

Igor Stravinsky

# The Rake's Progress

An Opera in Three Acts

by W. H. Auden and Chester Kallman

HPS 739

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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  
Viola  
Violoncelli  
Contrabassi

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

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

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

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

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

A  
B  
C

CURTAIN

*ff* *attacca*

# 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 circled '3' above the first measure. 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 some notes appearing later in the system. The Alto Saxophone part has a rhythmic accompaniment. A dynamic marking of *p* is present under the Bassoon I staff.

3

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

*p*

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

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 circled '4' above the first measure and a circled '5' above the fourth measure. The Bassoon I part has a lower melodic line. The Alto Saxophone part has a rhythmic accompaniment. A dynamic marking of *p* is present under the Oboe I staff.

4

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

*arco*

5

Detailed description: This system contains the next three staves. The Violin I and II parts play a rhythmic accompaniment of eighth notes. The Viola part has a similar rhythmic accompaniment. The Violoncello and Contrabass parts have a lower rhythmic accompaniment. A dynamic marking of *arco* is present under the Violoncello staff. A circled '5' is above the Violin I staff.

Musical score for measures 5 and 6. The score includes parts for Ob. II, Fag. I, A., I. VI., II. VI., Vo., and Cb. Measure 6 contains a circled number '6'. The key signature is one sharp (F#) and the time signature is 3/4. The woodwinds and strings play sustained notes, while the flutes have a melodic line.

Musical score for measures 7 and 8. The score includes parts for Ob. I, Cl. in Sib. I, II, Fag. I, II, A., Rakewell, I. VI., II. VI., Vo., and Cb. Measure 7 contains a circled number '7'. The key signature is one sharp (F#) and the time signature is 3/4. The woodwinds and strings play sustained notes, while the flutes and the vocal soloist 'Rakewell' have melodic lines.

8

I  
Cl. in B $\flat$

II

I  
Fag.

II

R.

Detailed description: This system contains measures 8, 9, 10, and 11. The Clarinet in B $\flat$  (I and II) and Flute (I and II) parts have melodic lines with slurs and ties. The Bassoon (I and II) and Trombone (R.) parts provide harmonic support with sustained notes and some rhythmic patterns.

8

I  
VI.

II

VIe.

Vo.

Cb.

Detailed description: This system contains measures 8, 9, 10, and 11. The Violin (I and II) and Viola (VIe.) parts play a rhythmic eighth-note pattern. The Cello (Cb.) and Voice (Vo.) parts have sustained, melodic lines.

9

Ob. I

I  
Cl. in B $\flat$

II

I  
Fag.

II

R.

Detailed description: This system contains measures 9, 10, 11, and 12. The Oboe (Ob. I) and Clarinet in B $\flat$  (I and II) parts have melodic lines. The Bassoon (I and II) and Trombone (R.) parts provide harmonic support with sustained notes.

9

I  
VI.

II

VIe.

Vo.

Cb.

Detailed description: This system contains measures 9, 10, 11, and 12. The Violin (I and II) and Viola (VIe.) parts play a rhythmic eighth-note pattern. The Cello (Cb.) and Voice (Vo.) parts have sustained, melodic lines.

Ob. I

I

Fag. II

R.

I

VI. II

VIc.

Vc.

Cb.

10

11

10

11

*(piss.)*

Fl. I

I

Cl. in Bb II

I

Fag. II

12

*dolce mf*

*dolce mf*

*p*

*p*

R.

Anne

I

VI. II

VIc.

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

Fac. I

A.

B.

Trulove

I

VI.

II

Vio.

Vc.

Cb.

17

Fl. I

Fac. I

Cor. II  
*in Fa*

A.

B.

Tr.

I

VI.

II

Vio.

Vc.

Cb.

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

18

18

*arco*  
*pp*

Detailed description: This system contains measures 17 through 20. The Flute I part has a melodic line with slurs and accents. The Bassoon I part has a similar melodic line. The Horns I and II play sustained chords. The Trumpet part has a rhythmic pattern. The Violin I and Violin II parts play a rhythmic accompaniment. The Viola part has a rhythmic pattern. The Violoncello part has a rhythmic pattern. The Contrabass part has a rhythmic pattern. A box with the number '18' is placed above the Flute I staff in measure 18. Another box with the number '18' is placed above the Violin I staff in measure 18. The text '*arco*' and '*pp*' appears below the Contrabass staff in measure 20.

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

Detailed description: This system contains measures 21 through 24. The Flute I part has a melodic line with slurs and accents. The Bassoon I part has a similar melodic line. The Horns I and II play sustained chords. The Trumpet part has a rhythmic pattern. The Violin I and Violin II parts play a rhythmic accompaniment. The Viola part has a rhythmic pattern. The Violoncello part has a rhythmic pattern. The Contrabass part has a rhythmic pattern.

Fl. I

Cl. I, II  
in Sib

Fag. I

I  
COR. in Fa

II

Tr.

I

VI.

II

Vle.

Vo.

Cb.

19

*mf*

*mf*

*p*

*piss.*

*p*

Cl. I, II  
in Sib

Cor. I  
in Fa

Anne *dolce*

Rakewell *dolce*

I

VI.

II

Vle.

Vo.

Cb.

20

21

*p*

*leggiere scherzando*

*leggiere scherzando*

*arco*

*p*

*arco*

*p*

*mf*

*mf*



22

I  
Fag.  
H

I  
Cor. in Fa  
II

A.  
R.

I  
VI.  
II

Vle.  
Vo.  
Cb.

23

24

Fag. I

Tr. I  
in Sib

Cor. I  
in Fa

A.  
B.

23

24

I  
VI.  
II

Vle.  
Vo.  
Cb.

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


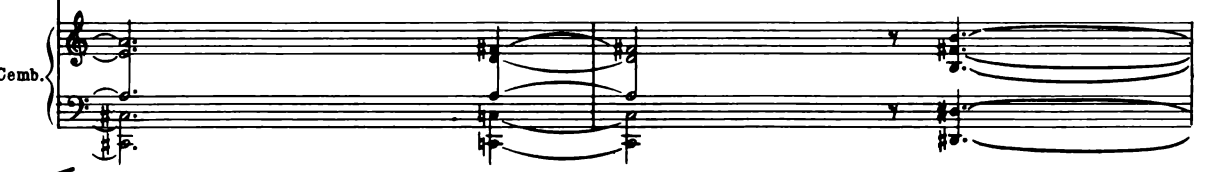
26 Anne

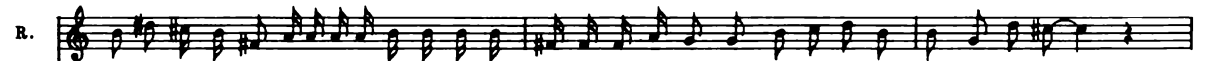
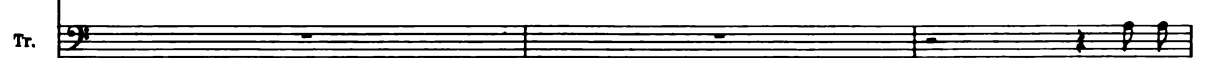
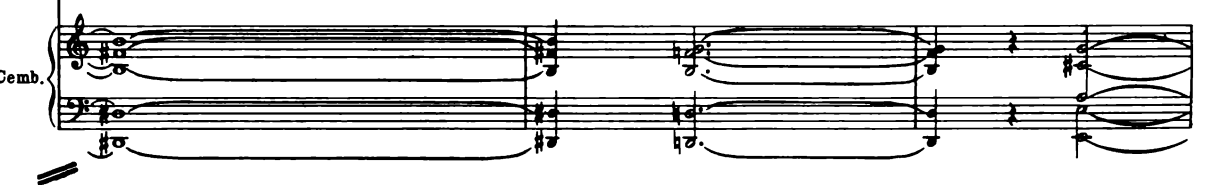
Trulove

26


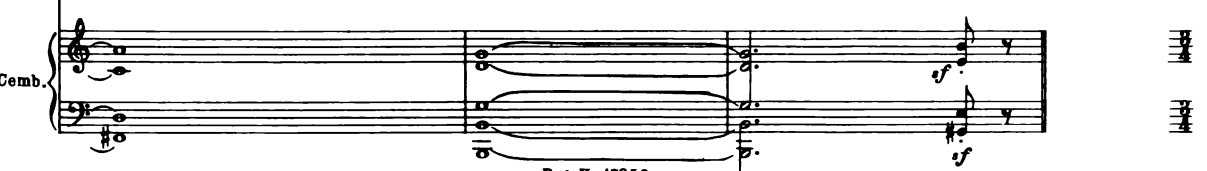
Cemb.

Tr.   
Cemb. 

**Rakewell**  
Tr.   
Cemb. 

R.   
Tr.   
Cemb. 

R.   
Tr.   
Cemb. 

Tr.   
Cemb.   
**Rakewell:**  
*(parlando)*

RECITATIVE and ARIA

$\text{♩} = 88$  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.

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

30  
Fag. I  
I  
Cor. in Fa  
II  
R.  
I  
VI.  
II  
Vle.  
Vo.  
Cb.

I  
Fag. I  
II  
R.  
I  
VI.  
II  
Vle.  
Vo.  
Cb.  
*ff ben marc.*  
*f*  
*f*  
*f > p*  
*f > p*  
*attacca*

ARIA

31 ♩ = 82  
I  
Fag. I  
II  
Rakewell  
*mf*  
32  
I  
Fag. I  
II  
Cor. I  
in Fa  
R.  
*poco*  
*sf p*

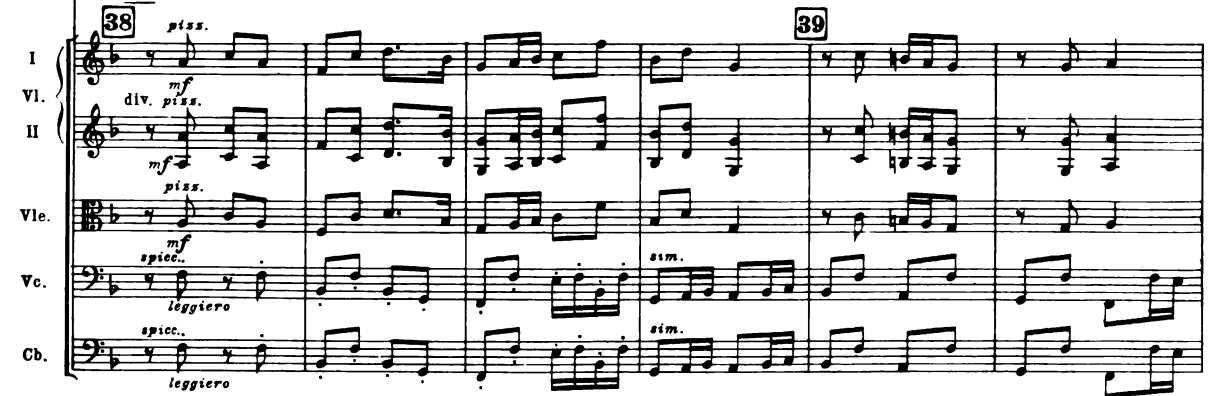
Musical score for measures 33 and 34. The score is arranged in two systems. The first system includes parts for Cl. I & II in Bb, Cor. I & II in F, and R. The second system includes parts for Violins I & II, Viola, Voice, and Cello. All parts begin with a piano (*p*) dynamic. Measure numbers 33 and 34 are indicated in boxes above the staves.

Musical score for measures 35 and 36. The score is arranged in two systems. The first system includes parts for Cl. I & II in Bb, Cor. I & II in F, and R. The second system includes parts for Violins I & II, Viola, Voice, and Cello. Measure 35 is marked with *mf* for the strings and *p* for the woodwinds. Measure 36 features various dynamics including *f*, *piss.*, and *p*. Performance directions include *sim.* and *div.* Measure numbers 35 and 36 are indicated in boxes above the staves.

R. 

Ob. I 

Fl. I 

I. Vl. 



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. It focuses on the string section: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The strings play a rhythmic accompaniment. Measure 40 is marked with a box containing the number 40. A *piu.* (piu mosso) marking appears in measure 42.

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.

leggero

spicc. arco

leggero

Detailed description: This system contains measures 41 and 42. It focuses on the string section with various articulations: *arco*, *unis.*, *spicc.*, *leggero*, and *spicc. arco*. The strings play a rhythmic 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 *f*.

43

I Fl. *f* *sim.* *ff*

II Fl. *f* *sim.* *ff*

Ob. I, II *f* *sim.* *ff*

I Cl. *f* *sim.* *ff*

II Cl. *f* *sim.* *ff*

Fag. I, II *f* *ff*

Tr. III in B $\flat$  *f*

Cor. I, II in F *f mf* *sim.* *f*

B.

43

I VI. *mf* *sim.* *ff*

II VI. *mf* *sim.* *ff*

Vle. *pizz.* *f* *arco* *3* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

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 Bb, Bassoons I and II, Trumpets I and II in Bb, 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.

Fl. I. II  
 Ob. I. II  
 Cl. I. II  
 in Sib  
 I  
 Fag.  
 II  
 I  
 Tr. in Sib  
 II  
 Cor. I. II  
 in Fa  
 R.  
 I  
 Vl.  
 II  
 Vle.  
 Vc.  
 Cb.

*mf marc.*  
*mf marc.*  
*sim.*  
*sim.*

a2  
 46  
 f  
 a2  
 3  
 3  
 3  
 3  
 46  
 f

Rakewell (*parlando*)

# RECITATIVE

**47**

Fag. I *ppp*

Rakewell

Shadow

Cemb. *mf*

**47**

I *piiss.*

VI. *mf*

II *piiss.*

Vle. *mf*

Vo. *piiss.*

Cb. *mf*

R.

Sh.

Cemb.

Detailed description: This is a page of a musical score for a recitative. The page is numbered 23 in the top right corner. The title 'RECITATIVE' is centered at the top. The score is arranged in a system with multiple staves. The first system includes: Fag. I (Flute I) with a dynamic marking of *ppp* and a box containing the number 47; Rakewell (voice); Shadow (voice); Cemb. (Cembalo) with a dynamic marking of *mf*; and a group of instruments (I, VI., II, Vle., Vo., Cb.) with dynamic markings of *piiss.* and *mf*. The second system includes: R. (Violin); Sh. (Viola); and Cemb. (Cembalo). The music is written in a 4/4 time signature. There are various musical notations including notes, rests, and dynamic markings.

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.

The first system of music includes three staves. The top staff is for the Recorder (R.), the middle for the Shoban (Sh.), and the bottom for the Cembalo (Cemb.). The Cembalo part features a complex texture with multiple voices and some ledger lines.

R.  
Sh.  
Cemb.

50

The second system begins at measure 50. It continues with the R., Sh., and Cemb. parts. The Cembalo part has a more active role with frequent chords and moving lines.

Sh.  
Cemb.

The third system features the Shoban and Cembalo parts. The Shoban part has a melodic line with some grace notes, while the Cembalo provides harmonic support.

*attaca*

### RECITATIVE and QUARTET

Ob. I, II  
Cl. I, II  
en Sib  
Tr. I, II  
en Sib  
Vle.  
Vo.  
Cb.

51  $\text{♩} = 69$

The quartet section begins at measure 51 with a tempo of quarter note = 69. It features a full orchestral ensemble including woodwinds (Ob., Cl., Tr.), strings (Vle., Cb.), and voice (Vo.). The woodwinds and strings play rhythmic patterns, while the voice part has a recitative-like quality with some melodic lines.

52

Ob. I. II

Cl. I. II  
in Sib

I  
Fag.

II

Tr. I. II  
in Sib

Shadow

Sh.

52

Vlo.

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.

*dim.*

*dim.*



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*

Ob. I. II

I

Fag. II

Tr. I  
in Sib

Sh.

I

VI

II

Vle.

Vc.

Cb.

54

*mf*

*p*

*p*

*p*

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

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

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.

56

I

VI.

II

Vle.

Vo.

Cb.

*mf*

*p*

*(p)*

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.* (sustained) and *p* (piano). The Violin II part provides harmonic support with a similar melodic contour, also marked *sim.* and *p*. The Violin I part includes a *div.* (divisi) instruction in measure 61.

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). The Clarinet part has a similar melodic line, also marked *p*. The Bassoon (R.) part has a melodic line with slurs and accents, marked *p*.

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.* (divisi) and *p* (piano). The Violin II part provides harmonic support with a similar melodic contour, also marked *div.* and *p*. The Violin I part includes a *div.* (divisi) instruction in measure 59.

Ob. I, II  
Cl. I  
in Sob  
B.  
\* Vc. Solo  
Vc. gli altri  
Cb.  
\* 2 Salt ad lib.

Cl. I, II  
in Sob  
Fag. I  
B.  
60  
mp  
sim.

I  
VI.  
II  
Vla.  
Vc. Solo  
Vc.  
Cb.  
60  
mp  
p  
pp  
un. v  
pp

61

Ob. I, II

Cl. I, II  
in Sb

Fag. I

R.

I

VI.

II

Vle.

Vc. Solo

Vc.

Cb.

Detailed description: This system of music covers measures 61 to 64. It includes staves for Oboe I & II, Clarinet I & II in B-flat, Bassoon I, Trumpet, Violin I, Violin II, Viola, Violoncello Solo, Violoncello, and Contrabass. The key signature has one flat (B-flat). Measure 61 starts with a piano (*p*) dynamic. The woodwinds play sustained chords, while the strings play a rhythmic accompaniment. The solo violin has a melodic line with some grace notes. Measure 62 has a *sim.* (sostenuto) marking. Measure 63 has a *p* marking. Measure 64 ends with a fermata over the final chord.

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.

Detailed description: This system of music covers measures 65 to 68. It includes staves for Oboe I & II, Clarinet I & II in B-flat, Trumpet I in B-flat, Cor Anglais I & II in F, Trumpet, Violin I, Violin II, Viola, Violoncello Solo, Violoncello, and Contrabass. The key signature has one flat (B-flat). Measure 65 has a *p* marking. Measure 66 has a *sim.* marking. Measure 67 has a *div.* (divisi) marking for the violins and a *unis.* (unison) marking for the violas. Measure 68 ends with a fermata over the final chord.

Ob. I. II

Cl. I. II  
*in Sib*

Fag. I

Tr. I. II  
*in Sib*

Cor. I. II  
*in Fa*

R.

Shadow

I

VI.

II

Vle.

Vc. Solo

Vc.

Cb.

*p*

*mf*

*p*

*(b)*

*v*

*(h)*

Detailed description: This page of a musical score contains ten staves. The top three staves are for woodwinds: Oboe I & II, Clarinet I & II (in Si b), and Bassoon I. The next three staves are for brass: Trumpet I & II (in Si b), Cor Anglais I & II (in Fa), and Trombone. Below these are the string staves: Violin I, Violin II, Viola, Violoncello Solo, Violoncello, and Contrabasso. The score is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The woodwinds and strings play sustained notes with some melodic movement. The solo violin has a complex, rhythmic pattern. Dynamics include piano (*p*), mezzo-forte (*mf*), and accents (*v*). There are also performance markings like *(b)* and *(h)*.



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, and Cor Anglais I (in F). The middle system includes parts for Trumpets A and B, Trombones, and Trumpets. 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 one flat. Measure 64 is marked with a box containing the number 64. Dynamics include *mf* and *p*. The string parts feature a *TUTTI* marking in measure 65. The woodwind parts have various melodic lines, some with slurs and accents.

65

rall.

Cl. I, II  
in Sib

Fag. I

Tr. I  
in Sib

A.

R.

Sh.

Tr.

Detailed description: This block contains the woodwind parts for measures 65-67. The Clarinet I and II (Cl. I, II) part starts with a rest in measure 65, then enters in measure 66 with a melody marked *p*. The Bassoon I (Fag. I) part also starts with a rest in measure 65, then enters in measure 66 with a melody marked *p*. The Trumpet I (Tr. I) part starts with a rest in measure 65, then enters in measure 66 with a melody marked *pp*. The other woodwind parts (A., R., Sh., Tr.) have rests throughout these measures.

65

rall.

I

VI.

II

Vle.

Vo.

Cb.

Detailed description: This block contains the string parts for measures 65-67. The Violin I (I) and Violin II (II) parts play a rhythmic accompaniment of eighth notes. The Viola (Vle.) part plays a similar rhythmic accompaniment. The Violoncello (Vo.) and Contrabasso (Cb.) parts play a lower rhythmic accompaniment. The tempo marking *rall.* is present at the beginning of the section.

66

$\text{♩} = 60$

67

Fag. I

Tr. I  
in Sib

Cor. I, II  
in Fa

Detailed description: This block contains the brass parts for measures 66-67. The Bassoon I (Fag. I) part plays a melodic line marked *p*. The Trumpet I (Tr. I) part plays a rhythmic accompaniment marked *p*. The Cor Horn I and II (Cor. I, II) parts play a rhythmic accompaniment marked *p*.

Rakewell

66

$\text{♩} = 60$

67

I

VI.

II

Vle.

Vo.

Cb.

Detailed description: This block contains the string parts for measures 66-67. The Violin I (I) and Violin II (II) parts play a rhythmic accompaniment marked *p*. The Viola (Vle.) part plays a rhythmic accompaniment marked *pizz.* and *p*. The Violoncello (Vo.) and Contrabasso (Cb.) parts play a rhythmic accompaniment marked *p* and *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*

VI. II *mf*

VIe.

Vo. *mf* *p*

Cb. *mf* *p*

68

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*

*ppizz.*

*p*

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. *mf*

*Lo stesso tempo ma agitato*

73

I *sim.*

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

II *f* *div.* *p*

Vle. *non div.* *f* *p* *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 pizz. arce

p

75

Fl. I

Cl. I, II  
in Seb

Sh.

I  
VI

II

Vle.

Vc.

Cb.

unis. div. a 3 unis. (h) unis. (h) unis. (h)

arce pizz. arce

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*



78

Ob. I

Cl. I, II  
in Sib

Fag. I

Tr. I  
in Sib

Cor. I, II  
in Fa

A.

Rakewell

Shadow

I

VI.

II

Vle.

Vo.

Cb.

*mp*

*pp*

*mf marc.*

*pppp sf*

*risoluto*

*unis.*

*mf*

*sempre apicc.*

78

78

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 string section consists of Violin I, Violin II, Viola, Violoncello, and Contrabasse. The woodwinds play melodic lines with various articulations and dynamics. The strings provide a rhythmic accompaniment with a steady eighth-note pattern. 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 Clarinet I and II in Si bémol, Trumpet I in Si bémol, and Cor Anglais I and II in Fa. The string section consists of Violin I, Violin II, Viola, Violoncello, and Contrabasse. The woodwinds play melodic lines with various articulations and dynamics. The strings provide a rhythmic accompaniment with a steady eighth-note pattern. A box containing the number 79 is placed above the first measure of this system.

80

Fl. I, II

Ob. I, II

Cl. I, II  
*in Sib*

Tr. in Sib  
I  
II

Cor. I, II  
*in Fa*

Timp.

B.

80

Vl. I

Vl. 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 Sob). The next three staves are for Trumpets I & II (in Sob) and Horns I & II (in Fa). The bottom four staves are for Trombones (I, VI, II), Viola, Voice (with '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 section contains three staves of music. The top staff is for 'Shadow', the middle for 'Trulove', and the bottom for 'Cemb' (Cembalo). The music is in a 3/4 time signature with a key signature of one sharp (F#). The 'Shadow' part begins with a bass clef and a flat key signature (Bb). The 'Trulove' part begins with a bass clef and a sharp key signature (F#). The 'Cemb' part is written in grand staff notation. The section concludes with the instruction 'attacca'.

# DUETTINO

81  $\text{♩} = 126$

82 *dolce*

Ob. I. II

Cl. I. II *in Scb* *p dolce*

Fag. I *p dolce*

83 *sub. pp*

84 *I.* *II. pp* *come sopra*

Fag. I *ben marcato* *molte > pp* *dolce come sopra*

Anne

Detailed description: This section contains four systems of musical staves. The first system includes parts for Ob. I. II, Cl. I. II in Scb, and Fag. I, with a tempo marking of quarter note = 126. The second system continues the woodwind parts with dynamic markings like 'p dolce' and 'sub. pp'. The third system includes the Fag. I part with markings like 'ben marcato' and 'molte > pp'. The fourth system introduces the vocal part 'Anne' at the bottom. The section is marked with measure numbers 81, 82, 83, and 84.

84 85

Cl. I  
*in Sib*

A.

Rakewell

I  
VI.  
II

Vle.

Vo.

Cb.

*p*

86

Ob. I, II

Cl. I  
*in Sib*

Cor. I, II  
*in Fa*

R.

I  
VI.  
II

Vle.

Vo.

Cb.

*p*

*dolce*

*leggero*

87

Fl. I, II  
Ob. I, II  
Cl. I, II  
in B $\flat$   
Fag. I  
Cor. I, II  
in Fa  
Anne

*dolce*  
*dolce*  
*I.*  
*mf*  
*mf*  
*mf*

*attacca*

### RECITATIVE

Rakewell

Shadow

88

Fag. I, II  
R.  
Sh.  
Cemb.

*mf*  
*bmf*  
*mf*

Fag. I. II

Sh.

Cemb.

Fag. I

Sh.

Cemb.

*SOLO*

Fag. I

R.

Sh.

Cemb.

*attacca*



# ARIOSO and TERZETTINO

♩ = 88

Rakewell

89

First system of musical notation. It includes a vocal line (R.) and a piano accompaniment. The piano part consists of five staves: I (Right Hand), VI (Left Hand), II (Right Hand), Vle. (Violoncello), and Cb. (Contrabasso). The vocal line has a melodic line with some rests. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *p* is present in the piano part.

90

Second system of musical notation. It includes a vocal line (R.) and a piano accompaniment. The piano part consists of five staves: I (Right Hand), VI (Left Hand), II (Right Hand), Vle. (Violoncello), and Cb. (Contrabasso). The vocal line continues with a melodic line. The piano accompaniment maintains the rhythmic pattern. A dynamic marking of *p* is present in the piano part.

91

Third system of musical notation. It includes a vocal line (R.) and a piano accompaniment. The piano part consists of five staves: I (Right Hand), VI (Left Hand), II (Right Hand), Vle. (Violoncello), and Cb. (Contrabasso). The vocal line continues with a melodic line. The piano accompaniment maintains the rhythmic pattern. A dynamic marking of *p* is present in the piano part.

R.

92

I

VI.

II

Vle.

Vo.

Cb.

R.

93

I

VI.

II

Vle.

Vo.

Cb.

R.

94

I

VI.

II

Vle.

Vo.

Cb.

*poco rall.*

## 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.*

5

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) I.II  
 Cl. I.II  
*in Sib*  
 A.  
 B.  
 Tr.

101

I  
 VI.  
 II  
 Vie.  
 Vc.  
 Cb.

102

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

102

I  
 VI.  
 II  
 Vie.  
 Vc.  
 Cb.

*poco rall. Più lento* ♩:92 **103**

A.

R.

Tr.

I. *div. a 3* *poco sf > p*   
 VI. *p*

II. *div. a 3* *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**

105  $\text{♩} = 120$

*ff*

*a tempo* 106

Fl. I. II

Ob. I. II

Cl. I. II  
in Sob.

Fag. I. II

Tr. I. II  
in Sob.

Cor. I. II  
in Fa

Timp.

**Poco pesante**

105  $\text{♩} = 120$

*ff*

*a tempo* 106

I

VI.

II

Vi.

Vc.

Cb.

*ff*

*div. a 3*

*stacc.*

*mf*



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

*pppp >*

Vo.

Cb.

Fl. I. II

111

*p*

*mf*

*p*

2 a 2

*mf*

Cl. I. II

in Sib

*mf*

Fag. II

*p*

I

VI.

II

Vle.

*div.*

*p*

Vo.

Cb.

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<sub>b</sub>

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

115

I  
Fag.

II

Tr. I. II  
in Sib

Cor. I. II  
in Fa

Timp.

*ben marc. f*

Roaring Boys

T.

Coro

B.

116

I

VI.

II

Vle.

Vc.

Cb.

*div.*

*unif. pizz. arco pizz. arco*

*arco sf*

*arco sf*

*arco sf*

*arco sf*

*arco sf*

*arco sf*

116

Fl. I. II

Ob. I. II

I  
Fag.

II

Tr. I  
in Sub

Cor. III  
in Fa

T.

Coro

B.

116

I

VI.

II

Vle.

Vc.

Cb.

*f marc.*

*ten.*

*div. pizz. unis. arco*

(h)

117

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

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

Detailed description: This section of the score covers measures 117 to 121. It includes parts for Flutes I and II, Oboes I and II, Bassoons I and II, Trumpets I (in B-flat), and Cori I and II (in F). The Flutes and Oboes play staccato chords, marked *f* and *sim.* The Bassoons play a rhythmic pattern. The Trumpets and Cori play a melodic line marked *mf* and *sforsato*. The Trombones and Cori parts are present but mostly silent in this section.

117

I  
VI.  
II  
Vle.  
Vo.  
Cb.

*f* *f*

Detailed description: This section of the score covers measures 117 to 121. It includes parts for Violins I and II, Viola, Voice, and Cello. The Violins play a melodic line with accents, marked *f*. The Viola plays a rhythmic accompaniment, also marked *f*. The Voice and Cello parts are present but mostly silent in this section.



118

Fl. I, II *mf*

Cl. I  
in Sib *mf*

Fag. I, II

Tr. I  
in Sib *p*

Cor. I, II  
in Fa

Whores

S.

Coro

A.

118

I *mf*

VI.

II *mf*

Vle. *mf*

Ve. *mf* *piss.* *arco*

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

119

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

*a 2*  
*mf*  
*mf marc.*  
*mf marc.*

8

Detailed description: This block contains the first system of the musical score. It features six staves for woodwinds and brass, and two staves for the chorus. The Flute I and II parts begin with a dynamic marking of *mf*. The Clarinet I and II parts also start with *mf*. The Bassoon I part is marked *mf marc.*. The Trumpet I part is marked *mf*. The Horn I part is marked *mf marc.*. The Chorus parts (Soprano and Alto) have no dynamic markings. A rehearsal mark '119' is located at the top left of the page, and a measure rest '8' is indicated above the Flute I staff.

119

I  
VI.  
II  
Vle.  
Vc.  
Cb.

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

Detailed description: This block contains the second system of the musical score, featuring three staves for strings. The Violin I part has a dynamic marking of *pizz.* (pizzicato). The Violin II part has a dynamic marking of *arco* (arco). The Viola part has a dynamic marking of *pizz.*. The Violoncello part has a dynamic marking of *arco*. A rehearsal mark '119' is located at the top left of the page.

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 of the musical score: The score is for measures 120-123. It features a woodwind section with Flute I and II, Oboe I and II, Clarinet I in Si b, and Bassoon I and II. The woodwinds play a rhythmic pattern of eighth notes, with some slurs and accents. The Oboe and Bassoon parts are marked *poco sf*. The Clarinet part has a melodic line with slurs. The Brass section includes Cor. I in Fa, which plays a melodic line marked *mf marc.*. The vocal parts (Soprano, Alto) and the Chorus (Soprano, Alto) have a simple melodic line. The string section (Violin I, Violin II, Viola, Violoncello, Contrabasso) provides a rhythmic accompaniment with eighth notes and some slurs.

121

Musical score for Fag. (I, II), Tr. I, II in Sib., Cor. in F# (I, II), and Timp. The score includes dynamic markings such as *f*, *mf*, and *ben marc. f*.

Roaring Boys

Musical score for T. (Tenor) and Coro (Chorus). The score includes dynamic markings such as *f*.

121

Musical score for VI. (I, II), Vle., Vo., and Cb. The score includes dynamic markings such as *f*, *mf*, *div.*, *unis.*, *piss.*, and *arco*.

122

Fl. I, II

Ob. I, II

Fag. I, II *a 2*

Tr. I *in Sib*

I

Cor. in Fa II

T.

Coro

B.

122

I

VI. II

Vle.

Vo.

Cb.

*f marc.*

*ten.*

*div. pizz.*

*unis. arco.*

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*

Whores

S.

Coro

A.

124

I *mf*

VI. *mf*

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

*mf*

*mf marc.*

8

Tr. I in F#

Cor. I in F#

*mf*

*mf marc.*

S.

Coro

A.

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.*

Detailed description: This is a page of a musical score, page 75, containing measures 126 through 130. The score is for a full orchestra and a choir. The instruments listed on the left are Flute I and II, Oboe III, Clarinet in Si b (I and II), Bassoon I and II, Horn I in F, Soprano, Alto, Violin I, Viola, Violoncello, and Contrabass. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 126 is marked with a box containing the number '126'. The first staff (Flute I, II) has a measure rest followed by a note in measure 127, with a 'poco sf' dynamic marking. The Oboe III staff has a 'poco sf' dynamic marking. The Clarinet in Si b I and II staves have melodic lines. The Bassoon I and II staves have a 'poco sf' dynamic marking. The Horn I in F staff has a 'mf marc.' dynamic marking. The Soprano and Alto choir parts have vocal lines. The Violin I staff has a box with '126' above it. The Viola, Violoncello, and Contrabass staves have accompaniment. The page number '75' is in the top right corner.

127 128

Fl. I, II *ff*

Ob. I, II *ff*

Fag. I, II *ff* a 2

Tr. I, II in Sib *f*

Cor. in Fa I *f*

Cor. in Fa II *ff*

Timp. *f* *tr*

S.

A.

Coro

T.

B.

127 128

I *ff* *piss.* *f* *arco* *ff*

VI. *ff* *piss.* *f* *arco* *ff*

II *ff* *piss.* *f* *arco* *ff*

Vle. *ff* *piss.* *f* *arco* *ff*

Vc. *ff* *div.* *unis.* *piss.* *f* *div. arco* *ff*

Cb. *ff* *piss.* *f* *arco* *ff*

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 grassetto*

Fag. I. II *mf grassetto*

I *mf grassetto*

VI. II *mf grassetto*

Vie. *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

Vie.

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

*ppp sfz*

*mf*

*ppp sfz*

**Mother Goose**

**Rakewell**

Sh.

**183**

Vle.

Vo.

Cb.

*mf*

*piiss.*

*mf*

*piiss.*

*p*

**184**

Fag. I, II

Tr. I, II  
in Sib

*mf*

*mf*

*p*

R.

Sh.

**184**

Cemb.

*f*

**135**

Cl. I  
*in Sib*

Fag. I

Tr. I, II  
*in Sib*

M.G.

R.

Sh.

Cemb.

Vc. *piss.*

Cb. *mf*

**136**

Fl. I, II

Cor. I  
*in Fa*

R.

Sh.

I

VI

II

Vle. *arco V*

Vc. *p*

Cb. *p*

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

137

137

*p*

*sf*

Cl. I  
in Sib  
M.G.  
R.  
Sh.  
I  
VI.  
II  
Vle.  
Vc.  
Cb.

137

*f*

*p*

*pizz.*

*arco*

*mf*

*sim.*

*div.*

*pizz.*

*unis. arco*

*mf*

*arco*

*sim.*

*arco*

*f*

*poco sf*

*poco sf*

*arco*

*poco sf*



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* ♩ = 132

Fl. I, II *p*

Cl. I  
*in Sib* *p*

R. (aside) *mezza voce*

140 *Agitato in p* ♩ = 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. *(b)*

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* *dolce* *dim.*

M.G. *dolce* *dim.*

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 Sib*  
I  
Fag.  
II  
Tr. I. II  
*in Sib*  
I  
Cor. *in Fa*  
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.  
Vl. 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.



**149 bis**


I.  
Vl. II  
Vle.  
Vo.  
Cb.



# RECITATIVE

Poco meno mosso



150

Sh.  

Sh.   *sforsato*

Sh.  

Sh.  

Sh.  



## CAVATINA

151  $\text{♩} = 96$

Ob. II  $f \rightarrow p$   $p$

I  $f \rightarrow p$   $p$

Fag. II  $f \rightarrow p$   $p$

Cor. I in Fa  $p$

151  $\text{♩} = 96$

I  $f$   $p$

VI.  $f$   $p$   $VII. \& II. \text{div. a } 3$

II  $f$   $p$

Vle.  $f$   $p$

Vc.  $f$   $p$

Cb.  $f$   $p$

---

152

Cl. I in Sib  $poco \text{ } f p$  Rakewell

I  $sim.$   $marc. \text{ in } p$

VI.  $pp$   $p$

Vle.  $p$

Vc.  $p$

Cb.  $p$   $no \text{ } marc.$

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.*



Musical score for measures 154-156. The score includes parts for Cl. I in *Sib*, R., I, VI, II, Vle., Vo., and Cb. The Cl. I part features sixteenth-note runs with a '6' above them. The R. part has a melodic line with some rests. The I and VI parts have a rhythmic accompaniment. The II part has a long note with a sharp sign. The Vle., Vo., and Cb. parts provide harmonic support with sustained notes.

Musical score for measures 157-160. The score includes parts for Cl. I in *Sib*, R., I, VI, II, Vle., Vo., and Cb. A box containing the number '157' is placed above the Cl. I staff at the start of the second measure. The Cl. I part continues with sixteenth-note runs. The R. part has a melodic line. The I and VI parts have a rhythmic accompaniment. The II part has a long note with a sharp sign. The Vle., Vo., and Cb. parts provide harmonic support with sustained notes.

158

R.

I  
VI.

II

Vle.

Vo.

Cb. *arco* *spicc.* *sim.*

159

*rall.*

Ob. I. II

I  
Cl. in Sol

II

Fag. I

Tr. I  
in Sol

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. *p marc.*

II *p marc.*

Vle.

Vc. *piss.*  
*p*

Cb. *piss.*  
*p*

Cor. I  
*in Fa*

Mother Goose

S. *sub. pp* *mf*

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* *cresc.* *f*

# 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<sup>b</sup>

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<sup>b</sup> I and II, Bassoons I and II, and Cor. I. II in Fa. The vocal parts for Soprano (S.) and Alto (A.), and the Coro (Chorus) parts for Tenor (T.) and Bass (B.) are also present. The bottom section features the piano accompaniment with staves for Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The score is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. Measure 164 shows mostly rests for the woodwinds, while measure 165 contains melodic lines for the Oboe, Clarinet II, Bassoon II, and Flute I. The piano section is highly active, with the Violoncello and Contrabass playing dense, rhythmic patterns, and the Violins and Viola playing more melodic lines. Dynamics like *f* (forte) are indicated throughout.

166

This musical score page contains measures 166 through 170. The instruments and parts are arranged as follows:

- Fl. I. II**: Flute I and II staves.
- Ob. I II**: Oboe I and II staves.
- Cl. in Sol. I II**: Clarinet in Sol. I and II staves.
- Fag. I II**: Bassoon I and II staves.
- Cor. I. II in Fa**: Horn I and II in F major staves.
- S. A.**: Soprano and Alto vocal staves.
- Coro T. B.**: Chorus Tenor and Bass staves.
- VI. I II**: Violin I and II staves.
- Vle.**: Viola staff.
- Vo.**: Violoncello (Cello) staff.
- Cb.**: Contrabasso (Double Bass) staff.

The score features a variety of musical notations including melodic lines, arpeggiated textures, and dynamic markings such as *f* (forte). The key signature is one sharp (F#) and the time signature is 4/4. A second measure number '166' is printed above the Violin I staff at the beginning of the second system.

167

Fl. I. II  
I  
Ob.  
II  
I  
Cl. in S<sub>b</sub>  
II  
I  
Fag.  
II  
Cor. I. II  
in F<sub>a</sub>  
S.  
A.  
Coro  
T.  
B.  
I  
VI.  
II  
Vle.  
Vc.  
Cb.

167

Detailed description: This page of a musical score covers measures 167 through 170. The score is arranged in a standard orchestral format. The woodwind section includes Flutes I and II, Oboes I and II, Clarinets in S<sub>b</sub> I and II, Bassoons I and II, and Cori I and II in F<sub>a</sub>. The brass section includes Trumpets I and II. The string section includes Violins I and II, Violas, Violas, Violas, Violas, and Cellos. The choir section includes Soprano, Alto, Tenor, and Bass. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* and *mf*. The key signature is one sharp (F#) and the time signature is 4/4. The number 167 is printed in a box above the first measure of the woodwind section.





This musical score page contains two systems of staves. The first system includes parts for Flute I and II, Oboe I and II, Clarinet in B-flat I and II, Bassoon I and II, Trumpet II in B-flat, and Cor I in F. The second system includes parts for Violin I and II, Viola, Voice, and Cello. The score is in the key of A major and 2/4 time. A rehearsal mark '170' is placed above the first staff of each system. The music features various dynamics such as *f* (forte) and *arco* (arco). The woodwinds and strings play melodic and harmonic lines, while the voice part has a vocal line with lyrics. The score is written for a full orchestra and voice.



172

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

*a 2*  
*1.*  
*sforsati*

Tr. I  
*in Sib*  
I  
Cor. in F#  
II

*mf*

S.  
A.  
Coro  
T.  
B.

*sempre sf.*  
*sub. p*  
*p*

172

I  
VI.  
II  
Vle.  
Vo.  
Cb.

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

*f ma non troppo*



175

Fl. I, II  
Ob. I, II  
Cl. in S<sup>b</sup> I, II  
Fag. I, II  
Cor. I, II in F<sup>a</sup>

*p*  
*meno f*  
*mf*  
*meno f*  
*meno f*  
*meno f*  
*meno f*  
*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, while the Oboe, Clarinet, and Bassoon parts provide harmonic support with *meno f* dynamics. The Cori (Horns) play sustained notes. The strings (Soprano, Alto, Tenor, Bass) have a rhythmic accompaniment.

175

Vl. I, II  
Vle.  
Vc.  
Cb

*p*  
*p*  
*p*  
*p*

This section of the score covers measures 175 to 178. It features a complex orchestral texture with strings. The Violin I and II parts play a melodic line starting with a *p* dynamic, while the Viola, Violoncello, and Contrabasso parts provide harmonic support with *p* dynamics.

Musical score for measures 173-176. 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 Oboe and Clarinet I, and rhythmic patterns for the Clarinet II and Bassoon. 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 177-180. 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 Oboe and Clarinet I, and rhythmic patterns for the Clarinet II and Bassoon. 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, followed by the word **CURTAIN** and the measure number **176** in a box.

Ob. I

Ob. II

Cl. in Sib I

Cl. in Sib II

Fag. I

Fag. II

Cor. I & II in Fa

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

180

Lo stesso tempo

I *senza sord.*

VI. *senza sord.*

II *senza sord.*

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 *♩*: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. *come sopra*

II *come sopra*

Vle. *come sopra*

Vo.

Cb.



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. I

II





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.*

*mf den marc.*

*mf den marc.*

*sub. p*

*mf den marc.*

196

Fag. I, II

Tr. I  
in Sib

Cor. I, II  
in Fa

A.

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

Ob. I, II

Fag. I, II

A.

VI. I

VI. II

Vcl.

Vo. *div.* *marc. in p* *unis.*

Cb. *marc. in p*

198

Ob. I, II

Fag. I, II

A.

VI. I

VI. II

Vcl.

Vc.

Cb.



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.

I

VI.

II

Vle.

Vc.

Cb.

Detailed description: This block contains the musical score for measures 201 and 202. It includes staves for Oboe I and II, Bassoon I and II, Cor Anglais I and II (in F), Trumpet A, Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and strings play sustained notes with various articulations and dynamics. The strings are marked with *p* and *pp*. The woodwinds have some melodic lines with slurs and accents.

202

SOLO

Fl. I

Fag. I II

Cor. I II  
in Fa

A.

*SOLO p*

*cant. in mp*

*cant. in mp*

*dolce cant.*

Detailed description: This block contains the musical score for measures 202 and 203. It includes staves for Flute I, Bassoon I and II, Cor Anglais I and II (in F), and Trumpet A. The Flute I has a *SOLO* section starting in measure 202, marked *p*. The Bassoon I and II have *cant. in mp* markings. The Trumpet A part is marked *dolce cant.*

202

I

VI.

II

Vle.

Vc.

Cb.

*p*

*piss.*

*p*

Detailed description: This block contains the musical score for measures 202 and 203, focusing on the string section. It includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. The strings are marked with *p* and *piss.* (pizzicato).

Fl. I

Fag. I

A.

I

VI.

II

Vle.

Vo.

Cb.

203

203

*mf*

*f*

*leggiero sf*

*legg. sf*

*div.*

*leggiero sf*

*f*

*leggiero sf*

Fl. I

Ob. I

C. I.

Fag. I, II

204

205

*p*

*p*

C.I. muta in Ob. 2

Tr. I

in Sib

I

II

A.

204

205

*p*

*fp*

*fp*

*p*

*fp*

*p*

*fp*

*p*

*p*

*p*

I

VI.

II

Vle.

Vo.

Cb.

204

205

*unis.*

*f*

*p*

*p*

*p*

*p*

*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* *rit.*

*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*

*sub. meno*

208

*marc. in p*

*marc. in p*

209

Fl. I, II  
Ob. I, II  
Fag. I, II  
A.  
I  
VI.  
II  
Vle.  
Vc.  
Cb.

*mf*  
*cresc.*  
*cresc.*  
*cresc.*  
*sim.*  
*cresc.*  
*sim.*  
*cresc.*

210

Ob. I, II  
I  
Cor. in F<sup>ma</sup>  
II  
A.

*mf*  
*SOLO*  
*mf*  
*SOLO*  
*mf*

210

I  
VI.  
II  
Vle.  
Vc.  
Cb.

*f*  
*sf*  
*sf*  
*sf*  
*sf*  
*sf*  
*spicc. leggiero*  
*spicc. leggiero*  
*sempre poco sf- sub. p*  
*div.*  
*sempre poco sf- sub. p*  
*sempre poco sf- sub. p*

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*

212

Fl. I. II  
Ob. I. II  
Cl. I. II  
in Sib  
Fag. I. II  
I  
Tr. in Sib  
II  
I  
Cor. in F  
II  
A.

212

QUICK CURTAIN

I  
VI.  
II  
Vle.  
Vo.  
Cb.