



# Downton Abbey – The Suite

Composed by JOHN LUNN  
Arranged by DOUGLAS E. WAGNER

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## INSTRUMENTATION

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1 Conductor  
1 1st Flute  
1 2nd Flute  
2 Oboe  
1 1st B $\flat$  Clarinet  
1 2nd B $\flat$  Clarinet  
2 Bassoon  
1 B $\flat$  Bass Clarinet

4 F Horn  
1 1st B $\flat$  Trumpet  
1 2nd B $\flat$  Trumpet  
3 Trombone  
1 Tuba  
1 Mallet Percussion  
(Bells)  
1 Timpani  
(F-A-D-E)

1 Percussion  
(Suspended Cymbal/  
Triangle)  
8 1st Violin  
8 2nd Violin  
5 3rd Violin (Viola T.C.)  
5 Viola  
5 Cello  
5 String Bass

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## PROGRAM NOTES

*Downton Abbey*, the wildly popular drama series that aired on ITV in the United Kingdom and on PBS in the United States, has become the most viewed television period drama in thirty years. In the captivating and ever-changing plot line created by writer-actor Julian Fellowes, the trials, triumphs, and tribulations of the Crawley family above stairs are intertwined with the colorful lives of those who serve this grand house below stairs.

## NOTES TO THE CONDUCTOR

The best bits of composer John Lunn's stunning score are presented in *Downton Abbey – The Suite*, arranged here for full or string orchestra. Listeners will quickly recognize the familiar theme that opens each episode, "Did I Make the Most of Loving You?" It also occurs several times throughout the work, acting as a unifying element.

## NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

*Bob Phillips*  
Belwin/Pop String Editor

# Downton Abbey – The Suite

CONDUCTOR SCORE  
Duration - 4:00

Composed by John Lunn  
Arranged by Douglas E. Wagner

With urgency (♩ = 112) 3 %

Flutes I, II  
Oboe  
B♭ Clarinets I, II  
Bassoon (B♭ Bass Clarinet)  
F Horn  
B♭ Trumpets I, II  
Trombone  
Tuba  
Mallet Percussion (Bells)  
Timpani (F-A-D-E)  
Percussion (Suspended Cymbal/Triangle)  
Violins I, II  
Viola (Violin III)  
Cello  
String Bass

mp, mf, f, p

Tune: (F-A-D-E)

1 2 3 4 5 6 7

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Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc.

Vlins. I II

Vla. (Vln. III)

Cello

Str. Bass

12

2 V

V

V

12

Fls. I  
Fls. II  
Ob.  
Cls. I  
Cls. II  
Bsn. (B♭ B. Cl.)  
Hn.  
Tpts. I  
Tpts. II  
Tbn.  
Tuba  
Mlt. Perc.  
Timp.  
Perc.  
Vlns. I  
Vlns. II  
Vla. (Vln. III)  
Cello  
Str. Bass

Musical score for measures 15-21. The score includes parts for Flutes (I, II), Oboe, Clarinets (I, II), Bassoon (B♭ B. Cl.), Horn, Trumpets (I, II), Trombone, Tuba, Mallet Percussion, Timpani, Percussion (Suspended Cymbal), Violins (I, II), Viola (Vln. III), Cello, and String Bass. The score shows various musical notations including notes, rests, dynamics (p, mf), and articulation marks. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc.

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

*To Coda* ☉

*mf*

*To Coda* ☉

29

I Fls.

II Fls.

Ob.

I Cls.

II Cls.

Bsn. (B♭ B. Cl.)

Hn.

I Tpts. *mf*

II Tpts. *mf*

Tbn.

Tuba

Mlt. Perc.

Timp. *mp*

Perc.

29

I Vlns. *mf*

II Vlns. *mf*

Vla. (Vln. III)

Cello

Str. Bass

37

Fls. I

Fls. II

Ob.

Cls. I

Cls. II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I

Tpts. II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc.

37

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

*div.*

*p*

V

45

Fls. I  
Fls. II  
Ob.  
Cls. I  
Cls. II  
Bsn. (B♭ B. Cl.)

Detailed description: This section of the score covers measures 45 to 51 for the woodwind instruments. The Flutes (I and II) and Bassoon parts are mostly silent, indicated by a flat line. The Oboe part begins in measure 48 with a half note G4, followed by quarter notes A4 and B4 in measures 49 and 50, and a half note C5 in measure 51. The Clarinet I and II parts play a rhythmic eighth-note pattern starting in measure 45. Dynamics include *mp* and *mf* for the Clarinets, and *mf* and *f* for the Oboe.

Hn.  
Tpts. I  
Tpts. II  
Tbn.  
Tuba

Detailed description: This section of the score covers measures 45 to 51 for the brass instruments. All parts (Horn, Trumpets I and II, Trombone, and Tuba) are silent, indicated by a flat line.

Mlt. Perc.  
Timp.  
Perc.

Detailed description: This section of the score covers measures 45 to 51 for the percussion instruments. Mallet Percussion and Timpani are silent. The Triangle part has a single strike in measure 49, marked with a triangle symbol and *mp*.

45

Vlns. I  
Vlns. II  
Vla. (Vln. III)  
Cello  
Str. Bass

Detailed description: This section of the score covers measures 45 to 51 for the string instruments. The Violin I and II parts play a half-note melody with dynamics *f* and *mf*. The Viola, Cello, and Double Bass parts play a rhythmic eighth-note accompaniment with dynamics *mp* and *mf*. There are *V* (Violino) markings above the Violin parts in measures 45, 49, and 51.

*mp* *mf* *mp* *mf*

45 46 47 48 49 50 51



54

Fls. I  
Fls. II  
Ob.  
Cls. I  
Cls. II  
Bsn. (B♭ B. Cl.)

Hn.  
Tpts. I  
Tpts. II  
Tbn.  
Tuba

Mlt. Perc.  
Timp.  
Perc.

54

Vlns. I  
Vlns. II  
Vla. (Vln. III)  
Cello  
Str. Bass

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(♩ = ♩)

I Fls.

II Fls.

Ob.

I Cls.

II Cls.

Bsn. (B♭ B. Cl.)

Hn.

I Tpts.

II Tpts.

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc.

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

63 *mp*

(♩ = ♩) -3

2

*mp* pizz.

*mp* pizz.

*mp* pizz.

*mp* pizz.

*mp*

*mp* arco

*mp* arco

*mp* arco

*mp*

*mp*

*mp*



75

I Fls.

II Fls.

Ob.

I Cls.

II Cls.

Bsn. (B $\flat$  B. Cl.)

Hn.

I Tpts.

II Tpts.

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc.

75

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

84

Fls. I

Fls. II

Ob.

Cls. I

Cls. II

Bsn. (B $\flat$  B. Cl.)

*f*

*f*

Hn.

Tpts. I

Tpts. II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc.

*mp*

84

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

*mf*

4

82

83

84

85

86

87

88

89

Fls. I

Fls. II

Ob.

Cls. I

Cls. II

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I

Tpts. II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc.

Vns. I

Vns. II

Vla. (Vln. III)

Cello

Str. Bass



106 A bit slower (♩ = 160)

Fls. I

Fls. II

Ob.

Cls. I

Cls. II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I

Tpts. II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc.

106 A bit slower (♩ = 160)

Vns. I

Vns. II

Vla. (Vln. III)

Cello

Str. Bass



114

118 Tempo I (♩ = 112)

*D.S. % al Coda*

Fls. I

Fls. II

Ob.

Cls. I

Cls. II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I *mf*

Tpts. II *mf*

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc.

114

118 Tempo I (♩ = 112)

*D.S. % al Coda*

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

114 115 116 117 118 119 120 121

**Coda**

130

Fls. I *f*

Fls. II *f*

Ob. *f*

Cls. I *mf*

Cls. II *mf*

Bsn. (B♭ B. Cl.) *mf*

Hn. *mf*

Tpts. I *mf*

Tpts. II *mf*

Tbn. *mf*

Tuba *mf*

Mlt. Perc.

Timp. *mp*

Perc.

**Coda**

130

Vlns. I *f* *div.*

Vlns. II *f* *div.*

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass *mf*

122 123 124 125 126 127 128 129 130 131

138

Fls. I

Fls. II

Ob.

Cls. I

Cls. II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I

Tpts. II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc.

138

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

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