

Selection from the Musical Play  
Glorianna

## Violin obbligato

Rudolf Friml  
Arranged by Carl Kiefert

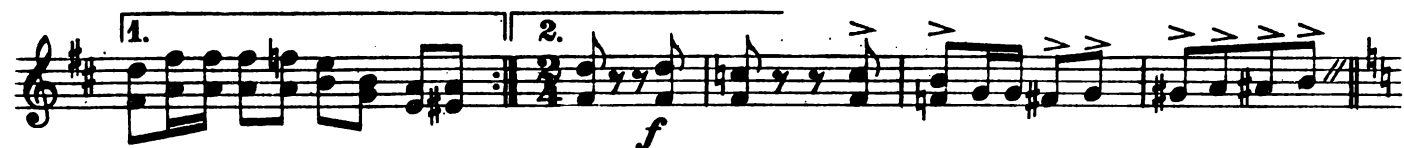
Allegro



① Allegretto, quasi Gavotta



Allegretto



## Violin obbligato

**D**

*mf*

*Meno*

*ff*

*molto rit.*

*Più mosso*

**E**

*Andante*

*p*

*Fl.*

*Moderato*

*pizz. mf*

*rit.*

*Meno arco*

*a tempo*

**F**

*Cits.*

**G**

*Moderato*

*f*

*Allegretto*

*f*

*cresc.*

1. *sfz*

2. *Allegretto* *fz* *f*

(H) 2d time (1) *mf*

*f*

1. *ff* *f*

2. *Tempo di Valse* (K) *mf*

(L) *a tempo* *f rit.*

*cresc. e accel.*

*Vivo* *rall.*

*fz*



# Selection from the Musical Play

## Glorianna

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*Introducing* The Dancing-Lesson - Toodle-oo - I Love You, Dear  
Speak for Yourself, John - Rintintin-Chianti - Love! Love! Love!

### Violin I

Rudolf Friml  
Arranged by Carl Kiefert

**Allegro**

**“Dancing-Lesson”**

① **Allegretto, quasi Gavotta**  
pizz. div. aroo  
**f** 2d time arco

**“Toodle-oo”**

② **Allegretto**  
Cor. I  
**f**

③ **Tempo di Valse**

## Violin I

**(D) "I Love You, Dear"**

*mf*

*Meno*

*ff* *molto rit.* **Più mosso**

**Andante** *p* **Solo Viol.**

**(E) Moderato** *div.* *pizz.* *mf* **Fl.**

*pizz.* *rit.* **'Cello**

**Solo Viol.** *arco* *Meno* *arco* *a tempo*

**(F)** *muted Cornet* *div.*

The musical score is written for Violin I and consists of three main sections. Section (D), titled "I Love You, Dear", is in 4/4 time and begins with a mezzo-forte (mf) dynamic. It features a series of eighth and sixteenth notes, with a crescendo leading to a fortissimo (ff) section marked "Più mosso" (faster). Section (E), titled "Speak for Yourself, John", is in 2/4 time and marked "Moderato". It starts with a piano (p) dynamic and includes a "Solo Viol." section. The tempo then changes to "Andante" and back to "Moderato". Section (F) is a piano accompaniment section in 2/4 time, featuring a "muted Cornet" and a "div." (divisi) instruction. The score includes various musical notations such as slurs, ties, and dynamic markings.

⑥ "Rintintin"  
Allegretto

## Violin I

## Allegretto

(H) "Chianti"  
*f* *mf* *f*  
 pizz. arco *ff* *f*  
 (1) *ff* *div.*  
 Cor. *f* pizz. arco *ff*

## Tempo di Valse

(K) "Love! Love! Love!"  
*f* *mf*  
*rit.*

(L) *a tempo*  
*f* *p.* *cresc. e accel.* *div.* *rall.*

Vivo  
*fz*

# Selection from the Musical Play Glorianna

## Violin II

Rudolf Friml  
Arranged by Carl Kiefert

**Allegro**

**A** **Allegretto, quasi Gavotta**  
pizz. (2d time arco) arco

**Allegretto**

**B**

**C**

**Tempo di Valse**

**D**

**Più mosso**  
molto rit.

**Andante**  
p

## Violin II

**E** Moderato  
pizz. *mf* Clar.I pizz. *rit.* *Meno arco*

**F** *a tempo* pizz. *mf* arco pizz. *Moderato* *f* Cl. I

**G** Allegretto *f* pizz. arco *cresc.* *sfz sfz*

**H** Allegretto *f* *mf*

Violin II musical score, measures 1 through 24. The score is written in treble clef with a key signature of one sharp (F#). The tempo is initially unspecified, then changes to *Tempo di Valse* at measure 10. The score includes various dynamics: *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), *rit.* (ritardando), *cresc.* (crescendo), *accel.* (accelerando), *div.* (diviso), and *fz* (forzando). Performance instructions include *pizz.* (pizzicato), *arco* (arco), *a tempo*, and *VIVO*. The score features a 3/4 time signature change at measure 10 and a repeat sign at measure 11. The piece concludes with a fermata and a final *fz* dynamic.



## Glorianna

Viola

Rudolf Friml

Arranged by Carl Kiefert

Allegro



Ⓐ Allegretto, quasi Gavotta

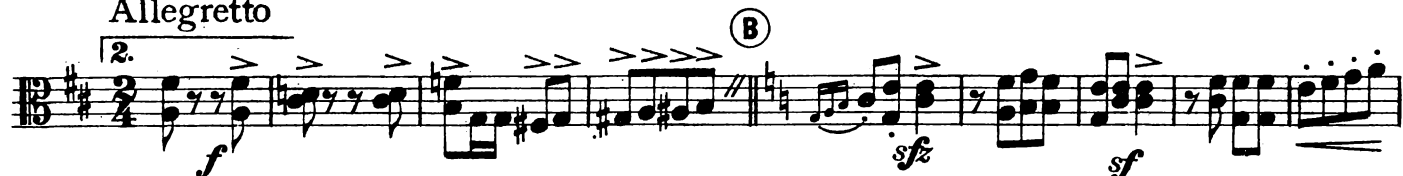
arco

*f* pizz. (2d time arco)

rit.

*a tempo*

Allegretto



## ⑤ Moderato

*pizz.*  
*p*

*pizz.*  
*rit.*  
*arco*

*a tempo*

⑥ *pizz.*  
*mf*

*arco*  
*pizz.*

*arco*  
*Cl. II*  
*Moderato*  
*f*

## ⑦ Allegretto

*f*

*pizz.*  
*arco*

*cresc.*

*sffz*

1. *sffz* 2. *sffz*

## Allegretto

⑧ *f* *mf*

Musical score for Viola, measures 1-24. The score is in 3/4 time, key of D major. It features various dynamics (*f*, *ff*, *mf*, *sfz*), articulations (*pizz.*, *arco*), and tempo changes (*Tempo di Valse*, *a tempo*, *rall.*, *Vivo*).

Measures 1-4: *f*, *pizz.*, *arco*, *f*.  
 Measures 5-8: *ff*, *arco*, *f*.  
 Measures 9-12: *ff*, *arco*, *f*.  
 Measures 13-16: *ff*, *arco*, *f*.  
 Measures 17-20: *Tempo di Valse*, *mf*.  
 Measures 21-24: *mf*, *rit.*, *a tempo*, *f*.



# Selection from the Musical Play Glorianna

## Violoncello

Rudolf Friml

Arranged by Carl Kiefert

Allegro



Allegretto, quasi Gavotta

(A) pizz. (2d time arco)



arco

rit.

a tempo



Allegretto



(B)

pizz.

arco

pizz.

arco



Tempo di Valse



mf



f

mf



Meno

Più mosso

f



ff

Andante



p

molto rit.

## Violoncello

**(E) Moderato**  
pizz. *mf* *f* *a tempo* *p* *mf* *rit.* *arco* *Horn arco*

**(F)** *mf* *arco* *Horn* *Moderato* *f*

**(G) Allegretto**  
*f* *pizz.* *arco* *pizz.* *arco* *cresc.* *sfz* *sfz*

**(H)** *Allegretto* *Viola* *f* *mf* *pizz.* *arco* *sfz*

Violoncello musical score page 3. The score is written in bass clef with a key signature of one sharp (F#). It consists of ten staves of music. The first staff begins with a treble clef and contains the notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, 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F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#36



# Selection from the Musical Play

## Glorianna

Bass

Rudolf Friml

Arranged by Carl Kiefert

**Allegro**  
4

**Ⓐ Allegretto, quasi Gavotta**  
arco  
*f* pizz. (2d time arco) Trmb.  
7 # *a tempo*  
rit. **Allegretto**  
1. *f* 2.

**Ⓑ**  
*f*

**Ⓒ**  
*sfz*

**Tempo di Valse**  
1 **Ⓓ**  
*mf*

**Meno**  
*ff* **Più mosso** 1 **Andante**  
*molto rit.* *p*

**Ⓔ Moderato**  
pizz. 1 pizz.  
*mf*

**Ⓕ**  
rit. arco 1 **Ⓖ**  
*mf*

## Bass

⑦ Allegretto

Moderato

**G** Allegretto

*f*

*pizz.* *arco*

**1**

**1.** **2.** **2** **H** *sfz* *sfz*

*mf*

**1** *ff* *f*

**1** *f*

**1** *ff* *f*

Tempo di Valse

**1** **K** *mf*

*rit.* **L** *a tempo*

*f*

*Vivo*

*cresc. e accel.* *rall.*

*fz*

Schirmer's  
O. & M. C. No. 114

Selection from the Musical Play  
**Glorianna**

by  
RUDOLF FRIML

Arranged by Carl Kiefert

Flutes

Selection from the Musical Play

# Glorianna

Flutes

Rudolf Friml  
Arranged by Carl Kiefert

*Allegro*

The first system of music is for the 'Allegro' section. It consists of two staves, treble and bass clef, in the key of D major (two sharps). The time signature is common time (C). The melody in the treble staff features several trills (tr) and accents (>). The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes. The first measure is marked with a forte (f) dynamic.

*Allegretto, quasi Gavotta*

The second system of music is for the 'Allegretto, quasi Gavotta' section. It consists of two staves. The first measure is marked with a mezzo-forte (mf) dynamic. A first ending bracket labeled '1' spans the final two measures of the system. The key signature remains D major.

The third system of music continues the 'Allegretto, quasi Gavotta' section. It consists of two staves. The key signature changes to D minor (two flats). The melody in the treble staff includes a trill (tr) in the final measure. The bass staff continues with a rhythmic accompaniment.

The fourth system of music continues the 'Allegretto, quasi Gavotta' section. It consists of two staves. The first measure is marked with a ritardando (rit.) dynamic, followed by a return to 'a tempo'. A first ending bracket labeled '1' spans the final two measures of the system. The key signature remains D minor.

The fifth system of music continues the 'Allegretto, quasi Gavotta' section. It consists of two staves. The first measure is marked with a first ending bracket labeled '1'. The second measure is marked with a first ending bracket labeled '2. Allegretto'. The key signature changes to D major (two sharps). The first measure of the second ending is marked with a forte (f) dynamic. A first ending bracket labeled '1' spans the final two measures of the system.

[illegible]

## Flutes

**(D)**

*mf* 4 *p*

*Meno*

*ff* *molto rit.* *Più mosso* 8

**(E)**

Andante Moderato *rit.* *Meno*

4 6 6 1 4

**(F)** Ob. or Trump. (muted) Fl. Ob. or Trp.

*p*

*Solo*

Moderato G Allegretto

The musical score consists of two systems of piano accompaniment and two systems of flute parts. The piano accompaniment is in G major, 4/4 time. The first system of piano accompaniment (measures 1-4) is marked *f*. The second system (measures 5-8) is marked *f* and includes a first ending bracket. The third system (measures 9-12) is marked *cresc.*. The fourth system (measures 13-16) is marked *fz* and includes a first ending bracket. The flute parts are in G major, 4/4 time. The first system of flute parts (measures 1-4) is marked *f*. The second system (measures 5-8) is marked *f* and includes a first ending bracket. The third system (measures 9-12) is marked *cresc.*. The fourth system (measures 13-16) is marked *fz* and includes a first ending bracket. The tempo changes from Moderato to Allegretto at measure 8.

## Allegretto

*f*  
Take Picc.

**1** *mf* **1**

**H**

*f*

**Soli**

**ff** **①**

**Soli**

Tempo di Valse (K)



# Selection from the Musical Play Glorianna

Oboe

Rudolf Friml  
Arranged by Carl Kiefert

**Allegro**

*f* *tr* *tr*

**(A) Allegretto, quasi Gavotta**

*mf* *rit.* *a tempo*

**1.**

**2. Allegretto**

**(B)** *f*

**(C)** *sfz* *sfz*

**Tempo di Valse**

**(D)** *mf* *Meno*

**Più mosso** **Andante**

*ff* *molto rit.* *p*

**⑤ Moderato**  
*Solo*  
*p*

*Meno*  
*rit.*

**⑥**  
*p*

**⑦**  
*f*

**⑧ Allegretto**  
*f*

*cresc.*

**1.** **2.**  
*sfz* *fz*

**Allegretto**  
*f* *mf* **⑨**

*Solo*  
*f*

*ff*

*Solo*

*Tempo di Valse* 1 (K)

*p*

*f rit.* (L) *a tempo*

*cresc. e accel.*

*Vivo*  
*tr*  
*rall.*

*fz*





Clarinet I in B $\flat$ 

Musical score for Clarinet I in B $\flat$ . The score consists of 13 staves of music. The key signature is B $\flat$  major (two sharps). The tempo and dynamics markings are as follows:

- Staff 1: *mf* (mezzo-forte)
- Staff 2: *Meno* (less)
- Staff 3: *ff* (fortissimo), *molto rit.* (molto ritardando)
- Staff 4: *Più mosso* (faster), *Andante* (slowly), *p* (piano), *Moderato* (moderately), *4* (4/4 time signature)
- Staff 5: *p* (piano), *5* (5/4 time signature), *Meno* (less), *p rit.* (piano, ritardando)
- Staff 6: *p* (piano), *Solo* (solo), *Moderato* (moderately), *f* (forte)
- Staff 7: *Allegretto* (lively), *f* (forte)
- Staff 8: *cresc.* (crescendo)
- Staff 9: *1* (first ending), *2* (second ending), *sfz* (sforzando)
- Staff 10: *Allegretto* (lively), *f* (forte), *H* (harmonic), *mf* (mezzo-forte)

Musical score for Clarinet I in B $\flat$ , page 3. The score is written in G major (one sharp) and includes various musical notations and performance instructions.

Key features and markings include:

- Staff 2:** *f* (forte), *Solo* marking.
- Staff 3:** *ff* (fortissimo), circled 1.
- Staff 5:** *f* (forte), *Solo* marking.
- Staff 6:** *Tempo di Valse*, circled K, *mf* (mezzo-forte), *p* (piano), *mf* (mezzo-forte).
- Staff 7:** *p* (piano), *f* (forte).
- Staff 8:** *p* (piano), *f rit.* (forte, ritardando).
- Staff 9:** circled L, *a tempo*.
- Staff 10:** *cresc. e accel.* (crescendo and acceleration).
- Staff 11:** *rall.* (ritardando), *Vivo* (lively), *tr* (trills).
- Staff 12:** *fz* (forzando).



# Selection from the Musical Play Glorianna

Clarinet II in B $\flat$

Rudolf Friml  
Arranged by Carl Kiefert

*Allegretto*

*f*

*mf*

*rit.*

*a tempo*

*Allegretto*

*f*

*B*

*C*

*sfz*

*sfz*

*6*

*Tempo di Valse*

Clarinet II in B $\flat$ 

Musical score for Clarinet II in B $\flat$ . The score consists of 11 staves of music. The key signature is B $\flat$  major (two sharps). The tempo and dynamics markings are as follows:

- Staff 1: *mf*, *f*, *p*. Marking (D) above the staff.
- Staff 2: *Meno*, *ff*, *molto rit.*, *Più mosso*.
- Staff 3: *Andante*, *p*, *Moderato*, *p*. Marking (E) above the staff. Fingerings 6 and 5 are indicated.
- Staff 4: *Meno*, *p*, *p*. Marking (F) above the staff.
- Staff 5: *Moderato*, *f*, *Allegretto*, *f*. Marking (G) above the staff.
- Staff 6: *cresc.*
- Staff 7: *sfz*, *sfz*.
- Staff 8: *Allegretto*, *f*, *mf*. Marking (H) above the staff.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The tempo markings are *Andante*, *Moderato*, *Allegretto*, *Più mosso*, *Molto rit.*, and *Meno*. The dynamics markings are *mf*, *f*, *p*, *ff*, *cresc.*, and *sfz*.

Solo

*f*

*f*

Solo

*f*

Tempo di Valse

*mf*

*p*

*mf*

*f*

*p*

*frit.*

*cresc. e accel.*

Vivo

*rall.*

*sfz*



## Bassoon

Rudolf Friml

Arranged by Carl Kiefert

Allegro

The image displays a musical score for a piece titled "Allegretto, quasi Gavotta" by Franz Liszt. The score is written for a single melodic line, likely for a piano or violin, and is organized into several systems. The key signature is one sharp (F#), and the time signature is 2/4.

The score begins with a forte (*f*) dynamic and a tempo marking of "Allegretto, quasi Gavotta". It features various musical notations, including slurs, accents, and dynamic markings such as *mf* (mezzo-forte), *rit.* (ritardando), *a tempo*, *f* (forte), *sfz* (sforzando), *p* (piano), *Meno* (diminuendo), and *ff* (fortissimo). The piece includes a repeat section with first and second endings, marked with "1." and "2.".

The tempo changes throughout the piece, including "Tempo di Valse" (Waltz tempo), "Più mosso" (Faster), and "Andante" (Adianto). The score concludes with a "molto rit." (molto ritardando) marking.

## Bassoon

(E) Moderato 14 *p rit.* *Meno* (F) 11  
 Solo *p* *Moderato* *f*  
 (G) Allegretto *cresc.* *sfz*  
 1. *sfz* *sfz*  
 2. *fz* *f* (H) *mf*  
 Solo *f* *ff*

The musical score is written for Bassoon in bass clef with a key signature of one sharp (F#). It begins at measure 14, marked with a circled 'E' and 'Moderato'. The tempo is then marked 'Meno' and 'Moderato'. The score includes various dynamics such as *p* (piano), *p rit.* (piano ritardando), *f* (forte), *ff* (fortissimo), *sfz* (sforzando), and *mf* (mezzo-forte). There are also articulations like accents and slurs. Performance markings include 'Solo' and 'Meno'. The score features several repeat signs and first/second endings. Measure numbers 14, 11, and 111 are indicated in circles. The piece concludes with a final measure marked with a circled 'H'.

# Bassoon

3

① *ff*

Solo *ff* *f*

Tempo di Valse ④ *mf* *p* Cl. II *mf* *p*

*f*

*p* *f rit.*

① *a tempo*

*cresc. e accel.*

Vivo *rall.*

*fz*



# Selection from the Musical Play Glorianna

Horns I &amp; II in F

Rudolf Friml  
Arranged by Carl Kiefert

Allegro

Ⓐ Allegretto, quasi Gavotta

Allegretto

Ⓑ

Ⓒ

## Horns I & II in F

## Tempo di Valse

Tempo di Valse

The musical score is for a piece in 3/4 time, marked 'Tempo di Valse'. It begins in C major with a treble and bass staff. The first four measures show a simple melody in the treble and a bass line. At the fifth measure, the key signature changes to D major, indicated by a 'D' in a circle above the staff. The dynamic marking 'mf' (mezzo-forte) is placed below the treble staff at this point. The melody continues in D major, featuring a trill in the eighth measure. The bass line remains simple, with some rests and a final half-note in the eighth measure.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of one flat (B-flat). The music is written in a simple, folk-like style with many beamed eighth and sixteenth notes. The melody is primarily in the treble staff, while the bass staff provides a simple harmonic accompaniment. The piece ends with a double bar line.

The first system of the musical score for 'The Swan' from 'The Nutcracker'. It consists of two staves, Treble and Bass. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo/mood markings are 'Meno', 'ff' (fortissimo), and 'molto rit.' (molto ritardando). The music begins with a piano introduction, featuring a series of eighth and sixteenth notes, with some measures containing triplets. The first staff has a treble clef and the second staff has a bass clef. The score is written in a standard musical notation style with various dynamics and articulation marks.

The musical score is written for piano on a grand staff. It begins with a key signature of one flat (B-flat) and a common time signature. The tempo is marked 'Poco più mosso'. The first section contains several measures with accents and a crescendo hairpin. This is followed by a double bar line and a change to 2/4 time, marked 'Andante'. The second section begins with a piano (*p*) dynamic and features a series of chords and single notes. A third double bar line leads to a section marked 'Moderato' with a key signature change to one sharp (F#) and a common time signature. This final section also begins with a piano (*p*) dynamic and includes a long, flowing melodic line in the right hand.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble staff, and the bass staff contains a simple accompaniment. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. It then continues with a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The melody ends with a quarter note E4. The bass staff contains a simple accompaniment consisting of a series of quarter notes: G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-1

## ⑥ Allegretto

### Horns I & II in F

Musical score for "L'Allegretto" by Franz Schubert, Op. 139, in G major. The score is for piano and consists of six systems of two staves each. It includes various musical notations such as notes, rests, and dynamic markings like *p*, *f*, *rit.*, *a tempo*, *Vivo*, *rall.*, and *cresc. e accel.*. The piece is marked with a key signature of one sharp (F#) and a 3/4 time signature.

# Selection from the Musical Play Glorianna

## Trumpet I in B $\flat$

Rudolf Friml  
Arranged by Carl Kiefert

**Allegro**

**f**

**(A) Allegretto, quasi Gavotta**

**mf**

**a tempo**

**rit.**

**1.**

**Allegretto**

**2.**

**f**

**(B)**

**f sfz sfz sfz**

**(C)**

**sfz sfz sfz**

**Tempo di Valse**

**sfz**

**(D)**

**p**

**Meno**

**Più mosso**

**f**

**molto rit.**

**Andante**

**Horn**

**p**

Trumpet I in B $\flat$ 

**(E) Moderato**

Horn *pp*

1

*Meno* 3

Horn I **(F) muted** *p* Solo

*rit.*

**Moderato** Solo

*mute off* *f*

**Allegretto**

**(G)** Solo *mf*

*cresc.*

Solo

Solo

1. *sfz* 2. *fz*

**Allegretto**

*mf* **(H)** *mf*

First system of music (measures 1-4) for Trumpet I in B $\flat$ . The key signature is one sharp (F#). The music features eighth and sixteenth notes with accents and slurs. Measure 2 contains a circled '1' above a triplet of eighth notes. Measure 4 ends with a double bar line and a 2/4 time signature change.

Second system of music (measures 5-8) for Trumpet I in B $\flat$ . The key signature is one sharp (F#). The music is in 2/4 time. Measure 5 is marked 'Tempo di Valse' and contains a circled 'K'. Below the staff, dynamics are indicated: *p* Horn, *p* Oboe, and *p* Horn I. Measure 8 ends with a double bar line and a 3/4 time signature change. The system concludes with the markings *rit.* and *f*.

Third system of music (measures 9-12) for Trumpet I in B $\flat$ . The key signature is one sharp (F#). The music is in 3/4 time. Measure 9 is marked 'L a tempo'. Measure 12 ends with a double bar line and the markings *cresc. e accel.*

Fourth system of music (measures 13-16) for Trumpet I in B $\flat$ . The key signature is one sharp (F#). The music is in 3/4 time. Measure 16 is marked 'Vivo'. The system concludes with the marking *rall.*

Fifth system of music (measures 17-20) for Trumpet I in B $\flat$ . The key signature is one sharp (F#). The music is in 3/4 time. Measure 20 ends with a double bar line and the marking *sfz*.





# Trumpet II in B♭

[illegible]

# Selection from the Musical Play Glorianna

## Trombone

Rudolf Friml  
Arranged by Carl Kiefert

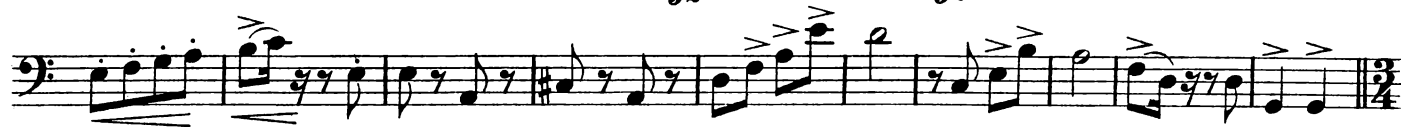
Allegro



Ⓐ Allegretto, quasi Gavotta



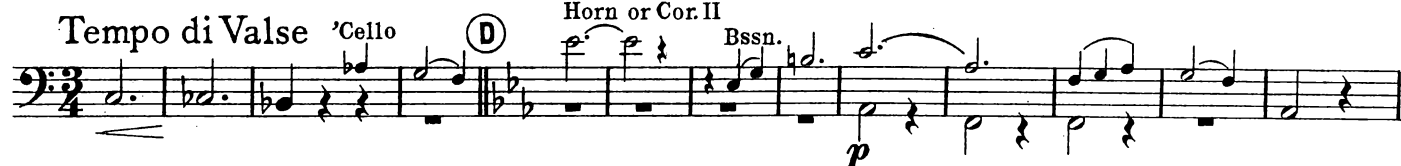
Allegretto



Tempo di Valse

'Cello

Horn or Cor. II



Meno

Più mosso



Andante

Moderato

Meno

Horn II



## Trombone

**Moderato**

**Allegretto**

**'Cello**

**G**

**f**

**mf**

**cresc.**

**sfz**

**1.**

**2.**

**sfz**

**mf**

**H**

**Horn II**

**Horn**

**ff**

**f**

**Horn II**

**f**

**Horns**

**ff**

**f**

**Brass**

**1**

**19**

**p**

**1**

**6**

**1**

**rit. f**

**L**

**a tempo**

**cresc. e accel.**

**Vivo**

**rall.**

**ffz**

The musical score is written for a Trombone part. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Moderato'. The score consists of ten staves of music. The first staff has a 'Moderato' tempo marking and a 'Cello' part marked 'G'. The second staff has a 'Cello' part marked 'H'. The third staff has a 'Cello' part marked 'H'. The fourth staff has a 'Cello' part marked 'H'. The fifth staff has a 'Cello' part marked 'H'. The sixth staff has a 'Cello' part marked 'H'. The seventh staff has a 'Cello' part marked 'H'. The eighth staff has a 'Cello' part marked 'H'. The ninth staff has a 'Cello' part marked 'H'. The tenth staff has a 'Cello' part marked 'H'. The score includes various musical notations such as notes, rests, dynamics (f, mf, sfz, ff, p, rit.), and tempo markings (Moderato, Allegretto, Tempo di Valse, Vivo). There are also rehearsal marks (G, H, K, L) and a section marked '19'. The key signature changes to one flat (Bb) in the eighth staff. The time signature changes to 3/4 in the eighth staff. The score ends with a 'ffz' dynamic marking.

## Selection from the Musical Play

Timpani in A & C#  
Drums, Bells,  
Woodblock, Triangle

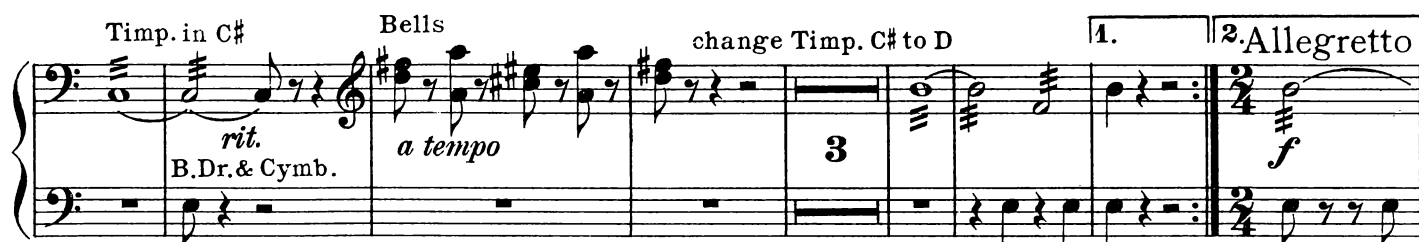
## Glorianna

Rudolf Friml  
Arranged by Carl Kiefert

Allegro  
Timp.



(A) Allegretto, quasi Gavotta  
Bells



Timp. in Eb-Bb

## Timpani, etc.

**D** Timp. *p* 10

*Meno* *molto rit.* *f* Più mosso take Bells Andante 3 5

**E** Moderato Bells 1

*Meno* 4 **F** Trgl. *rit.* take Trgl.

2 1 *pp* 3 2 2 Moderato take Drs.

**G** Allegretto S.Dr. *mf* on rim on head on rim

on head with stick 1

Solo with stick 1 tog. *sfz* 1.

Allegretto

2. Wood-Block

*sfz* 2 1 *sfz* 1

S.D. *sfz* *mf*

on rim on head Cymb. with stick B.Dr. only tog.

1 *f* Cymb. with stick tog.

Cymb. with sticks

on rim on head B.Dr. only tog. Tempo di Valse 1

**Timpani, etc.**

Musical score for "The Dance of the Hours" by Maurice Strakosky. The score is written for piano and cymbal. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "30". The piano part features a series of eighth and sixteenth notes, while the cymbal part provides a steady accompaniment. The score includes various tempo and dynamic markings: *f rit.*, *a tempo*, *cresc. e accel.*, *rall.*, *Vivo*, and *fz*. The piece concludes with a cymbal flourish marked "Cymb. with stick" and *fz*.

Schirmer's  
O. & M. C. No. 114

Selection from the Musical Play  
**Glorianna**

by  
RUDOLF FRIML

Arranged by Carl Kiefert

**Harmonium** (*ad lib.*)



# Selection from the Musical Play Glorianna

Harmonium (*ad lib.*)

Rudolf Friml  
Arranged by Carl Kiefert

**Allegro**



**Ⓐ Allegretto, quasi Gavotta**



**Allegretto**



③

*f* *f<sub>2</sub>* 1 1

Tempo di Valse

④

*mf* *f*

*mf* *f*

Meno

*f* *ff* *molto rit.*

Più mosso

Andante

*p*

⑤ Moderato

*p* 1

*Meno a tempo* **F** *a tempo*

*rit.* *p*

*p* *Fl.* *Bssn.*

*Cl* *Horn* *Moderato*

**G** *Allegretto*

*1* *1*

*1* *2*

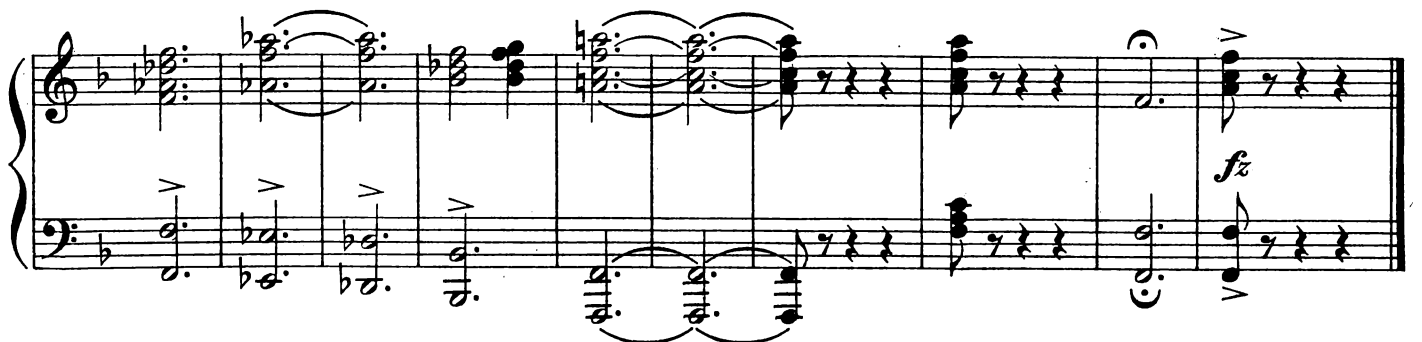
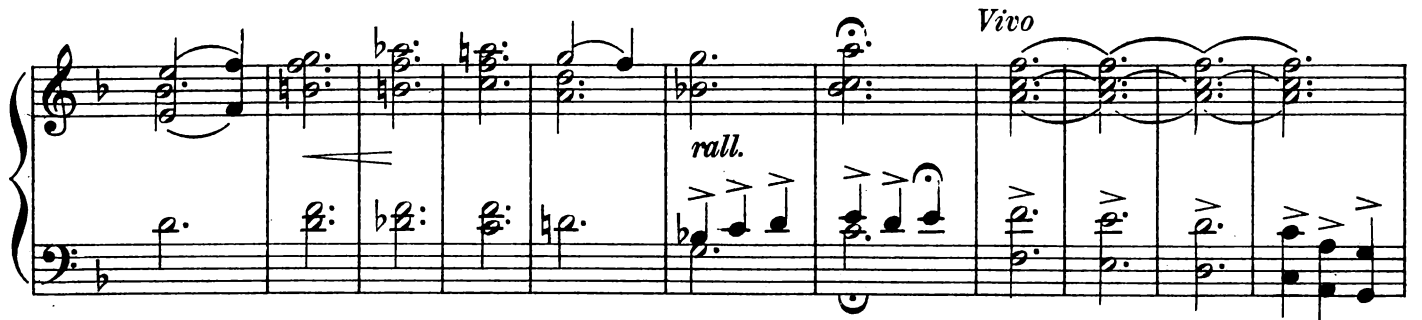
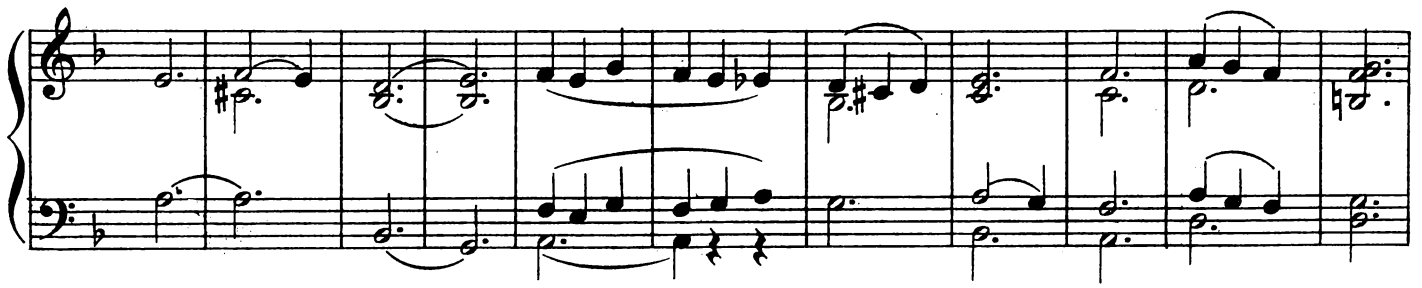
## Allegretto

First system of the Allegretto section, measures 1-10. The music is in 2/4 time with a key signature of one sharp (F#). The first system includes a treble and bass staff. The treble staff begins with a forte (*f*) dynamic and a series of eighth notes. The bass staff has a forte (*f*) dynamic and a series of eighth notes. A first ending bracket is marked with a circled 'H' above and a circled 'I' below. The second system continues the melody in the treble staff, with a mezzo-forte (*mf*) dynamic in the bass staff.

Second system of the Allegretto section, measures 11-20. The treble staff features a triplet of eighth notes in measure 11. The bass staff continues with a strong accompaniment. The system concludes with a first ending bracket marked with a circled '1' above.

## Tempo di Valse

First system of the Tempo di Valse section, measures 1-10. The music is in 3/4 time with a key signature of one flat (Bb). The first system includes a treble and bass staff. The treble staff begins with a piano (*p*) dynamic and a series of eighth notes. The bass staff has a piano (*p*) dynamic and a series of eighth notes. A first ending bracket is marked with a circled 'K' above. The second system continues the melody in the treble staff, with a piano (*p*) dynamic in the bass staff.





# Selection from the Musical Play

## Glorianna

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*Introducing* The Dancing-Lesson-Toodle-oo-I Love You, Dear  
Speak for Yourself, John-Rintintin-Chianti-Love! Love! Love!

Piano accompaniment

Rudolf Friml  
Arranged by Carl Kiefert

*Allegro*

*f*

Cornets

Ⓐ *Allegretto, quasi Gavotta*

Flutes

Dancing-Lesson

*f*

'Cello.

*rit.*

## Piano accompaniment

First system of piano accompaniment. The music is in G major (one sharp) and 2/4 time. The tempo marking *a tempo* is present. The system consists of a grand staff with treble and bass clefs. The right hand features a series of chords and a melodic line, while the left hand provides a steady bass accompaniment. A 'Cello' part is indicated in the right hand.

Second system of piano accompaniment. It continues the piece with a first ending bracket labeled '1.' and a 'Fl' (Flute) part indicated in the right hand. The music concludes with a double bar line and repeat signs.

Third system of piano accompaniment. The tempo changes to *Allegretto*. The key signature changes to D major (two sharps). The system includes parts for 'Cort.' (Cortina), 'Trb.' (Trumpet), and 'Wood' (Woodwind). A section marked '(B) Toodle-oo' is indicated. The music features a lively melody in the right hand and a rhythmic accompaniment in the left hand.

Fourth system of piano accompaniment. This system continues the 'Toodle-oo' section with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The music concludes with a double bar line and repeat signs.

The first system of the piano accompaniment features a treble and bass staff. The treble staff has a melodic line with trills and slurs. The bass staff has a more complex accompaniment with chords and moving lines. Dynamics include *sfz* (sforzando) and *tr* (trill).

The second system continues the piano accompaniment. It includes a circled 'C' above the treble staff, indicating a C-clef. The music features various chords and melodic fragments. Dynamics include *sfz*.

The third system of the piano accompaniment shows a continuation of the musical themes. It includes a key signature change to one flat (B-flat) in the bass staff. Dynamics include *sfz*.

Tempo di Valse

The fourth system of the piano accompaniment begins with the tempo marking 'Tempo di Valse'. It features a change in the time signature to 3/4. The music includes a variety of chords and melodic lines. Dynamics include *sfz*.

## Piano accompaniment

①

Wood

I Love You, Dear

*mf*

Clar.

Fl.

Horns, 'Cello

*cresc.**Meno**ff**cresc.**ff**molto rit.*

Più mosso

Andante

Musical score for Piano accompaniment, measures 1-8. The score is in B-flat major (two flats) and 2/4 time. It features a piano introduction with chords and moving lines in both hands. The tempo changes from 'Più mosso' to 'Andante' at measure 5.

Ⓔ Moderato Speak for Yourself, John

Musical score for Piano accompaniment, measures 9-16. The score is in B-flat major (two flats) and 2/4 time. It features a piano introduction with chords and moving lines in both hands. The tempo changes from 'Andante' to 'Moderato' at measure 9. The score includes parts for Solo Violin, Oboe, and Horn.

Musical score for Piano accompaniment, measures 17-24. The score is in B-flat major (two flats) and 2/4 time. It features a piano introduction with chords and moving lines in both hands. The tempo changes from 'Moderato' to 'Andante' at measure 17. The score includes parts for Flutes, Clarks., Horn, and 'Cello.

Musical score for Piano accompaniment, measures 25-32. The score is in B-flat major (two flats) and 2/4 time. It features a piano introduction with chords and moving lines in both hands. The tempo changes from 'Andante' to 'Moderato' at measure 25. The score includes parts for Horn, Wood, Solo Viol., and 'Cello.

## Piano accompaniment

*Meno* *a tempo* *p* *Flutes* *Clar.* *Horn* *Bssn* *Fl.* *Cornets* *Wood.* *Cornets* *Fl.*

**(F)** muted Cornet

**(G)** Allegretto Rintintin

*Moderato*

The score is divided into three main sections. The first section, marked 'Meno a tempo' and 'p', features a piano accompaniment with a trill in the right hand and a sixteenth-note pattern in the left hand. The second section, marked 'Moderato', features a piano accompaniment with a trill in the right hand and a sixteenth-note pattern in the left hand. The third section, marked 'Allegretto Rintintin', features a piano accompaniment with a trill in the right hand and a sixteenth-note pattern in the left hand. The score includes various musical notations such as trills, slurs, and dynamic markings.

First system of piano accompaniment. The music is in G major (one sharp) and 2/4 time. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The top staff has a melodic line with some rests. The grand staff provides harmonic support with chords and moving lines in both hands.

Second system of piano accompaniment. The top staff is labeled "Cornet" and contains a melodic line. The grand staff below provides accompaniment. A "cresc." (crescendo) marking is placed above the grand staff. The bottom staff of the grand staff is labeled "Cello" and contains a lower melodic line.

Third system of piano accompaniment. This system continues the accompaniment for the piano, featuring complex chordal textures and moving lines in both the treble and bass staves of the grand staff.

Fourth system of piano accompaniment. The music features dynamic markings of *fz* (forzando) in both the treble and bass staves of the grand staff, indicating accented chords or notes.

Fifth system of piano accompaniment. This system includes first and second endings, marked "1." and "2." above the staves. The first ending leads back to an earlier section, while the second ending concludes the piece. The music is in 2/4 time and features complex rhythmic patterns and dynamics, including *fz* markings.

## Allegretto

H

I (2<sup>d</sup> time)

Fl. 8<sup>va</sup>

Chianti

*f* *mf-f*

Wood

Clarts.

Fl.

*f*

Cornet

1.

*f*

2.  
Tempo di Valse

(K)

Love! Love! Love!

The first system of the piano accompaniment is in 3/4 time and B-flat major. It begins with a treble clef staff containing a whole rest, and a bass clef staff with a half note B-flat and a quarter note D. The melody in the treble staff starts with a half note B-flat, followed by a quarter note D, and then a half note E. The bass staff continues with a half note B-flat and a quarter note D. The system concludes with a double bar line.

The second system continues the piano accompaniment. The treble staff features a half note B-flat, a quarter note D, and a half note E. The bass staff continues with a half note B-flat and a quarter note D. The system concludes with a double bar line.

The third system continues the piano accompaniment. The treble staff features a half note B-flat, a quarter note D, and a half note E. The bass staff continues with a half note B-flat and a quarter note D. The system concludes with a double bar line.

The fourth system concludes the piano accompaniment. The treble staff features a half note B-flat, a quarter note D, and a half note E. The bass staff continues with a half note B-flat and a quarter note D. The system concludes with a double bar line.

## Piano accompaniment

(L) Violin I, Wood

First system of piano accompaniment. The Violin I part (labeled 'L') begins with a forte (*f*) dynamic and a half note rest, followed by a series of eighth notes. The piano accompaniment, marked *f a tempo*, consists of a steady eighth-note bass line and chords in the right hand.

Second system of piano accompaniment. The Violin I part continues with eighth notes. The piano accompaniment features a melodic line in the right hand with slurs and a steady eighth-note bass line.

Third system of piano accompaniment. The Violin I part continues with eighth notes. The piano accompaniment features a melodic line in the right hand with slurs and a steady eighth-note bass line.

Fourth system of piano accompaniment. The Violin I part (labeled 'Wood') begins with a half note rest, followed by a series of eighth notes. The piano accompaniment features a melodic line in the right hand with slurs and a steady eighth-note bass line. The system concludes with a *cresc. e accel.* marking and a *tr.* (trill) in the Violin I part.

The first system of the piano accompaniment consists of three staves. The top staff is a single melodic line in G major, featuring eighth-note patterns. The middle staff is the right-hand part of a grand staff, containing chords and eighth-note figures. The bottom staff is the left-hand part, featuring a steady eighth-note bass line. The system concludes with a repeat sign.

The second system continues the piano accompaniment. It begins with a repeat sign. The middle staff has a *rall.* (rallentando) marking above it. The system ends with a *Vivo* (vivace) marking above the right-hand staff, indicating a tempo change.

The third system of the piano accompaniment continues the musical piece. It features a repeat sign at the beginning. The right-hand staff contains complex chordal textures and eighth-note patterns. The left-hand staff maintains a rhythmic foundation with eighth notes. The system ends with a repeat sign.

The fourth system is the final system on the page. It begins with a repeat sign. The right-hand staff features a *fz* (forzando) marking, indicating a strong accent. The system concludes with a double bar line.