

Dumbfounded!



Bernard Hughes

BERNARD HUGHES

Dumbfounded!

miniature chamber opera in one scene

Libretto by William Radice
(after a short story by Saki)

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FULL SCORE
(SCORE IN C)

Dumbfounded! is based on the short story 'The Reticence of Lady Anne' by Saki, first published in *Reginald in Russia* (1911).

Duration: c. 15 minutes

First performed on 9th and 10th August 2008 at the Riverside Studios, London as part of the Tête-à- Tête Opera Festival, conducted by Tom Hammond, directed by Sebastian Armesto and designed by Rebecca Desmond, sung by Edmund Connolly (Egbert), Eamonn Mulhall (Don Tarquinio) and Pamela Hay (Lucretia).

The first production was supported by funds from the Nicholas John Trust and the Hinrichsen Foundation.

CHARACTERS

EGBERT	baritone	a short-sighted middle-aged upper-middle-class man
LADY ANNE	non-singing part	his wife
DON TARQUINIO	tenor	their elegant and exotic cat
LUCRETIA	soprano	their pet bullfinch, object of Don Tarquinio's obsession

INSTRUMENTATION

clarinet in B \flat , piano, cello

SYNOPSIS

Egbert has argued with his wife, Lady Anne, over lunch, and is now seeking to make his peace. In attendance is their cat, Don Tarquinio, an elegant and raffish animal, and a caged bullfinch. Egbert attempts to soothe his wife's temper but is met only with her withering silence and mockery from the cat, who sings to the audience a parallel narrative of his infamous Roman namesake, Sextus Tarquinius. Egbert, unable to gain his wife's attention, eventually snaps and storms out – whereupon the cat reveals the reason for Lady Anne's reticence: she has been dead for two hours. He then puts into action his long-laid, and gruesome, plan for the bird.

for my mother

'she was a good cook, as cooks go...'

Score in C

Libretto by
WILLIAM RADICE
after a story by Saki

Dumbfounded!

a miniature opera in one scene

Music by
BERNARD HUGHES

An Edwardian drawing-room. Egbert sidles sheepishly into the room. He is carrying a bunch of paper poppies as a peace offering. Lady Anne is sitting by the fire, her face turned away from the audience. There is a birdcage on the sideboard, covered with a cloth.

Tentatively ♩ = 44

The musical score is written for six parts: Lucretia, Don Tarquinio, Egbert, Clarinet in Bb, Piano, and Violoncello. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4. The score begins with a tempo marking of 'Tentatively ♩ = 44'. The first three staves (Lucretia, Don Tarquinio, Egbert) are mostly silent, with a few notes in the second measure. The Clarinet in Bb part starts with a *pp* dynamic and includes a triplet of notes marked *ad lib.* with dynamics *mp*, *mf*, and *pp*. The Piano part features a *p* dynamic and includes a *cant.* marking. The Violoncello part starts with a *p* dynamic and includes a *pizz.* marking, followed by an *arco* section with a *mf cant.* dynamic.

Don Tarquinio, the cat, is basking on a rug in front of the flickering fire.

6

Luc.

Don T.

Egb.

Cl.

Pno

Vc.

p

mp

f

pizz.

arco

p

f

DON TARQUINIO (*absently*)

Mm_____ ecow. Mm_____ ecow.

Egbert irritably pulls the cloth off the cage,
and Lucretia immediately bursts out with
the only tune she knows.

A

Moving on ♩ = 66

B

Allegro ♩ = 104
LUCRETIA

11

Luc. *mf*

Don T. *mf*

Egb. *mf*

Cl. *mf*

Pno *mf*

Vc. *mf*

11

8

3

mf

f

mp accomp.

pizz.

mf

fp

Don TARQ. (*smugly*)

Mee ow.

EGBERT (*to Don Tarquinio, morose and self-pitying*) (*to Lucretia*)

It's all right for you! And you!

O toi, qui pro-lon-geas mes jours, Re-prends un bien que je dé-tes - te! Di-

C

Slower ♩ = 72

Scherzando ♩ = 104

♩ = ♩ = 52 (ad lib.)

17

Luc. a - ne...

Don T. DON TARQ. (*echoing Lucretia*)
p Mm... mee - ow.

Egb. EGBERT (*tapping the cage irritably*) Blas-ted bird. Blas-ted cat. And
(*addressing both animals in exasperation*)

Cl. mf p

Pno. p mf p *colla voce*

Vc. arco p

Detailed description of the musical score: The score is for a scene with six parts. The key signature is three sharps (F#, C#, G#). The first section is marked 'Slower' with a tempo of 72 bpm. The second section is 'Scherzando' at 104 bpm. The third section is 'ad libitum' at 52 bpm. The vocal parts (Lucio, Don Tarquino, Egbert) have lyrics. The instrumental parts (Clarinet, Piano, Violoncello) provide accompaniment. The Piano part includes dynamic markings (p, mf) and the instruction 'colla voce'. The Violoncello part is marked 'arco' and 'p'.

22

Luc.

Don T.

Egb.

Cl.

Pno

Vc.

why did we give them such ri - di - cu - lous names? Lu - cre - tia! And Don Tar - qui - ni - o! I pre - ferred 'Fluff'.

f

D

Dreamy ♩ = 66

Luc.

Don T.

Egb.

Cl.

Pno

Vc.

DON TARQ. (to the audience, but as if to himself, gnomically)

Lit-tle does he know!

Names have a des - ti - ny.

Don Tar -

p cant.

pp molto legato

poco ♩

p espressivo

poco accel. Allegro ♩ = 104

29

Luc. 

Don T. 

qui - ni - o... I've stu - died Li - vy, I know my place in Ro - man his - to - ry.

Egb. 

Cl. 

Pno 

Vc. 

E

rall. Grandioso, ad lib. Allegro ♩ = 104
(♩ = 72c.)

Luc. 32

toi, qui pro-lon-geas mes jours... Re - prends un bien que je dé-tes - tel! Di

Don T.

DON TARQ.
f (proudly)

Sex-tus Tar - qui-ni-us!

Egb.

EGBERT

Blas-ted tune.

Cl.

p *leggero*

p

Pno

f

p

Vc.

p

mf

arco

Egbert taps the cage again in
irritation and the bird stops singing.

F

Ad libitum accel. ♩ = 80

37

Luc. a - ne...

Don T. DON TARQUINIO (*snootily*)
No taste at all, hus-band or wife, they

Egb. *f*
Blas - ted French tune!

Cl. *pp* *p* *cresc.*

Pno *sf* *mp*

Vc. *mf colla voce* *pizz.* *p* *arco*

Detailed description of the musical score: The score is for a scene starting at measure 37. It features six parts: Lucio (Luc.), Don Tarquinio (Don T.), Egbert (Egb.), Clarinet (Cl.), Piano (Pno), and Violoncello (Vc.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Ad libitum accel.' with a metronome marking of ♩ = 80. A dynamic marking 'F' is placed above the score. Lucio's line begins with 'a - ne...'. Don Tarquinio's line begins with 'DON TARQUINIO (snootily)' and the lyrics 'No taste at all, hus-band or wife, they'. Egbert's line begins with 'Blas - ted French tune!' and has a forte (f) dynamic. The Clarinet part has dynamics of pianissimo (pp), piano (p), and crescendo (cresc.). The Piano part has dynamics of fortissimo (sf) and mezzo-forte (mp). The Violoncello part has dynamics of mezzo-forte (mf colla voce), piano (pizz.), and piano (p), and includes an arco instruction. The score includes various musical notations such as slurs, ties, and triplets.

43 **Vivace** ♩ = 120 **Ad lib.** (♩ = 84c.)

Luc.

Don T.
8 both pre-fer ——— The Mi - ka - do.

Egb.

Cl.
p *leggero*

Pno
p *leggero*

Vc.
3 *pp* *p* pizz. arco *mfp cresc.*

There is an awkward pause.

Poco menorall.

56

Luc.

Don T.

Egb.

Cl.

Pno

Vc.

that you acquired a fond-ness for a dim re - li-gious light? Ha ha.

(feeble laugh)

sub. p

poco cresc.

sub. p

pp

p

f

p sub.

H Gently pulsing ♩ = 66

63

Luc.

Don T. DON TARQ. (*stretching and basking*)

When my fa-ther, Tar-qui-ni-us Su - per - bus, sent me to deal__ with the Ga-bi-i,__ e-very-thing I

Egb.

Cl.

p colla voce

Pno

mp

Vc.

p espr. 3

69 **Ad lib.** (♩ = 54) **I** **Moderato** ♩ = 66

Luc.

Don T. *8* said or did was nice - ly cal cu-la-ted to de - ceive!

Egb. *7* Must we quar- rel? My re - mark at lunch had a pure-ly a - ca - de-mic ap - pli-

Cl. *mfpp* *pp scherz.*

Pno *mp (colla voce)* *p* *p scherzando*

Vc. *pp* *pizz.* *p scherz.*

Pause.
rall.

72

Luc.

Don T.

Egb.

Cl.

Pno

Vc.

ca - tion. You seem to put an un - ne - ce - sa - ril - ly per - so - nal sig - ni - fi - cance in - to it.

pp

arco

pizz.

fpp

Red.

76 **J** Dreamily ♩ = 76

Luc.

Don T. DON TARQ. (continuing to reminisce about his previous existence)

They thought I was a fu - gi - tive from my fa-ther's in-to - -

Egb.

Cl.

pp 6 6 *pp* 6 6 *pp* 6 6

Pno

pp

Vc.

arco

mp colla voce 3

Very slow, unsteady $\text{♩} = 36c.$

79

Luc.

Don T.
le - ra - ble cru - e - lty. Lit-tle did they know!

Egb.
EGBERT (*trying to sound conciliatory*)
Tea?

Cl.
mf *p*

Pno

Vc.
mf *p* *mf* *p*

Egbert unsteadily starts to pour a cup of tea for Lady Anne. Noticing her unresponsiveness he puts the teapot down and angrily brandishes the milk jug.

$\text{♩} = \text{♩} = 72 \text{ ad libitum}$

83

Luc.

Don T.

Egb.

Cl.

Pno

Vc.

EGBERT (*issuing a challenge*)

More milk for Don Tar-qui-ni-o if you don't want a-ny.

mf *p* *mf* *p* *mf* *p*

sfz *(pv)*

Egbert lurches over to Don Tarquinio's saucer in front of the fireplace and clumsily pours milk into it so that it overflows on to the carpet.

88 ♩ = ♩ = 36 accel. ♩ = 56

Luc.

Don T.

Egb.

Cl.

Pno

Vc.

p *cresc.* *f* *trill* *5*

p *pp* *mf cresc.* *sf*

p *cresc.* *sf*

K

Doloroso ♩ = 50

LUCRETIA (*commenting on the mishap in the only way she can*)

Più mosso ♩ = 66

94

Luc. *O toi, qui pro-lon geas mes jours...—*

Don T.

Egb. *There you are, Se-nor. Nice milk for you, Love-ly lic-ka-ble car - pet.*

Cl. *p* *p eleganza*

Pno *sf* *p legato* *f*

Vc. *p*

99 **L** A bit sinister ♩ = 66

Luc.

Don T. *DON TARQ. (satirically, rejecting Egbert's overtures with contempt)* *(to himself and the audience, continuing his parallel story)*

Mee - ow. I in - ci - ted the Ga - bi - i - a - gainst Rome to give my fa - ther an ex - cuse to

Egb.

Cl. *p molto legato*

Pno *f* *p, with suppressed energy* *cresc.* *mf*

Vc. *pizz.* *arco* *pp* *p* *3* *p* *mf* *mf p poco cresc.*

♩ = 104

M

♩ = 80

104

Luc. *LUCRETIA (desperately)*

O toi, qui pro-lon - geas mes jours, Re prends...

Don T. *Don T.*

po-lish them off!

Egb. *EGBERT (turning again to Lady Anne with forced cheerfulness)*

Don't you think we're be-ing ra-ther foo lish?

Cl. *Cl.*

f *sub.p*

Pno *Pno*

f *mf* *sub.mp*

Vc. *Vc.*

pizz. *arco*

f *p* *pp*

Lady Anne remains mute and motionless.
He fingers the poppies as if about to present
them to Lady Anne, then thinks better of **it**

109 *rall.* **Larghetto** ♩ = 74



The musical score consists of six staves. From top to bottom: 1. **Luc.** (Lucifer) and **Don T.** (Don Tello) vocal staves, both with a whole rest. 2. **Egb.** (Eugene) vocal staff with lyrics: "I dare - say the fault has been part - ly on my _____". Above the first measure is the instruction *(nobly)*. 3. **Cl.** (Clarinet) staff with dynamics *p*, *p*, and *pp*. 4. **Pno** (Piano) grand staff with triplets and dynamics *p*. 5. **Vc.** (Violoncello) staff with dynamics *p*, *pp*, *p*, *p*, *p espr.*, and *mf*.

117

Luc.

Don T.

Egb.

Cl.

Pno

Vc.

side. Af - ter all, I'm on - ly hu - man you know. You seem to for - get that I'm on - ly

(in exasperation)

pp

sotto voce

p

p molto vib.

O

L'istesso tempo (♩ = 78)

122

Luc.

Don T.

EGBERT' (still addressing Lady Anne, despair in his voice)

Egb.

Cl.

Pno

Vc.

DON TARQ.

And then, when the mo-ment was right, I sent a mes-sen-ger to my fa - ther.

hu - - man. Are you un -

mf sub.

mf sub.

pp

mf sub.

p

sul pont.

*Egbert slumps down on the hearth-rug and distractedly strokes
Don Tarquinio, as he continues his appeals.*

P

Faster
♩ = 72

126 **Slow** ♩ = 60

LUCRETIA

O toi, qui pro-lon-geas mes jours...

EGBERT (*sardonically*)

Purr, _____

purr, _____

EGBERT
p

well?

I dare - say -

I

f — **p**

f

mf

Red.

ord.

f — **p**

mf

p

p — **pp**

harm.,
flautando
sul D

131

Luc.

Don T.

Egb.

Cl.

Pno

Vc.

pp

purr, _____

purr. _____

may have been to blame. I am wil-ling, if I can there-by res-tore things to a hap-pi - er stand-point, to

m.g.

sim.

pp

sul A

sul D

sul A

sul D

ad lib.

3

3

3

3

3

3

3

3

Q ♩ = 78 ('Don Tarquinio's tempo')

Allegro ♩ = 104
LUCRETIA (*suicidally*)

135 *accel.*

Luc. *f* Re-prends un_

Don T. *8* DON TARQ. (*alternating contemptuous purrs for Egbert with his tale of brutal murder*)
Mee - ow. My fa - ther took the mes - sen - ger in - to his gar - den (purr)

Egb. *f* un - der - take to lead a bet - ter life!

Cl. *poco f* *mp* *f colla voce*

Pno *poco f* *f*

Vc. *pizz.* *arco* *poco f* *f* *p colla voce*

poco accel. rall. ♩ = 78 ('Don Tarquinio's tempo') poco accel.

140

Luc.
bien que je dé-tes - te, tes - tel Dia - ne...

Don T.
(increasingly triumphant)
- where he said no-thing to the mes-sen-ger (purr, _____)

Egb.

Cl.
ff *mf cresc.*

Pno
ff *mf* *cresc.*

Vc.
pizz. arco
sf *f* *p colla voce* *mf cresc.*

Detailed description of the musical score: The score is for measures 140-144. It features six staves: Lucie (Luc.), Don T., Egb., Cl., Pno, and Vc. The key signature has two flats (B-flat and E-flat). The tempo is marked 'poco accel.' followed by 'rall.' and a tempo indicator of a quarter note equal to 78 beats per minute, with the instruction 'Don Tarquinio's tempo'. The score concludes with 'poco accel.'. The Lucie part begins with a forte (ff) dynamic and includes lyrics. The Don T. part has an '(increasingly triumphant)' marking and a triplet of eighth notes. The Cl. part starts with a fortissimo (ff) dynamic and ends with a mezzo-forte (mf) crescendo. The Pno part features a fortissimo (ff) dynamic in the first measure, a mezzo-forte (mf) dynamic in the second, and a crescendo in the third. The Vc. part starts with a fortissimo (sf) dynamic in pizzicato (pizz.) and then arco, followed by a forte (f) dynamic, a piano (p) dynamic with 'colla voce' marking, and finally a mezzo-forte (mf) crescendo.

R

(♩ = 100c.) molto rall.

Risoluto ♩ = 90

rall.
LUCRETIA

Luc.

Don T. *purr)*

Egb. *f*

Cl. *f* *p* *mp*

Pno *dim.* *p* *f grandioso* *p sub.* *mp*

Vc. *arco* *mp*

EGBERT (*abandoning the struggle to mollify the inert and still implacable Lady Anne, with stern resolution*) And in - stead
I shall go and dress for dinner!

Egbert angrily snatches the poppies out of the vase and nervously paces up and down the room with them.

152 **Meno mosso** ♩ = 78

Luc.

Don T.
8
strolled up and down_ in_ si - lence knoc-king pop-py-heads off with his stick!

Egb.

Cl.
> **p** *cresc. poco a poco*
5
poco f dim.
f

Pno
p *cresc. poco a poco*
poco f dim.
mp

Vc.
mf *colla voce*
sf

Egbert hurls the poppies on to the fire.

S Poco più mosso ♩ = 84

LUCRETIA

156

Luc. *Re*

Don T.

Egb. *p* EGBERT (*helplessly*)
Don't you think...

Cl. *p*

Pno. *f* *mp* *p energico* *f* *p sub.*

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

160

Luc. *p* prends, re- prends...

Don T. *8* DON TARQ. (*quite carried away now, moving around the room*) *cresc. poco a poco*
 The mes-sen-ger re-tur-ned to re-port to me, and I glad - ly

Egb.

Cl. *f* *mp*

Pno *f* *mp* *cresc.* *mp sub.*

Vc. *f marc.* *arco* *mp*

LUCRETIA

164

Luc. *f* O!

Don T. *f* took my fa-ther to mean that the Ga-bi-i should like-wise have their heads knocked off! Sweep!

Egb.

Cl. *mp* *mf* *f* *mf* *8va*

Pno *>mf cresc. poco à poco* *f* *mf*

Vc. *mf cresc. poco a poco* *f* *mf*

168 **LUCRETIA** **T** **Sizzling with energy** *Egbert gives up. The fire flares up luridly as the poppies burn.* **molto rall.**

f **ff** **mf cresc.** **ff** **ff³** **ff** **ff** **mf cresc.** **ff** **ff**

Luc. O! O!

Don T. Slice! Chop!

Egb.

Cl. 3 5

Pno. (8) 6 6 6 3 5

Vc. **ff** **mf cresc.** **ff**

As Egbert leaves, Don Tarquinio spits out
the only words he addresses directly at him.

U

Darkly ♩ = 70

173 Despondent ♩ = 60

Luc.

Don T. DON TARQ. *f*

Egb. *p* EGEBERT (defeated, a parting shot as he goes) Aren't we be-ing ve-ry sil-ly?

Cl. *mp* > *p* *p cresc. poco a poco*

Pno. *>mp* *f* *ff* *p cresc. poco a poco*


Vc. *pizz.* *f marc.* *arco* *mf*

He now takes centre stage. The room is even dimmer now.
He starts stalking Lucretia, circling her cage menacingly.


accel.

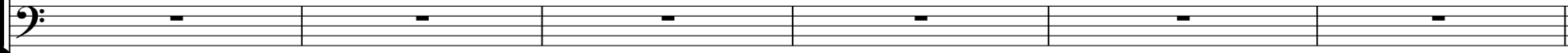
LUCRETIA (*panic-stricken*)

178

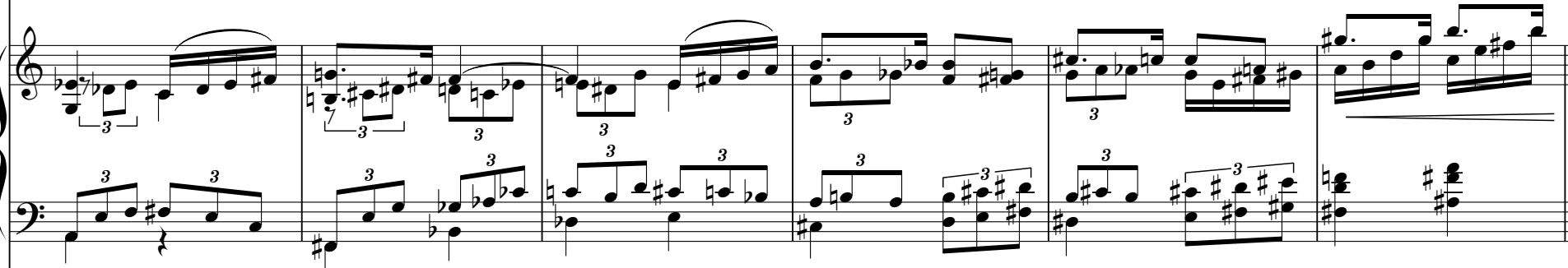
Luc.  O, o,


DON TARQ.

Don T.  Mee - ow, mee - ow, mee - ow, mee -

Egb. 

Cl.  *cresc.*

Pno 

Vc.  *mf* *mf* *mf* *f*

V Hysterical, very free ♩ = 108c.

W ♩ = 70

184

Luc. *ad lib.*

Don T. *ow.*

Egb.

Cl. *ff*

Pno *ff*

Vc. *sf*

O, o, o, toi qui pro-lon-geas mes jours, jours, jours Re-prends un bien que je dé-te-t-t-t-t-t-t-t-tes - tel

f

f

f

f

f

p cresc. poco a poco

187

Luc.

O, o, o, toi, qui pro-lon-geas...

DON TARQ.

Don T.

Mee - ow. Oh, my dar - ling, my beau - ti - ful dar - ling...

Egb.

Cl.

scherzando in p *cresc. poco a poco* *f*

Pno

cresc. poco a poco *f*

Vc.

f appassionata

Detailed description of the musical score: The score is for a scene starting at measure 187. It features five staves: Lucie (Luc.), Don Tarquino (Don T.), Clarinet (Cl.), Piano (Pno), and Violoncello (Vc.).
 - **Lucie:** Enters in measure 3 with a triplet of eighth notes (G4, A4, B4) and continues with a triplet of eighth notes (C5, B4, A4) in measure 4. Her lyrics are "O, o, o, toi, qui pro-lon-geas...".
 - **Don Tarquino:** Enters in measure 2 with a half note (G3) and a fermata. His lyrics are "Mee - ow. Oh, my dar - ling, my beau - ti - ful dar - ling...".
 - **Clarinet:** Enters in measure 1 with a triplet of eighth notes (G4, A4, B4). The performance instruction is *scherzando in p*. It features several triplet patterns throughout the piece, with dynamics increasing to *f*.
 - **Piano:** Accompanies the Clarinet with similar triplet patterns. The performance instruction is *cresc. poco a poco*, and it reaches *f* in measure 5.
 - **Violoncello:** Enters in measure 1 with a half note (G2) and a fermata. The performance instruction is *f appassionata*.
 - **Other parts:** The Euphonium (Egb.) part is present but contains no notes in this section.

X Even more hysterical, faster ♩ = 116c.

193

Luc. 

mes jours, mes jours, Di - a - ne, que je dé - tes - te, te, te, te! Re - prends un bien que je dé - tes - te Dia - ne, toi qui pro - lon - geas! Dia - ne...

Don T. 

Egb. 

Cl. 

Pno 

Vc. 

repeat ad lib.

Y Con molto nostalgia ♩ = 72

194

Luc. Re-prends un bien que je dé-teste! Dia-ne, Dia ne, Dia - ne... O toi...

Don T. DON TARQ.
p cresc.
You... you... My dar-ling, you, you re - mind me of a -

Egb.

Cl. *mf warmly*

Pno *p colla voce* *mp* *mf warmly*

Vc. *mf warmly*

198 *rall.* Z Very broad, ecstatic ♩ = 42

Luc.

Don T.
no-ther of my 'ad - vent - - - tures'...

Egb.

Cl.
cresc. *tr.* *f*

Pno
cresc. 6 6 3 *f* 6 6 6 6 *Red.* *7 cant.* *

Vc.
f

Detailed description: This page of a musical score, numbered 198, features a tempo marking of 'rall.' and a performance instruction 'Very broad, ecstatic' with a tempo of ♩ = 42. The score is for Don T. and includes parts for Luc., Egb., Cl., Pno, and Vc. The Don T. part has lyrics: 'no-ther of my 'ad - vent - - - tures'...'. The Pno part includes a 'Red.' marking and a '*' symbol. The Cl. part includes 'tr.' and 'f' markings. The Vc. part includes a '3' marking and 'f'. The score is divided into two systems by a double bar line.

201

Luc.

Don T.

Egb.

Cl.

f molto espress.

Pno

mf 6 6 6 6 6 6

And.

Vc.

f molto espress. 3 3

202

Luc.

Don T. **f** DON TARQ. (*lasciviously, indicating Lucretia*)
 Lu - cre - tia, wife of my cou - sin Tar -

Egb.

Cl. **mf** *sotto voce*

Pno

Vc. **mf** *sotto voce*

* Red. *

204

Luc.

Don T.
qui - ni - us Col - la - ti - nus, at - trac - ted my at -

Egb.

Cl.

Pno

Vc.

AA

206

Luc.

Don T.
ten - tion. I in - vi - ted my - self to her

Egb.

Cl.
f *colla voce*

Pno

Vc.

(circling round Lucretia's cage)

f

f

208

Luc.

Don T.

Egb.

Cl.

Pno

Vc.

house when her hus - band was a-way, went up to the bed - room with a

cresc.

cresc.

cresc.

Detailed description of the musical score: The score is for measures 208, 209, and 210. The key signature has one flat (B-flat). The time signature is 8/8. The vocal line (Don T.) starts in measure 208 with a half rest, then sings 'house' in measure 209, followed by 'when her husband was a-way,' in measure 210. The instrumental parts include: Luc. (Luciano) with whole rests; Egb. (Eugene) with whole rests; Cl. (Clarinet) with a melodic line featuring triplets and crescendos; Pno (Piano) with chords and arpeggiated figures; and Vc. (Violoncello) with a complex melodic line featuring triplets and crescendos.

211 (L'istesso tempo $\text{♩} = 40$)

Luc.

Don T. *ff marc.* sword in my hand... But what hap pened

Egb.

Cl.

Pno *ff* *senza dim.* *pp*

Vc. *ff* *gliss.*

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BB

Ad libitum, fast

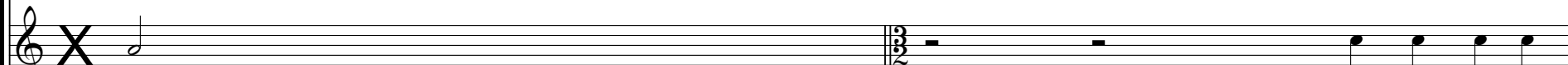
A tempo (♩ = 42)

214

LUCRETIA

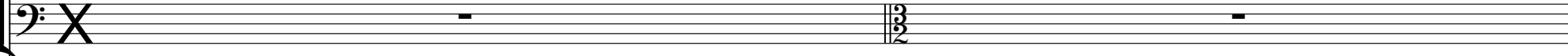
Luc. 

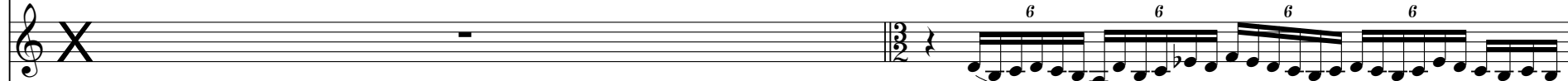
O toi, qui pro-lon-geas mes jours, qui pro-lon-geas mes jours, qui pro-lon-geas mes jours.....

Don T. 

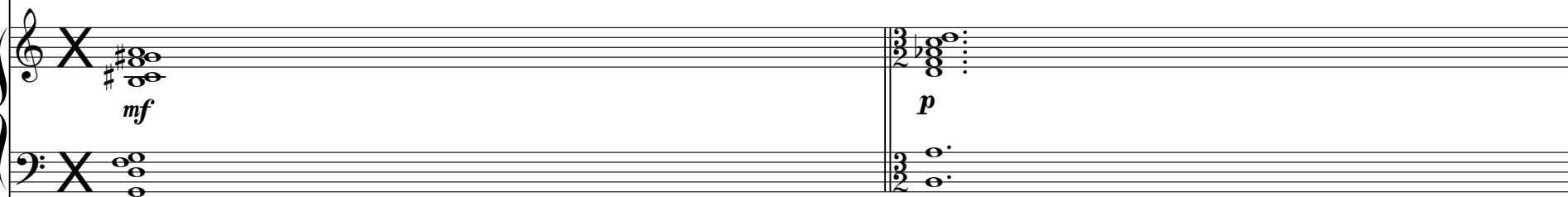
next

Is a - no - ther

Egb. 

Cl. 

pp

Pno 

Vc. 

Ad libitum

216

CC ♩ = 80

Luc. O, o, o, o, o, Di-a - ne.

Don T. sto - ry. And now, my dar-ling, your prayers to the hunt-ress Di-a-na will be

Egb.

Cl. *f* *p*

Pno. *p cresc.*

Vc. pizz. arco, sul ponticello *p*

Detailed description of the musical score: The score is for measures 216-219. Measure 216 starts with a treble clef and a key signature of one sharp (F#). The Lucina part has a melodic line with eighth notes and rests. Don Tizio has a vocal line with a rest in measure 216 and enters in measure 217. The Egitto part has a bass line with a rest in measure 216 and enters in measure 217. The Clarinet part has a melodic line with sixteenth notes and rests. The Piano part has a complex accompaniment with chords and triplets. The Violoncello part starts with a pizzicato section in measure 216 and switches to arco, sul ponticello in measure 217. The score includes dynamics such as *f* (forte) and *p* (piano), and performance instructions like *Ad libitum*, *pizz.*, and *arco, sul ponticello*. There are also markings for *f* and *p* in the Clarinet part, and *p cresc.* in the Piano part. The tempo is marked as ♩ = 80.

DD Ad libitum

219 Allegro ♩ = 100

Luc.

Don T.
an - swered!

Egb.

Cl.
f marc.

Pno
f secco e marcato
f — *ff*

Vc.
pizz.
f

(to the audience - almost as an afterthought,
like a conjuror revealing the end of his trick)

And why won't my La-dy in-ter-vene to save her?

Don Tarquinio suddenly and dramatically spins her chair so that the audience can see very clearly that she is dead. The firelight reveals a trickle of blood from her mouth.

225 **Furioso** ♩ = 72

Luc. //

Don T. //

Egb. //

Cl. *gliss.* **fff** **ff** //

Pno (R.H. white notes) **fff** **f** 6 6 6

Pno (L.H. black notes) **fff** 6 6 6

Vc. *Red. arco, ord.* **fff** **ff** 6 6

*

Don Tarquinio moves to the cage and starts to open the door.

228

Luc.

Don T.

Egb.

Cl.

Pno

Vc.

ff

fff

f

3

3

6

6

231

Luc.

Don T.

Egb.

Cl.

Pno

Vc.

fff

fff

233

Luc.

Don T.

Egb.

Cl.

ff

Pno

Vc.

pizz.

*The lights snap to black
over Lucretia's dying screams.*

234

Luc.

Don T.

Egb.

Cl.

Pno

Vc.

ff

tr

fff

ff

fff

arco

ff

fff

Red.
