

# IV. After much debate internal

W. S. Gilbert (1836-1911)

Arthur Seymour Sullivan

(1842-1900)

Arranged by A.T.D.

*Allegro moderato*

TENOR  
(I and II)

BASS  
(I and II)

PIANO  
(Primo)

PIANO  
(Secondo)

*mf*

Af - ter much de - bate in - ter - nal, I on La - dy Jane de -

*mf*

side, Sa - phir now may take the Col - 'nel, An - gy be the Ma - jor's

In that case un - pre - ce - dent - ed, Sin - gle I must live and

bride!

*p*

*mf*

*mf*

*mf*

die, I shall have to be con - tent - ed With a tu - lip or lil -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a simple bass line with quarter notes.

The second system shows the piano accompaniment. The upper staff contains chords and some melodic fragments, while the lower staff continues the bass line with quarter notes.

The third system continues the piano accompaniment. The upper staff has chords and the lower staff has a steady bass line of quarter notes.

The fourth system features a vocal line and piano accompaniment. The vocal line starts with a quarter rest, a fermata, and then continues with notes. The piano accompaniment has a bass line with quarter notes and some chords in the upper staff.

He will have to be con - tent - ed With a tu - lip or li -

He will have to be con - tent - ed With a tu - lip or li -

The fifth system shows the piano accompaniment. The upper staff has chords and the lower staff has a bass line with quarter notes.

The sixth system continues the piano accompaniment. The upper staff has chords and the lower staff has a bass line with quarter notes.

ly!

ly!

*pp*

8

This system contains the first four measures of the piece. It features a vocal line in the upper staff with lyrics "ly!" and a piano accompaniment in the lower staves. The piano part includes a treble clef staff with a melodic line marked with an 8va and a dynamic of *pp*, and a bass clef staff with a harmonic accompaniment.

*f*

In that case un-pre - ce - dent - ed, Sin - gle he must live and

*f*

In that case un-pre - ce - dent - ed, Sin - gle he must live and

8

*f*

*f*

This system contains the next four measures of the piece. It features a vocal line in the upper staff with lyrics "In that case un-pre - ce - dent - ed, Sin - gle he must live and" and a piano accompaniment in the lower staves. The piano part includes a treble clef staff with a melodic line marked with an 8va and a dynamic of *f*, and a bass clef staff with a harmonic accompaniment.

die, He will have to be con - tent - ed With a tu - lip or li -

die, He will have to be con - tent - ed With a tu - lip or li -

The first system consists of two vocal staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are: "die, He will have to be con - tent - ed With a tu - lip or li -".

8

The piano accompaniment for the first system is shown in two staves. The top staff is in treble clef and the bottom staff is in bass clef. It features a rhythmic pattern of eighth notes with accents, starting with a forte dynamic. A fermata-like symbol '8' is placed above the first measure.

The piano accompaniment for the second system continues in two staves (treble and bass clef). It maintains the rhythmic pattern of eighth notes with accents, with some chords in the right hand.

ly! Great - ly pleas'd with one an - o - ther, To get

ly! Great - ly pleas'd with one an - o - ther, To get

The second system of the song features two vocal staves. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are: "ly! Great - ly pleas'd with one an - o - ther, To get". The dynamics are marked *ff* (fortissimo).

8

*ff*

The piano accompaniment for the second system is shown in two staves. The top staff is in treble clef and the bottom staff is in bass clef. It features a rhythmic pattern of eighth notes with accents, starting with a forte dynamic. A fermata-like symbol '8' is placed above the first measure, and the dynamic *ff* is marked.

*ff*

The piano accompaniment for the third system continues in two staves (treble and bass clef). It maintains the rhythmic pattern of eighth notes with accents, with some chords in the right hand. The dynamic *ff* is marked.

mar - ried we — de - cide, Each of us will wed the

mar - ried we de - cide, Each of us will wed the

o - ther, No - bo - dy be Bun - thorne's Bride!

o - ther, No - bo - dy be Bun - thorne's Bride!