

HOT HOUSE

STEPHEN PLAICE

SCENE ONE

JULIAN GRANT

Andante ♩ = 66

Flute 1: *p*, *f*, *pp*, *p*, *pp*

Flute 2: *f*, *p*, *pp*

Flute 3: *mp*, *f*, *p*, *pp*

Oboe 1: *f*, *mp*, *mf*

Oboe 2: *mf*, *f*, *mp*, *mf*

Clarinet 1 in Bb: *ppp*, *f*, *p*, *pp*, *ppp*, *p*, *p*, *mf*

Clarinet 2 in Bb: *ppp*, *p*, *p*, *f*

Clarinet 3 in Bb: *ppp*, *p*, *p*, *f*

Horn 1 in F: *pp*, *pp*

Horn 3 in F: *p*, *f*

Trumpet 1 in Bb: *f*, *p*, *mp*

Violin 1: *p*, *pp*, *mf*, *mp*, *mf*, *f*

Violin 2: *p*, *pp*, *mf*, *mp*, *mf*

Viola: *f*, *p*, *mf*, *p*, *pizz*, *arco*, *mf*

Violoncello: *ppp*, *ppp*, *altri: pizz*, *arco*, *p*

Fl. 1 *p* *mf* *piu f*³

Fl. 2 *p* *piu f*³

Fl. 3 *piu f*³

Ob. 1 *mf* *f* *f* *piu f*³

Ob. 2 *f* *piu f*³

Cl. 1 (Bb) *p* *mf* *p* *f* *piu f*³

Cl. 2 (Bb) *p* *f* *piu f*³

Cl. 3 (Bb) *f* *piu f*³

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 (F) *p* *mf* *ff*

Hn. 2 (F) *ff*

Hn. 3 (F) *ff*

Hn. 4 (F) *ff*

Tpt. 1 (Bb) *mf* *f* *f* *piu f*³ senza sord

Tpt. 2 (Bb) *p* *mf* *p* *f* *p* *f*

Tbn. 1 *f* *f*

Tbn. 2 *f* *f*

Tbn. 3 *f* *f*

Hp. *ff* *f*

Pno. *mf* *ff* *f*

Vln. 1 al ponticello sul pont. al naturale nat. *mf* *sf* *piu f*

Vln. 2 al ponticello sul pont. al naturale nat. *mf* *sf* *piu f*

Vla. al ponticello sul pont. al naturale nat. *mf* *sf* *piu f*

Vc. al ponticello sul pont. al naturale nat. *mf* *sf* *piu f*

Allegro vivo ♩ = 144

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their corresponding staves. The score is written in 3/8 time and features a variety of dynamic markings. The Piccolo part begins with a *mf* dynamic. The Flute 1 and 2 parts have *f* dynamics, with Flute 2 also featuring a *p* dynamic later in the piece. The Oboe 1 and 2 parts have *p* and *f* dynamics. The Clarinet 1 part has *p* and *f* dynamics. The Bassoon 1 and 2 parts have *p* and *f* dynamics. The Horn 1, 2, 3, and 4 parts have *p* and *f* dynamics. The Trumpet 1 and 2 parts have *f* dynamics. The Trombone 1 and 2 parts have *f* dynamics. The Timpani part has *f* dynamics. The Violin 1 and 2 parts have *f* and *ff* dynamics, with Violin 2 also featuring a *p* dynamic. The Viola part has *f* and *ff* dynamics. The Cello part has *f* and *ff* dynamics. The Double Bass part has *f* and *ff* dynamics. The score is marked with a tempo of *Allegro vivo* and a metronome marking of ♩ = 144.

This page of a musical score, numbered 6, contains the following instruments and parts:

- Picc.**: Piccolo
- Fl. 1**, **Fl. 2**: Flutes
- Ob. 1**, **Ob. 2**: Oboes
- Cl. 1 (A)**, **Cl. 2 (A)**, **Cl. 3 (A)**: Clarinets in A
- Bsn. 1**, **Bsn. 2**: Bassoons
- Hn. 1 (F)**, **Hn. 2 (F)**, **Hn. 3 (F)**, **Hn. 4 (F)**: Horns in F
- Tpt. 1 (Bb)**, **Tpt. 2 (Bb)**: Trumpets in B-flat
- Tbn. 1**, **Tbn. 2**, **Tbn. 3**: Trombones
- Tba.**: Tuba
- Timp.**: Timpani
- S. D.**: Snare Drum
- Vln. 1**, **Vln. 2**: Violins
- Vla.**: Viola
- Vc.**: Violoncello
- Db.**: Double Bass

The score includes various musical notations such as dynamics (*p*, *mf*, *f*), articulation (*tr*), and performance instructions like *div.* (divisi) for the string sections.

34 3

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Cl. 1 (A) *ff*

Cl. 2 (A) *ff* *t*

Cl. 3 (A) *ff* *t*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

Hn. 1 (F) *f* *ff* *f*

Hn. 2 (F) *f* *ff* *f*

Hn. 3 (F) *f* *ff* *f*

Hn. 4 (F) *f* *ff* *f*

Tpt. 1 (Bb) *f* *ff*

Tpt. 2 (Bb) *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

Tbn. 3 *f* *f*

Tba. *f* *f*

Timp. *ff*

S. D. *mf* *f*

Pno. *f*

Vln. 1 *mf* *f* *ff* *f*

Vln. 2 *mf* *f* *ff* *f*

Vla. *mf* *f*

Ve. *mf* *pizz* *ff* *arco*

Db. *f* *pizz* *ff* *arco*

3 *non div.* *f* *ff* *f*

37

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 (A)

Cl. 2 (A)

Cl. 3 (A)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tbn. 3

Tbn. 4

Timp.

Hp.

Pno.

Chor.

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

f

p

mf

sf

pizz

arco

tr

+

The CHORUS MASTER urges his young chorus into the opening chorus.

ff

All the world's... for sale... on the Ri-al - to...

45

Picc. *f*
 Fl. 1 *f*
 Fl. 2 *f*
 Ob. 1 *p* *f* *mf*
 Ob. 2 *p* *f* *mf*
 Cl. 1 (A) *p* *sf*
 Cl. 2 (A) *p* *sf*
 Cl. 3 (A) *p* *sf*
 Bsn. 1 *p*
 Bsn. 2 *p*
 Hn. 1 (F) *f*
 Hn. 2 (F) *f*
 Hn. 3 (F) *f*
 Hn. 4 (F) *f*
 Tbn. 1 *p*
 Tbn. 2 *p*
 Tba. *p*
 S. D. *mf* *p*
 Hp.
 Pno. *p*
 Chor. All it has to offer's up for grabs. You can buy a monkey from Morocco. You can buy a bucket full of crabs.
 Vln. 1 *mf* *f* *p*
 Vln. 2 *p* *sf* *f* *p* *sf*
 Vla. *p* *sf* *f* *p* *sf*
 Vc. *p* *f* *p*
 Db. *p* *f* *p*

53 5

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 (A) *pp*

Cl. 2 (A) *pp*

Cl. 3 (A) *pp*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 (F) *p*

Hn. 2 (F) *p*

Hn. 3 (F) *p*

Hn. 4 (F) *p*

Tpt. 1 (Bb) *p*

Tpt. 2 (Bb) *p*

Tba. *p*

Timp. *pp*

B. D. *pp* *p*

Chor.

Eng - lish kip - pers Mal - tese mis - sals Ro - man san - dles

Turk - ish slip - pers, Bal - - kan pis - tols Span - ish can - dles Tus -

Vln. 1 *pp* sul pont. *mp*

Vln. 2 *pp* sul pont. *mp*

Vla. *pp* div. sul pont. *mp* div.

Vc. *p* arco

Db. *p*

57

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1 (Bb) *p*

Tpt. 2 (Bb) *p*

Tba.

Timp.

B. D. *mf*

Chor.

Bus - tard feath - er Vir - gin Ma - rys Ca - margue hor - ses.

- can leath - er Perch - ca - nar - ies Tar - tar sau - ces

Vln. 1 *al naturale.* *div. nat.*

Vln. 2 *al naturale.* *div. nat.*

Vla. *al naturale.* *div. nat.*

Vc.

Db.

6

Picc. *f*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *f* *mf*

Ob. 2 *f*

Cl. 1 (A) *f* *sf* *p*

Cl. 2 (A) *f* *p*

Cl. 3 (A) *f*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 (F) *sf*

Hn. 2 (F) *sf*

Hn. 3 (F) *sf*

Hn. 4 (F) *sf*

Tpt. 1 (Bb) *mf*

Tpt. 2 (Bb) *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Timp.

Hp. *f*

Pno. *p*

Chor. *ff*
All the world's _____ for sale _____ on the Ri - al - to. _____ All the world's _____ for sale.

Vln. 1 *f* *unis.* *pizz*

Vln. 2 *f* *unis.* *sf* *pizz* *mf*

Vla. *f* *unis.* *sf* *mf*

Vc. *f* *sf* *pizz*

Db. *f* *mf* *pizz*

65

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 (A)

Cl. 2 (A)

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Tbn. 2

S. D.

Hp.

Pho.

Chor.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

on the Ri - al - to. From the four cor - ners of the earth.

p

f

p

ff

p

ff

p

ff

p

ff

69 7

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 (A) *f* *sf* *p*

Cl. 2 (A) *f* *p*

Cl. 3 (A) *f*

Bsn. 1 *f* *p* *f*

Bsn. 2 *p* *f*

Hn. 1 (F) *sf*

Hn. 2 (F) *sf*

Hn. 3 (F) *sf*

Hn. 4 (F) *sf*

Tbn. 2

Tbn. 3 *f*

Hrp. *f* *mf*

Pno. *p*

Chor.
You can buy your cin - na - mon and ci - lan - tro. A peck of pep - per or a pen - ny's

Vln. 1 *f*

Vln. 2 *p* *sf* *pizz*

Vla. *p* *sf* *sf* *arco* *mf*

Vc. *p* *sf* *arco* *mf*

Db. *p* *sf* *p*

73 8

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Cl. 1 (A) *sf* *p* *mf*

Cl. 2 (A) *p* *mf*

Cl. 3 (A) *sf*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 (F) *sf*

Hn. 2 (F) *sf*

Hn. 3 (F) *sf*

Hn. 4 (F) *sf*

Tbn. 2

Tbn. 3 *p*

B. D. *pp*

Hp.

Pno. *p* *mf*

Chor. *p*
 worth. Pick - led auk egg
 Tua - - reg nut - meg Ver - - mi - cel - li

Vln. 1 *p* arco

Vln. 2 *p* arco: div. *mf* unis. *p*

Vla. *p* div. *mf* *p*

Vc. *p* *mf*

Db. *p* arco *mf* pizz *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p leggiero*

Ob. 2 *p leggiero*

Bsn. 1

Bsn. 2

Hn. 1 (F) *p*

Hn. 3 (F) *p*

Tpt. 1 (Bb) *p leggiero*

Tpt. 2 (Bb) *p leggiero*

Tbn. 3

B. D.

Chor. *mf* roy - al jel - ly *mf* Un - i - corn horn *f* Har - vest moon - dust *f* Par - mig - ia - na

mf Wild boar brawn *f* An - te - lope musk *f* Bel - la don - na Look no

Vln. 1

Vln. 2

Vla. *unis.*

Vc.

Db.

84

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 (A) *f*

Cl. 2 (A) *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 (F) *f*

Hn. 2 (F) *f*

Hn. 3 (F) *f*

Hn. 4 (F) *f*

Tpt. 1 (Bb) *f*

Tpt. 2 (Bb) *f*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *f*

Tba. *f*

Timp. *f*

S. D. *p* *f* *p* *f*

B. D.

Pno. *f*

Chor.
 for ba - na - na.
 far - ther

Vln. 1 *f* *sf* *f* *ff*

Vln. 2 *f* *sf* *f* *ff*

Vla. *f* *sf* *f* *ff*

Vc. *f* *arco* *pizz* *arco* *pizz* *arco* *ff*

Db. *f* *arco* *pizz* *arco* *pizz* *arco* *ff*

89

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F) *p*

Hn. 4 (F) *p*

Tpt. 1 (Bb) *p*

Tpt. 2 (Bb) *p*

Tba.

Timp.

S. D. *p* *mf*

Chor. *mf* *f*
Ro - man san - dles Bus - tard feath - er Vir - gin Ma - rys
can - dles Tus - can leath - er Perch - ca - nar - ies Tar - tar sau - ces

Vln. 1 *al naturale.* *div. nat.*

Vln. 2 *al naturale.* *div. nat.*

Vla. *al naturale.* *div. nat.*

Vc.

Db.

93

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 (A)

Cl. 2 (A)

Cl. 3 (A)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Tbn. 2

Tba.

Timp.

S. D.

Hp.

Pno.

Chor.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

mf

p

ff

non div.

Ca - margue hor - ses. All the world's for sale. on the Ri - al - to!

All the world's for sale. on the Ri - al - to!

This page of a musical score, numbered 21, contains the following parts and markings:

- Picc.**: Piccolo, *ff*
- Fl. 1**: Flute 1, *ff*
- Fl. 2**: Flute 2, *ff*
- Ob. 1**: Oboe 1, *ff*
- Ob. 2**: Oboe 2, *ff*
- Cl. 1 (A)**: Clarinet 1 (A), *ff*
- Cl. 2 (A)**: Clarinet 2 (A), *ff*, includes trills
- Cl. 3 (A)**: Clarinet 3 (A), *ff*, includes trills, with a note marked "to CLAR. 3 in Bb"
- Bsn. 1**: Bassoon 1, *ff*
- Bsn. 2**: Bassoon 2, *ff*
- Hn. 1 (F)**: Horn 1 (F), *ff*, includes accents
- Hn. 2 (F)**: Horn 2 (F), *ff*, includes accents
- Hn. 3 (F)**: Horn 3 (F), *ff*, includes accents
- Hn. 4 (F)**: Horn 4 (F), *ff*, includes accents
- Tpt. 1 (Bb)**: Trumpet 1 (Bb), *ff*
- Tpt. 2 (Bb)**: Trumpet 2 (Bb), *ff*
- Tbn. 1**: Trombone 1, *ff*
- Tbn. 2**: Trombone 2, *ff*
- Tbn. 3**: Trombone 3, *f*
- Tba.**: Tuba, *f*
- Timp.**: Timpani
- S. D.**: Snare Drum, *mf*
- B. D.**: Bass Drum, *f*
- Pno.**: Piano
- Vln. 1**: Violin 1, *ff*, includes pizzicato
- Vln. 2**: Violin 2, *ff*, includes pizzicato
- Vla.**: Viola, *ff*, includes pizzicato
- Vc.**: Violoncello, *ff*, includes pizzicato and arco
- Db.**: Double Bass, *ff*, includes pizzicato and arco

IO

101 $\text{♩} = 112$

Picc. mf

Fl. 1 mf

Ob. 1 p mf p

Ob. 2 p mf p

Cl. 1 (A) mf p

Cl. 2 (A) mf p

Bsn. 1 mf p

Bsn. 2 mf p

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1 (Bb) mf p

Tpt. 2 (Bb) mf p

Timp. mf p

Glock. mf p

Pno. mf p

Detailed description: This block contains the musical score for woodwinds and percussion. It includes staves for Piccolo, Flute 1, Oboe 1 and 2, Clarinet 1 and 2 (A), Bassoon 1 and 2, Horns 1-4 (F), Trumpets 1 and 2 (Bb), Timpani, Glockenspiel, and Piano. The score is in 4/4 time with a tempo of 112. Dynamics range from *mf* to *p*. The Glockenspiel and Piano parts feature triplet patterns.

IO

112 $\text{♩} = 112$

Vln. 1 mf

Vln. 2 mf p

Vla. mf p

Vc. mf mf

arco
2 soli

arco
ad lib

Detailed description: This block contains the musical score for the string section, including Violin 1, Violin 2, Viola, and Violoncello. The score is in 4/4 time with a tempo of 112. Dynamics range from *mf* to *p*. There are performance instructions for the Violin 1 part: "arco 2 soli" and "arco ad lib".

110

Lento ♩ = 66

Allegretto ♩ = 112

Picc. *tr*

Fl. 1 *tr*

Fl. 2 *mp* *tr* *mf*

Ob. 1 *mp* *mf*

Ob. 2 *mp* *mf*

Cl. 1 (A) *mf*

Cl. 2 (A) *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 (F) *p*

Hn. 2 (F) *p*

Hn. 3 (F) *p*

Tpt. 1 (Bb) *con sord* *mf*

Vln. 1 *with tutti.* *p* *arco*

Vln. 2 *p* *arco*

Vla. *solo* *mf*

Vc. *tutti: pizz* *f* *p*

Db. *p*

116

Cl. 2 (A)

Bsn. 1

Bsn. 2

EMILIA:
My mis - tress is ve - ry choo - sy Al - fre - do. She won't go for your old rub-bish.

MIRK/ALF.:
If busi - ness stays like this

Vln. 1

Vln. 2

Vc. *arco* *p*

Db.

121

Picc. *p*

Ob. 1 *p*

Cl. 1 (A) *p*

Cl. 2 (A) *p*

Bsn. 1 *mf* *p*

Bsn. 2 *p*

Hn. 1 (F) *p*

Hn. 2 (F) *p*

Hn. 3 (F) *p*

Hn. 4 (F) *p*

MIR K/ALF. there'll be no mo - ney for our lit - tle house. Ne - ver

Vln. 1 *p* 2 soli

Vln. 2 *p*

Vla. *p*

Vc. *mf*

Db. *mf*

EMILIA pulls a face and moves on to rejoin her mistress.
ERNESTO joins ALFREDO.

II



126

Picc. *p*

Cl. 1 (A) *p*

Cl. 2 (A) *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 (F) *p*

Hn. 2 (F) *p*

Hn. 3 (F) *p*

Hn. 4 (F) *p*

Hrp. *mf*

MIR K/ALF. sat - is - fied that girl. What a beau - ty her mis - tress is.

ERN. *p* *honeyed* You are luck - y to have her.

Vln. 1 *mf* 2 soli

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Moderato $\text{♩} = 104$

Fl. 1

Cl. 1 (A) *p* to CLAR. 1 in Bb

Cl. 2 (A) *p* to CLAR. 2 in Bb

Bsn. 1 *f*

Bsn. 2 *f*

Hrp. *p*

MR K/ALF. *f* dismissive *f* with parody *mf* *p*

I've ne-ver been to the o-pe-ra. It's not for the likes of us. We have to put up with you gon-do li-ers squawk-ing up and down the Grand Ca-nal all day long.

ERN. *p*

La Zaf-fet-ta They say her voice is ve-ry beau-ti-ful too.

Vln. 1 *p* *mf* *p* div.

Vln. 2 *p* *mf* *p* div.

Vla. *p* *mf* *p*

Vc. *f* *p*

Db. *f* arco



12 Andantino $\text{♩} = 72$

Fl. 1 flutt. *p*

Fl. 2 *mf*

Cl. 1 (A)

Hrn. 1 (F) *p* con sord

Tpt. 1 (Bb) *p* *mf*

Timp. *p*

Pno.

CAT/LAZ. LAZAFFETTA: *p*

A - mo - re, tut - ti - ciar - la - no, ma non sen - to le - pa - ro - le as - pet - tan - do - - - la bar - ca nel - la

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *p* solo

Vc. *p* molto espressivo pizz

Db. *pizz*

149

13

Fl. 1

Fl. 2

Ob. 1

Cl. 1 (Bb)

Cl. 3 (Bb)

Cl. 1 (A)

Hn. 1 (F)

Tpt. 1 (Bb)

Tbn. 2

Timp.

Pno.

CAT/LAZ.
qua - le - tor - ne - rai. A - mo -

Vln. 1

Vln. 2

Vla.

Ve.

Db.

p *mf* *f* *p* *p* *mf* *p* *mf* *pp* *pp* *p* *with tutti*

53

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

Cl. 3 (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Tbn. 2

Hp.

Pno.

CAT/LAZ.

Chor.

Vln. 1

Vln. 2

Vla.

Vc.

re

Fuo co! Fuo co!

ALL: Ahhh!

tr

p *mf* *ff*

to BASS CLARINET

pp *f* *ff*

arco *p* *ff* *p* *mf*

This page of a musical score, numbered 30, contains the following parts and markings:

- Fl. 1:** Starts at measure 167 with a melodic line, then plays a rapid sixteenth-note scale starting at measure 170, marked *f*.
- Fl. 2:** Similar to Fl. 1, playing a rapid sixteenth-note scale starting at measure 170, marked *f*.
- Cl. 1 (Bb):** Similar to Fl. 1, playing a rapid sixteenth-note scale starting at measure 170, marked *f*.
- Bsn. 1 & 2:** Both parts play a sustained note with a trill, marked *mf*.
- Hn. 3 (F):** Plays a sustained note, marked *pp*.
- Tbn. 1, 2, & 3:** Play a rhythmic pattern of eighth notes, marked *f*, *mf*, and *p* respectively.
- Timp.:** Plays a sustained note, marked *p*.
- Hp.:** Plays a sustained note, marked *p*.
- Pho.:** Plays a rhythmic pattern of eighth notes, marked *pp*.
- Vln. 1:** Starts with a melodic line, then plays a rapid sixteenth-note scale starting at measure 170, marked *f*.
- Vln. 2:** Plays a rhythmic pattern of eighth notes, marked *f* and *p*.
- Vla.:** Plays a rhythmic pattern of eighth notes, marked *f* and *p*.
- Vc.:** Plays a rhythmic pattern of eighth notes, marked *f*, then a sixteenth-note scale starting at measure 170, marked *f*.
- Db.:** Plays a rhythmic pattern of eighth notes, marked *f*, then a glissando starting at measure 170, marked *gliss.*, and ends with a sixteenth-note scale starting at measure 170, marked *f*.

170 **15**

Picc. *sf*

Fl. 1 *sf*

Fl. 2 *sf*

Ob. 1 *sf* *p*

Ob. 2 *sf*

Cl. 1 (Bb) *sf* *p*

Bsn. 1 *p*

Hn. 3 (F)

Tbn. 1 *p* con sord

Xyl. *f* *p*

Hp.

Pno. *sf*

Chor. A flash in the pan The red em - bers rise Float - ing un - no - ticed up

Vln. 1 *p* *tr*

Vln. 2

Vla.

174

Picc. *p* *sf* *sf* *sf*

Fl. 1 *p* *sf* *sf* *sf*

Fl. 2 *p* *sf* *sf* *sf*

Ob. 1 *sf* *sf* *sf* *p*

Ob. 2 *sf* *sf* *sf* *p*

Cl. 1 (Bb) *sf* *sf* *sf* *p*

Cl. 2 (Bb) *p*

Bsn. 1 *p*

Tpt. 1 (Bb) *con sord* *p*

Tbn. 1

Tbn. 2

Glock. *p*

Xyl. *f* *p*

Hp. *gliss* *p*

Pno.

Chor. *divisi: 1:*
in - to the flies. A flash in the pan The red em - bers rise
A flash in the pan The red em - bers rise

Vln. 1 *tr. div.* *pp*

Vln. 2 *tr.* *pp*

Vla. *pp*

Vc. *pp*

16

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1

Ob. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

Tpt. 1 (Bb) *p*

Tpt. 2 (Bb) *p* con sord

Tbn. 1 *p*

Tbn. 2 *p* con sord

Glock.

Hp. *p* ^{gliss}

Chor. *p*
 Float - ing un - no - tied up in - to the flies. Float - ing un - no - tied up in - to the flies.
 Float - ing un - no - tied up in - to the flies. Float - ing un - no - tied up in - to the

Vln. 1

Vln. 2

Vla.

Ve.

199

Picc. *mf* *f*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 (Bb) *mf* *f*

Cl. 2 (Bb) *mf* *f*

B. Cl. (Bb) *mf* *f*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

Hn. 1 (F) *f*

Hn. 2 (F) *p* *f*

Hn. 3 (F) *f*

Hn. 4 (F) *p* *f*

Tpt. 1 (Bb) *f*

Tpt. 2 (Bb) *f* senza sord

Tbn. 1 *f* senza sord

Tbn. 2 *f* senza sord

Tbn. 3 *f* senza sord

Timp. *f*

Harp. *mf* *f* gliss. 8^{va}

Pno. *mf* *f*

Chor. Drapes start to smoul - der, smoul - der, Drapes start to smoul - der, smoul - der.

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Db. *f*

202

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 (Bb) *p*

Cl. 2 (Bb) *p*

B. Cl. (Bb) *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 (F) *mf*

Hn. 2 (F) *mf*

Hn. 3 (F) *mf*

Hn. 4 (F) *mf*

Tpt. 1 (Bb) *mf*

Tpt. 2 (Bb) *mf*

Tbn. 1 *mf* *p*

Tbn. 2 *mf* *p*

Tbn. 3 *mf* *p*

Timp. *p*

Chor. *f*
Burst in - to flame

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

Vla. *p* *mf*

Vc. *p*

Db. *p*

205

Fl. 1

Fl. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

Chor.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

pp

Burst in - to flame.

Burst in - to flame.

208

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 (Bb) *p* *mf* *p*

Cl. 2 (Bb) *p* *mf* *p*

B. Cl. (Bb) *p* *mf* *p*

Bsn. 1 *mf* *ff*

Bsn. 2 *mf* *ff*

Hn. 1 (F) *sf*

Hn. 2 (F) *sf*

Hn. 3 (F) *sf*

Hn. 4 (F) *sf*

Tpt. 1 (Bb) *p* *ff* *p* *ff*

Tpt. 2 (Bb) *mf* *ff* *mf* *ff*

B. D. *pp* *p* *pp* *p* *pp* *p* *p*

Chor. *ALL TOGETHER:* *mf* *p* *mf* *f*

Fire! Fire in the war - drobe Fire! Fire in the traps. Fire! Fire in the thun - der run, the

Fire in the traps. Fire! Fire in the thun - der run, the

Vln. 1 *p* *p* *p* *fp*

Vln. 2 *pizz* *sf* *pizz* *sf* *pizz* *sf* *sf*

Vla. *p* *f* *p* *f* *p* *f*

Vc. *pizz* *sf* *arco* *mf* *ff*

Db. *ff*

215

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 3 (F)

Tbn. 1

Tbn. 2

B. D.

Pno.

Chor.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pas - ses and the flaps. reach - ing the lan terns ig - nit - ing the oil. O - boes and a - larms! Fire in the Royal!

pas - ses and the flaps.

mf *sf* *p* *mf* *ff* *pp* *mf* *mf* *p*

21

221

Picc. *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *ff* *mf*

Ob. 2 *ff*

Cl. 1 (Bb) *f* *mf*

Cl. 2 (Bb) *f* *mf*

B. Cl. (Bb) *mf*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 (F) *f*

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F) *f*

Tpt. 1 (Bb) *ff*

Tpt. 2 (Bb) *f*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Tba. *ff*

Timp. *ff*

B. D. *ff* *ff*

Hp. *ff* *p*

Pno. *f* *ff* *p* *ff*

Chor. Down come the curtains

Vln. 1 *ff* *f*

Vln. 2 *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf*

Db. *ff*

Musical score for orchestra and choir, measures 225-227. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2 (Bb), Bass Clarinet (Bb), Bassoons 1 and 2, Horns 1-4 (F), Trumpets 1 and 2 (Bb), Trombones 1-3, Tuba, Timpani, Bass Drum, Harp, Piano, and Violins 1 and 2. The choir part includes the lyrics: "Down come the curtains".

Measures 225-227. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2 (Bb), Bass Clarinet (Bb), Bassoons 1 and 2, Horns 1-4 (F), Trumpets 1 and 2 (Bb), Trombones 1-3, Tuba, Timpani, Bass Drum, Harp, Piano, and Violins 1 and 2. The choir part includes the lyrics: "Down come the curtains".

Measures 225-227. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2 (Bb), Bass Clarinet (Bb), Bassoons 1 and 2, Horns 1-4 (F), Trumpets 1 and 2 (Bb), Trombones 1-3, Tuba, Timpani, Bass Drum, Harp, Piano, and Violins 1 and 2. The choir part includes the lyrics: "Down come the curtains".

237 22

Cl. 1 (Bb) *p*

Bsn. 1 *f* *p*

Bsn. 2 *f* *p*

Hn. 1 (F) *p*

Hn. 3 (F) *sf* *p*

Timp.

Cym. SUSP. CYM (soft stick) *pp*

Pno. *f*

Chor. Fire from the stalls to the lap of the gods

Vln. 2 *p* *tr*

Vla. *pizz* *f* *arco*

Vc. *pizz* *f*

Db. *pizz*

234

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p* *mf*

Ob. 2 *p* *mf*

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb) *p*

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1 (Bb) *p* *f* senza sord

Tpt. 2 (Bb) *p* *f* senza sord

Tbn. 1 *p* *f* senza sord

Tbn. 2 *p*

Tbn. 3 *p*

Cym.

Hrp. *mf* gliss. 8va⁺

Chor. Fire from the stalls to the lap of the gods Fire from the stalls to the

Vln. 1

Vln. 2 *tr*

Vla. *mf*

Vc. *mf* arco

Db. *f*

237

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 (Bb) *ff*

Cl. 2 (Bb) *ff*

B. Cl. (Bb) *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 (F) *f*

Hn. 2 (F) *f*

Hn. 3 (F) *f*

Hn. 4 (F) *f*

Tpt. 1 (Bb) *f*

Tpt. 2 (Bb) *f*

Tbn. 2 *f*

Tbn. 3 *f*

Cym. *f*

Glock. *f*

Hrp. *gliss.* *8^{va}*

Pno. *ff*

Chor. lap of the gods

Vln. 1 *ff*

Vln. 2 *mf* *ff*

Vla. *ff*

Vc. *ff*

This page of a musical score, numbered 48, contains 24 staves for various instruments. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1 (Bb), Cl. 2 (Bb), B. Cl. (Bb), Bsn. 1, Bsn. 2, Hn. 1 (F), Hn. 2 (F), Hn. 3 (F), Hn. 4 (F), Tpt. 1 (Bb), Tpt. 2 (Bb), Tbn. 1, Tbn. 2, Tbn. 3, Tba., Timp., Cym., T-t., Hp., Pno., Vln. 1, Vln. 2, Vla., Vc., and Db. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwind and string sections. Dynamic markings such as *ff* (fortissimo) and *f* (forte) are used throughout. The page shows three measures of music, with the first measure containing many triplets and the second and third measures showing more sustained textures. The bottom of the page shows the beginning of a new section with a key signature change to one flat (Bb).

247 24 to FLUTE₃

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

T. D.

B. D.

T.-t.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff

f

mf

fff

26 Andante (half speed) ♩ = 72

272

Bsn. 1 *p* *mf* *p* *p* *pp* *p*

Tpt. 1 (Bb) *p*

Tpt. 2 (Bb) *p*

Tbn. 1 *p*

Hp. *p*

Pno. *p*

Chor. black - ened and bare.

Vln. 1 sul pont. *ppp* sul pont.

Vln. 2 *tr* *ppp* sul pont.

Vla. *ppp*

Vc. arco *pp*



280

Cl. 1 (Bb) *pp* to CLAR 1 in A

Cl. 2 (Bb) *pp* to CLAR 2 in A

B. Cl. (Bb) *f* to CLAR 3 in A

Bsn. 1 *f*

Hn. 1 (F) *p* *pp*

Hn. 2 (F) *p* *pp*

Hn. 3 (F) *p* *pp*

Hn. 4 (F) *p* *pp*

T-t.

Hp. *mp* *p* *ppp*

Pno. *mp* *pp*

Vln. 1 *sfp* *p* *fpp*

Vln. 2 *sfp* *p* *fpp*

Vla. *sfp* *p* *fpp*

Vc. *f* *f* *pp*

Db. *f* *gliss.* *pp*

This page contains the musical score for measures 16 through 28. The score is divided into two systems. The first system (measures 16-27) includes parts for Flutes 1-3, Oboes 1-2, Clarinets 1-3 (A), Bassoons 1-2, Horns 1-4 (F), Trumpets 1-2 (BB), Trombones 1-3, Tuba, Timpani, and Percussion (T.D., B.D., T-t.). The second system (measures 28) includes parts for Violins 1-2, Viola, Violoncello, and Double Bass. Dynamics are indicated throughout, with a significant increase from *p* and *mf* in the first system to *ff* in the second system. The percussion parts show a rhythmic pattern of eighth notes. The string parts in the second system are marked *sempre pp*.

27

T-t. *ppp*

HC/EM. *ppp*

MRK/ALF. parlando - freely

Quite re-marka- ble... But it is not the same... thea- tre. With the third tier re- served for the rich The pri- ces in the stalls in- creased... from three shil- lings and six-pence to fourshil- lings

We've re-built the old girl... in less than a year... The same thea- tre it is.

Vln. 1 unis.

Vln. 2 div a 2

Vla. div a 2

Vc. div a 2

Db. unis.

32

T-t. *ppp*

HC/EM. *ppp*

MRK/ALF.

bar - riers eve - ry - where to sep - a - rate the lo - yal au - dience from your swan - ky pat - rons. Your in - ves - tors,

Some - one has to pay for all this.

Vln. 2 *a niente*

34

Bsn. 1

T-t. *ppp*

HC/EM. *ppp*

MRK/ALF.

sure - ly? The pub - lic won't stand for it

unis. Their sub - scrip - tions were not near - ly e - nough. And the run - ning costs of such a thea - tre I have to put the pri - ces up.

Vla. *a niente*

37 **Lento** ♩ = 66 **Piu mosso - tempo di Sarabande** ♩ = 76

Cl. 1 (A) *8^{va}*

Cl. 2 (A)

Cl. 3 (A)

Bsn. 1 *p* *mf* *f* *p*

Tbn. 1 *p warm*

Tbn. 2 *p warm*

Tbn. 3 *p warm*

Tba. *p warm*

Glock. *f*

Hp. *p* *pp* *bisbigliando*

Pno. *mf* *p*

HC/EM. *Mis - ter Kem - ble*

MIR K/ALF. *Ma - dam Ca - ta - la - ni, more* *pp honeyed*

Vln. 1 *pp* *mf* *p* *pp* *div.*

Vln. 2 *pp* *mf* *p* *pp* *div.*

Vla. *pizz* *p* *mf* *p* *pp* *arco div.*

Ve. *a niente* *mf* *f* *p* *pp* *arco div.*

Db. *a niente* *mf* *f* *p* *pp* *pizz*

Madame CATALANI appears in her La Zaffetta costume, accompanied by the fawning CHORUS MASTER

45 **30**

Cl. 1 (A)

Cl. 2 (A)

Cl. 3 (A)

Bsn. 1

Pno. *p*

CAT/LA Z. *She is too small.*

MIR K/ALF. *beau - ti - ful_ beau - ti - ful_ than e - ver. All is well, I trust. Not well? Ah!*

Ch-M. *All is not well. The dres - sing room.. And the*

Vln. 1 *p*

Ve. *p*

Db.

32

accelerando

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 (A) *p* *mf*

Cl. 2 (A) *p* *mf*

Cl. 3 (A) *p* *mf*

Bsn. 1 *p*

Bsn. 2

Glock. *f*

Harp. *p* *pp* bisbigliando

Pno. *p*

CAT/LAZ. Beh! Beh!

MIR K/ALF. Pine-ap-ple! Pine-ap-ple and i-ces. Of course. Is that all?

Ch.M. wants pine-ap-ple... And i-ces. E tut-to?

Vln. 1 *p* *pp*

Vln. 2 *p* *pp*

Vla. *p* *pp*

Ve. *p*

Db. *p*

77 ^(tr) 33

Fl. 1

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 (A) *p*

Cl. 2 (A) *p*

Cl. 3 (A) *p*

Bsn. 1 *p*

Bsn. 2 *p*

Timp.

Pno. *p* ²⁰⁰ ^

HC/EM. There's a ru-mour you are pay-ing her six thou-sand pounds, six thou-sand pounds for a sea-son.

MRK/ALF. An ar-tist's fee is

Vln. 1 ^(tr)

Vln. 2 *p*

Vla. *v*

Vc. *v*

Db.

Stately $\text{♩} = 66$

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Cl. 1 (A) *mf* *f* to CLAR 1 (Bb)

Cl. 2 (A) *mf* *f* to CLAR 2 (Bb)

Cl. 3 (A) *mf* *f* to BASS CLAR (Bb)

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

Hn. 1 (F) *mf* *p* con sord

Hn. 3 (F) *mf* *p* con sord

Tpt. 1 (Bb) *mf* *p* con sord

Tpt. 2 (Bb) *mf* *p* con sord

Tbn. 1 *mf* *p* con sord

Tbn. 2 *mf* *p* con sord

Timp. *mf* *p*

B. D. *mf* *p*

Hp. *mf* *p* non arpegg.

Pno. *mf* *p*

HC/EM.
Kem - - ble!
Al - ways lis - ten - - to your au - di - ence
Mis - ter Kem - ble.
This is their thea - tre - -

MRK/ALF.
con - fi - den - tial, con - fi - den - tial.

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *f*

Vc. *f*

Db. *f* arco

34

A little faster $\text{♩} = 72$

Fl. 1 *mf* *p* *p*

Fl. 2 *p* *p*

Fl. 3 *p* *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 (F) *p*

Hn. 3 (F) *p*

Tpt. 1 (Bb) *p*

Tpt. 2 (Bb) *p*

Tbn. 1 *p*

Tbn. 2 *p*

Timp. *p*

B. D. *p*

Hp. *non arpegg.*

Pno. *p*

HC/EM. *not yours. They don't want It - al - i - an o - pe - ra. Al - ways lis - ten.*

MIR K/ALF. *I re - built this thea - tre my - self with the sup - port of the King. and the Prince of Wales. I re -*

Vla. *pizz* *p*

Vc. *pizz* *p*

97

Fl. 1 *pp*

Fl. 2 *pp*

Fl. 3 *pp*

Ob. 1 *p* solo *mf* *p*

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 3 (F)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Tbn. 2

Timp.

B. D.

Hp. *non arpegg.*

Pno.

HIC/EM.
to your au - di - ence Mis - ter Kem - ble. This is their thea - tre — not yours. They don't want It - al - i - an o -

MR K/ALF.
built this thea - tre my - self with the sup - port of the King _____ and the Prince of _____ Wales.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

1 *Larghetto* ♩ = 52 *colla voce* *a tempo* ♩ = 52 35

Fl. 1

Ob. 1

Tpt. 1 (Bb)

Hr./EM.

MIR K/ALF.
per - a.
There's the mu sic for my next scene... I'm on!

Vln. 1
p caressingly, light

Vln. 2
p caressingly, light
arco

Vla.

Vc.
p pizz

Db.

p *molto legato e espressivo*

senza sord

8

Fl. 1

Hr. 2 (F)

Hr. 4 (F)

Tpt. 1 (Bb)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

12 36

Fl. 1

Hr. 2 (F)
con sord

Hr. 4 (F)
con sord

Tpt. 1 (Bb)

Pno.

MIR K/ALF.
My poor... lit - tle shop! Not a roll... of cloth to be saved.

Vln. 1

Vln. 2

Vla.

Vc.
arco

Db.
arco

p

Recit - molto piu mosso - colla voce

Fl. 1

Hn. 2 (F)

Hn. 4 (F)

Tpt. 1 (Bb)

Pno.

HC/EM.

MRK/ALF.

ERN.

Vln. 1

Vln. 2

Vc.

Db.

p

3

p

mf

p espress.

We'll ne-ver get our house now... To re - new your stock and start sel-ling high fa-shion in

Some care - less pipe smo-ker, I i-ma-gine. To do what?

How did it start? This is your chance, Al-fre-do.

p

pizz

pizz

Pno.

HC/EM.

MRK/ALF.

stead of this tat.

There's noth - ing I'd like bet - ter, but my cus - to - mers can't af - ford fan - cy fab - rics. An - y - way, they would look ri - di - cu - lous in them

f

mf

5

B. Cl. (Bb)

Bsn. 1

Bsn. 2

Pno.

HC/EM.

MRK/ALF.

Vln. 1

Db.

sf

p

f

Would they? Would I look ri - di - cu - lous in fan - cy clothes, Al - fre - do.

You can't make a silk purse out of a sow's ear! Well,

f

30 **37** *Piu lento* ♩ = 76 *a tempo*

Fl. 1 *ff*

Fl. 2 *ff*

Fl. 3 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 (Bb) *ff* *p*

Cl. 2 (Bb) *ff*

B. Cl. (Bb) *ff*

Bsn. 1 *ff* *p*

Bsn. 2 *ff*

Pno. *ff* *sf*

HC/EM. *3*
Is it in-deed? What is it, then?

MR K/ALF. *p*
yes... Well, no... I don't know. Be-ing a la-dy is more than a mat-ter of ap-pear-ance.

Vln. 1 *solo* *p* *tutti pizz* *f*

Vln. 2 *pizz* *f*

Vla. *pizz* *f*

Vc. *pizz* *f*

Db. *arco* *solo* *p*

40 38

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Cl. 2 (Bb)
B. Cl. (Bb)
Bsn. 1
Bsn. 2
Hn. 1 (F)
Hn. 2 (F)
Hn. 3 (F)
Hn. 4 (F)
MR K/ALF.
and ap - peal - ing soph - is - ti - ca - ted and al - lur - ing ed - u - ca - ted ma - ni - cur - ing That's _____ what it takes, what it takes,
Vln. 1
Vln. 2
Vla.
Ve.
Db.

47 **a tempo - Allegro vivo** ♩ = 168

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Cl. 1 (Bb)
Cl. 2 (Bb)
B. Cl. (Bb)
Hn. 1 (F)
Hn. 2 (F)
Hn. 3 (F)
Hn. 4 (F)
HC/EM.
MR K/ALF.
That's what it takes, what it takes, what it takes, to be a la - dy
_____ what it takes, to be a la - dy. That's what it takes, what it takes, what it takes, to be a
ERN.
Vln. 1
Vln. 2
Vla.
Ve.
Db.

59 40

Fl. 1

Fl. 2

Fl. 3

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Hp.

quasi chitarra

HC/EM.

Gen - tle - men, se - re - nade

ERN.

air and grac - ing, trades - men snubb - ing, fort - tune chas - ing.

Vln. 1

pizz

Vln. 2

pizz

Vla.

pizz

Vc.

Db.

Allegro vivo ♩ = 168

41

64 *accel*

Fl. 1 *sf* *p*

Fl. 2 *sf* *p*

Fl. 3 *sf* *p*

Ob. 1 *p* *sf* *p*

Ob. 2 *p*

Cl. 1 (Bb) *p*

Cl. 2 (Bb) *sf* *p*

B. Cl. (Bb) *sf* *p*

Bsn. 1

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Hp. *mp*

HC/EM. *me!* That's what it takes... what it takes... what it takes... to be a

MR K/ALF. That's what it takes... what it takes... what it takes... to be a

ERN. That's... what it takes... what it takes... what it takes... to be a That's what it takes... what it takes... what it takes... to be a

Vln. 1 *sf* *p* arco

Vln. 2 *sf* *p* arco

Vla. *sf* *p* arco

Vc. *sf* *p* arco

Db. *p*

69 42

Fl. 1 *pp*

Fl. 2 *pp*

Fl. 3

Ob. 1 *p* *f*

Ob. 2

Cl. 2 (Bb)

B. Cl. (Bb)

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 (F) *p*

Hn. 2 (F) *p*

Hn. 3 (F) *p*

Hn. 4 (F) *p*

HIC/EM. *p*
That's what it takes... what it takes... what it takes... to be a la - dy

MIR K/ALF. *p*
That's what it takes... what it takes... what it takes... to be a la - dy. Prom - en - ad - ing, mas - quer - a - ding,

ERN. *p*
That's what it takes... what it takes... what it takes... to be a la - dy.

Vln. 1 *pp stacc.*

Vln. 2 *pp stacc.*

Vla. *pizz* *p*

Vc.

Db.

98

Ob. 1 *mf* *p* *p*

Ob. 2 *mf* *p*

Cl. 1 (Bb) *mf* *p* *p*

Cl. 2 (Bb) *p*

B. Cl. (Bb) *mf* *p*

Bsn. 1 *p*

Bsn. 2 *mf* *p*

Hn. 1 (F) *p*

Hn. 2 (F) *p*

Hn. 3 (F) *p*

Hn. 4 (F) *p*

HC/EM.
Sil - ver tongued and vel - vet boot - ed his - tri - o - nic, sy - co - phan - tic

MRK/ALF.
en - ig - mat - ic and ro - man - tic

ERN.
o - ver - bred and un - der - du - tied

Vln. 1

Vln. 2 *p stacc.*

Vla. *p stacc.*

Vc. *arco* *p stacc.*

Db.

105 45

Fl. 1 *mf*

Fl. 2 *mf*

Fl. 3 *mf*

Ob. 1 *p* *mf*

Cl. 1 (Bb) *p*

Cl. 2 (Bb) *mf*

B. Cl. (Bb) *mf*

Bsn. 1 *p*

Bsn. 2 *mf*

Hn. 1 (F) *mf*

Hn. 2 (F) *mf*

Hn. 3 (F) *mf*

Hn. 4 (F) *mf*

Hp. *quasi chitarra* *p* *mp*

HC/EM. *with parody*
Gen - tle - men, se - re - nade me!

MIR K/ALF. *pp*
Oom Oom Oom Oom Oom That's what it takes, what it takes,

ERN. *pp*
hy - per - bo - lic, fraught and fran - tic. pah pah pah pah pah pah pah pah That's what it takes, what it takes,

Vln. 1 *pizz* *p* *arco* *mf*

Vln. 2 *mf* *pizz* *arco* *mf*

Vla. *mf* *pizz* *p* *arco* *mf*

Vc. *mf* *p* *mf*

Db. *p*

Fl. 1 *ff*

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 (F) *f*

Hn. 2 (F) *f*

Hn. 3 (F) *f*

Hn. 4 (F) *f*

Tbn. 3

HC/EM. *f*
That's what it takes... what it takes... what it takes... to be a That's what it takes... what it takes... what it takes... to be a

MRK/ALF. *f*
... what it takes... to be a That's what it takes... what it takes... what it takes... to be a That's what it takes... what it takes... what it takes... to be a

ERN. *f*
... what it takes... to be a That's what it takes... what it takes... what it takes... to be a That's what it takes... what it takes... what it takes... to be a

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

115 *Piu mosso - Presto* ♩ = 192

46

Fl. 1 *f* *p* 3

Fl. 2 *f* *p* 3

Fl. 3 *f*

Ob. 1 *f* *p*

Ob. 2 *f* *p*

Cl. 1 (Bb) *f* *p* 3

Cl. 2 (Bb) *f* *p* 3

B. Cl. (Bb) *f* *p*

Bsn. 1 *f* *p*

Bsn. 2 *f* *p*

Hn. 1 (F) *p*

Hn. 2 (F) *p*

Hn. 3 (F) *p*

Hn. 4 (F) *p*

Tpt. 1 (Bb) *p* senza sord

Tpt. 2 (Bb) *p* senza sord

Tbn. 3 *p*

Hp. *f*

HC/EM. *p*
la - dy Fas - cin - at - ing and in - tri - guing dress - ing gai - ly, bath - ing night - ly. Shoul - der rub - bing.

MIR K/ALF. *p*
la - dy Fas - cin - at - ing and in - tri - guing dress - ing gai - ly, bath - ing night - ly. Shoul - der rub - bing.

ERN. *p*
la - dy Fas - cin - at - ing and in - tri - guing dress - ing gai - ly, bath - ing night - ly. Shoul - der rub - bing.

Vln. 1 *p* 3

Vln. 2 *p* 3

Vla. *p*

Vc. *p* pizz

Db. *p*

122

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 3

HIC/EM.
air and grac - ing, trades-men snubb - ing, fort - tune chas - ing, ah!

MRK/ALF.
air and grac - ing, trades-men snubb - ing, fort - tune chas - ing, Prom - en - ad - ing, mas - quer - a - ding, ne - ver pay - ing, that's de - grad - ing.

ERN.
air and grac - ing, trades-men snubb - ing, fort - tune chas - ing, Prom - en - ad - ing, mas - quer - a - ding, ne - ver pay - ing, that's de - grad - ing.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

129

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. (Bb)

Bsn. 1

Bsn. 2

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 3

Hp.

Pno.

HIC/EM.
Whim - p'ring o - ver mer - est trif - les sim - per - ing at men with ti tles Primp - ing, pet - ting, pos - ing, pout - ing, ev - ery day's a Sun - day out - ing

MIR K/ALF.
Whim - p'ring o - ver mer - est trif - les sim - per - ing at men with ti tles Primp - ing, pet - ting, pos - ing, pout - ing, ev - ery day's a Sun - day out - ing

ERN.
Whim - p'ring o - ver mer - est trif - les sim - per - ing at men with ti tles Primp - ing, pet - ting, pos - ing, pout - ing, ev - ery day's a Sun - day out - ing

Vln. 1

Vln. 2

Vla.

Vc.

Db.

47

Fl. 1

Fl. 2

Fl. 3

Ob. 1

B. Cl. (Bb)

Bsn. 1

Bsn. 2

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Hp.

Pno.

HIC/EM.

MRK/ALF.

ERN.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Smooth and cool as al - a - bas - ter, so a - loof no one dare ask her Pin - ing, whin - ing and re - clin - ing tast - ing, wast - ing, and re - fin - ing.

Smooth and cool as al - a - bas - ter, so a - loof no one dare ask her Pin - ing, whin - ing and re - clin - ing tast - ing, wast - ing, and re - fin - ing.

Smooth and cool as al - a - bas - ter, so a - loof no one dare ask her Pin - ing, whin - ing and re - clin - ing tast - ing, wast - ing, and re - fin - ing.

arco

arco

139

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 3

Hp.

Pno.

HC/EM.
Ne - ver fart ing ne - ver sweat - ing, Ris - ing when the sun is sett - ing. El - e - gant and el - o - cu - ted, Sil - ver tongued and vel - vet boo - ted o - ver - bred and un - der - du - tied

MR K/ALF.
Ne - ver fart ing ne - ver sweat - ing, Ris - ing when the sun is sett - ing. El - e - gant and el - o - cu - ted, Sil - ver tongued and vel - vet boo - ted o - ver - bred and un - der - du - tied

ERN.
Ne - ver fart ing ne - ver sweat - ing, Ris - ing when the sun is sett - ing. El - e - gant and el - o - cu - ted, Sil - ver tongued and vel - vet boo - ted o - ver - bred and un - der - du - tied

Vln. 1

Vln. 2

Vla.

Ve.

Db.

mf molto staccato

mf molto staccato

mf molto staccato

mf molto staccato

mf molto staccato

44

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Tbn. 3

HC/EM.

MRK/ALF.

ERN.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

en - ig - mat - ic and ro - man - tic his - tri - o - nic, sy - co - phan - tic hy - per - bo - lic, fraught and fran - tic.

en - ig - mat - ic and ro - man - tic his - tri - o - nic, sy - co - phan - tic sy - co - phan - tic sy - co - phan - tic

en - ig - mat - ic and ro - man - tic his - tri - o - nic, sy - co - phan - tic hy - per - bo - lic, fraught and fran - tic.

49

150

Fl. 1 *f*

Fl. 2 *f*

Fl. 3 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 (Bb) *p* *f*

Cl. 2 (Bb) *p* *f*

B. Cl. (Bb) *p* *f*

Bsn. 1 *f*

Bsn. 2 *f*

Tpt. 1 (Bb) *f*

Tpt. 2 (Bb) *f*

Tbn. 1 *p* *f* *scenza sord* *gliss.*

Tbn. 3 *f*

Timp. *f*

H.C./E.M. Gen - tle - men - Ser - e - nade me

M.R. K./A.L.F. La la la la la la la la la la

ER.N. La la la la la la la la la la

Vln. 1 *p* *solo* *gliss.*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p* *f* *pizz*

This page contains a musical score for measures 156 through 160. The score is for a large orchestra and three vocal soloists. The instruments listed on the left are: Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Cl. 1 (Bb), Cl. 2 (Bb), B. Cl. (Bb), Bsn. 1, Bsn. 2, Hn. 1 (F), Hn. 2 (F), Hn. 3 (F), Hn. 4 (F), Tpt. 1 (Bb), Tpt. 2 (Bb), Tbn. 1, Tbn. 3, Timp., Pno., HC/EM., MRK/ALF., ERN., Vln. 1, Vln. 2, Vla., Vc., and Db. The score is in 4/4 time and features a key signature of two flats. The vocal soloists (HC/EM., MRK/ALF., and ERN.) have the lyrics: "That's what it takes, what it takes, what it takes to be a la - dy". The music is marked with a forte (*f*) dynamic throughout. The score includes various musical notations such as notes, rests, and articulation marks.

169

51

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Tbn. 3

Timp.

Pno.

HC/EM.

MIR K/ALF.

ERN.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

f

p

arco

That's what it takes, what it takes, what it takes to be a la - dy

That's what it takes, what it takes, what it takes to be a

That's what it takes, what it takes, what it takes to be a la - dy

That's what it takes, what it takes, what it takes to be a

That's what it takes, what it takes, what it takes to be a la - dy

That's what it takes, what it takes, what it takes to be a

173 **Recit. (fast)** lento 52

Pno.

HC/EM. *p* Why thank you, Er - nes - to.

ERN. mi - lia dressed in her mis - tress - 's clothes, and walked in the Pia - za San Stef - an - o. I bet all the men would ad - mire her too.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Ve. *p*

==

176 **vivace** Lento colla voce

Cl. 1 (Bb) *p*

Bsn. 1 *p*

Pno.

HC/EM. Could'n't I? Could'n't I? We'll just see a - bout that!

MIR K/ALF. I would'n't want that. An - y - way you could ne - ver car - ry it off.

Vln. 1 *f* *pizz* *p*

Vln. 2 *f* *pizz* *p*

Vla. *f* *pizz* *p*

Ve. *f* *pizz* *p*

Db. *f* *pizz* *p*

Picc.
 Fl. 1
 Fl. 2
 Cl. 1 (Bb)
 Cl. 2 (Bb)
 Bsn. 1
 Bsn. 2
 Tpt. 1 (Bb)
 Tpt. 2 (Bb)
 Timp.
 HC/EM.
 MIR K/ALF.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Db.

this af - ter - noon.
 She flounces out.
 Why did you put that i - dea in her head, Er -



Fl. 1
 Ob. 1
 Cl. 1 (Bb)
 Cl. 2 (Bb)
 B. Cl. (Bb)
 Bsn. 1
 Bsn. 2
 MIR K/ALF.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Db.

nes - to?
 Well, two can play at that game. I'll dis - guise my - self in

203

Bsn. 1 *pp*

Bsn. 2 *pp*

ERN. *p melting*
 Cu - pid, can it real - ly be that watch - ing o - thers The watch - er loves, loves, dee - per than the

Vln. 2 *arco*

Vla. *p*

Vc. *p*

Db. *p*



54

209

Fl. 1 *pp*

Fl. 2 *pp*

B. Cl. (Bb) *p*

Bsn. 1 *p espress.*

Hn. 2 (F)

Hn. 4 (F)

Tbn. 3

Tba.

S. D.

ERN. lo - vers, Why waste your ar - rows, on a late co - mer, when love's al - rea - dy pro - mised

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc.

Db. *pp* *arco*

223

B. Cl. (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

S. D.

T. D.

B. D.

Pno.

Chor.

Vla.

Ve.

Db.

f

sf

gliss.

rough

ff

f

f

f

f

sim.

pizz

sim.

f

sim.

f

Where is the laugh - ter, Where are the tears? Gone to the gin shop where no - bo - dy hears. Here lies our Thea - tre, Kem-ble killed her off. He made her bow to the lord and the toff.

Ob. 1 *f* *raucous, spiky*

Cl. 1 (Bb) *f* *raucous, spiky*

B. Cl. (Bb)

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 (F) *mf*

Hn. 2 (F) *mf*

Hn. 3 (F) *mf*

Hn. 4 (F) *mf*

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Tbn. 2 *gliss.* *ff* *f*

Tbn. 3 *f*

Tba. *f*

S. D.

T. D.

B. D.

Pho.

HIC/EM.

MIR K/ALF. *ff*
 Stop this! Stop this! Stop!

Chor.
 Where is the laugh - ter, Where are the tears? Gone to the gin shop where no - bo-dy hears. Here lies our Thea - tre, Kem - ble killed her off. He made her bow to the
 Here lies our Thea - tre, Kem - ble killed her off. He made her

Vla.

Vc.

Db.

238

Picc.

Ob. 1

Cl. 1 (Bb)

B. Cl. (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tbn. 2

Tbn. 3

Tba.

S. D.

T. D.

B. D.

Pno.

Harp/EM.

MRC/ALF.

Chor.

Vla.

Vc.

Db.

ff

bow to the lord and the toff. Where is the laugh - ter, Where are the tears? Gone to the gin shop where no - bo - dy hears.

Have you no res - pect for the thea - tre Stop this! Stop this! or I shall call the con - sta - bles.

Deafening jeers and screams

lord and the toff. Where is the laugh - ter, Where are the tears? Gone to the gin shop where no - bo - dy hears.

Deafening jeers and screams

bow to the lord and the toff. Where is the laugh - ter, Where are the tears? Gone to the gin shop where no - bo - dy hears.

58

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Tbn. 2

S. D.

T. D.

B. D.

Hp.

Pno.

HIC/EM.

MRK/ALF.

Chor.

Vla.

Vc.

Db.

Here lies our Thea - tre, Kem - ble killed her off. He made her bow to the lord and the toff. Where is the

Con - sta - bles! Con - sta - bles! Con - sta - bles!

Here lies our Thea - tre, Kem - ble killed her off. He made her bow to the lord and the toff. Where is the laugh - ter,

Here lies our Thea - tre, Kem - ble killed her off. He made her bow to the lord and the toff. Where is the

58

Moderato ♩ = 92

249

Picc. *fff*

Fl. 1 *ff* *p*

Fl. 2 *ff* *p*

Ob. 1 *ff* *p*

Ob. 2 *ff* *p*

Cl. 1 (Bb) *ff* *p*

Cl. 2 (Bb) *ff* *sf*

B. Cl. (Bb) *ff* *p*

Bsn. 1 *ff* *sf*

Bsn. 2 *ff* *sf*

Hn. 1 (F) *p* *ff* *sf*

Hn. 2 (F) *p* *ff* *sf*

Hn. 3 (F) *p* *ff* *sf*

Hn. 4 (F) *p* *ff* *sf*

Tpt. 1 (Bb) *mf* *ff* *con sord* *sf*

Tpt. 2 (Bb) *mf* *ff* *con sord* *sf*

Tbn. 1 *p* *ff* *con sord* *sf*

Tbn. 2 *p* *ff* *con sord* *sf*

Tbn. 3 *p* *ff* *con sord* *sf*

Tba. *p* *ff* *con sord* *sf*

S. D.

T. D.

B. D.

Xyl. *sf*

Hrp. *ff* *sf*

Pno. *fff* *sf*

LITTLE MAGISTRATES
enter under a single ermine-trimmed robe.

Chor. *ff* *Very formal and emphatic*
Our So - reign Lord the King charg - eth and com - mand - eth all per - sons,
laugh - ter.

Vln. 1 *ff* *sf* *pizz*

Vln. 2 *ff* *sf* *pizz*

Vla. *ff* *sf* *pizz*

Ve. *arco: non div* *ff* *sf* *pizz*

Db. *ff* *sf* *pizz*

258 60 61

Picc. *p* *p* *p* *ff*

Fl. 1 *p* *p* *p* *ff* *p*

Fl. 2 *p* *p* *p* *ff* *p*

Ob. 1 *p* *p* *p* *ff* *p*

Ob. 2 *p* *p* *p* *ff*

Cl. 1 (Bb) *p* *p* *p* *ff* *p*

Cl. 2 (Bb) *p* *sf* *p* *ff* *sf*

B. Cl. (Bb) *p* *p* *p* *ff*

Bsn. 1 *sf* *sf* *sf* *sf* *ff* *sf*

Bsn. 2 *sf* *sf* *sf* *sf* *ff* *sf*

Hn. 1 (F) *sf* *sf* *sf* *sf* *ff* *sf*

Hn. 2 (F) *sf* *sf* *sf* *sf* *ff*

Hn. 3 (F) *sf* *sf* *sf* *sf* *ff* *sf*

Hn. 4 (F) *sf* *sf* *sf* *sf* *ff*

Tpt. 1 (Bb) *sf* *sf* *sf* *sf* *ff* *sf*

Tpt. 2 (Bb) *sf* *sf* *sf* *sf* *ff* *sf*

Tbn. 1 *sf* *sf* *sf* *sf* *ff*

Tbn. 2 *sf* *sf* *sf* *sf* *ff*

Tbn. 3 *sf* *sf* *sf* *sf* *ff*

Tba. *p* *p* *p* *p* *ff* *p* *p*

Xyl. *sf* *sf* *sf* *sf* *ff*

Hrp. *sf* *sf* *sf* *sf* *ff* *sf*

Pno. *sf* *sf* *sf* *ff* *sf*

Chor. be - ing as - sem-bled, im - me - diate - ly to dis - perse them - selves, and peace - ab - ly to de - part to their ha - bit - a - tions, or to their law - ful busi - ness, u - pon the pains con - tained

Vln. 1 *sf* *sf* *sf* *sf* *ff* *sf*

Vln. 2 *sf* *sf* *sf* *sf* *ff*

Vla. *sf* *sf* *sf* *sf* *sf* *sf* *ff* *sf*

Vc. *sf* *sf* *sf* *sf* *ff*

Db. *sf* *sf* *sf* *sf* *ff* *ff* *sf* *sf*

Funeral march ♩ = 66

to FLUTE 3

Picc. *p* *mf* *p* *mf*

Fl. 1 *p* *mf* *p* *mf*

Fl. 2 *p* *mf* *p* *mf*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 (Bb) *p* *mf* *p* *mf*

B. Cl. (Bb) *p*

Bsn. 1 *p*

Hn. 1 (F) *p*

Hn. 2 (F) *p*

Hn. 3 (F) *p*

Hn. 4 (F) *p*

Tpt. 1 (Bb) *p*

Tpt. 2 (Bb) *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

S. D. *p* *pp*

T. D. *p* *pp*

B. D. *pp*

Hp.

Pno.

HC/EM. *p* *f*
 Very bitter. The OP's disperse.
 Here lies our theatre, Kem-ble killed her off. He made her bow to the lord_ and the toff. To the lord_ and the toff.

MRK/ALF. *p* *pp*
 Thank you! Maes- tro....

Vln. 1 *p* *pp*

Vln. 2 *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Db. *p* *pp*

Allegretto ♩ = 92

Clarinet 1 in Bb
Clarinet 2 in Bb
Clarinet 3 in Bb
to CLAR 3 (Bb)
Bassoon 1
Horn 1 in F
Horn 2 in F
Horn 3 in F
Horn 4 in F
Trombone 3
Tuba
Timpani
Bass Drum
Cymbals
Harp
Piano



63 64

Cl. 1 (Bb)
Cl. 2 (Bb)
Cl. 3 (Bb)
Bsn. 1
Hn. 1 (F)
Hn. 2 (F)
Hn. 3 (F)
Hn. 4 (F)
Tbn. 3
Tba.
Timp.
B. D.
Cym.
Hp.
Pno.
63 64
pizz
p

This page of a musical score covers measures 65 and 66. The instruments are arranged as follows from top to bottom: Flutes 1, 2, and 3; Oboes 1 and 2; Clarinets 1, 2, and 3 (all in B-flat); Bassoons 1 and 2; Horns 1, 2, 3, and 4 (all in F); Trumpets 1 and 2 (both in B-flat); Trombones 1, 2, and 3; Tuba; Timpani; Bass Drum; Cymbals; Harp; Piano; and Double Bass. Measure 65 is marked with a box containing the number '65'. Measure 66 is marked with a box containing the number '66'. The score includes various musical notations such as notes, rests, and dynamic markings. Dynamic markings include *f* (forte), *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), and *sf* (sforzando). Performance instructions include *arco* (arco) and *pizz* (pizzicato). The piano part features complex chordal textures and arpeggiated figures. The double bass part has a steady rhythmic accompaniment.

35 67

Cl. 1 (Bb) *pp*

Cl. 2 (Bb) *pp*

Cl. 3 (Bb)

Bsn. 1 *p legato* *pp*

Bsn. 2 *p legato*

Hn. 1 (F) *p legato*

Hn. 3 (F) *p legato*

Tbn. 1 *p legato*

B. D.

Cym.

Hp. *p*

Pno. *p*

Db. *p* 67



45 68

Cl. 1 (Bb)

Cl. 2 (Bb)

Cl. 3 (Bb)

Bsn. 1 *p legato*

Bsn. 2 *p legato*

Hn. 1 (F) *p legato*

Hn. 3 (F) *p legato*

Tbn. 1 *p legato*

Tba.

B. D.

Cym.

Hp. *p*

Pno. *p*

Db. 68

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

Cl. 3 (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

B. D.

Cym.

Hp.

Pno.

Db.

69

arco

p *mf* *f* *sf* *pp* *mf* *f*

70

Fl. 1 *p* *pp delicato*

Fl. 2 *p*

Fl. 3 *p*

Ob. 1 *p* *pp delicato*

Ob. 2 *p* *pp delicato*

Cl. 1 (Bb) *mf* *p*

Cl. 2 (Bb) *mf* *p*

Cl. 3 (Bb) *mf* *p*

Bsn. 1 *mf* *p*

Bsn. 2 *mf* *p*

Timp. *p*

Tamb. *p*

Hp. *p*

Pno. *p*

Vln. 1 *pizz* *p*

Vln. 2 *pizz* *p* *div.*

Vla. *pizz* *p* *arco* *p*

Vc. *pizz* *p*

Db. *pizz* *p*

71

Fl. 1

Ob. 1

Ob. 2

Cl. 2 (Bb)

Cl. 3 (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tba.

B. D.

Tamb.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

p

sf

arco

97

Fl. 1

Fl. 2

Fl. 3 *to PICC.*

Ob. 1

Ob. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

Cl. 3 (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

B. D.

Cym.

Pho.

Chor.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

f

pizz

It's not what you know, it's who you know.

75

Fl. 1 *p* *mf* *p*

Fl. 2 *p* *mf* *p*

Cl. 1 (Bb)

Cl. 2 (Bb)

Cl. 3 (Bb)

Bsn. 1

Bsn. 2 *p*

Hn. 1 (F)

Hn. 3 (F)

Tpt. 1 (Bb) *f* *p* *mf* *p*

Tpt. 2 (Bb) *f* *p* *mf* *p*

Tbn. 1 *p*

Tbn. 2 *f* *p*

Tbn. 3 *f* *p*

Tba. *f* *p*

Timp.

B. D. *mf*

Cym. *mf*

Pno.

Chor.
co - chin - cal Wheth - er she's a la - dy or she's a jade, It's a mis - take that is eas - ly made.

Vln. 1

Vla. *f*

Vc. *f*

Db. *arco*

124 **76**

Fl. 1 *pp* *delicato*

Ob. 1 *pp* *delicato*

Ob. 2 *pp* *delicato*

Cl. 2 (Bb)

Cl. 3 (Bb)

Bsn. 1 *p*

Bsn. 2 *p*

Tamb. *p*

Hp. *p*

Pno. *p*

Vln. 1

Vln. 2 *div.*

Vla. *arco* *p* *mf*

Vc. *p*

Db. *p*

77

Fl. 1
Ob. 1
Ob. 2
Cl. 1 (Bb)
Cl. 2 (Bb)
Cl. 3 (Bb)
Bsn. 1
Bsn. 2
Hn. 1 (F)
Hn. 2 (F)
Hn. 3 (F)
Hn. 4 (F)
Tba.
B. D.
Tamb.
Hp.
Pno.
77
Vin. 1
Vin. 2

p *mf*
p *sf* *p* *sf* *p* *sf*
p
p
p
p
p
p
v

Detailed description: This page of a musical score covers measures 77 through 84. The score is for a large ensemble, including woodwinds, brass, percussion, harp, piano, and strings. Measures 77-80 feature a rhythmic pattern of eighth notes in the woodwinds. Measures 81-84 show a variety of dynamics and articulations, including *p*, *mf*, and *sf*. The bassoon and horn parts have specific articulation marks. The percussion parts (B.D. and Tamb.) have simple rhythmic patterns. The harp and piano parts have chords with *v* (vibrato) markings. The violin parts have *v* markings. A box containing the number 77 is placed above the first staff and below the violin staves.

81 82

Fl. 1 *p* *f* *p* *p*

Fl. 2 *p* *f* *p* *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 (Bb) *p* *f* *p* *p*

Cl. 2 (Bb) *p* *f* *p* *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 (F) *p*

Hn. 2 (F) *p*

Hn. 3 (F) *p*

Hn. 4 (F) *p*

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Tba. *p*

Timp. *p*

B. D. *p leggiero*

Cym. *p leggiero*

Pno. *f p*

Chor. *ff*
 so stay a - way from San Stef - a - no where the sharp - est blades go to and fro. The pas - ta's black and the wine is green And the boys are the pret - ti - est girls you've seen!

Vln. 1 *pizz mf* *arco* *pizz mf*

Vln. 2 *pizz mf* *arco* *pizz mf*

Vla. *pizz mf* *arco* *pizz mf*

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

Db. *arco mf*

This page of a musical score, page 83, features a variety of instruments and a vocal ensemble. The woodwinds include Oboe 1, Clarinets 1, 2, and 3 (all in Bb), Bassoons 1 and 2, Horns 1 and 3 (both in F), Trumpets 1 and 2 (both in Bb), and Trombones 1, 2, and 3. The brass section consists of three Trombones and a Tuba. The percussion section includes a Bass Drum, Cymbals, and a Harp. The strings are represented by Violins 1 and 2, Viola, Violoncello, and Double Bass. A vocal ensemble (Chor.) is also present. The score is in a key signature of two flats and a 4/4 time signature. The music begins at measure 178. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and percussion provide a steady accompaniment. The vocal ensemble enters in measure 83 with the lyrics "It's not what you know, it's who you know." The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *f* (forte).

84

Ob. 1

Cl. 1 (Bb)

Cl. 2 (Bb)

Cl. 3 (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 3 (F)

Tbn. 1

Tbn. 2

Timp.

B. D.

Cym.

Hp.

Pno.

Chor.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

on the Pi - az - za di San Ste - fa - no It's not what you know, it's who you know on the Pi - az - za di San Ste - fa - no

195

Picc.

Cl. 1 (Bb)

Cl. 2 (Bb)

to BASS CLAR. (Bb)

Cl. 3 (Bb)

Bsn. 1

Bsn. 2

Glock.

HC/EM.

EMILIA appears, dressed in one of her mistress's outfits. She drops a glove. ALFREDO appears, disguised as the Conte di Girolamo.

So ea-sy to be a la - dy. You give your - self airs. They give you theirs.

Vln. 1

Vln. 2

Vla.

Vc.

p

pizz

p

pizz

p

pizz

p

(tr)

202

Andantino ♩ = 96

Picc.

Fl. 1

Fl. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Tpt. 1 (Bb)

Tbn. 1

Timp.

Glock.

Pno.

HC/EM.

MRK/ALF.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

p

tr

p

tr

p

tr

p

con sord

sf con sord

con sord

wooden sticks

p

p molto stacc.

He returns the glove to her. [This whole scene to be played broadly, with a sense of stock, even tired, parody about it.]

honeyed

pp

Sig - nor - i - na Pre - go. Oh, thank you.

You dropped this. Your

pp

quasi gliss arco

arco sf

arco sil pont sf 3

p

229

Picc.

Fl. 1

Fl. 2

B. Cl. (Bb)

Hn. 1 (F)

Tpt. 1 (Bb)

Tbn. 1

Timp.

Glock.

Pno.

HC/EM.

MIR K/ALF.

Vln. 2

Vla.

Vc.

Db.

p delicato

p

sf

p

Very plummy and exaggerated.

Oh I don't know. Oh I don't know.

meet me this even - ing to show me the ci - ty's spe - cial charms. Sig - nor - i - na, please! Sig - nor - i - na.

237 87

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

B. Cl. (Bb)

Hn. 1 (F)

Tpt. 1 (Bb)

Tbn. 1

Timp.

Glock.

Pno. *p molto stacc.*

HC/EM. *f suddenly alert*
 Oh I don't No! Not the Ri - al - to!

MIR K/ALF. *f impassioned*
 tell me where I can meet you. On the Ri-al - to per-haps? Where, then? Speak, or I shall die of dis - ap -

Vln. 1 *solo* *f* *p* *gliss.*

Vln. 2 *altri* *f* *p* *gliss.*

Vla. *f* *p* *gliss.*

Vc. *f* *p* *gliss.*

Db.

Allegro-brusque ♩ = 104

Picc. Fl. 1 Fl. 2 B. Cl. (Bb) Hn. 1 (F) Tpt. 1 (Bb) Tbn. 1 Timp. Pno. HC/EM. MR K/ALF. Vc. Db.

She sighs:
ah!

point-ment. solo

The Bridge of Sighs! Per - fect. At sun - set!

mf *pp* *f*

Andantino ♩ = 96

Allegretto ♩ = 104

Picc. Fl. 1 Cl. 1 (Bb) Cl. 2 (Bb) Bsn. 1 Bsn. 2 Hn. 1 (F) Tpt. 1 (Bb) Tbn. 1 Pno. MR K/ALF. ERN. Vln. 1 Vln. 2 Vla. Vc. Db.

Colla voce - lento

He leaves her with a bow, passing ERNESTO, who has been watching from a distance.

Till then, the mi-nutes will pass like hours.

You won her?

p *pp* *f* *p* *pizz*

88

Picc.

Cl. 1 (Bb)

Cl. 2 (Bb)

Bsn. 1

Bsn. 2

MR K/ALF.

As ea - sy as nett - ing a San Mar - co pi - geon. My fi - an - cee! As

Vln. 1

Vln. 2

Vla.

Vc.



259 *tr*

Recit - ad lib.

Picc.

Cl. 1 (Bb)

Cl. 2 (Bb)

Bsn. 1

Bsn. 2

Pho.

HC/EM.

MR K/ALF.

They go out together. EMILIA, alone.

What have I done? I'm due to meet Al - fie - do on the Ri -

fic - kle as the tides.

Vln. 1

Vln. 2

Vla.

Vc.

263 **Presto** ♩ = 126 **Recit - ad lib.** **in 4** **colla voce** **Presto - in 2**

Pno. *f*

HC/EM. al-to "at nine! I know! I'll send my mis-tress a note pre-tend-ing she has a se-cret ad - mi -rer the Con-te di Gi-ro-la-mo ask-ing to meet her to - night

Vln. 1 solo *pp* *mf* *p*

Vln. 2 solo arco *pp* *mf* *p*

Vla. solo arco *pp* *mf* *p*

Vc. solo arco *pp* pizz *mf* *p*



271 **ad lib.** **Presto - in 2** **colla voce - ad lib** **Andantino** ♩ = 84 **89**

Ob. 1 *p* V.S. *p*

Ob. 2 *p*

Cl. 1 (Bb) *p*

B. Cl. (Bb) *p*

Timp. *p* soft sticks

HC/EM. *p* suddenly wistful at the Bridge of Sighs! That will get me off the hook! She rushes out. LAZAFFETTA now makes her entrance. Protests and placards.

Vln. 1 *mf* tutti *p* *tr*

Vln. 2 *mf* tutti *p* *tr*

Vla. *mf* tutti *p*

Vc. *mf* pizz *p*

Db. *p*



280 **rall.** **tenuto.**

Fl. 1 *p* *f*

Cl. 1 (Bb) *f*

B. Cl. (Bb) *p*

Hn. 1 (F) *p* senza sord

Hn. 2 (F) *p*

Hn. 3 (F) *p*

Hn. 4 (F) *p*

Timp. *p*

Chor. various VOICES - shouting, calling No for - eign di - vas! No

Vln. 1 *tr*

Vln. 2 *tr*

Vla. *p*

Db. *p*

90 Recit - ad lib.

Cl. 1 (Bb)

B. Cl. (Bb)

to CLAR 3 (Bb)

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Timp.

CAT/LAZ.

LA ZAFFETTA composes herself and continues. She is reading EMILIA'S letter.

Il Con - te di Gi - ro - la - no He has been ad - mir - ing me for weeks.

Chor.

Ma - dame Ca - ta - la - ni

fea - thers and hats. Go shriek with the cats!

Laughter.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

tutti arco

arco

pp

A tempo (Andantino)

91

289

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

B. Cl. (Bb)

Tpt. 1 (Bb)

Timp.

Pno. *p*

CAT/LAZ. *p*
 LAZAFFETTA:
 How can I di-sap-point him? A - mo - re, tut-ti_ ciar - la - no, ma non sen - to le_ pa - ro - le as - pet-tan - do_ la bar -

VOICES - as before
 Chor. No for-eign di-vas!
 No fea-thers and hats.

Vln. 1 *p* *pp*
tutti *tr* *div.*

Vln. 2 *p* *pp*
tutti *tr* *div.*

Vla. *p*

Ve. *p*
solo
molto espress.
pizz

Db.

298

Fl. 1

Fl. 2

Ob. 1

B. Cl. (Bb)

Tpt. 1 (Bb)

Tba.

Timp.

Pno.

CAT/LAZ.

Chor.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

f

p

mf

ca nel - la qua - le tor - ne - rai. A

Ma - dame Ca - ta - la - ni

Go shriek with the cats!

unis.

pp

p

316 **94** *accelerando* **Allegro** ♩ = 126

Fl. 1 *p* *f* *ff* 3 3

Fl. 2 *p* *f* *ff* 3 3

Fl. 3 *p* *f* *ff* 3 3

Ob. 1 *ff* *ff* 3 3

Ob. 2 *ff* *ff* 3 3

Cl. 1 (Bb) *ff* 3 3 3 3 3 3

Cl. 2 (Bb) *ff* 3 3 3 3 3 3

Cl. 3 (Bb) *ff* 3 3 3 3 3 3 *to BASS CLAR (Bb) subito*

Bsn. 1 *ff* *ff* *ff* *mf*

Bsn. 2 *ff* *ff* *ff* *mf*

Hn. 1 (F) *f* *ff* *mf*

Hn. 2 (F) *f* *ff* *mf*

Hn. 3 (F) *f* *ff* *f*

Hn. 4 (F) *f* *ff* *mf*

Tpt. 1 (Bb) *ff* *ff*

Tpt. 2 (Bb) *ff* *ff*

Tbn. 1 *f* *ff* *p*

Tbn. 2 *ff* *ff* *p*

Tbn. 3 *ff* *ff* *p*

Tba. *ff* *ff*

Timp. *ff*

Cym. *pp* *p* *f* *ff*

Xyl. *f*

Pno. *ff* 3 3 3 3

Chor. *sliss.*
old shows at the old pri-ces now! _____
old shows at the old pri-ces now! _____

Vln. 1 *f* *ff* *sim.* 3 3 *p* *f*

Vln. 2 *f* *ff* *sim.* 3 3 *p* *f*

Vla. *f* *ff* *p* *f*

Vc. *arco* *ff* 3 3 3 3 *p* *f*

Db. *ff* *ff*

323 **Moderato** ♩ = 88

Cl. 1 (Bb) *ff*

Cl. 2 (Bb) *ff*

Cl. 3 (Bb)

B. Cl. (Bb) *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 (F) *ff*

Hn. 2 (F) *ff*

Hn. 3 (F) *ff*

Hn. 4 (F) *ff*

Tpt. 1 (Bb) *ff*

Tpt. 2 (Bb) *ff*

Tbn. 1 *ff* *gliss.*

Tbn. 2 *ff*

Tbn. 3 *ff*

Tba.

Timp. *ff*

T. D. *ff*

Xyl. *ff*

Pno. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Ve. *ff*

Db.

329

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

T. D.

Cym.

Pno.

HC/EM.

Chor.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

fff

ff

mf

p

Cliff-ord has brought in his bul-ly boys. He's trying to scare us off.

Da-niel Men-do-za the toast of the town!

348

96

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *p* *ff*

Ob. 2 *p* *ff*

Cl. 1 (Bb) *p* *ff*

Cl. 2 (Bb) *p* *ff*

Bsn. 1

Bsn. 2

Hn. 1 (F) *f*

Hn. 3 (F) *f*

Tpt. 1 (Bb) *p* *f* *f*

Tpt. 2 (Bb) *p* *f* *f*

Tbn. 3 *f*

S.D. *f*

Cym.

Xyl.

Vln. 1 *p* *ff*

Vln. 2 *sim.* *mf* *p* *f*

Vla. *sim.* *mf* *p* *f*

Vc.

Db.

96

354

Picc. *ff* *f* *ff* *sf* *sf*

Fl. 1 *ff* *f* *ff* *sf* *sf*

Fl. 2 *ff* *f* *ff* *sf* *sf*

Ob. 1 *ff* *f* *ff* *f* *sf* *sf*

Ob. 2 *ff* *f* *ff* *f* *sf* *sf*

Cl. 1 (Bb) *ff* *f* *ff* *f* *sf* *sf*

Cl. 2 (Bb) *ff* *f* *ff* *f* *sf* *sf*

B. Cl. (Bb) *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 (F) *ff*

Hn. 2 (F) *ff*

Hn. 3 (F) *ff*

Hn. 4 (F) *ff*

Tpt. 1 (Bb) *f*

Tpt. 2 (Bb) *f*

Tbn. 1 *ff*

Tbn. 2

Tbn. 3

S. D. *f* *f* *f*

Cym.

Xyl. *ff* *f* *f* *sf* *sf*

Vln. 1 *ff* *f* *ff* *sf* *sf*

Vln. 2 *sim.* *mf* *p* *f*

Vla. *f* *f* *mf* *p* *f*

Ve. *f*

Db. *f*

97

365 98

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *ff* *mf* *p*

Ob. 2 *ff* *mf* *p*

Cl. 1 (Bb) *ff* *mf* *p*

Cl. 2 (Bb) *ff* *mf* *p*

B. Cl. (Bb) *f*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 (F) *f*

Hn. 2 (F) *f*

Hn. 3 (F) *f*

Hn. 4 (F) *f*

Tpt. 1 (Bb) *ff* *f* *ff* *p < f*

Tpt. 2 (Bb) *ff* *f* *ff*

Tbn. 1

Tbn. 2

Tbn. 3

S. D. *f*

B. D. *f*

Tamb.

Xyl.

98 *sul G*

Vln. 1 *ff* *f* *ff*

Vln. 2 *sim.* *mf* *p*

Vla. *f* *mf* *p*

Vc. *mf* *p*

Db. *mf* *p*

376 99

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 (Bb) *f p*

Cl. 2 (Bb) *f p*

B. Cl. (Bb) *f p*

Bsn. 1 *ff f p*

Bsn. 2 *ff f p*

Hn. 1 (F) *f sf*

Hn. 2 (F) *f sf*

Hn. 3 (F) *f sf*

Hn. 4 (F) *f sf*

Tpt. 1 (Bb) *p f ff f sf*

Tpt. 2 (Bb) *ff f sf*

Tbn. 1 *sf*

Tbn. 2 *sf*

Tbn. 3 *f p sf p*

Tba. *f*

S. D. *f*

Cym. *f*

Tamb. *f*

Xyl. *f p f p*

Pno. *f p f p*

Vln. 1 *ff*

Vln. 2 *f*

Vla. *f*

Vc. *f* arco

Db. *f* arco

99

This page of a musical score, numbered 144, contains the following instruments and parts:

- Picc.**: Piccolo, starting with a *ff* dynamic.
- Fl. 1** and **Fl. 2**: Flutes, both featuring a sixteenth-note run with a *ff* dynamic and a sixteenth-note rest.
- Ob. 1** and **Ob. 2**: Oboes, playing a rhythmic pattern with a *ff* dynamic.
- Cl. 1 (Bb)** and **Cl. 2 (Bb)**: Clarinets in B-flat, playing a rhythmic pattern with a *ff* dynamic.
- B. Cl. (Bb)**: Bass Clarinet in B-flat, playing a rhythmic pattern with a *ff* dynamic.
- Bsn. 1** and **Bsn. 2**: Saxophones in B-flat, playing a rhythmic pattern with a *ff* dynamic.
- Tpt. 1 (Bb)** and **Tpt. 2 (Bb)**: Trumpets in B-flat, playing a rhythmic pattern with a *ff* dynamic.
- Tbn. 1**, **Tbn. 2**, and **Tbn. 3**: Trombones, playing a rhythmic pattern with a *ff* dynamic.
- Tbn. 2**: Trombone 2, starting with a *p* dynamic.
- Tbn. 3**: Trombone 3, starting with a *p* dynamic.
- Tba.**: Tuba, playing a rhythmic pattern with a *p* dynamic.
- S. D.**: Snare Drum, playing a rhythmic pattern with a *f* dynamic.
- Tamb.**: Tambourine, playing a rhythmic pattern with a *ff* dynamic.
- Xyl.**: Xylophone, playing a rhythmic pattern.
- Pno.**: Piano, playing a rhythmic pattern with a *p* dynamic.
- Vln. 1** and **Vln. 2**: Violins, playing a rhythmic pattern with a *f* dynamic.
- Db.**: Double Bass, playing a rhythmic pattern with a *p* dynamic.

IOO

300

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 (Bb) *f p*

Cl. 2 (Bb) *f p*

B. Cl. (Bb) *f p*

Bsn. 1 *f p*

Bsn. 2 *f p*

Hn. 1 (F) *f sf*

Hn. 2 (F) *f sf*

Hn. 3 (F) *f sf*

Hn. 4 (F) *f sf*

Tpt. 1 (Bb) *f*

Tpt. 2 (Bb) *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f p*

Tba. *f*

S. D. *f*

B. D. *f*

Cym. *p*

Xyl. *f*

Hp. *ff*

Pho. *f p*

IOO

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

arco

pizz

arco non div.

ff

Bb minor

412

Fl. 1

Fl. 2

Cl. 1 (Bb)

B. Cl. (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 3 (F)

Pno.

Vln. 2

Vla.

Vc.

Db.

IO3

mf

p

f

IO3

418

B. Cl. (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tba.

Perc.

Cym.

T-t.

Pno.

Vln. 2

Vla.

Vc.

Db.

LION'S ROAR

SUSP. CYM (bowed)

arco sul pont.

sul pont.

pp

f

p

mf

pp

f

mf

f

mf

f

pp

f

426 IO4

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Perc.

S. D.

T.-t.

Xyl.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

p

sf

pp

ff

arco nat.

Ob. 1

Ob. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Cym. *hard stick*
p

Pno.

Vln. 1 *ff*

Vln. 2

Vla. *ff*

Vc. *ff*

Db. *ff*

448

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

B. D.

Cym.

Pno.

CAT/LA.Z.

Chor.

Vln. 1

Vln. 2

Vla.

Ve.

Db.

Again, the protesters respond with their song.

A - mo - re, tut - ti - ciar - la - no, ma non sen - to le - pa -

The pa-lac-es of Ve nice - are

The pa-lac-es of Ve nice - are

fff *p* *sf* *mf* *pp* *pizz* *arco* *mf* *solo* *p* *pizz* *p* *pizz* *arco* *f*

457

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Cl. 1 (Bb) *f*

Cl. 2 (Bb) *f*

B. Cl. (Bb) *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 (F) *f*

Hn. 2 (F) *f*

Hn. 3 (F) *f*

Hn. 4 (F) *f*

Tpt. 1 (Bb) *f*

Tpt. 2 (Bb) *f*

Tbn. 1 *f* *gliss.*

Tbn. 2 *f*

Tbn. 3

Tba.

Timp.

T. D. *sf*

Cym.

Pho.

CAT/LAZ.
ro - le as - pet - - tan - do. la bar - - - - - ca ncl - - la

Chor.
love-ly to be - hold. And the mog-gies of that ci - ty are nu - merous I'm told. But the folk of John Bull's Eng - land who
love-ly to be - hold. And the mog-gies of that ci - ty are nu - merous I'm told. But the folk of John Bull's Eng - land who

Vln. 1

Vln. 2

Vla.

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

Db. *f* *p* *f* *p*

Ob. 1
Ob. 2
Cl. 1 (Bb)
Cl. 2 (Bb)
B. Cl. (Bb)
Bsn. 1
Bsn. 2
Hn. 1 (F)
Hn. 2 (F)
Hn. 3 (F)
Hn. 4 (F)
Tpt. 1 (Bb)
Tpt. 2 (Bb)
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Timp.
S. D.
T. D.
Pho.
HC/EM.
MRK/ALF.
Chor.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

4/5

mf *f* *mf*

HENRY CLIFFORD - standing up in his box.
This is com-mon as- sult!... This is com-mon as- sult! This is com-mon as- sult!

We've

aow, mi - aow, mi - aow. Clif - ford for e - ver!
aow, mi - aow, mi - aow. Clif - ford for e - ver!

mf *sf* *mf* *sf* *mf* *sf* *mf*

108

Cl. 1 (Bb) *mf*

Cl. 2 (Bb) *f*

B. Cl. (Bb) *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 (F) *f*

Hn. 2 (F) *mf* *f* *mf*

Hn. 3 (F) *f*

Hn. 4 (F) *mf* *f* *mf*

Tbn. 1 *p*

Tbn. 2 *mf*

Tbn. 3 *mf*

Tba. *mf*

Timp. *mf*

Pno. *mf*

HC/EM. *ff*
Da - niel Men - do - za the curse of the town! Once he fought Humph - ries once he

Chor. *ff*
Da - niel Men - do - za the curse of the town! Once he fought Humph - ries once he

Vln. 1 *mf* *f* *mf*

Vln. 2 *mf* *f* *mf*

Vla. *mf* *f* *mf*

Vc. *mf* *f* *mf*

Db. *mf* *f* *mf*

70 **109**

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 (Bb) *f*

Cl. 2 (Bb) *f*

B. Cl. (Bb) *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 (F) *f*

Hn. 2 (F) *f*

Hn. 3 (F) *f*

Hn. 4 (F) *f*

Tpt. 1 (Bb) *f*

Tpt. 2 (Bb) *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Tba. *f*

Timp. *f*

T. D. *f*

Cym. *f*

Pno. *f*

HC/EM. *f*

Chor. *f*

Vln. 1 *f* non div.

Vln. 2 *f* non div.

Vla. *f* non div.

Vc. *f*

Db. *f* pizz.

Give us back the old shows at the old pri - ces now. Give us back the

Give us back the old shows at the old. pri - ces now! Give us back the old shows at the

Give us back the old shows at the old. pri - ces now! Give us back the old shows at the

482

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

T. D.

Cym.

Pno.

Harp/EM.

Chor.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

old shows at the old pri - ces now.

old pri - ces now! *ff* Clif - ford for e - ver! Clif - ford for e - ver! Clif - ford for e -

old pri - ces now! Clif - ford for e - ver! Clif - ford for e - ver! Clif - ford for e -

arco

486

Picc. *to FLUTE 3* **Recit - ad lib.**

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 (Bb) *to CLAR. 1 (A)*

Cl. 2 (Bb) *to CLAR. 2 (A)*

B. Cl. (Bb) *to CLAR. 3 (A)*

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Tbn. 2

Tbn. 3

Tba. *p*

Timp.

T. D.

Cym.

Pno. *to PERC.*

MRK/ALF. *p*
 It seems I have been up-staged by my own au - dience, Mis - ter Clif - ford.

Chor.
 - ver! Clif - ford for e - ver!

Vc.

Db. *p*

Stately - 66

III

Cl. 1 (Bb)

B. Cl. (Bb)

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

T. D.

B. D.

Cym.

HC/EM.

MIR K/ALF.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p *sonorous* *mf* *pp*

p *sonorous* *p* *pp*

p *sonorous* *p* *pp*

p *sonorous* *p* *pp*

p *sonorous* *p* *pp*

p *sonorous* *p* *pp*

p *sonorous* *p* *pp*

p *sonorous* *p* *pp*

p *pp* *p* *p* *pp* *pp*

pp *p* *pp*

p

pp

p *confidingly*

MR KEMBLE comes forward to his audience, magnanimous and tactical in defeat.

Al-ways lis ten_ to your au-di-ence Mis-ter Kem-ble. This is their thea tre not yours. In volve them, sir, in volve them.

La - dies_ and gen - tle - men.

p *pp* *mf* *p* *molto espress*

p *pp* *mf* *p* *molto espress*

p *pp* *mf* *p* *molto espress*

p *pp* *mf* *p* *molto espress*

pizz *arco* *mf* *pp*

507 *pp* *piu mosso* ♩ = 96

Fl. 1 *fff* *ff* *pp* *p*

Fl. 2 *fff* *ff* *pp* *p*

Fl. 3 *fff* *ff* *pp* *p* to PICCOLO

Ob. 1 *fff* *ff* *pp* *p*

Ob. 2 *fff* *ff* *pp* *p*

Cl. 1 (A) *fff* *ff* *pp* *p* to CLAR 1 (Bb)

Cl. 2 (A) *fff* *ff* *pp* *p* to CLAR 2 (Bb)

Cl. 3 (A) *fff* *ff* *pp* *p* to BASS CLAR. (Bb)

Bsn. 1 *fff* *ff* *pp* *p*

Bsn. 2 *fff* *ff* *pp* *p*

Hn. 1 (F) *fff* *ff* *pp* *p*

Hn. 2 (F) *fff* *ff* *pp* *p*

Hn. 3 (F) *fff* *ff* *pp* *p*

Hn. 4 (F) *fff* *ff* *pp* *p*

Tpt. 1 (Bb) *fff* *ff* *pp* *p*

Tpt. 2 (Bb) *fff* *ff* *pp* *p*

Tbn. 1 *fff* *ff* *pp* *p*

Tbn. 2 *fff* *ff* *pp* *p*

Tbn. 3 *fff* *ff* *pp* *p*

Tba. *fff* *ff* *pp* *p*

Timp. *fff* *mf p*

S. D. *p*

T. D.

Cym. *ff* *pp*

Hp. *p*

Pno. *p*

MIR K/ALF. *pp*
But in re-turn I would ask you not to in-ter-rupt the fi-nal act of our show....

Db. *pp*

Tempo di barcarola - sultry ♩ = 92

Musical score for Flute 1, Flute 2, Oboe 1, Horn 1 in F, Triangle, Temple Blocks, Tambourine, Harp, Piano, Violin 1, Violin 2, and Viola. The score is in 6/8 time and includes various dynamics such as *pp*, *p*, and *ppp*. It features trills, triplets, and arpeggiated patterns. The strings play a pizzicato arpeggiated accompaniment.



Musical score for Flute 1, Flute 2, Oboe 1, Bass Clarinet (Bb), Horn 1 in F, Triangle, Temple Blocks, Tambourine, Harp, Piano, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score continues from the previous page and includes dynamics like *pp*, *p*, and *ppp*. It features trills, triplets, and arpeggiated patterns. The strings play a pizzicato arpeggiated accompaniment.

Fl. 1 *tr* *tr* *tr* **II3**

Fl. 2

Ob. 1 *3* *3* *p*

Cl. 1 (Bb)

B. Cl. (Bb)

Hn. 1 (F) *p*

Tri.

Hp. *p*

Pno. *pp*

CAT/LAZ. *p molto legato* **II3** When the sky turns red and the sun declines

Vln. 1 *div sul tasto* *ppp* *pp*

Vln. 2

Vla.

Vc.

Db.



Fl. 1 *tr* *tr* *tr* *tr* *tr* *tr*

Fl. 2

Ob. 1 *3* *pp*

B. Cl. (Bb)

Hn. 1 (F) *pp*

Tbn. 1 *pp* *mf* *pp*

Tbn. 2 *pp* *mf* *pp*

Tbn. 3 *pp* *mf* *pp*

T. t. *pp*

Hp.

Pno.

CAT/LAZ. the heart wants to

Vln. 2 *pp*

Vla. *pp*

Vc.

Db.

15

Fl. 1 *tr*

Fl. 2

Ob. 1 *p* 3

B. Cl. (Bb)

Hn. 1 (F) *p*

Tri.

T. Bl. *pp*

Tamb. *pp*

Hp. *pp*

Pno. *pp* *8va* *1*

CAT/LAZ. stem the course of time.

Vln. 1 *div sul tasto* *ppp*

Vln. 2

Vla.

Vc.

Db.



16

II 4

Fl. 1 *tr*

Fl. 2

Ob. 1 *pp* *p* *pp*

Cl. 1 (Bb) *pp*

B. Cl. (Bb)

Hn. 1 (F) *pp* *p*

Tri.

Hp.

Pno.

CAT/LAZ. Ga ther then, lo - vers, lo - vers, lo - vers.

Vln. 1 *pp*

Vc.

Db.

Musical score for measures 24-26. The score includes parts for Fl. 1, Fl. 2, Ob. 1, Cl. 1 (Bb), Cl. 2 (Bb), B. Cl. (Bb), Tri., T. Bl., Tamb., Hp., Pno., CAT/LAZ., Vc., and Db. The CAT/LAZ. part has the lyrics "vives".



Musical score for measures 27-30. The score includes parts for Fl. 1, Fl. 2, Ob. 1, Cl. 2 (Bb), B. Cl. (Bb), Hrn. 1 (F), Tri., T. Bl., Tamb., Hp., Pno., CAT/LAZ., Vln. 1, Vln. 2, Vla., Vc., and Db. The CAT/LAZ. part has the lyrics "Though sun sets fade And kings demise". A rehearsal mark "PiO" is present at the beginning of measure 29. The Vln. 1 and 2 parts have instructions: "arco div. sul E" and "arco div. sul D". The Vla. part has the instruction "sul C".

30

Ob. 1 *pp* *p* 3

Cl. 2 (Bb)

B. Cl. (Bb)

Glock. *p*

Hp.

Pno. *ped*

CAT/LAZ. *pp* 6 3 3 3 Last

Vc.

Db.

33

Cl. 1 (Bb) *p espress* II7

B. Cl. (Bb)

Hn. 1 (F)

Glock.

Hp. *pp*

Pno. *ped*

CAT/LAZ. ing love out - stays, out - stays a thou - sand lives.

Vln. 2 *pp* *pizz - arpegg.* *sim.*

Vla. *pp* *pizz - arpegg.* *sim.*

Vc.

Db.

==

Musical score for measures 37-40. The score includes parts for Fl. 1, Fl. 2, Ob. 2, Hrn. 1 (F), Tri., T. Bl., Tamb., Hp., Pno., CAT/LAZ., Vln. 1, Vln. 2, Vla., and Vc. The vocal line for CAT/LAZ. features the text "ah!". Dynamic markings include *p*, *pp*, and *mf*. Performance instructions such as *pizz* and *tr* are present.



Musical score for measures 40-43. The score includes parts for Fl. 1, Fl. 2, Ob. 2, Hrn. 1 (F), Tri., T. Bl., Tamb., Hp., Pno., CAT/LAZ., MRK/ALF., Vln. 1, Vln. 2, Vla., and Vc. The vocal line for CAT/LAZ. features the text "ah!". The vocal line for MRK/ALF. features the text "E - mi - lia! You have the voice div sul tasto". A stage direction "ALFREDO climbs into the Gondola." is present above the CAT/LAZ. line. Dynamic markings include *p*, *pp*, and *ppp*. Performance instructions such as *tr* and *div sul tasto* are present.

Recit - ad lib.

The musical score is arranged in systems. The first system includes Picc., Fl. 1, Ob. 1, Cl. 1 (Bb), Cl. 2 (Bb), Bsn. 1, and Bsn. 2. The second system includes Hn. 1 (F), Hn. 2 (F), Hn. 3 (F), and Hn. 4 (F). The third system includes Pno. and the vocal soloists CAT/LAZ. and MR K/ALF. The fourth system includes Vln. 1, Vln. 2, Vla., Vc., and Db. The score features various dynamics such as *pp* and *sf*, and includes performance instructions like *arco sul pont.* and *tr*. The vocal parts have lyrics: CAT/LAZ. "I can use a man who is han - dy with fab - rics!" and MR K/ALF. "But I am just a sim - ple tai - lor."

poco stringendo

♩ = 96

56

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Tbn. 2

Hp.

Pno.

Hc/EM.

Se - du - cer. Be - tray - er.

Vln. 1

Vln. 2

Vla.

Ve.

sul pont.

♩ = 96

Allegro ♩ = 120 IIQ

61

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Tbn. 2

Timp.

Tub. B.

Hrp.

CAT/LAZ.
E - mi - lia! How dare you spy on me! Not a - ny more!

HC/EM.
That is my boy - friend you are kiss - ing.

MR K/ALF.
E - mi - lia.

Ch - M.
Ma - dame Zaf - fet - ta the first bell! You must

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

p

f

long. 3

arco nat.

tutti

pizz

The CHORUS MASTER appears.

70 *colla voce* *Andantino ma poco agitato* ♩ = 88

Ob. 1
Ob. 2
Cl. 1 (Bb)
B. Cl. (Bb)
Hn. 2 (F)
Hn. 3 (F)
Hn. 4 (F)
Timp.
Tub. B.
Pno.
CAT/LA.Z.
Ch.M.
Vln. 1
Vln. 2
Vla.
Ve.
Db.

to CLAR. 3 in Bb
f
ff
Ahi!
f
Come, Al - fre - do, Come
hur - ry!
div.
pp
div.
pp
p pizz
p
p

Very rhythmic - with elan.



74

Fl. 1
Fl. 2
Cl. 1 (Bb)
Bsn. 1
Hn. 2 (F)
Hn. 3 (F)
Hn. 4 (F)
Tpt. 1 (Bb)
Timp.
Pno.
CAT/LA.Z.
MR K/ALF.
Vln. 1
Vln. 2
Vla.
Ve.
Db.

mf
mf
mf
mf
mf
mf
mf
hear me sing!
f
The o - pe - ra! *p*
Could I dream...

colla voce

Allegro vivo ♩ = 132

poco a poco
rallentando

This page of a musical score features 22 staves. The instruments and parts are: Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1) in Bb, Clarinet 2 (Cl. 2) in Bb, Clarinet 3 (Cl. 3) in Bb, Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1) in F, Horn 2 (Hn. 2) in F, Horn 3 (Hn. 3) in F, Horn 4 (Hn. 4) in F, Trumpet 1 (Tpt. 1) in Bb, Trumpet 2 (Tpt. 2) in Bb, Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Tuba (Tba.), Timpani (Timp.), Percussion (Pho.), Vocal Soloist CAT/LAZ., and Vocal Soloist MRK/ALF. The score includes various musical notations such as dynamics (ff, f, p), articulation (accents, slurs), and performance instructions like 'senza sord' and 'arco'. The vocal parts have lyrics: 'such a thing!' and 'Ah!'. The score is divided into three sections by bar lines, with the first section starting at measure 79.

121

Picc. *f*

Fl. 1 *p* *f*

Fl. 2 *f*

Ob. 1 *p* *mf* *p*

Ob. 2

Cl. 2 (A) *mf* *f*

Cl. 3 (A) *<mf* *f*

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 3 (F)

Trp. *f*

Glock. *f*

HC/EM.
friend un - no - ticed be - comes a hus - band and wife. You! An ar - son - ist!

ERN.
friend un - no - ticed be - comes a hus - band and wife. It was I who burned down Al - fre - do's shop. I was jea - lous!...

Vln. 1

Vln. 2

Vla.

Vc.

Db.

101

Picc. *p*

Fl. 1

Fl. 2

Ob. 1 *mf* 6

Ob. 2 *mf* 6

Cl. 2 (A) *p* 6

Cl. 3 (A) *p* 6

Bsn. 1 *mf* 6 *p*

Bsn. 2 *mf* 6 *p*

Hn. 1 (F)

Hn. 3 (F)

Tri.

Glock.

Hr./EM. *mf playful* 6
Ma - ny a glow - ing em - ber wait - ing to spring in - to flame. Ma - ny a heart ne - ver own - ing

ERN. *mf playful* 6
Ma - ny a glow - ing em - ber wait - ing to spring in - to flame. Ma - ny a heart ne - ver

Vln. 1 *p* 6

Vln. 2 *p* 6

Vla. *p*

Vc. *p*

Db.

107 **Rall molto** **lento - colla voce** **a tempo** ♩ = 72

Picc.

Ob. 1

Ob. 2

Cl. 2 (A)

Cl. 3 (A)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 3 (F)

Tri.

Glock.

HIC/EM.

ERN.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

p

p parlando

the heart_ that feels just the same. I've al - ways en - joyed a good blaze my - self!

own - ing the heart_ that feels just the same.

106 Moderato ♩ = 104

122

Fl. 1 *f* *p* *mf*

Fl. 2 *f* *p*

Ob. 1 *ff* 3 3

Ob. 2 *ff* 3 3

Cl. 1 (A) *p* *mf*

Cl. 2 (A) *p* *mf*

Cl. 3 (A) *mf*

Hn. 1 (F) *p*

Hn. 2 (F) *p*

Hn. 3 (F) *p*

Hn. 4 (F) *p*

Tpt. 1 (Bb) *ff* 3 3

Tpt. 2 (Bb) *ff* 3 3

Cym. SUSP CYM. (soft stick) *pp* *f*

Xyl. *ff* 3 3 3 3

Hp. *p* *ff*

Pno. *ff*

LA ZAFFETTA is heard offstage. The FIRE DAEMON begins to flicker behind them.

CAT/LA Z. Ah! Ah!

HC/EM. The per-for-mance has be - gun. No! Er-nes-to you did-n't! Not the op-er-a house.

ERN. It won't last long. I could-n't help my-self!

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

Vla. *mf*

Vc. *mf*

Db. *p* arco

123 *Maestoso* = 72

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Cl. 1 (A), Cl. 2 (A), Cl. 3 (A), Bsn. 1, Bsn. 2, Hn. 1 (F), Hn. 2 (F), Hn. 3 (F), Hn. 4 (F), Tpt. 2 (Bb), Tbn. 1, Tbn. 2, Tbn. 3, Cym., Xyl., Hp., Pno., Vln. 1, Vln. 2, Vla., Vc., Db.

123

120

Musical score for measures 120-122. The score includes parts for Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Cl. 1 (A), Cl. 2 (A), Cl. 3 (A), Hn. 1 (F), Tpt. 1 (Bb), Vln. 1, Vln. 2, Vla., Vc., and Db. Dynamics include *ppp*, *pp*, *f*, and *p*. The woodwinds and strings play complex rhythmic patterns, while the brass instruments have more melodic lines.



123

Musical score for measures 123-125. The score includes parts for Fl. 1, Fl. 2, Fl. 3, Ob. 1, Cl. 1 (A), Cl. 2 (A), Cl. 3 (A), Hn. 1 (F), Xyl., Vln. 1, Vln. 2, Vla., and Vc. Dynamics include *p* and *mf*. The woodwinds continue with complex rhythmic patterns, and the strings play a steady accompaniment. The xylophone has a melodic line with triplets.

This page of a musical score covers measures 123 and 124. A vertical line separates the two measures, with a box labeled '124' at the top. The score includes parts for Flutes 1, 2, and 3; Oboes 1 and 2; Clarinets 1, 2, and 3; Horn 1; Trumpet 1; Xylophone; Violin 1; Violin 2; Viola; and Violoncello. The woodwinds and strings play complex rhythmic patterns, often with slurs and accents. The strings feature triplets and sixteenth-note runs. The horn part has dynamic markings of *pp* and *mf*. The xylophone has triplet markings. The violin 2 part has an *arco* marking and a *pp* dynamic. The score is written in a standard orchestral format with multiple staves per system.

130

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1 (A)

Cl. 2 (A)

Cl. 3 (A)

Bsn. 1

Bsn. 2

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

mp 3

gliss.

div.

125

This page of a musical score, numbered 125, contains the following instruments and parts:

- Woodwinds:**
 - Ob. 1 & 2: Flute parts with dynamics *p* and *piuf*.
 - Cl. 1 (A) & 2 (A): Clarinet parts with dynamics *p* and *mf*.
 - Cl. 3 (A): Clarinet part with dynamics *p* and *mf*.
 - Bsn. 1 & 2: Bassoon parts with dynamics *mf* and *f*.
- Brass:**
 - Hn. 1 (F) & 3 (F): Horn parts with dynamics *ff* and *f*.
 - Hn. 2 (F) & 4 (F): Horn parts with dynamics *mf* and *f*.
 - Tpt. 1 (Bb) & 2 (Bb): Trumpet parts with dynamics *mf*, *p*, *f*, and *ff*.
 - Tbn. 1 & 2: Trombone parts with dynamics *ff*, *p*, *mf*, and *f*.
 - Tbn. 3: Trombone part with dynamics *p*, *mf*, and *f*.
 - Tba.: Tuba part with dynamics *p*, *mf*, and *f*.
- Other Instruments:**
 - Cym.: Cymbal part with dynamics *pp*.
 - Xyl.: Xylophone part with dynamics *mf*.
 - Hp.: Harp part with dynamics *f* and *p*.
 - Pno.: Piano part with dynamics *p* and *f*.
 - Vln. 1 & 2: Violin parts with dynamics *pp*, *p*, and *piuf*.
 - Vla.: Viola part with dynamics *pp* and *p*.
 - Vc.: Violoncello part with dynamics *f*.
 - Db.: Double Bass part with dynamics *p*, *mf*, and *f*.

The score includes various musical notations such as notes, rests, slurs, accents, and dynamic markings. It also features some specific performance instructions like *arco* for the violinists.

126

This page of a musical score, numbered 192, features a rehearsal mark of 126 at the top and bottom. The score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Fl. 1 and Fl. 2: Flutes, starting with a *p* dynamic and moving to *ff*.
- Ob. 1 and Ob. 2: Oboes, starting with a *f* dynamic and moving to *ff*.
- Cl. 1 (A) and Cl. 2 (A): Clarinets in A, playing sustained notes.
- Cl. 3 (A): Clarinet in A, playing a sustained note.
- Bsn. 1 and Bsn. 2: Bassoons, starting with a *f sonore* dynamic and moving to *ff*.
- Hn. 1 (F), Hn. 2 (F), Hn. 3 (F), and Hn. 4 (F): Horns in F, starting with a *f sonore* dynamic and moving to *ff*.
- Tpt. 1 (Bb) and Tpt. 2 (Bb): Trumpets in Bb, starting with a *f sonore* dynamic and moving to *ff*.
- Tbn. 1, Tbn. 2, and Tbn. 3: Trombones, starting with a *f sonore* dynamic and moving to *ff*.
- Tba.: Tuba, starting with a *f sonore* dynamic and moving to *ff*.
- Timp.: Timpani, starting with a *pp* dynamic and moving to *ff*.
- B. D.: Bass Drum, playing a *ff* dynamic.
- Cym.: Cymbal, playing a *f* dynamic.
- Hp.: Harp, playing sustained chords.
- Pno.: Piano, playing sustained chords.
- Vln. 1 and Vln. 2: Violins, starting with a *p* dynamic and moving to *ff*.
- Vla.: Viola, playing sustained notes.
- Vc.: Violoncello, playing sustained notes.
- Db.: Double Bass, starting with a *f sonore* dynamic and moving to *ff*.

The score includes various musical notations such as notes, rests, dynamics (*p*, *ff*, *f*, *f sonore*, *pp*), and articulation marks. The woodwind and brass sections feature complex rhythmic patterns, while the strings provide a steady accompaniment.

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 (A) *ff*

Cl. 2 (A) *ff*

Cl. 3 (A) *ff* to BASS CLAR. (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F) *ff*

Hn. 2 (F) *ff*

Hn. 3 (F) *ff*

Hn. 4 (F) *ff*

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Tba.

Timp. *fff* *p* *pp*

B. D. *ff*

Cym. *ff*

T. t. *ff*

Harp. *ff*

Pno. *ff* *fff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *ff* *ff* *p*

Moderato - grandioso ♩ = 88

155

Cl. 1 (A) *p marcato*

Cl. 2 (A) *p marcato*

Cl. 3 (A)

B. Cl. (Bb) *p marcato*

Hn. 1 (F) *pp*

Hn. 2 (F) *pp*

Hn. 3 (F) *pp*

Hn. 4 (F) *pp*

Timp. *pp* TUTTI: all soloists, choir, audience in UNISON

Chor. *pp*
No - one's e - ver seen it fly or e - ver heard it

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*



160

Cl. 1 (A)

Cl. 2 (A)

B. Cl. (Bb)

Bsn. 2 *p*

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Timp.

Chor. *p*
call. There is - n't a - ny rea - son why it should ex - ist at all. But

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

165 128

Ob. 1

Cl. 1 (A)

Cl. 2 (A)

B. Cl. (Bb)

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Chor.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

when the fire is over, when the beams are black There's a stirring in the

Musical score for orchestra and choir, measures 170-173. The score includes parts for Oboe 1, Oboe 2, Clarinet 1 (A), Clarinet 2 (A), Bass Clarinet (Bb), Bassoon 1, Bassoon 2, Horn 1 (F), Horn 2 (F), Horn 3 (F), Horn 4 (F), Trumpet 1 (Bb), Trumpet 2 (Bb), Trombone 1, Trombone 2, Trombone 3, Timpani, Choir, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score features dynamic markings such as *p*, *mf*, and *f*. The choir part includes the lyrics: "em - bers, that bird is com - ing back." The score is written in a key signature of two flats and a common time signature.

129

130

This page contains the musical score for measures 129 and 130. The score is written for a large orchestra and a choir. The instruments listed on the left are Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, Fl. 2), Oboes 1 and 2 (Ob. 1, Ob. 2), Clarinets 1 and 2 (Cl. 1 (A), Cl. 2 (A)), Bass Clarinet (B. Cl. (Bb)), Bassoons 1 and 2 (Bsn. 1, Bsn. 2), Horns 1, 2, 3, and 4 (Hn. 1 (F), Hn. 2 (F), Hn. 3 (F), Hn. 4 (F)), Trumpets 1 and 2 (Tpt. 1 (Bb), Tpt. 2 (Bb)), Trombones 1, 2, and 3 (Tbn. 1, Tbn. 2, Tbn. 3), Tuba (Tba.), Timpani (Timp.), Harp (Hp.), Piano (Pho.), and Double Bass (Db.).

The score is in a key signature of one sharp (F#) and a common time signature (C). The dynamic marking *f* (forte) is used throughout. The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support. The choir enters in measure 129 with the lyrics: "Phoe - nix! Phoe - nix! Her ins - pi - ra - tion flash - es. Phoe - nix! Phoe - nix! The hope that noth - ing dash - es. Phoe - nix! The shape of".

This page contains the musical score for measures 128 through 131. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Cl. 1 (A)
- Cl. 2 (A)
- B. Cl. (BB)
- Bsn. 1
- Bsn. 2
- Hn. 1 (F)
- Hn. 2 (F)
- Hn. 3 (F)
- Hn. 4 (F)
- Tpt. 1 (BB)
- Tpt. 2 (BB)
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Tba.
- Timp.
- Cym.
- Pho.
- Chor.
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Db.

The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings for the woodwinds and brass are *ff* (fortissimo), *mf* (mezzo-forte), *pp* (pianissimo), and *p* (piano). The strings play a rhythmic accompaniment with dynamic markings of *mf*, *p*, and *pp*. The choir part includes the following lyrics:

things to come — Phoe - nix! She's fly - ing to - wards the sun! It's the phoe - nix ris - ing, ris - ing, ris - ing

202

Picc. *p*

Fl. 1

Fl. 2

Cl. 1 (A)

Cl. 2 (A)

B. Cl. (Bb)

Bsn. 2 *p*

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1 (Bb) *p*

Tpt. 2 (Bb) *p*

Tbn. 1 *p*

Timp.

Hp. *p* [Bb/Cb]

CAT/LAZ. *p*
 seen it fly or e - ver heard it call. There is - n't a - ny rea - son why it should ex - ist at all. It sweeps_ like a sen - sa - tion through the

HC/EM. *p*
 seen it fly or e - ver heard it call. There is - n't a - ny rea - son why it should ex - ist at all. It sweeps_ like a sen - sa - tion through the

MRK/ALF. *p*
 seen it fly or e - ver heard it call. There is - n't a - ny rea - son why it should ex - ist at all. It sweeps_ like a sen - sa - tion through the

ERN. *p*
 seen it fly or e - ver heard it call. There is - n't a - ny rea - son why it should ex - ist at all. It sweeps_ like a sen - sa - tion through the

Chor. *p*
 e - ver heard it call. There is - n't a - ny rea - son why it should ex - ist at all. It sweeps_ like a sen - sa - tion through the branch - es of the

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc.

Db.

211

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 (A)

Cl. 2 (A)

B. Cl. (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

Pho.

CAT/LAZ.
branch - es of the brain, The heart cry of cre - a - tion, stirr - ing us _____ to start a gain.

HC/EM.
branch - es of the brain, The heart cry of cre - a - tion, stirr - ing us _____ to start a gain.

MRK/ALF.
branch - es of the brain, The heart cry of cre - a - tion, stirr - ing us _____ to start a gain.

ERN.
branch - es of the brain, The heart cry of cre - a - tion, stirr - ing us _____ to start a gain.

Chor.
brain The heart cry of cre - a - tion stirr - ing us _____ to start a gain.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

134

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1 (A)
Cl. 2 (A)
B. Cl. (Bb)
Bsn. 1
Bsn. 2
Hn. 1 (F)
Hn. 2 (F)
Hn. 3 (F)
Hn. 4 (F)
Tpt. 1 (Bb)
Tpt. 2 (Bb)
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Timp.
Hp.
Pno.
CAT/LAZ.
HC/EM.
MRK/ALF.
ERN.
Chor.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

Phoe - nix! Phoe - nix! Her ins - pi - ra - tion flash - es. Phoe - nix! Phoe - nix! The hope that noth - ing dash - es.

Phoe - nix! Phoe - nix! Her ins - pi - ra - tion flash - es. Phoe - nix! Phoe - nix! The hope that noth - ing dash - es.

Phoe - nix! Phoe nix Phoe - nix! Phoe nix Her ins - pi - ra - tion flash - es. Phoe - nix! Phoe nix Phoe - nix! Phoe nix The hope that noth - ing dash - es.

Phoe - nix! Phoe nix Phoe - nix! Phoe nix Her ins - pi - ra - tion flash - es. Phoe - nix! Phoe nix Phoe - nix! Phoe nix The hope that noth - ing dash - es.

Phoe - nix! Phoe - nix! Her ins - pi - ra - tion flash - es. Phoe - nix! Phoe - nix! The hope that noth - ing dash - es.

226 **135**

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 (A)

Cl. 2 (A)

B. Cl. (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Hp.

Pno.

CAT/LAZ.

HC/EM.

MR K/ALF.

ERN.

Chor.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Phoe - nix! The shape of things to come. Phoe - nix!

Phoe - nix! The shape of things to come. Phoe - nix!

Phoe - nix! Phoe nix The shape of things to come. Phoe - nix! She's

Phoe - nix! Phoe nix The shape of things to come. Phoe - nix! She's

Phoe - nix! The shape of things to come. Phoe - nix! She's

230

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 (A)

Cl. 2 (A)

B. Cl. (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Cym.

Pho.

CAT/LAZ.
fly - ing to - wards the sun!
It's the phoe - nix

HC/EM.
fly - ing to - wards the sun!
It's the phoe - nix

MR K/ALF.
fly - ing to - wards the sun!
It's the phoe - nix

ERN.
fly - ing to - wards the sun!
It's the phoe - nix

Chor.
fly - ing to - wards the sun!
It's the phoe - nix

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 (A)

Cl. 2 (A)

B. Cl. (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1 (Bb)

Tpt. 2 (Bb)

Tbn. 1

Tbn. 2

Tbn. 3

Tbn.

Tba.

Timp.

B. D.

Cym.

T.-t.

Glock.

Hp.

Pno.

CAT/LAZ.

HC/EM.

MRK/ALF.

ERN.

Chor.

Vln. 1

Vln. 2

Vla.

Vc.

Db.