

ACT III

SCENE I

2 Flauti $\text{♩} = 132$
 2 Oboi
 2 Clarinetti in Sib
 2 Fagotti
 2 Trombe in Sib
 2 Corni in Fa
 I Violini
 II Violini
 Viole
 Violoncelli
 Contrabassi

The score is for a full orchestra. The woodwind section includes two flutes, two oboes, two clarinets in B-flat, and two bassoons. The brass section includes two trumpets in B-flat and two horns in F. The string section includes first and second violins, violas, violoncellos, and double basses. The tempo is marked as $\text{♩} = 132$. The key signature has three sharps (F#, C#, G#). The score is written in 2/4 time. Dynamics include *f* (forte) and *mf marc.* (mezzo-forte marcato). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass plays a more melodic line with some sustained notes.

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

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

The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. It consists of four measures of music. The woodwind and string parts are highly active, while the brass and voice parts have more sustained or rhythmic lines.

Fl. I. II ^{a 2} [2]

Ob. I. II

Cl. I. II
in Sib

Fag. I. II ^{a 2}

Tr. I. II
in Sib

Cor. I. II
in Fa

I. VI. II

Vle.

Vo.

Cb.

SOLO
meno. f

I. SOLA

Detailed description: This system contains measures 1 through 4 of the score. It features staves for Flute I and II (with a second ending bracket labeled '2'), Oboe I and II, Clarinet I and II in B-flat, Bassoon I and II (with a second ending bracket labeled '2'), Trumpet I and II in B-flat, and Horn I and II in F. The woodwinds play a melodic line with some rests. The strings (Violins I and II, Viola, Cello, and Double Bass) provide a rhythmic accompaniment with eighth-note patterns. Dynamic markings include 'SOLO meno. f' and 'I. SOLA'.

Fl. I. II ^{a 2} [3]

Fag. I. II ^{a 2}

Tr. I
in Sib

Cor. I. II
in Fa

I. VI. II [3]

Vle.

Vo.

Cb.

Detailed description: This system contains measures 5 through 8. It features staves for Flute I and II (with a second ending bracket labeled '3'), Bassoon I and II (with a second ending bracket labeled '2'), Trumpet I in B-flat, and Horn I and II in F. The woodwinds continue their melodic lines. The strings maintain their rhythmic accompaniment. The key signature is D major and the time signature is 4/4.

Fl. I. II

Ob. I. II

Cl. I. II
in Sib

Fag. I. II

Tr. I. II
in Sib

Cor. I. II
in Fa

Timp.

S.
A.

T.
B.

I
VI.

II

Vle.

Vo.

Cb.

a 2

4

unis.

sul Re

Fl. I

Ob. I. II

Cl. I. II
in Sib

Fag. I. II

Tr. I
in Sib

Cor. I
in Fa

S.
A.

Coro

T.

I

VI.

II

Vle.

Vo.

Cb.

8

poco sf

ssm.

This musical score page includes the following parts and markings:

- Fl. I**: Flute I part with a circled measure number **9** above the staff.
- Ob. I, II**: Oboe I and II parts with long notes and slurs.
- Fag. I**: Bassoon I part with notes in the lower register.
- Tr. I in Sib**: Trumpet I in B-flat part.
- Cor. I in Fa**: Horn I in F part.
- S. A.**: Soprano voice part.
- caso T.**: Tenor voice part.
- B.**: Bass voice part.
- I, VI, II**: Violin I, Violin VI, and Violin II parts.
- Vie.**: Viola part.
- Vc.**: Violoncello part.
- Cb.**: Contrabasso part.

Additional markings include *arco* (arco) written above the strings in the lower right section of the page.

Ob. I. II

Fag. I

S.
A.

Coro

T.
B.

I

VI.
II

Vle.

Vo.

Cb.

11

Cl. I. II
in Sib

Fag. I. II

Tr. I. II
in Sib

Timp.

T.

B.

Voices off stage

11

Vo.

Cb.

poco sf

piss. (ben articolato)

marc.

sim.

poco sf

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

Fag. I. II

12 $\text{♩} = \text{♩}$

Vle.

Vo.

Cb.

con sord. arco

con sord. p

stacc. secco in f div.

stacc. secco in f con sord.

stacc. secco in f

Fag. I. II

Tr. I
in Sib

S.
A.

Coro

T.
B.

Vle.

Vo.

Cb.

13

13

13

unio.

nessa voce sempre

nessa voce sempre

Tr. I
in Sib

S.
A.

Coro

T.
B.

Vo.

Cb.

14

14

14

(h)

15

Ob. I. II

Tr. I
en Sph

S.
A.

Coro

T.
B.

15

I

VI.

II

Vo.

Cb.

oon sord.
mf

16

Ob. I. II

S.
A.

Coro

T.
B.

16

I

VI.

II

Vle.

Vo.

Cb.

(sord.)
mf

Ob. I. II 17 18

Fag. I

S. A.

Coro

T. B.

Detailed description: This system contains the first two measures of the score. The woodwinds (Ob. I. II and Fag. I) play melodic lines with slurs and accents. The strings (S. A., T. B.) provide harmonic support with rhythmic patterns. The vocal parts (S. A., Coro, T. B.) have rests in these measures. Measure numbers 17 and 18 are indicated in boxes above the woodwind staves.

17 18

I. VI.

II.

Vle.

Vo.

Cb.

Detailed description: This system contains the string parts for measures 17 and 18. The Violins I and II, Viola, Violoncello, and Contrabass are shown. The woodwinds from the previous system continue their parts. Measure numbers 17 and 18 are indicated in boxes above the Violin I staff.

19

Ob. I. II

Fag. I

S. A.

Coro

T. B.

Detailed description: This system contains the first three measures of the score, starting with measure 19. The woodwinds and strings continue their parts. The vocal parts (S. A., Coro, T. B.) enter in measure 19. Measure number 19 is indicated in a box above the woodwind staves.

19

I. VI.

II.

Vle.

Vo.

Cb.

Detailed description: This system contains the string parts for measure 19. The Violins I and II, Viola, Violoncello, and Contrabass are shown. The woodwinds from the previous system continue their parts. Measure number 19 is indicated in a box above the Violin I staff.

Fl. I. II

Ob. I. II

Tr. I. II
in Sib

Cor. I
in Fa

S.
A.

Coro

T.
B.

Vo.

Cb.

20

mf

Fl. I. II

Ob. I. II

Fag. I. II

Tr. I. II
in Sib

Cor. I. II
in Fa

S.
A.

Coro

T.
B.

Vo.

Cb.

21

p

22

Cl. I
in Sib

Fag. I

S.
A.
Coro
T.
B.

Vo.

Cb.

mf

p

23

Cl. I
in Sib

Fag. I

I
VI.
II

Vle.

Vo.

Cb.

morendo

senza sord. *piiss.*

senza sord. *piiss. mf*

senza sord. *piiss. mf*

senza sord. *piiss. mf*

senza sord. *mf piiss.*

mf

24

Fag. I

25

p marc. ma leggiero

Anne

24

I
VI.
II

Vle.

Vo.

Cb.

arco

arco p

p

arco

arco p molto leggiero

p molto leggiero

arco

p

sim.

sim.

Musical score for measures 26-28. The score includes parts for Flute I (Fag. I), Flute II (A.), Tenors (TENORI), Violin I (I), Violin II (II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). Measure 26 is marked with a box containing the number 26. The key signature is two sharps (F# and C#).

Musical score for measures 27-30. The score includes parts for Clarinet I and Bassoon II (Cl. I. II in Svb), Flute I (Fag. I), Soprano (S. Coro A.), Violin I (I), Violin II (II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). Measure 27 is marked with a box containing the number 27. The key signature is two sharps (F# and C#). Performance markings include *p*, *sim.*, and *f*.

Cl. I, II
in Sib

Fag. I

S.
Coro
A.

28

Anne

I
VI.

II

Vle.

Vo.

Cb.

Fag. I

A.

S.
A.

COLO
T.

B.

29

30

I
VI.

II

Vle.

Vo.

Cb.

31

Fag. I

Anne

S. A.

COSSO

T.

B.

I. VI. II.

Vle.

Vc.

Cb.

32 a 2

Fl. I. II.

Ob. I. II.

Cl. I. II. in Sib.

Fag. I.

A.

S. A.

Coro

T.

B.

I. VI. II.

Vle.

Vc.

Cb.

pizz.

f

poco sf

sotto voce

Fl. I. II *a 2* 33

Ob. I. II

Cl. I. II
in Sib

Cor. I. II
in Fa *pppp sf*

Anne (aside)

S.
A.
Coro

T.
B.

SOLO QUARTETO

I
VI.
II
Via.
Vc.

arco
p
arco
p
arco
p
arco

GLI ALTRI

I 33
VI.
II
Vie.
Vc.
Cb.

arco
p
arco
sf
arco
sf
arco
sf
arco
sf

34

Ob. I, II

Cl. I, II
in Sib

Fag. I

Cor. I, II
in Fa

A.

S.

A.

T.

B.

I

VI.

II

Vle.

Vo.

34 *piss.*

Cb.

marc. in p

p

marc. in p

(exit)

sotto voce

sotto voce

sotto voce

sotto voce

sotto voce

p

35 36

Ob. I, II

Fag. I, II

Cor. I, II
in Fa

S.
A.
Coro

T.
B.

This block contains the musical notation for measures 35 and 36 for the woodwind and vocal sections. The instruments listed are Ob. I, II; Fag. I, II; Cor. I, II in Fa; S. A. Coro; and T. B. The notation includes various note values and rests.

35 36

I

VI.

II

Vle.

TUTTI
f

TUTTI
f

TUTTI
f

This block contains the musical notation for measures 35 and 36 for the string section. The instruments listed are I, VI., II, and Vle. The notation includes various note values and rests. Dynamic markings include *f* and *TUTTI*.

Fag. I, II

a 2

37

I

VI.

II

Vle.

Vo.

Cb.

stacc. possibile

f

TUTTI
f

f

This block contains the musical notation for measures 37 and 38 for the woodwinds, strings, and voice. The instruments listed are Fag. I, II; I, VI., II, Vle.; Vo.; and Cb. The notation includes various note values and rests. Dynamic markings include *f* and *TUTTI*. Performance instructions include *stacc. possibile* and *a 2*.

38

Fl. I. II

Ob. I. II

Cl. I. II
in Sib

Fag. I. II

Cor. I. II
in Fa

I

VI.

II

Vle.

Vo.

Cb.

f

ff

ff

ff

p

ff

ff

ff

ff

ff

ff

ff

ff

ff

39 Poco meno mosso (♩=120)

Sellem

40

S.

A.

Coro

T.

B.

colla parte

39 Poco meno mosso (♩=120)

40

I

VI.

II

Vle.

Vo.

Cb.

pizz.

arco

non f

stacc.

pizz.

arco

non f

stacc.

pizz.

non f

pizz. div.

non f

unis.

non f

pizz.

non f

(to the Servants) 41

S.

S. A.

Coro (the crowd to each other):

T. B.

41

I. VI.

Vle. *arco*

Vc. *(piss.)* *stacc.*

Cb. *(piss.)*

42

S. A.

Coro

T. B.

42

I. VI.

Vle.

Vc. *arco* *f*

Cb.

RECITATIVE

43 *Meno mosso* (♩=80)

Cl. I
in Sib

Sellem

marc. sf

Vle.

43

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

Vo.

Cb.

44 *Ancora meno mosso* (♩=60)
(SOLO)

Cl. I
in Sib

S.

Cb.

pss.

45

46

Fl. I

Cl. I
in Sib

S.

SOLO *mf*

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

45

46

I

VI

II

Vle.

Vo.

Cb.

p *pss.* *arco* *p*

Fl. I
Cl. I
in Sib
S.

47
Fl. I
Cl. I
in Sib
S.

47
I
VI.
II
Vle.
Vo.
Cb.

48
Tr. I
in Sib
S.
I
VI.
II
Vle.
Vo.
Cb.

poco rubato *SOLO* *a tempo*

49

poco più lento

Tr. I
in Sib

S.

I
VI.

II

Vie.

Vc.

Cb.

poco sf

poco sf

poco sf

poco sf

a tempo (♩=60)*lunga ad lib.*

50

Lo stesso tempo (♩=60-63)

S.

Cemb.

I
VI.

II

Vie.

Vc.

Cb.

f

f

f

f

f

S.

Cemb.

ARIA

♩ = 126

51

I
VI.
II

Vle.

f

(b)

52

53

Fl. I. II

poco sf

Fag. I. II

poco sf

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

I. p den articolato sim.

Sellem

p den articolato sim.

I
VI.
II

Vle.

Vo.

p

53

54

Fl. I. II

Fag. I. II

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

S.

I
VI.
II

Vle.

Vo.

54

55

Fl. I. II
Fag. I. II
Tr. I. II
in Sib
S.
I
VI.
II
Vle.
Vc.

Detailed description: This system of musical notation covers measures 54 and 55. It includes staves for Flute I and II, Bassoon I and II, Trumpet I and II in B-flat, Soprano, Violin I and II, Viola, and Cello. Measure 55 is marked with a boxed '55'. The flute parts play a rhythmic pattern of eighth notes. The bassoon parts play a similar pattern. The trumpet part has a melodic line. The strings play a rhythmic accompaniment.

56

Fl. I. II
Fag. I. II
Tr. I. II
in Sib
S.
I
VI.
II
Vle.
Vc.

Detailed description: This system of musical notation covers measures 56 and 57. It includes staves for Flute I and II, Bassoon I and II, Trumpet I and II in B-flat, Soprano, Violin I and II, Viola, and Cello. Measure 56 is marked with a boxed '56'. The flute parts play a rhythmic pattern of eighth notes. The bassoon parts play a similar pattern. The trumpet part has a melodic line. The strings play a rhythmic accompaniment.

Musical score for measures 57-58. The score includes parts for Fl. I & II, Fag. I & II, Tr. I & II in F#b, S., VI. I & II, Vle., and Vo. Measure 57 is marked with a box containing the number 57. The woodwinds and strings play sustained notes, while the trumpet and trombone parts feature a rhythmic pattern of eighth notes.

Musical score for measures 58-59. The score includes parts for Fl. I & II, Fag. I & II, Tr. I & II in F#b, S., VI. I & II, Vle., and Vo. Measure 58 is marked with a box containing the number 58, and measure 59 is marked with a box containing the number 59. The woodwinds and strings play sustained notes, while the trumpet and trombone parts feature a rhythmic pattern of eighth notes. The strings are marked with *poco sf* in measure 59.

62 *♩ = 63*

Fl. I *poco sf*

Ob. I *mf*

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

in Sib

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

S.

Coro *parlando*

63

Vo. *p*

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

64

Fl. I

Ob. I.II *mf* *f.*

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

in Sib

Fag. I

S.

Coro

64

Vc.

Cb.

65

Fl. I

I
Ob.

II

Cl. I
in *Sib*

Fag. I

S.

Coro

Vc.

Cb.

BIDDING SCENE
(Crowd and Sellem)

66 *Meno mosso* (♩=144)

I
Ob.

II

S.

Coro

I
VI.

II

66 *Meno mosso* (♩=144)

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

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

72

Musical score for measures 72-75. The score includes parts for Flute I & II, Bassoon I & II, Trumpet I & II in B-flat, Soprano, Violin I & II, Viola, and Cello/Double Bass. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The music features a complex texture with multiple melodic lines and rhythmic patterns. A box containing the number 72 is placed above the Flute I & II staff at the beginning of the first measure.

72

Musical score for measures 73-76. The score includes parts for Flute I & II, Bassoon I & II, Trumpet I & II in B-flat, Soprano, Violin I & II, Viola, and Cello/Double Bass. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The music continues with similar complexity. A box containing the number 73 is placed above the Flute I & II staff at the beginning of the first measure. The word *piu f* is written below the Bassoon I & II staff in the fourth measure. A box containing the number 73 is also placed above the Violin I & II staves in the fourth measure.

74 75

Fl. I, II

Fag. I, II

Tr. I, II
in Sib

S.

I

VI.

II

Vle.

Vc.

76

Fl. I, II

Fag. I, II

Tr. I, II
in Sib

S.

I

VI.

II

Vle.

Vc.

poco sf

piu f

poco sf

piu f

79 $\text{♩} = 63$ 80

Fl. I *poco f*

Ob. I *mf*

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

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

S.

Coro
parlando **Crowd**

79 $\text{♩} = 63$ 80

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

Cb. *p*

81

Fl. I

Ob. II *mf*

Cl. I
in Sib

Fag. I

S.

Coro

81

Vc. *f.*

Cb.

82

Fl. I

I

Ob. I

II

Cl. I
in Sib

Fag. I

S.

Coro

Vo.

82

Cb.

BIDDING SCENE
(Crowd and Sellem)

83 *Meno mosso* (♩:144)

I

Ob. I

II

S.

Coro

83 *Meno mosso* (♩:144)

I

VI.

II

84

Fl. I. II
Ob. I. II
Cl. I. II
in Sbb
Tr. I. II
in Sbb
Cor. I. II
in Fa
S.
S. A.
Coro
T. B.
I
VI.
II
Vle.
Vc.

RECITATIVE

85 Sellem

Cemb.

ARIA
(continued)

Tranquillo (♩=144)

86

Sellem

messa voce ma cant. e ben articolato

87

Musical score for measures 86-87. The vocal line (S.) is marked *messa voce ma cant. e ben articolato*. The piano accompaniment includes I. VI. (Violins I and VI), II. (Violins II), Vle. (Viola), and Vc. (Violoncello). The Vc. part has a *tr* (trill) and *p espr.* (piano, expressive) marking. The Vle. part has a *p stacc.* (piano, staccato) marking. The VI. parts have *tr* (trills) and *p espr.* markings.

88

Musical score for measure 88. The vocal line (S.) continues. The piano accompaniment includes I. VI. (Violins I and VI), II. (Violins II), Vle. (Viola), and Vc. (Violoncello). The Vc. part has *tr* (trills) markings. The VI. parts have *tr* (trills) markings.

89

Musical score for measure 89. The vocal line (S.) continues. The piano accompaniment includes I. VI. (Violins I and VI), II. (Violins II), Vle. (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The Vc. and Cb. parts have *poco marc. sempre* (poco marcato, sempre) markings. The VI. parts have *tr* (trills) markings.

90

SOLO

dolce

SOLO

dolce

Fl. I

Cl. I
in Sib

S.

I

VI.

II

Vle.

Ve.

Cb.

91 Più mosso (♩.:63)

92

poco sf

mf

p stacc. accomp.

sim.

p stacc. accomp.

sim.

parlando

Fl. I

Ob. I

Cl. I
in Sib

Fag. I

S.

Coro

91 Più mosso (♩.:63)

92

p sempre sim. accomp.

p sempre sim. accomp.

Vo.

Cb.

93

Fl. I

Ob. I. II

Cl. I
in Sib

Fag. I

S.

Coro

Vo.

Cb.

94

Fl. I

Ob. I. II

Cl. I
in Sib

Fag. I

S.

Coro

Vo.

Cb.

FINAL BIDDING SCENE

95 *Meno mosso* (♩=144)

Ob. I. II *mf*

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

S.

Coro

I *mf*

VI.

II *mf*

96

Ob. I. II

Tr. I. II
in Sib

S.

Coro

I

VI.

II

ARIA

98 $\text{♩} = 144$

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

Fl. I. II

Ob. I. II

I
Cl. in Sib

II

Fag. I. II

Tr. I. II
in Sib

Cor. I. II
in Fa

Baba *f*

98 $\text{♩} = 144$

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

I

VI. *div.*

II *unis.*

Vle.

Vc.

Cb.

ff

sub. meno f

sub. meno f

sub. meno f

sub. meno f

sub. meno f

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

Ob. I, II *sempre sf*

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

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

Fag. I, II *sempre sf*

Tr. I, II *in Sib*

Cor. I, II *in Fa*

B.

I *pizz.* *arco* **100** *pizz.* *arco*

VI. I *pizz.* *arco* *pizz.* *arco*

VI. II *pizz.* *arco* *pizz.* *arco*

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

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

Cb. *pizz.* *sf*

101

Fl. I, II *a 2*

Ob. I, II

Cl. in Stk I
II

Fag. I, II

Tr. I, II
in Sib

Cor. I, II
in Fa

B.

S.
A.
Coro

T.
B.

accompagnando
stm.
accompagnando
II.
stm.
p

sotto voce *3*

101

I
VI.

II

Vle.

Vc.

Cb.

arco
piss.
sf
arco
piss.
sf
arco
piss. unis.
sf
div. piss. arco
unis.
sf
(piss.)
p

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

104 105

B.

I
VI.

II

Vle.

Vo.

Cb.

sf sempre

sf sempre

sf sempre non div.

sf sempre

sf sempre

Più mosso (♩=144)

106

Fl. I, II

I

Cl. in S^b

II

Fag. I, II

B.

ff

ff

ff

ff

Più mosso (♩=144)

106

I

VI.

II

Vle.

Vo.

Cb.

ff

ff

ff

ff

attacca

107 **Molto meno (♩=60)**

Rakewell

Shadow

attacca

RECITATIVE

108 $\text{♩} = 88$ 109

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

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

Anne

Baba (aside)

S. A.

Coro

T. B.

108 *piss.* $\text{♩} = 88$ 109

Vc. *p marc.* *piss.*

Cb. *p marc.*

110

Fl. I *SOLO* *p espr.*

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

Fag. I *p espr.*

Cor. I, II *in Fa*

A.

B. (aside)

S. A.

Coro

T. B.

110

Vc. *arco* *piss.*

Cb. *arco* *piss.*

111

Fl. I

Ob. I

Cl. I, II
in Sib

Fag. I, II

B.

112 **Meno mosso** (♩=63)
Anne

B.

I
VI.

II

Vle.

Vo.

Cb.

113

Fag. I, II

Cor. I, II
in Fa

B.

Sellem

113

I
VI.

II

Vle.

Vo.

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

attacca

DUET
 Anne and Baba
 with Chorus and Sellem

114 ♩ = 80
 Tr. I
 in Sib
pp tranquillo
 Baba (to Anne)
 114 ♩ = 80
 I.
 VI.
 II.
 Vle.
 Ve.
p
arco
p
arco
p
arco
p
arco

115

Cl. I *in Sib*

Tr. I *in Sib*

B.

I

VI.

II

Vle.

Vc.

Cb.

SOLO

mf

piss.

sempre p

div. piss.

sempre p

piss.

p

rall.

116 Più mosso (♩=92)

Ob. I

Cl. I *in Sib*

I

Fag.

II

Anne *p*

B.

rall.

116 Più mosso (♩=92)

I

VI.

II

Vle.

Vc.

Cb.

p

p

arco

p

(sempre piss.)

(sempre piss.)

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

sim.

3

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

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

p

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

117
I
VI
II
Vle.
Vc.
Cb.

Detailed description: This system covers measures 120 to 122. It includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. The violin and viola parts feature rapid sixteenth-note passages, while the cello and bass parts play sustained notes.

118

Fl. I

Ob. I

Fag. I

A.

Baba

Sellem

S.

A.

T.

B.

COLEO

118

I

VI.

II

Vla.

Vo.

Cb.

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

Fl. I
I
Ob.
II
Fag. I
Tr. I
in F
A.
B.
S.
S.
A.
T.
B.

CORO

Detailed description: This block contains the first system of the musical score. It features five staves for woodwinds and strings. The Flute I staff has a whole rest. The Oboe I and II staves have a melodic line starting with a quarter note. The Bassoon I staff has a similar melodic line. The Trumpet I in F staff has a melodic line starting with a quarter note. The string staves (A, B, S) have a rhythmic pattern of eighth notes. The tempo marking is 'poco rit.' and the rehearsal mark is '119 Poco meno mosso - Tempo I. (♩=80)'. There is a 'b' symbol above the first measure of the Flute I staff.

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

I
VI.
II
Vle.
Vo.
Cb.

Detailed description: This block contains the second system of the musical score, focusing on the string section. It features five staves: Violin I, Violin II, Viola, Cello, and Double Bass. The Violin I and II staves have a melodic line with a 'p' dynamic marking. The Viola staff has a melodic line with a 'p' dynamic marking. The Cello and Double Bass staves have a rhythmic pattern of eighth notes. The tempo marking is 'poco rit.' and the rehearsal mark is '119 Poco meno mosso - Tempo I. (♩=80)'. There are 'p' dynamic markings and 'arco' markings in the Violin I, Violin II, and Viola staves.

120

Tr. I
in Scb

B.

I
VI.

II

Vle.

Vo.

Detailed description: This block contains the musical score for measures 120. It includes parts for Tr. I (in Scb), B., I, VI., II, Vle., and Vo. The notation features various note values, rests, and dynamic markings. A box with the number '120' is placed above the first measure of the Tr. I part.

121

Cl. in Scb

I

II

Fag.

I

II

Anne

B.

121

Vle.

Vo.

mp

sfm.

poco

mp

sfm.

mp

sfm.

poco sf

piss.

sfm.

poco sf

piss.

sfm.

poco

poco

poco

poco

Detailed description: This block contains the musical score for measures 121. It includes parts for Cl. in Scb (I and II), Fag. (I and II), Anne, B., Vle., and Vo. The notation includes dynamic markings such as *mp*, *sfm.*, *poco*, *poco sf*, and *piss.*. A box with the number '121' is placed above the first measure of the Cl. in Scb I part.

122 Alla breve (♩=63)

SOLO

Cor. I
in Fa

B.

I
VI.

II

Vle.

Vc.

Cb.

p marc.

sim.

p ma marc.

arco

p

arco

arco

sim.

sim.

123

Cor. I
in Fa

B.

I
VI.

II

Vle.

Vc.

Cb.

124

Cor. I
in Fa

B.

I
VI.

II

Vle.

Vc.

Cb.

Cor. I
in Fa

B.

I
VI.
II

Vle.

Vo.

Cb.

125

Cor. I
in Fa

B.

VI.
I
II

Vle.

Vc.

Cb.

126

Cor. I
in Fa

B.

I
VI.
II

Vle.

Vc.

Cb.

127

Cl. I, II
in *Sib*

Cor. I
in *Fa*

B.

I
VI.
II

Vle.

Vo.

Cb.

non f.

piss.

128

I
Cl. in *Sib*
II

Fag. I

Cor. I, II
in *Fa*

Anne

Baba

p

128

I
VI.
II

Vle.

Vo.

Cb.

p

piss.

sim.

129

I Fl. *mf*

II Fl. *mf*

I Cl. in Sib.

II Cl. in Sib.

I Fag. *p*

II Fag. *p*

A.

B.

S. A.

Coro

T. B. *BASSI*

129

I Vl. *arco* *p*

II Vl. *arco* *p*

Vle. div. *arco* *p*

Vc. *(p)*

Cb. *(p)*

130

I
Fl.
II

I
Fag.
II

A.

B.

S.
A.

Coro

T.
B.

130

I
VI.
II

Vle.

Vc.

Cb.

131

Musical score for woodwinds and strings, measures 131-135. The score includes parts for Flute I and II, Oboe I and II, Clarinet I and II in B-flat, Bassoon, and Cello/Double Bass. The woodwinds play melodic lines with various articulations and dynamics. The strings provide harmonic support with sustained notes and some rhythmic patterns.

Musical score for strings and choir, measures 131-135. The string parts (Violin I, Violin II, Viola, Violoncello, and Contrabasso) feature sustained notes and some rhythmic patterns. The choir part (Soprano, Alto, Tenor, Bass) consists of sustained notes and some rhythmic patterns.

131

Musical score for woodwinds and strings, measures 131-135. The score includes parts for Violin I and II, Viola, Violoncello, and Contrabasso. The woodwinds play melodic lines with various articulations and dynamics. The strings provide harmonic support with sustained notes and some rhythmic patterns.

132

I
Fl.

II

Ob. I. II

Cl. I. II
in Sib

I
Fag.

II

A.

B.

Sellem (despondently)

S.
A.

Coro

T.
B.

132

I
Vl.

II

Vle.

Vo.

Cb.

133

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

poco sf p
poco sf p
poco sf p
poco sf p
poco sf p
poco sf p

133

I
VI.
II
Vle.
Vc.
Cb.

unis.
arco
poco sf p
poco sf p
poco sf p
poco sf p

BALLAD TUNE

134 $\text{♩} = 56$

Cor. I, II
in Fa
Timp.

p
sim.
sim.

Rakewell
Shadow

134 $\text{♩} = 56$

Vle.
Vc.
Cb.

piss.
p
piss.
p
piss.
p

135

Cor. I. II
in Fa

Timp.

R.

Sh.

135

Vle.

Vc.

Cb.

136

Cor. I. II
in Fa

Timp.

R.

Sh.

136

Vle.

Vc.

Cb.

137 $\text{♩} = 160$

Fl. I, II *poco sf*

Ob. I, II *poco sf*

Fag. I, II *f*

Tr. I, II
in Sib *poco sfp*

Cor. I, II
in Fa *poco sfp*

Anne

Baba

Sellem

S.
A.
Coro

T.
B.

137 $\text{♩} = 100$

I *sf den articolato*

VI. II *sf den articolato*

Vle. *arco*
sf den articolato

Vc. *arco*
sf den articolato

Cb. *arco*
sf

STRETTO-FINALE

Anne, Baba and Sellem
with Chorus

138 $\text{♩} = 152$

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

Anne

I *f p*

VI. *f p*

II *f p*

Vle. *f p*

Vc. *f p sempre*

Cb. *f p sempre*

139

Fl. I. II *mf*

A.

Baba

I *f p*

VI. *f p*

II *f p*

Vle. *f p*

Vc. *f p sempre*

Cb. *f p sempre*

140

Fl. I. II *sim.*

Ob. I. II

Cl. I. II
in Sib

Fag. I. II

Cor. I
in Fa *mf sim.*

A. be swift, be

B.

Sellem

S. *unis.*

A.

Coro

T. B.

140

I

VI.

II

Vle. *sim.*

Vo.

Cb.

141

I Fl.

II Fl.

I Ob.

II Ob.

Cor. I. II
in Fa

A.

B.

S.

S. A. unif.

Coro

T. B.

141

I Vl. *poco sf*

II Vl. *poco sf*

Vle.

Vc.

Cb.

143 Poco più mosso (♩.:63)

Ob. I *SOLO*

Cor. I. II *in Fa*

A.

I VI. II

Vle.

Vc.

Cb.

144

Fl. I

Ob. I

Cor. I. II *in Fa*

A.

B.

S.

S. A.

T.

B.

145

poco

mf

I VI. II

Vle.

Vc.

Cb.

145

147 *sempre* $\text{♩} = 63$

Cor. I *in Fa*

A. (to Baba)

Vle. *pizz.*

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

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

148 *a 2*

(Anne rushes out)

Fl. II *f*

Ob. III *f*

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

Fag. II *f* *a 2*

Tr. II *in Sib* *f*

I *Cor. in Fa*

II *f*

B.

S.

S. *f* *unis.*

A. *f*

Coro T. *f*

B. *f*

148

I VI. *f*

II *f* *arco*

Vle. *f* *arco*

Vc. *f* *arco*

Cb. *f* *arco*

attacca

BALLAD TUNE (reprise)

149 ♩ = 56

Cl. I
in Sib

p possibile *sim.*

Timp. *p*

Rakewell

Shadow

Vle. *piss.* *p*

Vo. *piss.* *p*

Cb. *piss.* *p*

150

Cl. I
in Sib

Timp.

R.

Sh.

Vle. *piss.*

Vo. *piss.*

Cb. *piss.*

151 ♩:132

Fag. I. II

Baba

I

VI.

II

Vle.

Vc.

Cb.

f

piiss.

f

piiss.

f

piiss.

f

piiss.

f

piiss.

152 a 2

158

Fl. I. II

Ob. I. II

Cl. I. II
in Sib

Cor. I. II
in Fa

B.

(to the crowd)

152 arco

153

I

VI.

II

Vle.

Vc.

Cb.

f

f

f

div. arco

f

f

f

(Grand exit of Baba)

156

Fl. I. II *f*

Ob. I. II *f*

Cl. I. II
in Sib *f*

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

Tr. I. II
in Sib *f*

Cor. I. II
in Fa *f*

Timp. *f*

156 *arco* *f*

I

VI. *arco* *f*

II

Vle. *arco* *f*

Vc. *arco* *f*

Cb. *arco* *f*

The musical score is for a grand exit of Baba. It features a woodwind section with Flutes I and II, Oboes I and II, Clarinets I and II in Sib, Bassoons I and II (marked 'a 2'), Trumpets I and II in Sib, and Cor Anglais I and II in Fa. The woodwinds play a melodic line with some sustained notes. The percussion section includes Timpani. The string section (Violins I and II, Viola, Violoncello, and Contrabass) is marked 'arco' and plays a rhythmic accompaniment. The score is in 4/4 time and the key signature has three sharps (F#, C#, G#). The first system is numbered 156. Dynamics are marked 'f' (forte) throughout.

Fl. I. II *a 2* 157

Ob. I. II

Cl. I. II
in Sib

Fag. I. II *a 2*

Tr. I. II
in Sib

Cor. I. II
in Fa

Timp.

f

(The Crowd murmurs)
sotto voce

S.
A.
Coro

T.
B.

sotto voce

I 157

VI.

II

Vle.

Vc.

Cb.

f

CURTAIN

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

Fl. I, II *a 2*
Ob. I, II
Cl. I, II
in Sib
Fag. I, II *a 2*
Tr. I, II
in Sib
Cor. I, II
in Fa
Timp.
I
VI
II
Vle.
Vo. *unis.*
Cb.

SCENE II

PRELUDE

♩ = 69

SOLO

I VI. *SOLO*

II VI. *SOLO*

Vla. *SOLO*

Vo. *SOLO* *p* *v* *v* *(v)*

I VI.

II VI.

Vla.

Vo. *v* *(v)*

159 **160**

I VI. *p*

II VI. *p* *v* *(v)*

Vla. *p*

Vo. *p* *(v)*

rall. *CURTAIN*

I VI.

II VI.

Vla.

Vo. *v*

attacca

DUET

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

Fl. I. II

Cl. I
in Sib

Vc.

Cb.

ben articolato

ben articolato

162 Rakewell

I

VI. I

II

Vle.

Vc.

Cb.

TUTTI mp

TUTTI mp

TUTTI mp
ma espress.

mf marc.

mf marc.

163

Fl. I. II

Cl. I
in Sib

R.

come sopra

come sopra

163

I

VI. I

II

Vle.

Vc.

Cb.

(h)

164

R.

I. VI.

II.

Vle.

Vo.

Cb.

come sopra

mf

165

♩.:56

Timp.

R.

Shadow

p

165

VI.

Vle.

Vo.

Cb. div.

div. piss.

p

piss.

in harm.

mp marc.

in harm.

mp marc.

piss.

p ma marc.

(arco)

166

Fl. I. II

mp

Timp.

Sh.

I

VI.

II

Vle.

sim.

Vc.

sim.

Cb. div.

167

Fl. I. II

Timp.

Sh.

I

VI.

II

Vle.

Vc.

Cb. div.

♩ = 84
168 Rakewell

Musical score for measures 168-169. The score includes parts for Violin I (VI. I), Violin II (VI. II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb. unis.). The Violin I and II parts are marked *arco* and *mp*. The Viola part is marked *mp ma espress.*. The Violoncello and Contrabass parts are marked *mf*. The music features a complex rhythmic pattern with many sixteenth notes and slurs.

169

Musical score for measures 170-171. The score includes parts for Violin I (VI. I), Violin II (VI. II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The music continues with the same complex rhythmic patterns and slurs as the previous measures.

Musical score for measures 172-173. The score includes parts for Violin I (VI. I), Violin II (VI. II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The music concludes with a final cadence in the key of D major, indicated by the key signature change to two sharps.

♩ = 56

170 SOLO **171**

Ob. I

Tr. I
in Sib

Timp.

Shadow quasi messa voce modo ordinario

♩ = 56

170 *piss.* **171**

I VI.

II

Vle.

Ve.

Cb. div.

piss.

(arco)

in Harm. come sopra.

in Harm. come sopra.

172

Fl. I, II

Ob. I

Tr. I
in Sib

Timp.

Sh.

mp

SOLO

mp

SOLO

mp

quasi sotto voce

cresc.

172

I VI.

II

Vle.

Ve.

Cb. div.

173 174 ♩:84

Fl. I, II

Tr. I
in Sib

Timp.

Sh. *cant. espress.*

173 174 ♩:84 arco

I

VI.

II

Vle.

Vo.

Cb. div.

f den articolato-marc.

f den articolato-marc.

f den articolato-marc.

f den articolato-marc.

f den articolato-marc.

Tr. I
in Sib

Sh.

I

VI.

II

Vle.

Vc.

Cb. unis.

176 $\text{♩} = 84$

Fl. I

Cl. I
in Sib

Timp.

Rakewell *agitato ma tempo rigoroso*

176 $\text{♩} = 84$

I

VI. *sf-mf sempre*

II *sf-mf sempre*

Vle. *sf-mf sempre*

Vo. *sf* *mf sempre*

Cb. *sf* *mf sempre*

sim.

177

178

Fl. I. II

Cl. I
in Sib

R.

Sh.

178

I

VI. *sf-mf sempre*

II *sf-mf sempre*

Vle. *sf-mf sempre*

Vo. *sf* *mf sempre*

Cb. *sf* *mf sempre*

179

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

This system contains the first two staves of the score for measures 179 and 180. The first staff is for Flute I (Fl. I) and the second is for Flute II (Fl. II). The third staff is for Clarinet I in B-flat (Cl. I in Sib). The fourth staff is for Bassoon I (Fag. I). The fifth staff is for Trumpet (R.). The sixth staff is for Trombone (Sh.). The music is in a key with two flats and a 4/4 time signature. Measure 179 features a melodic line in the Flute I part with a dynamic marking of *mf*. Measure 180 continues this melodic line with a dynamic marking of *mf*.

179

I VI. II Vle. Vc. Cb.

This system contains the next four staves of the score for measures 179 and 180. The first staff is for Violin I (I VI.). The second staff is for Violin II (II VI.). The third staff is for Viola (Vle.). The fourth staff is for Violoncello (Vc.). The fifth staff is for Contrabass (Cb.). The music is in a key with two flats and a 4/4 time signature. Measure 179 features a rhythmic pattern in the Violin I part with a dynamic marking of *sim.*. Measure 180 continues this rhythmic pattern with a dynamic marking of *sim.*.

180

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

This system contains the next four staves of the score for measures 180 and 181. The first staff is for Flute I (I Fl.). The second staff is for Flute II (II Fl.). The third staff is for Oboe I (Ob. I). The fourth staff is for Bassoon I (Fag. I). The fifth staff is for Trumpet (R.). The sixth staff is for Trombone (Sh.). The music is in a key with two flats and a 4/4 time signature. Measure 180 features a melodic line in the Flute I part with a dynamic marking of *mf*. Measure 181 continues this melodic line with a dynamic marking of *mf*.

180

I VI. II Vle. Vc. Cb.

This system contains the next four staves of the score for measures 180 and 181. The first staff is for Violin I (I VI.). The second staff is for Violin II (II VI.). The third staff is for Viola (Vle.). The fourth staff is for Violoncello (Vc.). The fifth staff is for Contrabass (Cb.). The music is in a key with two flats and a 4/4 time signature. Measure 180 features a rhythmic pattern in the Violin I part with a dynamic marking of *sim.*. Measure 181 continues this rhythmic pattern with a dynamic marking of *sim.*.

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

I Ob. *dolce*

II Ob. *dolce*

I Fag. *dolce*

II Fag. *dolce*

Tr. I in Sib. *mf* Shadow

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

I Vl.

II Vl.

Vle. *f*

Vc. *f*

Cb. *f*

Tr. I in Sib.

Cor. I in Fa *marcato-articolato*

Sh.

I Vl.

II Vl.

Vle.

Vc.

Cb.

183

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

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

183

I
VI.
II
Vle.
Vo.
Cb.

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

184

(♩=42)

Rakewell

Sh.
Bell
real pitch
off stage

Musical score for measures 184-185. The section includes Sh. (Shah) and Bell (off stage). The score is marked *real pitch* and *off stage*.

R.
Sh.
Bell

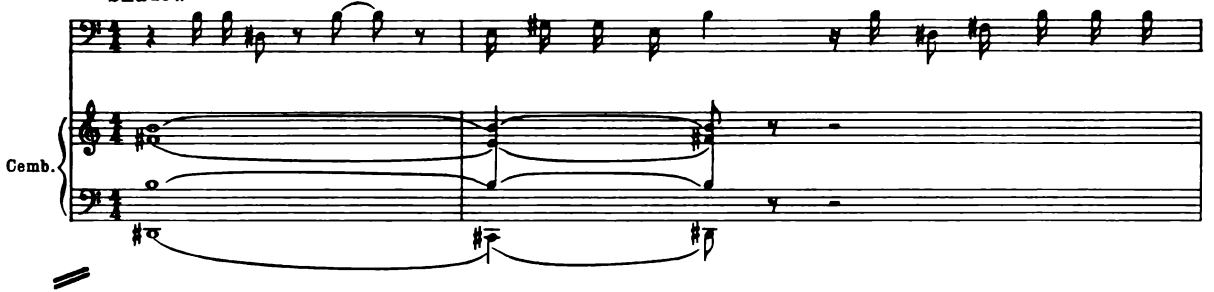
Musical score for measures 184-185. The section includes R. (Rakewell), Sh. (Shah), and Bell. The score shows rhythmic patterns and dynamics.

RECITATIVE

185

$\text{♩} = 69$ circa
Shadow

Cemb.



Sh.

Cemb.



Rakewell

Sh.

Cemb.



R.

Sh.

Cemb.

rubato *a tempo* *rubato*

mf *dolce*



186 *a tempo*

R.

Sh.

Cemb.

Sh.

Cemb.

Sh.

Cemb.

Sh.

Cemb.

(Rakewell nods)

pp *poco if* *pp* *if*

DUET

Musical score for the first system, featuring a piano (Cemb.) and a shadow (Sh.). The piano part is marked *legato*. The shadow part is titled "Shadow".



Musical score for the second system, featuring a piano (Cemb.) and a shadow (Sh.). The piano part is marked *legato*. The shadow part is titled "Rakewell".



Musical score for the third system, featuring a piano (Cemb.), a shadow (Sh.), and a right hand (R.).



Musical score for the fourth system, featuring a piano (Cemb.) and a shadow (Sh.). The shadow part is marked with a box containing the number 187.



R. *(aside)*

Sh.

Cemb. *legato*

R. *(dolce)*

Sh.

Bell off stage

Cemb.

188

Sh. *♩-112*

Cemb.

Sh.

Cemb.

189

Sh.

Cemb.

Sh.

Cemb.

190 Tempo I. (♩: 69)

Rakewell

Shadow

Cemb.

legato

R.

Sh.

Cemb.

191

Sh.

Cemb.

Rakewell

Sh.

Cemb.

R.

Cemb.

192

Sh.

Bell off stage

Cemb.

Tempo I. (di recitativo) ♩=69 (circa)

Sh.

Cemb. *sf sempre*

Sh.

Cemb.

Sh.

Cemb.

193 ♩=76

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

194

$\text{♩} = 126$

Sh. 

Cemb. *mpc. scherzando* 

Sh. 

Cemb. 


195


Sh. 

Cemb. 

Sh. *MORE MOZZO* 

Cemb. *sempre sf* 

Sh. 

Cemb. *non stacc. non f* 

196

Rakewell

$\text{♩} = 126$

Sh.

Cemb.

p

R.

Sh.

Cemb.

197

R.

Sh.

Cemb.

pesante ma p

poco sf non stacc.

poco marc.

sempre tempo rigoroso - non ad lib.

R.

Sh. (sardonic)

Cemb.

Anne (off stage) ♪ = 84 (circa)

R.

Sh.

Cemb.

Anne off stage

Rakewell (*parlando*)

Cemb.

198

♩.168

199

Rakewell (exalté)

200

Bell
off stage

201 Tempo $\text{♩} = 84$

Fl. I. II

Ob. I. II

Cl. I. II
in Sib

Fag. I. II

Cor. I. II
in Fa

Timp.

Shadow

201 Tempo $\text{♩} = 84$

I

VI.

II

Vle.

Vo.

Cb.

202

Fl. I. II
Ob. I. II
Cl. I. II
in *S_b*
Fag. I. II
Tr. I
in *S_b*
Cor. I. II
in *F_b*
Timp.
Sh.

202

I
VI.
II
Vle.
Vc.
Cb.

203

Musical score for measures 203. The score includes staves for Sh., I, VI, II, Vle., Vc., and Cb. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The music is marked with a forte (*ff*) dynamic. The Sh. part begins with a *ff* dynamic and a *sempre ff* marking. The I, VI, II, Vle., Vc., and Cb. parts also begin with a *ff* dynamic and a *sempre ff* marking. The I, VI, II, Vle., Vc., and Cb. parts have a *sempre ff* marking. The I, VI, II, Vle., Vc., and Cb. parts have a *sempre ff* marking. The I, VI, II, Vle., Vc., and Cb. parts have a *sempre ff* marking.

204 *allargando*

Musical score for measures 204, marked *allargando*. The score includes staves for I, II, and Sh. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The I, II, and Sh. parts are marked with a forte (*ff*) dynamic. The I, II, and Sh. parts are marked with a forte (*ff*) dynamic. The I, II, and Sh. parts are marked with a forte (*ff*) dynamic.

204 *allargando*

Musical score for measures 204, marked *allargando*. The score includes staves for I, VI, II, Vle., Vc., and Cb. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The I, VI, II, Vle., Vc., and Cb. parts are marked with a forte (*ff*) dynamic. The I, VI, II, Vle., Vc., and Cb. parts are marked with a forte (*ff*) dynamic. The I, VI, II, Vle., Vc., and Cb. parts are marked with a forte (*ff*) dynamic.

206 $\text{♩} = 138$

Fl. I *mp dolce*

Ob. I *mp dolce*

Cl. I in Sib *mp dolce*

Fl. I

Ob. I

Cl. I, II in Sib

207 Rakewell

Fl. I

Ob. I

I Cl. in Sib

II

208

R.

Fl. I

Ob. I

I Cl. in Sib

II

209

R.

Fl. I

Ob. I

I
Cl. in Sib

II

210

Fl. I

Ob. I

Cl. I
in Sib

SLOW CURTAIN

211

Fl. I

Ob. I

Cl. I
in Sib

212

Fl. I

Ob. I

Cl. I
in Sib

pp

pp

pp

SCENE III

213 $\text{♩} = 92$

Fl. I

Cl. I, II
in Sib

I
VI.

II

Vle.

Vc.

Cb.

p

p

piss.

p

piss.

p

p

p

p

arco

214

Fl. I, II

Cl. I
in Sib

214

I
VI.

II

Vle.

Vc.

Cb.

p

p

arco tr

(piss.)

tr

215 *CURTAIN*

I
VI
II
Vle.
Vc.
Cb.

piss.
p

ARIOSO

216 *Rakewell*

I
VI
II
Vle.
Vc.
Cb.

arco

217

R.
I
VI
II
Vle.
Vc.
Cb.

arco

218

Musical score for measures 218-221. The score includes parts for R. (Recorder), I. VI. (Violin I), II. VI. (Violin II), Vle. (Viola), Vo. (Voice), and Cb. (Cello). The key signature is one sharp (F#) and the time signature is 4/4. Measure 218 features a melodic line in the Recorder and a supporting accompaniment in the strings. Dynamic markings include *f* (forte) and *p* (piano).

219

Musical score for measures 219-221. The score includes parts for Fl. I, II (Flute I and II), Cl. I, II in Seb. (Clarinet I and II in E-flat), R. (Recorder), and the string section (I. VI., II. VI., Vle., Vo., Cb.). The key signature is one sharp (F#) and the time signature is 4/4. Measures 219 and 220 feature the woodwinds playing a melodic line marked *p dolce* (piano dolce). The Recorder part continues from the previous page.

219

Musical score for measures 219-221. The score includes parts for I. VI. (Violin I), II. VI. (Violin II), Vle. (Viola), Vo. (Voice), and Cb. (Cello). The key signature is one sharp (F#) and the time signature is 4/4. Measures 219 and 220 feature the strings playing a melodic line marked *flautando* (flautando). The Recorder part continues from the previous page.

DIALOGUE

Madmen and Rakewell

220 Più mosso (♩=108)

S.
A.

Coro
T.
B.

I
VI.
II

Vle.

Vo.

Cb.

trh
marc. mf

trh
marc. mf

accompagnando

pizz. p

p

221 Rakewell

S.
A.

Coro
T.
B.

I
VI.
II

Vle.

Vo.

Cb.

222

Fl. I *mf*

R.

S. A.

Coro

T. B.

Musical score for measures 222-225. Flute I part (Fl. I) starts with a *mf* dynamic and features a melodic line with slurs. The woodwind section (R., S. A., T. B.) is mostly silent, with some notes appearing in the latter part of the system.

222

I *tr*

VI.

II

Vle.

Vc.

Cb.

Musical score for measures 222-225. Violin I (I) has a *tr* (trill) marking. Violin II (II) and Viola (Vle.) play a rhythmic pattern. Violoncello (Vc.) and Contrabass (Cb.) provide a steady bass line.

223

Fl. I

R. *p rubato*

Musical score for measures 223-225. Flute I (Fl. I) has a *tr* marking. Recorder (R.) part begins with a *p rubato* dynamic marking.

223

I *tr*

VI.

II

Vle.

Vc.

Cb.

Musical score for measures 223-225. Violin I (I) has a *tr* marking. The string section (VI., II, Vle., Vc., Cb.) continues with their respective parts.

226 227

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

Ob. I. II *mf* *mf*

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

I *stacc. marc.* *SOLO*

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

Tr. I. II in Sib

Cor. I. II in Fa *mf*

S. A. Coro

T. B.

226 227

I *arco* *mf* *v*

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

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

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

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

228

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

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

S.
 A.
 Coro
 T.
 B.

228

I
 VI.
 II
 Vle.
 Vc.
 Cb.

SO LA
TUTTE

pizz.
non f
pizz.
non f
pizz.
non f
pizz.
non f
pizz.
non f

230

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

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

Detailed description: This section of the score covers measures 225 to 230. It features woodwind and string parts. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Trumpet, and Horn) play chords and melodic lines, with dynamic markings of *f* and *mf*, and accents. The strings (Violin I, Violin II, Viola, Violoncello, and Contrabasso) play a rhythmic accompaniment with a *f den marc.* marking. The vocal parts (Soprano, Alto, and Chorus) have a melodic line with lyrics. The time signature is 3/4.

230

I
VI.
II
Vio.
Vo.
Cb.

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

Detailed description: This section of the score covers measures 230 to 235. It features string and vocal parts. The strings (Violin I, Violin II, Viola, Violoncello, and Contrabasso) play a rhythmic accompaniment with a *f den marc.* marking. The vocal parts (Soprano, Alto, and Chorus) have a melodic line with lyrics. The time signature is 3/4.

231 232

Fl. I. II a²

Ob. I. II *mf* I. SOLO

Cl. I. II *mf* SOLO

I *mf stacc.* SOLO

Fag. II *mf stacc.* SOLO

Tr. I. II *mf*

Cor. I. II *mf*

S. A. *mf*

Coro T. B. *mf*

231 232

I *mf*

VI. II *mf*

Vle. *mf* SOLO

Vo. *mf stacc.* len marcato

Cb. *mf stacc.*

288

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

288

I
VI.
II
Vie.
Vc.
Cb.

pizz.
non f
pizz.
non f
(SOLO) *TUTTI* *pizz.*
non f
pizz.
non f
pizz.
non f

234 235

Fl. I, II

Ob. I, II

Cl. I, II
in Sib

Fag. I, II

Tr. I, II
in Sib

Cor. I, II
in Fa

S.
A.

Coro

T.
B.

I

VI.

II

Vle.

Vo.

Cb.

f *sim.* *arco* *V*

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

Fl. I. II
 Ob. I. II
 Cl. I. II
 in S_♭
 Fag. I. II
 Tr. I. II
 in S_♭
 S.
 A.
 Coro
 T.
 B.
 I.
 Vl.
 II
 Vle.
 Vo.
 Cb.

p
sub. p
p stacc.
p stacc.
p stacc.
p stacc.
poco sf
poco sf

236
 ♩ = 138
 I
 Fag.
 II
 S.
 A.
 Coro
 T.
 B.

mf
mf
mf
mf
mf
meno f
sf
sf

236
 I
 Vl.
 II
 Vle.
 Vo.

pizz.
sf
pizz.
sf
pizz.
sf
pizz.
sf
sim.
sim.
sim.
sim.
sim.

RECITATIVE

237

♩ = 50

Anne

p

Keeper

Musical score for measures 237-238, first system. It features a vocal line for Anne (treble clef) with a *p* dynamic marking, a vocal line for Keeper (bass clef), and piano accompaniment for Cemb. (two staves) and K. (bass clef).

Musical score for measures 237-238, second system. Continuation of the vocal and piano parts from the first system.

238

Musical score for measures 238-239, first system. It includes parts for Cl. I in Sib (treble clef), A. (treble clef), K. (bass clef), and Cemb. (two staves). The Cl. I part has a *dolce* marking. The K. part is marked "(exit Keeper)".

Musical score for measures 238-239, second system. It includes parts for Fl. I, II (treble clef), Cl. I, II in Sib (treble clef), A. (treble clef), and Rakewell (bass clef). The Cl. I, II part has a *dolcissimo* marking. The Rakewell part has markings for *sempre p*, *animando e poco rubato non cres.*, and *poco*.

ARIOSO

239 Più mosso (♩=120)

Cl. I. II
in Sib

Fag. I. II

Rakewell

239 Più mosso (♩=120)

I
VI.

II

Vle.

Vc.

Cb.

240

Ob. I. II

Cl. I. II
in Sib

Fag. I. II

Cor. I. II
in Fa

R.

240

I
VI.

II

Vle.

Vc.

Cb.

241

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

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

242

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

DUET

243

 $\text{♩} = 60$

Fl. I
Ob. I
R.

243

 $\text{♩} = 60$

VI. II
Vle.
Vc.
Cb.

244

Cb. I

R.

I

VI.

II

Vle.

Vc.

Cb.

p

poco cresc.

p

245

Fl. I

Ob. I

R.

245

I

VI.

II

Vle.

Vc.

Cb.

p espress.

p espress.

p

Ob. I

R.

VI. I

VI. II

Vle.

Vo.

Cb.

p

v

246 SOLO

Fl. I

dolce

I

Ob. I

Ob. II

p

Anne

246

VI. I

Vc.

Cb.

rall. **247** *a tempo*

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

248

Fl. I
Ob. I

Rakewell

248

I.
II.
Vle.
Vo.
Cb.

Lo stesso tempo, ma comodo

249

Fl. I

Ob. I

Cl. I
in Str.

A.

R.

250

249

Lo stesso tempo, ma comodo

I

VI.

II

Vle.

Vo.

Cb.

250

Fl. I

Ob. I

Cl. I
in Str.

A.

R.

251

I

VI.

II

Vle.

Vc.

Cb.

251

A.

R.

I.

VI.

II.

Vle.

Vc.

Cb.

RECITATIVE
quasi arioso

252 $\text{♩} = 72$

R.

I.

VI.

II.

Vle.

Vc.

258

R.

I.

VI.

II.

Vle.

Vc.

poco più f *meno f*

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

LULLABY
Anne and Chorus

254 $\text{♩} = 50$

doce e cant.

Anne *doce e cant.*
doce

I. Fl.
II.
Anne

I. Fl.
II.
A.

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

SOLO

p

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

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

p

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

Tempo I. (♩=50)

256

I Fl. *come sopra*

II Fl. *come sopra*

A. *dolce*

I Fl. (b)

II Fl.

A.

257 Poco più mosso (♩=63)

Ob. I. II

I Fag. *p*

II Fag. *p*

S. A. Coro

T. B.

257 Poco più mosso (♩=63)

I VI. *p*

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

Vle. div. *p*

Vc. *piss.* *p*

Cb. *piss.* *p*

Tempo I. (♩=50)

258

I Fl. *come sopra*

II Fl. *come sopra*

Anne *dolce*

I Fl. *(b)*

II Fl.

A.

259 Poco più mosso (♩=63)

Ob. I. II

I Fag. *p*

II Fag. *p*

S. A. Coro

T. B.

Enter Keeper with Trulove.

259 Poco più mosso (♩=63)

I Vl. *p*

II Vl. *p*

Vle. *piss. p*

Ve. *p*

Cb. *p*

RECITATIVE

260 $\text{♩} = 56$ (*circa*)

Trulove

Anne (to Rakewell) *risoluto*

Cemb.

A. *allarg.*

Cemb.

DUETTINO

261 $\text{♩} = 120$

262

Ob. I. II *p*

Tr. I. II *p*
in Sib

Anne *tranquillo ma risoluto*

261 $\text{♩} = 120$

262

I *p*

VI. *p*

II *p*

Vle. *p*

Vc. *arco p*

Cb. *arco p*

A. 263

Trulove

I 263

VI.

II

Vle.

Vc.

Cb.

Fl. I 264

I

Ob. *p* *mf* *mf*

II *p* *mf* *mf*

Tr. I, II *p*

in Scb

A.

Tr.

I 264

VI.

II

Vle.

Vc.

Cb.

265

Fl. I. II

I
Ob.

II

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

A.

Tr.

p

p

p

p

Exeunt Anne, Trulove
and Keeper.

265

I
VI.

II

Vle.

Vc.

Cb.

allargando

Fl. I. II

I
Ob.

II

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

Ob. 2 muta in C. Ing.

allargando

I
VI.

II

Vle.

Vc.

Cb.

FINALE

Recitative and Chorus

266 $\text{♩} = 100$

I
Fl. I

II

Ob. I

C. I.

Rakewell

266 $\text{♩} = 100$

2 Vl.
Soli

Vla.
Solo

Vc.
Solo

I
Vl.
gli altri

II

Vle.
le altre

Vc.
gli altri

Cb.

267

Fl. I, II

Ob. I

C. I.

R.

267 $\text{♩} = 100$

2 Vl.
Soli

Vla.
Solo

Vc.
Solo

R.

I VI. *Tutti* *arco*

II *arco*

Vle. *Tutti* *arco*

Vc. *Tutti* *arco* (h)

Cb. *arco* (h)

268

R.

I VI. *Colla parte*

II

Vle.

Vc.

Cb.

pius.

f

pius.

pius. f

pius. f

pius. f

f

R. (spoken)

I VI.

II

Vle.

Vo.

Cb.

271

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

272

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

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

MOURNING CHORUS

273 $\text{♩} = 69$ 274

Fag. I. II

Tr. I. II
in Sib

Timp.

S.
A.
Coro

T.
B.

273 $\text{♩} = 69$ 274

I

VI.

II

Vle.

Vc.

Cb.

p marc.

275

Fag. I. II

Tr. I. II
in Sib

Cor. I. II
in Fa

Timp.

S.
A.
Coro

T.
B.

sim.

275

I

VI.

II

Vle.

Vc.

Cb.

276

Fag. II

Tr. I. II
in Sib

Cor. I. II
in Fa

Timp.

S.
A.

Coro

T.
B.

Vc.

Cb.

277

SOLO

278

C. I.

Fag. I. II

Cor. I. II
in Fa

Timp.

S.
A.

Coro

T.
B.

277

278

Vc.

Cb.

279

CURTAIN

C. I.

Fag. I. II

S.
A.

Coro

T.
B.

Vc.

Cb.

280

C. Ing. muta in Ob. 2

C. I.

Fag. I. II

Tr. I. II
in Str.

I
Cor. in Fa

II

Timp.

S.
A.

Coro

T.
B.

Vc.

Cb.

280

attacca

EPILOGUE

(Before the curtain. House lights up)

♩ = 138

281

Fl. I. II

Ob. I. II

Cl. I. II
in Sob

Fag. I. II

Tr. I. II
in Sob

Cor. I. II
in Fa

Timp.

♩ = 138

281

I

VI.

II

Vle.

Vc.

Cb.

plss.

arco

284

Tr. I. II
in Sib

Cor. I. II
in Fa

A.

B.

R.

Sh.

Tr.

I

VI.

II

Vle.

Vc.

Cb.

mf p

mf p

sim.

unio.

piss.

mf piss.

mf piss.

mf

285

Tr. I. II
in Sib

Cor. I. II
in Fa

A.

B.

R.

Sh.

Tr.

Vle.

Vc.

Cb.

285

286

Fl. I II

Ob. I II

Cl. I II
in Scb

Fag. I II

Tr. I
in Scb

Cor. I II
in Fa

A.

B.

R.

Sh.

Tr.

286

I

VI.

II

Vle.

Vc.

Cb.

287

Fl. I, II
Ob. I, II
Cl. I, II
in Sib
Fag. I, II
Cor. I, II
in Fa
A.
B.
R.
Sh.
Tr.

Detailed description: This section of the score covers measures 287 through 300. It features woodwind and brass parts. The Flute I and II parts are mostly rests. The Oboe I and II parts play a melodic line starting in measure 288. The Clarinet I and II parts play a rhythmic accompaniment. The Bassoon I and II parts play a complex rhythmic pattern with dynamic markings of *f* and *mf*. The Horn I and II parts play a rhythmic accompaniment with a dynamic marking of *f*. The Trumpet, Trombone, and Snare Drum parts are mostly rests.

287

I
VI.
II
Vle.
Vc.
Cb.

Detailed description: This section of the score covers measures 287 through 300. It features string and piano parts. The Violin I and II parts play a melodic line with dynamic markings of *mf* and *più f*. The Viola part plays a rhythmic accompaniment with dynamic markings of *mf* and *più f*. The Violoncello and Contrabasso parts play a rhythmic accompaniment with dynamic markings of *(pizz.)* and *più f*. The Piano part is not visible in this section.

288

Ob. 2 muta in C. Ing.

Ob. I. II

Fag. I. II

Tr. I. II
in Sib

Cor. I
in Fa

288

I

VI.

II

Vle.

Vc.

Cb.

marc.

ben marc.

289

SOLO

290

Cl. I
in Sib

Anne

mp

sim.

289

290

I

VI.

II

Vle.

Vo.

Cb.

marc. ma p

p

pizz.

sim.

p

pizz.

p

291

Fl. I

Cl. I
in Sib

A.

I
VI

II

Vle.

Vo.

Cb.

292

Fl. I

Cl. I

Cl. I
in Sib

A.

Baba

I
VI

II

Vle.

Vo.

Cb.

SOLO
mf espress.

p

293

C. Ing. muta in Ob. 2

Musical score for measures 293-294. The score includes parts for C. I., Cl. I in Sib, B., I, VI, II, Vle., Vo., and Cb. The key signature is one sharp (F#) and the time signature is 4/4. The first system (measures 293-294) features a dynamic marking of *mf* and a *sim.* (sordini) instruction for the strings. The second system (measures 295-296) features a dynamic marking of *sim.* for the strings. A double bar line is present at the end of the second system.

294

Musical score for measures 294-295. The score includes parts for Ob. I, Cl. I in Sib, Fag. I, B., I, VI, II, Vle., Vo., and Cb. The key signature is one sharp (F#) and the time signature is 4/4. The first system (measures 294-295) features a *SOLO* instruction for the Oboe I part and dynamic markings of *mp* and *p*. The second system (measures 296-297) features a dynamic marking of *2* for the Oboe I part.

294

295

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

295

I
VI.
II
Vle.
Vo.
Cb.

296

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

296

I
VI.
II
Vle.
Vc.
Cb.

I. SOLA

Tr. I, II
in Sib

*marc.
poco sf*

297

Cor. I
in Fa

SOLO

marc. sf

R.

I

VI.

II

Vle.

Vo.

Cb.

297

Fag. I, II

Tr. I, II
in Sib

Cor. I, II
in Fa

R.

Trulove

I

VI.

II

Vle.

Vo.

Cb.

298

298

Ob. I. II *mf* 299

Cl. I. II *mf*
in Sib

Fag. I. II *mf*

Cor. I. II *in Fa*

Shadow

I 299

VI. II

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

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

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

Cl. I 300
in Sib *marc. mf*

Fag. I. II

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

Sb.

I 300

VI. II

Vle.

Vc.

Cb.

Cl. I
in Sib

Cor. II
in Fa

Sh.

I
VI.

II

Vle.

Vo.

Cb.

301

sim.

Fl. I, II

Cl. I
in Sib

Fag. I, II

Cor. I, II
in Fa

Sh.

I
VI.

II

Vle.

Vo.

Cb.

ff

p

ff

sub. p

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

304

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

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

f *ben marc.*

A.
 B.
 R.
 Sh.
 Tr.

304

I
 VI.
 II
 Vle.
 Vc.
 Cb.

sim.
f

305

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

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

f marc.

A.
B.
R.
Sh.
Tr

305

I
VI
II
Vle.
Vo.
Cb.

306

Fl. I. II
Ob. I. II
Fag. I. II
Tr. I. II
in Sib
Cor. I. II
in Fa

This section of the score includes staves for Flute I and II, Oboe I and II, Bassoon I and II, Trumpet I and II (in B-flat), and Cor Anglais I and II (in F). The woodwinds have melodic lines with some grace notes and slurs. The brass instruments are mostly silent in this section.

A.
B.
R.
Sh.
Tr.

This section includes staves for Violin I, Violin II, Viola, Cello, and Double Bass. All string parts are playing a rhythmic pattern of eighth notes.

306

I
VI.
II
Vle.
Vc.
Cb.

This section includes staves for Piano I, Piano II, Violoncello, Viola, Violoncello, and Contrabasso. The piano has a complex, fast-moving texture with many sixteenth notes.

307

Fl. I. II
Ob. II
Cl. I. II
in Sib
Fag. III
Tr. I. II
in Sib
Cor. I. II
in Fa
A.
B.
R.
Sb.
Tr.

307

I
VI.
II
Vle.
Vo.
Cb.

308

poco allargando a tempo

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

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

A.
 S.
 B.
 Sh.
 Tr.

(Bow and exeunt)

308

poco allargando a tempo

I
 Vl.
 II
 Vle.
 Vo.
 Cb.

309

Fl. I. II *ff*

Ob. I. II *ff*

Cl. I. II *ff*
in Sib

Fag. I. II *ff*

Tr. I. II *ff*
in Sib

Cor. I. II *ff*
in Fa

Timp. *f*

309

I *ff* *arco* *dim.*

VI. *ff* *arco* *dim.*

II *ff* *arco* *dim.*

Vle. *ff* *arco* *dim.*

Vc. *ff* *arco* *dim.*

Cb. *ff* *non div. arco*