

Act III Scene V

Philip Armstrong

[illegible][illegible]

Philip Armstrong Iphigenia in Weimar

Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Cl.
 B. Cl.
 Bsn.
 Cbsn.
 Hn. 1
 Hn. 2
 Tpt. 1
 Tpt. 2
 Tbn. 1
 Tbn. 2
 Tba.
 Timp.
 B. D.
 Perc.
 Hp.
 Ath.
 T.
 B.
 Vln I
 Vln II
 Vla
 Vc.
 Cb.

ne - cro - man - tic song.
 ne - cro - man - tic song.

arco
 mf

B Andante moderato $\text{♩} = 92$

29

Fl. 1 *mf* *p*

Fl. 2 *mf* *p*

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

Ob. 2 *mp* *f* *mf* *mp* *p*

Cl. *mf* *p*

B. Cl. *p*

Bsn. *p*

Cbsn. *p*

Hn. 1 *f* *p*

Hn. 2 *f* *p*

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

B. D.

Perc. *p* *f*

Hp. *mf* *p*

B Andante moderato $\text{♩} = 92$

Ath. *f* *mf*

It is not a sym - bol of some - thing else. Pri - or to all lan - guage and re -

individually lower pitch slowly until out of breath

T. *mf* *f* *div.*

We see the shared vi - sion of a har - - bour; *individually lower pitch slowly until out of breath*

T. *mf* *f* *div.*

We see the shared vi - sion of a har - - bour; *individually lower pitch slowly until out of breath*

B. *mf* *f* *div.*

We see the shared vi - sion of a har - - bour; *individually lower pitch slowly until out of breath*

B. *mf* *f* *div.*

We see the shared vi - sion of a har - - bour; *individually lower pitch slowly until out of breath*

B Andante moderato $\text{♩} = 92$

Vln I *mf* *f* *div.* *p*

Vln II *mf* *f* *div.* *p*

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

Vc. *mf* *f* *div.* *p*

Cb. *mf* *f* *div.* *p*

C Tempo Primo ♩ = 124

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Temp.

B. D.

Perc.

Hp.

C Tempo Primo ♩ = 124

Ath.

T.

B.

flec - tion, _____ It sets de - mands u - pon the a - ni - ma. Bright wild - flo - wer, you must bear du - ty to Sanc - tion this O - ther _____ to

individually sing lowest pitch possible

Theswell is strong, the foam e - ffer - ve - scent _____

C Tempo Primo ♩ = 124

Vln I

Vln II

Vla

Vc.

Cb.

div. 3 mp mp unis. 3 p div. 3 mp mp unis. 3 p

div. 3 p pizz. 3 pp p p p p

div. 3 mp mp unis. 3 p

53

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

B. D.

Perc.

Hp.

Ath.

T.

B.

Vln I

Vln II

Vla

Vc.

Cb.

mp

f

fp

f

mf

p

arco

mp

an - cient sa - ga to be told, yet

an - cient sa - ga to be told, yet

D Andante moderato $\text{♩} = 92$

Fl. 1 *mf* *3* *3* *mf* *3* *3* *mf* *3* *3* *p* *mf* *mf* *p*

Fl. 2 *mf* *3* *3* *3* *mf* *3* *3* *3* *mf* *3* *3* *mf* *3* *p* *mf* *mf* *p*

Ob. 1 *mf* *f*

Ob. 2 *mp* *f* *mf* *3* *mp*

Cl. *mf* *3* *3* *3* *mf* *3* *3* *3* *p*

B. Cl. *mp* *3* *3* *3* *p*

Bsn. *mf* *f*

Cbsn. *p*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1

Tpt. 2

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Tba. *p*

Timp.

B. D.

Perc. *p* *p* *f*

Hp. *mf*

D Andante moderato $\text{♩} = 92$

Ath. *f* You shall

T. *mf* Tis al - so a thirst_ for bo - dies and death_ *f*

T. *mf* Tis al - so a thirst_ for bo - dies and death_ *f*

B. *mf* Tis al - so a thirst_ for bo - dies and death_ *f*

B. *mf* Tis al - so a thirst_ for bo - dies and death_ *f*

D Andante moderato $\text{♩} = 92$

Vln I *mf* *f* *div.*

Vln II *mf* *f* *div.*

Vla *mf* *f*

Vc. *mp* *mf* *div.* *f*

Cb. *mf* *f*

E Tempo Primo $\text{♩} = 124$

66

Fl. 1 *p*

Fl. 2

Ob. 1 *p*

Ob. 2 *p*

Cl.

B. Cl. *p*

Bsn. *p*

Cbsn. *p*

Hn. 1 *p*

Hn. 2 *p*

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Temp.

B. D. *p*

Perc.

Hp. *p*

E Tempo Primo $\text{♩} = 124$

Ath. *mf* *p* *mp*

show great cou-rage and bra - ve-ry A - llo-wing the mar - ve-lous deed be done. These in - ci - sions to the in -

T. *mf*

T. *mf*

B. *p*

B. *p*

In the ban - que-ting hall and it's fee - ding.

E Tempo Primo $\text{♩} = 124$

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

Cb. *p*

unis. *p*

div. *p*

pizz. unis. *pp*

unis. *p*

div. *p*

unis. *mp* *pp* *mp* *pp*

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F Andante moderato $\text{♩} = 92$

91

Fl. 1 *mf* *p*

Fl. 2 *mf* *p*

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

Ob. 2 *mp* *f* *mf* *mp* *p*

Cl. *p*

B. Cl. *p*

Bsn. *mf* *f*

Cbsn.

Hn. 1 *f* *p*

Hn. 2 *f* *p*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Tba. *mf* *f*

Timp.

B. D. *p* *f*

Perc. *p* *f*

Hp. *mf* *p*

F Andante moderato $\text{♩} = 92$

f *mf* *mp*

Ath. E - ffo - re - scent blo - ssom of the mea - dow, You would live in bi - ter - ness for all days; Wit-ness the self - re - proach of be -

T. *f* There are o - thers rea - dy in the stock - ade, *slts.*

T. *f* There are o - thers rea - dy in the stock - ade, *slts.*

B. *mf* There are o - thers rea - dy in the stock - ade, *slts.*

B. *mf* There are o - thers rea - dy in the stock - ade, *slts.*

F Andante moderato $\text{♩} = 92$

div. *mf* *f* *p*

Vln I *mf* *f* *p*

Vln II *mf* *f* *p*

Vla. *mf* *f* *p*

Vc. *mf* *f* *p*

Cb. *mf* *f* *p*

G Tempo Primo ♩ = 124

G Tempo Primo ♩ = 124

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Act IV Scene VI

This page of the musical score is for a symphony, featuring a variety of instruments. The top section includes woodwinds (Flute 1 & 2, Oboe 1 & 2, Clarinet, Bass Clarinet, Bassoon, Contrabassoon), brass (Horn 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, Tuba), and percussion (Timpani, Bass Drum, Crash cymbals). The bottom section includes strings (Violin I & II, Viola, Violoncello, Contrabass) and a Harp. The score is in 4/4 time and includes dynamic markings such as *f* (forte), *mp* (mezzo-piano), and *p* (piano). The tempo is marked as **Allegro Moderato** with a metronome marking of $\text{♩} = 80$. The key signature is one sharp (F#). The score is for a full orchestra, with parts for each instrument clearly delineated. The woodwinds and brass sections are particularly prominent, with many notes and rests. The percussion section includes a variety of sounds, including timpani rolls and cymbal crashes. The strings provide a steady accompaniment, and the harp adds a delicate touch to the overall texture. The score is written in a clear, professional style, with all necessary musical notation and markings included.

A

Fl. 1 *mf* 3

Fl. 2 *mf* 3

Ob. 1 *mf*

Ob. 2 *mf* 3

Cl. *mf* 3

B. Cl. *mf* 3

Bsn. *mf*

Cbsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tba. *f*

Timp. *p* *f*

B. D. *mp* *f*

Perc. *f*

Hp.

A

Ath.

T. *p*

B.

A

Vln I *p* *mf* *p*

Vln II *p* *mf* *p*

Vla *p* *mf* *p*

Vc. *p* *mf* *p*

Cb. *p* *mf* *p*

p *mf* *p*

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Iphigenia in Tauris

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B

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

Fl. 2 *f*

Ob. 1 *f* *mf* *f*

Ob. 2 *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

Cbsn. *f*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Trp. *p* *f* *p*

B. D.

Perc.

Hp.

B

Ath.

T. *mp*
the
mp
the

T. *mp*
the

B. *p* *mp*

B. *p* *mp*
This place is ble - ssed;
This place is ble - ssed;

B

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p* *div.*

Cb. *p*

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Fl. 1 *mf* *p*

Fl. 2 *mf* *p*

Ob. 1

Ob. 2

Cl. *p*

B. Cl. *mf* *p*

Bsn. *mf* *p*

Cbsn. *mf* *p*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1 *mf* (straight)

Tbn. 2 *mf* (straight)

Tba.

Timp.

B. D.

Perc.

Hp.

Ath. *p* *mf*

To ha - ppi - ness; let the sword stay un - sheathed To in -

T. *mp* *mf*

in the Gai - a, A

T. *mp* *mf*

in the Gai - a, A

B. *p* *mp* *mf*

We find our o - ri - gins A

B. *p* *mp* *mf*

We find our o - ri - gins A

Vln I *mf* *p*

Vln II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p* div.

Cb. *mf* *p*

D Poco più mosso ♩ = 84

58

Fl. 1 *mp*

Fl. 2 *p* *mp*

Ob. 1 *mp* *p* *f*

Ob. 2 *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

Cbsn. *p*

Hn. 1 *mp* blow through instrument

Hn. 2 *mp* blow through instrument

Tpt. 1 *mp* blow through instrument

Tpt. 2 *mp* blow through instrument

Tbn. 1 *mp* blow through instrument (open) *f*

Tbn. 2 *mp* blow through instrument (open) *f*

Tba. *mp* blow through instrument *f*

Temp. *p* *f*

B. D. *p* *f*

Perc. *f* *mp* *f* *mp* *f* *mp*

Hp. *p* *3* *mp* C $\sharp$ /A $\flat$

D Poco più mosso ♩ = 84

Ath. *p* *mp*

hind. To O - res - tes I say: Go too, cou - rageously, in peace and

T. ne - vo - lence.

T. ne - vo - lence.

B. ne - vo - lence.

B. ne - vo - lence.

D Poco più mosso ♩ = 84

Vln I *pizz.* *f*

Vln II *pizz.* *f* *arco* *mp*

Vla. *pizz.* *f* *arco* *mp*

Vc. *pizz.* *f* *arco* *mp*

Cb. *f* *unis.* *p* *5* *mp*

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76

Fl. 1 *mf* *f* *mf* *f* *mp*

Fl. 2 *mf* *f* *mp*

Ob. 1 *mf* *f* *mf* *f*

Ob. 2 *mf* *f*

Cl. *mf* *f*

B. Cl. *mf* *f*

Bsn. *mf* *f*

Cbsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tba. *f*

Timp. *f*

B. D. *f* *mf* *f* *mf* *f*

Perc. *f*

Hp. *f* *mp*

Ath.

T.

B.

Vln I *f* *mp* *unis.*

Vln II *f* *mp*

Vla. *f* *pizz. unis.* *arco* *mp*

Vc. *f* *mp*

Cb. *f* *mp*

Iphigenia in Tauris

88

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

Cl. *mp* *f* *p* *mp*

B. Cl. *p* *f* *p* *mp*

Bsn. *f* *mp*

Cbsn. *mf*

Hn. 1 *f*

Hn. 2

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tba. *f*

Timp. *p* *tr*

B. D.

Perc. *p* *mf* *sus. cym.*

Hp. *p* *mf* *mp* *p* *mp*

Ath. *f* *mp* **G**

ne - ver per - ceived the truth. Go,

T. *f* *p* **G**

Men can peer a - cross a great stretch of years U - pon these words;

B. *f* *p* **G**

Men can peer a - cross a great stretch of years U - pon these words; we look to the fu - ture.

Vln I *p* *f* *sfz* *p* *gliss.*

Vln II *p* *f* *gliss.*

Vla

Vc.

Cb.

103 **H**

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

Fl. 2 *mf* *f*

Ob. 1 *mf* *f* *mf* *f* *mf* *f*

Ob. 2 *mf* *f*

Cl. *mf* *f*

B. Cl. *mf* *f*

Bsn. *mf* *f*

Cbsn.

Hrn. 1 *f*

Hrn. 2 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tba. *f*

Timp. *f* *mp* *f* *mp* *f* *mp*

B. D. *f* *mf* *f* *mf* *f*

Perc.

Hp. *mf*

H

Ath. *f*
Turn - ing his back on all Gai - an mys - tics, Who - lly mis - read - ing his son, A - tre - us,

T. *f*
And walk up-on the sur - face of this world.

B. *f*
And walk up-on the sur - face of this world.

H

Vln I *f* div. *mf*

Vln II *f*

Vla. *pizz.* *f* arco div. *mf*

Vc. *f* *mf*

Cb. *f*

Philip Armstrong Iphigenia in Tauris

123

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

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

Ob. 1 *mp*

Ob. 2 *mp*

Cl. *p*

B. Cl. *p*

Bsn. *p* *mp* *p*

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

B. D.

Perc.

Hp.

Ath.

T. *mp* such ca - pa - ci - ty, and me - ta - phors, hu - ma - ni - ty more

B. Mind of myth and ri - dles and me - ta - phors, Shall make hu - ma - ni - ty more

Vln I *mf* *mp* *mp*

Vln II *mf* *mp* *mp*

Vla *mp*

Vc.

Cb. *mp*

Iphigenia in Tauris

136

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Ob. 1

Ob. 2 *mf* *f*

Cl. *mp* *f* *p*

B. Cl. *mp* *f*

Bsn. *mf* *f*

Cbsn. *f*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Tba. *mf* *f*

Timp. *p*

B. D.

Perc. *p* *mf*

Hp. *mp* *mf* *p* *mf* *p* *mf* *mp*

Ath. *mf* *f* *mf* *f*

boy's great beau - ty, By the fu__ sion of blood with smel - ted ore, By sounds__ of__ o - ver - whelm ing pe - ne - trant,

T. *mf* *f* *mf*

Like a - ny prob - ing ci - vi - li - za - tion They shall ex - ploit for their

B. *mf* *f* *mf*

we - ver ad - vanced in cog - ni - tive sight, Like a - ny prob - ing ci - vi - li - za - tion They shall ex - ploit for their

Vln I

Vln II

Vla

Vc.

Cb.

Iphigenia in Tauris

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163

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mf*

Ob. 2 *f*

Cl. *mf*

B. Cl. *f*

Bsn. *f*

Cbsn. *f*

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tba. *mf*

Timp. *f* *mf* *f* *mf* *f* *mf*

B. D. *p* *mf* *p*

Perc. *f*

Hp. *f*

Ath.

T. fare dis - pensed a - cross the ga - la-xy.

B. fare dis - pensed a - cross the ga - la-xy. It shall be a fine and

Vln I *mf* *f* *mf* *f* *mf* *f* *mf*

Vln II *mf* *f* *mf* *f* *mf* *f* *mf*

Vla *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

169

L

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

B. D.

Perc.

Hp.

L

Ath.

T.

B.

won - drous

new day,

For this thorn - y al - - tar

looks

L

Vln I

Vln II

Vla.

Vc.

Cb.

pizz. unis.

Still per - haps he may Build a splen - did tem - ple to

For this thorn - y al - - tar looks

Still per - haps he may Build a splen - did tem - ple to

For this thorn - y al - - tar looks

For this thorn - y al - - tar looks

173

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

Fl. 2 *f* *mf* *f*

Ob. 1 *f* *mf* *f*

Ob. 2 *f* *mf* *f*

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Tba. *mf* *f*

Timp. *f* *mp* *f* *mp* *f* *mp* *f*

B. D. *f* *p*

Perc. *p*

Hp. *mp* *mf* *mf*

Ath. call his own And tell the tale of

T. to the stars,

B. to the stars,

Vln I *mf* *f* *mf*

Vln II *mf* *f* *mf*

Vla. *mf* *f* *mf*

Vc. *f*

Cb. *f*

div.

arco div.

Do/Gz/As

176

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

Fl. 2 *mf* *f*

Ob. 1 *mf* *f* *mf* *f* *mf* *f*

Ob. 2 *mf* *f*

Cl. *mf* *f*

B. Cl. *mf* *f*

Bsn. *mf* *f*

Cbsn. *f* *mf* *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tba. *f*

Timp. *f* *tr* *mp* *< f* *mp* *f* *mp*

B. D. *f* *mf* *f* *mf* *f*

Perc. *f*

Hp. *f* *mp* *f*

Ath. *M*

Tau - ris at Wei - mar So that men and wo-men joined may sing

T. *Ad-van - ces the no - tion of com- pli - ance*

B. *Ad-van - ces the no - tion of com- pli - ance*

Vln I *f* *mf*

Vln II *f*

Vla. *pizz. unis.* *f* *arco div.* *mf*

Vc. *f*

Cb. *f*

180

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

B. D.

Perc.

Hp.

Ath.

T.

B.

Vln I

Vln II

Vla.

Vc.

Cb.

And pro - claim Na - tu - ral Law through the rites,

And of hu - man, And of hu - man, And of hu - man

And of hu - man, And of hu - man, And of hu - man

184

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

Fl. 2 *f* *mf* *f*

Ob. 1 *f* *mf* *f* *mf* *f*

Ob. 2 *f* *mf* *f*

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

Cbsn. *mf*

Hrn. 1 *mf*

Hrn. 2 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tba. *mf*

Timp.

B. D. *f* *mf* *f* *mp* *mf* *mp*

Perc.

Hp.

Ath. the rites, the rites, _____

T. o - ver-sight of the rites, _____

B. o - ver-sight of the rites, _____

Vln I *mf* unis.

Vln II *mf*

Vla *mf*

Vc. *mf* div.

Cb. *mf*

188

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

B. D.

Perc.

Hp.

Ath.

T.

B.

Vln I

Vln II

Vla.

Vc.

Cb.

N

N

N

There - in the sword, in lieu of one par - ting.---

unis. 3

pizz.

194

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

B. D.

Perc.

Hp.

Ath.

T.

B.

Vln I

Vln II

Vla.

Vc.

Cb.

mp

p

mp — *p*

mp

mf — *mp*

mf — *mp*

f — *mp*

Shall bless ma - ny throats, and still red blood flow, Like - wise the new realm — in -

this de - wy

This vi - tal e - bu - lli - ence, this de - wy

Philip Armstrong Iphigenia in Tauris

206

Fl. 1 *mf* *p*

Fl. 2

Ob. 1 *mp*

Ob. 2 *mp*

Cl. *p*

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

B. D.

Perc.

Hp. *D:Bs/F#G:* *mp* *mp* *f*

Ath. rites seek to di - mi - nish de - cep - tion, Those my - sti - cal spec - ters, tired and in - firmed, Ex - posed as _____

T. steps the al - tar, all shall be made free,

B. steps the al - tar, all shall be made free,

Vln I *mp*

Vln II *mp* *f*

Vla *mp* *f*

Vc. *arco* *mp* *f*

Cb. *mp* *f*

Iphigenia in Tauris

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Iphigenia in Tauris

244

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

Fl. 2 *f* *mf* *f* *mf* *f* *mf* *mf* *f*

Ob. 1 *f* *mf* *f* *mf* *f* *mf* *mf* *f*

Ob. 2 *f* *mf* *f* *mf* *f* *mf* *mf* *f*

Cl. *f* *mf* *f* *mf* *f* *mf* *mf* *f*

B. Cl. *f* *mf* *f* *mf* *f* *mf* *mf* *f*

Bsn. *f* *mf* *f* *mf* *f* *mf* *mf* *f*

Cbsn. *f* *mf* *f* *mf* *f* *mf* *mf* *f*

Hn. 1 *f* *mf* *f* *mf* *f* *mf* *mf* *f*

Hn. 2 *f* *mf* *f* *mf* *f* *mf* *mf* *f*

Tpt. 1 *f* *mf* *f* *mf* *f* *mf* *mf* *f*

Tpt. 2 *f* *mf* *f* *mf* *f* *mf* *mf* *f*

Tbn. 1 *f* *mf* *f* *mf* *f* *mf* *mf* *f*

Tbn. 2 *f* *mf* *f* *mf* *f* *mf* *mf* *f*

Tba. *f* *mf* *f* *mf* *f* *mf* *mf* *f*

Timp. *f* *mf* *f* *mf* *f* *mf* *mf* *f*

B. D. *f* *mf* *f* *mf* *f* *mf* *mf* *f*

Perc. *f* *mf* *f* *mf* *f* *mf* *mf* *f*

Hp. *f* *mf* *f* *mf* *f* *mf* *mf* *f*

Ath. *f* *mf* *f* *mf* *f* *mf* *mf* *f*

T. *f* *mf* *f* *mf* *f* *mf* *mf* *f*

B. *f* *mf* *f* *mf* *f* *mf* *mf* *f*

B. *f* *mf* *f* *mf* *f* *mf* *mf* *f*

Vln I *f* *mf* *f* *mf* *f* *mf* *mf* *f*

Vln II *f* *mf* *f* *mf* *f* *mf* *mf* *f*

Vla *f* *mf* *f* *mf* *f* *mf* *mf* *f*

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

Cb. *f* *mf* *f* *mf* *f* *mf* *mf* *f*

Be - stowed of Gai - a from the depths of time.

One be - side, _____ One be - side the O - ther, _____ One be - side _____ the All. _____

One be - side, _____ One be - side the O - ther, _____ One be - side _____ the All. _____

One be - side, _____ One be - side the O - ther, _____ One be - side _____ the All. _____

S

248

Fl. 1 *mp*

Fl. 2 *mp*

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

Ob. 2 *mp*

Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

B. D.

Perc.

Hp.

S

Ath. *mp*

This man can ad - vance these out - comes great - ly. The

T. *mp*

A gol - den dawn of lear - ning shall a - rise, No more the o -

T. *mp*

A gol - den dawn of lear - ning shall a - rise, No more the o -

B. *mp*

A gol - den dawn of lear - ning shall a - rise, No more the o -

B. *mp*

A gol - den dawn of lear - ning shall a - rise, No more the o -

S

Vln I unis. *p* *f* *sfz* *p* *p* *f* *sfz* *p* *p* *f* *sfz* *p* *p* *f* *sfz* *p*

Vln II *p* *f* *sfz* *p* *p* *f* *sfz* *p* *p* *f* *sfz* *p* *p* *f* *sfz* *p*

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

Vc. *p* *f* *sfz* *p* *p* *f* *sfz* *p* *p* *f* *sfz* *p* *p* *f* *sfz* *p*

Cb. *p* *f* *sfz* *p* *p* *f* *sfz* *p* *p* *f* *sfz* *p* *p* *f* *sfz* *p*

Iphigenia in Tauris

Philip Armstrong Iphigenia in Tauris

U

277

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

Fl. 2 *mf* *f* *mf* *f* *mf* *f*

Ob. 1 *mf* *f* *mf* *f* *mf* *mf*

Ob. 2 *mf* *f* *mf* *f* *mf* *f*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

Hr. 1 *ff*

Hr. 2 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tba. *ff*

Timp. *ff*

B. D. *ff* *mf* *ff* *mf* *ff* *mf*

Perc. *ff*

Hp.

U

Ath.

T.

B.

U

Vln I *ff*

Vln II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

unis.

281

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

Fl. 2 *f* *mf* *f* *mf* *f* *mf* *f*

Ob. 1 *f* *mf* *f* *mf* *f* *mf* *f*

Ob. 2 *f* *mf* *f* *mf* *f* *mf* *f*

Cl. *f* *mf* *f* *mf* *f* *mf* *f*

B. Cl. *f* *mf* *f* *mf* *f* *mf* *f*

Bsn. *f* *mf* *f* *mf* *f* *mf* *f*

Cbsn. *f* *mf* *f* *mf* *f* *mf* *f*

Hr. 1 *f* *mf* *f* *mf* *f* *mf* *f*

Hr. 2 *f* *mf* *f* *mf* *f* *mf* *f*

Tpt. 1 *f* *mf* *f* *mf* *f* *mf* *f*

Tpt. 2 *f* *mf* *f* *mf* *f* *mf* *f*

Tbn. 1 *f* *mf* *f* *mf* *f* *mf* *f*

Tbn. 2 *f* *mf* *f* *mf* *f* *mf* *f*

Tba. *f* *mf* *f* *mf* *f* *mf* *f*

Timp. *f* *mf* *f* *mf* *f* *mf* *f*

B. D. *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Perc. *f* *mf* *f* *mf* *f* *mf* *f*

Hp. *f* *mf* *f* *mf* *f* *mf* *f*

Curtain - end of Act 4

Ath. *f* *mf* *f* *mf* *f* *mf* *f*

T. *f* *mf* *f* *mf* *f* *mf* *f*

B. *f* *mf* *f* *mf* *f* *mf* *f*

Curtain - end of Act 4

Vln I *f* *mf* *f* *mf* *f* *mf* *f*

Vln II *f* *mf* *f* *mf* *f* *mf* *f*

Vla *f* *mf* *f* *mf* *f* *mf* *f*

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

Cb. *f* *mf* *f* *mf* *f* *mf* *f*