



Downton Abbey – The Suite

Composed by JOHN LUNN
Arranged by DOUGLAS E. WAGNER

INSTRUMENTATION

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)
3 1st Violin
3 2nd Violin
5 3rd Violin (Viola T.C.)
5 Viola
5 Cello
5 String Bass

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

1 2 3 4 5 6 7

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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.

Vlins. I

Vlins. II

Vla. (Vln. III)

Cello

Str. Bass

2

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

mf
p ————— mf
Suspended Cymbal

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

To Coda ☉

mf

To Coda ☉

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29

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. *mp*

Perc.

29

Vlns. I *mf*

Vlns. II *mf*

Vla. (Vln. III)

Cello

Str. Bass

div.

V

div.

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

Vlins. I

Vlins. 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 49 with a half note G4, followed by quarter notes A4 and B4 in measures 50 and 51. The Clarinet I and II parts play a rhythmic eighth-note pattern starting in measure 45. Dynamics include *mp* and *mf*.

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 Percussion part has a Triangle that plays a single stroke in measure 49. Dynamics include *mp*.

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. Violins I and II play a melodic line with dynamics *f* and *mf*. The Viola (Violin III) and Cello parts play a rhythmic eighth-note pattern with dynamics *mp* and *mf*. The String Bass part has a single note in measure 45 and 49. Dynamics include *mp*, *mf*, and *f*.

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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.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

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63
(♩ = ♩)

I
Fls.

II

Ob.

I
Cls.

II

Bsn.
(B♭ B. Cl.)

Hn.

I
Tpts.

II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc.

I
Vlins.

II

Vla.
(Vln. III)

Cello

Str. Bass

63 *mp*

(♩ = ♩) -3

2

mp pizz.

mp pizz.

mp pizz.

mp arco

mp arco

mp arco

mp

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Musical score for rehearsal mark 71, featuring woodwinds, brass, and strings. The score is divided into two systems. The first system includes Flutes (Fls. I and II), Oboe (Ob.), Clarinets (Cls. I and II), Bassoon (Bsn. (B♭ B. Cl.)), Horn (Hn.), Trumpets (Tpts. I and II), Trombone (Tbn.), Tuba, Milt. Perc., Timp., and Perc. The second system includes Violins (Vlns. I and II), Viola (Vla. (Vln. III)), Cello, and Str. Bass. The score shows a double bar line at rehearsal mark 71. Dynamics include *mf*. The key signature has one sharp (F#) and the time signature is 4/4. A large red watermark "Preview Only" is overlaid diagonally across the page.

75

I
Fls.

II

Ob.

I
Cls.

II

Bsn.
(B \flat B. Cl.)

Hn.

I
Tpts.

II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc.

75

I
Vlns.

II

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



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.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Fls. I, II

Ob.

Cls. I, II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I, II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc.

Vns. I, II

Vla. (Vln. III)

Cello

Str. Bass

cresc. *ff* *mf* *f* *mp* *f*

Sus. Cym.

Lo 1

41220S

98 99 100 101 102 103 104 105

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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

Vlms. I

Vlms. 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 \flat 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 \flat B. Cl.)

Hn.

Tpts. I

Tpts. II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mf

p

138

132 133 134 135 136 137 138 139 140 141