

WHEN I FIRST PUT THIS UNIFORM ON

for T.T.(B.) voices and piano
with optional PianoTrax CD*

Words by W. S. GILBERT (1836-1911)

Music by ARTHUR SULLIVAN (1842-1900)

Arranged by LON BEERY

Allegro marziale (♩ = ca. 92-96)

PIANO

The piano introduction is in 2/4 time with a key signature of two flats (B-flat and E-flat). It begins with a fortissimo (ff) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment of chords and eighth notes.

5 TENOR I
8 TENOR II
BARITONE (optional)

mf

When I

The vocal staves show the beginning of the vocal line. Tenor I and Tenor II have rests for the first four measures, followed by a melodic phrase starting on the fifth measure. The Baritone part is optional and has a rest for the first four measures.

The piano accompaniment continues with a steady eighth-note accompaniment in the left hand and chords in the right hand, supporting the vocal entry.

9

first put this u - ni - form on, I said, as I looked in the

The vocal staves continue with the lyrics. Tenor I and Tenor II sing together, while the Baritone part is optional. The piano accompaniment continues with the same rhythmic pattern.

mf

The piano accompaniment continues with a mezzo-forte (mf) dynamic, providing a steady accompaniment for the vocalists.

* PianoTrax 10 Accompaniment CD available (46743).

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12

glass, "It's one to a mil - lion that an - y ci - vil - ian my

Detailed description: This system contains measures 12, 13, and 14. The vocal line (treble clef) has lyrics: "glass, 'It's one to a mil - lion that an - y ci - vil - ian my". The piano accompaniment (treble and bass clefs) features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

Detailed description: This system shows the piano accompaniment for measures 12-14. The right hand plays a consistent eighth-note accompaniment, while the left hand provides a simple bass line.

15

fig - ure and form will sur - pass. Gold lace has a charm for the

17

Detailed description: This system contains measures 15, 16, and 17. The vocal line (treble clef) has lyrics: "fig - ure and form will sur - pass. Gold lace has a charm for the". A measure number '17' is enclosed in a box above the vocal line. The piano accompaniment (treble and bass clefs) continues with the eighth-note accompaniment and bass line.

Detailed description: This system shows the piano accompaniment for measures 15-17. The right hand plays a consistent eighth-note accompaniment, while the left hand provides a simple bass line.

18

fair, and I've plen - ty of that, and to spare, while a

Detailed description: This system contains measures 18, 19, and 20. The vocal line (treble clef) has lyrics: "fair, and I've plen - ty of that, and to spare, while a". The piano accompaniment (treble and bass clefs) continues with the eighth-note accompaniment and bass line.

Detailed description: This system shows the piano accompaniment for measures 18-20. The right hand plays a consistent eighth-note accompaniment, while the left hand provides a simple bass line.

21

lov - er's pro - fes - sions, when ut - tered in Hes - sians, are el - o - quent ev - 'ry -

24

TENOR II *only* TENOR I

where!" A fact that I count - ed up - on, when I

27

29

first put this u - ni - form on! By a sim - ple co -

30

in - ci - dence, — few could ev - er have count - ed up - on, the

33

same thing oc - curred to me when I first put this u - ni - form

36

on!

ff

41 *mf*

45

said, when I first put it on, "It is plain to the ver - i - est

mf

48

dunce, that ev - e - ry beau - ty will feel it her du - ty to

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51

53

yield to its glam - our at once. They will see that I'm free - ly gold -

54

laced in a u - ni - form hand - some and chaste," but the

57

per - i - pa - tet - ics of long-haired aes - thet - ics are ver - y much more to their

60

TENOR II *only* + TENOR I

taste. Which — I nev - er count - ed up - on, when I

63

first put this u - ni - form on! By a sim - ple co -

65

66

in - ci - dence — few could ev - er have count - ed up - on, I

69

did - n't an - tic - i - pate that when I first put this u - ni - form

Musical notation for measures 69-71, including vocal line and piano accompaniment.

Piano accompaniment for measures 69-71.

72

on!

Musical notation for measures 72-73, including vocal line and piano accompaniment.

ff

Piano accompaniment for measures 72-73, including a fortissimo dynamic marking.

76

Musical notation for measures 74-75, including vocal line and piano accompaniment.

Piano accompaniment for measures 74-75.