

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

espr.

3 CURTAIN

I, II *Cl. in Seb*

Fag. I

Vo.

Cb.

SOLO

anti.

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. VI.), Violin II (II. VI.), 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 'I.' markings. The Clarinet part has 'sf' markings.

Musical score for measures 8 and 9. The score includes parts for Violin I (I. VI.), Violin II (II. VI.), Viola (Vle.), Cello (Cb.), and Double Bass (Vc.). Measure 8 is marked with a circled '8'. The music features complex rhythmic patterns and melodic lines across the instruments. Dynamic markings include 'sf' and 'sf-mf'.

Ob. I
I
II
Clar. in Bb
Fag. I
R.
I
II
Vl.
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
Vl.
Vc.
Cb.

RECITATIVE

10

$\text{♩} = 66$

R.

I

VI.

II

Vle.

Vo.

Cb.

11

R.

I

VI.

II

Vle.

Vo.

Cb.

12

$\text{♩} = 112$ SOLO *ben cant.*

Cor. I

in Fa

R.

I

VI.

II

Vle.

Vo.

Cb.

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

16

17

arco *pizz.* *non f* *pizz.* *non f* *pizz.* *non f* *pizz.* *non f* *pizz.* *non f* *pizz.* *non f*

poco meno

18

Ob. I. II
Cl. I. II
in Sib
R.

18

poco meno

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

20

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

sempre sf p
poco sf #d. p
piss. arco
f
mf
sim.

20

21

Fag. I. II
Cor. I. II
in Fa
R.
I
VI
II
Vle.
Vc.
Cb.

meno f
mf
sub. mf
3
sempre sim.

Ob. I. II *p*

Cor. I *in Fa*

R.

I *s*

VI. *s*

II *s*

Vle.

Vc.

Cb.

Detailed description: This system contains measures 1 through 3. The Oboe I and II parts feature a melodic line starting with a half note G4, followed by a quarter note F4, and then a half note E4, all marked with a piano (*p*) dynamic. The Cor Anglais part is silent. The Bassoon part has a melodic line starting with a half note G3, followed by a quarter note F3, and then a half note E3, with a triplet of eighth notes (F4, G4, A4) in the third measure. The Violin I and II parts play a rhythmic pattern of eighth notes, with accents and slurs. The Viola, Violoncello, and Contrabass parts play a steady bass line of quarter notes.

Ob. I. II

Cor. I *in Fa*

R.

I

VI. *22*

II *22*

Vle. *3*

Vc. *div.*

Cb. *unis.*

Detailed description: This system contains measures 4 through 6. The Oboe I and II parts have a melodic line with a half note G4, quarter note F4, and half note E4, marked with a box containing the number 22. The Cor Anglais part is silent. The Bassoon part has a melodic line with a half note G3, quarter note F3, and half note E3, with a box containing the number 22. The Violin I and II parts continue their rhythmic pattern, with a box containing the number 22 above the staff. The Viola part has a triplet of eighth notes (F4, G4, A4) in the first measure. The Violoncello part has a melodic line with a half note G3, quarter note F3, and half note E3, marked with the instruction *div.* (divisi). The Contrabass part has a melodic line with a half note G3, quarter note F3, and half note E3, marked with the instruction *unis.* (unison).

Fl. I. II $\sharp C$ $\sharp C$ $\sharp C$ ^{a 2} (ba)
Ob. I. II $\sharp C$
Cl. I. II
in Sib
Cor. I
in Fa
R.
I
VI
II
Vle.
Vc.
Cb.

Fl. I. II $\flat B$ $\flat B$ $\flat B$ ^{a 2} $\flat B$
Ob. I. II $\flat B$
Cl. I. II
in Sib
Fag. I. II $\flat B$
Tr. I. II
in Sib
Cor. I. II
in Fa
R.
I
VI
II
Vle.
Vc.
Cb.

ARIA
(reprise)

23 $\text{♩} = 60$

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

II *p* *SOLO*

Cor. I in Fa *dolce-cant.*

R.

23 $\text{♩} = 60$

I VI. *p* *V*

II *p* *V*

Vle. *p*

Vc. *p*

Cb. *p*

24

Cl. I, II in Sib *espr. dolce*

Fag. I *dolce-espr.*

R.

24

I VI. *sim.* *V*

II *sim.* *V*

Vle. *sim.*

Vc. *sim.* *o*

Cb. *sim.*

Ob. I
dolce espr.
25

Cl. III
in Sib
f.
p.
25

Fag. I

R.

I
VI.
II
Vle.
Vo.
Cb.
div.
25

Detailed description: This system of musical notation covers measures 24 and 25. The woodwinds (Ob. I, Cl. III in Sib, Fag. I) and strings (I, VI, II, Vle., Vo., Cb.) are all active. The woodwinds play melodic lines with various articulations and dynamics. The strings provide harmonic support with sustained notes and rhythmic patterns. A rehearsal mark '25' is placed above the woodwinds and below the strings. Performance instructions include 'dolce espr.' for the Oboe and 'div.' for the Violoncello.

Ob. I
pp
rall.

Cl. in Sib
I
II
p.
(b)

Fag. I
p.
(b)

R.

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

Detailed description: This system covers measures 26, 27, and 28. The woodwinds (Ob. I, Cl. in Sib I & II, Fag. I) and strings (I, VI, II, Vle., Vo., Cb.) continue their parts. The woodwinds play melodic lines with various articulations and dynamics. The strings provide harmonic support with sustained notes and rhythmic patterns. A rehearsal mark '25' is placed above the woodwinds and below the strings. Performance instructions include 'pp' and 'rall.' for the Oboe, 'p.' and '(b)' for the Clarinet, and 'rall.' for the strings.

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

Musical score for measures 26-27. The score is for five instruments: I (Violin I), VI (Violin II), II (Viola), Vlc. (Violoncello), and Cb. (Contrabasso). Each instrument part has the instruction *cant. in p* (cantabile in piano) written above the staff. The music is in a minor key and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The tempo marking is *a tempo, ma poco a poco rall. sino al fine*.

Rakewell (*parlando*):

RECITATIVE

Musical score for the Recitative section, starting at measure 27. The score is for five instruments: R. (Rakewell), Sh. (Shadow), Cemb. (Cembalo), R. (Rakewell), and Cemb. (Cembalo). The first two staves are for the vocal parts, with the name of the character written above the staff. The piano accompaniment consists of two grand piano parts. The music is in a minor key and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The tempo marking is *a tempo, ma poco a poco rall. sino al fine*. The score includes dynamic markings such as *p* (piano) and *poco >* (poco accent). The section ends with a double bar line and a repeat sign.

R.

Cemb.

R.

Sh.

Cemb.

poco

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

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

Cb. *f* *arco* *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. VI.

II.

Vle.

Vc.

Cb.

mf

f

p

p ma marc.

31

Sb.

I. VI.

II.

Vle.

Vc.

Cb.

f

p

marc.

spicc.

p spicc.

f

p spicc.

f

p spicc.

f

p spicc.

(spicc.)

dim.

32

Sb.

I. VI.

II.

Vle.

Vc.

Cb.

Tr. I. II
in Sib

33

p *f* *p* *sim.*

Sh.

I
VI. *mf scherzando* *sf* *piss.* *p* *arco* *mf*

II *mf scherzando* *sf* *piss.* *p* *arco* *mf*

Vle. *mf scherzando* *sf* *piss.* *p* *arco* *mf*

Vc. *mf scherz.* *sf* *piss.* *p* *arco* *mf*

Cb. *mf scherzando* *sf* *piss.* *p* *arco* *mf*

Tr. I. II
in Sib

34

dolce

Sh.

I

VI. *mf scherzando* *sf* *piss.* *p* *arco* *mf*

II *mf scherzando* *sf* *piss.* *p* *arco* *mf*

Vle. *mf scherzando* *sf* *piss.* *p* *arco* *mf*

Vc. *mf scherz.* *sf* *piss.* *p* *arco* *mf*

Cb. *mf scherzando* *sf* *piss.* *p* *arco* *mf*

Sh. *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. *3* *3* *3*

Cemb.

ARIA

Tr. I
in Sib

Cor. I, II
in Fa

36 $\text{♩} = 98$ 37

SOLO
marc. in p *p* *sim.*

Shadow

I
VI.

II

Vle.

Vo.

Cb.

p *sim.* *div.*

Fag. I, II

Tr. I
in Sib

Cor. I
in Fa

Sh.

38

r. *p* *p*

SOLO
marc. in p

38

unio.

I
VI.

II

Vle.

Vo.

Cb.

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.

42

I

VI.

II

Vle.

Vo.

Cb.

Fl. I. II
Cl. I. II
in *Sib*
Sh.
I
VI.
II
Vie.
Vc.
Cb.

mf
a 2
mf
mf *sim.*
mf *sim.*

(b) *p*

Detailed description: This system of musical notation includes staves for Flute I & II, Clarinet I & II in Bb, Bassoon, Violin I & II, Viola, Cello, and Double Bass. The Flute and Clarinet parts feature melodic lines with slurs and dynamic markings of *mf*. The Bassoon part has a dynamic marking of *p* with a *b* (flat) below it. The Violin and Viola parts play a rhythmic accompaniment with a *mf* dynamic and a *sim.* (sostenuto) marking. The Cello and Double Bass parts provide a steady bass line.

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

a 2
p
p
p

Detailed description: This system of musical notation includes staves for Flute I & II, Oboe I & II, Clarinet I & II in Bb, Trumpet I & II in Bb, Horn I & II in Fb, and Bassoon. The Flute and Clarinet parts have melodic lines with slurs. The Oboe, Trumpet, and Horn parts play sustained notes with a *p* (piano) dynamic. The Bassoon part has a rhythmic accompaniment.

I
VI.
II
Vie.
Vc.
Cb.

43

Detailed description: This system of musical notation includes staves for Violin I & II, Viola, Cello, and Double Bass. The Violin and Viola parts play a rhythmic accompaniment. The Cello and Double Bass parts provide a steady bass line. A rehearsal mark **43** is placed at the beginning of the system.

44

I Fl. I
II Fl. II
Ob. I. II
Fag. I. II
Tr. I. II in F
Cor. I. II in F
Timp.
Sh.
I Vl.
II Vl.
Vle.
Vc.
Cb.

f *(b)* *SOLO* *p*
f
ff *SOLO* *p*
ff
ff
ff *div. unis.*
ff
ff

45 $\text{♩} = 98$ Tempo I.

Cor. I. II in F
Sh.
I Vl.
II Vl.
Vle.
Vc.
Cb.

marc. in p
poco sf *p*
poco sf *p*
poco sf *p*
p *stacc.*
p *stacc.*

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*

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. *mf*

II *ff*

Vle. *mf*

Vc. *mf*

Cb. *ff*

49 *ff*

I *mf* *leggiero*

VI. *mf*

II *mf*

Vle. *mf*

Vc. *mf*

Cb. *mf*

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

Measures 56-59 of a musical score. The score includes parts for Flutes I & II, Oboes I & II, Bassoon I & II, Cor I in F#, Trumpet, Violins I & II, Viola, Cello, and Double Bass. Measure 56 is marked with a box containing the number 56. The music features various dynamics and articulations, including *mf* and accents.

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.

Measures 57-60 of a musical score. The score includes parts for Flutes I & II, Oboes I & II, Bassoon I & II, Trumpet I in Sib, Cor I in F#, Trumpet, Violins I & II, Viola, Cello, and Double Bass. Measure 57 is marked with a box containing the number 57. The music continues with various dynamics and articulations.

58

Fl. I

Ob. II

Fag. I, II

Tr. I
in Scb

Cor. I
in Fa

R.

Shadow

I
VI.

II

Vle.

Vc.

Cb.

p

mf

p

mf

p

mf

p

mf

poco >

arco

pizz.

poco >

arco

59

Fl. I

Ob. II

Fag. I, II

Cor. I
in Fa

Sh.

I
VI.

II

Vle.

Vc.

Cb.

p

mf

p

mf

p

mf

p

mf

p

mf

pizz.

arco

pizz.

arco

pizz.

arco

60 SOLO *mf*

Fl. I

Ob. I. II

Fag. I

Cor. I
in Fa

Sh. *piu p*

60

I VI.

II VI.

Vle.

Vo.

Cb.

61 62

Fl. I

Cl. I
in Sib

Fag. I

mf

Rakewell *p*

Sh.

61 62

I VI.

II VI.

Vle.

Vc.

trun trun trun trun trun

marc. in p

cant. ma p

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.

p ma marc.
sicc. in p (sempre)
sim.

I
VI.
II
Vle.
Vo.
Cb.

poco marc. (sempre)
poco marc. (sempre)
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

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.*

I Tr. in Sib *mf*

II *mf*

Cor. I, II in Fa

Timp.

R.

Sh.

68

I *tr...*

VI. *div.*

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 *Fa* *f* *ben marc.* *mf*

Timp. *mf* *f*

R.

Sh.

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

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

VI. II *sim.* *f*

Vle. *f*

Vc. *sf sempre*

Cb. *sf sempre*

Detailed description: This page of a musical score contains measures 71 through 75. The woodwind section includes Flutes I and II, Oboes I and II, Clarinets I and II in B-flat, Bassoons I and II, and Trumpets I and II in B-flat. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *sim.* (sforzando), *mf* (mezzo-forte), *f* (forte), *sf sempre* (sforzando sempre), and *ten.* (tutti). A box containing the number 71 is placed above the first measure of the Flute I and II staff. The music is written in a key signature of one sharp (F#) and a common time signature (C).

72

Fl. I, II

Ob. I, II

Cl. in Sib
I
II

Fag. I, II

Tr. I, II
in Sib

Cor. I
in Fa

B.

Sh.

I
VI

II

Vle.

Vo.

Cb.

fp

marc. fp

fp

fp

div.

g

g

g

g

73

Fl. I. II

Ob. I. II

Cl. I. II
in Sob

Fag. I. II

Tr. I. II
in Sob

Cor. I
in Fa

Timp.

R.

Sh.

73

I

VI.

II

Vle.

Vc.

Cb.

74

Fl. I, II

Ob. I, II

Cl. I, II
in Sib

Fag. I, II

Tr. I
in Sib

I
Cor. in Fa

II

Timp.

R.

Sh.

75

I

VI

II

Vle.

Vo.

Cb.

G.P.

mf

sf

fp

sf

sim.

sf

sim.

G.P.

sf

sim.

sf

sim.

sf

sim.

non div.

sim.

sim.

Detailed description: This is a page of a musical score, page 171, containing measures 74 and 75. The score is arranged in systems. The first system (measures 74-75) includes parts for Flute I & II, Oboe I & II, Clarinet I & II (in B-flat), Bassoon I & II, Trumpet I (in B-flat), and Horns I & II (in F). The second system (measures 74-75) includes parts for Trombone I, Trombone II, Timpani, Snare Drum, and Bass Drum. The third system (measures 74-75) includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes various musical notations such as dynamics (mf, sf, fp, sim.), articulation (accents, slurs), and performance instructions (G.P., non div.). Measure numbers 74 and 75 are boxed at the beginning of their respective systems.

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

Ob. I. II *r.* *a 2* *f*

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

Fag. I. II *f*
trun

Tr. I. II *f secco*
in Seb

Cor. in Fa I *f secco*

II *f secco*

Timp. *mf* *f*

R.

Sh. *EXHUNT*

I **76**

VI. I *sim.*

II *sim.*

Vle. *sim.*

Vo. *sim.*

Cb. *sim.*

77 QUICK CURTAIN

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.

I

VI.

II

Vle.

Vc.

Cb.

78

Fl. I & II

Ob. I & II

Cl. I & II
in Scb

Fag. I & II

Cor. I & II
in Fa

I

VI.

II

Vle.

Vc.

Cb.

SCENE II

79
♩:96

Fl. I. II
ff
p sub.

Ob. I. II
ff
p sub.

Cl. I. II
in Sob
ff
p sub.

Fag. I. II
ff
p sub.

Tr. I. II
in Sob
f
pp sub.

Cor. I. II
in Fa
f
pp sub.

Timp.
f

79
♩:96

I
ff
non trem.
articolato-ecco
p sub. ma marc.
ff

VI
ff
non trem.
articolato-ecco
p sub. ma marc.
ff

II
ff
non trem.
articolato-ecco
p sub. ma marc.
ff

Vle.
ff
non trem.
articolato-ecco
p sub. ma marc.
ff

Vo.
ff
p sub. ma marc.
piss.
p
arco

Cb.
ff
piss.
p
arco
ff

80

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.

p sub.
pp sub.
ff
pp sub.
pp sub.
pp sub.
pp sub.

80

I
VI
II
Vle.
Ve.
Cb.

p sub.
p sub.
piss.
arco
piss.
arco
piss.
p
ff
p sub.
p
ff
p

81

SOLO

Tr. I in Sib

sempre p e dolce.

I
VI
II
Vle.
Ve.
Cb.

82

Tr. I
in Sib

I
VI.

II

Vle.

Vo.

Cb.

83

pp

CURTAIN

Tr. I
in Sib

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 includes Violin I and II, Viola, Violoncello, and Contrabasso. The strings play a rhythmic accompaniment of eighth notes, marked *p*.

85

Musical score for measures 85-86. The vocal line (Anne) continues with a melodic phrase marked *poco*. The instrumental ensemble continues with the same rhythmic accompaniment, marked *p*. The Viola and Violoncello parts are marked *arco*.

86

SOLO

allarg.

Musical score for measures 86-87. The vocal line (Anne) begins with a melodic phrase marked *SOLO* and *allarg.*. The instrumental ensemble includes Flute I, Violin I and II, Viola, Violoncello, and Contrabasso. The strings play a rhythmic accompaniment of eighth notes, marked *p*.

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 piano (*p*) dynamic. The strings (A.) play a rhythmic accompaniment. The key signature has 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 *p* *arco* *sim.*

piss. *mf* *p* *arco* *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 *piss.*, *arco*, *mf*, *p*, and *sim.*. The key signature has 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 *SOLO* marking and a *mf* dynamic. The strings (A.) play a rhythmic accompaniment. The key signature has 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* *piss.* *arco* *den cant. in p* *p* *piss.* *arco*

p *p* *piss.* *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*, *piss.*, *arco*, and *den cant. in p*. The key signature has two sharps (F# and C#), and the time signature is 4/4.

91

Fl. I

Cl. I
in Sib

Fag. I

A.

Detailed description: This block contains the first four staves of a musical score. The first staff is for Flute I (Fl. I), the second for Clarinet I in B-flat (Cl. I in Sib), the third for Bassoon I (Fag. I), and the fourth for Trumpet A (A.). The music is in 3/4 time and features complex rhythmic patterns with many slurs and accents. A box containing the number '91' is placed above the first measure of the Flute I staff.

91

I

VI.

II

Vle.

Vo.

Cb.

piss.

arco

Detailed description: This block contains the next four staves of the musical score. The staves are for Violin I (I), Violin II (VI.), Viola (Vle.), Voice (Vo.), and Cello (Cb.). The music continues with complex rhythmic patterns. The Viola part includes a dynamic marking of '(b)'. The Voice part has an 'arco' marking. The Cello part has 'piss.' and 'arco' markings. A box containing the number '91' is placed above the first measure of the Violin I staff.

92

Ob. I

A.

Detailed description: This block contains two staves of the musical score. The first staff is for Oboe I (Ob. I) and the second is for Trumpet A (A.). The music continues with complex rhythmic patterns. A box containing the number '92' is placed above the first measure of the Oboe I staff.

92

I

VI.

II

Vle.

Vc.

Cb.

piss.

Detailed description: This block contains the next four staves of the musical score. The staves are for Violin I (I), Violin II (VI.), Viola (Vle.), Violoncello (Vc.), and Cello (Cb.). The music continues with complex rhythmic patterns. The Cello part has a 'piss.' marking. A box containing the number '92' is placed above the first measure of the Violin I staff.

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 *f.* *come sopra*

Ob. I, II

99 *f.* *come sopra*

Cor. I, II in Fa

Anne

99 *come sopra*

I 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. *Sole* *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

A. *parlando*

I 103 104

VI. II

3 Vle. *Solo*

Vle. *le altre*

Vc.

Cb.

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

Ob. I, II 105

Cor. I, II
in Fa

A. *surprised* *poco* *parlando*

I 105

VI. II

Vle. *TUTTE* *SOLO*

Vc.

Cb.

fz *poco* *parlando*

DUET

106 *Alla breve* (♩:92)

Fl. I, II *ff*

Clin. Sib. I, II *mf*

Fag. I, II *ff*

Rakewell (confused and agitated)
non f

106 *Alla breve* (♩:92)

I, VI. I, II *ff*

Vle. *ff*

Vo. *ff*

Cb. *ff*

agitato senza accel.

div.

unis. ff

mf

107

Fl. I, II *f*

Clin. Sib. I, II *mf*

Cor. I *mf*

Anne

meno f

107

I, VI. I, 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.

110

Fl. I

mf

Cor. I *in Fa*

A.

R.

poco

110

I

VI.

II

Vle.

Vc.

Cb.

Ob. I. II

Cl. I
in Sib

Cor. I. II
in Fa

R.

I

VI.

II

Vle.

Vc.

Cb.

111

p

mf

Fl. I. II

Ob. I. II

I

Cl. in Sib

II

Tr. I
in Sib

Cor. I. II
in Fa

R.

112

meno f

ff

ff

meno f

f

f

meno f

f

p

Ob. 2 muta in C. Ing.

Anne

(violently)

I

VI.

II

Vle.

Vc.

Cb.

112

f

ff

mf

sim.

f

ff

mf

sim.

f

ff

mf

sim.

f

ff

mf

sim.

f

ff

mf

sim.

113 *poco allarg.*

Tr. I
in Sib

Cor. I
in Fa

A.

R.

113 *poco allarg.*

I

VI. I

VI. II

Vle.

Vc.

Cb.

114 *a tempo e sempre p*

Fl. I, II

Cl. I, II
in Sib

A. *(aside) messa voce*

R. *(aside) messa voce*

114 *a tempo e sempre p*

I

VI. 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 piano accompaniment for measures 115 and 116. It includes staves for the right hand (I, VI., II) and left hand (Vle., Vo., Cb.). The right hand plays a rhythmic pattern of eighth notes, while the left hand provides harmonic support with chords and single notes.

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. The woodwinds play sustained notes. The string section includes a *ad lib.* marking above the Violin II staff.

116

I

VI.

II

Vle.

Vc.

Cb.

Detailed description: This block contains the piano accompaniment for measures 116 and 117. It includes staves for the right hand (I, VI., II) and left hand (Vle., Vc., Cb.). The right hand plays a rhythmic pattern of eighth notes, while the left hand provides harmonic support with chords and single notes.

117 Molto meno mosso (♩.-58)

Fl. I

R.

I VI. (P) cant. tranquillo

II (P) cant. tranquillo

Vle. arco mf accomp.

Vo. arco p sim.

Cb. arco p sim.

mf espr.

modo ordinario

mf

118

R.

I VI.

II

Vle.

Vo.

Cb.

119

R.

I VI.

II

Vle.

Vo.

Cb.

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.

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.*

124

Fl. I

Cl. II
in *Sib*

Cor. I
in *Fa*

Anne (simply)

R.

124

I

VI.
II

Vle.

Vo.

Cb.

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

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

129 *poco sf* *sub. p* *poco sf sub. p* *poco sf poco sf > sub. p* *sempre poco sf in p* *sempre poco sf in p*

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

I
Fag. *poco sf sub. p*

II

Baba

I
Vl. *sempre poco sf in p*

II

129

Lo stesso tempo

Baba

I
Vl. *f*

II *f*

Vle. *f*

Vc. *f*

Cb. *f*

130 Lo stesso tempo *colla parte*

Cor. I *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. *pizz. p*

Vc. *p*

Cb. *p*

132

Fl. I, II *mf*

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

A.

R.

132

I *arco*

VI. *arco*

II *arco*

Vle. *arco*

Vc. *(pizz.)*

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 various melodic lines with slurs and ties. A section titled "Baba the Turk" is indicated in the R. part.

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 various melodic lines and accompaniment.

134

Fl. I. II
Cl. I. II
in Sib
Cor. I
in Fa

mp
p
sim.

This section contains the first three staves of the score for measures 134 and 135. The Flutes I & II part has a whole rest in measure 134 and a half note chord in measure 135. The Clarinets I & II part has a whole rest in measure 134 and a half note chord in measure 135. The Cor I part has a half note in measure 134 and a half note in measure 135.

134

I
VI.
II
Vle.
Vo.
Cb.

pizz.
sim.

This section contains the next three staves of the score for measures 134 and 135. The Violins I & II, Viola, Cello, and Double Bass parts are shown. The Violins I & II and Viola parts have a whole rest in measure 134 and a half note chord in measure 135. The Cello and Double Bass parts have a whole rest in measure 134 and a half note chord in measure 135.

135

Fl. I. II
Cl. I. II
in Sib
Cor. I
in Fa
A.
Baba
R.

This section contains the next three staves of the score for measures 135 and 136. The Flutes I & II, Clarinets I & II, and Cor I parts have a whole rest in measure 135 and a half note chord in measure 136. The Bassoon part has a whole rest in measure 135 and a half note chord in measure 136.

135

I
VI.
II
Vle.
Vo.
Cb.

This section contains the final three staves of the score for measures 135 and 136. The Violins I & II, Viola, Cello, and Double Bass parts are shown. The Violins I & II and Viola parts have a whole rest in measure 135 and a half note chord in measure 136. The Cello and Double Bass parts have a whole rest in measure 135 and a half note chord 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

Musical score for measures 138-148. The score includes staves for Fl. I. II, Cl. I. II in Sib, A., Baba, R., I., VI. I, VI. II, Vle., Vc., and Cb. Measure 138 is marked with a box containing the number 138. The strings (I., VI. I, VI. II, Vc., Cb.) are marked *pizz.* and *f* from measure 138 to 148. From measure 149, the strings are marked *arco* and *cresc.* with a *p* dynamic. The woodwinds (Fl. I. II, Cl. I. II, A., Baba, R.) have various melodic lines.

Musical score for measures 139-148. The score includes staves for Fl. I. II, Cl. I. II in Sib, A., Baba, R., I., VI. I, VI. II, Vle., Vc., and Cb. Measure 139 is marked with a box containing the number 139. The tempo changes from *poco allarg.* to *a tempo* at measure 139. The strings (I., VI. I, VI. II, Vc., Cb.) are marked *p* from measure 139 to 148. From measure 149, the strings are marked *arco* and *pizz.* with a *p* dynamic. The woodwinds (Fl. I. II, Cl. I. II, A., Baba, R.) have various melodic lines.

140

Fl. I, II

Cl. I, II

Cor. I
in *F*

A.

Baba

R.

I

VI

II

Vle.

Ve.

Cb.

mf espr.

mf

mf

arco

141

Fl. I, II

Cl. I, II
in *S \flat*

Cor. I, II
in *F \sharp*

A.

Baba

R.

I

VI

II

Vle.

Ve.

Cb.

f

mf

mf

non f

Anne

Fl. I. II *a 2^o*

Cl. I. II
in Sib

Cor. I. II
in Fa

A.

Baba

R.

I
VI.

II

Vle.

Vc.

Cb.

attacca

FINALE

142 *♩ = 54*

Ob. I. II *SOLI*

Tr. I. II
in Sib *pp* *Pieggiato*

Cor. I. II
in Fa

Baba *mare. in p*

142 *♩ = 54*

4 VI. *Soli* *f* *p ma mare.*

2 Vle. *Sole* *f* *p ma mare.*

2 Vc. *Soli* *f* *p ma mare.*

1 Cb. *Sole* *f* *mare. ma non f*

148

144

Ob. I. II

Tr. I. II
in Sib

Cor. I. II
in Fa

Baba

Rakewell

4 Vl.
Soli

2 Vle.
Sole

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.
Sole

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

poco più (♩=60)

TUTTI

Vle.

2 SOLI

I. SOLO

TUTTI

Vc.

Cb.

== 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 top system includes parts for Flute I and II (with a *marcato* marking), Oboe I and II, Clarinet I in B-flat, Bassoon I and II, Trumpet I and II in B-flat, and Horn I and II in F. The middle system contains the vocal parts for Soprano Alto and Tenor Bass, with a *Coro* marking. The bottom system includes Violin I and II, Viola, Violoncello, and Contrabass. Measure 148 features a *marcato* marking for the flutes. Measure 149 includes a *diviso* marking for the violas and a *unisono* marking for the cellos and double basses. Measure 150 shows the continuation of the orchestral and vocal parts.

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

The musical score is arranged in a standard orchestral format with multiple staves. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Trumpet, Horn) features melodic lines with various articulations and dynamics. The brass section (Trombone, Trumpet) provides harmonic support. The percussion section (Tympani) has a simple rhythmic pattern. The vocal soloist and choir parts are positioned in the lower middle section of the page. The string section (Violin, Viola, Violoncello, Contrabasso) includes trills and other decorative elements, particularly in the Violin and Viola parts. The score is written in a key signature of one sharp (F#) and a 4/4 time signature.

CURTAIN

Tempo I. (♩ = 54)

149

ff

150

f

f ma non troppo

149

ff

ff non div.

150

f

f non div.

151

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.

151

I
VI.
II
Vle.
Vo.
Cb.

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.
Vo.
Cb.

sim.
(piss.)
(h)
arco
sim.
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 violins (Vle.) play a 'piss.' (pizzicato) pattern. The violas (Vo.) play a 'piss.' pattern with a '(h)' marking. The cellos (Cb.) play a 'piss.' pattern. The 'arco' marking appears in the viola part.

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 violins (Vle.) play a 'piss.' (pizzicato) pattern.

163

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

sim.
sim.
arco
piss.
sim.
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 violins (Vle.) play a 'piss.' (pizzicato) pattern. The violas (Vc.) play a 'piss.' pattern. The cellos (Cb.) play a 'piss.' pattern. The 'arco' marking appears in the viola part.

164

Cl. I, II
in Sib

Baba

I
VI.
II

Vo.

Cb.

165

Cl. I, II
in Sib

Baba

I
VI.
II

Vle.

Vo.

Cb.

166

Cl. I, II
in Sib

Baba

I
VI.
II

Vle.

Vo.

Cb.

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, F
Fag. I, II
Baba

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

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* and *piss.* (pizzicato). Measure 171 includes *arco* markings for Violin I, Violin II, Viola, and Violoncello.

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

172

Detailed description: This system contains the woodwind and string parts for measures 171 and 172. The woodwinds (Flute I & II, Oboe I & II, Clarinet in Si b-flat I & II, Bassoon I & II) play a melodic line with various articulations and dynamics. The strings (Baba) provide a rhythmic accompaniment. Measure 172 is marked with a box containing the number 172.

I
VI.
II
Vle.
Vc.
Cb.

172

arco, *pizz.*, *mf*, *arco*, *poco dim.*, *div.*, *unis.*

Detailed description: This system contains the string parts for measures 171 and 172. The strings play a rhythmic pattern, primarily using *arco* (bowed) and *pizz.* (pizzicato) techniques. Dynamics include *mf* and *poco dim.*. The Viola (Vle.) and Violoncello (Vc.) parts include *div.* (divisi) and *unis.* (unison) markings. Measure 172 is marked with a box containing the number 172.

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

173

174

mf staccatissimo, *ben marc. ma non f*, *arco*, *pizz.*, *arco*

Detailed description: This system contains the woodwind and string parts for measures 173 and 174. The woodwinds (Clarinet in Si b-flat I & II, Bassoon I & II) play a rhythmic pattern. The strings (Baba, Violoncello, Contrabass) provide a rhythmic accompaniment. Measure 173 is marked with a box containing the number 173, and measure 174 is marked with a box containing the number 174. Dynamics include *mf staccatissimo* and *ben marc. ma non f*.

175

I
Cl. in Sib

II

Fag. I

Cor. I, II
in Fa

Baba

mf

mf

accompagnando

175

I
VI.

II

Vle.

Vc.

Cb.

arco (h)

mf

arco (h)

mf

arco

mf

arco

mf

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

pizz. *arco*

mf

mf

176

Cl. III
in Sib

Fag. I, II

Cor. I, II
in Fa

Baba

mf p

sim.

mf

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

177

I

VI.

II

Vle.

Vc. *mf-spic.*

Cb. *mf-spic.*

178

Fl. I, II

Fag. I *stacc.*

Tr. I
in Sib

Baba

178

I

VI.

II

Vle.

Vc.

Cb.

179

Fl. I. II

Fag. I

Tr. I. II
in Sib

Cor. I. II
in Fa

Baba

poco sf

sim.

poco sf

sub. sf

f

179

I

VI.

II

Vle.

Vc.

Cb.

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

sf

mf

180 Più mosso (♩=144)

Fl. I. II

Cl. I. II
in Sib

Fag. I. II

Tr. I. II
in Sib

Cor. I. II
in Fa

Baba

a2

ff

ff

a2

ff

180 Più mosso (♩=144)

180

I

VI.

II

Vle.

Vc.

arco

ff

arco

ff

arco

ff

arco

ff

ff

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 rhythmic pattern of eighth notes, while the strings play a similar pattern. The tempo is marked 'Tempo I. (♩=120)'. Measure 182 is indicated by a box containing the number 182.

come sopra

Musical score for Baba, measures 181-182. The part is marked 'come sopra' and features a melodic line with a slur over measures 181 and 182.

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 pattern of eighth notes, while the bass plays a similar pattern. The tempo is marked 'Tempo I. (♩=120)'. Measure 182 is indicated by a box containing the number 182. Performance markings include 'piss.', 'arco', and 'f'.

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

Detailed description: This block contains the musical score for measures 186 and 187. It includes staves for Clarinet I and II (in Bb), Bassoon I and II, Bassoon, Violin I, Violin II, Viola, Voice, and Cello. Measure 186 features a 'SOLO' for the Clarinet I and II with a mezzo-forte (mf) dynamic. The strings play a rhythmic accompaniment. Measure 187 shows a change in dynamics to fortissimo-piano (fp) for the woodwinds and strings, and 'sempre poco sf' (sempre poco sforzando) for the voice and cello.

187

Cl. I
in Bb

Baba

I

VI.

II

Vle.

Vo.

Cb.

Detailed description: This block contains the musical score for measures 187 and 188. It includes staves for Clarinet I (in Bb), Bassoon, Violin I, Violin II, Viola, Voice, and Cello. Measure 187 features a melodic line for the Clarinet I. Measure 188 continues the melodic development in the woodwinds and strings, with the voice and cello playing a sustained accompaniment.

Cl. I
in Sv

Baba

I

VI

II

Vle.

Vc.

Cb.

rall.

a tempo

piss.

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*

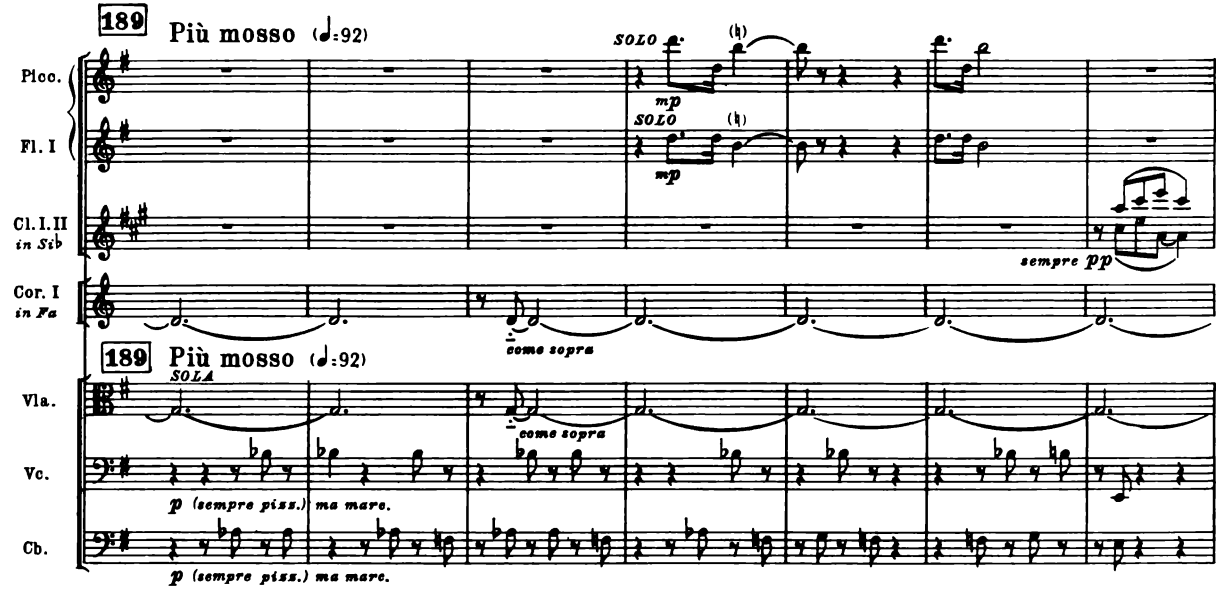
Cor. I in Fa *come sopra*

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.

poco

sub. p

sim.

p - ma cantabile (arco)

p (arco)

sim.

sim.

195

Fl. I

Fag. I

Cor. I in Fa

R.

mf

mf

(SOLO)

195

I VI

II

Vle.

Vo.

Cb.

piss. mf marc.

piss.

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.

SOLO

Picc.

Fl. I

Ob. I. II

Cor. I
in Fa

R.

I
VI.

II

Vle.

Vo.

Cb.

199 $\text{♩} = 136$

Picc. *f*

Fl. I *f*

Cl. I, II in B \flat *sempre sim.*

marc. mp
Shadow

Vc. *pss.*

Cb. *pss. p*
p

200

Picc. *f*

Fl. I *f*

Cl. I, II in B \flat

R.

Sh.

Vc. *200*

Cb. *200*

201

Picc. *f*

Fl. I *f*

Cl. I, II in B \flat

R.

Sh.

Vc. *201*

Cb. *201*

202 203

Picc. *Picc. muta in Fl. 2*

Fl. I

Cl. I, II
in Sib

R.

Sh.

Vc.

Cb.

Lento

204 *♩. 69*

Fag. I

I

Cor. in Fa

II

R. *sotto voce p*

Sh. *p cantabile e legato assai*

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*

207

Fl. I. II

mf

Ob. I. II

mf

Cor. I
in Fa

R.

207

I

sim.

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* *mf marc.* *sf*

2

Detailed description: This system contains the first four staves of the score for measures 208-210. The Flute I and II parts play a melodic line with slurs and accents. The Oboe I and II parts play a sustained, low-register accompaniment. The Bassoon I and II parts play a rhythmic accompaniment with slurs and accents. The Horn I part in F major plays a melodic line with slurs and accents. The Trombone part plays 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 parts play a melodic line with slurs and accents. The Viola part plays a rhythmic accompaniment. The Violoncello and Contrabasso parts play a rhythmic accompaniment. The Violin I part has a 'div.' marking, and the Violin II part has a 'unis.' marking.

209

Ob. I, II

Cor. I, II
in Fa

R.

sf *p*

Detailed description: This system contains the first three staves of the score for measures 209-210. The Oboe I and II parts play a melodic line with slurs and accents. The Horn I and II parts in F major play a melodic line with slurs and accents. The Trombone part plays a rhythmic accompaniment.

209

I

VI.

II

Vle.

Vo.

Cb.

Detailed description: This system contains the last four staves of the score for measures 209-210. The Violin I and II parts play a melodic line with slurs and accents. The Viola part plays a rhythmic accompaniment. The Violoncello and Contrabasso parts play a rhythmic accompaniment.

210

Fl. I. II

Ob. I. II

Fag. I. II

Cor. I. II
in Fa

R.

Detailed description: This block contains the woodwind section of the score for measures 210 and 211. It includes staves for Flute I and II, Oboe I and II, Bassoon I and II, and Cor Anglais I and II. The music features complex rhythmic patterns and dynamic markings such as *mf* and *mf marc.*. A first ending bracket is present in the Flute I part.

Shadow

210

I

VI.

II

Vle.

Vo.

Cb.

non div.

pizz.

mf marc.

div. pizz.

mf marc.

pizz.

mf marc.

arco

unif. arco

arco

arco

mf marc.

Detailed description: This block contains the string section of the score for measures 210 and 211. It includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The music features a variety of articulations and dynamics, including *non div.*, *pizz.*, *mf marc.*, *div. pizz.*, and *arco*. A first ending bracket is present in the Violin I part.

211

Fl. I. II

Fag. I

Sh.

Detailed description: This block contains the woodwind section of the score for measures 211 and 212. It includes staves for Flute I and II, Bassoon I, and Clarinet in B-flat. The music features complex rhythmic patterns and dynamic markings such as *mf marc.*. A first ending bracket is present in the Flute I part.

211

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 string section of the score for measures 211 and 212. It includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The music features a variety of articulations and dynamics, including *pizz.*, *mf marc.*, *div. pizz.*, and *arco*. A first ending bracket is present in the Violin I part.

212

Fl. I, II

Cl. I
in Sib

Fag. I

Tr. I
in Sib

Sh.

I

VI

II

Vle.

Vo.

Cb.

arco

sub. dim.

arco

unis.

sub. dim.

arco

sub. dim.

arco

sub. dim.

con sord. *p*

pp

p

p

p

p

213

Fl. I, II

Cl. I
in Sib

Fag. I

Tr. I
in Sib

Sh.

I

VI

II

Vle.

Vo.

Cb.

213

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.

Vc.

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, Viola, Violoncello, and Contrabass. 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, Viola, Violoncello, and Contrabass. The woodwinds continue with sustained notes. The Horns I & II have a melodic entry in measure 223, marked with *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.

piss.

p

mf

219

Tr. I
in Svb

Sh.

I

VI.

II

Vle.

Vo.

v

p

v

p

sim.

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

Musical score for measures 221-222. The score includes parts for Fl. I. II, Cor. I in F \flat , R., I, VI, II, Vle., Vo., and Cb. Measure 221 is marked with a box containing '221'. Measure 222 is marked with a box containing '222'. Dynamics include *f*, *marc. mf*, and *a 2*. Performance markings include *arco*, *div.*, and *unis.*.

Musical score for measures 223-224. The score includes parts for Fl. I. II, Ob. I. II, Fag. I. II, Cor. I in F \flat , R., and a part labeled 'Shadow'. Measure 223 is marked with a box containing '223'. Measure 224 is marked with a box containing '224'. Dynamics include *mf* and *f*.

Musical score for measures 225-226. The score includes parts for I, VI, II, Vle., Vo., and Cb. Measure 225 is marked with a box containing '225'. Measure 226 is marked with a box containing '226'. Dynamics include *mf*. Performance markings include *div.* and *unis.*.

Musical score for measures 222-224. The score includes parts for Fl. I & II, Ob. I & II, Fag. I & II, Cor. I in F \sharp , R., Sh., I, VI, II, Vle., Vo., and Cb. Measure 224 is marked with a box containing the number 224. The Fag. I & II part has a dynamic marking of *mf marc.* and a *a 2* marking. The VI and II parts have a *div.* marking. The I, VI, II, Vle., Vo., and Cb. parts have a *unif.* marking.

Musical score for measures 225-225. The score includes parts for Ob. I & II, Fag. I & II, Cor. I & II in Sib, R., Sh., I, VI, II, Vle., Vo., and Cb. Measure 225 is marked with a box containing the number 225. The Ob. I & II part has a dynamic marking of *mf*. The Fag. I & II part has a *a 2* marking. The Cor. I & II in Sib part has a dynamic marking of *mf*. The I, VI, II, Vle., Vo., and Cb. parts have a *v* marking.

Ob. I. II 226

Fag. I. II

Tr. I
in Scb

Cor. I. II
in Fa

R.

Sb.

mf *f* *SOLO* *mf marc.*

I

VI. II

VIe.

Vo.

Cb.

226

non div. *f* *div.*

Fl. I. II

Fag. I. II

Tr. I
in Scb

I

VI. II

VIe.

Vo.

Cb.

f *a 2* *f* *unis.*

227

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

RECITATIVE

228 Shadow

Sh.
Cemb.

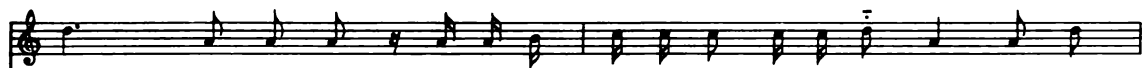

Sh.  

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. *unio.*

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 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 'unio.'.

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
unio.

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 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 'unio.'.

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

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 pteco.

VI. *non div.*
f pteco.

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.