the mouthpiece and the body of the instrument. A typical cornet played in British

Brass bands in the 1850's was an imported instrument from Paris. These instruments were equipped with piston valves. (Herbert, pp167-167)

Gervase Hughes comments about the in *The Music of Arthur Sullivan* , "Sullivan, like Bizet, knew their value...On the whole one regrets the present-day tendency to replace cornets in Sullivan's theatre orchestra with trumpets, for the larger instruments are too obtrusive in such characteristic passages. (Hughes, pp.111-112) Hughes continues, "He often gave the heavy department a chance to show that it was as capable as any other instrument of expression." (Hughes, p. 113)

As shown in the following chapters, the cornet is required to play several styles of music, in different settings, and at a variety of dynamic levels. It is important for the modern day trumpeter to realize that Sullivan intended this music to be played on the cornet. He preferred a darker tone that would blend and not interfere with the singers and the text. This is essential to remember if playing on a B flat or C trumpet in one of Sullivan's operettas. Soften the articulation and remember double forte on a cornet with an authentic cornet mouthpiece dating from the 1860's, would not project like our modern day equipment.

Sullivan was exposed to and influenced by the music and operettas of Jacques Offenbach. Offenbach is considered the founder of operetta in France with *Orphée aux Enfers* (*Orpheus in the Underworld*, 1858). Sullivan experienced Offenbach's music when a traveling company toured England. Gilbert and Sullivan's second collaboration, *Trial by Jury* (1875), was actually performed on the same ticket as Offenbach's *La Périhole* (1868). The following examples show many similarities, and a few differences between the two composers writing for the cornet.

The following excerpts are from Offenbach's *La Belle Hélène* (1864). *La Belle Hélène*, as is the case in all Sullivan operettas, requires the use of two cornets pitched in B flat and A. *La Belle Hélène* is a three act production, typical length by Offenbach's standards. Twelve of the fourteen operettas by Gilbert and Sullivan are two acts in length. These excerpts represent typical writing for

the cornet in the operettas of Jacques Offenbach.

Allegro marziale (in A)

1. Piston

2. Piston

The musical score is for two pistons and piano accompaniment. It is in 2/4 time, key of A major (one sharp), and tempo 'Allegro marziale'. The score is divided into six systems. The first system shows the pistons and piano parts. The second system continues the piano part with triplets. The third system shows the pistons and piano parts. The fourth system shows the pistons and piano parts. The fifth system shows the pistons and piano parts. The sixth system shows the pistons and piano parts.

1.1. La Belle Hélène, Act I, No. 7, mm. 1-32

The preceding passage, taken from Act I of Offenbach's *La Belle Hélène*, has similarities to Sullivan's treatment of the cornet. Both write for two cornets pitched in A, but Offenbach also used trumpets in F (*The Grande Duchess of Gerolstein*). Like Sullivan, Offenbach begins the march with a four-measure fanfare led by the cornets. Also similar, measures eighteen through twenty-five use the cornets as soloistic instruments. Like Sullivan, Offenbach doubles the melody with the trombones. Offenbach, more so than Sullivan, uses the cornets in an accompanimental role. A difference between the two composers can be seen in measures four through seven, which are purely supportive and would have likely been written for the horn section, while the cornets rest.

Allegro (in B)

1. Piston

2. Piston

f

1.2. La Belle Hélène, Act II, No. 8, mm. 84-94

Excerpt 1.2 represents typical writing for the cornets in the music of Offenbach. Although the choice of instruments, two cornets in B flat, is similar to Sullivan, the writing style is not. The use of repeated eighth notes would have been orchestrated for the horns by Sullivan. Often in the Sullivan's compositions, the cornets are tacet for several songs in a row, while the horns are playing supportive material. Offenbach tends to double the cornets and horns, not giving the cornets much rest.

Allegro (in B)

1. Piston

2. Piston

p

f

p

f

fz

f

animato

Vivo

The musical score consists of two staves, labeled '1. Piston' and '2. Piston'. The time signature is 2/4. The key signature is B major, indicated by two sharps (F# and C#). The score begins with a piano (*p*) dynamic. The first staff has a forte (*f*) dynamic marking. The second staff has a piano (*p*) dynamic marking. The third staff has a forte (*f*) dynamic marking. The fourth staff has a fortissimo (*fz*) dynamic marking. The fifth staff has a forte (*f*) dynamic marking. The sixth staff is marked 'animato'. The seventh staff is marked 'Vivo'. The score ends with a double bar line and a key signature change to C major.

1.3. La Belle Hélène, Act II, No. 8, mm. 244-335



This passage also contains typical Offenbach characteristics. The cornets are in a supportive role for much of the passage, except for the *Vivo* measures. The tempo increases until the music is felt in one beat per measure. This repetition and fast tempo are typical of Offenbach's writing, but atypical of Sullivan's.

Example 1.5 illustrates the need for multiple tonguing in the music of Offenbach. This technique is common due to his very fast tempi. Multiple tonguing is rarely used in Sullivan's operettas. But it could be used in three places: *Gondoliers*, Finale Act II, *H.M.S Pinafore*, Act I, No. 10, and *The Mikado*, Act I, No. 11.

Vivo (in A)

1. Piston

2. Piston

p

f

ff

Allegro

acceler.

1.5. La Belle Hélène, Act II, No. 15, mm. 241-278

The following example could easily be mistaken for Sullivan's work. Sullivan's excerpt from *The Mikado*, Act I, No. 4, mm. 28-40 (3.16) has the same triplet lilt, as well as the parallel motion between the two cornets. Also, both were composed using cornets in A.

Allegretto (in A)

1. Piston

2. Piston

f

2

pp

f

9

f

9

p

2

f

1.6. La Belle Hélène, Act III, No. 18, mm. 1-59

One should compare the writing style for cornet or trumpet in opera and operetta during this time period. The following examples from Italian opera composer, Giacomo Puccini's *La Bohème*, illustrate how Puccini's use of the trumpets is different from the use of the cornets in Sullivan's operettas.

La Bohème, first performed in 1896, is scored for three trumpets in F in the orchestra and six trumpets in B flat on stage. Very rarely do the trumpets double the voices or have the melody.

I. Tempo (Allegro brillante) (in F) 3 *a2*

ff *f* *a2*

3 (17) Allegro vivo ♩ = 152

1.7. *La Bohème*, Act I

The preceding excerpt is a typical example of other music found in this opera. The trumpet writing is close together, playing forte and louder, and playing in the orchestral tutti when the singers are not singing.

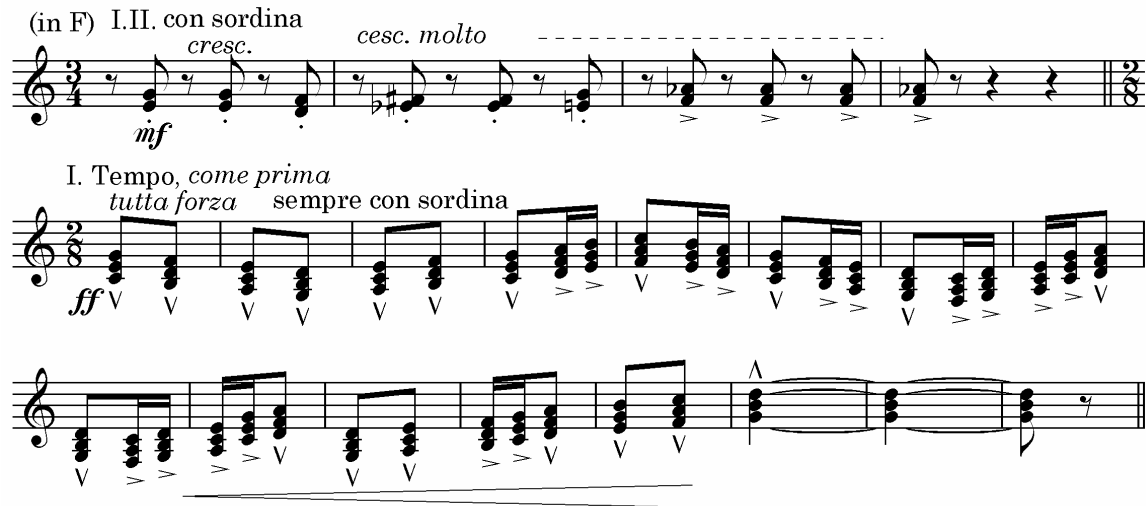
(in F) *marc. e sost.* *a tempo*

ff *marc. e sost.* *a tempo*

I. sola I.II.III.

1.8. *La Bohème*, Act I

This is an example of trumpets in an orchestral tutti being used for color at the end of a passage. The trumpets are playing with four horns and a large section of woodwinds. As this excerpt shows, the trumpet passages are brief and provide color more than melodic importance.



1.9. La Bohème, Act II

This Puccini excerpt shows the trumpets in parallel thirds, a similarity to the music of Sullivan, where the cornets are often in thirds. Puccini requires the use of mutes, not for dynamics, but for a harsh tone. Mutes are never required in the Sullivan operettas.

Although the writing in the following excerpt is similar to marches found in operetta, the instrumentation of six on-stage trumpets, is not. Many similarities exist concerning the use of the cornet between Offenbach and Sullivan, but these similarities do not exist between Puccini and Sullivan. The use of the cornet in operetta is a style unto itself. As a result of studying *La Bohème* the differences in the use of the cornet, or trumpet, in the two genres, opera and operetta, becomes apparent. In opera the trumpets are used for added sound and color in the orchestral tutti. The overall sound, due to the number of instruments used, is much greater. In addition to using three trumpets in the orchestra, and six trumpets in the stage band, there are additional instruments in the orchestra. This results in a much louder, more powerful sound. The operettas of Gilbert and Sullivan are normally orchestrated for two flutes, two clarinets, one oboe, one bassoon, two cornets, two horns, two trombones, strings, and percussion (bass drum, snare drum, cymbals, triangle). *La Bohème* requires these instruments, plus English horn, bass clarinet, two

(in Si \flat) *Allegro (alla Marcia)*

6 Tr.^{be}
(sul palco)

ppp (lontanissimi)

28 4 32 *ff*

33 3 34 *ff*

35

1.10. La Bohème, Act IV

additional horns, one additional tenor trombone, one bass trombone, xylophone, and glockenspiel. Puccini's orchestration is much heavier than the orchestration in operetta. But, the trumpet is not used nearly as much in *La Bohème* as in the operettas of Gilbert and Sullivan.

Sullivan is just one of the composers who wrote in this specific genre. The following chapters contain the most important excerpts from Sullivan's operettas. These excerpts are indicative of the use of the cornet in operetta; as a fanfare instrument, a soloistic instrument, and a member of the brass section.

Chapter 2-Fanfare Passages

This chapter contains sixteen examples of the cornet being used as a fanfare instrument. I feel these excerpts represent the most important passages demonstrating the cornet being used as a fanfare instrument. The following musical examples contain passages where the cornet is signaling an important event on stage, or is used in a military setting. Following each example is pertinent information that will help in the execution of the passage. This information is divided into two categories, Context and Performance Suggestions.



2.1. The Pirates of Penzance, Act I, No. 3, mm. 31-39

Context

This call accompanies the entrance of the policemen and the Sergeant. The policemen are not the bravest bunch in this show. However, when threatened with riots, and filled with fear, nothing gives them more courage than "the trumpet's martial sound."

Performance Suggestions

The cornet is the only instrument to double the Sergeant, and the chorus of policemen. As a result, there is no problem of balance. Care should be taken to place the sixteenth notes accurately. The chorus is singing "ta-ran-ta-ra, ta-ran-ta-ra." The trumpet part is independent of the rest of the orchestra. This same material recurs in 9. Recit. and Chorus in Act II. This is the first cornet call in the Gilbert and Sullivan repertoire, which is the main reason for including this in the top sixteen important passages from these operettas



2.2. Patience, Act II, No. 10.5, mm. 1-4

Context

While Bunthorne, Angela, Patience, and the other members of the cast are deciding who will marry whom, this call sounds signaling the arrival of the Colonel, Major, and Duke in full uniform. This fanfare occurs as Bunthorne is about to select his bride, Jane.

Performance Suggestions

This fanfare occurs after the players have been inactive for an extended period. The most difficult part of executing this excerpt successfully is sounding fresh after this long break. Good pitch is quite apparent in this arpeggiated fanfare. Make sure the octave is in tune and pitch remains steady during the fermata in the final measure. Be ready for a moderate tempo, or simply a nod from the conductor to begin.

(in B \flat) ($\text{♩} = \text{sol}^{\text{to}} 40$)

ff

A

B 4

C

D

*f*₃

p

2.3. Iolanthe, Act I, No. 6, mm. 5-64

Context

The fanfare signals the procession of the Peers. As the Peers process, they sing, "Loudly let the trumpet bray, Tan-tan-ta-ra, Tan-tan-ta-ra! Proudly bang the sounding brasses, Tzing, boom!" They are gathering so Phyliss' father, the Lord Chancellor, can decide which noble Peer will be selected to marry his daughter.

Performance Suggestions

Like much of the Gilbert and Sullivan repertoire, this very exposed, taxing passage follows an extended period of rest for the players. This is the first entrance following the overture, five songs prior. This excerpt has characteristics which fall into other chapters, but is best suited for this chapter. Due to the length of this passage, endurance is an issue. Therefore it is important to include it as one lengthy example.

The cornets play two statements of the fanfare following two snare drum rolls. As indicated, the half note gets the beat, so be sure to group the notes accordingly. Be prepared to double-tongue the sixteenth notes.

The material at rehearsal A is now more melodic. The cornets, marked forte, can play a little less loud, and think about blending during the orchestral tutti. Coinciding with the Peers entrance, "Loudly let the trumpet....." Sullivan reduces the texture from full orchestra, to brass and percussion. This is also true at rehearsal D, when the chorus is singing, "Tan-tan-ta-ra." Seven measures after rehearsal J dynamics are very important. This is all leading to letter K, where cornet one again plays the opening fanfare for eight measures. Then, cornet one doubles the entire men's chorus, while the orchestra punctuates the texture with eighth notes. The fanfare returns, with the chorus singing "tan-tan-ta-ra," building with intensity to the end of the piece.

(in B \flat) ($\text{♩} = 145$)

The musical score is written for piano in B-flat major (two flats) and 2/4 time. The tempo is marked as 145 beats per minute, with a quarter note equal to one beat. The score is divided into four systems. The first system begins with a half rest in the right hand, followed by a melody starting on G4. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes. The second system features a rehearsal mark 'L' above the right hand, which continues the melody. The third system shows more complex rhythmic patterns in both hands, including sixteenth-note runs. The fourth system concludes the piece with a final cadence, marked by a double bar line and repeat signs.

2.4. Iolanthe Act I, No. 11, mm. 67-91

Context

Phyllis has just informed the Peers her heart is already given to Strephon. Even though the context is different from the previous example, "Though our hearts she's badly bruising, in another suitor choosing, let's pretend it's most amusing," it should be played with the same noble character as earlier in Act I.

Performance Suggestions

Music at Rehearsal K should be at the forefront of the texture. Cornet one should phrase similarly to the text, breathing after the second beat, five measures before Rehearsal L.

Allegro Marziale (♩ = 138)
(in B \flat)

ff soli

2.5. The Mikado, Act I, No. 5, mm. 1-14

Context

In the previous song, Pooh-Bah, Nanki-Poo and Pish-Tush are singing about Koko, marrying Yum-Yum. "And the brass, will crash, and the trumpet's bray, and they'll cut a dash on their wedding day. She'll toddle away, as all aver, with the Lord High Executioner." After a short recitative, the trumpets (cornets) do indeed bray. They do not signal the marriage of Koko and Yum-Yum, but the arrival of The Lord High Executioner and his followers.

Performance Suggestions

This fanfare is the orchestral introduction to the song. The cornets, which play the fanfare figure in unison, have the soli material. Correct placement of the sixteenth notes and accuracy of pitch is extremely important in order for the two cornets to sound like one. Make sure to return to the same B flat, even though the interval is changing. Be rhythmically confident in order to not be swayed by the triplet rhythm being played by the rest of the orchestra, especially in measures eleven and twelve. This can be performed at a variety of tempos. Be prepared to double-tongue if necessary.



2.6. The Mikado, Act II, No. 12.5, mm. 1-7

Context

The trumpet flourish below signals the arrival of the Mikado, who is accompanied by Pish-Tush and the Court. They have just returned from lunch and are ready to watch the execution of Ko-Ko, Pooh-Bah, and Pitti-Sing.

Performance Suggestions

Cornet one begins with a two bar solo, followed in canon by cornet two. Remember to keep the thirds low in this flourish. This trumpet flourish is accompanied by a tremolo in the string section on E flat and G. The winds, timpani, and remainder of brass section only play in the final measure.



2.7. The Yeomen of the Guard, Act II, No. 10, mm. 59-64

Context

This brass fanfare signals the arrival of the Lieutenant who has come to announce the news that Elsie's first husband, Fairfax, is still alive.

Performance Suggestions

Be ready for this change in tempo, key, meter and orchestration. The first measure is two unison cornets, with three trombones being added in the second measure. This is quite a drastic change from the preceding mood set by the ladies trio concluding with a brief wind and string closing. First cornet should be aware that the concert F's are solo.



2.8. The Yeomen of the Guard, Act II, No. 10, mm. 93-96

Context

This short call signals the arrival of Colonel Fairfax in military uniform. He has claimed Elsie Maynard as his bride.

Performance Suggestions

This is the only music played, so there are no issues of balance. The cornets need to make a clear difference between the triplets and sixteenth notes. Also, first cornet must be careful not to go sharp right before the high A. First Cornet is the only instrument to change pitch in measure two. Make sure to play this note for a full eighth note.

Allegro marziale (in B \flat) ($\text{♩} = 132$)

unis

f

2.9. The Gondoliers, Act I, No. 2, mm.1-21

Context

This fanfare signals the arrival of the royal party, the Duke, Duchess, daughter Casilda, and private drummer Luiz.

Performance Suggestions

This fanfare calls for unison cornets in B flat, and snare drum. The challenge of this passage is for the two cornets to sound like one, playing in tune, and having the same placement of the sixteenth notes. Be prepared to single or double-tongue, since it may be performed at a variety of tempos.

Allegro a la marcia (in B \flat) (♩=120)

ff soli

2.10. The Gondoliers, Act II, No. 8, mm. 1-35

Context

This passage announces the arrival of the highborn bride Casilda, who is about to be claimed by her royal husband. As sung by the tenors and basses, this should be played with “ducal pomp and pride.”

Performance Suggestions

Cornets lead the way right from the beginning. Feel free to play fortissimo until measure eleven, where the tenors and basses enter. Make sure to support, but not cover the singers. The strings play triplets against this dotted eighth sixteenth rhythm starting in measure five, so it is important that the sixteenth notes are placed precisely. Cornet one should be careful not to let the pitch go sharp as he or she prepares to make the octave leap at the end of measure six. The music in measures ten through fourteen does not need to be played loudly.

Allegro come marcia (in A) ($\text{♩} = 76$)

The musical score is for a piano accompaniment in A major, 2/4 time, with a tempo of 76 beats per minute. It consists of two systems of music. The first system is marked *f soli* and the second system is marked *mf*. Both systems feature a steady eighth-note bass line and a melody in the right hand with triplets and rests. The tempo is 76 beats per minute.

2.11. Utopia Limited, Act I, No. 4, mm. 1-16

Context

This call signals the entrance of King Paramount the First.

Performance Suggestions

The most important thing to know about this excerpt is that it is very exposed. The first two entrances should be played forte; nothing else is taking place. In measure nine, it is necessary to play mezzo forte as indicated. This is when the girl's chorus begins singing "la, la, la..." so make sure the text is audible.

Allegro con brio (in A) (♩=135)

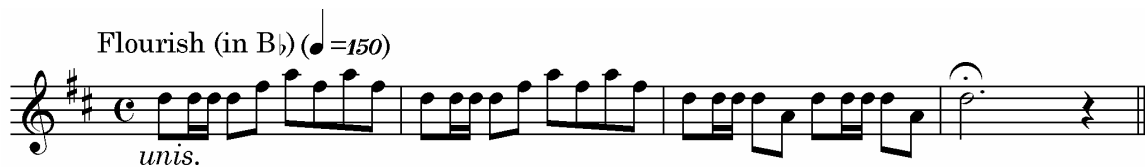
2.12. Utopia Limited, Act I, No. 7, mm. 1-16

Context

Princess Zara, Captain Fitzbattleaxe have just arrived and are escorted by four Troopers, their First Lifeguards.

Performance Suggestions

Most likely this excerpt will be played on C or Bb trumpet. Consequently, the excerpt will be played in F sharp major or E major. This could be problematic, due to the accidentals and pitch tendencies of the notes. The most difficult aspects of this excerpt are transposition, intonation, and accurate placement of the sixteenth and thirty-second notes.



2.13. Utopia Limited, Act II, No. 26.5, mm. 1-4

Context

This fanfare announces the arrival of King Paramount who is concerned about the "irruption" by the boons.

Performance Suggestions

This is the same fanfare found in the brass section in the previous example. This time, however, it is played in the key of C major. No matter what pitched instrument this is played on, special attention to intonation on the concert C's and D's will be needed.



2.14. Princess Ida, Act I, No. 5, mm. 19-35

Context

Prince Gamma's three sons have just arrived and are singing about being "three sons of Gamma Rex, like most sons, masculine in sex." In the second verse, after Rehearsal A, Arac sings of their disinterest in politics and not being intelligent. They do not need to be intelligent, because fighting is their trade.

Performance Suggestions

This excerpt can be divided into two sections, the material before and after rehearsal A. The mood is very dark, and is reflected by the key of c minor. The string section is playing unison staccato quarter notes. When the brass section enters, only one of the sons is singing. Even though he is singing out, the brass needs to play very softly and articulately to get the desired balance. Remember that it is six brass members balancing one voice.

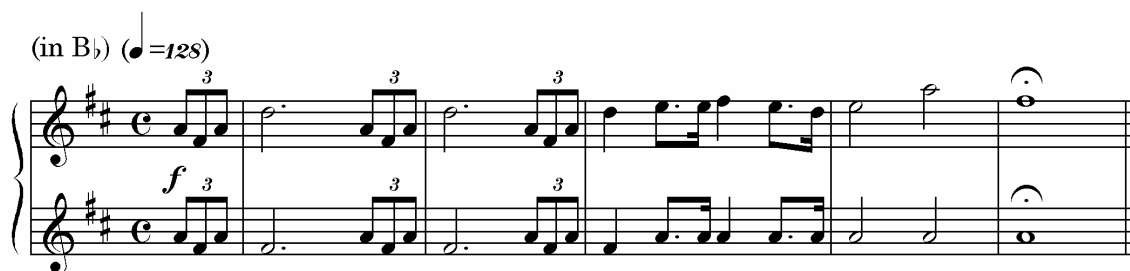
Rhythmically, it is important to play the sixteenth notes precisely. There is a tendency to play them slightly late, due to the sextuplet that follows. Listen for the two sets of sixteenth notes in the horns at the beginning of the measure. They have a whole note, rather than the sextuplet figure in their parts, so they should be able to execute the sixteenth notes squarely and in time. The trombones have the same rhythmic figure as the cornets.

In the second verse, after rehearsal A, although the string section continues with their staccato quarter notes, the winds are added to the texture, and the horns and trombones are removed. Due to this orchestration, the cornets are exposed. The cornets are playing eighth notes against triplets in the wind parts, so do not be swayed. It is important for the second cornet to provide a solid base within pianissimo. If C trumpet is the instrument of choice, be prepared to play the low concert F. The snare drum has this same rhythmic figure.



The mood has been very elegant and soothing. Florian, his brothers, and the chorus have been singing “Oh dainty triolet! Oh fragrant violet...etc.” This fanfare interrupts and changes the focus back to King Gama's concern of being held hostage.

This fanfare consists of brass and side drum and should be played forte, as marked. The fanfare is chordal, in E major, but be aware that cornet one and second horn are in unison for the first two measures. The horns rest for the next two measures while the cornets and trombones play in unison.



2.16. Princess Ida, Act III, No. 21, mm. 112-117

Context

The setting is the all Girls University at the Castle Adamant. The female students have just learned of the male imposters who were disguised as females. At first the girls sing of "death to the invader, lay the tyrant low." This bold courage is then countered with timidity, "please do not hurt us, frightened maids are we." They muster up courage once again in the name of Princess Ida, and end with confidence. This brass fanfare follows.

Performance Suggestions

The triplets are played in unison by just the cornets, while the rest of the brass section is resting. Make sure to differentiate between the sixteenth notes and triplets.

Chapter 3-Soloistic Passages

This chapter contains twenty-three examples of the cornet being used as a soloistic instrument. . I feel these excerpts represent the most important passages demonstrating the cornet being used as a soloistic instrument. The following musical examples contain passages where the cornet is playing music that is technically challenging and exposed as a result of the orchestration. Following each example is pertinent information that will help in the execution of the passage. This information is found under two headings: Context and Performance Suggestions.

(in B \flat) (♩ = 102)

The musical score is written for a cornet in B \flat major, 6/8 time, with a tempo of 102 beats per minute. It consists of five systems of two staves each. The first system begins with a forte (*ff*) dynamic. The second system includes a 15-measure rest in both the upper and lower staves, followed by a forte (*ff*) dynamic. The third system continues the melodic and harmonic development. The fourth system introduces a key signature change to B \flat major (one sharp) for the upper staff. The fifth system concludes the passage.

3.1. H.M.S. Pinafore, Overture, mm. 4-44

Context

When the chorus sings this same material later in the operetta the text is as follows, "Let's give three cheers for the sailor's bride. Who casts all thought of rank aside. And gives up home and fortune too, for the honest love of a sailor true." The mood is happy and the tempo is rather quick.

Performance Suggestions

The sixteenth notes in the first cornet need to be placed precisely, and tossed off. There is a tendency to be late and heavy. As a result, the eighth note on the third part of the beat will be late, not lining up with the second cornet, and other members of the orchestra. I have included text for two reasons. First, it is important to know the character of the music. Second, it is possible to line up the words with the music, noticing which notes should, and should not, be emphasized. First violin, flutes, and oboe are also playing the melody. In measures thirty-six through forty-two, violins and woodwinds have two sixteenth notes in the rest. Cornet one should be aware that there is a discrepancy between his part and the score. In measures 37, 38, 41, and 42, the score has two eighth notes in place of the quarter notes. Cornet two should play the dotted quarter note in measure twenty-eight firmly. This note is only played by second cornet, horns, and trombones.

(in B \flat) ($\bullet = 132$)

sol

f

4

4

3.2. H.M.S. Pinafore, Overture, mm. 118-145

Context

This music is found in an Act II Trio, "Never mind the why and wherefore," an upbeat song about love leveling all ranks. The accents have been added to help with proper emphasis and phrasing. Although not marked solo, this passage is somewhat exposed due to the dynamic and orchestration. While cornet one is playing the melody, the remainder of the brass section is playing off-beats.

Performance Suggestions

Be aware that this octave call is solo and should be played with authority. The previous section, played by almost the entire orchestra is leading to this measure. It is important to play it loudly and on time. First cornet should blend into the second cornet when playing the low concert B flat, since he is already playing this note. The next important section is twenty-two measures after rehearsal B.

(in B \flat) ($\bullet = 142$) *Vivace* ($\bullet = \text{half note}$)

The musical score is written for piano and consists of six systems of two staves each. The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo is marked *Vivace*. The score begins with a forte (*ff*) dynamic marking. The first system contains measures 171-176. The second system contains measures 177-182. The third system contains measures 183-188. The fourth system contains measures 189-194. The fifth system contains measures 195-200. The sixth system contains measures 201-206 and ends with a double bar line. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as dynamic markings like *ff* and *f*, and a *rall.* marking in the final system.

3.3. H.M.S. Pinafore, Overture, mm. 171-213

Performance Suggestions

Similarly to the previous passage after rehearsal B, the octave E flats one measure before the Vivace are solo, as indicated, and should be played forte. The same suggestions with regard to blend should be applied here, too. Twenty-three measures after Vivace, cornet one should take over. This is primary material, also being played by flutes, oboe, clarinet one, and the violins. Depending on the tempo, it might be necessary to double-tongue the eighth notes. Thirty-one measures after Vivace, cornets should reduce the intensity and get ready for the solo arpeggios in the final five measures of the overture. It is important to know ahead of time that these notes are completely exposed, because it is possible to be worn out after the previous music, making it difficult for the two cornets to sound in tune and in control while doing the rallentando. Intonation could prove difficult in these measures no matter what pitched instrument is selected. Be aware that the orchestra has E flat major chords on beat one of four, three, and two measures from the end.

(in A) ($\text{♩} = 132$)

3.4. H.M.S. Pinafore, Act I, No. 10, mm. 61-77

Context

The next example contains the final bars of "A British Tar," from Act I. Sir Joseph has composed a song about how a British Tar should act and look.

Performance Suggestions

The cornets do not enter until the end. The first seven measures contain harmonic material and need to support, not cover the men's chorus. After the fermata, however, the cornets, flutes, clarinets, oboe, and violins play the melody. It is important not to make too much of the eighth notes. The eighth notes at the end of the measures should be played lightly. These notes correspond with the words "and his," which are not important in the sentence. If playing on C Trumpet, the players should use the same fingerings on the Concert E's, so they will have the same tone color, resulting in a homogeneous sound. Due to the quick tempo, it will be necessary to double-tongue this passage.

(in B \flat) *Allegro con brio* ($\text{♩} = 114$)

The musical score is written for piano accompaniment in B-flat major and 6/8 time. It consists of three systems of staves. The first system begins with a fortissimo (*ff*) dynamic marking. The second system features a rehearsal mark 'J' above the treble staff. The music is characterized by a mix of eighth and sixteenth notes, with some rests and accidentals. The tempo is marked *Allegro con brio* with a quarter note equal to 114 beats per minute.

3.5. H.M.S. Pinafore, Act I, No. 12, mm. 201-216

Performance Suggestions

Since this material is also found in the Overture, the same suggestions I made concerning example 3.1 apply here. Play with similar style but make sure it is possible to hear the words being sung by the chorus who begin singing at rehearsal J.

O *Più vivo* (♩=132) (in B \flat)

The musical score is written for piano accompaniment. It begins with a vocal line (O) and piano chords. The tempo is marked as *Più vivo* (♩=132) in B \flat . The score is divided into six systems. The first system includes a vocal line and piano chords. The second system features a piano melody with an *accel.* marking. The third system continues the piano melody. The fourth system features a piano melody with a *sf* marking. The fifth system features a piano melody with a *rall.* marking. The sixth system features a piano melody with a *rall.* marking and a first/second ending structure.

3.6. H.M.S. Pinafore, Act I, No. 12, mm. 297-334

Performance Suggestions

This passage which is the final part of the Act I finale is the same material that ends the Overture. However, it is now important to be sensitive regarding balance with the singers. As in example 3.2 earlier in this chapter, remember not to make too much of the eighth notes, and pace yourself so the unison arpeggios are in control and in tune.

(in B \flat) ($\text{♩} = 92$)

3.7. H.M.S. Pinafore, Act II, No. 19, mm. 169-186

Context

This music is the last part of the operetta. The chorus is singing, 'he is an Englishman.' The style is noble and majestic. First cornet should lead without covering the text. Act II finishes the same way that the overture and Act I finale end, with unison cornet arpeggios, this time in the key of F Major.

(in A) (♩=126)

The musical score is written for piano in 2/4 time, key of A major. It consists of five systems of staves. The first system includes dynamic markings *ff soli* and *f*, and accents (>) over the first and third measures. The second system continues the melodic and harmonic development. The third system features a first ending bracket labeled '1' over the final two measures. The fourth and fifth systems conclude the passage with sustained chords and melodic fragments.

3.8. The Sorcerer, Overture, mm 4-37

Context

This music is heard later in Act I when the men's chorus sings, "With heart and with voice let us welcome this marriage. To the maid of his choice, the brave Alexius."

Performance Suggestions

After a four bar snare drum roll, the cornets enter with a five-measure introduction on concert F. Then the cornets, trombones, and oboe play the melody, the only instruments to have primary material measures ten through twenty-two. The rest of the orchestra is playing rhythmic punctuational material, eighth note off-beats or downbeats, never getting in the way of the melody. Intonation is very important, and obvious. This music is in the style of a march, and should be played very strictly with proper placement of the sixteenth notes and firm articulation. The texture of the music is busier beginning in measure twenty-three. The oboe, which has been playing melodic material with the cornets and trombones, now starts playing a counter melody, doubled by the violins. The cornets and trombones continue with their march. Attention must be given to the placement of the thirty-second notes in measures twenty-four and thirty-two. This should be more problematic for the trombones than the cornets.



3.9. The Sorcerer, Act II, No. 24, mm. 103-112

Context

This passage is found in the joyous ending of the end of the operetta. The sorcerer, John Wellington Wells, has agreed to leave, and Alexis and Aline are to be wedded. The chorus is now singing about the food at the banquet, "jam, bun, jam, bun. Oh, the strawberry, strawberry jam. Oh the rollicking, rollicking bun." I have provided text so it is possible to tell which corresponding notes should, and should not, be emphasized.

Performance Suggestions

This is one of the most disjunctive excerpts from the Gilbert and Sullivan repertoire. The flutes, clarinets, and oboe have similar material, as well as the chorus. Balance should not be a problem. Second cornet, sixteen measures before the end, should play a very solid concert A for the first cornet, so the high note will not stick out of the texture. It will also be important for the third eighth note of each beat to line up, especially after the sixteenth note in the first cornet part.

B (in A) (♩=120)

solo

p

The musical score consists of three systems of staves. The first system shows the beginning of the solo with a piano dynamic. The second system continues the melodic line. The third system shows the end of the solo with a crescendo marking. The key signature is two flats, and the tempo is 120 quarter notes per minute.

3.10. The Pirates of Penzance, Overture, mm. 34-49

Context

This solo for the cornet is found towards the beginning of the Overture. After the orchestra plays the music later sung by the Pirates in Act II, "Come, friends, who plow the sea..." the cornet enters with the material sung in that same selection by Samuel, the Pirate Apprentice.

Performance Suggestions

The texture at the beginning of the overture is full, even though marked piano in dynamic. The measure prior to the cornet solo is strings, percussion, and winds in pairs. After the opening material is completed, the texture changes to strings and cornet. The strings simply play downbeats while the cornet plays this lyrical melody. Nine measures after rehearsal B; additional winds are added to the mix. The solo line is doubled at times by the bassoon, nine and ten measures after B, and later by the first violins, thirteen and fourteen measures after B. The difficulties in this excerpt are pitch, rhythm and phrasing. Depending on the pitch of the instrument, the player will encounter several concert D's and a concert C sharp. This solo is chromatic and disjunct at the same time. Proper care needs to be taken in the placement of the sixteenth note, making sure not to play the sixteenth as a triplet. With the exception of the crescendo at the end of the passage, all of this should be done within a dynamic of piano. Due to the thin orchestration, being heard will not be a problem.

(in A) (♩ = 108)

f

3.11. The Pirates of Penzance, Act I, No. 3, mm. 2-9

Performance Suggestions

Cornet one is playing the melody, while cornet two is both melodic and harmonic, sometimes playing similar material to cornet one, other times playing material similar to the rest of the brass section. Accurate pitch and rhythm are essential since the melody is also being played by the flutes, oboe, clarinets, and violins.

A (in B \flat) ($\text{♩} = 72$)

solo

p

f

p

pp

3.12. Patience, Overture, mm. 13-33

Context

The overture to *Patience* begins with a lyrical melody, which also is found at the beginning of Act II. Here the chorus of Maidens can be heard singing in the distance, while Lady Jane is leaning against a tree stump with a violoncello. The maidens sing, "On such eyes as maidens cherish Let thy fond adorers gaze, Or incontinently perish, In their all consuming rays!" Observe the punctuation and emphasizing of syllables to aid your phrasing of this passage.

Performance Suggestions

This duet between the two cornets consists of two eight-measure sections. During the first eight measures the upper woodwinds and first horn accompany the cornets. They are playing legato repeated eighth notes supporting the cornets. The cornets need to play musically but not lose track of this ostinato, especially when taking breaths. Second cornet does not enter until the third bar

of the passage. The shaping of these first eight measures should be accomplished within piano. During the next eight measures, the strings take over the repeated eighth notes and second horn is added. Crescendo to forte and then finish the passage serenely and peacefully, as it began. First cornet need not get too soft. There will be a natural decrescendo due to the reduction of instruments being used. At the end it will just be strings and cornet one. This is probably the most beautiful passage for cornets in the Gilbert and Sullivan repertoire.

Allegro marziale (♩=124) (in A)

3.13. *Patience*, Act I, No. 3, mm. 1-22

Context

As this music begins in Act I of *Patience*, the Major leads the Officers of the Dragoon as they sing, "The soldiers of the Queen Are linked in friendly tether; Upon the battle scene They fight the foe together. There ev'ry mother's son Prepared to fight and fall is; the enemy of one The enemy of all is!"

Performance Suggestions

Cornet one should be aware that the melody is also being played by first and second violins, and upper woodwinds. Make sure the grace notes are placed before the beat. Cornet two starts playing off beats with the rest of the brass section, but then needs to shift to a more important supportive role in the seventh measure.



3.14. Patience, Act II, No. 1, mm. 7-15

Context

The next passage is the same material as the first nine measures of the overture. This time there are more instruments supporting the cornet duet. The woodwinds, strings are playing simultaneously as well as the other members of the brass section being used this time.



3.15. The Mikado, Overture, mm. 146-150

Performance Suggestions

The section is marked *Allegro con brio* in the orchestra parts published by Kalmus. In the vocal score edited by G. Schirmer there is a metronomic marking of 120-half note. At this tempo the grace notes can be very troublesome. Three measures earlier, this figure will be executed by the violins. Listen for placement of the grace notes, whether they are placed before, or on, the beat, and play them similarly. Most likely the grace notes will be placed slightly before the beat, so the eighth notes line up with other members of the orchestra. First cornet is the only brass instrument to have this figure, so timbrely this will be exposed. The upper woodwinds also will be playing this passage. At this tempo it is important to toss off the grace notes effortlessly. Keep this in mind when picking which equipment to use. The cross-fingerings on C trumpet are treacherous.

(in A) (♩. = 92)

pp soli

p *f soli*

3.16. The Mikado, Act I, No. 4, mm. 28-40

Context

This excerpt is taken from "Young man, despair," from Act I in the Mikado. In this number, Pooh-Bah is discouraging Nanki-Pooh from trying to marry Yum-Yum. Arrangements have been made for Yum-Yum to marry Ko-Ko, the Lord High Executioner. After Pooh-Bah sings about warning Nanki-Pooh from wooing her, he sings about their celebration; "And the brass will crash, and the trumpet's bray, And they'll cut a dash on their wedding day. She'll toddle away, as all aver, With the Lord High Executioner."

Performance Suggestions

These two entrances are soli, as marked, but the first entrance needs to be played very softly. Pooh-Bah is the only one singing. The orchestra, which consists of strings, snare drum, and two cornets, need to stay under the text. The second soli may be played a bit stronger. The orchestral accompaniment is also scored more heavily. The challenge of this excerpt is to have rhythmic precision, crisp style, and accurate intonation while supporting, but not covering the text. The cornetists need to be aware of two things rhythmically. First, when the cornets play triplets, the trombones only have the first and third notes of the triplet. These notes need to align. Second, the singers do not have the same rhythmic figure as the orchestra. Often when the cornets are playing triplets, which have a tendency to error towards being sixteenth notes, the singers actually have a dotted eighth note followed by a sixteenth note.

(in A) ($\text{♩} = 110$)

(in 2) *mf*

G

H

p stringendo cresc. poco a poco ----- *f* *ff* *ff* *a tempo*

3.17. The Mikado, Act I, No. 11, mm. 73-99

Context

Many songs in the Gilbert and Sullivan repertoire are classified as "patter songs." This means they contain fast notes, tricky words, and technically difficult orchestral accompaniments. This following excerpt is taken from a patter song in Act I of the Mikado, "I am so proud." Ko-Ko has just received a letter from the Mikado instructing him to perform an execution or be abolished as Lord High Executioner. Pooh-Bah, Pish-Tush, and Ko-Ko are singing about committing this dreadful act. The text is as follows, "To sit in solemn silence in a dull, dark, dock, In a pestilential prison, with a life-long lock, Awaiting the sensation of a short, sharp, shock, From a cheap and chippy chopper on a big bad block!"

Performance Suggestions

In order for the text to be audible, the heavily scored accompaniment must be played precisely and quietly. The tempo is often at a speed where double tonguing is necessary. If so, the cornetist will have to decide what syllable to use on the single eighth note pick-up. It is important not to accent this first note so the next note, which falls on the downbeat of the measure, is played with a slight

emphasis. Learn this passage using both single and double tonguing. There is also an *accelerando* leading to the fermata nine measures before the end. Following this section is an *A tempo* which is conducted in two or four beats to the measure. This ending, which is just orchestra, can be played very heavy and with authority. There is no danger of covering text.

(in B \flat) ($\text{♩} = 126$)

3.18. The Mikado, Act I, No. 12, mm. 95-111

Context

The next excerpt is played four different times throughout the operetta. Three times in the Act I Finale and one time in the Act II Finale. The entire ensemble is singing and the mood is joyous.

Performance Suggestions

This ascending line should be in the forefront of the texture. It is doubled by the women's chorus, cornets, clarinets, and oboe. Second cornet should provide a very solid low octave for the first cornet. Play this scale with a very firm, accented articulation. I suggest that the second cornet transpose the concert G and concert A down an octave, so the entire scale is played in octaves.



3.19. Ruddigore, Act II, No. 2, mm. 8-16

Context

Here is the text to assist the player with phrasing, "Though she is such a smart little craft, Such a neat little, sweet little craft, Such a bright little, tight little, trim little, prim little craft! etc. "

Performance Suggestions

The following music is found three times in this number from the second act of Ruddigore. The first appearance is during the orchestral introduction. The next two times the chorus is singing this melody. Other instruments that also have the melody are the violins and upper woodwinds. Rhythmic precision will be the most challenging aspect of playing this excerpt successfully. Proper placement of the third eighth note of the triplet is crucial. The horns, for example, have the first and third eighth notes of the group and will place the third note correctly. The cornets should not let the grace notes and wide intervals affect their rhythm. Grace notes should be placed before the beat.

(in B \flat) ($\bullet = 76$)

The musical score is written for piano in B-flat major and 3/8 time. It begins with a tempo marking of 76 beats per minute. The first system shows a forte (f) dynamic. The second system includes a rehearsal mark 'M' and a fortissimo (ff) dynamic. The third system contains measures 4 through 13, each marked with a repeat sign. The fourth system features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The fifth system includes a rehearsal mark 'N' and ends with a double bar line.

3.20. The Gondoliers, Act II, No. 13, mm. 216-258

Performance Suggestions

This passage represents one of the most complex cornet excerpts, rhythmically, in the Gilbert and Sullivan repertoire. The cornets are in parallel thirds until rehearsal L. The majority of the orchestra has this same material, so accurate rhythm is essential. Rehearsal M is not particularly difficult, but is included because it is important for the player to know that the entire orchestra stops playing for the last two beats of rehearsal M, and the first two beats of the measure after rehearsal M. Play these first two measures with authority, and then get out of the way.

G (in A) (♩ = 112)

The musical score is for a piano introduction. It is in G major (one sharp) and 4/4 time. The tempo is marked as 112 beats per minute. The score is divided into two systems. The first system consists of two staves. The right hand (treble clef) plays a melody with eighth notes and triplets. The left hand (bass clef) plays a rhythmic accompaniment with eighth notes and rests. The second system also consists of two staves, continuing the melody and accompaniment. The dynamic marking 'f' (forte) is present at the beginning of the first system.

3.21. Utopia Limited, Act I, No. 7, mm. 81-88

Performance Suggestions

This next excerpt is taken from the first act of Utopia Limited. This is played as full chorus sings about “duty’s call” demands them to leave. First cornet is playing melodic material with upper strings and woodwinds. The cornets, as a result of being the only brass instruments with melodic material will be exposed. The rest are playing eighth note downbeats or upbeats. Do not let the duple rhythm affect the placement of the triplet eighth notes. This is an example of a passage that is tricky when transposing to a B flat or C instrument. The player will either be in G flat major or E major.

(in A) ($\text{♩} = 102$)

3.22. The Grand Duke, Overture, mm. 3-19

Performance Suggestions

The main difficulty about this excerpt is playing something very exposed right away, this time in the Overture of the Grand Duke. Two cornets and three trombones play this melody displaced by two octaves, with timpani keeping time, playing tonic and dominant on the first and third beats of each measure. The woodwinds and strings enter at the end of the tenth measure. Placement of the sixteenth notes between trombones and cornets will be crucial, especially due to the extreme low register of the cornet parts. This passage is found again in the Act I entrance of the Chamberlains and Grand Duke. However it is written in concert D.

(in B \flat) ($\text{♩} = 145$)

J

3.23. Princess Ida, Act II, No. 20, mm. 150-162

Context

In the Act II Finale of Princess Ida, the troops have just arrived and broken down the walls of the castle which houses the women's school. The men's chorus sing, "Walls and fences scaling, promptly we appear; Walls are unavailing, we have enter'd here. Female execration Stifle if you're wise, Stop your lamentation, Dry your pretty eyes." This is a battle scene.

Performance Suggestions

The oboe, clarinets and bassoon accompany the men's chorus. After the men sing a stanza, then the women's chorus sings. This is where the cornets and trombones play the melody, while the women's chorus sings an obbligato line above the melody. The brass section needs to be careful not to cover the singers at this point. This section can be conducted in either a fast three or slow one pattern. Cornets need to be careful not to drag, or play too heavy, due to the low register, and soft dynamic of this excerpt.

Chapter 4-Section Passages

This chapter contains nineteen examples of the cornet being used as part of the brass section. I feel these excerpts represent the most important passages demonstrating the cornet being used as part of the brass section. Following each example is pertinent information that will aid in the execution of the passage. This information is divided into two categories: Context and Performance Tips.



4.1. H.M.S. Pinafore, Act II, No. 20, mm. 54-57

Context

The mood of this four measure passage found at the end of the Octet and Chorus is somber. Remember that even sadness in this genre is actually humorous. Sir Joseph is sending Josephine's love interest, Ralph, off to a dungeon cell. The chorus and octet are singing about how sad this will be since, "He'll hear no tone of the maiden he loves so well! No telephone communicates with his cell." The chorus and soloists sing the previous twelve measures with a crescendo to a fortissimo C major chord. Timpani and bassoon join in the final two measures for harmonic and dynamic support, supplying the dominant and tonic cadence.

Performance Suggestions

This melancholy ending is orchestrated for two cornets, horn, two trombones, and bassoon. First cornet needs to lower the concert E in the final measure which is the third of the C major chord. This is especially true on the final chord while executing the decrescendo. If playing C trumpet, play the E open, which will help with tone as well as intonation.

(in B \flat) Allegretto Contenerezza (♩ = 42)

p

7 A 5

B 16 C

16 *pp*

11 D 17

11 17 *p*

4.2. The Pirates of Penzance, Introduction, Act II

Context

The mood is somber, taking place in a ruined chapel lit by moonlight. The daughters are surrounding their father, the Major General Stanley. Another daughter, Mabel, enters at rehearsal C.

Performance Suggestions

The entire brass section needs to lock into the tempo immediately. They all have repeated eighth notes, this rhythm is also found in the second violin and lower string parts. It is necessary to know what part of the chord each instrument has, which notes are doubled and by whom, and to bring out the moving notes. All of this needs to happen at a very soft dynamic, and "*con tenerezza*", with tenderness.

This passage occurs twice. The first is piano, and it is necessary to play fairly soft so the melody can be heard in the winds and first violins. However, the passage at rehearsal C is pianissimo and needs to be played even softer. During this section Mabel is singing the melody, which is still being played in the winds too. In order for the text to be heard, the brass section needs to play very softly, yet securely.



4.3. The Pirates of Penzance, Act II, No. 14, mm. 110-120

Comments

The pirates and policemen have joined together and are now singing together. The men's chorus, singing in four part harmony, marked fortissimo, is accompanied by two cornets, two trombones, and a bassoon. Due to the orchestration, balance is generally not an issue, so feel free to play forte.

Performance Suggestions

Cornet one is doubling the top voice, with cornet two providing harmonic support. Cornet one should use a very legato articulation to imitate the coloratura singing in the men's chorus four measures before rehearsal J. Make sure to differentiate between eighth notes, triplets, and sixteenth notes. On two occasions cornet one and cornet two play a unison F before a large leap. Intonation is often an issue on this unison passage.



4.4. The Mikado, Overture, mm. 31-41

Context

This melody, sung by full chorus is later heard in Act II, "Mi-ya sa-ma." This is the march of the Mikado's troops. The music sounds Japanese in character and the text sounds Japanese as well, "Mi-ya sa-ma, mi-ya sa-ma, On n'm-ma no ma-ye ni Pi-ra Pi-ra su-ru no wa Nan gia na To-ko ton-ya-re ton-ya-re na."

Performance Suggestions

This brass entrance is very effective due to the orchestration of this section. Initially the strings and woodwinds play through the theme once, while all members of the brass section are silent. In the second statement the cornets and trombones enter while the strings and woodwind provide punctuation and embellishments. The cornets and trombones are the only instruments to have the melody in unison. Intonation is very important on two levels. First, it is important for the two cornets to play strong and with authority, while still maintaining the proper blend. Then, the two cornets need to be in tune with the trombones, two octaves below. These notes are the first of the show, which makes it even more challenging to play together and in tune.

(in A) (♩=48)

B

pp

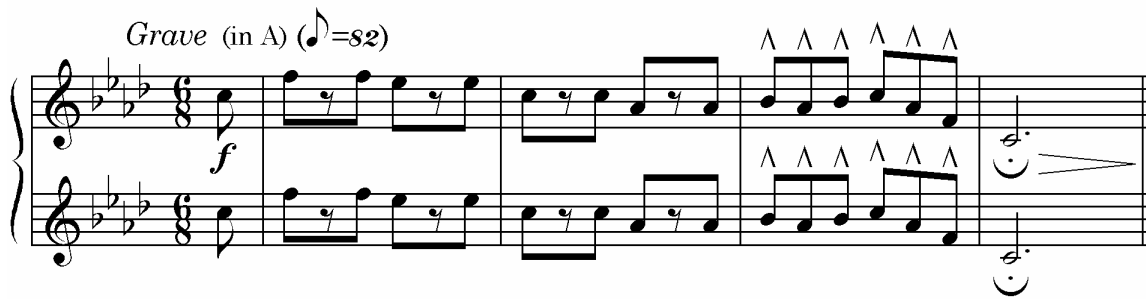
pp

p rall. (in 6)

4.5. The Mikado, Overture, mm. 73-90

Performance Suggestions

This music also appears in Yum-Yum's second act song, "The sun, whose rays are all ablaze." The tempo is slow and the accompaniment is very thin. The strings are playing sustained quarter notes, while the woodwinds interject with lyrical solos. In the overture, the strings have the lyrical, sixteenth note interjections, while the winds and brass have the sustained chords. The challenge of this passage is to play the notes accurately, at the correct "pp" marking, without having problems with response and intonation. For the most part, the cornets are playing at the octave, with second cornet playing louder than the first. Be ready for the fermata in measure sixteen. The following measure is often done in three or six beats to a measure. Consider using long phrases and do not breathe too often. Too many breaths will result in "stacking" of the air. This feeling of hyperventilating is the result of too much air going in, and not enough air going out.



4.6. Ruddigore, Overture, mm. 1-4

Performance Suggestions

This excerpt is taken from the very first measures of the overture to Ruddigore. The entire orchestra, except for the horns, basses, and percussion are playing the same melodic line. Intonation and ensemble are very obvious. Since these are the first notes of the operetta, time and pitch references have not been established. Conductors often conduct this opening in six, to have more control of time. Be ready to play this passage in either two or six beats to a measure. The fermata in the fourth measure can be held for a long time, with a very soft decrescendo. Make sure the concert D does not go sharp during the decrescendo. This opening is different from other light operas in the fact that it opens with a slow, dark passage in d minor. Cornets will have a decision to make as far as which equipment to play. In the next section, a unison low concert E is to be played. This is not practical on a C trumpet. This note cannot be omitted. Often this could be covered by the second cornet. That way if C trumpet is the instrument of choice for the rest of the operetta, only second cornet needs to bring two instruments into the often way too crowded orchestra pit. As a result, the first and second cornet will be playing on two different trumpets. This makes it more challenging for the two players to sound like one.

(in A) (♩=132)

4.7. Ruddigore, Overture, mm. 35-60

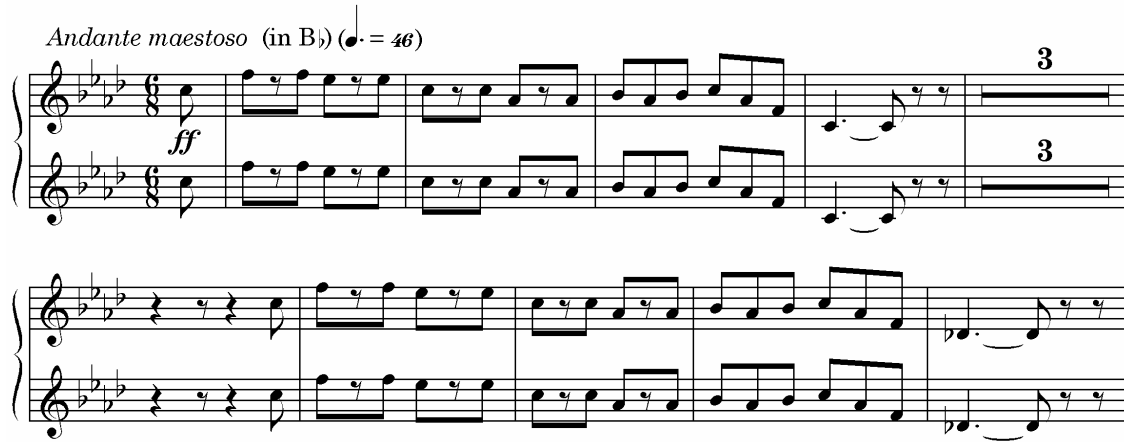
Context

This music is sung in the second act by Sir Roderic and his Ancestors, the men's chorus. The mood of this scene is very intense, especially for Gilbert and Sullivan. The ancestor's have just come to life and descended from their picture frames to confront Robin, who has failed to commit a crime daily. The music from this scene is very stormy and dark. The text is about dead women and men, and "the ghost's high noon."

Performance Suggestions

The lower strings, members of the woodwind section, and two horns play the following melody. The orchestration changes at rehearsal B. It is no longer a full orchestra sound, but a sound dominated by the trombones and cornets. The rest of the orchestra is providing sharp, short attacks for rhythmic emphasis.

The cornets and trombones should be aware of the text while playing this material in the overture. Try to get a very dark, sonorous tone while playing the notes of these four bar phrases as long as possible. Follow the dynamic markings closely for pacing, remembering to come down to mezzo forte at rehearsal C. This allows the player room to crescendo to triple forte at the end of the passage.



4.8. Ruddigore, Act II, No. 1, mm. 1-13

Performance Suggestions

This music is taken from the opening of the Act Two. The material is also found in the opening of the overture, although this time it is in the key of B flat minor. Be ready to play this in a moderate two or a slow six pattern. No matter what the pattern, subdividing will be the key to playing this excerpt well. Since most of the orchestra is playing these same pitches, intonation, good and bad, will be apparent. If playing on C trumpet be confident with the notes in the key of G flat, so time and intonation are not effected. One difficulty of playing this repertoire is the constant changing of transposition. It is very easy to play in the wrong key if he or she is not concentrating. This example has already appeared in A in the overture. This time what appears to be identical material is written for trumpet pitched in B flat.



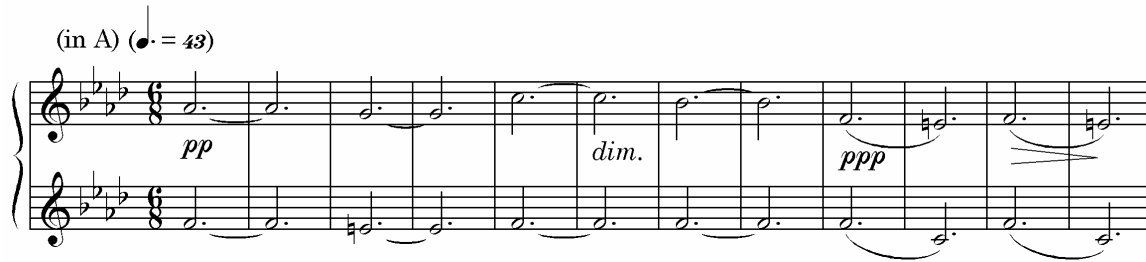
4.10. Ruddigore, Act II, No. 4, mm. 69-77

Context

The following music is found in the orchestral tutti, which is taking place following the Ancestors and Sir Roderic's chastising of Robin, who has failed to commit his daily crime.

Performance Suggestions

The rest of the woodwind section and the trombones also play this sustained line. Pitch and balance are two issues that need attention in order to play this passage well. Second trumpet should play louder than the first, providing a solid foundation. Second trumpet, if playing C trumpet, needs to move the third slide quickly between the last two notes.



4.11. Ruddigore, Act II, No. 6, mm. 55-66

Context

The men's chorus is returning to their picture frames "unwillingly" while they sing the melody, at the octave, in a very soft dynamic.

Performance Suggestions

The keys to playing this excerpt successfully are response and time. The first part of this song has been intense, energetic, and with a quick tempo in a duple meter. The brass section must now prepare for a change of tempo, meter, dynamic and orchestration. Balance during this passage is always an issue. The first eight measures are played by the brass section. The opening dynamic should be very soft. However, leave room to get softer in the ninth measure of the excerpt. In the ninth bar the horns leave the texture, the strings are added. Subdividing will help the section stay together, especially for the first measures where the notes change every two measures. I suggest thinking sixteenth notes, or at least eighth notes. Tempo is established in the first two preceding measures, by the strings and timpani. This passage should be played in four bar phrases, aligning with the punctuation in the text.



4.12. Ruddigore, Act II, No. 6, mm. 73-77

Context

During these measures, the men's chorus is returning to the picture frames. During the drum roll six measures from the end the lights have been dimmed. During the crescendo from piano to triple fortissimo, the lights return and the entire orchestra plays fortissimo.

Performance Suggestions

It is important for the trumpets to play very loudly without losing control. They must remember that there is a very delicate final note, which needs to begin piano and end forte, without effecting intonation. These final three measures are often conducted out of tempo.

Allegro brillante e maestoso ($\text{♩} = 84$) (in B \flat)

4.13. The Yeomen of the Guard, Overture, mm. 2-26

Context

As the title suggests, “The Yeomen of the Guard” contains militaristic elements. Fittingly the Overture begins with a band like sound, with winds, brass, and percussion playing the initial statement of the theme. The strings are added in the seventh measure in a secondary role.

Performance Suggestions

The most difficult obstacle to playing measures two through fifteen is intonation. These are the first notes for everybody in the orchestra, so pitch might not be settled. First cornet is playing the same pitches as the flutes, horns, and oboe. It is easy for this line to go sharp ascending to the high B flat. Try to keep this in tune. The second cornet needs to tune carefully with the first cornet. The strings are added to the orchestration in measure seven, with the upper strings playing running triplets. Do not let the triplet eighth notes affect the placement of the duple eighth notes. It is also a good idea to accent the eighth notes so they come through the texture.

In measures sixteen through nineteen; the brass section dominates the texture, accompanied by the triplet figure in the violins. Lead the phrase to the eighth note downbeats in the sixteenth and eighteenth measures of the passage.

Allegro non troppo (♩ = 86) (in A)

4.14. The Yeomen of the Guard, Act I, No. 12, mm. 216-226

Performance Suggestions

This passage is orchestrated for two cornets and three trombones. Since only one person is singing, it is necessary to play pianissimo as marked. The previous measure, containing four beats, also has a *rallentando*, making it difficult to feel the tempo. Be ready for the tempo change and know that the singer has an eighth-note pick-up. Try not to let the rests effect phrasing. The singers have dotted quarter notes written and will tend to be ahead of the winds and brass. The brasses will tend to be late because of the dynamics and rests.



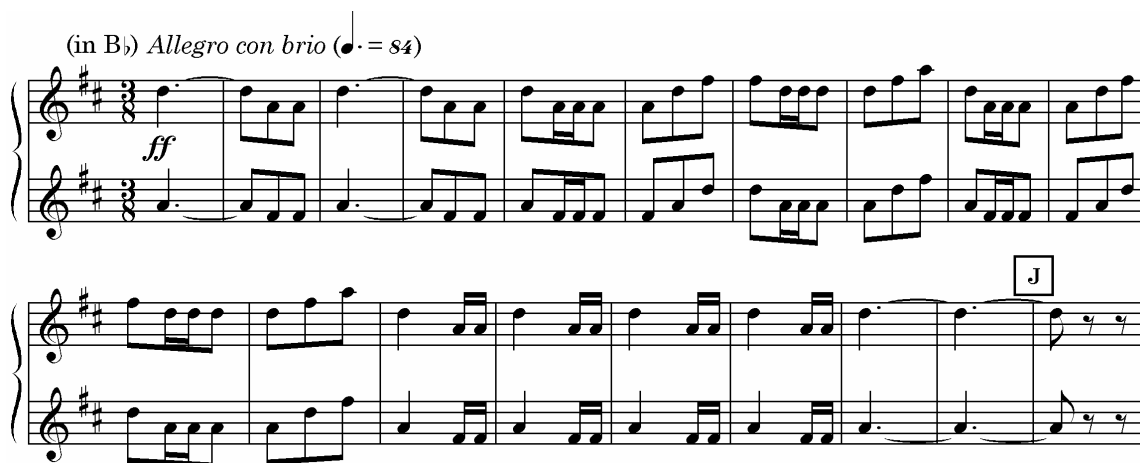
4.15. The Gondoliers, Act I, No. 1, mm. 1-8

Context

The chorus of girls is going to sing about “dainty roses, roses white and blue.”

Performance Suggestions

This opening passage needs to set a mood that reflects the text. Even though it is marked fortissimo, be graceful and not bombastic. No matter the pitch of the instrument, B flat or C, it will still be a difficult passage to execute gracefully with precise pitch. Cornet one is playing the same material as the woodwinds, horn, and strings, which spans several octaves. Care must be taken not to go sharp ascending to the concert A, especially if playing a C trumpet. The second cornet must shift quickly from matching the first cornet while playing unison, to playing a very solid lower octave. Cornet one needs to slur to a solid, yet graceful last pitch. Other instruments, horn one and clarinet one, will be sustaining this pitch from the previous measure.



4.16. The Gondoliers, Act II, No. 12, mm. 124-142

Context

The Prince's foster mother has just been found, and is about to declare which brother will be the rightful King. Luiz is declared the King, and he is given a royal crown and golden throne. On the word throne, there is a tempo change, key change and a brass fanfare for two cornets and three trombones.

Performance Suggestions

The orchestra sustains a concert C for two measures and then is tacet for the remainder of the nineteen-measure fanfare. The snare drum enters at rehearsal B with a drum roll, which lasts the entire fanfare. The two important items in this excerpt are ensemble and pitch. Rhythmically it is important to release the tie together in the second measure. Because of the tempo change in the previous measure, this will not necessarily be easy. There is also a tendency to rush the eighth notes following the sixteenth notes. Intonation can also be problematic. The two lower trombones are providing the pitch reference, concert C, at the octave. The first trombone is acting like a third cornet, playing various parts of the triad, and playing in a very high tessitura. The important thing is to be aware of which part of the triad you are playing, not letting the register have an effect on the pitch. The concert E, the third of the chord, needs to be a little low. This is especially important if playing C trumpet.

[C] (in A) (♩ = 70)
p soli
 [D]
 [E]

4.17. Utopia Limited, Overture, mm. 48-79

Context

The same music appears in Act II as Drawing Room music. This is when members of the Royal Court are introduced. In Act II there will be introductions taking place, so it is important to stay under the dialogue.

Performance Suggestions

There are two things to remember when playing this excerpt. In order for this section to have the appropriate character, it is important to play pianissimo, as marked. Second of all, make sure not to be late coming off the ties. Since the strings are playing downbeats and upbeats time will need to be very steady. This is made more difficult by the soft dynamic. The strings are strictly accompanimental, providing downbeats in the lower strings, and upbeat pizzicatti in the upper strings. First cornet has the melody, while the rest of the section gives harmonic support while playing the identical rhythms.



4.18. Utopia Limited, Act II, No. 18, mm. 10-18

Context

This passage follows a lengthy a cappella chorus ending with a fortissimo, “Glory then will crown the day.” The overall mood is joyous and bold. The orchestra tutti should be played with this character. I have included this excerpt in this chapter because the entire brass section is important.

Performance Suggestions

In the third and fifth measures, first cornet must play the concert C full length without accenting this note. Second cornet must make sure to hold the dotted quarter note tied to eighth note for the same length. In the chorus, this change of pitch comes at the end on the word day. There is not a separate syllable for this note. It should be the tail end, closed part of this vowel. This passage appears again later in the song.



4.19. Princess Ida, Act III, No. 23, mm. 7-23

Context

This is another example of crisp, yet delicate brass playing in the Gilbert and Sullivan repertoire. After a forte, lyrical introduction in the woodwinds and strings, there is a diminuendo leading up to the brass entrance in measure seven. The tempo is slow and the dynamic is very soft, triple piano. This song, sung by Princess Ida, tells of her sorrow of the all girl's school, and girls at the school falling to the male troops. The mood is melancholy and dark. The brass should play the notes long, heavy, while playing as softly as possible. There are two verses, so these measures are played twice.

Performance Suggestions

Lean on the first beat of each measure. The first six measures are brass alone, with the singer entering the third beat of the second measure. Strings and woodwinds interject, but the texture of this passage is mainly brass.

Conclusion

The previous pages contain the most important cornet excerpts from the Gilbert and Sullivan repertoire. The excerpts present challenges which are unique to the operetta genre. These operettas are performed frequently by professional opera companies, such as the Ohio Light Opera, Universities, and Community Theaters. When preparing for a Gilbert and Sullivan operetta, this document will be a valuable resource. In addition to the musical examples, it contains helpful information about context and performance tips, which will assist in the learning of this music.

The first step in this process was to locate the important excerpts. Excerpts were deemed important based upon technical difficulty and context within the orchestration. I picked the excerpts I felt a player would want to see prior to a first rehearsal. Score study and performance experience resulted in the final selection of the fifty-eight excerpts. Upon further study, it became apparent these excerpts should be categorized into three types; Fanfare Passages, Soloistic Passages, and Section Passages.

Playing the notes and rhythms correctly is only part of the challenge in this music. With this staged music, it is helpful to know what is going on in the show, as well as what occurs in the rest of the orchestra. This information will help the player have a musical plan before the first rehearsal.

Another important topic dealt with is the choice of instrument to use when performing this repertoire. Sullivan specifies the use of cornets in his operettas. It is important to know that the cornet has a less brilliant, mellow tone. Sullivan was probably using the cornet, rather than the trumpet, because of its ability to blend and not cover the singer. This is even more true with the cornet circa 1850, with the larger mouthpiece creating a more mellow sound than the modern cornet of today.

Presently most people choose to play these pieces on trumpet, often C trumpet. When making this choice, remember how the cornet would have sounded and keep this tone concept in mind as you blend on a modern day instrument. This approach will help achieve the most authentic performance of Arthur Sullivan's music.

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Appendix A

Plot Synopses and Indexes of Excerpts from each Operetta

Trial by Jury

Trial by Jury was actually the second collaboration between the Gilbert and Sullivan. The first was *Thespis* in 1871, running for eighty nights. The show was under-rehearsed and deemed a failure. Most of the music was subsequently lost.

The first performance of *Trial by Jury* took place at the Royal Theatre in London on March 25, 1875. This is the only one act operetta, lasting less than one hour. Actually, this is more of a comic opera since there is no dialogue. On the original ticket it followed the performance of *La Perichole* by Jacques Offenbach. The music for *Trial by Jury* was composed in three weeks. The show ran for 128 performances.

The Learned Judge hears a case for breach of promise of marriage between the Plaintiff Angelina and the Defendant Edwin. All in court make their partiality towards the Plaintiff abundantly clear, and eventually the Judge decides to marry her himself.

(Anderson, page 582)

No excerpts selected.

H.M.S Pinafore

H.M.S. Pinafore was produced at the Opera Comique and first performed May 25, 1875. This was the most successful show to date, running for 700 performances. This show really established their success in London as well as the United States. This show almost never got going due to a severe heat wave. However, promenade concerts at Covent Gardens of excerpts generated interest among audiences. Pirated versions of *H.M.S. Pinafore* showed up in Boston, Philadelphia and could be seen in eight different theatres in New York City alone. Many of these performances were not even close to what Gilbert and Sullivan had intended. So, Gilbert and Sullivan came to the United States to produce their own authentic version. Like several of Gilbert's libretti, *H.M.S. Pinafore* pokes fun at the Navy as well as British class systems. The overture was arranged by Sullivan's good friend Alfred Cellier.

Ralph Rackstraw, a humble sailor, loves Josephine, the daughter of Captain Corcoran, who has hopes that she will marry Sir Joseph Porter, First Lord of the Admiralty. Their elopement thwarted, the lovers are reunited when Ralph's true social position is revealed.

(Hulme, Volume II, page 727)

Fanfare

Soloistic

Section

3.1

4.1

3.2

3.3

3.4

3.5

3.6

3.7

The Sorcerer

The Sorcerer was produced at the Opera Comique with the first performance taking place on November 17, 1877. The operetta originally ran for 175 performances. For a revival in 1884 *The Sorcerer* was revised and a new overture arranged by Hamilton Clarke.

This two act operetta is a burlesque of Donizetti's *L'elisir d'amore* tells of how two lovers, Alexis and Aline, use a magic potion supplied by the family sorcerer, John Wellington Wells, to induce amorous relationships among the villagers, with unforeseen consequences for their parents, Sir Marmaduke Pointdextre, Lady Sangazure, and the vicar, Dr. Daly

(Hulme, Volume IV, page 464)

Fanfare

Soloistic

Section

3.8

3.9

The Pirates of Penzance

Gilbert and Sullivan tried to eliminate illegal productions in the United States by opening the main production at the Fifth Avenue Theatre in New York on December 31, 1879. There was also a performance in Paignton, England December 30, 1879. Cellier and Frederic Clay helped with the orchestration and Overture which was completed the day of the opening.

The nursemaid Ruth mistakenly apprentices her charge, Frederic, to a pirate instead of a pilot. About to come of age, Frederic proposes to leave the outlaws and bring them and their Pirate King to justice. Encouraged by his new love, Mabel, daughter of Major-General Stanley Frederic prepares to lead the Sergeant of Police and his men to arrest the pirates. Frederic learns that since he was born on February 29 in a leap year, he has not reached his 21st birthday and is consequently still apprenticed to the Pirates. The problem is resolved when it is revealed that the outlaws are all noblemen who have gone wrong.

(Hulme, Volume III, page 1019)

Fanfare

2.1

Soloistic

3.10

3.11

Section

4.2

4.3

Patience

Patience was first performed at the Opera Comique on April 23, 1881. The operetta ran for over 550 performances. An interesting historical note: *Patience* was made bigger and better by moving the performance site to the newly opened Savoy Theatre. This theatre could hold 1,292 people and more importantly, was the first public building to use electricity. This theatre was equipped with gas lighting as a secondary source, but due to the smell and additional heat produced by the gas lighting, electricity was the preferable choice.

The poets Bunthorne and Grosvenor battle for the love of the maidens and *Patience*, a milkmaid. When the manly attractions of Colonel Calvary and his dragoons fail to interest the ladies, desperation leads the officers to adopt the aesthetic manner. In the end, Grosvenor and the maidens discard sham aestheticism, leaving Bunthorne alone.

(Hulme, Volume III, page 916)

Fanfare

2.2

Soloistic

3.12

3.13

3.14

Section

Iolanthe

Iolanthe opened at the Savoy Theatre, London on November 25, 1882. This show, which only ran for nine months, was thought to have been a failure. The period preceding this was a time of frustration for Gilbert and Sullivan.

Phyllis loves Strephon, an Arcadian shepherd. A ward of the court, she must receive the consent of the Lord Chancellor to her marriage. Since the Chancellor is also attracted to her, he denies her request. Strephon's mother is a fairy, Iolanthe, who has just been released from the banishment to which the Fairy Queen committed her for breaching fairy law by marrying a mortal. Strephon's fairy parentage causes problems with Phyllis but gains him the fairies' support for a controversial parliamentary career. To salvage Strephon's happiness, Iolanthe reveals herself to her mortal husband, the Lord Chancellor, thereby reinvoking the death penalty which, but for the Fairy Queen's mercy, would have been her original punishment. Fortunately an amendment to the fairy law saves the situation: "every fairy shall die who doesn't marry a mortal". Strephon and Phyllis are reunited and the love struck fairies and peers all fly off to Fairyland.

(Hulme, Volume II, page 815)

Fanfare

2.3

2.4

Soloistic

Section

Princess Ida

Gilbert and Sullivan had difficulty agreeing on a plot. Sullivan was becoming bored by the same old "Topsy turvy" stories, where serious ideas were made to be funny, and funny situations were taken very seriously. Sullivan got his way, and the result was this three act operetta. *Princess Ida* was their only three act operetta, and the only operetta composed in blank verse. Gilbert's libretto is a revision of a successful play by Tennyson, *The Princess*. *Princess Ida* opened at the Savoy Theatre on January 5, 1884. The story set in medieval times makes fun of the contemporary concern for women's education.

Prince Hilarion, son of King Hildebrand, was betrothed in infancy to the Princess Ida, daughter of King Gama. The marriage is thwarted as Ida has renounced men and founded a women's university. In the end, love overcomes her resolve and she agrees to marry, leaving Lady Blanche to run the university. Even though *Princess Ida* was not Gilbert's strongest effort, Sullivan's score was well received.

(Hulme, Volume III, page 1102)

Fanfare
2.14

Soloistic
3.23

Section
4.19

The Mikado

Although *The Mikado* took less than three months to compose, this was the most popular Gilbert and Sullivan to date, having an initial run of 672 performances. This show was first performed at the Savoy Theatre on March 14, 1885.

Nanki-Poo has fled the court of his father, the Mikado of Japan, to avoid marrying the unattractive Katisha. Disguised as a wandering minstrel he is reunited in Titipu with his new love, Yum-Yum. Their union is thwarted by her betrothal to Ko-Ko, who, condemned to death under the Mikado's severe anti-flirting laws, has been appointed Lord High Executioner on the principle that he cannot execute anyone before decapitating himself. Compelled to stage an execution to satisfy the Mikado, Ko-Ko permits the marriage of Yum-Yum and Nanki-Poo when the latter consents to be beheaded in return. No blood is spilt as Ko-Ko, aided by Pitti-Sing and Pooh-Bah, convinces the emperor that the deed has been done. On discovering that the victim was his son, the Mikado sentences those responsible but he relents when Nanki-Poo reappears.

(Hulme, Volume III, page 386)

Fanfare

2.5

2.6

Soloistic

3.15

3.16

Section

4.4

4.5

Ruddigore

Ruddigore was first performed at the Savoy Theatre in London January 22, 1887. *Mikado* had just ended its run January 19, 1887. *Ruddigore* was Sullivan's most interesting score, but Gilbert's text was not equal to the quality of the music.

Dame Hannah relates how a curse compels each baronet of Ruddigore to commit a daily crime. Sir Despard Murgatroyd, having fulfilled these obligations, reforms and marries Mad Margaret after Robin Oakapple is exposed as the rightful heir to the title. Robin is renounced by Rose Maybud, but a twist of Gilbertian logic nullifies the curse and all ends happily.

(Hulme, Volume IV, page 85)

Fanfare

Soloistic

Section

3.19

4.6

4.7

4.8

4.9

4.10

4.11

4.12

The Yeomen of the Guard

The Yeomen of the Guard performed first on October 3, 1888, at the Savoy Theatre marked a new style of operetta for Gilbert and Sullivan. Sullivan had become frustrated with the comical plots. He wanted to do something more serious, both from a musical standpoint as well as plot. *The Yeomen of the Guard* is more serious, having tragic moments and a serious ending.

The Yeomen of the Guard is set within the Tower of London during the sixteenth century. Falsely accused Fairfax, eludes the headsman through the intervention of Sergeant Meryll and his daughter Phoebe. Eventually reprieved, Fairfax finds happiness with his new found love, the strolling player Elsie Maynard, but at tragic cost to her devoted jester partner Jack Pointe, whose collapse at his rejection is treated with tragic simplicity.

(Hulme, Volume IV, page 1189)

Fanfare

2.7

2.8

Soloistic

Section

4.13

4.14

The Gondoliers

Gilbert and Sullivan's relationship had become uneasy. Sullivan agreed to collaborate with Gilbert, only if the music could be on equal ground with the libretto. The opening of *The Gondoliers* has eighteen minutes of unbroken music. *The Gondolier's* opened at the Savoy Theatre in London on December 7, 1889. Sullivan once again agreed to do a comic opera because of the fact that he was also working on an opera, *Ivanhoe*. *The Gondoliers* was the last great collaboration between the two.

Venice and Barataria. To prevent the spread of Methodism, the Grand Inquisitor Don Alhambra abducted the son of the King of Barataria and entrusted him to the care of a Venetian gondolier. Over the years, the latter grew unable to say who was the prince and who was his own son. The two children have now grown up to be the gondoliers, Marco and Giuseppe, who marry Gianetta and Tessa. The Duke and Duchess of Plaza-Toro arrive and inform their daughter Casilda (who is in love with their attendant Luiz) that she was married in infancy to the prince of Barataria and that as his father has been killed she is now queen. Don Alhambra arranges for Marco and Giuseppe to reign jointly until the real king is discovered and they remodel the monarchy on republican lines with everyone ranking equal. The king's foster-mother Inez, who is Luiz's mother, is found and reveals that when the Inquisition came to take the prince she substituted her own son, and that the real king is Luiz. Luis and Casilda are thus united.

(Anderson, pages 242-243)

Fanfare

2.9

2.10

Soloistic

3.20

Section

4.15

4.16

Utopia Limited

Utopia Limited was first performed in London on October 7, 1893. This operetta is not performed as frequently because of its large cast and grand scenes.

Utopia (South Pacific). The Anglophile King Paramount is in theory an absolute despot but, in practice, is watched over by the wise men Scaphio and Phantis, who control his actions (even forcing him to write the scandal sheet 'Palace Peeper') and if he disobeys them will denounce him to the Public Exploder Tarara. His daughter Zara, who has been educated at Girton, returns with six Flowers of Progress, led by Capt. Fitzbattleaxe, with whom she is in love, and the company promoter Mr. Goldbury. These representatives of England's greatness proceed to remodel Utopia on English principles, but take those principles far further than in England itself. Paramount registers his crown and country under the Limited Liability Act. The King loves Lady Sophy, governess to his younger daughters Nekaya and Kalyba. She rebuffs him because of the scandalous allegations of 'The Palace Peeper', but accepts him when he explains the way he is controlled by the wise men. The English reforms all prove far too successful and Utopia becomes 'swamped by dull prosperity' and rises in revolt at the instigation of Scaphio and Phantis. Zara remembers the one ingredient which she had omitted to introduce: a proper state of political chaos can only be achieved by having government by party. This is adopted, Scaphio and Phantis are foiled, and Utopia becomes a limited monarchy rather than a Monarchy Limited.

(Anderson, pages 595-596)

Fanfare

2.11

2.12

2.13

Soloistic

3.21

Section

4.17

4.18

The Grand Duke

The Grand Duke or *The Statutory Duel* was first performed in London on March 7, 1896. It was the last and least successful of the Savoy operettas.

An old law banning dueling states that instead contestants will each draw a card, and the one drawing the lowest will become technically and legally dead. Ludwig, leading actor of Ernest's theatrical troupe, challenges the miserly Grand Duke Rudolph to such a duel and wins. Ludwig takes over the reins of government. There are soon many claimants to Ludwig's hand: his own fiancée, the soubrette, Lisa; the leading lady, Julia Jellicoe; the aging Baroness who had been about to marry Rudolph; and the Princess of Monte Carlo, engaged to the Grand Duke in infancy. Eventually all is resolved when the notary Dr. Tannhäuser discovers that the law states that the ace which Ludwig drew in the duel always counts low. So, Ludwig never was Grand Duke, and the couples sort themselves out to their mutual satisfaction.

(Anderson, page 247)

Fanfare

Soloistic
3.22

Section

Appendix B

Top Ten Excerpts from each Category in Order of Importance

Fanfares

2.3-Iolanthe
2.12-Utopia Limited
2.4-Iolanthe
2.5-Mikado
2.9-Gondoliers
2.10-Gondoliers
2.13-Utopia Limited
2.14-Princess Ida
2.7-Yeomen of the Guard
2.8-Yeomen of the Guard

Soloistic

3.10-Pirates of Penzance
3.12-Patience
3.15-Mikado
3.16-Mikado
3.3-H.M.S. Pinafore
3.23-Princess Ida
3.21-Utopia Limited
3.4-H.M.S. Pinafore
3.19-Ruddigore
3.2-H.M.S. Pinafore

Section

4.7-Ruddigore
4.13-Yeomen of the Guard
4.3-Pirates of Penzance
4.17-Utopia Limited
4.18-Utopia Limited
4.10-Ruddigore
4.19-Princess Ida
4.16-Gondoliers
4.5-Mikado
4.15-Gondoliers

Vita

John Schuesselin is currently Assistant Professor of Music at the University of Mississippi, where he teaches trumpet, high brass methods and plays in the Ole Miss Faculty Brass Quintet. John is Principal Trumpet with the Acadiana Symphony Orchestra in Lafayette, Louisiana, as well as Principal Trumpet and Personnel Manager with the Ohio Light Opera Company in Wooster, Ohio. He has also performed with the Chicago Sinfonietta, Rochester Philharmonic, Memphis, Meridian, New World, and Tupelo Symphonies. John received his Bachelor of Music from the Eastman School of Music and his Master of Music from Kent State University. John resides in Oxford, Mississippi with his wife, Nancy María, and will receive his Doctor of Musical Arts from Louisiana State University at the May 2003 commencement.