

Igor Stravinsky

The Rake's Progress

An Opera in Three Acts

by W. H. Auden and Chester Kallman

HPS 739

BOOSEY & HAWKES
LONDON

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CHARACTERS

TRUELOVE	<i>Bass</i>
ANNE, his daughter	<i>Soprano</i>
TOM RAKEWELL	<i>Tenor</i>
NICK SHADOW	<i>Baritone</i>
MOTHER GOOSE	<i>Mezzo-Soprano</i>
BABA THE TURK	<i>Mezzo-Soprano</i>
SELLEM, auctioneer	<i>Tenor</i>
KEEPER of the madhouse	<i>Bass</i>

Whores and Roaring Boys

Servants

Citizens

Madmen

The action takes place in 18th century England

ORCHESTRATION

2 flutes (2nd fl. = picc.)

2 oboes (2nd ob. = cor angl.)

2 clarinets in B ♭

2 bassoons

2 horns in F

2 trumpets in B ♭

Timpani

Cembalo (Pianoforte)

1st violins

2nd violins

Violas

Violoncellos

Double basses

All markings of dynamics are based on the conception of a performance under ideal conditions. They must be interpreted in accordance with the prevailing acoustics and with the characteristics of the individual artists participating—which will differ in every case. For these reasons it is left to the Conductor to determine the treatment best suited in the particular circumstances to the character of the music, the text, the volume of the orchestral sound and the ensemble. The few markings that are occasionally to be found in the vocal parts are specific hints to the singers of the composer's intentions.

First Performance

**IL XIV FESTIVAL INTERNAZIONALE
DI MUSICA CONTEMPORANEA
DELLA BIENNALE DI VENEZIA
E IL TEATRO ALLA SCALA DI MILANO**

PRESENTANO LA PRIMA ASSOLUTA DI

THE RAKE'S PROGRESS
(*CARRIERA D'UN LIBERTINO*)

FAVOLA IN TRE ATTI DI W. H. AUDEN E C. KALLMAN

MUSICA DI

IGOR STRAVINSKY

TEATRO LA FENICE DI VENEZIA

11 SETTEMBRE 1951

TRUELOVE	<i>Raffaele Ariè</i>
ANNE	<i>Elisabeth Schwarzkopf</i>
TOM RAKEWELL	<i>Robert Rounseville</i>
NICK SHADOW	<i>Otakar Kraus</i>
MOTHER GOOSE	<i>Nell Tangeman</i>
BABA THE TURK	<i>Jennie Tourel</i>
SELLEM	<i>Hugues Cuenod</i>
KEEPER	<i>Emanuel Menkes</i>

Maestro Direttore e Concertatore
IGOR STRAVINSKY

Collaborazione musicale di
FERDINAND LEITNER

Regia di
CARL EBERT

Maestro del Coro
VITTORE VENEZIANI

Direttore dell' allestimento scenico
NICOLA BENOIS

Bozzetti di
GIANNI RATTO

Figurini di
EBE COLCIAGHI

THE RAKE'S PROGRESS

Opera in three acts

IGOR STRAVINSKY
1948-1951

PRELUDE

♩ = 138

2 Trombe in Sib
2 Corni in Fa
Timpani
Violini I
Violini II
Viole
Violoncelli
Contrabassi

Tr. I. II in Sib
Cor. I. II in Fa

A *sub. p*

B *sub. p*

C *sub. p*

CURTAIN

Timp.
I
VI.
II
Vle.
Vo.
Cb.

ff *attacca*

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ACT I

SCENE I

DUET and TRIO

♩ = 76

Oboe
mf dolce cant.

Corno Inglese
mf dolce cant.

I
Fagotto
mf dolce cant.

II
mf dolce cant.

1

Ob.
mf

C.I.
mf

I
Fag.
mf

II
mf

2

Fl. I. II
p

Cl. I. II
in Scb
p

Anne

2

I
VI.
II
p

Vie.
p

Vc.
piss.

Cb.
p

3

I Fl.
II Fl.
Cl. I, II in *Sib*
Fag. I
Cor. I, II in *Fa*
A.

p

Detailed description: This system contains the first four staves of the score. The Flute I and II parts have a melodic line starting with a quarter rest, followed by eighth and quarter notes. The Clarinet I and II parts play a similar melodic line. The Bassoon I part has a lower melodic line. The Cor Anglais I and II parts are mostly silent, with a few notes appearing later in the system. The Alto Saxophone part has a rhythmic accompaniment of eighth notes. A dynamic marking of *p* is present under the Bassoon I staff.

3

I VI.
II VI.
Vle.
Vo.
Cb.

p

Detailed description: This system contains the next three staves. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola part has a similar rhythmic pattern. The Violoncello part has a lower rhythmic accompaniment. The Violoncello part has a dynamic marking of *p*.

4 SOLO

Ob. I
Fag. I
A.

p

5

Detailed description: This system contains the next three staves. The Oboe I part has a melodic line starting with a quarter rest, followed by eighth and quarter notes. The Bassoon I part has a lower melodic line. The Alto Saxophone part has a rhythmic accompaniment of eighth notes. A dynamic marking of *p* is present under the Oboe I staff. A measure number 5 is indicated in a box at the end of the system.

4

I VI.
II VI.
Vle.
Vo.
Cb.

arco

5

Detailed description: This system contains the next three staves. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola part has a similar rhythmic pattern. The Violoncello part has a lower rhythmic accompaniment. The Violoncello part has a dynamic marking of *arco*. A measure number 5 is indicated in a box at the end of the system.

Musical score for measures 5-6. The score includes parts for Ob. II, Fag. I, A., I. VI., II., Vle., Vo., and Cb. Measure 6 is marked with a circled '6'. The key signature is one sharp (F#) and the time signature is 3/4. The music features various melodic lines and accompaniment.

Musical score for measures 7-8. The score includes parts for Ob. I, Cl. in Sib. I, II, Fag. I, II, A., Rakewell, I. VI., II., Vle., Vo., and Cb. Measure 7 is marked with a circled '7'. The key signature is one sharp (F#) and the time signature is 3/4. The music features various melodic lines and accompaniment. The name 'Rakewell' is written above the vocal line.

8

I
Cl. in B \flat

II

I
Fag.

II

R.

I

VI.

II

Vo.

Cb.

Detailed description: This system contains measures 8 through 11. It features four woodwind parts: Clarinet in B-flat (I and II), Bassoon (I and II), and Bassoon (R.). The Clarinet I part has a melodic line with a fermata in measure 9. The Bassoon I part has a similar melodic line. The Bassoon II part has a more rhythmic accompaniment. The Bassoon R. part has a melodic line. The Flute I part has a melodic line with a fermata in measure 9. The Flute II part has a rhythmic accompaniment. The Bass part has a melodic line with a fermata in measure 9. The Viola I part has a rhythmic accompaniment. The Viola II part has a rhythmic accompaniment. The Violin part has a melodic line with a fermata in measure 9. The Cello part has a melodic line with a fermata in measure 9.

9

Ob. I

I
Cl. in B \flat

II

I
Fag.

II

R.

I

VI.

II

Vo.

Cb.

Detailed description: This system contains measures 12 through 15. It features four woodwind parts: Oboe I, Clarinet in B-flat (I and II), Bassoon (I and II), and Bassoon (R.). The Oboe I part has a melodic line with a fermata in measure 13. The Clarinet I part has a melodic line with a fermata in measure 13. The Clarinet II part has a melodic line with a fermata in measure 13. The Bassoon I part has a melodic line with a fermata in measure 13. The Bassoon II part has a melodic line with a fermata in measure 13. The Bassoon R. part has a melodic line with a fermata in measure 13. The Flute I part has a melodic line with a fermata in measure 13. The Flute II part has a rhythmic accompaniment. The Bass part has a melodic line with a fermata in measure 13. The Viola I part has a rhythmic accompaniment. The Viola II part has a rhythmic accompaniment. The Violin part has a melodic line with a fermata in measure 13. The Cello part has a melodic line with a fermata in measure 13.

Ob. I

I

Fag. II

R.

I

VI. II

Vi.

Vc.

Cb.

10

11

10

11

(piss.)

Fl. I

I

Cl. in Sb. II

I

Fag. II

12

dolce mf

dolce mf

p

p

R.

Anne

I

VI. II

Vi.

Vc.

Cb.

12

p

p

piss p

arco

(piss) p

arco

p

Fl. I
 Ob. I, II
 Cl. I
in Sib
 Fag. I

A.
 R.

I
 VI.
 II
 Vle.
 Vc.
 Cb.

Ob. I
 Cl. I
in Sib
 Fag. I

A.
 R.

I
 VI.
 II
 Vle.
 Vc.
 Cb.

16

Fig. I

A.

B.

Trulove

I

VI.

II

Vio.

Vc.

Cb.

sim.

16

17

Fl. I

Fig. I

Cor. II
in F

A.

B.

Tr.

I

VI.

II

Vio.

Vc.

Cb.

p

17

Fl. I
Fag. I
Cor. I, II
in Fa
Tr.
I
VI.
II,
Vie.
Vc.
Cb.

Fl. I
Fag. I
I
Cor. *in Fa*
II
Tr.
I
VI.
II
Vie.
Vc.
Cb.

Musical score for measures 18-20. The score includes parts for Flute I (Fl. I), Clarinet in B-flat (Cl. II in Sib), Bassoon I (Fag. I), Cor I and II (COR. I & II), Trumpet (Tr.), Violin I and II (VI. I & II), Viola (Vle.), Voice (Vo.), and Cello (Cb.). Measure 19 is marked with a box containing the number 19. Dynamics include *mf* and *p*. The key signature has two sharps (F# and C#).

Musical score for measures 20-21. The score includes parts for Clarinet in B-flat (Cl. I & II in Sib), Cor I (COR. I in Fa), Anne, Rakewell, Violin I and II (VI. I & II), Viola (Vle.), Voice (Vo.), and Cello (Cb.). Measures 20 and 21 are marked with boxes containing the numbers 20 and 21. Anne and Rakewell have lyrics: "Anne *dolce*" and "Rakewell *dolce*". Dynamics include *p*, *leggiere scherzando*, *arco*, *mf*, and *piss.* The key signature has two sharps (F# and C#).

22

I
Fag.
H

I
Cor. in Fa
II

A.
R.

I
VI.
II

Vle.
Vo.
Cb.

Detailed description: This block contains the musical score for measures 22 through 24. It features a woodwind section with Flute I, Flute II, Clarinet in F, and Bassoon. A brass section includes Trumpet I, Trumpet II, and Trombone. The string section consists of Violin I, Violin II, Viola, Violoncello, and Double Bass. The score includes various dynamics such as *poco sf* and *sf*, and articulation marks like *tr* (trills) and accents. Measure numbers 22, 23, and 24 are indicated in boxes above the staves.

23 24

Fag. I

Tr. I
in Sib

Cor. I
in Fa

A.
B.

23 24

I
VI.
II

Vle.
Vo.
Cb.

Detailed description: This block contains the musical score for measures 23 and 24. It features a woodwind section with Flute I, Flute II, Clarinet in F, and Bassoon. A brass section includes Trumpet I, Trumpet II, and Trombone. The string section consists of Violin I, Violin II, Viola, Violoncello, and Double Bass. The score includes dynamics such as *mp* and *p*, and articulation marks like *pizz* (pizzicato) and accents. Measure numbers 23 and 24 are indicated in boxes above the staves.

25 *SOLO* *poco rall.*

Ob. I *dolce SOLO*

C. I. *dolce SOLO* *mutain Ob II.*

Fag. I *dolce*

I
Cor. in F

II

A.

B.

25

I
VI.

II

VIe.

Vc.

Cb.

attacca

RECITATIVE


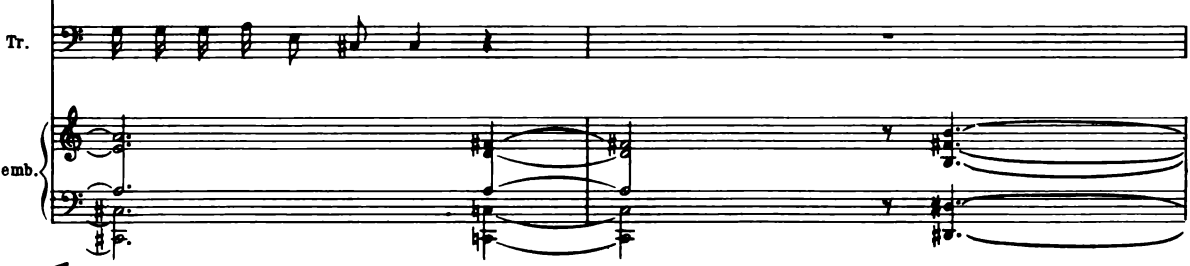
26 Anne

Trulove

26

Cemb.

Tr. 
Cemb. 

Rakewell
Tr. 
Cemb. 

R. 
Tr. 
Cemb. 

R. 
Tr. 
Cemb. 

Tr. 
Cemb. 
Rakewell:
(parlando)

RECITATIVE and ARIA

♩ = 88 Rakewell

27

I
VI
II
Vle.
Vc.
Cb.

28

I
VI
II
Vle.
Vc.
Cb.

I
VI
II
Vle.
Vc.
Cb.

R.
I
VI.
II
Vle.
Vo.
Cb.

unis. *mf* div. *f* unis. *mf* div. *f* unis. *mf*

mf *f* *mf* *f*

29
Fag. I
I
Cor. in Fa
II
R.
Cb.

p ma marc. *sim.*

f-p *poco mf* *poco*

f *f-p* *p* *mf*

p ma marc.

30
Fag. I
I
Cor. in Fa
II
R.

poco *cresc.* *cresc.*

30
I
VI.
II
Vle.
Vo.
Cb.

mf *f* *fp*

mf *f* *fp*

mf *f* *fp*

mf *f* *fp*

mf *f* *fp*

Musical score for Fag. (I, II), R., VI. (I, II), Vle., Vo., and Cb. The score includes dynamics such as *ff ben marc.*, *f*, *f > p*, and *mf*. The section concludes with the marking *attacca*.





ARIA

Musical score for Fag. (I, II), Rakewell, Cor. I in Fa, and R. The score includes measure numbers 31 and 32, a tempo marking of $\text{♩} = 82$, and dynamics such as *mf*, *poco*, and *sf p*.

R. 
I. VI. 
Vle. 
Vc. 
Cb. 
36 unis. arco arco

Ob. I 
I. 
Fag. II 
R.
37 SOLO SOLO mf mf

Fl. I 
Ob. I 
Cl. I, II in Sib 
Fag. I, II 
R. 
38 39 8^{va} ben marcato SOLI marc. I. ben marcato mf

I. VI. 
Vle. 
Vc. 
Cb. 
38 39 p^{iss.} div. p^{iss.} p^{iss.} spicc. leggiero spicc. leggiero mf mf ass. sim.

8

40

Fl. I. I

I
Ob.

II

Cl. I. II
in F#b

Fag. I. II

Cor. I. II
in Fa

R.

Detailed description: This system contains measures 38, 39, and 40. The woodwinds (Flute I, Oboe I & II, Clarinet I & II in F#b, Bassoon I & II, and Cor Anglais I & II in Fa) have active parts. The strings (Violin I, Violin II, Viola, Violoncello, and Contrabasso) provide accompaniment. Measure 40 is marked with a box containing the number 40. Dynamics include *mf* and *p*.

40

I
VI.

II

VIe.

Vc.

Cb.

Detailed description: This system contains measures 40, 41, and 42, focusing on the string section. Measures 40 and 41 are marked with a box containing the number 40. The strings play a rhythmic accompaniment. Dynamics include *mf* and *piss.* (pizzicato).

41

42

Ob. I. II

Cor. I. II
in Fa

R.

Detailed description: This system contains measures 41 and 42. The Oboe I & II and Cor Anglais I & II in Fa have melodic lines. The strings continue their accompaniment. Measure 41 is marked with a box containing the number 41, and measure 42 is marked with a box containing the number 42. Dynamics include *mf* and *p*.

41

42

I
VI.

II

VIe.

Vc.

Cb.

arco

unis.

spicc.

leggiere

spicc. arco

leggiere

Detailed description: This system contains measures 41 and 42, focusing on the string section with various articulations. Measures 41 and 42 are marked with boxes containing the numbers 41 and 42 respectively. The strings play a rhythmic accompaniment with various articulations: *arco*, *unis.*, *spicc.*, *leggiere*, and *spicc. arco*. Dynamics include *f*.

43

The musical score is divided into two systems. The first system includes parts for Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Trumpet III in B-flat, and Cor I and II in F. The second system includes parts for Violin I and II, Viola, Cello, and Double Bass. The score features various dynamics such as *f*, *mf*, *ff*, *sim.*, and *pizz.*, along with articulation marks like accents and slurs. Measure 43 is marked with a circled '43'. The bottom of the page contains the number 'B. & H. 17853'.

This musical score page features two systems of staves. The first system includes staves for Flutes I and II, Oboes I and II, Clarinets I and II in B-flat, Bassoons I and II, Trumpets I and II in B-flat, and Cornets I and II in F. The second system includes staves for Violins I and II, Viola, Violoncello, and Contrabass. The score is marked with measure numbers 44 and 45 in boxes. Dynamics such as *f* (forte) are indicated throughout. The woodwinds and strings play rhythmic patterns, while the brass instruments play sustained notes. The bottom of the page contains the publisher's information.

RECITATIVE

47

Fag. I *ppp*

Rakewell

Shadow

Cemb. *mf* *12*

47

I *piiss.*

VI. *mf*

II *piiss.*

Vle. *mf*

Vo. *piiss.*

Cb. *mf*

R.

Sh.

Cemb.

Detailed description: This page of a musical score is titled 'RECITATIVE' and is numbered '23' in the top right corner. It features a series of staves for various instruments and voices. The first system includes Fag. I (Flute I), Rakewell (voice), Shadow (voice), and Cemb. (Piano). The second system includes I, VI, II (Violins), Vle. (Viola), Vo. (Voice), and Cb. (Cello). The third system includes R. (Violin), Sh. (Violin), and Cemb. (Piano). The score contains musical notation such as notes, rests, and dynamic markings like *ppp*, *mf*, and *piiss.*. A box containing the number '47' is placed at the beginning of the first and second systems. The Cemb. part in the first system has a '12' written below it, and the Cb. part in the second system has a 'mf' written below it. The R. part in the third system has a '12' written below it.

48

R.

Sh.

Cemb.

I. *arco*

VI. *arco p*

II. *arco p*

Vle. *arco p*

Vo. *mf arco*

Cb. *p arco*

R.

Sh.

Cemb.

49

R.

Sh.

Cemb.

12

R.
Sh.
Cemb.

50
R.
Sh.
Cemb.

Sh.
Cemb.

attaca

RECITATIVE and QUARTET

51 $\text{♩} = 69$
Ob. I, II
Cl. I, II
in Sib
Tr. I, II
in Sib
51 $\text{♩} = 69$
Vle.
Vo.
Cb.

52

Ob. I. II

Cl. I. II
in Sib

I
Fag.

II

Tr. I. II
in Sib

Shadow

Sh.

52

Vio.

Vc.

Cb.

div.

unis.

58

Ob. I. II

Cl. I. II
in Sib

I
Fag.

II

Tr. I
in Sib

Sh.

tr

58

Vc.

Cb.

sim.

sim.

Ob. I. II

Cl. I. II
in Sib

Fag. I. II

Tr. I. II
in Sib

Sh.

Vle.

Vc.

Cb.

54

p

f

mf

f

piu f

meno f

piu f

meno f

piu f

meno f

Ob. I. II

I

Fag.

II

Tr. I
in Sib

Sh.

I

VI.

II

Vle.

Vc.

Cb.

54

mf

p

p

p

p

p

p

p

p

Ob. I, II
I
Fag.
II
Cor. I
in Fa
Sh.
VI.
I
II
Vle.

Sh.
55 *pizz. arco*
I
VI.
II
Vle.
Vo.
Cb.

SOLO
mf cantabile

Fl. I

Fag. I

SOLO
mf cantabile

Sh.

I
 VI.

II

Vle.

Vo.

Cb.

p sim.

56

Ob. I. II

Cl. I. II
 in Sob

Fag. I. II

Tr. I
 in Sob

Sh.

mf

p

(p)

56

I
 VI.

II

Vle.

Vo.

Cb.

mf

Ob. I. II

Cl. I. II
6a 5b

I
Fag. II

Tr. I
6a 5b

Sh.

Vo.

Cb.

triummum

(parlando)

Sh.

Cemb.

I
VI. II

Vle.

Vo.

Cb.

57

57

Sh.

Cemb.

attacca

QUARTET

♩ = 60 Rakewell

58

Violin I (VI. I) and Violin II (VI. II) parts for measures 58-61. The Violin I part features a melodic line with slurs and accents, marked *sim.* (sostenuto) in measure 60. The Violin II part provides harmonic support with a similar melodic contour, also marked *sim.* in measure 60. The parts are written in a key with one flat and a 3/4 time signature.

59

Ob. I. II (Oboe I and II) and Cl. I in Sib (Clarinet I in B-flat) parts for measures 59-61. The Oboe part has a melodic line with slurs and accents, marked *p* (piano) in measure 60. The Clarinet part has a similar melodic line, also marked *p* in measure 60. The parts are written in a key with one flat and a 3/4 time signature.

59

Violin I (VI. I) and Violin II (VI. II) parts for measures 59-61. The Violin I part features a melodic line with slurs and accents, marked *div.* (diviso) in measure 60. The Violin II part provides harmonic support with a similar melodic contour, also marked *div.* in measure 60. The parts are written in a key with one flat and a 3/4 time signature.

Ob. I, II
Cl. I
in Sob
B.
* Vc. Solo
Vc. gli altri
Cb.

* 2 Solo ad lib.

Detailed description: This system contains measures 50 through 54. The woodwinds (Ob. I, II, Cl. I, B.) and strings (Vc. Solo, Vc. gli altri, Cb.) play melodic lines with various articulations and dynamics. A double bar line is present at the end of measure 54.

Cl. I, II
in Sob
Fag. I
B.

Detailed description: This system contains measures 55 through 59. The Clarinet I and II, Bassoon I, and Bass parts are shown. The Clarinet I and II parts have a '60' in a box above the first measure. Dynamics include *mp* and *sim.*

I
VI.
II
Vla.
Vc. Solo
Vc.
Cb.

Detailed description: This system contains measures 60 through 64. The Violin I and II, Viola, Violoncello Solo, Violoncello, and Contrabass parts are shown. The Violin I and II parts have a '60' in a box above the first measure. Dynamics include *mp*, *p*, *pp*, and *f*. The Violoncello Solo part has a *f* dynamic. The Violoncello and Contrabass parts have *mp* dynamics.

61

Ob. I, II
Cl. I, II
in Sb
Fag. I
R.
I
VI.
II
Vle.
Vc. Solo
Vc.
Cb.

p
sim.
(h)

Detailed description: This system of musical notation covers measures 61 through 64. It includes staves for Oboe I and II, Clarinet I and II in B-flat, Bassoon I, Trumpet, Violin I and II, Viola, Violoncello Solo, Violoncello, and Contrabass. The woodwinds play sustained chords, with the Clarinet II part marked with a breath mark *(h)*. The strings play a rhythmic accompaniment. The solo voice part features a melodic line with a *p* dynamic marking.

62

Ob. I, II
Cl. I, II
in Sb
Tr. I
in Sb
Cor. I, II
in Fa
R.
I
VI.
II
Vle.
Vc. Solo
Vc.
Cb.

p
sim.
div.
unis.
(b)

Detailed description: This system of musical notation covers measures 65 through 68. It includes staves for Oboe I and II, Clarinet I and II in B-flat, Trumpet I in B-flat, Cor Anglais I and II in F, Trumpet, Violin I and II, Viola, Violoncello Solo, Violoncello, and Contrabass. The woodwinds play sustained chords, with the Trumpet I part marked with a *p* dynamic and the Cor Anglais parts marked with *sim.*. The strings play a rhythmic accompaniment, with the Violin II part marked with *div.* and *unis.*. The solo voice part features a melodic line with a *p* dynamic marking.

68

Fag. I. II

Tr. I. II
in Sib

Cor. I. II
in Fa

Anne

R.

Sh.

Trulove

68

I

VI.

II

Vle.

Vc. Solo

Vc.

Cb.

64

Ob. I

Fag. III

Cor. I
in Fa

A.

B.

Sh.

Tr.

64

I

VI.

II

Vie.

TUTTI

Vc.

Cb.

Detailed description: This page of a musical score contains measures 64 through 67. The top system includes parts for Oboe I, Bassoon III, Cor Anglais I (in F), Flute A, Flute B, Clarinet in Bb, and Trumpet. The bottom system includes parts for Violin I, Violin II, Viola, Violoncello (marked TUTTI), and Contrabass. The score is in 4/4 time with a key signature of two flats. Measure 64 is marked with a box containing the number 64. Dynamics include *mf* and *p*. The woodwinds and strings play melodic lines, while the brass provides harmonic support.

65

rall.

Cl. I, II
in Sib

Fag. I

Tr. I
in Sib

A.

R.

Sh.

Tr.

65

rall.

I

VI.

II

Vle.

Vo.

Cb.

66

$\text{♩} = 60$

67

Fag. I

Tr. I
in Sib

Cor. I, II
in Fa

Rakewell

66

$\text{♩} = 60$

67

I

VI.

II

Vle.

Vo.

Cb.

piu. p

sempre sim.

Fl. I. II
mf cantabile

Cl. I. II
in Sib

I
Fag. *mf* *pp*

II *p*

Tr. I
in Sib

Cor. I. II
in Fa

Anne

R.

I *mf* 68

VI. II *mf*

VIe.

Vo. *mf* *p*

Cb. *mf* *p*

69

mf cantabile

Fl. I

Cl. I, II
in Sib

I
Fag.
II

Tr. I
in Sib

Cor. I, II
in Fa

A.

69

I
VI.
II

Vle.

Vc.

Cb.

pp

pp

70

71

Tr. I
in Sib

Cor. I, II
in Fa

A.

Rakewell

Trulove

70

71

Vc.

Cb.

pp

pp

72

Fag. I *p* *pp*

Tr. I
in Sub

Cor. I. II
in Fa

A.

B.

poco sf p sub.
Shadow

Tr.

Vo. *arco* *pizz.* *arco*

Cb.

78

Cl. I. II
in Sub *mf*

Sh.

Lo stesso tempo ma agitato

73

I *sim.*

VI. *mf* *f* *div.* *p*

II *f* *div.* *p*

Vle. *non div.* *f* *p* *f* *div.* *p*

Vc. *pizz.* *arco* *f* *pizz.* *p*

Cb. *pizz.* *arco* *f* *pizz.* *p*

Lo stesso tempo ma agitato

74

Fl. I

Cl. I, II
in Seb

Sh.

I
VI

II

Vle.

Vc.

Cb.

unis. non div. div. a 3 div. a 3

arce arco pizz. arco

p

75

Fl. I

Cl. I, II
in Seb

Sh.

I
VI

II

Vle.

Vc.

Cb.

unis. div. a 3 div. unis. unis. unis.

arce arco pizz. arco

p

Rakewell tranquillo

Fl. I. II

Fag. I

Tr. I
in Sib

Cor. I. II
in Fa

R.

mf cant.

p

Trulove

I

VI.

II

Vle.

Vo.

Cb.

mf

mf cant.

mf cant.

mf

mf cant.

Ob. I

Cl. I. II
in Sib

Tr.

Anne

p

espressivo

I

VI

II

Vle.
(div.)

Vo.

Cb.

arco

arco

Ob. I, II
Cl. I, II
in Sib.
Tr. I
in Sib.
Cor. I, II
in Fa
R.
I
VI.
II
Vle.
Vc.
Cb.

stm.
p
f (h)
non div.

Detailed description: This system of musical notation covers measures 75 through 78. The woodwind section includes Oboe I and II, Clarinet I and II in Si bémol, Trumpet I in Si bémol, and Cor Anglais I and II in Fa. The brass section consists of Trombones I, VI, II, and Cymbals. The string section includes Violins I and II, Viola, Violoncello, and Contrabasse. The woodwinds play melodic lines with various articulations and dynamics. The strings provide a rhythmic accompaniment with sixteenth-note patterns. A double bar line is present at the end of measure 78.

R.
I
VI.
II
Vle.
Vc.
Cb.

79

Detailed description: This system of musical notation covers measures 79 through 82. The woodwind section includes Trombones I, VI, II, and Cymbals. The string section includes Violins I and II, Viola, Violoncello, and Contrabasse. The woodwinds play melodic lines with various articulations and dynamics. The strings provide a rhythmic accompaniment with sixteenth-note patterns. A box containing the number '79' is located at the beginning of the first measure of this system.

80

Fl. I, II

Ob. I, II

Cl. I, II
in Sib

Tr. I, II
in Sib

Cor. I, II
in Fa

Timp.

B.

80

I

VI.

II

Vle.

Vo.

Cb.

Fl. I. II
Ob. I. II
Cl. I. II
in Sob
I
II
Tr. *in Sob*
Cor. I. II
in Fa
Timp.
R.
I
VI.
II
Vle.
Vo.
Cb.

mf *f* *ff* *div.* *f* *ff*

Detailed description: This is a page of a musical score for a symphony orchestra. It features ten staves of music. The top three staves are for Flute I & II, Oboe I & II, and Clarinet I & II (in Soprano). The next three staves are for Trumpets I & II (in Soprano) and Horns I & II (in F). The bottom four staves are for Trombones (in Bass), Violins I & VI, Viola, Voice (with a 'div.' marking), and Cello. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *f*, and *ff*. The key signature has one flat, and the time signature is 4/4.

RECITATIVE

Shadow

Trulove

Cemb

attacca

Detailed description: This musical score for the 'RECITATIVE' section consists of three staves. The top staff is for 'Shadow' in bass clef, the middle for 'Trulove' in bass clef, and the bottom for 'Cemb' (Cembalo) in grand staff. The key signature has one sharp (F#) and the time signature is 3/4. The music is characterized by a recitative style with many rests and simple rhythmic patterns. The piece concludes with the instruction 'attacca'.

DUETTINO

81 $\text{♩} = 126$

82

Ob. I. II

Cl. I. II
in Scb

Fag. I

p dolce

p dolce

dolce

p

83

Ob. I. II

Cl. I. II
in Scb

Fag. I

ben marcato

molte

pp

sub. pp

II. pp

come sopra

dolce come sopra

Anne

Detailed description: This musical score for the 'DUETTINO' section is divided into two systems. The first system (measures 81-82) features three woodwind staves: Ob. I. II, Cl. I. II in Scb, and Fag. I. The second system (measures 83-84) features the same three woodwind staves plus a vocal line for 'Anne'. The music is in 3/4 time with a tempo of quarter note = 126. Performance markings include 'p dolce', 'dolce', 'p', 'sub. pp', 'II. pp', 'ben marcato', 'molte', and 'dolce come sopra'. The section ends with the name 'Anne'.

84 85

Cl. I
in Sib

A.

Rakewell

I
VI.
II

VIe.

Vo.

Cb.

p

86

Ob. I, II

Cl. I
in Sib

Cor. I, II
in Fa

R.

I
VI.
II

VIe.

Vo.

Cb.

p

dolce

leggiero

87

Fl. I, II *dolce*

Ob. I, II

Cl. I, II *I. dolce*
mf

in Sob

Fag. I *mf*

Cor. I, II *mf*

in Fa

Anne

attacca

RECITATIVE

Rakewell

Shadow

88

Cemb.

Fag. I, II *mf*

R. *mf*

Sh. *mf*

Cemb.

Fag. I. II

Sh.

Cemb.

Fag. I

Sh.

Cemb.

SOLO

Fag. I

R.

Sh.

Cemb.

attacca

ARIOSO and TERZETTINO

88 Rakewell

I
VI. I
VI. II
Vle.
Vc.
Cb.

90

I
VI. I
VI. II
Vle.
Vc.
Cb.

R.

91

I
VI. I
VI. II
Vle.
Vc.
Cb.

R. 

R. 

R. 

Subito sostenuto e tranquillo

95

Cl. I, II
in Sib

Fag. I, II

Cor. in Fa
I
II

95

I

VI.

II

Vle.

p

pp

p

div.

p

p

96

Cl. I, II
in Sib

Fag. I, II

Cor. in Fa
I
II

96

I

VI.

II

Vle.

97

97

Cl. I, II
in Sib

Fag. I, II

Cor. in F#
I
II

I
VI.

II

Vle.

poco rall.

poco rall.

unls.

TERZETTINO

98 ♩ = 60

Fag. I

Rakewell

marc. in p

98

I
VI.

II

Vle.

Vo.

Cb.

p

p ma marc.

p ma marc.

p ma marc.

piss.

piss.

arco

piss.

arco

piss.

99

Fag. I

Anne (aside)

R.

I

VI.

II

Vle.

Vo.

Cb.

arco spicc.

100

Fl. I. II

A.

R.

100

I

VI.

II

Vle.

Vo.

Cb.

mf

piuu.

arco

101

G^o. I, II
Cl. I, II
in Sib
A.
B.
Tr.

101

I
VI.
II
Vle.
Vc.
Cb.

102

Ob. I, II
I
Cl. *in Sib*
II
A.
B.
Tr.

102

I
VI.
II
Vle.
Vc.
Cb.

poco rall. Più lento ♩:92 **103**

A.

R.

Tr.

I. *div. a 8* *poco sf > p*

VI. *p*

II. *div. a 8* *poco sf > p*

Vle. *poco sf > p* *p*

Vo. *poco sf > p* *p*

Cb. *poco sf > p* *p*

104 *d=d* *QUICK CURTAIN*

A.

Tr. *ben marcato ma non f*

Timp. *p*

I. *div. a 2* *d=d* *anis. ff*

VI. *div. a 2* *anis. ff*

II. *div. a 2* *anis. ff*

Vle. *ff*

Vo. *p* *ff*

Cb. *p* *ff*

attaca

SCENE II

Poco pesante *a tempo*

105 $\text{♩} = 120$ 106

Fl. I. II *ff*

Ob. I. II *ff*

Cl. I. II
in Sob. *ff*

Fag. I. II *ff* *stacc.*

Tr. I. II
in Sob. *f*

Cor. I. II
in Fa. *f*

Timp. *f*

Poco pesante *a tempo*

105 $\text{♩} = 120$ 106

I *ff* *div. a 3*

VI. *ff* *div. a 3*

II *ff*

Vie. *ff*

Vo. *ff*

Cb. *ff*

107

Fl. I. II *ff* *mf grazioso*

Ob. I. II *ff*

Cl. I. II *ff* *mf grazioso*

in Sib

Fag. I. II *ff*

Tr. I. II *f* *mf grazioso*

in Sib

Timp. *f*

107

I *ff* *mf grazioso*

VI. *ff* *mf grazioso*

II *ff* *mf grazioso*

Vle. *ff* *p leggero*

Vc. *ff* *p leggero*

Cb. *ff* *spicc. - leggero*

Fl. I. II

Cl. I. II *mf*

in Sib

I *mf*

VI. *mf*

II *mf*

Vle. *mf*

Vc. *mf*

Cb. *mf*

sim.

Fl. I. II

109

p ma mare.

I

VI.

II

Vo.

unis. *piiss.*

Cb.

p

Cl. I. II
in Sib

SOLI

grazioso

110

Vo.

Cb.

pppp >

Fl. I. II

111

p *mf* *p* *mf*

Cl. I. II
in Sib

Fag. II

I

VI.

II

Vle.

Vo.

Cb.

div.

p

2

112

Fl. I. II

Ob. I. II

Fag. I. II

I

VI.

II

Vle.

Vc.

Cb.

mf *grazioso*

poco sf

arco

arco *dim.*

118

Fl. I. II

Ob. I. II

Cl. I. II
in S_b

Fag. I. II

I

VI.

II

Vle.

Vc.

Cb.

118

114

CURTAIN

Fl. I. II *ff*

Ob. I. II *ff*

Cl. I. II
in Seb *ff*

Fag. I. II *ff* a 2

Tr. I. II
in Seb *f*

Cor. I. II
in Fa *ff*

Timp. *f*

I *ff*

VI. II *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*

114

116

Fl. I. II

Ob. I. II

I
Fag.

II

Tr. I
in Sub

Cor. III
in Fa

T.

Coro

B.

Detailed description: This section of the score covers measures 116 to 120. It includes parts for Flutes I and II, Oboes I and II, Clarinets I and II, Trumpet I in Sub, Cor Anglais in F major, Tenor, Chorus, and Bass. The woodwinds and strings play rhythmic patterns, while the vocal parts have melodic lines. Dynamic markings like *f* and *mf* are present.

116

I

VI.

II

Vle.

Vc.

Cb.

f marc.

ten.

div. pizz. unis. arco

(h)

Detailed description: This section of the score covers measures 116 to 120 for the string ensemble. It includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The strings play a rhythmic accompaniment with various articulations. Performance instructions include *f marc.*, *ten.*, *div. pizz. unis. arco*, and *(h)* (harmonics).

118

Fl. I, II

Cl. I
in Sib

Fag. I, II

Tr. I
in Sib

Cor. I, II
in Fa

Whores

S.

Coro

A.

118

I

VI.

II

Vle.

Ve.

Cb.

119

Fl. I, II

Cl. in Sib I, II

Fag. I

Tr. I in Sib

Cor. I in Fa

S.

Coro

A.

This section of the score covers measures 119 to 124. It includes parts for Flute I and II, Clarinet in Sib I and II, Bassoon I, Trumpet I in Sib, and Cor Anglais I in Fa. The vocal parts for Soprano and Alto are also present. The woodwinds and strings (not shown in this section) play a rhythmic accompaniment. The flute parts have a '2' above them, indicating a second ending. The bassoon part is marked 'mf marc.'. The vocal parts have a '3' above them, indicating a triplet. The key signature is one flat (B-flat major or D minor).

119

I

VI.

II

Vle.

Vc.

Cb.

This section of the score covers measures 119 to 124, focusing on the string parts: Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabasso (Cb.). The Violin I part has a 'trun' marking above it, indicating a trill. The Violoncello and Contrabasso parts are marked 'pizz.' (pizzicato) and 'arco' (arco). The key signature is one flat (B-flat major or D minor).

120

Fl. I, II

Ob. I, II *poco sf*

Cl. I *in Sib*

Fag. I, II *poco sf*

Cor. I *in Fa* *mf marc.*

S.

Coro

A.

120

I

VI.

II

Vle.

Vo.

Cb.

Detailed description: This page of a musical score contains measures 120 through 123. The top system includes staves for Flute I and II, Oboe I and II, Clarinet I (in Si b), Bassoon I and II, and Horn I (in Fa). The woodwinds and strings play a rhythmic pattern of eighth notes, while the Horn I part has a melodic line. The bottom system includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The strings continue the rhythmic pattern. The score is in 4/4 time and features dynamic markings such as *poco sf* and *mf marc.*. A rehearsal mark '120' is present at the beginning of both systems.

122

Fl. I, II
Ob. I, II
Fag. I, II
Tr. I
in Sib
I
Cor. in Fa
II
T.
Coro
B.

a 2

f

f

f

f

122

I
VI.
II
Vle.
Vo.
Cb.

f marc.

ten.

div. pizz.

unis. arco.

f marc.

ten.

f marc.

ten.

f marc.

ten.

f marc.

ten.

123

Fl. I. II

Ob. I. II

Fag. I. II

Tr. I
in Sib

Cor. I. II
in Fa

T.

Coro

B.

123

I

VI.

II

Vle.

Vo.

Cb.

124

Fl. I, II *mf*

Cl. I
in Str. *mf*

Tr. I
in Str. *p*

S. **Whores**

Coro

A.

124

I *mf*

VI.

II *mf*

Vle. *mf*

Vc. *pizz.* *mf* *arco*

Cb. *pizz.* *mf* *arco*

125

Fl. I, II *a 2*

Cl. in Bb I, II

Fag. I

Tr. I in C

Cor. I in F

S.

Coro

A.

mf

mf marc.

8

125

I, VI.

II

Vie.

Vc.

Cb.

piss.

arco

8

126

a 2

Fl. I, II

Ob. III

I

Cl. in Sib

II

Fag. I, II

Cor. I
in Fa

S.

Coro

A.

126

I

VI.

II

Vle.

Vc.

Cb.

poco sf

mf

mf marc.

poco sf

This musical score page contains measures 127 and 128. The instruments and parts are as follows:

- Fl. I & II:** Flute I and II, marked *ff*.
- Ob. I & II:** Oboe I and II, marked *ff*.
- Fag. I & II:** Bassoon I and II, marked *ff*.
- Tr. I & II in Sib:** Trumpet I and II in B-flat, marked *f*.
- Cor. in Fa:** Horn in F, marked *ff*.
- Timp.:** Timpani, marked *f*.
- S.:** Soprano vocal soloist.
- A.:** Alto vocal soloist.
- T.:** Tenor vocal soloist.
- B.:** Bass vocal soloist.
- I, VI.:** Violin I and Violin VI, marked *ff*.
- II:** Violin II, marked *ff*.
- Vle.:** Viola, marked *ff*.
- Vc.:** Violoncello, marked *ff*.
- Cb.:** Contrabasso, marked *ff*.

Measure 127 features a dynamic of *ff* for most instruments. Measure 128 includes various performance instructions: *pizz.* (pizzicato) for strings, *arco* (arco) for strings, *div.* (divisi) for strings, and *unis.* (unison) for strings. The vocal soloists have a dynamic of *f* in measure 128.

129

Fl. I. II

Ob. I. II

Fag. I. II *a 2*

Tr. I. II *in Seb*

Cor. in Fa I II

Timp.

129

S.

A.

Coro

T.

B.

I. VI.

II.

Vle.

Vc.

Cb.

Fl. I II *poco sf*

Ob. I II *mf grazioso*

Fag. I II *mf grazioso*

I *mf grazioso*

VI *mf grazioso*

II *mf grazioso*

Vcl. *p leggiero*

Vc. *p leggiero*

Cb. *picc. leggiero*

180

Fl. I II

Ob. I II

Cl. I II
in Sib

Fag. I II

Tr. I II
in Sib

Timp.

180

I

VI

II

Vcl.

Vc.

Cb.

RECITATIVE and SCENE

(Shadow, Rakewell and Mother Goose)

Shadow

Cemb.

131

Sh.

Tempo rigoroso $\text{♩} = 72$

Cemb.

Cl. I
in Sib

Fag. I

Sh.

132

more in p

more in p

Cl. I
in Sib

Fag. I

Tr. I
in Sib

Sh.

p

p

183

Fl. I, II

Fag. I, II

Tr. I
in Sib

poco sfp

Mother Goose

Rakewell

Sh.

183

Vle.

Vo.

Cb.

piss.

mf

p

184

Fag. I, II

Tr. I, II
in Sib

I.

mf

II.

p

R.

Sh.

184

Cemb.

f

138

Cl. I
in Sib

M.G.

R.

I

VI.

II

Vle.

Vc.

Cb.

f

p

pizz.

arco

p

p

pizz.

p

pizz.

p

139

Fl. I

Fag. I

Tr. I
in Sib

Cor. I
in Fa

M.G.

R.

Sh.

Vc.

poco rall.

f

mf

poco rall.

pizz.

p

140 Agitato in *p* $\text{♩} = 132$

Fl. I, II *p*

Cl. I
in Sib *p*

R. (aside) *mezza voce*

140 Agitato in *p* $\text{♩} = 132$

I *SOLO*

VI. *p ma ben marc. sim.*

II *SOLO* *sim.*

Vla. *SOLO* *p ma marc. ed espr. sim.*

Vc. *SOLO arco* *p ma marc. ed espr. sim.*

Cb. *SOLO arco* *p ma marc. ed espr. sim.*

141

Fl. I, II

Cl. I
in Sib

R.

141

I

VI. *(b) (b)*

II

Vla.

Vc.

Cb. *(b)*

Meno mosso $\text{♩} = 100$ 142 *a tempo*

Fl. I, II

Cl. I
in Sib

R.

Sh. *tranquillo*

I *Meno mosso* $\text{♩} = 100$ 142 *TUTTI a tempo*

Vi. *poco sf* *ff*

II *poco sf* *TUTTI ff*

Vla. *poco sf* *ff*

Vc. *poco sf*

Cb.

Meno mosso $\text{♩} = 100$ *a tempo* 143

Fl. I, II

Cl. I, II
in Sib

M.G.

R. *(violently)*

Sh. *parlando*

I *Meno mosso* $\text{♩} = 100$ *a tempo* 143

VI. *ff*

II *ff*

Vle. *TUTTI ff*

Vc. *TUTTI ff*

Each "cuckoo" will be exactly synchronised with each of the 12 beats of 143bis

143 bis **Meno mosso** ♩:76
pp

Fl. I. II
Ob. I. II
Cl. I. II
in *S^b*
I
Fag.
II
Tr. I. II
in *S^b*
I
Cor. in *F^a*
II
R.
Sh.

143 bis **Meno mosso** ♩:76

I
VI.
II
Vle.
Vc.

144

I
Fag.
II
Sh.

attacca

CHORUS

(Roaring Boys and Whores)

♩ = 120

145

Fl. I, II *grazioso*

Ob. I, II *grazioso*

Fag. I *grazioso*

Cor. I, II *in Fa* *senza sord.*

145 *marc. in p*

I *arco tr.*

VI. *grazioso*

II *arco tr.*

Vle. *arco* *grazioso*

Vc. *arco* *grazioso*

Cb. *arco* *grazioso*

apicc. - grazioso

Fl. I, II

Ob. I, II

Fag. I

Cor. I, II *in Fa*

I *tr.*

VI. *tr.*

II *tr.*

Vle.

Vc.

Cb.

149 1.

Fl. I
Fag. I
Tr. I
in Sib
Cor. I. II
in Fa
S.
A.
Coro
T.
B.
I
VI
II
Vle.
Vo.
Cb.

149 bis 2.

Fl. I
Fag. I
Tr. I
in Sib
Cor. I. II
in Fa
S.
A.
Coro
T.
B.
I
VI
II
Vle.
Vo.
Cb.

149 bis

I
VI
II
Vle.
Vo.
Cb.

CAVATINA

151 $\text{♩} = 96$

Ob. II *f* \rightarrow *p*

I *f* \rightarrow *p*

Fag. II *f* \rightarrow *p*

Cor. I *p*

in Fa

151 $\text{♩} = 96$

I *f*

VI. *f*

VI. I. & II. div. a 3 *p*

II *f*

Vle. *f*

Vc. *f*

Cb. *f*

152

Cl. I *poco if p*

in Sib

Rakewell

I *sim.*

VI. *marc. in p*

II *pp*

Vle. *p*

Vc. *p*

Cb. *p me marc.*

Cl. I
en Sib

158

R.

I
VI.

II

Vle.

Vc.

Cb.

Cl. I
en Sib

154

R.

I
VI.

II

Vle.

Vc.

Cb.

arco
spicc.

Cl. I
in Sib

R.

I

VI.

II

Vle.

Vo.

Cb.

Detailed description: This system contains measures 154, 155, and 156. The Clarinet I part features a complex sixteenth-note pattern with slurs and accents, marked with a '6' above the staff. The Recorder part has a melodic line with slurs. The Violin I and II parts play a rhythmic accompaniment with slurs. The Viola, Voice, and Cello parts provide harmonic support with sustained notes and rhythmic patterns.

Cl. I
in Sib

R.

I

VI.

II

Vle.

Vo.

Cb.

157

Detailed description: This system contains measures 157, 158, 159, and 160. Measure 157 is the first measure of the system and contains the number '157' in a box. The Clarinet I part continues with its sixteenth-note pattern. The Recorder part has a melodic line. The Violin I and II parts play a rhythmic accompaniment. The Viola, Voice, and Cello parts provide harmonic support.

158

R.

I

VI.

II

Vle.

Vo.

Cb.

arco

spicc.

sim.

tr.

159

rall.

Ob. I. II

I

Cl. in Sib

II

Fag. I

Tr. I
in Sib

R.

dolce

p

dolce

pp

159

rall.

I

VI.

II

Vle.

Vo.

Cb.

p sub.

piiss.

attaca

CHORUS

(Whores)

160 $\text{♩} = 76$

Cor. I
in Fa

S.

Coro
A.

160 $\text{♩} = 76$

I
VI. *p marc.*

II *p marc.*

Vle.

Vc. *piss.*
p

Cb. *piss.*
p

161

Cor. I
in Fa

S.

Coro
A.

161

I

VI. I

VI. II

Vle.

Vc.

Cb.

Cor. I
in Fa

Mother Goose

S. *sub. pp* *mf* *f* A.

Coro
A.

I
VI.
II

Vle.

Vc.

Cb.

Meno mosso $\text{♩} = 104$

162

Fag. I, II

M.G. *mf tranquillo*

I
VI.
II

Vle.

Vo. *arco*

Cb. *arco*

p *mf* *f* *cresc.*

CHORUS

(Roaring Boys and Whores)

163 $\text{♩} = 69$

Fl. I, II

I

Ob.

II

I

Cl. in Sib.

II

I

Fag.

II

Cor. I, II
in Fa

S.

A.

Coro

T.

B.

163 $\text{♩} = 69$

I

VI.

II

Vle.

Vc.

Cb.

164 165

Fl. I. II

I

Ob.

II

Cl. in S^b

I

II

Fag.

I

II

Cor. I. II
in Fa

S.
A.

Coro

T.
B.

164 165

I

VI.

II

Vle.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 164 and 165. The top section includes staves for Flutes I and II, Oboes I and II, Clarinets in S^b I and II, Bassoons I and II, and Cor. I. II in F^a. The middle section contains vocal parts for Soprano (S.) and Alto (A.), and a Chorus (Coro) with Tenor (T.) and Bass (B.) parts. The bottom section is the piano accompaniment, with staves for Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.). Measure 164 shows the woodwinds and strings with various rhythmic patterns, while measure 165 features more complex woodwind and string textures, including a prominent piano accompaniment with a dense string texture and a more active woodwind part.

167

Fl. I. II
I
Ob.
II
I
Cl. in S. B.
II
I
Fag.
II
Cor. I. II
in F_a
S.
A.
Coro
T.
B.
I
VI.
II
Vle.
Vc.
Cb.

167

Detailed description: This page of a musical score, numbered 101, contains measures 167 through 170. The score is for a large ensemble including woodwinds, brass, strings, and a choir. The woodwind section consists of Flutes I and II, Oboes I and II, Clarinets in S. B. I and II, and Bassoons I and II. The brass section includes Cor. I. II in F_a. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The choir part includes Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Measure 167 is marked with a box containing the number 167. The music is in a key with two sharps (D major or F# minor) and a 4/4 time signature. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The woodwinds and strings play intricate melodic and harmonic lines, while the brass and choir provide a strong harmonic foundation.

168

Fl. I. II

I

Ob. II

Cl. in S_♭ I II

Fag. I II

Tr. I in S_♭

Cor. in F_a I II

S. A.

Coro

T. B.

sempre sf

168

I

VI. II

Vle.

Vc.

Cb.

f *ff* *f* *tr* *pizz.* *f* *pizz.* *f* *pizz.* *f*

169

Fl. I II
 I
 Ob.
 II
 I
 Fag.
 II

Tr. I
 in Sib
 I
 Cor. in Fa
 II

S.
 A.
 Coro
 T.
 B.

169

I
 VI.
 II
 Vle.
 Vc.
 Ch.

This musical score page contains two systems of staves, each starting with a boxed measure number '170'. The first system includes staves for Flutes I and II, Oboes I and II, Clarinets in Bb I and II, Bassoons I and II, Trumpets I and II in Bb, Horns I and II in F, and a Chorus with Soprano and Bass parts. The second system includes staves for Violins I and II, Viola, Violoncello, and Contrabass. The score is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature. It features various musical notations such as dynamics (e.g., *f*), articulation (accents), and phrasing slurs. The woodwinds and strings play rhythmic patterns, while the brass and voices have more melodic lines.

172

Fl. I. II
I
Ob.
II
Fag. I. II
Tr. I
in Sib
I
Cor. in F#
II
S.
A.
Coro
T.
B.

a 2
1.
sforsati
mf
sempre sf.
sub. p
p

172

I
VI.
II
Vle.
Vo.
Cb.

unis.
tr.
sub. p
sub. p
sub. p
arco
sub. p
pizz.
sim.
pizz.
sim.

178

Fl. I. II
 Ob. I. II
 Cl. I. II
in Sib
 Fag. I. II

Tr. I. II
in Sib
 Cor. I. II
in Fa

S.
 A.
 Coro
 T.
 B.

173

I
 VI.
 II
 Vle.
 Vc.
 Cb.

f ma non troppo

174

Fl. I, II
I
Ob.
II
I
Cl. in Sib
II
I
Fag.
II
Cor. I, II
in Fa
S.
A.
Coro
T.
B.
Shadow

Detailed description: This section of the score covers measures 174 to 176. It features a woodwind ensemble with Flutes (I, II), Oboes (I, II), Clarinets in Sib (I, II), Bassoons (I, II), and Cori in Fa (I, II). The woodwinds play melodic lines with dynamic markings of *f*, *p*, and *mf*. The vocal parts (Soprano, Alto, Tenor, Bass) and Chorus enter in measure 176 with a vocal line marked *pp*. A vocal soloist part labeled "Shadow" is also present, starting in measure 176.

174

I
VI.
II
Vle.
Vc.
Cb.

Detailed description: This section of the score covers measures 174 to 176. It features the string ensemble with Violins (I, II), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.). The strings play a rhythmic accompaniment with dynamic markings of *mf*.

175

Fl. I. II
p *mf*

Ob. I II
meno f

Cl. in S. I II
meno f

Fag. I II
meno f

Cor. I. II in Fa
meno f

S. A.

Coro T. B.

This section of the score covers measures 175 to 178. It features a complex orchestral texture with woodwinds and strings. The Flute I and II parts play a melodic line starting with a *p* dynamic and moving to *mf*. The Oboe I and II parts play a similar melodic line with a *meno f* dynamic. The Clarinet in Solo I and II parts play a rhythmic accompaniment with a *meno f* dynamic. The Bassoon I and II parts play a similar rhythmic accompaniment with a *meno f* dynamic. The Cori I and II parts play a sustained harmonic accompaniment with a *meno f* dynamic. The Soprano and Alto voices are silent. The Chorus Tenors and Basses play a simple harmonic accompaniment.

175

I VI. I
p

II VI. II
p

Vle.
p

Vc.
p

Cb.

This section of the score covers measures 175 to 178. It features a string ensemble playing a rhythmic accompaniment. The Violin I and II parts play a melodic line starting with a *p* dynamic. The Viola I and II parts play a similar melodic line with a *p* dynamic. The Violoncello part plays a similar melodic line with a *p* dynamic. The Contrabasso part plays a simple harmonic accompaniment.

Musical score for measures 170-175. The score is for a woodwind ensemble and includes parts for Oboe (I, II), Clarinet in Sib (I, II), Bassoon (I, II), Cor I & II in Fa, and Snare Drum (Sh.). The key signature is two sharps (F# and C#) and the time signature is 4/4. The music features melodic lines for the oboes and bassoons, and rhythmic patterns for the clarinets and bassoons. The snare drum part has a simple rhythmic accompaniment. The dynamic marking *più p* is present at the end of each staff.

Musical score for measures 176-181. The score is for a woodwind ensemble and includes parts for Oboe (I, II), Clarinet in Sib (I, II), Bassoon (I, II), Cor I & II in Fa, and Snare Drum (Sh.). The key signature is two sharps (F# and C#) and the time signature is 4/4. The music features melodic lines for the oboes and bassoons, and rhythmic patterns for the clarinets and bassoons. The snare drum part has a simple rhythmic accompaniment. The dynamic marking *più p* is present at the end of each staff. A double bar line is present at the beginning of the section. The word "CURTAIN" is written above the first measure, and the number "176" is in a box above the second measure.

Ob. 2 muta in C.I.

oon sord.
div. a 3
p

oon sord.
div. a 3
p

oon sord.
p

oon sord.
p

oon sord.
p

attacca

SCENE III

♩:72 dolce-*andante*

177

Ob. I *fp*

C. I. *fp*

Fag. I *fp*

178

Ob. I *un poco più f*

C. I. *un poco più f*

Fag. I *un poco più f*

179

Ob. I *un poco più f*

C. I. *un poco più f*

Fag. I *un poco più f*

CURTAIN

RECITATIVE and ARIA

180

Lo stesso tempo

Ob. I

C. I.

Fag. I

Anne

p *un poco più f*

180

Lo stesso tempo

I *senza sord.*

VI. *senza sord.* *mf*

II *senza sord.* *mf*

Vle. *mf*

A.

I. Vl.

II. Vl.

Vle.

A.

I. Vl.

II. Vl.

Vle.

Vc.

Cb.

A.

I. Vl.

II. Vl.

Vle.

Vc.

Cb.

ARIA

183 $\text{♩} = 112-108$

Fag. I *SOLO*
dolce-lamentevole

A.

I *p*

VI. *p*

II *p*

Vle. *p*

Vc. *p*

Cb. *p*

184

Fag. I

A.

184

I

VI. *p*

II *p*

Vle. *p*

Vc. *p*

Cb. *p*

Fag. I

A.

I

VI

II

Vle.

Vc.

Cb.

185

Fag. I

A.

I

VI

II

Vle.

Vc.

Cb.

185

Fl. I, II

Cl. I, II
in Sib

Fag. I

A.

I

VI

II

Vle.

Vc.

Cb.

186

dolce

187

Fag. I *SOLO*
come sopra

A. *poco rubato*

I *come sopra*

VI. *come sopra*

II *come sopra*

Vle. *come sopra*

Vo.

Cb.

188

Fag. I

A.

188

I

VI. *poco rubato*

II

Vle.

Vo.

Cb.

Fag. I

A

I

VI.

II

Vle.

Vc.

Cb.

tranquillo

189
Molto meno mosso ♩:58

Fl. I, II

Fag. I

A.

marc. in p

p

p > pp

espress.

189
Molto meno mosso ♩:58

I

VI.

II

Vle.

Vc.

Cb.

SOLO

gli altri

piss.

p

piss.

p

piss.

p

p

p

p

p

p

p

RECITATIVE

190

Ob. I *♩*:88 *dolce*

Anne

I *arco* *fp* *p*

VI. *arco* *fp* *p*

II *arco* *fp* *p*

Vle. *arco* *fp* *p*

Vc. *arco* *fp* *p*

Cb. *TUTTI* *arco* *fp* *p*

191

Ob. I

C. I. *dolce cant.* *G.I. muta in Ob. 2*

Cl. in Syr. I *p*

II *p*

Fag. I *p cant.*

II *p*

A. *poco f risoluto* *più tranquillo*

191

I

VI.

II

Fl. I

Cl. I. II
in Sib

Fag. I

A.

I

VI.

II

Vle.

Vo.

Cb.

poco allarg.

p

192

Lo stesso tempo

Fl. I. II

Fag. I. II

I

II

Cor. in Fa

A.

p cant.

p cant.

192

Lo stesso tempo

I

VI.

II

Cb.

p

194 195

Fag. I, II

Tr. I
in Sib

Cor. I, II
in Fa

Anne

194 195

I
VI
II

Vle.

Vc.

Cb.

mf den marc.

div.

mf den marc.

sub. p

mf den marc.

196

Fag. I, II

Tr. I
in Sib

Cor. I, II
in Fa

A.

p

196

I
VI
II

Vle.

Vc.

Cb.

mf spicc.

marc.

piu f

div.

piu f

f

unls.

marc. in p

marc. in p

unls.

f

p

197

Musical score for measures 197-200. The score includes parts for Ob. I, II; Fag. I, II; A.; I. VI.; II.; Vle.; Vo.; and Cb. The vocal part has markings *div.*, *marc. in p*, and *unis.*. The woodwinds and strings play sustained notes and rhythmic patterns. A double bar line is present at the end of measure 200.

198

Musical score for measures 198-201. The score includes parts for Ob. I, II; Fag. I, II; A.; I. VI.; II.; Vle.; Vc.; and Cb. The woodwinds and strings play sustained notes and rhythmic patterns. A double bar line is present at the end of measure 201.

199

Ob. I, II

Fag. I, II

A.

I

VI.

II

Vle.

Vc.

Cb.

p

marc. in p

div.

marc. in p

p

marc. in p

200

Ob. I, II

Fag. I, II

A.

I

VI.

II

Vle.

Vc.

Cb.

p

unis.

201

Ob. 2 muta in C.I.

Ob. I II

Fag. I II

Cor. I II
in Fa

A.

201

I

VI.

II

Vle.

Vc.

Cb.

202

Fl. I

Fag. I II

Cor. I II
in Fa

A.

SOLO

p

cant. in mp

dolce cant.

202

I

VI.

II

Vle.

Vc.

Cb.

p

piss.

p

Fl. I, II
 Fag. I, II
 Tr. I
in Sib
 Cor. I, II
in Fa
 A.
 I
 VI.
 II
 Vle.
 Vc.
 Cb.

mf
f
f-p
f-p
ben marc. in mf
ritm.
sempre poco sf
sempre poco sf

208

Ob. I, II
 Fag. I, II
 Tr. I
in Sib
 Cor. I, II
in Fa
 A.
 I
 VI.
 II
 Vle.
 Vc.
 Cb.

poco sf
marc. in p
marc. in p
sub. meno

Fl. I. II

Ob. I. II

I
Cor. in Fa

II

A.

fp *sempre sim.*

fp *sempre sim.*

poco sfp sempre

I
VI.

II

Vle.

Vo.

Cb.

211

Fl. I. II

Ob. I. II

Cl. I. II
in Sib

Fag. I. II

Tr. I
in Sib

Cor. I. II
in Fa

A.

ff

f

sf-mf

I
VI.

II

Vle.

Vo.

Cb.

f

f

unis.

f

Fl. I, II *marc. in p*

Ob. I *come sopra*

Cl. I, II *in Seb*

Tr. I, II *in Seb*

I, VI, II

Vla.

Vo.

Cb.

attacca

ARIA

2

I, II *Cl. in Seb*

Cor. I *in Fa*

Vo.

Cb.

SOLO

delec-anti.

p

tr

aspr.

3 CURTAIN

3

I, II *Cl. in Seb*

Fag. I

Vo.

Cb.

SOLO

anti.

3

Cl. I
in Sib

Fag. I

I
Cor. in Fa

II

possibile p

dolce espr.

dolce espr.

Rakewell

I
Vl.

II

Vle.

Vo.

Cb.

p

sim.

p

sim.

p

sim.

p

sim.

Ob. I

Cl. I, II
in Sib

Fag. I

R.

espr.

f.

espr.

dolce

espr. dolce

I
Vl.

II

Vle.

Vo.

Cb.

div.

Musical score for measures 6 and 7. The score includes parts for Oboe I (Ob. I), Bassoon I (Fag. I), Clarinet (R.), Violin I (I), Violin II (II), Viola (Vle.), Cello (Cb.), and Double Bass (Vc.). Measure 7 is marked with a circled '7'. The music features complex rhythmic patterns and melodic lines across the instruments.

Musical score for measures 7 and 8. The score includes parts for Oboe I (Ob. I), Clarinet I and II in B-flat (Cl. I, II in Sib), Bassoon II (Fag. II), and Clarinet (R.). Measure 8 is marked with a circled '8'. The Oboe I part has a 'SOLO' marking. Performance instructions include *p cant.*, *p marc.*, *mf*, and *marc. in p*. The Clarinet I and II parts have a first ending bracket labeled 'I.'.

Musical score for measures 8 and 9. The score includes parts for Violin I (I), Violin II (II), Viola (Vle.), Cello (Cb.), and Double Bass (Vc.). Measure 8 is marked with a circled '8'. The music features dynamic markings such as *sf* and *sf-mf* across the string parts.

Ob. I
I
II
Clar. in Bb
Fag. I
R.
I
II
Viol. I
Viol. II
Vle.
Vc.
Cb.

rall. 9 a tempo
Ob. I, II
I
II
Clar. in Bb
Fag. I
Cor. I in F
R.

rall. 9 a tempo
I
II
Viol. I
Viol. II
Vle.
Vc.
Cb.

RECITATIVE

10

$\text{♩} = 66$

R.

I.

VI.

Vle.

Vo.

Cb.

11

R.

I.

VI.

Vle.

Vo.

Cb.

12

$\text{♩} = 112$ SOLO *ben cant.*

Cor. I

in Fa

R.

I.

VI.

Vle.

Vo.

Cb.

poco > sub. p

poco rubato

a tempo

poco sf > sub. p

p marc.

p marc.

piss. p marc.

poco >

p

poco sf

13

Cor. I
in Fa

R.

I
VI.

II

Vle.

Vc.

poco > sub. p

Fag. I

Cor. I
in Fa

R.

I
VI.

II

Vle.

Vc.

Cb.

p

piu. p

14

Fag. I

Cor. I
in Fa

R.

I
VI.

II

Vle.

Vc.

Cb.

p

poco > sub. p

15 *SOLO*
Tr. I *in Sib*
poco > sub. p

R.

I
VI.
II

Vle.

Vo.

Cb.

Detailed description: This system contains measures 15 and 16. Measure 15 is marked 'SOLO' and 'poco > sub. p'. The Tr. I part (in Sib) has a melodic line with a fermata. The R. part has a rhythmic accompaniment. The string parts (I, VI, II, Vle., Vo., Cb.) play a consistent eighth-note pattern.

16

Tr. I *in Sib*

R.

I
VI.
II

Vle.

Vo.

Cb.

Detailed description: This system contains measures 16 and 17. Measure 16 continues the Tr. I melodic line with a fermata. The R. part continues its rhythmic accompaniment. The string parts continue their eighth-note pattern.

17

Tr. I *in Sib*

R.

I
VI.
II

Vle.

Vo.

Cb.

arco
pizz.
non f
p

Detailed description: This system contains measures 17 and 18. Measure 17 continues the Tr. I melodic line with a fermata. The R. part continues its rhythmic accompaniment. The string parts continue their eighth-note pattern. Measure 18 features a change in dynamics and articulation, with markings for *arco*, *pizz.*, and *non f*.

poco meno

18

Ob. I. II

Cl. I. II
in Sib

R.

18 *poco meno*

I VI. II

Vle.

Vc.

Cb.

19 *d=82*

Fl. I. II

Ob. I. II

Cl. I. II
in Sib

Fag. I. II

Cor. I. II
in Fa

Timp.

R.

19 *d=82*

I VI. II

Vle.

Vc.

Cb.

ben marc.

ten.

pesante ten.

pesante ten.

pesante ten.

pesante

sf sempre

Ob. I. II

Cor. I
in Fa

R.

I
VI.

II

Vle.

Vc.

Cb.

ARIA
(reprise)

23 $\text{♩} = 60$

Cl. in Stb. I *p* *espr.*

Cl. in Stb. II *p* *SOLO*

Cor. I in Fa *dolce-cant.*

R.

23 $\text{♩} = 60$

I *p* *V*

VI. *p* *V*

II *p* *V*

Vle. *p* *V*

Vc. *p* *p*

Cb. *p*

24 *espr. - dolce*

Cl. I, II in Sib *f.*

Fag. I *dolce-espr.*

R.

24 *sim.* *V*

I *sim.*

VI. *sim.*

II *sim.*

Vle. *sim.*

Vc. *sim.* *o*

Cb. *sim.*

Ob. I *dolce espr.*

Cl. III
in Sib *f.*

Fag. I

R.

I

VI.

II

Vla. *div.*

Vo.

Cb.

25

Detailed description: This system contains measures 20 through 25. The woodwinds (Ob. I, Cl. III in Sib, Fag. I) and strings (I, VI, II, Vla., Vo., Cb.) are active. The woodwinds play melodic lines, while the strings provide harmonic support. A dynamic marking of *f.* is present for the Clarinet III. A *p* marking appears in the Clarinet III part at measure 24. A box containing the number '25' is placed above the staff at the beginning of measure 25. The woodwinds and strings have long, sweeping lines, suggesting a lyrical or expressive passage.

Ob. I *pp*

Cl. III
in Sib *p*

Fag. I *p*

R.

I

VI.

II

Vla.

Vo.

Cb.

rall.

rall.

Detailed description: This system contains measures 26 through 31. The woodwinds (Ob. I, Cl. III in Sib, Fag. I) and strings (I, VI, II, Vla., Vo., Cb.) are active. The woodwinds play melodic lines, while the strings provide harmonic support. A dynamic marking of *pp* is present for the Oboe I. A *p* marking appears in the Clarinet III and Bassoon I parts. A *rall.* (ritardando) marking is present above the staff at the beginning of measure 27 and again above the strings at the beginning of measure 30. The woodwinds and strings have long, sweeping lines, suggesting a lyrical or expressive passage.

26 *a tempo, ma poco a poco rall. sino al fine*



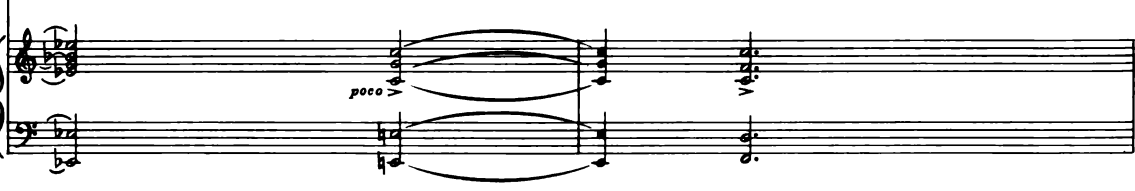
I
 VI. *cant. in p*
 II *cant. in p*
 VIc. *cant. in p*
 Vc. *p*
 Ob. *p*

Rakewell (*parlando*):

RECITATIVE

27 Rakewell
 Shadow
 Cemb. *p* *poco >* 12
 R.
 Sh.
 Cemb. *poco >* 12
 R.
 Cemb.

R. 
Cemb. 

R. 
Sh. 
Cemb. 

R. 
Sh. 
Cemb. 

I 
VI. 
II 
Vle. 
Vc. 
Cb. 

28

R.

Sh.

Cemb.

I. VI.

II. VI.

Vle.

Vo.

Cb.

piss.

R.

Sh.

Cemb.

I. VI.

II. VI.

Vle.

Vc.

Cb.

sim.

R. *f*

Sh. *f* *tranquillo e risoluto*

Cemb.

I. VI. *arco* *f*

II. VI. *arco* *f*

Vle. *arco* *f* *mf* *non div.*

Vc. *arco* *f* *mf* *div.*

Cb. *arco* *f* *mf*

29 $\text{♩} = 120$

Sh. *f* *sub. meno f*

I. VI. *f* *mf*

II. VI. *f p* *mf*

Vle. *f p* *mf*

Vc. *f p* *mf*

Cb. *f p* *mf* *ben marc.* *f*

30 *meno f ma marc.*

S.
I.
Vl.
II.
Vle.
Vc.
Cb.

mf *f* *p* *f* *p* *f* *p* *ma marc.*

Detailed description: This system contains measures 30 and 31. Measure 30 features a dynamic of *mf* for the strings and woodwinds, with a *f* dynamic for the brass. Measure 31 begins with a *f* dynamic for the brass and woodwinds, and a *p* dynamic for the strings, with the instruction *ma marc.* (maestros marcato).

31

Sb.
I.
Vl.
II.
Vle.
Vc.
Cb.

f *p* *marc.* *spicc.* *f* *p spicc.* *f* *p spicc.* *f* *p spicc.* *f* *p spicc.* *marc.* *spicc.* *sim.*

Detailed description: This system contains measures 31 and 32. Measure 31 features a *f* dynamic for the brass and woodwinds, and a *p* dynamic for the strings, with the instruction *marc.* (marcato). Measure 32 features a *f* dynamic for the brass and woodwinds, and a *p* dynamic for the strings, with the instruction *spicc.* (spiccato).

32

Sb.
I.
Vl.
II.
Vle.
Vc.
Cb.

Detailed description: This system contains measures 32 and 33. Measure 32 features a *f* dynamic for the brass and woodwinds, and a *p* dynamic for the strings, with the instruction *spicc.* (spiccato). Measure 33 features a *f* dynamic for the brass and woodwinds, and a *p* dynamic for the strings, with the instruction *sim.* (sforzando).

33

Tr. I. II
in Sib

Sh.

I
VI

II

Vle.

Vc.

Cb.

p, *f*, *mf scherzando*, *sf*, *piss.*, *p*, *arco*, *mf*

34

Tr. I. II
in Sib

Sh.

I
VI

II

Vle.

Vc.

Cb.

dolce

Sh. *f* *rubato* *a tempo* *p marc.*

Cemb. *mf*

I. *rubato* *a tempo*

VI. *f p* *ff*

II. *f p* *ff*

Vle. *f p* *ff*

Vo. *f p* *ff*

Gb. *f* *ff*

35 *poco meno mosso* $\text{♩} = 104$ *poco rall.* ($\text{♩} = 92$)

Cl.in.Sib. I. *p*

II. *p*

Fag. I. *p*

II. *marc. in p*

35 *poco meno mosso* $\text{♩} = 104$ *poco rall.* ($\text{♩} = 92$)

Sh. *f* *rubato* *a tempo* *p marc.*

Cemb. *mf*

ARIA

36 $\text{♩} = 98$ 37

Tr. I
in Sib

Cor. I, II
in Fa

SOLO
marc. in p
p
sim.

Shadow

I
VI.
II

Vle.

Vo.

Cb.

p
sim.
div.

38

Fag. I, II

Tr. I
in Sib

Cor. I
in Fa

Sh.

I
VI.
II

Vle.

Vo.

Cb.

r.
p
SOLO
marc. in p
unio.

38

39

Fag. I. II

Tr. I
in Sib

Cor. I. II
in Fa

Sh.

I

VI.

II

Vle.

Vo.

Cb.

p

poco

div.

unis.

40

Tr. I
in Sib

Cor. I. II
in Fa

Sh.

I

VI.

II

Vle.

Vo.

Cb.

marc. in p

div.

41 $\text{♩} = 98$

Fl. I

Fag. I

I

VI. unis.

II

Vle.

Vo.

Cb.

42

Fl. I. II

Cl. I. II in Sib

Fag. I

Sh.

I

VI.

II

Vle.

Vo.

Cb.

46

Fag. I. II

Sh.

I
VI.

II

Vle.

Vo.

Cb.

47

Cl. I
in Sib

SOLO

p *ma mère.*

Cor. I. II
in Fa

p *ma mère.*

Sh.

parlando

47

I
VI.

II

Vle.

Vo.

Cb.

p *sim.* *p*

p *sim.* *p*

DUET - FINALE

48 $\text{♩} = 132$

Fl. I. II *ff*

Ob. I II *ff*

Cl. I. II
in Sib *ff*

Fag. I. II *ff*

Tr. I. II
in Sib *f*

Cor. I. II
in Fa *f*

Timp. *f*

49 *ff*

48 $\text{♩} = 132$

I *ff*

VI. *ff*

II *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*

mf

tr

49 *ff*

I *mf*

VI. *mf*

II *mf*

Vle. *mf*

Vc. *mf*

Cb. *mf*

tr

leggiero

50 *mf*

Tr. I
in Sib

51

p

Rakewell

I
VI.

II

Vle.

Vo.

Cb.

51

poco sf. marc.

SOLO

Ob. I

52

R.

I
VI.

II

Vle.

Vc.

Cb.

52

53

Fl. I. II

Ob. I. II

Fag. I

R.

Shadow

53

I

VI.

II

Vle.

Vc.

Cb.

den marc.

mf

meno f

54

55

Fl. I. II

Ob. I. II

Fag. I. II

R.

Sh.

54

55

I

VI.

II

Vle.

Vc.

Cb.

56

Fl. I. II
Ob. I. II
Fag. I. II
Cor. I
in F
R.
I
VI.
II
Vle.
Vc.
Cb.

mf

v

57

Fl. I. II
I
Ob.
II
Fag. I. II
Tr. I
in Sib
Cor. I
in F
R.
I
VI.
II
Vle.
Vc.
Cb.

58

Fl. I

Ob. II

Fag. I, II

Tr. I
in Scb

Cor. I
in Fa

R.

Shadow

I

VI.

II

Vle.

Vc.

Cb.

59

Fl. I

Ob. II

Fag. I, II

Cor. I
in Fa

Sh.

I

VI.

II

Vle.

Vc.

Cb.

60 *SOLO*

Fl. I *mf*

Ob. I. II

Fag. I *mf*

Cor. I *in Fa*

Sh. *più p*

60

I VI

II

Vle. *mf*

Vo.

Cb.

61

62

Fl. I *mf*

Cl. I *in Sib* *mf*

Fag. I *p*

Rakewell

61

62

I *tr* *tr* *tr* *tr* *tr* *tr*

VI. *marc. in p*

II *marc. in p*

Vle. *cant. ma p*

Vc. *marc. in p*

Fl. I
Cl. I
in Svb
I
Fag.
II
R.
I
VI.
II
Vle.
Vo.
Cb.

Fag. I
Cor. I. II
in Fa
R.
Sh.

64 65

p ma marc.

sicc. in p (sempre) sim.

I
VI.
II
Vle.
Vo.
Cb.

64 65

poco marc. (sempre) sim.

poco marc. (sempre) sim.

sempre poco marc.

sempre poco marc.

Fag. I *sim.* **66**

Cor. I, II *in Fa*

R.

Sh.

I *tr*

VI. *(h)*

II *(h)*

Vle.

Vo.

Cb.

66

Cl. I, II *in Sib*

Fag. I, II

Tr. I *in Sib*

Cor. I, II *in Fa*

R.

Sh.

67

(mf sempre stacc.)

p

I *tr*

VI. *tr*

II *(h)*

Vle. *tr*

Vo.

Cb.

67

tr

tr

tr

68 a 2

Fl. I, II *mf sempre marc. e poco a poco cresc.*

Ob. I, II *mf sempre marc. e poco a poco cresc.*

Cl. I, II in Sib *cresc.*

Fag. I, II *cresc. sim.*

Tr. in Sib I, II *mf*

Cor. I, II in Fa

Timp.

R.

Sh.

68

Vl. I *tr...*

Vl. II *div.*

Vle. *div. unis. div.*

Vc.

Cb.

Fl. I. II *ff* *p* *più f*

Ob. I. II *ff* *p* *più f*

Cl. I. II
in *Sob* *ff*

Fag. I. II *ff* *p*

Tr. I. II
in *Sob* *f*

Cor. I. II
in *Pa* *f* *ben marc.* *mf*

Timp. *mf* *f*

R.

Sh.

I *uniso.* *non div.* *ff* *f p* *sim.* *più f*

VI. II *uniso.* *ff* *f p* *sim.* *non div.* *più f*

Vle. *uniso.* *ff* *f p* *sim.* *ben marc.* *sim.*

Vo. *ff* *f p* *sim.* *ben marc.* *meno f* *ben marc.* *sim.*

Cb. *ff* *f p* *sim.* *ben marc.* *meno f* *ben marc.* *sim.*

Fl. I. II *sim.* 71

Ob. I. II *sim.*

Cl. I. II
in Sib

Fag. I. II *mf* *sf sempre* *ten.* *ten.* *sim.*

Tr. I. II
in Sib

Cor. I. II
in Fa *sim.*

R.

Sh.

I *sim.* 71 *f*

VI. II *sim.* *f*

Vle. *f*

Vc. *sf sempre*

Cb. *sf sempre*

Fl. I. II

Ob. I. II

Cl. in Sib
I
II

Fag. I. II

Tr. I. II
in C

Cor. I
in F

B.

Sh.

I
VI

II

Vle.

Vo.

Cb.

72

72

f

fp

marc.

fp

fp

fp

div.

Fl. I. II a 2 **76**

Ob. I. II *f* a 2

Cl. I. II *f* a 2
in Seb

Fag. I. II *f*

Tr. I. II *f secco*
in Seb

I *f secco*
Cor. *in Fa*

II *f secco*

Timp. *f*

R.

Sh. *EXHUNT*

I **76**

VI. *sim.*

II *sim.*

Vle. *sim.*

Vo. *sim.*

Cb. *sim.*

SCENE II

79

♩:96

Fl. I. II

Ob. I. II

Cl. I. II
in Sib

Fag. I. II

Tr. I. II
in Sib

Cor. I. II
in Fa

Timp.

I

VI

II

Vle.

Vo.

Cb.

ff *p sub.* *pp sub.* *f* *pp sub.*

ff *non trem. articolato-secco* *p sub. ma marc.* *ff*

ff *non trem. articolato-secco* *p sub. ma marc.* *ff*

ff *non trem. articolato-secco* *p sub. ma marc.* *ff*

ff *non trem. articolato-secco* *piss.* *p* *arco* *ff*

ff *piss.* *p* *arco* *ff*

82

Tr. I
in Sib

I
VI.

II

Vle.

Vo.

Cb.

83

Tr. I
in Sib

pp

CURTAIN

I
VI.

II

Vle.

Vo.

Cb.

RECITATIVE and ARIOSO

84 Lo stesso tempo
Anne

Musical score for measures 84-85. The vocal line (Anne) begins with a melodic phrase marked *poco*. The instrumental ensemble (I, VI, II, Vle., Vc., Cb.) provides accompaniment with various dynamics including *p* and *p_v*.

85

Musical score for measures 85-86. The vocal line (A.) continues with a melodic phrase marked *poco*. The instrumental ensemble (I, VI, II, Vle., Vc., Cb.) continues with accompaniment, including *arco* markings for the strings.

86

Musical score for measures 86-87. The vocal line (A.) features a melodic phrase marked *SOLO* and *allarg.*. The instrumental ensemble (I, VI, II, Vle., Vc., Cb.) continues with accompaniment.

87

$\text{♩} = 84$

Fl. I
Cl. I
in S_b
Fag. I
Cor. I. II
in Fa
A.

87

$\text{♩} = 84$

I
VI.
II
Vle.
Vc.
Cb.

88

Fl. I
Ob. I
Cl. I
in S_b
Fag. I
Cor. I. II
in Fa
A.

88

I
VI.
II
Vle.
Vc.
Cb.

89

Ob. I. II

Cl. I. II
in Sib

Fag. I

Tr. I
in Sib

A.

Detailed description: This block contains the musical notation for measures 89 and 90 for the woodwind and string sections. The woodwinds (Ob. I. II, Cl. I. II in Sib, Fag. I, Tr. I in Sib) play a melodic line starting in measure 89 with a dynamic of *p*. The strings (A.) play a rhythmic accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4.

89

I

VI. I

VI. II

Vle.

Vc.

Cb.

piss. *arco* *mf* *p* *sim.*

mf *piss.* *arco* *p* *sim.*

mf *piss.* *arco* *p* *sim.*

mf *piss.* *arco* *p* *sim.*

piss. *arco* *mf* *p* *sim.*

mf *p* *sim.*

Detailed description: This block contains the musical notation for measures 89 and 90 for the string sections (I, VI. I, VI. II, Vle., Vc., Cb.). The strings play a rhythmic accompaniment. The dynamics are marked as *mf*, *p*, and *sim.* (sordini). The key signature is two sharps (F# and C#), and the time signature is 4/4.

90 Lo stesso tempo (♩=84)

Fl. I

Cl. I
in Sib

Fag. I

A.

SOLO *mf*

mp *p*

Detailed description: This block contains the musical notation for measures 90 and 91 for the woodwind and string sections. The woodwinds (Fl. I, Cl. I in Sib, Fag. I) play a melodic line starting in measure 90 with a dynamic of *mf*. The strings (A.) play a rhythmic accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4.

90 Lo stesso tempo (♩=84)

I

VI. I

VI. II

Vle.

Vc.

Cb.

p *p* *den cant. in p*

piss. *p* *arco* *piss.* *arco*

p

Detailed description: This block contains the musical notation for measures 90 and 91 for the string sections (I, VI. I, VI. II, Vle., Vc., Cb.). The strings play a rhythmic accompaniment. The dynamics are marked as *p*, *den cant. in p*, and *arco*. The key signature is two sharps (F# and C#), and the time signature is 4/4.

91

Fl. I

Cl. I
in Sib

Fag. I

A.

This block contains the first system of musical notation, measures 91 through 94. It includes parts for Flute I, Clarinet I (in Sib), Bassoon I, and Alto. The Flute I and Bassoon I parts feature melodic lines with slurs and accents. The Clarinet I part has a rhythmic pattern of eighth notes. The Alto part has a melodic line with some rests.

91

I

VI.

II

Vle.

Vo.

Cb.

piss. *arco*

This block contains the second system of musical notation, measures 91 through 94. It includes parts for Violin I, Violin II, Viola, Voice, and Cello. The Violin I and II parts have melodic lines with slurs. The Viola part has a melodic line with a slur and a breath mark. The Voice part has a melodic line with a slur and the instruction 'arco'. The Cello part has a melodic line with a slur and the instruction 'piss.'.

92

Ob. I

A.

This block contains the third system of musical notation, measures 92 through 94. It includes parts for Oboe I and Alto. The Oboe I part has a melodic line with a slur and a breath mark. The Alto part has a melodic line with a slur.

92

I

VI.

II

Vle.

Vc.

Cb.

piss.

This block contains the fourth system of musical notation, measures 92 through 94. It includes parts for Violin I, Violin II, Viola, Violoncello, and Cello. The Violin I and II parts have melodic lines with slurs. The Viola part has a melodic line with a slur. The Violoncello part has a melodic line with a slur and a breath mark. The Cello part has a melodic line with a slur and the instruction 'piss.'.

allarg. 95 *a tempo*

Cl. I
in Sib

Fag. I

Tr. I
in Sib

Cor. I. II
in Fa

A.

Vc.

Cb.

p ma marc.
sub.

p

pp

p

allarg. *a tempo*

pizz.

p

pizz.
poco sf

p

96 *Meno mosso* (♩=116) *A tempo* (♩=84)

Cl. I
in Sib

Fag. I

Cor. I. II
in Fa

A.

I

VI.

II

Vle.

Vc.

Cb.

sub.

arco *pizz.*

arco *pizz.*

97 $\text{♩} = 96$

Ob. I, II *mf*

I *mf*

Cor. in Fa II *mf*

98 *poco* *I. SOLO*

97 $\text{♩} = 96$

I *mf marc.*

VI. II *mf marc.*

Vle. *mf* *arco* *SOLO*

Vo. *mf* *arco*

Cb. *mf* *arco*

99

Ob. I, II *f*

Cor. I, II in Fa *f*

Anne

99

I *f*

VI. I *come sopra*

VI. II *come sopra*

Vle. *(SOLO)* *TUTTE* *mf*

Vo. *p* *mf*

Cb. *p* *mf*

100

101

I Ob. *meno f*

II *meno f*

Cor. I, II *in Fa* *meno f*

A.

I VI. *poco sf*

II *poco sf*

Vle. *poco sf*

Vc. *poco sf*

Cb. *poco sf*

101

102

102

Cor. I, II *in Fa*

A.

I VI. *poco >* *poco sf*

II *poco >* *poco sf*

3 Vle. *Solo* *poco >* *poco sf* *mf dolce cant.*

Vle. *le altre* *poco >* *poco sf* *mf dolce cant.*

Vc. *poco sf* *p accompanando*

Cb. *poco sf* *p accompanando*

Ob. I. II 103 104

Cor. I. II
in Fa

parlando

A.

I 103 104

VI. II

3 Vle.
Solo

Vle.
le altre

Vc.

Cb.

mf marc.

mf marc.

mf

mf

mf

mf

mf

mf

Ob. I. II 105

Cor. I. II
in Fa

pppp

(surprised)

pppp

parlando

A.

I 105

VI. II

Vle.
TUTTE

SOLO

Vc.

Cb.

DUET

106 *Alla breve* (♩:92)

Fl. I, II *ff*

Clin. Sib. I *mf*

Clin. Sib. II *mf*

Fag. I, II *ff*

Rakewell (confused and agitated) *non f*

106 *Alla breve* (♩:92)

I *ff*

VI. I *div.*

VI. II *ff*

Vle. *ff*

Vo. *ff*

Cb. *ff*

agitato senza accel.

unis. ff

mf

div.

107

Fl. I, II *f*

Clin. Sib. I *mf*

Clin. Sib. II *mf*

Cor. I *in Fa*

Anne

107

I *dim.*

VI. I *dim.*

VI. II *dim.*

Vle. *dim.*

Vo. *dim.*

Cb. *dim.*

f

dim.

mf

(unis.)

mf

108 109
Cor. I *in Fa*
p *sim.*

Anne
Rakewell

108 109
I
VI.
II
Vle.
Vo.
Cb.

Fl. I *mf* 110

Cor. I *in Fa* *poco*
A.
R.

110
I
VI.
II
Vle.
Vc.
Cb.

115

Fl. I, II

Cl. I, II
in Scb

Fag. I

A.

R.

Detailed description: This block contains the musical notation for measures 115 and 116 for the woodwind and string sections. The woodwinds (Flute I & II, Clarinet I & II in Scabach, Bassoon I) and strings (Violin I, Violin II, Viola, Violoncello, Contrabasso) are shown. The woodwinds play sustained notes with some dynamics markings like *p* and *f*. The strings play a rhythmic accompaniment of eighth notes.

115

I

VI.

II

Vle.

Vo.

Cb.

Detailed description: This block contains the musical notation for measures 115 and 116 for the piano section. It includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The piano section provides a rhythmic accompaniment of eighth notes across all instruments.

116

Fl. I, II

Cl. I, II
in Scb

Fag. I

A.

R.

ad lib.

Detailed description: This block contains the musical notation for measures 116 and 117 for the woodwind and string sections. The woodwinds and strings continue from the previous block. The strings play a rhythmic accompaniment of eighth notes. The woodwinds play sustained notes. A *ad lib.* marking is present above the string part in measure 117.

116

I

VI.

II

Vle.

Vc.

Cb.

Detailed description: This block contains the musical notation for measures 116 and 117 for the piano section. It includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The piano section provides a rhythmic accompaniment of eighth notes across all instruments.

117 Molto meno mosso (♩.-58)

Musical score for measures 117-120. The score includes parts for Fl. I, R., I. VI., II. VI., Vle., Vo., and Cb. The Fl. I part has a dynamic marking of *mf espr.* and a *modo ordinario* instruction. The VI. parts are marked *(p)* and *cant. tranquillo*. The Vle. part is marked *arco* and *mf accomp.*. The Vo. and Cb. parts are marked *arco* and *p*. The Cb. part also has a *sim.* marking. The music is in a minor key and 3/4 time.

118

Musical score for measures 118-121. The score includes parts for R., I. VI., II. VI., Vle., Vo., and Cb. The R. part has a dynamic marking of *mf*. The VI. parts are marked *(p)*. The Vle. part is marked *arco* and *mf accomp.*. The Vo. and Cb. parts are marked *arco* and *p*. The Cb. part also has a *sim.* marking. The music is in a minor key and 3/4 time.

119

Musical score for measures 119-122. The score includes parts for R., I. VI., II. VI., Vle., Vo., and Cb. The R. part has a dynamic marking of *mf*. The VI. parts are marked *(p)*. The Vle. part is marked *arco* and *mf accomp.*. The Vo. and Cb. parts are marked *arco* and *p*. The Cb. part also has a *sim.* marking. The music is in a minor key and 3/4 time.

Fl. I. **120** *cant.* **121** *dolce.-cant.*

Cl. I. II *in Sib* *p* *p stacc. (sempre)* *sim.*

A.

R.

I **120** **121**

VI.

II

Vle.

Vo.

Cb.

Fl. I **122**

Cl. I. II *in Sib*

A.

R.

Vc. **122**

Cb. **122**

123 Tempo I. (♩=92)

Cl. I
in *Sib*

Cor. I
in *Fa*

R.

123 Tempo I. (♩=92)

I

VI.

II

Vle.

Vo.

Cb.

ff, *mf*, *div.*, *sim.*, *div.*, *div.*, *div.*

ff, *mf*, *sim.*, *sim.*

124

Fl. I

Cl. I, II
in *Sib*

Cor. I
in *Fa*

Anne (simply)

R.

124

I

VI.

II

Vle.

Vo.

Cb.

div., *marc. stacc.*, *unis.*, *marc. stacc.*, *marc. stacc.*

125

Fl. I

Cl. I
in Sib

Cor. I
in Fa

A.

125

I

VI.

II

Vle.

Vc.

Cb.

sim.

sim.

sim.

sim.

sim.

126

Cl. I. II
in Sib

Cor. I. II
in Fa

A.

R.

p

p sub.

126

I

VI.

II

Vle.

Vc.

Cb.

RECITATIVE

127 **Molto meno** (♩:72) 128

I Fag. *Soli p* *sempre sim.*

II

Baba the Turk

C.I. 129 *muta in Ob. 2.*

I *poco sf* *sub. p*

Fag. I *poco sf sub. p*

II *poco sf sub. p*

Baba *poco sf* *poco sf > sub. p*

I VI. *sempre poco sf. in p* 129

II *sempre poco sf in p*

Lo stesso tempo

Baba *f*

I VI. *f*

II *f*

Vle. *f*

Vc. *f*

Cb. *f*

130 **Lo stesso tempo** *colla parte*

Cor. I *colla parte*

in Fa

A.

R.

TRIO

131 $\text{♩} = 72-74$

Fl. I, II *a 2* *p*

Cl. I, II *in Sib* *p*

Anne *p*

Rakewell

131 $\text{♩} = 72-74$

I *p*

VI. *p*

II *p*

Vle. *piss. p*

Vc. *p*

Cb. *p*

132

Fl. I, II *mf*

Cl. I, II *in Sib* *mf*

A.

R.

132

I

VI. *arco*

II

Vle. *arco*

Vc. *(piss.)*

Cb. *arco*

133

Musical score for measures 133-135. The score includes parts for Fl. I. II, Cl. I. II in Sib, A., R., I. Vl., II. Vl., Vo., and Cb. The key signature is one sharp (F#) and the time signature is 2/4. The music features complex phrasing with many slurs and ties. A section titled "Baba the Turk" is indicated between the A. and R. staves.

133

Musical score for measures 136-138. The score includes parts for Fl. I. II, Cl. I. II in Sib, A., Baba, R., I. Vl., II. Vl., Vo., and Cb. The key signature is one sharp (F#) and the time signature is 2/4. The music continues with complex phrasing and slurs. The "Baba" part has a more rhythmic and melodic character.

134

Fl. I. II

Cl. I. II
in Sib

Cor. I
in Fa

A.

R.

mp

p

sim.

Detailed description: This block contains the woodwind parts for measures 134 and 135. The Flute I and II parts have rests in measure 134 and play a chord in measure 135. The Clarinet I and II parts play a rhythmic pattern in measure 134 and a chord in measure 135. The Cor Anglais part plays a melodic line in measure 134 and a chord in measure 135. The Alto Saxophone and Baritone Saxophone parts play a rhythmic pattern in measure 134 and a melodic line in measure 135.

134

I

VI.

II

Vle.

Vc.

Cb.

pizz.

sim.

Detailed description: This block contains the string parts for measures 134 and 135. The Violin I and II parts play a rhythmic pattern in measure 134 and a melodic line in measure 135. The Viola part plays a rhythmic pattern in measure 134 and a melodic line in measure 135. The Violoncello and Contrabasso parts play a rhythmic pattern in measure 134 and a melodic line in measure 135.

135

Fl. I. II

Cl. I. II
in Sib

Cor. I
in Fa

A.

Baba

R.

Detailed description: This block contains the woodwind parts for measures 135 and 136. The Flute I and II parts play a melodic line in measure 135 and a chord in measure 136. The Clarinet I and II parts play a melodic line in measure 135 and a chord in measure 136. The Cor Anglais part plays a melodic line in measure 135 and a chord in measure 136. The Alto Saxophone and Baritone Saxophone parts play a melodic line in measure 135 and a chord in measure 136.

135

I

VI.

II

Vle.

Vc.

Cb.

Detailed description: This block contains the string parts for measures 135 and 136. The Violin I and II parts play a rhythmic pattern in measure 135 and a melodic line in measure 136. The Viola part plays a rhythmic pattern in measure 135 and a melodic line in measure 136. The Violoncello and Contrabasso parts play a rhythmic pattern in measure 135 and a melodic line in measure 136.

136

Fl. I

Cl. I. II
in *S*_b

Cor. I
in *F*_a

A.

Baba

R.

I

VI.

II

Vle.

Vc.

Cb.

p

mf

136

arco

arco

137

Fl. I. II

Cl. I. II
in *S*_b

A.

Baba

R.

I

VI.

II

Vle.

Vc.

Cb.

f

espr.

137

3

3

138

Fl. I. II

Cl. I. II
in Sib

A.

Baba

R.

I

VI.

II

Vle.

Vc.

Cb.

pizz.

f

arco

cresc.

p

mf

cresc.

f

f

f

f

poco allarg. 139 *a tempo*

Fl. I. II

Cl. I. II
in Sib

A.

Baba

R.

I

VI.

II

Vle.

Vc.

Cb.

poco allarg.

a tempo

p

pizz.

arco

mf

p

pizz.

arco

(pizz.)

140

Fl. I. II
Cl. I. II
Cor. I
A.
Baba
R.
I
VI
II
Vle.
Ve.
Cb.

mf espr.
mf
mf
mf
arco

Detailed description: This system of musical notation covers measures 140 and 141. It includes staves for Flute I & II, Clarinet I & II, Cor Anglais I, Trumpet A, Bassoon, Bassoon I, Violin I & II, Viola, Violoncello, and Contrabass. Measure 140 features a dynamic marking of *mf* and a performance instruction *espr.* (espressivo) for the woodwinds. The bassoon part in measure 140 is marked *arco*. Measure 141 continues the melodic lines for the woodwinds and strings.

141

Fl. I. II
Cl. I. II
in *Sb*
Cor. I. II
in *Fa*
A.
Baba
R.
I
VI
II
Vle.
Ve.
Cb.

f
mf
mf
non f

Detailed description: This system of musical notation covers measures 141 and 142. It includes staves for Flute I & II, Clarinet I & II (in *Sb*), Cor Anglais I & II (in *Fa*), Trumpet A, Bassoon, Bassoon I, Violin I & II, Viola, Violoncello, and Contrabass. Measure 141 features a dynamic marking of *f* for the flute and *mf* for the clarinet and cor anglais. The bassoon part in measure 141 is marked *non f*. The bassoon I part in measure 141 has a triplet marking. Measure 142 continues the melodic lines for the woodwinds and strings.

Anne

Fl. I. II

Cl. I. II
in *Sib*

Cor. I. II
in *Fa*

A.

Baba

R.

I
VI.

II

Vle.

Vc.

Cb.

attacca

FINALE

142 $\text{♩} = 54$

Ob. I. II

Tr. I. II
in *Sib*

Cor. I. II
in *Fa*

Baba

148

SOLI

Pieggiato

pp

mare. in p

142 $\text{♩} = 54$

4 VI.
Soli

2 Vle.
Sole

2 Vc.
Soli

1 Cb.
Solo

p ma mare.

p ma mare.

p ma mare.

mare. ma non f

148

mare. ma non f

144

Ob. I. II

Tr. I. II
in Sib

Cor. I. II
in Fa

Baba

Rakewell

4 Vl.
Soli

2 Vle.
Solo

2 Vo.
Soli

1 Cb.
Solo

pp

pp

f

1. SOLA

f 2 SOLA

a 2

a 2

2.

145

Ob. I. II

Cor. I. II
in Fa

Baba

Rakewell

(ironically)

2 Vl.
Soli

2 Vle.
Solo

2 Vo.
Soli

1 Cb.
Solo

SOLI

p legg.

marc. in p

sempre marc. ma meno f

sempre marc. ma meno f

sempre marc. ma meno f

sempre marc. ma meno f

146 *poco più* (♩=60)

Ob. I. II

Fag. I. II

Tr. I. II
in Sib

Cor. I. II
in Fa

R.

I. SOLO

2 SOLI

TUTTI

TUTTI

TUTTI

I. SOLO

2 SOLI

a 2

a 2

TUTTI

TUTTI

poco più (♩=60)

≡ Servants

147

Ob. III

Fag. III

Tr. I. II
in Sib

Cor. I. II
in Fa

S.

A.

Coro

T.

B.

147

I. VI, II

Vle.

Vc.

Cb.

Fl. I. II *marc.*

Ob. I. II

Cl. I
in Sib

I
Fag.

II

Tr. I. II
in Sib

Cor. I. II
in Fa

S.
A.

Coro

T.
B.

I

VI.

II

Vle. *div. unis.*

Vc.

Cb.

148

148

Detailed description: This page of a musical score contains measures 148, 149, and 150. The score is arranged in systems. The first system includes Flutes I and II (with a *marcato* marking), Oboes I and II, Clarinet I in B-flat, Bassoons I and II, Trumpets I and II in B-flat, and Cori I and II in F. The second system includes Soprano and Alto voices, and the Chorus (Tenors and Basses). The third system includes Violins I and II, Viola, Violoncello, and Contrabass. Measure 148 is marked with a box containing the number 148. Measure 149 contains the instruction *div. unis.* for the Viola part. Measure 150 is also marked with a box containing the number 148. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Fl. I. II
Ob. I. II
Cl. I. II
in Sib
Fag. I. II
Tr. I. II
in Sib
I
II
Cor. *in Fa*
Timp.
S.
A.
Coro
T.
B.
I
VI.
II
Vle.
Vc.
Cb.

CURTAIN

Tempo I. (♩=54)

149

150

ff

f

ff

ff

ff

f

f ma non troppo

ff

ff

f

f

f

f

ff

ff

ff

ff

150

Tempo I. (♩=54)

149

150

ff

ff

ff

ff non div.

ff

ff

ff

ff

ff

f

f

f

f

f

f

151

Fl. I. II
Ob. I. II
Cl. I. II
in Sib
Fag. I. II
Tr. I. II
in Sib
I
II
COR in F#
Timp.

Detailed description: This block contains the first system of a musical score. It features seven staves. The top four staves are for Flutes (Fl. I. II), Oboes (Ob. I. II), Clarinets (Cl. I. II in Sib), and Bassoons (Fag. I. II). The fifth and sixth staves are for Trumpets (Tr. I. II in Sib), with the first trumpet part (I) on a treble clef and the second (II) on a bass clef. The seventh staff is for Timpani (Timp.). The music is in 4/4 time and features complex rhythmic patterns with many beamed notes and slurs. A box with the number '151' is positioned above the first measure of the flute part.

151

I
VI.
II
Vle.
Vo.
Cb.

Detailed description: This block contains the second system of a musical score, starting at measure 151. It features five staves for string instruments: Violin I (I), Violin II (II), Viola (Vle.), Violoncello (Vo.), and Contrabass (Cb.). The music is in 4/4 time and features complex rhythmic patterns with many beamed notes and slurs. A box with the number '151' is positioned above the first measure of the Violin I part.

attacca

SCENE III

ARIA

152 $\text{♩} = 132$ 153

Cl. I, II
in Sib

p *f sub.* *molto* *p stacc.*

I
VI
II

Vle.

Vc.

Cb.

marc. in mf
marc. in mf

154

Cl. I, II
in Sib

I
VI
II

Vc.

Cb.

sim.
sim.

155

Cl. I, II
in Sib

I
VI
II

Vle.

Vc.

Cb.

(b)

156

Cl. I, II
in Sib

I
VI
II

Vle.

Vc.

Cb.

come sopra

come sopra

CURTAIN

157

Cl. I, II
in Sib

(h)

Baba

I
VI
II

Vc.

Cb.

(b)

(b)

Cl. I, II
in Sib

Baba

I
VI
II

Vle.

Vc.

Cb.

pizz.

sf

158

Cl. I, II
in Sib

Baba

I
VI.

II

Vle.

Vc.

Cb.

159

Cl. I, II
in Sib

Baba

I
VI.

II

Vle.

Vc.

160

Cl. I, II
in Sib

Baba

I
VI.

II

Vle.

Vc.

161

Cl. I, II in Sib
Baba
I VI II
Vle.
Vc.
Cb.

sim.
(piss.)
(h)
arco
sim.

Detailed description: This system contains measures 161 through 165. The woodwinds (Cl. I, II in Sib) play a melodic line with a 'sim.' marking. The strings (I, VI, II) play a rhythmic accompaniment. The violas (Vle.) play a melodic line with 'piss.' markings. The violas (Vc.) play a melodic line with 'arco' and 'sim.' markings. The cellos (Cb.) play a melodic line with 'sim.' markings.

162

Cl. I, II in Sib
Baba
I VI II
Vle.

Detailed description: This system contains measures 166 through 170. The woodwinds (Cl. I, II in Sib) play a melodic line. The strings (I, VI, II) play a rhythmic accompaniment. The violas (Vle.) play a melodic line.

163

Cl. I, II in Sib
Baba
I VI II
Vle.
Vc.
Cb.

sim.
piss.
arco
sim.

Detailed description: This system contains measures 171 through 175. The woodwinds (Cl. I, II in Sib) play a melodic line with a 'sim.' marking. The strings (I, VI, II) play a rhythmic accompaniment. The violas (Vle.) play a melodic line with 'piss.' markings. The violas (Vc.) play a melodic line with 'arco' and 'sim.' markings. The cellos (Cb.) play a melodic line with 'sim.' markings.

164

Cl. I, II
in Sib

Baba

I
VI.

II

Vo.

Cb.

sim.

165

Cl. I, II
in Sib

Baba

I
VI.

II

Vle.

Vo.

Cb.

tr

tr arco

piss.

arco

piss.

arco

166

Cl. I, II
in Sib

Baba

I
VI.

II

Vle.

Vo.

Cb.

tr

sim.

sim.

Cl. I, II
in Sip

Baba

I
VI.
II

Vle.

Vc.

Cb.

sub. dim.

167

Baba

Rakewell

Cemb.

BABA'S SONG

168

Baba

Baba

Rakewell

parlando:

attacca

ARIA

169 $\text{♩} = 144$

Fl. I, II

Ob. I, II *ff*

I *ff*

Cl. in S. B. II *ff*

Fag. I, II *ff*

Baba

169 $\text{♩} = 144$

I *ff*

VI. *div.* *ff* *unis.*

II *ff*

Vle. *ff*

Vc. *ff*

Cb.

170

Meno mosso (♩=120)

Fl. I. II
Ob. I. II
Cl. in G. I
Cl. in F. II
Fag. I. II
Baba

Measures 170-171. Woodwinds and strings. Flute I and II, Oboe I and II, Clarinet in G I, Clarinet in F II, Bassoon I and II, and Bassoon. Dynamics include *f* and *sim.* (sforzando).

170

Meno mosso (♩=120)

I
VI.
II
Vle.
Vc.
Cb.

Measures 170-171. String section. Violin I, Violin II, Viola, Violoncello, and Contrabasso. Dynamics include *f*, *piss.* (pizzicato), and *arco* (arco).

171

Fl. I, II
 Ob. I, II
 Cl. in Sib. I, II
 Fag. I, II
 Baba

I
 VI. I, II
 Vle.
 Vc.
 Cb.

Cl. in Sib. I, II
 Fag. I, II
 Baba

Vc.
 Cb.

175

I
Cl. in Sib

II

Fag. I

Cor. I, II
in Fa

Baba

mf

mf

accompaniando

175

I
VI.

II

Vle.

Vc.

Cb.

arco (h)

mf

arco (h)

mf

arco

mf

arco

mf

pizz.

arco

pizz.

arco

mf

mf

mf

176

Cl. III
in Sib

Fag. I, II

Cor. I, II
in Fa

Baba

mf p

sim.

mf

176

I
VI.

II

Vle.

Vc.

Cb.

p

p

pizz.

arco

pizz.

arco

mf

sim.

mf

sim.

177

Fl. I *mf grasiioso*

Cl. I, II
in Sib

Fag. I, II *pp SOLO*

Tr. I
in Sib *p*

Baba

I

VI.

II

Vle.

Vc. *mf-spic.*

Cb. *mf-spic.*

178

Fl. I, II

Fag. I *stacc.*

Tr. I
in Sib

Baba

I

VI.

II

Vle.

Vc.

Cb.

Musical score for measures 177-180. The score includes parts for Fl. I & II, Fag. I, Tr. I & II in Sib, Cor. I & II in Fa, Baba, and strings (I, VI, II, Vle., Vo., Cb.). The tempo is marked *179* in a box. Dynamics include *poco sf*, *sim.*, *sub. sf*, *sf*, *mf*, and *piiss.*. The key signature is one flat (B-flat major/D minor).

Musical score for measures 180-183. The tempo is marked *180 Più mosso (♩=144)*. The score includes parts for Fl. I & II, Cl. I & II in Sib, Fag. I & II, Tr. I & II in Sib, Cor. I & II in Fa, and Baba. Dynamics include *ff* and *arco*. The key signature is one flat (B-flat major/D minor).

Musical score for measures 180-183. The tempo is marked *180 Più mosso (♩=144)*. The score includes parts for strings (I, VI, II, Vle., Vo.). Dynamics include *arco* and *ff*. The key signature is one flat (B-flat major/D minor).

181 Tempo I. (♩=120)

Musical score for woodwinds and strings, measures 181-182. The score includes parts for Fl. I. II, Ob. I. II, Cl. in Sib I and II, Fag. I. II, and Baba. The woodwinds play a melodic line with various articulations and dynamics. The strings play a rhythmic accompaniment. Measure 182 is marked with a box containing the number 182.

come sopra

Musical score for the vocal part (Baba), measures 181-182. The vocal line is marked with *come sopra* and *f*. The vocal part is written in a single staff.

181 Tempo I. (♩=120)

Musical score for strings and bass, measures 181-182. The score includes parts for I, VI, II, Vle., Vo., and Cb. The strings play a rhythmic accompaniment with various articulations and dynamics. The bass part is written in a single staff. Measure 182 is marked with a box containing the number 182.

Fl. 2 muta in Fl. Pico.

183

Fl. I. II
Ob. I. II
I
Clén. Sib
II
Fag. I. II
Baba
I
VI.
II
Vlo.
Vo.
Cb.

184

185

Cl. I. II
in Sib
Fag. I. II
Baba
I
VI.
II
Vlo.
Vo.
Cb.

186

Cl. I, II
in Bb

Fag. I, II

Baba

I

VI.

II

Vle.

Vo.

Cb.

SOLO
mf

fp

fp

fp

fp

sempre poco sf

sempre poco sf

187

Cl. I
in Bb

Baba

I

VI.

II

Vle.

Vo.

Cb.

Cl. I
in Sv

Baba

I

VI

II

Vle.

Vc.

Cb.

rall.

a tempo

piss.

ff

ff

ff

ff

ff

ff

RECITATIVE

188 $\text{♩} = 66$

Rakewell

Vle.

Vc.

Cb.

Cor. I
in Fa

R.

Vla.

piss.

p

piss.

p

piss.

p

con sord.

poco sf-p

SOLO sul ponticello sino al ♯

poco sf-p

PANTOMIME

189 Più mosso (♩:92)

Picc. *SOLO* *mp* (h)

Fl. I *SOLO* *mp* (h)

Cl. I, II in Sib *sempre pp*

Cor. I in Fa *come sopra*

189 Più mosso (♩:92)

Vla. *SOLO* *come sopra*

Vo. *p* (sempre pizz.) ma mare.

Cb. *p* (sempre pizz.) ma mare.

190

Picc.

Fl. I

I Cl. in Sib

II Cl. in Sib

Cor. I in Fa

190

Vla.

Vo.

Cb.

191

Picc.

Fl. I

I

Cl. in S^b

II

Cor. I
in F^a

Shadow

sottovoce

191

Vla.

Vo.

Cb.

192

Picc.

Fl. I

I

Cl. in S^b

II

Cor. I
in F^a

Sh.

192

Vla.

Vo.

Cb.

RECITATIVE - ARIOSO-RECITATIVE

193

Rakewell (*parlando*)

Shadow

Cemb.

194

Agitato (♩=116)

senza sord.

Cor. I
in Fa

R.

194

Agitato (♩=116)

I
VI

II

Vle.

Vo.

Cb.

p

poco

sub. p

sim.

p - ma cantabile (arco)

p (arco)

sim.

sim.

195

Fl. I

Fag. I

Cor. I
in Fa

R.

195

I
VI

II

Vle.

Vo.

Cb.

mf

mf

mf marc.

piss.

soLO

196

Fl. I

Ob. I

Fag. I, II

Tr. I
in Seb

R.

I

VI

II

Vle.

Vc.

Cb.

poco sf p

mf

sim.

sempre marc. in p

marc. sf ma p

mf

sub. p

197

Fl. I

Ob. I

Fag. I, II

Tr. I
in Seb

R.

I

VI

II

Vle.

Vc.

Cb.

tr

p

poco

sub. p

arco

sf

p

198

Cor. I
in Fa

R.

I
VI. *sub. p*

II
sub. p

Vle.

Vo.

Cb.

Picc.

Fl. I

Ob. I. II

Cor. I
in Fa

R.

I
VI.

II

Vle.

Vo.

Cb.

SOLO

SOLO

p

199 $\text{♩} = 136$

Picc. *f*

Fl. I *f*

Cl. I, II *sempre sim.*
in Sib *marc. mp*

Shadow

Vc. *piss.*

Cb. *piss. p*
p

200

Picc. *f*

Fl. I *f*

Cl. I, II *sempre sim.*
in Sib *marc. mp*

R.

Sh.

200

Vc.

Cb.

201

Picc. *f*

Fl. I *f*

Cl. I, II *sempre sim.*
in Sib *marc. mp*

R.

Sh.

201

Vc.

Cb.

202 203

Picc. *Picc. muta in Fl. 2*

Fl. I

Cl. I, II
in Sib

R.

Sh.

Vc. 202 203

Cb.

Lento 204 ♩. 69

Fag. I

I

Cor. in Fa

II

R. *sotto voce p* *P cantabile e legato assai*

Sh.

Fag. I

I

Cor. in Fa

II

R.

attacca

DUET

205 $\text{♩} = 138$ 206

Cor. I
in Fa

Timp.

f
Rakewell

205 $\text{♩} = 138$ 206

I
VI.

ff *sub. meno f*

II

ff *sub. meno f*

Vle.

ff *sub. meno f*

Vo.

arco *ff* *sub. meno f*

Cb.

arco *ff* *sub. meno f*

207

Fl. I. II

mf

Ob. I. II

mf

Cor. I
in Fa

R.

207

I
VI.

sim.

II

sim.

Vle.

sim.

Vo.

sim.

Cb.

mf *sim.*

208

Fl. I, II

Ob. I, II

Fag. I, II

Cor. I
in Fa

R.

1. *mf*

a 2 *mf marc.*

sf

Detailed description: This system contains the first four staves of the score for measures 208-210. The Flute I and II staves (Fl. I, II) feature a melodic line with slurs and accents. The Oboe I and II staves (Ob. I, II) play a sustained, low-register accompaniment. The Bassoon I and II staves (Fag. I, II) have a more active line with slurs and accents, including a first ending (1.) and a second ending (a 2). The Horn I staff (Cor. I in Fa) has a melodic line with a dynamic marking of *sf*. The Trumpet staff (R.) has a rhythmic accompaniment.

208

I

VI.

II

Vle.

Vo.

Cb.

div.

unis.

Detailed description: This system contains the last six staves of the score for measures 208-210. The Violin I and II staves (I, VI., II) play a rhythmic accompaniment with slurs and accents. The Viola staff (Vle.) has a melodic line with slurs and accents. The Violoncello (Vo.) and Contrabasso (Cb.) staves have a rhythmic accompaniment with slurs and accents. The Violin I staff has a dynamic marking of *div.* and the Violin II staff has a dynamic marking of *unis.*

209

Ob. I, II

Cor. I, II
in Fa

R.

sf *p*

p

Detailed description: This system contains the first three staves of the score for measures 209-210. The Oboe I and II staves (Ob. I, II) play a sustained, low-register accompaniment with slurs and accents, including dynamic markings of *sf* and *p*. The Horn I and II staves (Cor. I, II in Fa) have a melodic line with slurs and accents, including a dynamic marking of *p*. The Trumpet staff (R.) has a rhythmic accompaniment with slurs and accents.

209

I

VI.

II

Vle.

Vo.

Cb.

h *b*

Detailed description: This system contains the last four staves of the score for measures 209-210. The Violin I and II staves (I, VI., II) play a rhythmic accompaniment with slurs and accents, including dynamic markings of *h* and *b*. The Viola staff (Vle.) has a melodic line with slurs and accents. The Violoncello (Vo.) and Contrabasso (Cb.) staves have a rhythmic accompaniment with slurs and accents.

210

Fl. I. II

Ob. I. II

Fag. I. II

Cor. I. II
in Fa

R.

Detailed description: This block contains the woodwind staves for measures 210 and 211. The Flute I and II parts feature melodic lines with slurs and accents. The Oboe and Bassoon parts have sustained notes with slurs. The Cor Anglais part has a melodic line. The Bassoon part includes a first ending bracket labeled '1.'. The Bass part has a rhythmic accompaniment. Dynamics include *mf* and *mf marc.*

Shadow

210

I

VI.

II

Vle.

Vo.

Cb.

non div.

pizz.

mf marc.

div. pizz.

mf marc.

pizz.

mf marc.

pizz.

mf marc.

arco

unif. arco

arco

arco

mf marc.

Detailed description: This block contains the string and voice staves for measures 210 and 211. The Violin I and II parts have melodic lines with slurs and accents. The Viola part has a melodic line with a *non div.* marking. The Violoncello and Double Bass parts have a rhythmic accompaniment. The Voice part has a melodic line with slurs and accents. Dynamics include *mf marc.*, *pizz.*, and *arco*. The word 'Shadow' is written above the voice staff.

211

Fl. I. II

Fag. I

Sh

I

VI.

II

Vle.

Vo.

Cb.

pizz.

mf marc.

div. pizz.

mf marc.

pizz.

mf marc.

pizz.

mf marc.

mf marc.

arco

mf marc.

Detailed description: This block contains the woodwind and string staves for measures 211 and 212. The Flute I and II parts have melodic lines with slurs and accents. The Bassoon part has a melodic line. The Saxophone part has a melodic line. The Violin I and II parts have melodic lines with slurs and accents. The Viola part has a melodic line. The Violoncello and Double Bass parts have a rhythmic accompaniment. Dynamics include *mf marc.*, *pizz.*, and *arco*.

212

Fl. I, II

Cl. I
in Sib

Fag. I

Tr. I
in Sib

Sh.

con sord. *p*

pp

Detailed description: This block contains the woodwind staves for measures 212 and 213. The Flute I and II parts have melodic lines with some rests. The Clarinet I part has a melodic line starting in measure 213. The Bassoon I part has a rhythmic accompaniment. The Trumpet I part has a melodic line with a dynamic marking of *pp*. The Snare drum part has a rhythmic pattern. The dynamic marking *con sord. p* is present above the Trumpet I staff.

212

I

VI.

II

Vle.

Vo.

Cb.

arco

sub. dim.

arco

unis.

sub. dim.

arco

sub. dim.

arco

sub. dim.

p

Detailed description: This block contains the string staves for measures 212 and 213. The Violin I and II parts have melodic lines with dynamic markings of *p*. The Viola part has a melodic line with dynamic markings of *p*. The Violoncello part has a melodic line with dynamic markings of *p*. The Contrabass part has a melodic line with dynamic markings of *p*. The dynamic markings *arco* and *sub. dim.* are present above the Violin I, Violin II, and Viola staves. The dynamic marking *unis.* is present above the Violin II staff.

213

Fl. I, II

Cl. I
in Sib

Fag. I

Tr. I
in Sib

Sh.

Detailed description: This block contains the woodwind staves for measures 213 and 214. The Flute I and II parts have melodic lines. The Clarinet I part has a melodic line. The Bassoon I part has a rhythmic accompaniment. The Trumpet I part has a melodic line. The Snare drum part has a rhythmic pattern.

213

I

VI.

II

Vle.

Vc.

Detailed description: This block contains the string staves for measures 213 and 214. The Violin I and II parts have melodic lines. The Viola part has a melodic line. The Violoncello part has a melodic line.

214

Fl. I. II

Ob. I. II

Cl. I. II
in Sib

Cor. I. II
in Fa

mf scherzando

Rakewell

214

I

VI.

II

Vle.

Vo.

Cb.

f marc.

ben marc.

pppp sf

216

Fl. I. II

Ob. I. II

Cl. I
in Sib

Cor. I. II
in Fa

R.

mf

216

I

VI.

II

Vle.

Vo.

Cb.

Ob. I. II
Cl. I. II
in *S* *b*
R.
I
VI.
II
Vle.
Vo.
Cb.

217

mf

217

Detailed description: This system of musical notation covers measures 217 to 220. It includes staves for Oboe I & II, Clarinet I & II in *S* *b*, Bassoon, Horns I, VI, and II, Violin, Viola, Cello, and Double Bass. The woodwinds play sustained notes with slurs and accents. The strings play a rhythmic accompaniment of eighth notes. A box labeled '217' is placed above the Oboe staff at the beginning of the system.

Ob. I. II
Cl. I. II
in *S* *b*
Cor. I. II
in *F* *a*
R.
I
VI.
II
Vle.
Vo.
Cb.

SOLI
p

Detailed description: This system of musical notation covers measures 221 to 224. It includes staves for Oboe I & II, Clarinet I & II in *S* *b*, Horns I & II in *F* *a*, Bassoon, Horns I, VI, and II, Violin, Viola, Cello, and Double Bass. The woodwinds continue with sustained notes. The Horns I & II enter in measure 223 with a melodic line marked *SOLI* and *p*. The strings continue their rhythmic accompaniment.

218 *senza sord.*

Tr. I
in Svb

Cor. I. II
in Svb

R.

Shadow

Sh.

I

VI.

II

Vle.

Vo.

p

sim.

sim.

piiss.

p

mf

219

Tr. I
in Svb

Sh.

I

VI.

II

Vle.

Vo.

p

sim.

v

p

p

Tr. I
in Sib

Sh.

I
VI.

II

Vle.

Vo.

Cb.

220

Tr. I
in Sib

Cor. I, II
in Fa

Rakewell

Sh.

220

I
VI.

II

Vle.

Vo.

Cb.

mf
poco sf

221 *a 2* *f* *a 2* 222

Fl. I. II

Cor. I
in Fa

R.

I

VI.

II

Vle.

arco *f*

Vo.

div. *unis.* *div.*

Cb.

marc. mf

223

Fl. I. II

Ob. I. II

Fag. I. II

Cor. I
in Fa

R.

Shadow

I

VI.

II

Vle.

Vo.

Cb.

mf

Shadow

div. *unis.* *div.* *unis.*

unis.

224

Fl. I. II

Ob. I. II

Fag. I. II

Cor. I
in Fa

R.

Sb.

I

VI.

II

Vle.

Vo.

Cb.

a 2

mf marc.

div.

unif.

225

Ob. I. II

Fag. I. II

Cor. I. II
in Sib

R.

Sb.

I

VI.

II

Vle.

Vo.

Cb.

a 2

mf

mf

mf

Ob. I, II
Fag. I, II
Tr. I
in Scb
Cor. I, II
in Fa
R.
Sb.

224

mf

mf marc.

SOLA

I
VI.
II
Vle.
Vo.
Cb.

224

non div.

div.

Fl. I, II
Fag. I, II
Tr. I
in Scb
I
VI.
II
Vle.
Vo.
Cb.

a 2

unis.

227

Fl. I, II
Fag. I, II
Tr. I
in F#
Cemb.
I
VI.
II
Vle.
Vo.
Cb.

RECITATIVE

228 Shadow

Sh.
Cemb.

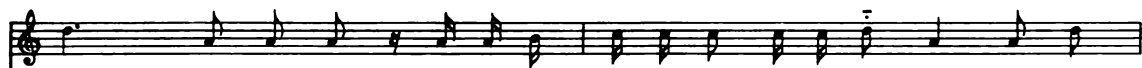

Sh.  

Cemb



 Rakewell

Sh. 

Cemb

R.  

Cemb

R.  

Cemb

R.  

Cemb

R.

Shadow

Cemb

Sh.

Cemb

colla parte

♩-138 Rakewell 229

Sh.

I

VI.

II

Vle.

Vo.

Cb.

229

280 $\text{♩} = 138$

Fl. I, II
Ob. I, II
Fag. I, II
Tr. I
in Sib
R.
I
VI.
II
Vle.
Vo.
Cb.

f *SOLO*
f *ma non troppo*

div. *unis.*

f

Detailed description: This system of musical notation covers measures 280 and 281. It includes staves for Flute I and II, Oboe I and II, Bassoon I and II, Trumpet I (in B-flat), Trombone, Violin I and II, Viola, Voice, and Cello. Measure 280 features a tempo marking of quarter note = 138. The woodwinds and strings play a rhythmic pattern of eighth notes. The trumpet part is marked 'SOLO' and 'f ma non troppo'. The violin and viola parts are marked 'div.' and 'unis.'. The system concludes with a dynamic marking of 'f'.

281

Fl. I, II
Ob. I, II
Fag. I, II
Tr. I
in Sib
Cor. I
in Fa
I
VI.
II
Vle.
Vo.
Cb.

SOLO

unis.

Detailed description: This system of musical notation covers measures 281 and 282. It includes staves for Flute I and II, Oboe I and II, Bassoon I and II, Trumpet I (in B-flat), Horn I (in F), Violin I and II, Viola, Voice, and Cello. Measure 281 features a tempo marking of quarter note = 138. The woodwinds and strings play a rhythmic pattern of eighth notes. The horn part is marked 'SOLO'. The violin and viola parts are marked 'unis.'. The system concludes with a dynamic marking of 'f'.

232

Fag. I. II *a 2*

Timp. *ff*

Rakewell

Shadow

I

VI. I

VI. II

Vle.

Vc.

Cb.

ff

sim.

233

Fl. I. II

Ob. I. II

Cl. I. II
in Scb

Fag. I. II

Tr. I. II
in Scb

Cor. I. II
in Fa

Timp.

B.

ff

ff

ff

ff

ff

ff

ff

ff

233

I

VI. I

VI. II

Vle.

Vc.

Cb.

ff

ff

ff

ff

QUICK CURTAIN

234

Fl. I. II *sempre f*

Ob. I. II *sempre f*

Cl. I. II *sempre f*
in Sib

Fag. I. II *ff*

Tr. I. II *a 2*
in Sib

Cor. I. II *a 3*
in Fa
sub. meno f (accompagnando)

Timp.

234

I *non div.*
f p₁tec.

VI. *non div.*
f p₁tec.

VIe.

Vo. *div.*

Cb.

235

Fl. I. II

Ob. I. II

Cl. I. II
in Sib

Fag. I. II

Tr. I. II
in Sib

Cor. I. II
in Fa

Timp.

235

I

VI.

II

Vle.

Vo.

Cb.

unis.

ff

ACT III

SCENE I

2 Flauti
2 Oboi
2 Clarinetti in Sib
2 Fagotti
2 Trombe in Sib
2 Corni in Fa
I Violini
II Violini
Viole
Violoncelli
Contrabassi

$\text{♩} = 132$
a 2
f
mf marc.
f marc.
 $\text{♩} = 132$
f
f
f
div.
f

Detailed description: This is a page of a musical score for Act III, Scene I. It features a full orchestral arrangement. The woodwind section includes two flutes, two oboes, two clarinets in B-flat, and two bassoons. The brass section consists of two trumpets in B-flat and two horns in F. The string section includes first and second violins, violas, violoncellos, and double basses. The score is in 2/4 time with a tempo of 132 beats per minute. The key signature has three sharps (F#, C#, G#). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play sustained chords and melodic lines. Dynamics range from forte (f) to mezzo-forte (mf).

This musical score page, numbered 251, contains the following parts and staves:

- Fl. I. II:** Flute I and II, starting with a first ending bracket labeled '1' and a second ending marked 'a 2'.
- Ob. I. II:** Oboe I and II, featuring a long note with a fermata in the first measure.
- Cl. I. II in Sib:** Clarinet I and II in B-flat, also featuring a long note with a fermata in the first measure.
- Fag. I. II:** Bassoon I and II, starting with a second ending marked 'a 2'.
- Tr. I. II in Sib:** Trumpet I and II in B-flat.
- Cor. I. II in Fa:** Horn I and II in F.
- I, VI, II:** Violin I, Violin VI, and Violin II parts.
- Vle.:** Viola part.
- Vo.:** Voice part.
- Cb.:** Cello part.

The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). It consists of four measures of music. The woodwind and string parts have various rhythmic patterns, including eighth and sixteenth notes, and some parts feature long notes with fermatas. The voice part has a melodic line with some grace notes. The cello part has a steady eighth-note accompaniment.

Fl. I. II *a 2* **2**

Ob. I. II

Cl. I. II
in Sib

Fag. I. II *a 2*

Tr. I. II
in Sib *I. SOLA*

Cor. I. II
in Fa *SOLO marc. f*

2

I
VI.

II

Vle.

Vo.

Cb.

Fl. I. II *a 2* **3**

Fag. I. II *a 2*

Tr. I
in Sib

Cor. I. II
in Fa

3

I
VI.

II

Vle.

Vo.

Cb.

Fl. I. II

Ob. I. II

Cl. I. II
in Sib

Fag. I. II

Tr. I. II
in Sib

Cor. I. II
in Fa

Timp.

S.
A.

T.
B.

I
VI.

II

Vle.

Vo.

Cb.

a 2

4

unis.

sul Re

5 SOLO
 Cl. I in Sib
 SOLO
 Fag. I
 SOLO
 Cor. I in Fa
mf espressivo

6 CURTAIN
 Fl. I, II
 Ob. I, II
 Cl. I, II in Sib
 Fag. I
 Tr. I in Sib
 Cor. I, II in Fa
 S. A. Coro
 T.

7 i. mf
 f
 f
 f
 marc. # sempre poco sf

6
 I
 VI. mf
 II
 mf div. V
 Vle. mf
 Vc. mf
 Eb. mf

pizz.
 sf
 pizz.
 sf
 pizz.
 sf

7 arco
 mf leggiero arco
 mf leggiero arco
 mf leggiero
 mf pizz.
 mf

Fl. I

Ob. I. II

Cl. I. II
in Sib

Fag. I. II

Tr. I
in Sib

Cor. I
in Fa

S.
A.

Coro

T.

I

VI.

II

Vle.

Vo.

Cb.

8

poco sf

sfm.

poco sf

8

V

V

V

This musical score page includes the following parts and instruments:

- Fl. I**: Flute I, playing a melodic line with a circled measure 9.
- Ob. I/II**: Oboe I and II, playing sustained notes with dynamic markings.
- Fag. I**: Bassoon I, playing a low, sustained note.
- Tr. I in Sib**: Trumpet I in B-flat, playing a melodic line.
- Cor. I in Fa**: Cor Anglais in F, playing a melodic line.
- S. A.**: Soprano A, with a vocal line.
- T.**: Tenor, with a vocal line.
- B.**: Bass, with a vocal line.
- I, VI, II**: Violins I, Violins VI, and Violins II, playing rhythmic patterns.
- Vie.**: Viola, playing a melodic line.
- Vc.**: Violoncello, playing a melodic line with *arco* markings.
- Cb.**: Contrabasso, playing a melodic line with *arco* markings.

A circled number **9** is placed above the first staff (Fl. I) and the second staff (I, VI, II) to indicate a specific measure.

Fl. I
 Ob. I. II
 Fag. I
 Cor. I
in Fa
 S.
 A.
 T.
 B.
 I.
 VI.
 II.
 Vlo.
 Vo.
 Cb.

10

10

sim.

sim.

sim.

sim.

f

sim.

sim.

Ob. I. II

Fag. I

S.
A.

Coro

T.
B.

I

VI.
II

Vle.

Vo.

Cb.

11

Cl. I. II
in Sib

Fag. I. II

Tr. I. II
in Sib

Timp.

T.

B.

Voices off stage

11

Vo.

Cb.

piss. (ben articolato)

poco sf *marc.* *sim.*

poco sf

*) Can be sung by Rakewell, Sellem, Trulove, and Shadow.

Fag. I. II

12 $\text{♩} = \text{♩}$

Vle.

Vo.

Cb.

con sord. arco

con sord. p

stacc. secco in f div.

stacc. secco in f con sord.

stacc. secco in f

Fag. I. II

Tr. I in Sib

S. A.

Coro

T. B.

Vle.

Vo.

Cb.

13

13

13

unio.

nessa voce sempre

nessa voce sempre

Tr. I in Sib

S. A.

Coro

T. B.

Vo.

Cb.

14

14

14

15

Ob. I. II

Tr. I
en Sph

S.
A.

Coro

T.
B.

I

VI.

II

Vo.

Cb.

oon sord.
mf

oon sord.
mf

16

Ob. I. II

S.
A.

Coro

T.
B.

I

VI.

II

Vle.

Vo.

Cb.

(sord.)
mf

Ob. I. II

Fag. I

S.
A.

Coro

T.
B.

I
VI.

II

Vle.

Vo.

Cb.

17

18

17

18

19

19

Detailed description of the musical score: The score is arranged in three systems. The first system (measures 17-18) includes parts for Ob. I. II, Fag. I, S. A., Coro (T. B.), and strings (I. VI. II, Vle., Vo., Cb.). The second system (measures 17-18) includes parts for Ob. I. II, Fag. I, S. A., Coro (T. B.), and strings (I. VI. II, Vle., Vo., Cb.). The third system (measures 19) includes parts for Ob. I. II, Fag. I, S. A., Coro (T. B.), and strings (I. VI. II, Vle., Vo., Cb.). The score features various musical notations including notes, rests, slurs, and dynamic markings such as 'p'.

Musical score for measures 20-21. The score includes parts for Fl. I. II, Ob. I. II, Tr. I. II in Sib, Cor. I in Fa, S. A. Coro, T. B., Vo., and Cb. Measure 20 is marked with a box containing the number 20. Dynamics include *mf* and *f*. The key signature has two flats and the time signature is 4/4.

Musical score for measures 21-22. The score includes parts for Fl. I. II, Ob. I. II, Fag. I. II, Tr. I. II in Sib, Cor. I. II in Fa, S. A. Coro, T. B., Vo., and Cb. Measure 21 is marked with a box containing the number 21. Dynamics include *p* and *f*. The key signature has two flats and the time signature is 4/4.

22

Cl. I
in Sib

Fag. I

S.
A.
Coro
T.
B.

Vo.

Cb.

mf

p

23

Cl. I
in Sib

Fag. I

I
VI.
II

Vle.

Vo.

Cb.

morendo

senza sord. *piiss.*

senza sord. *piiss. mf*

senza sord. *piiss. mf*

senza sord. *piiss. mf*

senza sord. *mf piiss.*

mf

24

Fag. I

25

p marc. ma leggiero

Anne

24

I
VI.
II

Vle.

Vo.

Cb.

arco

arco p

p

arco

arco p molto leggiero

p molto leggiero

arco

p

sim.

sim.

Fag. I 26

A.

Coro TENORI

I 26

VI.

II

Vle.

Vc.

Cb.

Cl. I. II *in Sib*

Fag. I *sim.* 27

S. Coro A.

I 27

VI. *sim.*

II *sim.*

Vle.

Vc.

Cb. *sim.*

Cl. I, II
in Sib

Fag. I

S.
Coro
A.

I

VI.

II

Vle.

Vo.

Cb.

28

Anne

Fag. I

A.

S.
A.

COLO
T.

B.

29

30

I

VI.

II

Vle.

Vo.

Cb.

29

30

Fag. I 31

Anne

S. A.

COSSO

T.

B.

I. VI. II.

Vle. ^(h)

Vc. ^(h)

Cb.

Fl. I. II. 32 a 2

Ob. I. II.

Cl. I. II.
in Sib.

Fag. I.

A.

S. A.

Coro

T.

B.

I. VI. II.

Vle.

Vc.

Cb.

poco sf

sotto voce

pizz. f

f

poco sf

f

pizz.

f

poco sf

f

poco sf

Fl. I. II *a 2* 33

Ob. I. II

Cl. I. II
in Sib

Cor. I. II
in Fa *pppp sf*

Anne (aside)

S.
A.
Coro

T.
B.

SOLO QUARTETTO

I
VI.
II
Via.
Vc.

arco
p
arco
p
arco
p
arco

GLI ALTRI

I 33
VI.
II
Vie.
Vc.
Cb.

arco
p
arco
sf
arco
sf
arco
sf
arco
sf

34

Ob. I, II

Cl. I, II
in Sib

Fag. I

Cor. I, II
in Fa

A.

S.

A.

T.

B.

I

VI.

II

Vle.

Vo.

34 *piss.*

Cb.

marc. in p

p

marc. in p

(exit)

sotto voce

sotto voce

sotto voce

sotto voce

sotto voce

p

35 36

Ob. I, II

Fag. I, II

Cor. I, II
in Fa

S.
A.
Coro

T.
B.

This section of the score covers measures 35 and 36. It includes parts for two oboes (Ob. I, II), two bassoons (Fag. I, II), two cori in F major (Cor. I, II in Fa), and a vocal choir (Soprano, Alto, Tenor, Bass). The woodwinds play rhythmic patterns, while the voices have a melodic line. Measure 36 features a repeat sign.

35 36

I

VI.

II

Vle.

TUTTI
f

TUTTI
f

TUTTI
f

This section covers measures 35 and 36 for the string ensemble, including Violin I, Violin II, and Viola. The strings enter in measure 36 with a rhythmic pattern. The word "TUTTI" and dynamic marking "f" (forte) are indicated for each part.

Fag. I, II

a 2

37

I

VI.

II

Vle.

Vo.

Cb.

stacc. possibile
mf

TUTTI
f

f

This section covers measures 37 and 38. It includes parts for two bassoons (Fag. I, II), Violin I, Violin II, Viola, Voice, and Contrabass. The bassoons have a melodic line with a "stacc. possibile" (staccato as possible) marking and "mf" (mezzo-forte) dynamic. The strings and lower woodwinds provide a rhythmic accompaniment. Measure 38 features a repeat sign and "TUTTI f" markings for the strings and voice.

Musical score for measures 38-40. The score includes parts for Flute I & II, Oboe I & II, Clarinet I & II in B-flat, Bassoon I & II, Cor Anglais I & II in F, Violin I & II, Viola, Cello, and Double Bass. The key signature has two sharps (D major or F# minor) and the time signature is 4/4. Measure 38 begins with a box containing the number 38. Dynamics include *f*, *ff*, *p*, and *ff*. There are accents in measures 39 and 40.

39 Poco meno mosso (♩=120)
Sellem

40

S.
A.
Coro
T.
B.

colla parte

39 Poco meno mosso (♩=120)
piiss. *arco* **40**

I
VI
II
Vle.
Vo.
Cb.

piiss. div. *non f* *non f piiss.* *arco* *stacc.* *stacc.* *unis.* *non f*

Musical score for measures 39-40. The top part shows vocal parts (Soprano, Alto, Tenor, Bass) with the lyrics "Sellem". Below are string parts (Violin I & II, Viola, Cello, Double Bass). The tempo is "Poco meno mosso" with a metronome marking of quarter note = 120. The key signature has two sharps. Measure 39 begins with a box containing the number 39. The string parts include markings for *piiss.* (pizzicato) and *arco* (arco). Dynamics include *non f*. There are accents in measures 39 and 40. The vocal parts are marked *colla parte*. Measure 40 begins with a box containing the number 40. The string parts include markings for *stacc.* and *unis.* (unison).

(to the Servants) 41

S.

S. A.

Coro (the crowd to each other):

T.

B.

I.

VI.

II.

Vle. *arco*

Vc. *(piss.)*

Cb. *(piss.)*

stacc.

42

S.

S. A.

Coro

T.

B.

I.

VI.

II.

Vle.

Vc. *arco*

Cb.

f

RECITATIVE

43 *Meno mosso* (♩=80)

Cl. I
in Sib

Sellem

marc. sf

Vle.

43

f *div.* *arco* *unis. pss.*

Vo.

Cb.

44 *Ancora meno mosso* (♩=60)

(SOLO)

Cl. I
in Sib

S.

Cb.

pss.

45 **46**

Fl. I

Cl. I
in Sib

S.

mf *SOLO*

molto voce subito *poco rubato* *dolce* *mf tranquillo* *a tempo*

45 **46**

I

VI.

II

Vle.

Vo.

Cb.

p *pss.* *arco* *p*

Fl. I
Cl. I
in Sib
S.

47
Fl. I
Cl. I
in Sib
S.

47
I
VI.
II
Vle.
Vo.
Cb.

48 *poco rubato* *SOLO* *a tempo*
Tr. I
in Sib
S.
I
VI.
II
Vle.
Vo.
Cb.

49

poco più lento

Tr. I
in Sib

S.

I
VI.

II

Vie.

Vc.

Cb.

poco sf

poco sf

poco sf

poco sf

a tempo (♩=60)

lunga ad lib. 50

Lo stesso tempo (♩=60-63)

S.

Cemb.

I
VI.

II

Vie.

Vc.

Cb.

f

f

f

f

f

f

S.

Cemb.

ARIA

♩ = 126

51

I

VI.

II

Vle.

f

(b)

52

53

Fl. I. II

poco sf

Fag. I. II

poco sf

Tr. I. II
in S^b

I.

p den articolato sim.

Sellem

p den articolato sim.

I

VI.

II

Vle.

Vo.

p

p

53

54

Fl. I. II

Fag. I. II

Tr. I. II
in S^b

S.

I

VI.

II

Vle.

Vo.

54

55

Fl. I. II

Fag. I. II

Tr. I. II
in Sib

S.

I

VI.

II

Vle.

Vc.

56

Fl. I. II

Fag. I. II

Tr. I. II
in Sib

S.

I

VI.

II

Vle.

Vc.

Musical score for measures 57-61. The score includes parts for Fl. I & II, Fag. I & II, Tr. I & II in F#b, S., and a string section (I, VI, II, Vle., Vo.). Measure 57 is marked with a box containing the number 57. The string section features a rhythmic pattern of eighth notes, with dynamics *f* and *p* indicated. The woodwinds have rests in measures 57-58 and enter in measure 59.

Musical score for measures 58-62. The score includes parts for Fl. I & II, Fag. I & II, Tr. I & II in F#b, S., and a string section (I, VI, II, Vle., Vo.). Measure 58 is marked with a box containing the number 58, and measure 59 is marked with a box containing the number 59. The string section continues with eighth notes, with dynamics *poco sf* and *f* indicated. The woodwinds have rests in measures 58-59 and enter in measure 60.

60

Fl. I. II

Fag. I. II

Tr. I. II
in Sib

S.

I

VI.

II

Vle.

Vc.

p

(p)

mf

61

Fl. I. II

Ob. I

Fag. I. II

Tr. I. II
in Sib

S.

I

VI.

II

Vle.

Vc.

f

(f.)

f

62 *d. = 63*

Fl. I *poco sf*

Ob. I *mf*

Cl. I *p stacc.* *sim.*

in Sib

Fag. I *p stacc.* *sim.*

S.

Coro *parlando*

63

Vo. *p*

Cb. *p* *sempre sim. (accompagnando)*

64

Fl. I

Ob. I.II *mf*

Cl. I *p stacc.* *sim.*

in Sib

Fag. I

S.

Coro

64

Vo.

Cb.

65

Fl. I

I
Ob.

II

Cl. I
in *Sib*

Fag. I

S.

Coro

Vc.

Cb.

BIDDING SCENE
(Crowd and Sellem)

66 *Meno mosso* (♩=144)

I
Ob.

II

S.

Coro

I
VI.

II

66 *Meno mosso* (♩=144)

67

Fl. I. II

Ob. I. II

Cl. I. II
in B \flat

Tr. I. II
in B \flat

Cor. I. II
in F \flat

S.

S.
A.

Coro
T.
B.

I

VI.

II

Vle.

Vo.

fp *fp* *ff* *ff*

piaz *piaz* *piaz* *arco*

ff *ff* *ff* *ff*

3

a 2

ARIA
(continuing)

68

$\text{♩} = 126$

I

VI.

II

Vle.

69

f *f* *f* *f* *f* *f*

3

a 2

Musical score for measures 69-70. The score includes parts for Flute I & II, Bassoon I & II, Trumpet I & II in B-flat, Saxophone, Violin I & II, Viola, and Cello. The flute and bassoon parts are marked *poco sf*. The trumpet part is marked *I. p ben articolato*. The strings are marked *p*. A rehearsal mark **70** is present at the beginning of measure 70.

Musical score for measures 71-72. The score includes parts for Flute I & II, Bassoon I & II, Trumpet I & II in B-flat, Saxophone, Violin I & II, Viola, and Cello. The flute and bassoon parts are marked *poco sf*. The trumpet part is marked *I. p ben articolato*. The strings are marked *p*. A rehearsal mark **71** is present at the beginning of measure 71.

72

Fl. I. II

Fag. I. II

Tr. I. II
in Sib

S.

I

VI.

II

Vle.

Vc.

73

Fl. I. II

Fag. I. II

Tr. I. II
in Sib

S.

I

VI.

II

Vle.

Vc.

74 75

Fl. I, II

Fag. I, II

Tr. I, II
in Sib

S.

I

VI.

II

Vle.

Vc.

76

Fl. I, II

Fag. I, II

Tr. I, II
in Sib

S.

I

VI.

II

Vle.

Vc.

poco sf

piu f

77

Fl. I. II

Fag. I. II

Tr. I. II
in S^b

S.

I

VI.

II

Vle.

Vo.

78

Fl. I. II

Ob. I

Fag. I. II

Tr. I. II
in S^b

S.

I

VI.

II

Vle.

Vo.

79 $\text{♩} = 63$ 80

Fl. I *poco f*

Ob. I *mf*

Cl. I
in Sib *p stacc. accomp.* *sim.*

Fag. I *p stacc. accomp.* *sim.*

S.

Coro
parlando **Crowd**

79 $\text{♩} = 63$ 80

Vc. *p* *{ sempre sim. accompagnando*

Cb. *p*

81

Fl. I

Ob. II *mf*

Cl. I
in Sib

Fag. I

S.

Coro

81

Vc. *f.*

Cb.

82

Fl. I

I

Ob. I

II

Cl. I
in Sib

Fag. I

S.

Coro

Vo.

82

Cb.

BIDDING SCENE
(Crowd and Sellem)

83 *Meno mosso* (♩:144)

I

Ob. I

II

S.

Coro

83 *Meno mosso* (♩:144)

I

VI.

II

84

Fl. I. II

Ob. I. II

Cl. I. II
in B \flat

Tr. I. II
in B \flat

Cor. I. II
in F

S.

S.
A.

Coro
T.
B.

I

VI

II

Vle.

Vc.

84

pizz.

arco

ff

ff

ff

ff

RECITATIVE

85 Sellem

Cemb.

ARIA

(continued)

Tranquillo (♩=144)

86

Sellem

messa voce ma cant. e ben articolato

87

I
VI.
II
Vle.
Vc.

p espr.

p stacc.

p stacc.

tr

p espr.

88

S.
I
VI.
II
Vle.
Vc.

p espr.

p stacc.

tr

89

S.
I
VI.
II
Vle.
Vc.
Cb.

p espr.

p stacc.

p stacc.

poco marc. sempre

poco marc. sempre

90

SOLO

dolce

SOLO

dolce

Fl. I

Cl. I
in Sib

S.

I

VI.

II

Vle.

Ve.

Cb.

91 Più mosso (♩.:63)

92

poco sf

mf

p stacc. accomp.

sim.

p stacc. accomp.

sim.

parlando

Fl. I

Ob. I

Cl. I
in Sib

Fag. I

S.

Coro

91 Più mosso (♩.:63)

92

p sempre sim. accomp.

p sempre sim. accomp.

Vo.

Cb.

93

Fl. I

Ob. I & II

Cl. I
in Sib

Fag. I

S.

Coro

Vo.

Cb.

94

Fl. I

Ob. I & II

Cl. I
in Sib

Fag. I

S.

Coro

Vo.

Cb.

FINAL BIDDING SCENE

95 *Meno mosso* (♩=144)

Ob. I. II *mf*

Tr. I. II
in Sib *mf marc.*

S. *mf*

Coro *mf*

I *mf*

VI. *mf*

II *mf*

96

Ob. I. II

Tr. I. II
in Sib

S.

Coro

I

VI.

II

Ob. I, II

Tr. I, II
in Sib

Cor. I
in Fa

S.

Coro

I
VI
II

97 ♩ = 60 *ma subito poco a poco allarg.*

Fl. I, II

Ob. I, II

Cl. I
in Sib

Fag. I, II

Tr. I, II
in Sib

Cor. I, II
in Fa

S.

I
VI
II

Vle.

Vo.
Cb.

ff *SOLO* *mf* *Baba* *mf* *ff* *ff* *p* *p* *p* *p* *p* *(a 2)* *p*

ARIA

98 $\text{♩} = 144$

Fl. I. II

Ob. I. II *a 2* *ff*

I *ff*

Cl. in Sb II *ff*

Fag. I. II *a 2* *ff*

Tr. I. II *in Sb*

Cor. I. II *in Fa*

99 *Poco meno mosso* ($\text{♩} = 120$)

Baba *f*

98 $\text{♩} = 144$

I *ff*

VI. *div.* *ff*

II *unls.* *ff*

Vle. *ff*

Vc. *ff*

Cb.

99 *Poco meno mosso* ($\text{♩} = 120$)

sub. meno f

sub. meno f

sub. meno f

sub. meno f

Fl. I, II *a 2^b* **100** *sempre sf*

Ob. I, II *sempre sf*

Cl. in Si I *SOLO* *f* *sempre sim.*

Cl. in Si II *SOLO* *f* *sempre sim.*

Fag. I, II *sempre sf*

Tr. I, II *in Sib*

Cor. I, II *in Fa*

B.

100

Vl. I *pizz.* *arco* *sf*

Vl. II *pizz.* *arco* *sf*

Vle. *pizz.* *arco* *sf*

Vc. *div.* *pizz.* *unis.* *arco* *div.* *unis.* *arco* *sf*

Cb. *pizz.* *sf*

101

Fl. I, II *a 2*

Ob. I, II

Cl. in Stk
I
II

Fag. I, II

Tr. I, II
in Sib

Cor. I, II
in Fa

B.

S.
A.
Coro

T.
B.

accompnando

stm.

stm.

stm.

p

sotto voce *3*

101

I
VI.

II

Vle.

Vc.

Cb.

piss.

sf

arco

piss.

sf

arco

piss. unis.

sf

arco

div. piss. arco

unis.

sf

(piss.)

p

Musical score for measures 102 and 103. The score is divided into two systems. The first system includes parts for Fl. I, Ob. III, Cl. in Sib (I and II), Fag. (I and II), Tr. I in Sib, B., S. A., Coro (T. B.), and strings (VI. I and II, Vle., Vc., Cb.). The second system includes parts for VI. I and II, Vle., Vc., and Cb. Measure numbers 102 and 103 are indicated in boxes above the staves. Dynamics include *p*, *sim.*, and *mf*. The score features various musical notations such as notes, rests, slurs, and articulation marks.

Fl. I

Ob. I. II

Cl. I. II
in Sib

I
Fag.

II

I
Tr. *in Sib*

II

B.

S.
A.

Coro

T.
B.

I
VI.

II

Vle.

Vc.

Cb.

The musical score is arranged in systems. The first system includes Flute I, Oboe I and II, Clarinet I and II in Si flat, Bassoon I and II, and Trumpets in Si flat I and II. The second system includes Trumpets in Si flat I and II, Trombone, Saxophone Alto, and Cori. The third system includes Viola, Violoncello, and Contrabasso. The music features various dynamics such as *pp*, *p*, *mf*, and *arco*. A specific instruction 'sul Re' is present for the Viola part. The score is written in 4/4 time with a key signature of one sharp (F#).

104 105

B.

I
VI.

II

Vle.

Vo.

Cb.

sf sempre
sf sempre
sf sempre non div.
sf sempre
sf sempre

Più mosso (♩=144)

106

Fl. I, II

I
Cl. in Sol.

II

Fag. I, II

B.

ff
ff
ff
ff

Più mosso (♩=144)

106

I
VI.

II

Vle.

Vo.

Cb.

ff
ff
ff
ff

attacca

107 Molto meno (♩=60)

Rakewell

Shadow

attacca

RECITATIVE

108 $\text{♩} = 88$ 109

Fag. I *mp accomp.* *sempre sim.*

Cor. I, II *in Fa* *mp accomp.* *sempre sim.*

Anne

Baba (aside)

S. A.

Coro

T. B.

108 *piss.* $\text{♩} = 88$ 109

Vc. *p marc.* *piss.*

Cb. *p marc.*

110

Fl. I *SOLO* *p espr.*

Cl. I, II *in Sib* *SOLI* *p espr.*

Fag. I *p espr.*

Cor. I, II *in Fa*

A. (aside)

B.

S. A.

Coro

T. B.

110

Vc. *arco* *piss.*

Cb. *arco* *piss.*

111

Fl. I
Ob. I
Cl. I, II
in B \flat
Fag. I, II
B.

112 *Meno mosso* (♩=63)
Anne

B.
I. Vl.
II. Vl.
Vle.
Vo.
Cb.

113

Fag. I, II
Cor. I, II
in F
B.
Sellem

113

I. Vl.
II. Vl.
Vle.
Vo.

Fag. I. II
Cor. I. II
in Fa
S.
A.
Coro
T.
B. (*a Solo voice*)
Cemb.
I
VI.
II
Vle.
Vc.
Cb.

piss.
f
piss.
f
piss.
f
piss.
f

attacca

DUET
Anne and Baba
with Chorus and Sellem

114 ♩ = 80
Tr. I
in Sib
pp *tranquillo*
Baba (to Anne)
114 ♩ = 80
I
VI.
II
Vle.
Vc.

p
arco
p
arco
p
arco
p
arco

115

SOLO

mf

Cl. I
in Sib

Tr. I
in Sib

B.

I

VI.

II

Vle.

Ve.

Cb.

piss.

sempre p

div. piss.

sempre p

piss.

p

rall.

116 Più mosso (♩:92)

Ob. I

Cl. I
in Sib

I

Fag.
II

Anne *p*

B.

rall.

116 Più mosso (♩:92)

I

VI.

II

Vle.

Ve.

Cb.

p

p

arco

p

(sempre piss.)

(sempre piss.)

Ob. I
Cl. I, II
in Sib
A.
I
VI
II
Vle.
Vc.
Cb.

sim.

3

Detailed description: This system of musical notation covers measures 114 to 116. It includes staves for Oboe I, Clarinets I and II in B-flat, Flute, Violin I and II, Viola, Violoncello, and Contrabass. The woodwinds and strings play sustained notes, while the flute and violin parts feature rhythmic patterns. A triplets of eighth notes is marked in the flute part in measure 116.

Ob. I
Cl. I, II
in Sib
Fag. I
A.
117

p

Detailed description: This system covers measures 117 to 119. It includes staves for Oboe I, Clarinets I and II in B-flat, Bassoon I, Flute, Violoncello, and Contrabass. A box containing the number '117' is placed above the Oboe I staff at the start of measure 117. The bassoon part has a dynamic marking of *p* in measure 118.

117
I
VI
II
Vle.
Vc.
Cb.

Detailed description: This system covers measures 120 to 122. It includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. A box containing the number '117' is placed above the Violin I staff at the start of measure 120. The violin parts feature rapid sixteenth-note passages, while the viola and cello parts play sustained notes.

118

Fl. I

Ob. I

Fag. I

A.

Baba

Sellem

S.

A.

T.

B.

COFO

118

I

VI.

II

Vla.

Vo.

Cb.

SOLO

mf cant.

SOLO

mf cant.

SOLO

mf cant.

poco rit. **119** Poco meno mosso - Tempo I. (♩=80)

Fl. I

I
Ob.

II

Fag. I

Tr. I
in Sib

A.

B.

S.

S.

A.

T.

B.

CORO

poco rit. **119** Poco meno mosso - Tempo I. (♩=80)

I
Vl.

II

Vle.

Vo.

Cb.

120

Tr. I
in Scb

B.

I
VI.

II

Vle.

Vo.

Detailed description: This system of musical notation covers measures 120. It includes parts for Tr. I (Trumpet I, in Scb), B. (Bassoon), I (Violin I), VI. (Violin II), II (Viola), Vle. (Violoncello), and Vo. (Voice). The music is written in a 4/4 time signature. The Tr. I part has a melodic line with slurs and accents. The B. part has a more rhythmic, eighth-note pattern. The string parts (I, VI., II, Vle.) play sustained chords with some movement. The Vo. part has a simple bass line. A box with the number '120' is placed above the first measure of the Tr. I staff.

121

Cl. in Scb

I

II

Fag.

I

II

Anne

B.

121

Vle.

Vo.

Detailed description: This system of musical notation covers measures 121. It includes parts for Cl. in Scb (Clarinet in Scb), Fag. (Bassoon), Anne (Soprano), B. (Bassoon), Vle. (Violoncello), and Vo. (Voice). The music is written in a 4/4 time signature. The Cl. in Scb and Fag. parts have melodic lines with slurs and accents, marked with *mp* and *sim.*. The Anne part has a vocal line with a *poco* marking. The B. part has a rhythmic pattern. The Vle. part has a simple bass line with *poco sf* and *piss.* markings. The Vo. part has a simple bass line with *poco sf* and *sim.* markings. A box with the number '121' is placed above the first measure of the Cl. in Scb staff.

122 Alla breve (♩=63)

SOLO

Cor. I
in Fa

B.

I
VI.

II

Vle.

Vc.

Cb.

p marc.

sim.

p ma marc.

arco

p

arco

arco

sim.

sim.

123

Cor. I
in Fa

B.

I
VI.

II

Vle.

Vc.

Cb.

124

Cor. I
in Fa

B.

I
VI.

II

Vle.

Vc.

Cb.

Cor. I
in Fa

B.

I
VI.

II

Vle.

Vo.

Cb.

125

Cor. I
in Fa

B.

VI.

II

Vle.

Vc.

Cb.

126

Cor. I
in Fa

B.

I
VI.

II

Vle.

Vc.

Cb.

127

Cl. I, II
in *Sib*

Cor. I
in *Fa*

B.

I
VI.
II

Vle.

Vo.

Cb.

non f

piss.

128

Cl. in *Sib*
I
II

Fag. I

Cor. I, II
in *Fa*

Anne

Baba

128

I
VI.
II

Vle.

Vo.

Cb.

p

piss.

sim.

129

I Fl. *mf*

II Fl. *mf*

I Cl. in Sib.

II Cl. in Sib.

I Fag. *p*

II Fag. *p*

A.

B.

S. A.

Coro

T. B. *BASSI*

129

I Vl. *arco* *p*

II Vl. *arco* *p*

Vle. div. *arco* *p*

Vc. *(p)*

Cb. *(p)*

This musical score page features two systems of staves. The first system includes staves for Flute I and II, Bassoon I and II, Clarinet A, Clarinet B, Saxophone A, and Trombone I and II. The second system includes staves for Violin I and II, Viola, Violoncello, and Contrabass. A boxed number '130' is placed above the first measure of the Flute I staff in both systems. The music is written in a key with two flats and a 4/4 time signature. The woodwinds and strings play melodic lines with various articulations and dynamics, while the choir parts are mostly rests.

131

I
Fl.
II
Ob. I. II
Cl. I. II
in S^b
Fag.
II

A.
B.
S.
A.
Coro
T.
B.

131

I
VI.
II
Vle.
Vc.
Cb.

132

I
Fl.

II

Ob. I. II

Cl. I. II
in Sib

I
Fag.

II

A.

B.

Sellem (despondently)

S.
A.

Coro

T.
B.

132

I
Vl.

II

Vle.

Vo.

Cb.

133

Ob. I, II
Cl. I, II
in Sib
Fag. I, II
Tr. I, II
in Sib
A.
B.
S.

poco sf p
f
mf

133

I
VI
II
Vle.
Vc.
Cb.

unis.
arco
poco sf p
f

BALLAD TUNE

134 ♩ = 56

Cor. I, II
in Fa
Timp.
Vle.
Vc.
Cb.

p
sim.
p
Rakewell
Shadow
pizz.
p

135

Cor. I. II
in Fa

Timp.

R.

Sh.

135

Vle.

Vc.

Cb.

136

Cor. I. II
in Fa

Timp.

R.

Sh.

136

Vle.

Vc.

Cb.

137 $\text{♩} = 160$

Fl. I, II *poco sf*

Ob. I, II *poco sf*

Fag. I, II *f*

Tr. I, II
in Sib *poco sfpp*

Cor. I, II
in Fa *poco sfpp*

Anne

Baba

Sellem

S. A.

Coro

T. B.

137 $\text{♩} = 100$

I *sf den articolato*

VI. II *sf den articolato*

Vle. *arco* *sf den articolato*

Vc. *arco* *sf den articolato*

Cb. *arco* *sf*

STRETTO-FINALE

Anne, Baba and Sellem
with Chorus

138 $\text{♩} = 152$

Fl. I. *SOLO* *mf cant.*

Anne

I *f p*

VI. *f p*

Vle. *f p*

Vc. *f p sempre*

Cb. *f p sempre*

139

Fl. I. II *mf*

A.

Baba

I *tr*

VI. *tr*

II *tr*

Vle. *tr*

Vc. *tr*

Cb. *tr*

140

Fl. I. II *sim.*

Ob. I. II

Cl. I. II
in Sib

Fag. I. II

Cor. I
in Fa *mf sim.*

A. be swift, be

B.

Sellem

S. *unis.*

A.

Coro

T. B.

140

I. *v*

VI. *v*

II. *v*

Vle. *v sim.*

Vo. *v*

Cb. *v*

141

I
Fl.

II

I
Ob.

II

Cor. I. II
in Fa

A.

B.

S.

S.
A.

Coro

T.
B.

141

I
VI. *poco sf*

II *poco sf*

VIe.

Vc.

Cb.

unis.

142

Fl. I. II *a 2* *tr*

Ob. I. II *a 2* *tr* *I. SOLO*

Fag. I. II *a 2* *f* *marc.*

Tr. I. II *in Sib* *f*

Cor. I. II *in Fa* *f*

A.

B.

S.

S.

A.

T.

B.

CORO

I

VI. II *tr*

Vle. *tr*

Vc. *f* *marc.*

Cb. *f* *marc.*

Detailed description: This is a page of a musical score, page 321, starting at measure 142. The score is for a full orchestra and a choir. The instruments listed are Flute I and II (marked 'a 2' and 'tr'), Oboe I and II (marked 'a 2' and 'tr', with a 'I. SOLO' instruction for the oboe), Bassoon I and II (marked 'a 2', 'f', and 'marc.'), Trumpet I and II in B-flat (marked 'f'), and Horn I and II in F (marked 'f'). The woodwinds and strings play complex rhythmic patterns with many trills. The choir consists of Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts. The vocal parts have long, sustained notes. The bottom section of the score shows the string ensemble: Violin I and II (marked 'tr'), Viola (marked 'tr'), Violoncello (Vc., marked 'f' and 'marc.'), and Contrabass (Cb., marked 'f' and 'marc.'). The score is written in a key signature of two flats and a 2/4 time signature.

143 Poco più mosso (♩.:63)

Ob. I *SOLO*

Cor. I. II *in Fa*

A.

I VI. II

Vle.

Vc.

Cb.

144

Fl. I

Ob. I

Cor. I. II *in Fa*

A.

B.

S.

S. A.

T.

B.

145

mf

poco

I VI. II

Vle.

Vc.

Cb.

145

146

Musical score for the first system, starting at measure 146. The score includes staves for Fl. I & II, Ob. I & II, Fag. I & II, Tr. I & II (in Sib), Cor. I & II (in Fa), and vocal parts A, B, S, and CORO.

Fl. I & II: *f*

Ob. I & II: *mf*, *f*, *f b p.*

Tr. I & II (in Sib): *mf marc.*

Cor. I & II (in Fa): *mf*

Vocal parts A, B, S: *f b p.*

CORO: *f b p.*

End of system: G.P.

146

Musical score for the second system, starting at measure 146. The score includes staves for I, VI, II, Vle., Ve., and Cb., along with CORO.

I, VI, II, Vle., Ve., Cb.: *mf*

Vle.: *non div.*

CORO: *f b p.*

End of system: G.P.

147 *sempre* $\text{♩} = 63$

Cor. I *in Fa*

A. (to Baba)

Vle. *pizz.*

Vc. *div. pizz. marc. in p*

Cb. *pizz. marc. in p*
marc. in p

148 *a 2* (Anne rushes out)

Fl. II *f*

Ob. III *f*

Cl. I. II *in Sib* *f*

Fag. II *f* *a 2*

Tr. II *in Sib* *f*

I *Cor. in Fa*

II *f*

B. *f*

S. *f*

S. A. *f* *unis.*

Coro T. *f*

B. *f*

148

I VI. *f*

II *f* *arco*

Vle. *f* *arco*

Vc. *f* *arco*

Cb. *f* *arco*

BALLAD TUNE (reprise)

149 ♩ = 56

Cl. I
in Sib

p possibile *sim.*

Timp. *p*

Rakewell

Shadow

Vle. *piss.* *p*

Vo. *piss.* *p*

Cb. *piss.* *p*

150

Cl. I
in Sib

Timp.

R.

Sh.

Vle. **150**

Vo.

Cb.

151 $\text{♩} = 132$

Fag. I. II

Baba

I

VI.

II

Vle.

Vc.

Cb.

f

piiss.

f

piiss.

f

piiss.

f

piiss.

f

piiss.

152 $\text{♩} = 132$

153

Fl. I. II

Ob. I. II

Cl. I. II
in Sib

Cor. I. II
in Fa

B.

(to the crowd)

I

VI.

II

Vle.

Vc.

Cb.

f

arco

f

arco

f

arco

div. arco

f

arco

f

154

Fl. I, II *a 2.*

Ob. I, II

Cl. I, II
in Sib

Fag. I, II

Cor. I, II
in Fa

Timp.

B.

ff (I.)

ff

154

I

VI. II

Vle.

Vc.

Cb.

piiss.

ff piiss.

ff piiss.

unis. ff piiss.

ff piiss.

ff

155

Ob. I, II

Cl. I, II
in Sib

Fag. I, II

Cor. I, II
in Fa

Timp.

B.

I.

ff (I.)

fp

155

I

VI. II

Vle.

Vc.

Cb.

ff

ff

ff

ff

(Grand exit of Baba)

156

Fl. I. II *f*

Ob. I. II *f*

Cl. I. II
in Sib *f*

Fag. I. II *f*

Tr. I. II
in Sib *f*

Cor. I. II
in Fa *f*

Timp. *f*

156 *arco* *f*

I

VI. *arco* *f*

II

Vle. *arco* *f*

Vc. *arco* *f*

Cb. *arco* *f*

The musical score is for a grand exit. It features a woodwind section with Flutes I & II, Oboes I & II, Clarinets I & II in Sib, Bassoons I & II, Trumpets I & II in Sib, and Cori I & II in Fa. The percussion includes Timpani. The string section consists of Violins I & II, Viola, Violoncello, and Contrabass. The score is in 2/4 time with a key signature of two sharps (F# and C#). The first system (measures 156-160) shows the woodwinds and percussion. The second system (measures 161-165) shows the strings playing *arco* (arco) with a forte (*f*) dynamic. The woodwinds have various articulations, including accents and slurs.

Fl. I. II *a 2* 157

Ob. I. II

Cl. I. II
in Sib

Fag. I. II *a 2*

Tr. I. II
in Sib

Cor. I. II
in Fa

Timp.

f

(The Crowd murmurs)
sotto voce

S.
A.

Coro

T.
B.

sotto voce

I 157

VI.

II

Vle.

Vc.

Cb.

f

CURTAIN

Fl. I, II *a 2*
Ob. I, II
Cl. I, II *f*
in Sib
Fag. I, II *a 2 f*
Tr. I, II
in Sib
Cor. I, II
in Fa
Timp.

Viol. I, II
Vla.
Vc.
Cb.

158

Detailed description: This system of musical notation covers measures 158 to 162. It features a woodwind section with Flutes I and II (marked *a 2*), Oboes I and II, Clarinets I and II (in *Sib*, marked *f*), Bassoons I and II (marked *a 2 f*), Trumpets I and II (in *Sib*), and Cori I and II (in *Fa*). The percussion part includes Timpani. The string section consists of Violins I and II, Viola, Violoncello, and Contrabass. The score includes various musical notations such as notes, rests, and dynamic markings.

Fl. I, II *a 2*
Ob. I, II
Cl. I, II
in Sib
Fag. I, II *a 2*
Tr. I, II
in Sib
Cor. I, II
in Fa
Timp.

Viol. I, II
Vla.
Vc.
Cb.

unis.

Detailed description: This system of musical notation covers measures 163 to 167. It features the same woodwind and percussion sections as the first system. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score includes various musical notations such as notes, rests, and dynamic markings. A *unis.* marking is present in the Violoncello part in measure 167.

SCENE II

PRELUDE

♩:69

SOLO

I
VI. I
VI. II
Vla.
Vo.

SOLO *SOLO* *SOLO*

p *v* *v* *(v)*

Detailed description: This system of music covers measures 69 to 74. It features a vocal solo (Vo.) with a *p* dynamic and a *v* (vibrato) marking. The string parts (I, VI. I, VI. II, Vla.) are marked *SOLO*. The vocal line has a melodic contour with a phrase in measure 74 marked with a *(v)*. The strings provide accompaniment with some notes marked with *v* and *(v)*.

I
VI. I
VI. II
Vla.
Vo.

v *v* *(v)*

Detailed description: This system covers measures 75 to 80. The vocal part continues with *v* and *(v)* markings. The strings play a rhythmic accompaniment, with some notes marked with *v* and *(v)*.

159 **160**

I
VI. I
VI. II
Vla.
Vo.

p *v* *(h)*

Detailed description: This system covers measures 159 and 160. Measure 159 has a *p* dynamic. Measure 160 features a *v* marking and a *(h)* (hairpins) marking. The vocal part has a *(h)* marking. The strings have a *(h)* marking.

rall. **CURTAIN**

I
VI. I
VI. II
Vla.
Vo.

v *(h)*

Detailed description: This system covers measures 161 to 164. The tempo is marked *rall.* and the section is labeled **CURTAIN**. The vocal part has a *v* marking and a *(h)* marking. The strings have a *(h)* marking.

attacca

DUET

161 $\text{♩} = 84$ *SOLI* Enter Rakewell and Shadow.

Fl. I. II

Cl. I
in Sib

Vc.

Cb.

ben articolato

ben articolato

162 Rakewell

I

VI. I

II

Vle.

Vc.

Cb.

TUTTI mp

TUTTI mp

TUTTI mp
ma espress.

mf marc.

mf marc.

163

Fl. I. II

Cl. I
in Sib

R.

come sopra

come sopra

163

I

VI. I

II

Vle.

Vc.

Cb.

(h)

164

R.

I. VI.

II.

Vle.

Vo.

Cb.

come sopra

mf

165

♩.:56

Timp.

R.

Shadow

p

166

VI.

Vle.

Vo.

Cb. div.

div. pizz.

p

pizz.

in harm.

mp marc.

in harm.

mp marc.

pizz.

p ma marc.

(arco)

166

Fl. I. II

mp

Timp.

Sh.

I

VI.

II

Vle.

sim.

Vc.

sim.

Cb. div.

167

Fl. I. II

Timp.

Sh.

I

VI.

II

Vle.

Vc.

Cb. div.

♩ = 84
168 Rakewell

Musical score for measures 168-169. The score includes parts for Flute I (Fl. I), Flute II (Fl. II), Violin (Vle.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb. unis.). The Flute I part is marked *arco* and *mp*. The Flute II part is marked *arco* and *mp*. The Violin part is marked *mp ma espress.*. The Viola part is marked *mf*. The Violoncello and Contrabass parts are marked *mf*. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

169

Musical score for measures 170-171. The score includes parts for Flute I (Fl. I), Flute II (Fl. II), Violin (Vle.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The Flute I part is marked *arco* and *mp*. The Flute II part is marked *arco* and *mp*. The Violin part is marked *mp ma espress.*. The Viola part is marked *mf*. The Violoncello and Contrabass parts are marked *mf*. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for measures 172-173. The score includes parts for Flute I (Fl. I), Flute II (Fl. II), Violin (Vle.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The Flute I part is marked *arco* and *mp*. The Flute II part is marked *arco* and *mp*. The Violin part is marked *mp ma espress.*. The Viola part is marked *mf*. The Violoncello and Contrabass parts are marked *mf*. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

♩ = 56

170 SOLO **171**

Ob. I

Tr. I
in Sib

Timp.

Shadow quasi messa voce modo ordinario

♩ = 56

170 *piss.* **171**

I VI.

II

Vle.

Ve.

Cb. div.

piss.

(arco)

in Harm. come sopra.

in Harm. come sopra.

172

Fl. I, II

Ob. I

Tr. I
in Sib

Timp.

Sh.

mp

SOLO

mp

SOLO

mp

quasi sotto voce

cresc.

172

I VI.

II

Vle.

Ve.

Cb. div.

173 174 ♩:84

Fl. I, II

Tr. I
in Sib

Timp.

Sh. *cant. espress.*

173 174 ♩:84

I

VI.

II

Vle.

Vo.

Cb. div.

arco

f den articolato-marc.

arco

f den articolato-marc.

arco

f den articolato-marc.

arco

f den articolato-marc.

arco

f den articolato-marc.

Tr. I
in Sib

Sh.

I

VI.

II

Vle.

Vc.

Cb. unis.

175

Fl. I. II

Cl. I. II
in Sib

Fag. I. II

Tr. I. II
in Sib

I
II
Cor. *in F*

Timp.

Sh.

175

I
VI.
II

Vle.

Vc.

Cb.

176 $\text{♩} = 84$

Fl. I

Cl. I
in Sib

Timp.

Rakewell

agitato ma tempo rigoroso

176 $\text{♩} = 84$

I

VI. I

II

Vle.

Vo.

Cb.

sf-mf sempre

sf

mf sempre

sim.

177

178

Fl. I. II

Cl. I
in Sib

R.

Sh.

178

I

VI.

II

Vle.

Vc.

Cb.

179

I Fl. II Cl. I in Sib Fag. I R. Sh.

Musical score for measures 179-180, Flute, Clarinet, Bassoon, Trumpet, and Trombone parts. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. Measure 179 features a melodic line in the Flute I part with a dynamic marking of *mf*. The Clarinet I and Bassoon I parts have a similar melodic line. The Trumpet and Trombone parts have a more rhythmic, dotted-note pattern. Measure 180 continues the melodic development in the Flute and Clarinet parts, with the Bassoon part having a dynamic marking of *mf*.

179

I VI. II Vle. Vc. Cb.

Musical score for measures 179-180, Violin, Viola, Violoncello, and Contrabasso parts. The score is in a key signature of two flats and common time. Measure 179 features a rhythmic pattern of eighth notes in the Violin I and II parts. The Viola part has a similar rhythmic pattern. The Violoncello and Contrabasso parts have a more melodic line. Measure 180 continues the rhythmic pattern in the Violin and Viola parts, with the Violoncello and Contrabasso parts having a dynamic marking of *sim.*

180

I Fl. II Ob. I Fag. I R. Sh.

Musical score for measures 180-181, Flute, Oboe, Bassoon, Trumpet, and Trombone parts. The score is in a key signature of two flats and common time. Measure 180 features a melodic line in the Flute I part with a dynamic marking of *mf*. The Oboe I and Bassoon I parts have a similar melodic line. The Trumpet and Trombone parts have a more rhythmic, dotted-note pattern. Measure 181 continues the melodic development in the Flute and Oboe parts, with the Bassoon part having a dynamic marking of *mf*.

180

I VI. II Vle. Vc. Cb.

Musical score for measures 180-181, Violin, Viola, Violoncello, and Contrabasso parts. The score is in a key signature of two flats and common time. Measure 180 features a rhythmic pattern of eighth notes in the Violin I and II parts. The Viola part has a similar rhythmic pattern. The Violoncello and Contrabasso parts have a more melodic line. Measure 181 continues the rhythmic pattern in the Violin and Viola parts, with the Violoncello and Contrabasso parts having a dynamic marking of *sim.*

181 $\text{♩} = 84$ *dolce* *allarg.* 182 Lo stesso $\text{♩} = 84$

I Ob. *dolce*

II Ob. *dolce*

I Fag. *dolce*

II Fag. *dolce*

Tr. I in Sib *mf* Shadow

181 $\text{♩} = 84$ *allarg.* 182 Lo stesso $\text{♩} = 84$

I Vl. *f*

II Vl. *f*

Vle. *f*

Vc. *f*

Cb. *f*

Tr. I in Sib

Cor. I in Fa *marcato-articolato*

Sh.

I Vl. *V*

II Vl. *V*

Vle. *V*

Vc. *V*

Cb. *V*

183

Fl. I. II
Cl. I. II
in Sib
Fag. I. II
Tr. I. II
in Sib
I
Cor. *in Fa*
II
Sh.

Musical score for measures 183-185. The woodwind section includes Flutes I & II, Clarinets I & II (in Sib), Bassoons I & II, Trumpets I & II (in Sib), and Horns I & II (in Fa). The string section includes Sh. (Violins). The score shows complex rhythmic patterns and dynamics such as *f* and *sen.*

183

I
VI.
II
Vle.
Vo.
Cb.

Musical score for measures 183-185. The string section includes Violins I & II, Viola, and Cello. The lower woodwind section includes Bassoon. The score features dynamics like *ff* and *piss.*, and performance instructions such as *div. arco*, *arco*, and *unis.*

184

(♩=42)

Rakewell

Sh.
Bell
real pitch
off stage

Musical score for measures 184-185. The section includes Violins (Sh.) and a Bell (off stage). The tempo is marked as *(♩=42)*. The instruction *real pitch* is noted for the Bell part.

R.
Sh.
Bell

Musical score for measures 184-185. The section includes R. (Violins), Sh. (Violins), and Bell. The score shows rhythmic patterns and dynamics.

RECITATIVE

185

$\text{♩} = 69$ circa
Shadow

Cemb.

First system of music for the 'Shadow' section, featuring a cembalo part with sustained chords and a bass line with eighth notes.

Sh.

Cemb.

Second system of music, including a vocal line (Sh.) and a cembalo part (Cemb.) with sustained chords.

Rakewell

Sh.

Cemb.

Third system of music, including a vocal line (Sh.) and a cembalo part (Cemb.) with sustained chords.

R.

Sh.

Cemb.

rubato *a tempo* *rubato*

mf *dolce*

Fourth system of music, including a vocal line (R.), a vocal line (Sh.), and a cembalo part (Cemb.) with dynamic markings (*mf*, *dolce*) and tempo markings (*rubato*, *a tempo*, *rubato*).

186 *a tempo*

R.

Sh.

Cemb.

Sh.

Cemb.

Sh.

Cemb.

Sh.

Cemb.

(Rakewell nods)

pp *poco if* *pp* *if*

DUET

Musical score for the first system, featuring a piano accompaniment and a vocal line. The piano part is labeled "Cemb." and includes the instruction "legato". The vocal line is labeled "Shadow". The key signature is one sharp (F#) and the time signature is 2/4. The measure number "69" is indicated at the beginning.

Musical score for the second system, featuring a piano accompaniment and a vocal line. The piano part is labeled "Cemb." and includes the instruction "legato". The vocal line is labeled "Rakewell". The key signature is one sharp (F#) and the time signature is 2/4.

Musical score for the third system, featuring a piano accompaniment and two vocal lines. The piano part is labeled "Cemb." and includes the instruction "legato". The vocal lines are labeled "R." and "Sh.". The key signature is one sharp (F#) and the time signature is 2/4.

Musical score for the fourth system, featuring a piano accompaniment and a vocal line. The piano part is labeled "Cemb." and includes the instruction "legato". The vocal line is labeled "Sh.". The measure number "187" is indicated at the beginning. The key signature is one sharp (F#) and the time signature is 2/4.

R. *(aside)*

Sh.

Cemb. *legato*

R. *(dolce)*

Sh.

Bell off stage

Cemb.

188

Sh. *♩-112*

Cemb.

Sh.

Cemb.

189

Sh.

Cemb.

Sh.

Cemb.

190 Tempo I. (♩: 69)

Rakewell

Shadow

Cemb.

legato

R.

Sh.

Cemb.

191

Sh.

Cemb.

Rakewell

Sh.

Cemb.

R.

Cemb.

192

Sh.

Bell off stage

Cemb.

Tempo I. (di recitativo) ♩=69 (circa)

Sh.

Cemb. *sf sempre*

Sh.

Cemb.

Sh.

Cemb.

193 ♩=76

I Fl. *p*
 II Fl. *p*
 I Cl.in Sib. *p*
 II Cl.in Sib.
 I Fag.
 II Fag.
 Rakewell *dolce*
 Sh.

194

$\text{♩} = 126$

Sh.

Cemb. *mpc. scherzando*

Sh.

Cemb.

195

Sh.

Cemb.

MORE MOZZO

Sh.

Cemb. *sempre sf*

Sh.

Cemb. *non stacc. non f*

196

Rakewell

$\text{♩} = 126$

Sh.

Cemb.

p

R.

Sh.

Cemb.

197

R.

Sh.

Cemb.

pesante ma p

poco sf non stacc.

poco marc.

sempre tempo rigoroso - non ad lib.

R.

Sh. (sardonic)

Cemb.

Anne (off stage) ♪ = 84 (circa)

R.

Sh.

Cemb.

Anne off stage

Rakewell (*parlando*)

Cemb.

198

♩.168

Rakewell (exalté)

199

Musical score for measures 198-199. The score includes parts for I. VI., II., Vle., Vo., and Cb. with a forte (f) dynamic marking. The tempo is marked as ♩.168. The conductor's part is labeled 'Rakewell (exalté)'.

200

Musical score for measures 200-201. The score includes parts for R., I. VI., II., Vle., Vo., and Cb.

Bell off stage

Musical score for measures 202-203. The score includes parts for Bell off stage, R., I. VI., II., Vle., Vo., and Cb.

201 Tempo $\text{♩} = 84$

Fl. I. II

Ob. I. II

Cl. I. II
in Sib

Fag. I. II

Cor. I. II
in Fa

Timp.

Shadow

201 Tempo $\text{♩} = 84$

I

VI.

II

Vle.

Vo.

Cb.

202

Fl. I. II
Ob. I. II
Cl. I. II
in S \flat
Fag. I. II
Tr. I
in S \flat
Cor. I. II
in F \sharp
Timp.
Sh.

202

I
VI.
II
Vle.
Vc.
Cb.

Fl. I. II
Ob. I. II
Cl. I. II
in Sib
Fag. I II
Tr. I
in Sib
Cor. I. II
in Fa
Timp.
Sh.
I
VI.
II
Vle.
Vc
Cb.

The musical score is arranged in a standard orchestral layout. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) is at the top, followed by the brass section (Trumpets, Horns). The percussion section (Tympani, Snare Drum) is below the brass. The string section (Violins I & II, Viola, Violoncello, Contrabass) is at the bottom. The score includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings like *a 2* and *b*.

203

Musical score for measures 203. The score includes staves for Sh. (Soprano), I (Violin I), VI (Violin II), II (Viola), Vle. (Violoncello), Vc. (Violoncello), and Cb. (Contrabasso). The music is in a key with two flats and a 4/4 time signature. The Sh. part begins with a dynamic marking of *f*. The string parts (I, VI, II, Vle., Vc., Cb.) are marked *ff* and feature a *sempre ff* dynamic marking. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

204 *allargando*

Musical score for measures 204, marked *allargando*. The score includes staves for I (Violin I), II (Viola), and Sh. (Soprano). The I and II staves are part of a section labeled "Cor. in Fa". The Sh. part has a dynamic marking of *ff*. The music is in a key with two flats and a 4/4 time signature.

204 *allargando*

Musical score for measures 204, marked *allargando*. The score includes staves for I (Violin I), VI (Violin II), II (Viola), Vle. (Violoncello), Vc. (Violoncello), and Cb. (Contrabasso). The music is in a key with two flats and a 4/4 time signature.

205

a tempo

Meno mosso (♩:66)

Fl. I. II

Ob. I. II

Cl. I. II
in Sib

Fag. I. II

Tr. I. II
in Sib

Cor. I. II
in Fa

Timp.

Sh.

ff

I. SOLA

p

205

a tempo

Meno mosso (♩:66)

I

VI.

II

Vle.

Vo.

Cb.

Tr. I. II
in Sib

Timp.

ff

p marc.

sim.

p ma marc.

206 $\text{♩} = 138$

Fl. I *mp dolce*

Ob. I *mp dolce*

Cl. I in Sib *mp dolce*

Fl. I

Ob. I

Cl. I, II in Sib

207 Rakewell

Fl. I

Ob. I

I Cl. in Sib

II

208

R.

Fl. I

Ob. I

I Cl. in Sib

II

209

R.

Fl. I

Ob. I

I
Cl. in Sib

II

210

Fl. I

Ob. I

Cl. I
in Sib

SLOW CURTAIN

211

Fl. I

Ob. I

Cl. I
in Sib

212

Fl. I

Ob. I

Cl. I
in Sib

pp

pp

pp

SCENE III

213 $\text{♩} = 92$

Fl. I

Cl. I, II
in Sib

Detailed description: This block shows the first two staves of the musical score for measures 213 and 214. The top staff is for Flute I (Fl. I) and the bottom staff is for Clarinet I and II in B-flat (Cl. I, II in Sib). Both parts begin at measure 213 with a tempo marking of quarter note = 92. The music is in a key with two sharps (D major or F# minor). The Flute I part features a melodic line with slurs and accents. The Clarinet part provides a harmonic accompaniment with slurs and accents. Both parts end at measure 214.

213 $\text{♩} = 92$

I

VI.

II

Vle.

Vc.

Cb.

Detailed description: This block shows the next four staves of the musical score for measures 213 and 214. The staves are for Violin I (I), Violin II (II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The music continues from measure 213. The Violin parts have slurs and accents. The Viola part includes markings for 'piss.' and 'arco'. The Violoncello and Contrabass parts have markings for 'piss.' and 'p'. The music concludes at measure 214.

214

Fl. I, II

Cl. I
in Sib

Detailed description: This block shows the first two staves of the musical score for measures 214 and 215. The top staff is for Flute I and II (Fl. I, II) and the bottom staff is for Clarinet I in B-flat (Cl. I in Sib). Both parts begin at measure 214. The Flute part has a melodic line with slurs and accents. The Clarinet part provides a harmonic accompaniment with slurs and accents. Both parts end at measure 215.

214

I

VI.

II

Vle.

Vc.

Cb.

Detailed description: This block shows the next four staves of the musical score for measures 214 and 215. The staves are for Violin I (I), Violin II (II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The music continues from measure 214. The Violin parts have slurs and accents. The Viola part includes markings for 'arco tr' and 'tr'. The Violoncello and Contrabass parts have markings for '(piss.)'. The music concludes at measure 215.

215 *CURTAIN*

I
VI
II
Vle.
Vc.
Cb.

piss.
piss.
p

ARIOSO

216 *Rakewell*

I
VI
II
Vle.
Vc.
Cb.

arco
arco
arco

217

R.
I
VI
II
Vle.
Vc.
Cb.

218

Musical score for measures 218-221. The score includes parts for R. (Recorder), I. VI. (Violin I), II. VI. (Violin II), Vle. (Viola), Vo. (Voice), and Cb. (Cello). The key signature is one sharp (F#) and the time signature is 4/4. The R. part features a melodic line with slurs and accents. The string parts provide harmonic support with dynamics ranging from *f* (forte) to *p* (piano).

219

Musical score for measures 219-221. The score includes parts for Fl. I, II (Flute), Cl. I, II in Seb. (Clarinet in B-flat), and R. (Recorder). The Fl. and Cl. parts are marked *p dolce*. The R. part continues its melodic line. The key signature is one sharp (F#) and the time signature is 4/4.

219

Musical score for measures 219-221. The score includes parts for I. VI. (Violin I), II. VI. (Violin II), Vle. (Viola), Vo. (Voice), and Cb. (Cello). The VI. and Vle. parts are marked *flautando*. The key signature is one sharp (F#) and the time signature is 4/4.

DIALOGUE

Madmen and Rakewell

220 Più mosso (♩=108)

S.
A.

Coro
T.
B.

I
VI.
II

Vle.

Vo.

Cb.

trh
marc. mf

trh
marc. mf

accompagnando

pizz. p

p

221 Rakewell

S.
A.

Coro
T.
B.

I
VI.
II

Vle.

Vo.

Cb.

trh

trh

222

Fl. I *mf*

R.

S. A.

Coro

T. B.

Musical score for measures 222-225. Flute I part (Fl. I) starts with a *mf* dynamic and features a melodic line with slurs. The woodwind section (R., S. A., T. B.) and strings (I, VI, II, Vle., Vc., Cb.) provide accompaniment.

222

I

VI.

II

Vle.

Vc.

Cb.

Musical score for measures 222-225. This system includes the strings (I, VI, II, Vle., Vc., Cb.) and woodwinds (I, VI, II). The woodwinds have melodic lines with slurs, and the strings provide a rhythmic accompaniment.

223

Fl. I

R. *p rubato*

Musical score for measures 223-225. Flute I (Fl. I) and Clarinet (R.) parts. The Clarinet part includes the instruction *p rubato*. The Flute I part has a melodic line with a slur.

223

I

VI.

II

Vle.

Vc.

Cb.

Musical score for measures 223-225. This system includes the strings (I, VI, II, Vle., Vc., Cb.) and woodwinds (I, VI, II). The woodwinds have melodic lines with slurs, and the strings provide a rhythmic accompaniment.

CHORUS - MINUET

♩ = 138

224 225

Fl. I. II

Ob. I. II

Cl. I. II
in Sib

Fag. I. II

Tr. I. II
in Sib

Cor. I. II
in Fa

S.
A.

Coro

T.
B.

224 225

I

VI. I

VI. II

Vle.

Vc.

Cb.

f den marc.

non f

piss.

f den marc.

non f

piss.

f den marc.

non f

piss.

f den marc.

non f

piss.

f den marc.

non f

piss.

f den marc.

non f

piss.

f den marc.

non f

piss.

f den marc.

non f

piss.

f den marc.

non f

piss.

f den marc.

non f

piss.

f den marc.

non f

piss.

f den marc.

non f

piss.

226 227

Fl. I. II *mf* *a 2* *f. SOLO*

Ob. I. II *mf* *mf*

Cl. I. II in Sib *mf* *SOLO*

I *stacc. marc.* *SOLO*

Fag. II *stacc. marc.* *SOLO* *mf*

Tr. I. II in Sib

Cor. I. II in Fa *mf*

S. A. Coro

T. B.

226 227

I *arco* *mf* *v*

VI. II *arco* *mf* *v*

Vle. *arco* *mf* *v* *SOLA* *ben marcato*

Vc. *arco* *mf* *sim.*

Cb. *arco* *mf* *sim.*

228

Fl. I, II
 Ob. I
 Cl. I, II
in Sib
 I
 Fag.
 II

Tr. I, II
in Sib
 Cor. I, II
in Fa

S.
 A.
 Coro
 T.
 B.

228

I
 Vl.
 II
 Vle.
 Vc.
 Cb.

SO LA
TUTTE
pizz.
non f
pizz.
non f
pizz.
non f
pizz.
non f

229

Fl. I. II *mf* *a 2*

Ob. I. II *mf*

Cl. I. II
in Sib *mf*

Fag. I. II *a 2*
more. stacc.

Tr. I. II
in Sib

Cor. I. II
in Fa *mf*

S.
A.

Coro

T.
B.

229

I *arco* *mf*

VI. II *arco* *mf*

Vle. *arco* *mf*

Vc. *arco* *mf stacc.*

Cb. *arco* *mf stacc.*

230

Fl. I. II
 Ob. I. II
 Cl. I. II
 in Sib
 Fag. I. II
 Tr. I. II
 in Sib
 Cor. I. II
 in Fa
 S.
 A.
 Coro
 T.
 B.

f *sim.*
f *sim.*
f *sim.*
f *sim.*
mf *sim.*
f *sim.*

230

I
 VI.
 II
 Vio.
 Vo.
 Cb.

f den marc.
f den marc.
f den marc.
f den marc.
f den marc.

231 232

Fl. I. II a²

Ob. I. II *mf* I. SOLO

Cl. I. II *mf* SOLO

I *mf stacc.* SOLO

Fag. II *mf stacc.* SOLO

Tr. I. II *mf*

Cor. I. II *mf*

S. A. *mf*

Coro T. B. *mf*

231 232

I *mf*

VI. II *mf*

Vle. *mf* SOLO

Vo. *mf stacc.* len marcato

Cb. *mf stacc.*

288

Fl. I. II
Ob. I
Cl. I. II
in Sib
I
Fag.
II
Tr. I. II
in Sib
S.
A.
Coro
T.
B.

288

I
VI.
II
Vie.
Vc.
Cb.

piiss.
non f
piiss.
non f
(SOLA) *TUTTI* *piiss.*
non f
piiss.
non f
piiss.
non f

234 235

Fl. I, II

Ob. I, II

Cl. I, II
in Sib

Fag. I, II

Tr. I, II
in Sib

Cor. I, II
in Fa

S.
A.

Coro

T.
B.

I

VI.

II

Vle.

Vo.

Cb.

f

sim.

arco

V

Detailed description of the musical score: The score is divided into two systems. The first system covers measures 234 and 235. Measures 234 and 235 are marked with a box containing the number '234'. In measure 235, there are additional markings: '235' in a box, 'f' (forte), and 'sim.' (sordini). The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Violoncello, Double Bass) play chords in measure 235. The brass section (Trumpets, Cornets) and choir (Soprano, Alto, Tenor, Bass) have melodic lines. The second system covers measures 234 and 235. Measures 234 and 235 are marked with a box containing the number '234'. In measure 235, there are additional markings: '235' in a box, 'arco' (arco), and 'V' (Vibrato). The string section (Violins, Viola, Violoncello, Double Bass) plays chords in measure 235.

Musical score for measures 231-235. The score includes parts for Flute I & II, Oboe I & II, Clarinet I & II (in Bass Clef), Bassoon I & II, Trumpet I & II (in Bass Clef), Soprano, Alto, and Chorus (Tenor and Bass). The woodwinds and strings play a rhythmic pattern with various dynamics including *p*, *sub. p*, and *p stacc.*. The strings also feature *poco sf* markings.

Musical score for measures 236-238. The score includes parts for Bassoon I & II, Soprano, and Alto. The woodwinds play a melodic line with *mf* dynamics. The vocal parts sing "messa voce" with dynamics ranging from *sf* to *meno f*.

Musical score for measures 239-241. The score includes parts for Violin I & II, Viola, and Violoncello. The strings play a rhythmic pattern with dynamics including *sf*, *pizz.*, and *sim.*.

RECITATIVE

237

♩ = 50

Anne

p

Keeper

Musical score for measures 237-238, top system. It features a vocal line for Anne (treble clef) and a vocal line for Keeper (bass clef). The piano accompaniment consists of a Cembalo (Cemb.) part in bass clef and a Keyboard (K.) part in bass clef. The tempo is marked as quarter note = 50. The key signature has one flat (B-flat major or D minor).

Musical score for measures 237-238, middle system. It continues the piano accompaniment from the top system, showing the Cembalo (Cemb.) and Keyboard (K.) parts. The notation includes various rhythmic values and accidentals.

238

Musical score for measures 238-239, top system. It features a vocal line for Anne (treble clef) and a vocal line for Keeper (bass clef). The piano accompaniment includes Clarinet I (Cl. I in Sib), Clarinet II (Cl. II in Sib), and Cembalo (Cemb.) parts. The tempo is marked as quarter note = 50. The key signature has one flat. Performance markings include *dolce* and *(exit Keeper)*.

Musical score for measures 238-239, bottom system. It features piano accompaniment for Flute I (Fl. I. II), Clarinet I (Cl. I. II in Sib), and Anne (A.). The tempo is marked as quarter note = 50. The key signature has one flat. Performance markings include *dolcissimo*, *Rakewell sempre p*, *animando e poco rubato non cresc.*, and *poco*.

ARIOSO

239 Più mosso (♩=120)

Cl. I. II
in Sib

Fag. I. II

Rakewell

239 Più mosso (♩=120)

I
VI.

II

Vle.

Vc.

Cb.

240

Ob. I. II

Cl. I. II
in Sib

Fag. I. II

Cor. I. II
in Fa

R.

240

I
VI.

II

Vle.

Vc.

Cb.

241

 $\text{♩} = 60$ *tranquillo ma stesso tempo* ($\text{♩} = 60$)

Ob. I, II
Cl. I, II
in Sib
I
Cor. in Fa
II
R.

242

Ob. I, II
Cl. I, II
in Sib
I
Cor. in Fa
II
R.

DUET

243

 $\text{♩} = 60$

Fl. I
Ob. I
R.

243

 $\text{♩} = 60$

Vi. II
Vle.
Vc.
Cb.

244

Cb. I

R.

I

VI.

II

Vle.

Vc.

Cb.

p

poco cresc.

p

poco cresc.

p

poco cresc.

p

poco cresc.

p

245

Fl. I

Ob. I

R.

I

VI.

II

Vle.

Vc.

Cb.

p espress.

p espress.

p

Ob. I

R.

I

VI.

II

Vle.

Vo.

Cb.

246 SOLO

Fl. I

dolce

I

Ob.

II

p

Anne

246

VI. I

Vc.

Cb.

rall. **247** *a tempo*

I. Ob.
II. Ob.
A.
I.
II.
Vle.
Vo.
Cb.

248

Fl. I
Ob. I

Rakewell

248

I.
II.
Vle.
Vo.
Cb.

Lo stesso tempo, ma comodo

249

Fl. I

Ob. I

Cl. I
in Str.

A.

R.

250

Detailed description: This block contains the woodwind parts for measures 249 and 250. The Flute I part features a melodic line with slurs and accents, marked with *p* and *sim.* The Oboe I and Clarinet I parts have similar melodic lines. The Bassoon part has a rhythmic accompaniment. The parts for Alto Saxophone and Tenor Saxophone are present but mostly contain rests.

249

Lo stesso tempo, ma comodo

I

VI.

II

Vle.

Vo.

Cb.

250

Detailed description: This block contains the string parts for measures 249 and 250. The Violin I and Violin II parts have melodic lines with slurs and accents, marked with *p*. The Viola part has a similar melodic line. The Violoncello and Contrabasso parts have a rhythmic accompaniment.

Fl. I

Ob. I

Cl. I
in Str.

A.

R.

251

Detailed description: This block contains the woodwind parts for measures 251 and 252. The Flute I part features a melodic line with slurs and accents, marked with *p*. The Oboe I and Clarinet I parts have similar melodic lines. The Bassoon part has a rhythmic accompaniment. The parts for Alto Saxophone and Tenor Saxophone are present but mostly contain rests.

I

VI.

II

Vle.

Vc.

Cb.

251

Detailed description: This block contains the string parts for measures 251 and 252. The Violin I and Violin II parts have melodic lines with slurs and accents, marked with *p*. The Viola part has a similar melodic line. The Violoncello and Contrabasso parts have a rhythmic accompaniment.

A.

R.

I.

VI.

II.

Vle.

Vc.

Cb.

RECITATIVE
quasi arioso

252 $\text{♩} = 72$

R.

I.

VI.

II.

Vle.

Vc.

258

R.

I.

VI.

II.

Vle.

Vc.

poco più f *meno f*

R.
I. VI.
II.
Vle.
Vc.

LULLABY
Anne and Chorus

254 $\text{♩} = 50$

doce e cant.

Anne *doce e cant.*
doce

I. Fl.
II.
Anne

I. Fl.
II.
A.

255 *Poco più mosso* ($\text{♩} = 63$)

SOLO

Ob. I
I. Fag.
II. Fag.
S. A.
Coro

255 *Poco più mosso* ($\text{♩} = 63$)

I. VI.
II.
Vle.
Vc.

Tempo I. (♩=50)

256

I Fl. *come sopra*

II Fl. *come sopra*

A. *dolce*

I Fl. (b)

II Fl.

A.

257 Poco più mosso (♩=63)

Ob. I. II

I Fag. *p*

II Fag. *p*

S. A. Coro

T. B.

257 Poco più mosso (♩=63)

I VI. *v*

II VI. *p* *div.* *unis.*

Vle. div. *p*

Vc. *piss.* *p*

Cb. *piss.* *p*

Tempo I. (♩=50)

258

I Fl. *come sopra*

II Fl. *come sopra*

Anne *dolce*

I Fl. *(b)*

II Fl.

A.

259 Poco più mosso (♩=63)

Ob. I. II

I Fag. *p*

II Fag. *p*

S. A. Coro

T. B.

Enter Keeper with Trulove.

259 Poco più mosso (♩=63)

I Vl. *p*

II Vl. *p*

Vle. *piss. p*

Ve. *p*

Cb. *p*

RECITATIVE

260 $\text{♩} = 56$ (*circa*)

Trulove

Anne (to Rakewell) *risoluto*

Cemb.

A. *allarg.*

Cemb.

DUETTINO

261 $\text{♩} = 120$

Ob. I. II *p*

Tr. I. II *p*
in Sib

Anne *tranquillo ma risoluto*

262

I *p*

VI. *p*

II *p*

Vle. *p*

Vc. *arco p*

Cb. *arco p*

A. 263

Trulove

I 263

VI.

II

Vle.

Vc.

Cb.

Fl. I 264

I

Ob.

II

Tr. I, II
in Scb

A.

Tr.

I 264

VI.

II

Vle.

Vc.

Cb.

265

Fl. I. II

I
Ob.

II

Tr. I. II
in S**b**

A.

Tr.

p

p

p

p

Exeunt Anne, Trulove
and Keeper.

265

I
VI.

II

Vle.

Vc.

Cb.

allargando

Fl. I. II

I
Ob.

II

Tr. I. II
in S**b**

Ob. 2 muta in C. Ing.

allargando

I
VI.

II

Vle.

Vc.

Cb.

FINALE

Recitative and Chorus

266 $\text{♩} = 100$

I Fl. I
II
Ob. I
C. I.

p

Rakewell

266 $\text{♩} = 100$

2 Vl. *Soli*
Vla. *Sola*
Vo. *Solo*

p
p
p

I Vl. *gli altri*
II
Vle. *le altre*
Vo. *gli altri*
Cb.

sf piss.
sf piss.
sf piss.
sf piss.
sf

267

Fl. I, II
Ob. I
C. I.
R.

267 $\text{♩} = 100$

2 Vl. *Soli*
Vla. *Sola*
Vo. *Solo*

sf
sf
sf
sf

R.

I VI. *Tutti* *arco*

II *arco*

Vle. *Tutti* *arco*

Vc. *Tutti* *arco* (h)

Cb. *arco* (h)

268

R.

I VI. *Colla parte*

II

Vle.

Vc.

Cb.

pius.

f

pius.

pius. f

pius. f

pius. f

f

R. (spoken)

I VI.

II

Vle.

Vo.

Cb.

269 *sempre lo stesso tempo*

Fag. I. II

Cor. I. II
in Fa

S. A.

Coro

T. B.

Rakewell

270

269 *sempre lo stesso tempo*

I VI. arco *piss.*

II arco *piss.*

Vle. *piss.*

Vo. *p ma marc. piss.*

Cb. *p ma marc. piss.*

270

arco *piss.*

arco *piss.*

arco *piss.*

arco *piss.*

arco *piss.*

arco *piss.*

Ob. I

C. I.

Cl. I. II
in Seb

Fag. I. II

R. *meno f*

I VI.

II

Vle.

Vc. *p*

Cb.

poco sf

271

Musical score for measures 271-272. The score includes parts for Ob. I, C. I., Cl. I. II in Sib, Fag. I II, and R. The R. part features a *rall.* marking and an *allegro dolce* marking. The key signature has one flat (B-flat).

272

Musical score for measures 272-273. The score includes parts for Ob. I, C. I., Fag. I II, and R. The R. part features a *rall.* marking and an *allegro dolce* marking. The key signature has one flat (B-flat).

Musical score for measures 273-274. The score includes parts for C. I., R., VI. I II, Vle., Vc., and Cb. The VI. I II, Vle., Vc., and Cb. parts feature a *p* (piano) marking. The key signature has one flat (B-flat).

MOURNING CHORUS

273 $\text{♩} = 69$ 274

Fag. I. II

Tr. I. II
in Sib

Timp.

S.
A.
Coro

T.
B.

273 $\text{♩} = 69$ 274

I

VI.

II

Vle.

Vc.

Cb.

p marc.

275

Fag. I. II

Tr. I. II
in Sib

Cor. I. II
in Fa

Timp.

S.
A.
Coro

T.
B.

sim.

275

I

VI.

II

Vle.

Vc.

Cb.

276

Fag. II

Tr. I. II
in Sib

Cor. I. II
in Fa

Timp.

S.
A.

Coro

T.
B.

Vc.

Cb.

277

SOLO

278

C. I.

Fag. I. II

Cor. I. II
in Fa

Timp.

S.
A.

Coro

T.
B.

277

278

Vc.

Cb.

279

CURTAIN

C. I.

Fag. I. II

S.
A.

Coro

T.
B.

Vc.

Cb.

280

C. Ing. muta in Ob. 2

C. I.

Fag. I. II

Tr. I. II
in *S^b*

I
Cor. in *F^a*

II

Timp.

S.
A.

Coro

T.
B.

Vc.

Cb.

280

attacca

EPILOGUE

(Before the curtain. House lights up)

♩ = 138

281

Fl. I. II

Ob. I. II

Cl. I. II
in Sib

Fag. I. II

Tr. I. II
in Sib

Cor. I. II
in Fa

Timp.

♩ = 138

281

I

VI.

II

Vle.

Vc.

Cb.

plss.

arco

Ob. I, II **282**

Cl. I, II
in Sib *mf*

Fag. I, II *mf*

Tr. I, II
in Sib

Cor. I
in Fa *mf*

I *mf*

VI. *mf*

II *mf*

Vle. *mf*

Vc. *piiss mf* *arco*

Cb. *piiss mf* *arco* *mf*

Tr. I, II
in Sib **288**

Cor. I
in Fa

Anne

Baba

Rakewell

Shadow

Trulove

I **288**

VI. *marc. f*

II *f* *div.* *marc.*

Vle. *marc. f*

Vc. *marc. f*

Cb. *marc. f*

284

Tr. I. II
in Sib

Cor. I. II
in Fa

A.

B.

R.

Sh.

Tr.

I

VI.

II

Vle.

Vc.

Cb.

mf p

mf p

sim.

unio.

pius.

mf pius.

mf pius.

mf

285

Tr. I. II
in Sib

Cor. I. II
in Fa

A.

B.

R.

Sh.

Tr.

Vle.

Vc.

Cb.

285

286

Fl. I II

Ob. I II

Cl. I II
in Scb

Fag. I II

Tr. I
in Scb

Cor. I II
in Fa

A.

B.

R.

Sh.

Tr.

286

I

VI.

II

Vle.

Vc.

Cb.

287

Musical score for woodwinds and brass instruments. The instruments listed are Fl. I, II; Ob. I, II; Cl. I, II in Sib; Fag. I, II; Cor. I, II in Fa; A.; B.; R.; Sb.; and Tr. The score shows rhythmic patterns and dynamic markings such as *f* and *mf*.

287

Musical score for string instruments: Violin I (VI. I), Violin II (VI. II), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.). The score includes dynamic markings such as *mf*, *più f*, *arco*, and *(pizz.)*.

288

Ob. 2 muta in C. Ing.

Ob. I. II
Fag. I. II

Tr. I. II
in Sib
Cor. I
in Fa

288

I
VI.
II
Vle.
Vc.
Cb.

289

SOLO

290

Cl. I
in Sib

289

290

I
VI.
II
Vle.
Vo.
Cb.

291

Fl. I

Cl. I
in Sib

A.

I
VI

II

Vle.

Vc.

Cb.

292

Fl. I

Cl. I
in Sib

A.

Baba

I
VI

II

Vle.

Vc.

Cb.

SOLO
mf espress.

p

293

C. Ing. muta in Ob. 2

Musical score for measures 293-294. The score includes parts for C. I., Cl. I in Sib, B., I, VI, II, Vle., Vo., and Cb. The key signature is one sharp (F#). The C. I. part has a dynamic marking of *mf*. The VI and Vle. parts have a dynamic marking of *sim.*. The I, II, Vo., and Cb. parts have a dynamic marking of *p*.

294

SOLO

Musical score for measures 294-295. The score includes parts for Ob. I, Cl. I in Sib, Fag. I, B., I, VI, II, Vle., Vo., and Cb. The key signature is one sharp (F#). The Ob. I part has a dynamic marking of *mp*. The Fag. I part has a dynamic marking of *p*. The I, II, Vle., Vo., and Cb. parts have a dynamic marking of *p*.

294

295

Musical score for measures 295-296. The score includes parts for Fl. I, II; Ob. I; Cl. I in Sib; Fag. I; B.; and a section labeled "Rakewell". The bottom system includes I, VI, II; Vle.; Vo.; and Cb. The key signature is one sharp (F#) and the time signature is 4/4. Measure 295 is marked with a box containing the number 295. Dynamics include *mf* and *arco*.

296

Musical score for measures 296-297. The score includes parts for Fl. I, II; Ob. I; Cl. I in Sib; Fag. I; R.; and a section labeled "296". The bottom system includes I, VI, II; Vle.; Vc.; and Cb. The key signature is one sharp (F#) and the time signature is 4/4. Measure 296 is marked with a box containing the number 296. Dynamics include *mf*.

I. SOLA

Tr. I, II
in Sib

*marc.
poco sf*

297

Cor. I
in Fa

SOLO

marc. sf

R.

I

VI.

II

Vle.

Vo.

Cb.

297

Fag. I, II

Tr. I, II
in Sib

Cor. I, II
in Fa

R.

Trulove

I

VI.

II

Vle.

Vo.

Cb.

298

298

Ob. I. II *mf* 299

Cl. I. II *mf*
in Sib

Fag. I. II *mf*

Cor. I. II *in Fa*

Shadow

I 299

VI. II

Vle. *piss.* *arco* *piss.* *arco*

Vo. *piss.* *arco* *piss.* *arco*

Cb. *piss.* *arco* *piss.* *arco*

Cl. I *in Sib* *marc. mf* 300

Fag. I. II

Cor. I. II *in Fa* *marc.*

Sb.

I 300

VI. II

Vle.

Vc.

Cb.

Cl. I
in Sib

Cor. II
in Fa

Sh.

I
VI.

II

Vle.

Vo.

Cb.

301

sim.

Fl. I, II

Cl. I
in Sib

Fag. I, II

Cor. I, II
in Fa

Sh.

I
VI.

II

Vle.

Vo.

Cb.

ff

p

ff

sub. p

Musical score for orchestra and vocal soloists, measures 302-308. The score includes parts for Flute I & II, Oboe I & II, Clarinet I & II in B-flat, Bassoon I & II, Cor I & II in F, and vocal soloists Anne, Baba, Rakewell, Shadow, and Trulove. The orchestral parts include Violin I & II, Viola, Violoncello, and Contrabass. The score is in G major and 2/4 time. Measure 302 is marked with a box containing the number 302. Measure 308 is marked with a box containing the number 308. The vocal soloists have lyrics: Anne, Baba, Rakewell, Shadow, and Trulove. The orchestral parts include dynamics such as *marc. mp*, *st. m.*, *f*, and *ff*.

304

Fl. I. II
Ob. I. II
Cl. I. II
in Sib
Fag. I. II

Tr. I. II
in Sib
Cor. I. II
in Fa

f *ben marc.*

A.
B.
R.
Sh.
Tr.

304

I
VI.
II
Vle.
Vc.
Cb.

sim.
f

305

Fl. I. II
Ob. I. II
Fag. I. II

Tr. I. II
in Stb
Cor. I. II
in Fa

f marc.

A.
B.
R.
Sh.
Tr

305

I
VI
II
Vle.
Vo.
Cb.

306

Fl. I. II

Ob. I. II

Fag. I. II

Tr. I. II
in Sib

Cor. I. II
in Fa

A.

B.

R.

Sh.

Tr.

306

I

VI.

II

Vle.

Vc.

Cb.

307

Fl. I. II

Ob. II

Cl. I. II
in Sib

Fag. III

Tr. I. II
in Sib

Cor. I. II
in Fa

A.

B.

R.

Sb.

Tr.

307

I

VI.

II

Vle.

Vc.

Cb.

piss.

marc.

piss.

marc.

piss.

marc.

div. piss.

marc.

piss.

marc.

arco

arco

arco

unis. arco

308

poco allargando a tempo

Fl. I. II
 Ob. I. II
 Cl. I. II
in Sub
 Fag. I. II

Tr. I. II
in Sub
 Cor. I. II
in Fa
 Timp.

A.
 S.
 B.
 Sh.
 Tr.

(Bow and exeunt)

308

poco allargando a tempo

I
 Vl.
 II
 Vle.
 Vo.
 Cb.

309

Fl. I. II *ff*

Ob. I. II *ff*

Cl. I. II *ff*
in Sib

Fag. I. II *ff*

Tr. I. II *ff*
in Sib

Cor. I. II *ff*
in Fa

Timp. *f*

309

I *arco* *ff* *acc.*

VI. *arco* *ff* *acc.*

II *arco* *ff* *acc.*

Vle. *arco* *ff* *acc.*

Vc. *arco* *ff* *acc.*

Cb. *non div. arco* *ff*