

# When the Flame Dies

for soprano, mezzo, countertenor,  
tenor, baritone, ensemble and electronics

Ed Hughes

University of York Music Press

ISMN M 57036 389 6



ED HUGHES

When the Flame Dies

Libretto: Roger Morris

Singers:

Eurydice (soprano)

Princess (mezzo)

Loved One (countertenor)

Orpheus (tenor)

Poet (baritone)

Ensemble:

flute (db picc/afl)

clarinet (db bcl)

horn

trumpet

percussion (1 player: timp, bass drum,  
toms x 4, glockenspiel, vibraphone)

typewriter (to be performed  
by a member of the ensemble)

harp

piano

violin 1

violin 2

viola

cello

double bass

Electronics (electroacoustic dream sequence;  
vocal treatments)

duration: 60'



This score may be revised - June 2012

---  
v. 41  
---

The Poet must choose between his love and his books before the candle flame flickers and dies. Will he bring back his dead lover from the Underworld, or choose art, creativity, and immortal fame?

He is visited by a mysterious woman called the Princess. She says there is one way for the Poet to be re-united with his dead love – through Death and with the help of the Underworld. The Princess offers the Poet opium. He falls asleep and begins to dream of the Underworld.

The legend of Orpheus is retold. The Poet wakes. He blames Orpheus for causing Eurydice's death. They argue violently. In despair the Poet summons the Princess again. The Underworld invades the Poet's study. The Poet emerges from a trance as the figure of his loved one appears.

'When the Flame Dies' imagines a moment in the life of French poet, novelist, artist and filmmaker Jean Cocteau and characters from his film 'Orphée' (1950) in a fast-paced human drama. Featuring five singers who act as both lead characters and chorus, an orchestra of 12, plus an electroacoustic sequence and audio treatments. In the concert version, with video by Will Reynolds, the electronic sounds complement Reynolds's video and evoke transgression between life and death.

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# When the Flame Dies

ROGER MORRIS

ED HUGHES

♩ = 132

Piccolo *f*

Clarinet in B $\flat$  *f*

Horn in F *ff*

Trumpet in B $\flat$  *f*

Timpani

Bass Drum

Cymbals

Typewriter

Tom-toms *ff*

Glockenspiel

Vibraphone

Harp [D, C, B, E, F, G, A] *ff* [D, C, B E, Fsharp, G, A]

Piano *fff*

Baritone *ff* *ff* *ff* *ff* *ff* *ff*  
No! No! No! No! No! No!

Violin I *ff*

Violin II *ff*

Viola *ff*

Violoncello *ff*

Double Bass *ff* pizz.

5 6 7 8

Picc.

Cl.

Hn.

Tpt.

Timp.

B. D.

Cym.

Tom-t.

Glock.

Vib.

Hp.

Pno.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Db.

[D, C, Bflat  
E, F, G, Aflat]

*p*

No No No No No No No

*ff*

*ff*



This musical score page covers measures 9 through 12. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing eighth notes in measures 9 and 10, and quarter notes in measures 12 and 13.
- Cl.**: Clarinet, playing eighth notes in measures 9 and 10, and quarter notes in measures 12 and 13.
- Hn.**: Horn, playing eighth notes in measures 9 and 10, and quarter notes in measures 12 and 13.
- Tpt.**: Trumpet, playing eighth notes in measures 9 and 10, and quarter notes in measures 12 and 13.
- Tom-t.**: Tom-tom, playing a rhythmic pattern of eighth notes in measures 9 and 10, and quarter notes in measures 12 and 13.
- Hp.**: Harp, playing a continuous eighth-note accompaniment. A bracket above the staff indicates the strings are to play [D, C, Bflat, E, F, G, Anat] in the background.
- Pno.**: Piano, playing chords in measures 9 and 10, and chords in measures 12 and 13. The right hand has a *ff* dynamic, and the left hand has a *ped.* (pedal) marking.
- Bar.**: Baritone, playing a rhythmic pattern in measure 9, and then a melodic line in measures 12 and 13 with dynamics *p*, *f*, and *mp*. The lyrics "No No No No" are written below the staff.
- Vln. I**: Violin I, playing a melodic line with accents and slurs, including a quintuplet in measure 10.
- Vln. II**: Violin II, playing a melodic line with accents and slurs, including a triplet in measure 10.
- Vla.**: Viola, playing a rhythmic accompaniment of eighth notes.
- Vc.**: Violoncello, playing a sustained chord in measure 9, and then a melodic line in measures 10, 11, and 12.
- Db.**: Double Bass, playing a rhythmic accompaniment of eighth notes.

13 14 15 16 To Flute in C

Picc.

Cl.

Hn.

Tpt.

Tom-t.

Hp. [D, C, Bnat  
E, F, G, A]

Pno.

Bar. *f* *mf* *mp* *f* *ff* (h) *ff*

No No No No No No NO! NO! NO!

Vln. I 5 3 5 5

Vln. II 5 5 5 5

Vla.

Vc.

Db.

A

Fl. *ppp*

Cl. *ppp*

Hp. *pp*

[Dflat, C, Bflat  
Eflat, F, Gflat, Aflat]

Pno.

Bar. *p mp f p mp p mp mf f*

He-llo yes spea-king that's ve - ry kind Thank-you I a - ppre - ci - ate Yes su - dden a

A

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Db. *pppp* arco

Musical score for measures 22-24. The score includes parts for Flute (Fl.), Clarinet (Cl.), Harp (Hp.), Baritone (Bar.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Baritone part contains the lyrics: "shock so young so much to offer Thank-you for your call Good-bye". Dynamic markings include *mp* and *ff*. Measure numbers 22, 23, and 24 are indicated at the top of the staves.

Musical score for measures 25-28. The score includes parts for Flute (Fl.), Clarinet (Cl.), Harp (Hp.), Baritone (Bar.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Baritone part contains the lyrics: "What you ask is not possible I can't write not yet not ever." Dynamic markings include *pp*, *mp*, *f*, *mp*, and *p*. The Harp part has *pppp* markings. Measure numbers 25, 26, 27, and 28 are indicated at the top of the staves.

29 30 31 32

Hn. *mp* *mf* *mp* *f* *ff*

Tpt. *mp* *mf* *f* *ff*

Bar. *mp* *f* *mp* *f* *mp*

A co - mmi-ssion for a play? I see. Which thea - tre?



**B** ♩ = 120

Picc. *pp* 5 5 6 6

Cl. *pp* 6 6 6 6

Vib. *p*

Hp.

Pno. *pp* 6 6 6 6 6 6

Bar. *f* *p*

Is that so? I do beg your

**B** ♩ = 120

Vln. I *f* *pp* col legno

Vln. II *f* *pp* col legno

Vla. *f* *pp* col legno

Vc. *f* *p* col legno

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

35 36

Picc. *5* *5* *5* *5* *5* *5* *6*

Cl. *6* *6* *6* *6* *6* *6* *6*

Vib. *6* *6* *6* *6* *6* *6*

Pno. *pp* *6* *6* *6* *6* *6* *6*

Bar. *ff* *mp* *mf*  
par - - - don but I did - n't catch your

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db.

Picc. *5 6* *6 5 5* *5* *5*

Cl. *6 6* *5 5 5* *6 6* *6 6*

Vib. *mp*

Pno. *pp* *6 6 6 6* *6 6* *6 6 6 6*

Bar. *f* *ff* *mp* *mf*

name. You are? Of course yes, it would be, that's

Vln. I *p* *f* *ff*

Vln. II *p* *f* *ff*

Vla. *p* *f* *ff*

Vc. *p* *f* *ff*

Db. *mp*

Picc. 40 41 42

Cl. 5 5 6 6 6 6 5

Vib.

Pno. *pp* 6 6 6

Bar. *f* *mf* *mp* *p*  
true a great ho - nour. But I I don't know It

Vln. I 40 41 42 *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Db. *mf*

Detailed description: This page of a musical score covers measures 40 to 42. The Piccolo part features sixteenth-note runs with sixteenth rests, marked with '6'. The Clarinet part has similar runs, marked with '5' and '6'. The Vibraphone part has a melodic line with eighth notes and rests. The Piano part has a complex sixteenth-note texture, starting at *pp* and marked with '6'. The Baritone part has lyrics: "true a great ho - nour. But I I don't know It", with dynamics *f*, *mf*, *mp*, and *p*. The Violin I and II parts have dynamics *p* and *mf*. The Viola part has dynamics *p* and *mf*. The Violoncello part has dynamics *p* and *mf*. The Double Bass part has a melodic line with dynamics *mf*.



43 44 45

Picc. *5* *6* *5* *5* *6* *6* *5* *5*

Cl. *5* *5* *5* *5* *6* *6* *6* *6*

Vib. *pp* *6* *6* *6* *6*

Pno. *pp* *6* *6* *6* *6*

Bar. *f* *p* *f* *p*  
feels too soon. I'll think it o - ver.

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Db. *f* *p*



48

Picc. *5* *6*

Cl. *5* *6*

Vib. *fff*

Pno. *6* *6* *6* *6*

Bar. *ff*  
your

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Db. *ff* *fff*

49 50 51 52 53 54

Picc. *ff* 3 5 3

Cl. *ff* 3 5 3

Hn. *p*

Tpt. *p*

Vib. *ff*

Hp. *fff*

Bar. *p*  
name.

Vln. I *ff* 6 6 5

Vln. II *ff* 6 6 5

Vla. *ff* 6 6 5

Vc. *fp*

Db.

55 56 57 58 59

Picc.

Cl.

Hn.

Tpt.

Vib.

Hp.

55 56 57 58 59

Vln. I

Vln. II

Vla.

Vc.

Db.

This page of a musical score contains staves for the following instruments: Picc., Tpt., Vib., Hp., Pno., Vln. I, Vln. II, Vla., Vc., and Db. The score is divided into measures 60, 61, and 62. The Picc. and Tpt. parts feature a melodic line starting in measure 61, marked with *pp* and a five-measure slur. The Tpt. part includes the instruction "con sord." above the slur. The Vib. part has a melodic line starting in measure 60, marked with *pp*. The Hp. part has a melodic line starting in measure 60, marked with *pp*. The Pno. part has a melodic line starting in measure 61, marked with *pp*. The Vln. I, Vln. II, Vla., and Vc. parts have melodic lines starting in measure 60, marked with *ppp*. The Db. part has a melodic line starting in measure 61, marked with *ppp*. The score is written in a key signature of one flat and a common time signature.

63 64 65 66

Picc. *5* *5*

Hn. *lontano*  
*pp* *mp*

Tpt. *5* *5*

Pno. *5* *5*  
*ped.* *ped.*

Bar. *p* *mp*  
My love

63 64 65 66

Vln. I *p* *5* *5* *5* *5*

Vln. II *p*

Vla. *p* *3* *7*

Vc. *p*

Db. *pizz.* *p* *5* *3* *3*

67 68 69 70 71 72

B. Cl. *mp* *f*

Hn. *p* *ppp* *mp* *f*

Bar. *pp* *mp* *f* *fp*  
is dead. My love, dead.

67 68 69 70 71 72

Vln. I *5* *5* *5* *5* *5* *5* *pp* *5* *5* *5*

Vln. II *3* *3* *3* *3* *3* *3* *pp* *3* *3* *3* *3* *3*

Vla. *3* *3* *3* *pp* *7* *7* *7*

Vc. *7* *7* *7* *7*

Db. *7* *mf* *pp* *f*

This musical score page contains ten staves for various instruments. The measures are numbered 73, 74, 75, and 76. The Flute (Fl.) part features a dynamic range from *f* to *ff* with slurs and accents. The Bass Clarinet (B. Cl.) part starts with a *p* dynamic and ends with *pp*. The Horn (Hn.) part begins with a *p* dynamic and ends with *pp*. The Piano (Pno.) part has a *ff* dynamic in measure 76. The Baritone (Bar.) part has a *ff* dynamic in measure 74. The Violin I (Vln. I) part includes dynamics *mf* and *f* with slurs and fingerings (5). The Violin II (Vln. II) part features a *mf* to *f* dynamic range with triplets (3). The Viola (Vla.) part has dynamics *mf* and *f* with a septuplet (7). The Violoncello (Vc.) part has dynamics *mf* and *f* with a septuplet (7). The Double Bass (Db.) part has a *f* dynamic in measure 76.



77 78 79 80 81 82 83

B. Cl. *f* *mf* *mp* *pp* *fff* *ppp*

Hn. *f*

Tpt. *pp* *fff*

Pno. *fff*

Bar. *ff* *ff* *ff* *ff* *fff*  
My love is dead.

Vln. I *ff* *ff* *fff*

Vln. II *ff* *ff* *fff*

Vla. *ff* *ff* *fff*

Vc. *ff* *ff* *fff*

Db. arco *f* *f* *f* *f* *fff* *ppp*

Detailed description: This page of a musical score covers measures 77 to 83. The instruments and their parts are: B. Cl. (Bass Clarinet) with dynamics *f*, *mf*, *mp*, *pp*, *fff*, *ppp*; Hn. (Horn) with dynamic *f*; Tpt. (Trumpet) with dynamics *pp*, *fff*; Pno. (Piano) with dynamic *fff*; Bar. (Baritone) with lyrics "My love is dead." and dynamics *ff*, *ff*, *ff*, *ff*, *fff*; Vln. I (Violin I) with dynamics *ff*, *ff*, *fff*; Vln. II (Violin II) with dynamics *ff*, *ff*, *fff*; Vla. (Viola) with dynamics *ff*, *ff*, *fff*; Vc. (Violoncello) with dynamics *ff*, *ff*, *fff*; and Db. (Double Bass) marked "arco" with dynamics *f*, *f*, *f*, *f*, *fff*, *ppp*. The score is in 6/4 time and features various dynamic markings and phrasing slurs across the measures.

84 **C** ♩ = 116 85 86 7 7

A. Fl. *pp* *ppp*

Cl. *ppp* *pppp*

Vib. *pp*

Hp. *pp*

Pno. *ppp*

Bar. *mp* *p* *f* *pp*

How can I look at my self in the mi - rror, How can I face the man I've be - come?



87 88 89

A. Fl. *pp*

Cl. *ppp*

Vib. *pp*

Hp. *pp* [D, C, B, E, Fsharp, G, A]

Pno. *ppp*

Bar. *mp* *f* *mp* *p* *mp*

It was - n't my fault, I did - n't wish it. Sick - ness took my love. A pain - ful death.

90 91 92

Fl.

A. Fl.

Cl.

B. Cl.

Vib.

Hp.

Pno.

Bar.

*ppp*

*pppp*

*pp*

*pp*

[D, C, B  
Eflat, Fflat, Gflat, Anaf]

*f* *p*

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

A ho - rri - ble sick-ness. I was - 't there to wipe the fe-vered-brow. But it



93 94

A. Fl.

B. Cl.

Hp.

Pno.

Bar.

Vc.

Db.

*f* *p*

*ff*

*ff* *pizz.*

was - n't my fault. Why can't I look at my - self in the mi - rror?

95 96 97

A. Fl. *f* *p* *pp*

Cl. *pp*

B. Cl. *f* *p*

Hn. *pp*

Vib. *pp*

Hp. *p* [D, C, Bflat, E, Fsharp, G, A] 6 7 5

Pno. *f* *pp*

Bar. *p* *f*

Why do I see a mur-de-rer's eyes?

98 99 100

A. Fl.

Cl.

Hn.

Vib.

Hp. 3 5 6 7 5 6

Pno. *mp* *mf* 8<sup>va</sup>

Bar. *pp* *mp* *p*

A cor - tege drew the

101 102 103

A. Fl. *p* *mp*

Cl. *p* *mp*

Vib. *pp*

[Dnat, Csharp, Bsharp, E, Fsharp, G, A sharp]

Hp. *pp*

Pno. *pp*

Bar. *pp* *mf* *p* *f*

co - ffin a - way. So I was told by friends who saw it. I could - n't bear to



104 105 106

A. Fl. *mf*

Cl. *mf*

Vib. *pp*

Hp. *mf* *f*

Pno. *pp*

Bar. *ff* *ff*

be there that day. It was - n't my fault. I did - n't wish it. How can I look at my-self in the

Vc. *ff*

Db. *ff*

107 108

A. Fl. *fff* *pp*

Cl. *fff* *pp*

Tpt. *pp* *fff* *pp*

Vib. *fff*

Hp. *fff*

Pno. *fff*

Bar. mirr - or?

Vc. 107 108

Db.

109

[D, C, B  
E, Fsharp, G, A]

Hp. *p*

Bar. *pp*  
How can I face

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Db. *ppp*  
*arco*

110 111

Hp. *pp* *ppp* *p*

Bar. *f* *p* *p* *pp*

the man I've be - come?

Vln. I

Vln. II

Vla.

Vc.

Db.

112 113 114 115

B. Cl. **D** ♩ = 132 *ff* *p*

Hn. *ff* *p*

Timp. *ff* *pp*

Pno. *ff* *f* *mf* *mp*

Vln. I **D** ♩ = 132 *mp* *ff*

Vln. II *mp* *ff*

Vla. *mp* *ff*

Vc. *ff*

Db. *ff* *p*

116 117 118

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.



119 120 121 122

Hn.

Tpt.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

[D, C, B  
E, Fsharp, G, A]



123 124 125 126 127 128 129

B. Cl. *pp* *f* *ff*

Hn.

Tpt.

Glock. *pp* *f* *ff*

Hp. *ff*

Pno. *ff*

M.S. PRINCESS enters.

Bar. *p* *ff* *p*  
 If on - - - - - ly...

123 124 125 126 127 128 129

Vln. I *pp* *p* *f* *ff*

Vln. II *pp* *p* *f* *ff*

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

Vc. *p* *f* *ff*

Db. *p* *f* *ff*

♩ = 112

130 131 132 133 134 135 136 137 138

A. Fl.

Cl.

M-S.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp* *mf*

*mp* *f* *p* *mp* *p* *mf* *p*

*p*

Do I know you?

*ppp*

*ppp*

*ppp*

*pizz.* *mp*

I first came in-to your life the day your father died. You were just a child. How you cried to see a stranger

139 140 141 142 143 144 145 146

A. Fl. *pp* *pp* *mf* *pp*

Cl. *pp* *pp* *mf* *pp*

Hn. *pp* con sord.

Tpt. *pp* con sord.

Vib. *p*

Hp. *p* [D, Csharp, Bflat, E, F, G, Aflat]

Pno. *ppp*

M.S. *f* *p* *mp*  
 guide your fa-ther's hand to su-i-cide.

Bar. *mf* *p*  
 Cried? I don't re-mem-ber cry-ing. I re-mem-ber play-ing. I re mem-ber. The

Vln. I *poco a poco crescendo* *f* *ppp*

Vln. II *poco a poco crescendo* *f* *ppp*

Vla. *poco a poco crescendo* *f* *ppp*

Vc. *poco a poco crescendo* *f* *ppp*

Db. *poco f* *p* *mp* arco

Detailed description: This page of a musical score covers measures 139 to 146. It includes parts for Alto Flute (A. Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Vibraphone (Vib.), Harp (Hp.), Piano (Pno.), Music Stand (M.S.), Baritone (Bar.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The woodwinds and strings play sustained notes with dynamic markings like *pp*, *mf*, *f*, and *ppp*. The vocal parts (M.S. and Bar.) have lyrics: "guide your fa-ther's hand to su-i-cide." and "Cried? I don't re-mem-ber cry-ing. I re-mem-ber play-ing. I re mem-ber. The". The strings are marked with *poco a poco crescendo* and play triplets in the later measures. The double bass part features a rhythmic pattern of eighth notes with a *poco f* dynamic.

147 148 149 150 151

Hn.

Tpt.

Vib.

Hp.

Pno.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf* *p* *f* *mf*

blood. The gun. My mother's tears. And then I went out-side to play quite

Detailed description: This page of a musical score covers measures 147 to 151. It includes staves for Horn (Hn.), Trumpet (Tpt.), Vibraphone (Vib.), Harp (Hp.), Piano (Pno.), Baritone (Bar.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The vocal line (Bar.) has lyrics: "blood. The gun. My mother's tears. And then I went out-side to play quite". Dynamic markings *mf*, *p*, *f*, and *mf* are placed above the vocal line. The string parts (Vln. I, Vln. II, Vla., Vc., Db.) feature triplet patterns. The Vibraphone part has a "Ped." marking under each measure. The Horn and Trumpet parts have rests in measures 147 and 151. The Piano part has a complex accompaniment with chords and moving lines. The Harp part has a simple accompaniment with chords. The Baritone part has a melodic line with lyrics. The Violin and Viola parts have triplet patterns. The Violoncello and Double Bass parts have triplet patterns. The Vibraphone part has a rhythmic pattern with "Ped." markings. The Horn and Trumpet parts have rests in measures 147 and 151.

152 153 154 155 156

Hn.

Tpt.

Vib.  
Ped.

Hp.

Pno.  
*f* *p*

M-S.  
I'm sure you must have cried.

Bar.  
*p*  
ha - ppi - ly that day.

Vln. I

Vln. II

Vla.

Vc.

Db.

157 158 159 160 161

Hn.

Tpt.

Vib.

Hp.

Pno.

M-S.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Db.

*ff*

*mf*  
I won- der...

*mp*  
Cold. Cold. Your touch is cold. Cold. Your touch. like

*fp*

Detailed description of the musical score: This page contains measures 157 through 161 of a musical score. The instruments listed are Horn (Hn.), Trumpet (Tpt.), Vibraphone (Vib.), Harp (Hp.), Piano (Pno.), Music Stand (M-S.), Baritone (Bar.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The vocal line (M-S.) has lyrics: "I won- der..." in measure 161. The baritone line (Bar.) has lyrics: "Cold. Cold. Your touch is cold. Cold. Your touch. like". The score includes various musical notations such as rests, notes, and dynamic markings like *mp*, *p*, *mf*, and *ff*. The string section (Vln. I, Vln. II, Vla., Vc., Db.) features triplet patterns in measures 157-160.

♩ = 120

162 163 164 165 166

Fl. *ff* *p* *mp* *p*

Cl. *ff* *p* *mp* *p*

Tpt. con sord. *p*

Pno. *ff*

M.S. *f* *p* *f* *p*  
 Dar-ling. May I see the gun? The gun your fa - ther \_\_\_\_\_ blew his brains out with. \_\_\_\_\_

Bar. *mf* *f*  
 The gun? I

Vla. *f*

Vc. *f* *mp* *p* *mf*

Db. *ff* *p* *mp* *p* *mf*

Detailed description of the musical score: The score is for measures 162 to 166. The tempo is marked as quarter note = 120. The key signature has one flat. The Flute part (Fl.) starts at measure 162 with a forte (ff) dynamic, followed by piano (p), mezzo-piano (mp), and piano (p) dynamics. The Clarinet part (Cl.) follows a similar dynamic pattern. The Trumpet part (Tpt.) is marked 'con sord.' and starts at measure 162 with a piano (p) dynamic. The Piano part (Pno.) is marked 'ff' and has a low register indicated by a '20' below the staff. The Musician's Score (M.S.) shows the vocal line with lyrics: 'Dar-ling. May I see the gun? The gun your fa - ther \_\_\_\_\_ blew his brains out with. \_\_\_\_\_'. The Baritone part (Bar.) has lyrics: 'The gun? I'. The Viola (Vla.) part starts at measure 164 with a forte (f) dynamic. The Violoncello (Vc.) part starts at measure 164 with a forte (f) dynamic, then mezzo-piano (mp), piano (p), and mezzo-forte (mf) dynamics. The Double Bass (Db.) part starts at measure 162 with a fortissimo (ff) dynamic, then piano (p), mezzo-piano (mp), piano (p), and mezzo-forte (mf) dynamics.

167 168 169 170 171

Fl. *ff* *mp* *p*

Cl. *ff* *mp* *p*

Hn. senza sord. *pp*

Tpt.

M-S. *ff* *mf* *f*  
Please don't lie. How could you bear

Bar. *f* *p* *f* *p*  
don't have it. Why would I keep such an ob - ject? Why would I keep such a thing?

Vln. II *ff*

Vla. *ff*

Vc. *f* *ff*

Db. *f* *ff*

172 173 174 175 176

Hn.

Pno. *fff*

M-S. *mf* *f* *p* *mf* *ff*  
to part with it? What do you de - sire my friend?

Bar. *f* *p*  
Why would I keep his gun?

Vc. *ff* *fff*

Db. *ff* *fff*



177 178 179 180

B. Cl. *ff*

Hn.

Tpt.

Hp. (D, Csharp, Bflat, E, Fsharp, G, A) *fff* *f*

Pno. *f*

M-S. *f* *ff* *f*  
I could be your pa - tron and your

Bar. *f* *ff*  
To be an ar - - - - - tist.

Db. *ff*



181 182 183 184 185

B. Cl. *pp* *fff* *pp* *ff*

Tpt.

M-S. *mp* *f* *mf* *mp*  
muse. You choose. You choose. Your pa - - - - - tron or your

Bar. *p*  
You clear-lyare

Vc. *ff*

Db. *pp* *fff* *pp* *ff*

186 187 188 189 190

Picc. *ff* 5 5

B. Cl. 5 5

Hn.

Tpt.

M-S. *f* *mp* *mf* *mp* *ff* *p*  
muse. Am I not beau-ti - ful?

Bar. *f* *mp* *p*  
ve-ry rich.

Vla. *pp* 5 5

Vc. *pp* 5 *mp* 5 5 5 5

Db. *mp* 5 5 5 5



191 192 193

Fl. *pp* *f* *pp* 5 5 5 5

Cl. *ppp* *mf* *pp* 5 5 5 5

Hn. *f*

M-S. *f* *p* *f* *p*  
Now. Show me the gun: Po - - - et.

Vln. I *pp*

Vln. II *pp*

Vla. *f* *ff* *pp*

Vc. 5 5 *f* *ff* *pp*

Db. *f* 5 *ff* *pp*

♩ = 116

194 **E** 195 196 197

Hn. *ff* *p* *pp* *pp*

Vib. *ppp*

Hp. *ppp*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *p*

Db.



198 199 200 201

Hn. *f*

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc. *f*

202 203 204 205 206

Fl. *mf* *f* *p* *mf* *mp*

B. Cl. *ff* *f* *p* *mf* *mp*

Hn. *pp*

Tpt. *pp* senza sord.

M-S. *p* *f* *mp*

Vln. I *p* *f* *mp*

Vln. II *p* *f* *mp*

Vla. *p* *f* *mp*

Vc. *pizz.* *p*

Db. *ff* *p*

How your fa-ther loved his gun/ Would you like to

207 208 209 210 211

Fl. *f* *mp*

B. Cl. *f* *mp*

Hn. *f*

Tpt. *f*

M-S. *f* *ff*

Vln. I *f* *pp*

Vln. II *mf* *f* *pp*

Vla. *mf* *f* *pp*

Vc. *pp*

Db. *pp*

hold it? Come now, your love is

212 213 214 215

Fl.

B. Cl.

Hn.

Tpt.

M.S.

dead. This may be the way to see your

212 213 214 215

Vln. I

Vln. II

Vla.

Vc.

Db.

216 217 218 219 220

Fl. *p* *ff*

Cl.

B. Cl. *mf* *f* *ff* *fff*

Hn. *f* *f* *p*

Tpt. *f* *p* *f*

M-S. *f* *p* *ff*  
love a-gain. Take the gun.

216 217 218 219 220

Vln. I *p* *ff* *f* *ff*

Vln. II *mf* *f* *ff* *fff* *ff*

Vla. *mf* *f* *ff* *fff* *p*

Vc. *fff* *f* *p*

Db. *fff* arco *fff* pizz. *fff* arco

221 222 223 224 225 226

Cl. *p* *pp* *ff*

Hn. *p* *f* *mf*

Tpt. *f* *p* *p*

Hp. *f* *ff*

Pno. *f* *ff*

M.S. *mp* *f* *p* *f*  
 All you have to do is put the gun a- gainst your head. All you have to do is put the

Bar. *p* *mf* *f*  
 My love is dead. I can-not live.

Vln. I *p* *ff* *mf* *p*

Vln. II *p* *f* *ff* *mf* *p*

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

Vc. *p* *f* *p*

Db. *p* *p* *ff*

Detailed description of the musical score: This page contains measures 221 through 226 of a musical score. The instruments and parts are: Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Harp (Hp.), Piano (Pno.), Musician's Score (M.S.), Baritone (Bar.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The woodwinds and strings play melodic lines with various dynamics. The piano and harp provide accompaniment. The vocal parts (M.S. and Bar.) have lyrics in English. The score includes dynamic markings such as *p*, *pp*, *ff*, *f*, *mf*, and *mp*. There are also performance instructions like *mf* and *f* above notes. The lyrics for the vocal parts are: "All you have to do is put the gun a- gainst your head. All you have to do is put the" and "My love is dead. I can-not live."

227 228 229

Cl. *ff* *pp*

Hn. *ff* *pp*

Tpt. *ff*

Hp. *p* *mf* *f*

Pno. *p* *mf* *f*

M-S. *ff*  
gun a-against your head.

Bar. *f* *ff*  
My love is dead. I can - not live.

Vln. I *p* *f* *p* *f*

Vln. II *p* *f* *p* *f* *p* *ff*

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

Vc. *p* *f* *ff* *p*

Db. *ff* *p*

Detailed description: This page of a musical score covers measures 227, 228, and 229. It features a variety of instruments and vocal parts. The woodwinds (Clarinets, Horns, Trumpets) and strings (Violins I & II, Viola, Violoncello, Double Bass) are shown with complex rhythmic patterns and dynamic markings ranging from piano (p) to fortissimo (ff). The vocal parts (M-S. and Baritone) have lyrics in English. The score is written in a key with one flat and a 4/4 time signature. Measure numbers 227, 228, and 229 are clearly marked at the top of their respective staves.



230 231 232 233

Cl. *p* *ff* *fff*

Hn. *ff* *ff*

Tpt. *pp* *ff* *ff*

Hp. *ff* *ff* *fff*

Pno. *ff* *ff* *fff*

M.S. *f* *ff*  
 All you have to do is put the gun a - gainst your head.

Bar. *f* *ff*  
 My love is dead. How can I live?

Vln. I *ff* *f*

Vln. II *ff* *fff*

Vla. *ff* *f*

Vc. *ff* *fff*

Db. *ff* *fff*

**F** 234  $\text{♩} = 76$  235 236 237 238 239

Fl. *ppp* *ppp*

Hn. *ppp* *f*

Tpt. *ppp*

Glock. *f*

Hp. *pp* laissez vibrer *f*

Pno. *pp* *pppp*

M-S. Be - fore you pull the trig-ger I \_\_\_\_\_ havsome-thing to show \_\_\_\_\_ you.

**F** 234  $\text{♩} = 76$  235 236 237 238 239

Vln. I *ppp* *ppp*

Vln. II *ppp* *ppp*

Vla. *ppp* *ppp*

Vc. *ppp* *ppp*

Db. *ppp* *ppp*

D, C, B flat  
E flat, F flat, G, A

240 241

Fl. *f* *ppp*

Hn. *p* *ppp*

Tpt. mute *ppp*

Hp. *mf* *ff*

Pno. *3*

M.S. Do you like them? They could

Vln. I *f* *ppp*

Vln. II *f* *ppp*

Vla. *f* *ppp*

Vc. *ppp*

Db. *ppp*

242 243

Hn.

Tpt. *mf* *ppp*

Hp. *ff* *fff* *p*

Pno. 3 3 3 3 3 3 3 3

M-S. be yours: works you have yet to cre -

Vln. I *f* *pp* *ppp*

Vln. II *f* *pp* *ppp*

Vla. *f* *pp* *ppp*

Vc. *f* *pp* *ppp*

Db. *f* *ppp*

Detailed description: This page of a musical score covers measures 242 and 243. The instruments and their parts are: Horn (Hn.), Trumpet (Tpt.), Harp (Hp.), Piano (Pno.), Mezzo-Soprano (M-S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score includes various dynamics such as *mf*, *ppp*, *ff*, *fff*, *p*, *f*, and *pp*. It also features articulations like slurs, accents, and triplets. The Mezzo-Soprano part includes the lyrics: "be yours: works you have yet to cre -". The strings (Vln. I, Vln. II, Vla., Vc., Db.) play a rhythmic pattern of eighth notes, with dynamics changing from *f* to *pp* to *ppp* across the measures. The Harp part features a complex texture with 7th chords and a 7-measure slur. The Horn and Trumpet parts are mostly rests, with the Trumpet playing a few notes in measure 243.

244 245 246

Fl. *ppp*

Cl. *ppp*

Hn.

Tpt. *mf*

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

Pno. *ped.*

M-S. ate. Po - ems, plays, pain - tings, pho - to - graphs,

Vln. I

Vln. II

Vla.

Vc.

Db.

247 248

Fl. *pp* *p*

Cl. *pp* *p*

Tpt.

Hp. 7 7 7

Pno. 3 3 3 3 3 3 3 3

M-S. films the art, the vi - sion yours, Look:

Vln. I 247 248

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 247 and 248. The Flute (Fl.) and Clarinet (Cl.) parts feature rapid sixteenth-note passages starting in measure 248, with dynamics *pp* and *p*. The Piano (Pno.) part has a triplet accompaniment. The Harp (Hp.) part has a descending scale with a fermata in measure 248. The Voice (M-S.) part has lyrics: "films the art, the vision yours, Look:". The strings (Vln. I, Vln. II, Vla., Vc., Db.) are mostly silent, with some sustained notes in measure 248.

249 250 251

Fl. *f* *pp* *f* *pp* *mp*

Cl. *f* *pp* *f* *pp* *p* *mf*

Hn. *pp*

Tpt. *pp*

Glock. *f*

Hp.

Pno. *3*

M.S. there - u - pon the spine! Whose name? The choice is yours of

Vln. I *sfz* *f*

Vln. II *sfz* *f*

Vla. *sfz* *f*

Vc. *sfz* *f*

Db. *sfz* *p*

*pizz.* *arco*

252 253 254

Hn.

Tpt.

Hp.

Pno.

M-S.

course To die and in death join the one you love. Or to

Vln. I

ppp f ppp

Vln. II

ppp f ppp

Vla.

ppp f ppp

Vc.

ppp f ppp

Db.

ppp f ppp



255 256

Fl. *pp*

Cl. *pp*

Hn. *f* *pp*

Tpt.

Hp. *f* *pp*

Pno. *f* *pp*

M-S. live a love - less but cre - a - tive life.

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

Db. *f* *pp*

Detailed description: This page of a musical score covers measures 255 and 256. The score is arranged in a standard orchestral format. The Flute (Fl.) and Clarinet (Cl.) parts play a rapid sixteenth-note pattern in measure 255, marked *pp*. The Horn (Hn.) part plays a sustained note in measure 255, marked *f*, which then changes to a *pp* note in measure 256. The Trumpet (Tpt.) part is silent. The Harp (Hp.) part plays a sixteenth-note pattern in measure 255, marked *f*, and a similar pattern in measure 256, marked *pp*. The Piano (Pno.) part features a complex rhythmic pattern with triplets in both hands, marked *f*. The Musician's Solo (M-S.) part has the lyrics "live a love - less but cre - a - tive life." The Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) parts all play sustained notes in measure 255, marked *f*, and then play a rapid sixteenth-note pattern in measure 256, marked *pp*.

257 258 259

Fl. *f* *pp*

Cl. *f* *pp*

Hn. *mf* *pp*

Tpt.

Hp.

Pno.

M.S. *mf*  
Per - haps you'll love a - gain.

Bar. *f* *pp* *pp*  
I want to live but I want to love.

Vln. I *mf* *pp* *p*

Vln. II *mf* *pp* *p*

Vla. *mf* *pp* *p*

Vc. *mf* *pp* *p*

Db. *mf* *pp* *p*

260 261

Fl. *f* *p* *f*

Cl. *f* *p* *f*

Hn. *p*

Tpt.

Hp. 7

Pno. 3 3 3 3

M.S. *mp*  
I know you men.

Bar. *ff*  
There can be no love grea - ter than the

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Db. *ppp*

262 263 264 265 266 267 268 269

Fl. *p*

Cl. *p*

Hn. *f* *ff* *pp* *f*

Tpt. *pp* *f* *pp* *p*

B. D. *ff*

Hp. *pp* *laissez vibrer* *laissez vibrer* *f*

Pno. *pp* *f*

M-S. *ff* *f* *pp*  
Let's play a game.

Bar. *fff* *mp* *mf* *p*  
love I lost. I want that love.

262 263 264 265 266 267 268 269

Vln. I *ff* *pp* *ppp*

Vln. II *ff* *pp* *ppp*

Vla. *ff* *pp* *ppp*

Vc. *ff* *pp* *ppp*

Db. *ff* *pp* *ppp*

270 271 272 273

Tpt. *f* *ppp*

B. D. *ppp* l.v.

Hp. *pp* *f* *pp*

Pno. *pp* *ff* *pp*

M.S.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

274  $\text{♩} = 126$  **G** 275 276 277 278

Fl. *ff* *mp* *p* *p*

AMPLIFIED TYPEWRITER  
[Played by a member of the ensemble]  
RIGHT HAND  
LEFT HAND

Tom-t. [5 Toms: High; Mid 2; Mid 1; Low 2; Low 1] *ff* *p* *f*

M-S. *f* *ff* *mp* *mf* *p* *f* *mp*  
This burn-ing can-dle keeps your love a- live. When the flame dies you must de- cide. Love or fame.

Bar. *f* *mp*  
What? Ichoose

Db.  $\text{♩} = 126$  **G** 274 *ff* *f* *p* 275 276 277 278 *f* *mf*

279 280 281 282 283

Fl. *f* *p* *f* *pp* *p*

Tom-t. *mp* *f* *pp*

M-S. *f* *ff* *mp* *mf*  
But the flame still burns, This choice\_ may yet be o-verteded. We must turn a-way from the past.

Bar. *mp* *f* *p*  
love. I want my love re turned.

Db. 279 *mp* 280 *f* 281 *pp* 282 283 *mp* *mf*

284 285 286 287 288

Fl. *f* *pp*

Tom-t. *f* *p* *f*

M-S. *f* *ff* *f* *ff*  
 Is - n't that what Or - phe - us taught us? He knew one look from him would mean in - stant e - ter - nal death

Bar. *f*  
 Why Or - phe - us?

Db. *f* *mf* *p* *mf < f* *f* *mf >*



289 290 291 292 293

Fl. *f* *pp* *p* *f* *p*

Tom-t. *p* *f*

M-S. *f* *p* *f* *mf*  
 for Eur-ry - di - ce. Real - ly? Get - ting his wife back would on - ly get in his

Bar. *mp* *mf* *p* *mp < f > p*  
 Yes. But he was o - ver power'd by love. It was weak - ness.

Db. *p* *ff* *p*

Fl. *f* *pp* *f* *p* *f* *p* *f* *p*

Tom-t. *f* *p*

M-S. *f* *mp* *ff* *p* *f*

Bar. *mp* *p*

Db. 294 295 296 297 298

*mf* *f* *mp* *f* *p* *f*

way! Death by po-et's glance. Oh, you'll play. My friend. Call his

What if I re-fuse to play?



Fl. 299 300 301 302

*mp* *f* *ff*

Tom-t. *f*

M-S. *ff* *f* *ff*

Bar. *f* *mf*

Vln. I 299 300 301 302

Vln. II *pp* *pp*

Db. 299 300 301 302

*p* *f* *mf* *f* *p* *mp*

name. Or - phe - us. Who else? Not like that!

Whose? Or - phe - us?



303 304 305 306

Fl. *p* *f* *mp*

Tpt. nat. *pp*

Tom-t. *f* *ff* *f* *mp* *pp*

M.S. *mp* *f* *p*  
You have to ho - - - - - nour him.

Vln. I *mp* *pp* *f*

Vln. II *p* *mf* *pp* *f*

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

Detailed description: This page of a musical score covers measures 303 to 306. The Flute (Fl.) part features a melodic line with dynamics *p*, *f*, and *mp*. The Trumpet (Tpt.) part is mostly silent, with a natural breath mark and *pp* dynamic in measure 306. The Tom-tom (Tom-t.) part has a rhythmic pattern with dynamics *f*, *ff*, *f*, *mp*, and *pp*. The M.S. (Mezzo-Soprano) part has the lyrics "You have to ho - - - - - nour him." with dynamics *mp*, *f*, and *p*. The Violin I (Vln. I) part has dynamics *mp*, *pp*, and *f*. The Violin II (Vln. II) part has dynamics *p*, *mf*, *pp*, and *f*. The Double Bass (Db.) part has dynamics *f*, *fff*, *f*, and *p*.

307  $\text{♩} = 108$  **H** 308 309 310 311 312 313 314 315 316 317

Fl. *f* *pp*

Cl. *ff* *p* *ff* *pp*

Tpt. *mf* *f* *p* *pp* *mf* *pp* *mf* *p* *f* *pp*

Timp. *pp* *ppp* *pp* *p* *mp* *p* *pp* *ppp* *pp* *mp* *p*

Pno. *ppp*

Bar. *pp* *mf* *p* *mp*  
 E - ter - - nal Or - phe - us. More voice than man. Po- et, priest, char - mer

307  $\text{♩} = 108$  **H** 308 309 310 311 312 313 314 315 316 317

Vln. I *pp* *ppp* *mp* *pp* *<mp>* *mf* *pp* *f* *mf* *pp*

Vln. II *pp* *ppp* *mp* *pp* *mp* *mf* *pp* *mf*

Vla. *ppp* *mp* *pp* *f* *mp* *mf* *f* *pp*

Vc. *ppp* *mp* *pp* *mp* *pp* *pp* *mp > pp* *f* *p* *f*

Db. arco *pp* *mp* *pp* *pp* *mp* *p* *f*

318 319 320 321 322 323 324 325 326 327 328

Cl. *pp* *f* *pp* *f* *pp*

Hn. *pp*

Tpt. *mp* *pp*

Timp. *pp* *ppp* *mp* *p* *pp* *ppp* *p* *pp* *ppp* *mp* *p* *pp* *ppp*

Pno.

Bar. *p* *f* *p*

of beasts, mys-tic ad - ven - tu - rer. Who dared to ven - ture. In - to death's do - mi - nion.

Vln. I *mp* *mf* *p* *pp* *mf* *pp* *f* *pp*

Vln. II *pp* *mp* *mf* *p* *pp* *mf* *pp* *f*

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

Vc. *p* *f* *f* *p* *mp* *mf* *pp* *f* *fp* *f* *p*

Db. *p* *mf* *p* *mp* *f* *pp* *f* *p*

Cl. *mp* *f* *pp*

Hn. *f* *pp* *f* *pp* *f*

Tpt. *ff* *mp*

Timp. *mp* *f* *mf* *mp* *p* *pp* *ppp* *pp* *ppp* *mp* *p* *pp*

Pno.

Bar. *pp* *mp* *p* *mp > p* *f* *p* *p* *mf*  
 Sing - er of songs to soothe the li - ving and stir the dead. Di - vine Or - phe - us, be

Vln. I *mf* *mp* *p* *f* *pp* *f* *ff* *mf* *f* *mp*

Vln. II *pp* *mp* *f* *mp* *mf* *p* *f* *mf* *f*

Vla. *pp* *mp* *f* *mp* *p* *f* *p* *mp* *p* *mp*

Vc. *f* *pp* *f* *pp* *mf* *mp* *f*

Db. *f* *pp* *f* *mp* *pp*

340 341 342 343 344 345 346 347 348

Cl. *ff* 9

Hn. *pp* *p* *ff*

Tpt. *p* *ff*

Timp. *mp* *p* *mf* *p* *mp* *p* *pp* *p* *mf* *ff* *mf*

Pno.

Bar. lo-ved of two Gods, the wild un - ru - ly and the ra-tion-al. Your di - -

340 341 342 343 344 345 346 347 348

Vln. I *f* *p* *mf* *p* *pp* *f* *p* *ff*

Vln. II *mp* *p* *mf* *p* *pp* *f*

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

Vc. *p* *f* *p* *f* *pp* *f*

Db. *ppp* *f* *ppp* *f*

349 350 351 352 353 354 355 356 357 358 359 360

Cl. *pp* *pp* *ff*

Hn. *p* *pp* *mp* *mf* *p* *ff* *pp*

Tpt. *p* *pp* *mp* *mf* *p* *ff* *pp*

Timp. *p* *pp* *mp* *mf* *f* *ff* *p* *pp* *ppp*

Pno. *pp* *mp* *mf* *f* *ff* *p* *ppp*

Bar. *ff* *pp*  
sci - ple sum - mons you.

Vln. I *p* *f* *ff* *fff* *pp* *p* *f*

Vln. II *pp* *f* *mf* *mp* *p* *f* *pp*

Vla. *mp* *pp* *f* *ff* *p* *pp* *f* *p* *pp*

Vc. *pp* *f* *ff* *p* *f* *pp*

Db. *ppp* *mf* *ff* *p* *f* *pp*

**I**  $\text{♩} = 69$   
 [Dflat, Cnat, Bflat, Eflat, Fflat, Gflat, Aflat]

Hp. *p* *mf* *pp* *f* *p* *f*

M.S. *p* *mp* *pp*  
 One pe - - - tal from

Vln. I *ppp* *mp* *pp*  
 sul pont.

Vln. II *ppp* *mp* *pp*  
 sul pont.

Vla. *ppp* *mp* *pp*  
 sul pont.

Vc. *ppp* *mp* *pp*  
 5 5 5 5 5 5 5 5

Db. *ppp* *p*



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

M.S. *mp* *mf* *pp* *p*  
 a blood red flower im - -

Vln. I *p* *f* *f* *f*

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

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

Vc. *p* *f* *f* *f*  
 5 5 5 5 5 5 5 5

Db. *p* *mf* *mp*

Musical score for measures 369-371. The score includes parts for Harp (Hp.), Male Soprano (M-S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

- Hp.:** Measures 369-371 feature complex arpeggiated patterns with dynamic markings *f*, *p*, *pp*, *mp*, and *f*. Measure numbers 369, 370, and 371 are indicated above the staff.
- M-S.:** The vocal line includes the lyrics "bued with soothing". Dynamics range from *f* to *mp*.
- Vln. I, Vln. II, Vla.:** These string parts play sustained chords with dynamic markings *pp* and *mf*.
- Vc.:** The cello part features a continuous arpeggiated pattern with dynamic markings *pp* and *mf*. Measure numbers 369, 370, and 371 are indicated above the staff.
- Db.:** The double bass part provides a steady accompaniment with dynamic markings *p*, *pp*, and *mp*.

Musical score for measures 372-374. The score includes parts for Harp (Hp.), Male Soprano (M-S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

- Hp.:** Measures 372-374 feature complex arpeggiated patterns with dynamic markings *ff*, *mp*, and *p*. Measure numbers 372, 373, and 374 are indicated above the staff.
- M-S.:** The vocal line includes the lyrics "power." and "Let". Dynamics range from *f* to *mp*.
- Vln. I, Vln. II, Vla.:** These string parts play sustained chords with dynamic markings *f* and *pp*.
- Vc.:** The cello part features a continuous arpeggiated pattern with dynamic markings *f* and *pp*. Measure numbers 372, 373, and 374 are indicated above the staff.
- Db.:** The double bass part provides a steady accompaniment with dynamic markings *mf* and *pp*.



Musical score for measures 375-378. The score includes parts for Harp (Hp.), Male Soprano (M.S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

**Hp.** (Measures 375-378): *f*, *mp*, *pp*

**M.S.** (Measures 375-378): this pe - - - tal pass your lips,

**Vln. I** (Measures 375-378): *mf*, *mp*, *pp*

**Vln. II** (Measures 375-378): *mf*, *mp*, *pp*

**Vla.** (Measures 375-378): *mf*, *mp*, *pp*

**Vc.** (Measures 375-378): *mf*, *mp*, *pp*

**Db.** (Measures 375-378): *p*, *mp*, *p*, *pp*



Musical score for measures 379-382. The score includes parts for Harp (Hp.), Male Soprano (M.S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

**Hp.** (Measures 379-382): *mf*, *p*, *pp*, *ppp*

**M.S.** (Measures 379-382): a - - cross the boun - da - ry of your

**Vln. I** (Measures 379-382): *mp*, *mf*, *pp*, *ppp*

**Vln. II** (Measures 379-382): *mp*, *mf*, *pp*, *ppp*

**Vla.** (Measures 379-382): *mp*, *mf*, *pp*, *ppp*

**Vc.** (Measures 379-382): *mp*, *mf*, *pp*, *ppp*

**Db.** (Measures 379-382): *mp*, *mf*, *ppp*

383 384 385 386

[Dflat, Cflat, Bflat, Enat, Fnat, Gnat, Aflat]

Hp. *ff*

M-S. *pp*  
kiss. sur - ren - der

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Db. *p* *mf* *p* *mp*

387 388 389 390 391

Hp. *f* *p*

M-S. *f* *p*  
to its mel - ting bliss. Then feel the li - mits of ex - is - tence

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

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

Vla. *f* *p* *mf*

Vc. *f* *p* *mf*

Db. *mf* *f* *mp* *p* *mf*

392 393 394 395 396

Hp. *f* *pp* *f* *p*

M-S. *f* *mp* *f* *p* *pp*  
stir as two worlds bleed in - - - to a blur.

Vln. I *p* *f* *p*

Vln. II *p* *f* *pp*

Vla. *p* *f* *pp*

Vc. *p* *f* *pp*

Db. *mp* *p* *mp* *mf* *pp*



397 398 399 400

Hp. *p*

M-S. *f* *pp*

Vln. I *pp* *f* *p* *pp*

Vln. II *mp* *pp*

Vla. *mp* *pp*

Vc. *mp* *pp*

Db. *mp* *p* *pp*

Musical score for measures 401-404. The score is for a piano ensemble. The instruments are: Hp. (Harp), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass). The key signature has one flat (B-flat). The time signature is 4/4. The score is divided into four measures: 401, 402, 403, and 404. Measure 401 starts with a forte (*f*) dynamic. Measure 402 starts with a mezzo-forte (*mf*) dynamic. Measure 403 starts with a forte (*f*) dynamic. Measure 404 ends with a pianissimo (*pp*) dynamic. The harp part features sixteenth-note patterns with sixths. The strings play sustained chords and moving lines. The double bass part has a steady eighth-note accompaniment.



THE POET'S DREAM IS PROJECTED ON THE AREA OF THE MIRROR.  
 ORPHEUS APPEARS. HE LOOKS STRAIGHT OUT OF THE MIRROR  
 AND WALKS TOWARDS US.  
 PRINCESS STROKES ORPHEUS'S ARM IN WELCOME.  
 PRINCESS STEPS AWAY.  
 THE POET STIRS AND APPROACHES ORPHEUS IN WONDER.  
 DURING THE DREAM SEQUENCE THERE IS AN ELECTROACOUSTIC  
 MUSICAL INTERLUDE.

Musical score for measures 405-409. The score continues from the previous page. The instruments are: Hp. (Harp), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass). The key signature has one flat (B-flat). The time signature is 4/4. The score is divided into five measures: 405, 406, 407, 408, and 409. Measure 405 starts with a fortissimo (*ff*) dynamic. Measure 406 starts with a mezzo-piano (*mp*) dynamic. Measure 407 starts with a mezzo-piano (*mp*) dynamic. Measure 408 starts with a pianissimo (*pp*) dynamic. Measure 409 ends with a pianississimo (*ppp*) dynamic. The harp part continues with sixteenth-note patterns. The strings play sustained chords and moving lines. The double bass part has a steady eighth-note accompaniment.

410 **J** = 126 411 412 413 414

Picc. *ff*

Cl. *ff*

Hn. *ff*

Tpt. *ff*

B. D. *ff*

Hp. *ff*  
D, C, B  
E, Fsharp, Gsharp, Asharp

Pno. *ff* *p*

T. *f* *p* *pp* *f*

I am Or - phe - us, si - len - cer of birds. Snakes un -

410 **J** = 126 411 412 413 414

Vln. I *pp* *ppp* *f*

Vln. II *ppp* *f*

Vla. *ppp* *f*

Vc. *ppp* *f*

Db. *ppp* *f*

415 416 417 418

Picc. Cl. Hn. Tpt. B. D. Hp. Pno. T. Vln. I Vln. II Vla. Vc. Db.

ra - vel to hang u - pon my words. All

*ppp* *ff* *pp* *f* *p* *f* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

Picc. 419 420 421

Cl.

Hn.

Tpt.

B. D.

Hp.

Pno.

T. *f* *p* *mp*  
 have heard of Or - phe - us Poe - try's lord.

Vln. I 419 420 421  
*p* *f* *pp*

Vln. II  
*f* *pp* *f* *pp*

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

Vc.  
*p* *f* *pp* *f* *p*

Db.  
*ff* *pp* *p* *mf* *pp* *f*

This musical score page contains measures 422, 423, and 424. The instruments and parts are as follows:

- Picc.** Piccolo flute
- Cl.** Clarinet
- Hn.** Horn
- Tpt.** Trumpet
- B. D.** Bass Drum
- Hp.** Harp
- Pno.** Piano
- T.** Tenor voice
- Vln. I** Violin I
- Vln. II** Violin II
- Vla.** Viola
- Vc.** Violoncello
- Db.** Double Bass

The vocal line (T.) includes the lyrics: "My pen is might-er than a - - - - ny". The score features various dynamics such as *p*, *mp*, and *f*, and includes performance markings like *5* (fingerings) and *3* (triplets). Measure numbers 422, 423, and 424 are clearly marked at the beginning of their respective staves.



425 426 427

Picc.

Cl.

Hn.

Tpt.

B. D.

Hp.

Pno.

T. *mp* sword. *p*

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 425, 426, and 427. The instruments are arranged in a standard orchestral layout. The woodwinds (Piccolo, Clarinet, Horn, Trumpet) and Bass Drum have sparse, punctuated entries. The Harp and Piano play accompanimental figures, with the Piano featuring a complex, rhythmic pattern of eighth notes. The Trombone part consists of a long, sustained note that starts at a mezzo-piano (*mp*) dynamic and decays to piano (*p*) by measure 427. The string section (Violin I, Violin II, Viola, Violoncello, and Double Bass) plays a dense, rhythmic accompaniment of eighth notes, with many notes marked with a '5' indicating a fifth finger position. The Violin I part includes a dynamic marking of *mp* and a *p* marking. The Violin II part has a dynamic marking of *p*. The Viola, Violoncello, and Double Bass parts also feature dynamic markings of *p*. The score is written in a key signature of one flat and a time signature of 4/4.

428 429

Picc. *p*

Cl. *p*

Hn. *p*

Tpt. *p*

Hp. *f*

Pno. *p*

T. *p*  
than a - - - - - y

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

Detailed description: This page of a musical score covers measures 428 and 429. The instrumentation includes Piccolo, Clarinet, Horn, Trumpet, Harp, Piano, Tenor, Violin I, Violin II, Viola, Violoncello, and Double Bass. The Piccolo, Clarinet, Horn, and Trumpet parts are marked *p* (piano) and feature a melodic line with a grace note on the first beat of each measure. The Harp part is marked *f* (forte) and provides a harmonic accompaniment. The Piano part consists of a continuous sixteenth-note pattern in both hands, marked *p*. The Tenor part has a vocal line with the lyrics "than a - - - - - y" and is marked *p*. The Violin I, Violin II, Viola, Violoncello, and Double Bass parts all play a sixteenth-note accompaniment, with Violin I and Double Bass marked *p*. The score is written in a key with one sharp (F#) and a common time signature.

430 431 432

Picc. *ff* *fff*

Cl. *ff* *fff*

Hn. *ff* *fff*

Tpt. *ff* *fff*

Hp. *ff* *fff*

Pno. *f* *ff* *fff*

T. *f* *ff*

sword. My voice is

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

433 434 435

Fl. *p* *f* *p*

B. Cl. *pp* *f* *p*

Hn. *pp*

Tpt. *pp*

Pno. *pp*

T. *ff* *p* *mf* *f*

rich - - - er than a - - ny



436 437 438

Fl. *p* *mf* *p*

B. Cl. *p* *mf* *p*

Hn. *p* *f* *pp* *p*

Tpt. *p* *f* *pp* *p*

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

T. *p* *mp*

purse. My

439 440 441 442

A. Fl. *f* *p* *f* *pp*

B. Cl. *f* *p* *p* *f* *pp*

Hn. *mp* *p* *pp* *p*

Tpt. *mp* *p* *pp* *p*

Pno. *f* *p* *pp* *f*

T. voice *mf* *f* *p*

Bar. *mf* *f* *p*

voice is rich - - - er than  
A pi - - ty that your



443 444 445 446

Fl. *p*

A. Fl. *mp* *f* *p*

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

Hn. *f > p* *p* *pp* *pp*

Tpt. *f > p* *p* *pp* *pp*

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

T. *ff* *pp* *p*

Bar. *ff* *pp*

a - ny purse. No, not cursed. It had to  
gaze is cursed.

*senza Ped.*

447 448 449

Fl. *f* *p* *f*

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

Hn. *f* *pp* *f* *pp* *f* *pp*

Tpt. *f* *pp* *f* *pp* *f* *pp*

Pno. *pp* *f* *mp*

T. *f* *p* *mp*

be. An ar - tist's gaze brings death, you'll see. That is our e - ter - nal



450 451

Fl. *pp* *pp*

B. Cl. *pp* *pp*

Hn. *mf* *p* *p* *f* *mf* *ff*

Tpt. *mf* *p* *p* *f* *mf* *ff*

Pno. *mf* *f* *ff*

T. *mf* *f*

tra - ge - dy. There can be no

452 453 454 455

Fl. *f* *ff* *pp*

B. Cl. *f* *ff* *pp*

Hn. *p* *mf* *mp* *f* [E] *ff* *pp*

Tpt. *p* *mf* *mp* *f* *ff* *pp*

Hp.

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

T. *ff* *mp* *ff*  
Or - phe - us with - out Eu - ry - di - ce. What do you want from me?\_\_\_

Detailed description: This page of a musical score covers measures 452 to 455. It features six staves: Flute (Fl.), B. Clarinet (B. Cl.), Horn (Hn.), Trumpet (Tpt.), Harp (Hp.), and Piano (Pno.), plus a Tenor (T.) vocal line. Measures 452 and 453 show the woodwinds and piano playing complex rhythmic patterns with dynamic markings of *f*, *mp*, and *f*. Measures 454 and 455 feature a dramatic shift in dynamics, with the woodwinds and piano playing sustained notes at *ff* and *pp*. The Tenor line begins in measure 452 with the lyrics "Or - phe - us with - out Eu - ry - di - ce." and continues through measure 455 with "What do you want from me?\_\_\_". The Harp part is silent throughout. Measure 455 includes a rehearsal mark [E] and a section labeled "Red." (Reduction) for the piano.

**K** 456 ♩ = 104 457 458 459 460 461

Timp. *pp*

Vib. *p*

Hp. *p*  
D, C, Bflat  
E, F, G, A

Pno. *p*

T. *pp* *p*  
That's ea-sy All you have to

Bar. *p* *mp* *mf* *p*  
To go where you have gone. To see my dead love a - gain. To

**K** 456 ♩ = 104 457 458 459 460 461

Vln. I *pp* *p* *ppp*

Vln. II *pp* *p* *ppp*

Vla. *pp* *p* *ppp*

Vc. *pp* *p* *ppp*

Db. *pp* *p* *pp*



462 463 464 465 466

Timp.

Vib.

Hp.

Pno.

T. *mp* do is *mf* die. *p* That's *mp* ea-sy all you have to do is

Bar. *mp* go where you have gone. *pp* To see *f* my dead love a - gain. *mp*

Vln. I

Vln. II

Vla.

Vc. *pp*

Db.

Detailed description of the musical score: This page contains measures 462 through 466 of a musical score. The instruments and parts are: Timp., Vib., Hp., Pno., T. (Tenor), Bar. (Baritone), Vln. I, Vln. II, Vla., Vc. (Violoncello), and Db. (Double Bass). The vocal parts have lyrics: Tenor: "do is die. That's ea-sy all you have to do is"; Baritone: "go where you have gone. To see my dead love a - gain." Dynamic markings include *mp*, *mf*, *p*, *pp*, and *f*. The score includes various musical notations such as rests, notes, slurs, and articulation marks.

467 468 469 470

Timp.

Vib.

Hp.

Pno.

T.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf* *p*

die.

*p* *f* *p*

I don't be-lieve that lie And be-sides I want to bring back love a-live.

*f* *p*

471  $\text{♩} = 126$  472 473 474 475 476

Fl. *p* *ff*

Cl. *p* *f*

Hn. *p* con sord.

Tpt. *p*

T. *f* *ff* *mp* *f* *p*  
 Ah that's a ra-ther har-der thing you ask. Not e-ven I was e-qual to that task.

471  $\text{♩} = 126$  472 473 474 475 476

Vln. I *fff* *ppp* *fff* *p*

Vln. II *fff* *ppp* *fff* *p*

Vla. *fff* *ppp* *fff* *p*

Vc. *pizz.* *ff* *p* *ff*

Db. *ff* *pp* *ff*



477 478 479 480 481

Hn. *f* *p*

Tpt. *f*

T. *mf* *f*  
 It was not e - nough to be the grea - test po - et of e -

Vln. I *pp* *mf*

Vln. II *pp* *mf*

Vla. *pp* *mf*

Vc. *pp*

Db. *pp* *f*

482 483 484 485 486

Fl. *mf* *mp* *p* *f* *ff*

B. Cl.

Hn. *f* *mf* *mp* *p* *pp* *ff*

Tpt. *f*

T. *p* *ff*  
- ter - ni - ty, The Gods wan-ted more of me. More than vo - cal pu - ri - ty.

Vln. I *pp* *ff* *pp*

Vln. II *pp* *ff* *pp*

Vla. *pp* *ff* *pp*

Vc. *f* *pp* *f*

Db. *pp* *f*

487 488 489 490 491 492

Fl.

B. Cl.

Hn. *p* *f* *p* *f* *p* *f*

Tpt. *p* *f* *p* *f* *p* *f*

T. *mp* *f* *p* *mp* *f*  
More than per - fect pro - so - dy. Or ly - ric vir - tu - o - si - ty.

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

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

Vla. *mf* *f* *p*

Vc. *p* *f* *pp* *f*

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

493 494 495 496 497

Fl. *f* *p*

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

Hn. *mp* *f* *mf*

Vib. *ff* *p* *f*

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

T. *mp* *f* *p* *mp*  
 To have to hold but not to see my love

Vln. I *f* *pp* *ff* *p* *f* *p* *ff* *p*

Vln. II *f* *pp* *ff* *p* *f* *p* *ff* *p*

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

Vc. *ff* *p* *f* *p* *mp*

Db. *ff* *p* *f* *p* *mp*

Detailed description of the musical score: This page contains measures 493 through 497 of a musical score. The instruments and their parts are: Flute (Fl.), Bass Clarinet (B. Cl.), Horn (Hn.), Vibraphone (Vib.), Piano (Pno.), Tenor (T.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The vocal line (T.) has the lyrics: "To have to hold but not to see my love". The score includes various dynamics such as *f* (forte), *p* (piano), *ff* (fortissimo), *pp* (pianissimo), *mp* (mezzo-piano), and *mf* (mezzo-forte). There are also performance markings like *ff* *Reo* and *ff* *Reo* in the piano and vibraphone parts. The woodwinds and strings play complex rhythmic patterns, often with triplets and slurs. The vocal line is in a tenor clef and has a melodic line with some breath marks.

498 499 500 501

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

Hn. *p* *mp* *mf* *p* *pp* *mf* *f* *mp* *mf*

T. *f* *p* *f*

my Eu - ry - di - ce was their de - mand of me

Vln. I *ff* *pp* *ff*

Vln. II *ff* *pp* *ff*

Vla. *ff* *pp* *ff*

Vc. *mf* *f*

Db. *mf* *f*

502 503 504 505 506

B. Cl. *f* *pp*

Hn. *f* *pp*

Vib. *f* *p* *mp* *f* *ff*

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

T. *p* *mf*

I could not look u - pon her face One look con - demned her

Vln. I *fff* *p* *secco* *f* *p* *mp* *mf* *f* *p* *pp*

Vln. II *fff* *p* *secco* *f* *p* *mp* *mf* *f* *p* *pp*

Vla. *fff* *p* *secco* *f* *p* *mp* *mf* *f* *p* *pp*

Vc. *ff* *p* *secco arco* *f* *p* *mp* *mf* *f* *p* *pp*

Db. *ff* *p* *f* *arco* *pp*

507 508 509 510 511

Fl. *f* *mf* *p* *f* *mp* *mf* *f* *mp*

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

Hn. *ff* *p* *pp* *pp*

T. *f* *p* *f*

to that place. Now eve - ry po - et of

Vln. I *fff - pp* *pp* *ff > pp* *f* *pp* *p* *mf* *mp* *f* *ff* *mp* *p*

Vln. II *fff - pp* *pp* *ff > pp* *f* *pp* *p* *mf* *mp* *f* *ff* *mp* *p*

Vla. *fff - pp* *pp* *ff > pp* *f* *pp* *p* *mf* *mp* *f* *ff* *mp* *p*

Vc. *fff - pp* *pp* *ff > pp* *f* *pp* *p* *mf* *mp* *f* *ff* *mp* *p*

Db. *fff* *p* *ff* *mp* *p* *ff*

512 513 514 515 516

Fl. *ff* *p*

Cl. *f* *p*

Hn. *f* *pp* *f* *p*

Vib. *f* *p* *mp* *mf*

Pno. *f* *p* *mp* *mf*

T. *mp* *f*

eve - ry age must re - en - act the dra - ma that I played and pay the price I paid when I was

Vln. I *pp* *mp* *mp*

Vln. II *pp* *mp* *mp*

Vla. *pp* *mp* *mp*

Vc. *pp* *mp* *mp*

Db. *pp* *p* *mp* *mf* *f*

517 518 519 520

Fl. *ff* *p* *ppp*

B. Cl. *ff* *p* *ppp*

Hn. *ff* *p* *ppp*

Tpt. *p* *f* *ff* *p* *ppp*

Vib. *mf* *f* *ff* *ff*

Pno. *mf* *f* *ff* *ff*

T. *ff* *fff* *p* *mf*  
torn and flayed by a wild a - ven - ging rage. Are you not a -

Vln. I *mp* *f* *mf* *p* *f* *ff* *p*

Vln. II *mp* *f* *mf* *p* *f* *ff* *p*

Vla. *mp* *f* *mf* *p* *f* *ff* *p*

Vc. *mp* *f* *mf* *p* *f* *ff* *p*

Db. *mp* *mf* *ff* *p*



521 522 523 524 525 ♩ = 112 526 ♩ = 86 527 ♩ = 69 528

Fl.

A. Fl.

B. Cl.

Hn.

Tpt.

Timp.

Pno.

T. *mp* fraid? What can you do? *p* You are not *f* Or-phe-us. *pp*

Bar. *p* What must I do? *mf* *p*

521 522 523 524 525 ♩ = 112 526 ♩ = 86 527 ♩ = 69 528

Vln. I *pp* *ppp*

Vln. II *pp* *ppp*

Vla. *pp* *ppp*

Vc. *pp* *ppp*

Db. *pp* *ppp*

**L**  
529 = 76 Percussionist - LH  
B. D. *pp* *p* *mp* 530 531 532

Percussionist - RH  
Vib. *pp* *p* *pp* *pp*

[D, C, Bflat, E, F, G, Aflat]  
Hp. *pp* *pp*

Pno. *ppp*

Vln. I *ppp* 529 = 76 530 531 532

Vln. II *ppp* 8:6 8:6 9:10 4:3 4:3 11:8

Vla. *ppp* 5:4 3:2 3:2 7:4 3:2 3:2

Vc. *ppp* 3:2 3:2 7:4 3:2 3:2 5:4

Db. pizz. *pp* *p* *mp*

Detailed description of the musical score: The score is for measures 529-532 in 4/4 time. It features a variety of instruments and their parts. The B. D. part has a melodic line with dynamics *pp*, *p*, and *mp*. The Vib. part consists of chords with dynamics *pp* and *p*. The Hp. part has a melodic line with dynamics *pp* and *pp*. The Pno. part has a complex rhythmic pattern with dynamics *ppp*. The Vln. I and II parts have melodic lines with dynamics *ppp* and various slurs. The Vla. part has a melodic line with dynamics *ppp*. The Vc. part has a melodic line with dynamics *ppp*. The Db. part has a bass line with dynamics *pp*, *p*, and *mp*. The score includes many slurs, ties, and dynamic markings throughout.

533 534 535 536 537 538

Fl. *p*

B. D. *mf* *p*

Vib. *pp* *mp*

Hp. *f*

Pno. *pp* *ff*

T. *p*  
I am\_ for - - - -

Vln. I 5:4 5:4 5:4 5:4 3:2

Vln. II 7 7 7 7 13 13 13

Vla. 5 3 5 6

Vc. 6 5 *pp* 5 *f* 6 *p* 7 *pp*

Db. *mf* *p*

Detailed description of the musical score: This page contains measures 533 through 538 of a musical score. The instruments and their parts are as follows:
 

- Flute (Fl.):** Measures 533-536 are silent. In measure 537, it plays a long, sustained note with a dynamic marking of *p* (piano).
- Bass Drum (B. D.):** Measures 533 and 535 have a single drum hit with a dynamic marking of *mf* (mezzo-forte). Measures 534, 536, and 537 are silent. Measure 538 has a single drum hit with a dynamic marking of *p* (piano).
- Vibraphone (Vib.):** Plays a steady accompaniment of chords. Dynamics range from *pp* (pianissimo) to *mp* (mezzo-piano).
- Harp (Hp.):** Plays a melodic line with a dynamic marking of *f* (forte).
- Piano (Pno.):** Measures 533-535 are silent. In measure 536, it begins with a *pp* (pianissimo) dynamic, moving to *ff* (fortissimo) by measure 537. It features complex fingering, including a 9-finger roll in the right hand and a 5-finger roll in the left hand.
- Trombone (T.):** Measures 533-536 are silent. In measure 537, it plays a long note with a dynamic marking of *p* (piano). The lyrics "I am\_ for - - - -" are written below the staff.
- Violin I (Vln. I):** Features a melodic line with various rhythmic patterns and slurs. Dynamics include *pp* and *f*.
- Violin II (Vln. II):** Features a melodic line with various rhythmic patterns and slurs. Dynamics include *pp* and *f*.
- Viola (Vla.):** Features a melodic line with various rhythmic patterns and slurs. Dynamics include *pp* and *f*.
- Violoncello (Vc.):** Features a melodic line with various rhythmic patterns and slurs. Dynamics include *pp* and *f*.
- Double Bass (Db.):** Measures 533 and 535 have a single drum hit with a dynamic marking of *mf* (mezzo-forte). Measures 534, 536, and 537 are silent. Measure 538 has a single drum hit with a dynamic marking of *p* (piano).

539 540 541 542 543

Fl. *f* *pp*

B. D. *mf* *p*

Vib. *pp* *mf* *pp*

Hp. *pp*

Pno. *pp* *f*

T. *f* *pp* *p* *f* *p*  
e - - - ver. the sing - er

Vln. I *mf* *pp* *f* *pp* *f* *pp* *ff*

Vln. II *mf* *pp* *f* *pp* *f* *pp* *ff*

Vla. *mp* *pp* *mp*

Vc. *mp* *pp* *mp*

Db. *f* *p*

Detailed description: This page of a musical score covers measures 539 to 543. It features ten staves for different instruments. The Flute (Fl.) part starts with a melodic line in measure 539, marked *f*, which continues through measure 541, ending with a *pp* dynamic. The Bass Drum (B. D.) has sparse rhythmic patterns in measures 539 and 542, with dynamics *mf* and *p*. The Vibraphone (Vib.) plays a series of chords, starting *pp* and moving to *mf* and *pp*. The Harp (Hp.) provides a harmonic accompaniment with a *pp* dynamic. The Piano (Pno.) has a complex part with arpeggiated chords and a melodic line in measure 543, marked *f*. The Trombone (T.) has a vocal line with lyrics: "e - - - ver. the sing - er". The Violin I (Vln. I) and Violin II (Vln. II) parts feature intricate sixteenth-note patterns, with dynamics ranging from *mf* to *ff*. The Viola (Vla.) and Violoncello (Vc.) parts have melodic lines with various dynamics like *mp* and *pp*. The Double Bass (Db.) has a simple rhythmic pattern, marked *f* and *p*.

544 545 546 547

Cl. *pp* *mp* *mf* *pp*

Tpt. *f* *pp* *mute*

B. D. *pp* *p* *mp* *mf* *mp* *p* *pp* *ppp*

Vib. *mf* *p*

Hp. *mf* *mf*

Pno. *pp* *f*

S. *mp* *ff*  
I am for - e - - - ver

Vln. I *pp* *fff* *pp* *ffp* *f* *p* *f* *pp* *f* *pp*

Vln. II *pp* *fff* *pp* *ffp* *f* *p* *f* *pp* *f* *pp*

Vla. *mf* *f* *p* *p* *f* *p* *pp* *ppp*

Vc. *mf* *f* *p* *pp* *f* *pp* *mp* *ppp*

Db. *pp* *p* *mp* *mf* *f* *mp* *p* *pp* *ppp*

Detailed description of the musical score: This page contains measures 544 through 547 of a symphonic work. The score is arranged in a standard orchestral format. The woodwinds (Clarinets, Trumpets, Bassoons) and strings (Violins I & II, Violas, Cellos, Double Basses) play melodic and harmonic lines. The piano and harp provide accompaniment. A vocal soloist enters in measure 545 with the lyrics 'I am for - e - - - ver'. The score includes various dynamic markings such as *pp*, *p*, *mp*, *mf*, *f*, *ppp*, *fff*, and *ff*, as well as performance instructions like 'muted' for the trumpet. Fingerings and slurs are indicated throughout the instrumental parts.

548 549 550

B. D. *mp* *mf*

Vib. *mf* *pp*

Hp. *p* *pp*

Pno. *mp*

S. *p*  
the song.

Vln. I *p* *f* *mp* *ff* *f*

Vln. II *p* *f* *mp* *ff* *f*

Vla. *p* *f* *p*

Vc. *f* *pp*

Db. *mp* *f*

Detailed description of the musical score: This page contains measures 548, 549, and 550 of a musical score. The instruments and parts are: B. D. (Bass Drum), Vib. (Vibraphone), Hp. (Harp), Pno. (Piano), S. (Soprano), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass). The score includes dynamic markings such as *mp*, *mf*, *p*, *pp*, *f*, and *ff*. The vocal line (S.) has lyrics 'the song.' under measure 548. The string parts (Vln. I, Vln. II, Vla., Vc., Db.) feature complex rhythmic patterns and articulation marks like slurs and accents. The vibraphone and harp parts provide harmonic support with specific textures.

551 552 553 554

B. D. *mp*

Vib. *pp* *f*

Hp. *f*

Pno. *mf* *mp* *mf* *p*

Vln. I *pp* *f* *pp* *ff* *pp* *f*

Vln. II *pp* *f* *pp* *ff* *pp* *f* esp.

Vla. *f* *pp* *mp*

Vc. *f* *pp* *mp*

Db. *p*

Detailed description of the musical score: The score is for measures 551 to 554. The B. D. part has a single note at measure 553 with a mezzo-piano (*mp*) dynamic. The Vib. part consists of chords, with a piano (*pp*) dynamic in measure 553 and a forte (*f*) dynamic in measure 554. The Hp. part features a melodic line in the right hand and sustained chords in the left hand, reaching a forte (*f*) dynamic in measure 554. The Pno. part has a complex texture with multiple lines, including a 7th fret pedal in the left hand and a double bar line in the right hand, with dynamics ranging from mezzo-forte (*mf*) to piano (*p*). The Vln. I and Vln. II parts play rapid sixteenth-note passages, with Vln. I dynamics being *pp*, *f*, *pp*, *ff*, *pp*, and *f*, and Vln. II dynamics being *pp*, *f*, *pp*, *ff*, *pp*, and *f*. The Vla. part has a melodic line with a forte (*f*) dynamic in measure 552 and piano (*pp*) dynamics in measures 553 and 554. The Vc. part has a melodic line with a forte (*f*) dynamic in measure 552 and piano (*pp*) and mezzo-piano (*mp*) dynamics in measures 553 and 554. The Db. part has a single note at measure 553 with a piano (*p*) dynamic.

555 556 557

B. D. *mf*

Vib. *pp* *mf* *ff*

Hp. *mp* *ff*

Pno. *ff* 12 *ff*

Vln. I 555 556 557 *ff* *fff*

Vln. II *ff* *fff*

Vla. *pp* *ff* 3

Vc. *pp* 3 *ff* 3

Db. *f*

Detailed description of the musical score: The score is for measures 555, 556, and 557. The instruments and their parts are: B. D. (Bass Drum) with a single note in measure 557 at *mf*; Vib. (Vibraphone) with chords in measures 555-557, dynamics *pp*, *mf*, and *ff*; Hp. (Harp) with a melodic line in measure 555 at *mp* and chords in measures 556-557 at *ff*; Pno. (Piano) with chords in measure 557 at *ff*, including a triplet of 12 notes; Vln. I (Violin I) with a melodic line in measure 555 at *ff*, a melodic line in measure 556 at *ff*, and a rhythmic pattern in measure 557 at *fff*; Vln. II (Violin II) with a melodic line in measure 555 at *ff*, a melodic line in measure 556 at *ff*, and a rhythmic pattern in measure 557 at *fff*; Vla. (Viola) with a melodic line in measure 555 at *pp*, a melodic line in measure 556 at *ff* with a triplet of 3 notes, and a note in measure 557; Vc. (Violoncello) with a melodic line in measure 555 at *pp* with a triplet of 3 notes, a melodic line in measure 556 at *ff* with a triplet of 3 notes, and a note in measure 557 with a triplet of 3 notes; Db. (Double Bass) with a single note in measure 557 at *f*.



558 559 560

B. D. *f*

Vib. *p* *f* *pp*

Hp. *p* *f* *pp*

Pno. *pp* *ff*

Vln. I *p* *mf* *p* *f* *ff*

Vln. II *p* *mf* *p* *f* *ff*

Vla. *p* *mf* *ff*

Vc. *p* *mf* *ff*

Db. *ff*

Detailed description of the musical score: The score is divided into two systems. The first system (measures 558-560) includes B. D., Vib., Hp., and Pno. B. D. has a single note at measure 560 with a forte (f) dynamic. Vib. consists of chords in measures 558-560, with dynamics p, f, and pp. Hp. has a melodic line in the right hand and chords in the left hand, with dynamics p, f, and pp. Pno. has a complex melodic line with dynamics pp and ff. The second system (measures 558-560) includes Vln. I, Vln. II, Vla., Vc., and Db. Vln. I and Vln. II play rapid sixteenth-note passages with dynamics p, mf, p, f, and ff. Vla. has a melodic line with dynamics p, mf, and ff. Vc. has a melodic line with dynamics p, mf, and ff. Db. has a single note at measure 560 with a fortissimo (ff) dynamic. Measure numbers 558, 559, and 560 are indicated at the top of the page.

**M**  $\text{♩} = 92$

561 562

Fl. *pp* *p*

Cl. *pp*

Hp. *f*

Pno. *pp*

T. *mp* *mf*  
In the realm

[Dflat, C, Bflat  
E, Fsharp, Gflat, Asharp]



563 564

Fl. *mp*

Cl. *p*

Hp. *mf* *ff*

Pno. *p* *mp*

T. *f* *mp* *p*  
of the li - - - ving I

565 566

Fl. *pp*

Cl. *mp*

Hp. *f* *ff*

Pno.

T. *mf*  
lin - - - - - ger



567 568 569

Fl. *mf* *pp* *mp* *p*

Cl. *pp* *p* *pp* *mp* *p*

Hp. *pp* *f* *ff* *p*

Pno. *pp* *mp* *mp*

T. *pp* *f*  
bisbigliando  
To the realm

570 571

Fl. *pp* *f* *pp*

Cl. *mf* *pp*

Hp. *pp* *mf*

Pno. *pp* *mf* *pp*

T. *p*

of the dead



572 573

Fl. *f* *p* *f*

Cl. *p* *mf* *p*

Hp. *ff* *pp*

Pno. *f* *pp* *pp*

S. *mp*

T. *mp*

The can - dle burns,  
she be - longs. The can - dle

Fl. *p* *pp* *mp* *pp*

Cl. *p* *pp* *mp* *pp*

574 575 576

Hp. *mp* *f* *p*

Pno. *f* *p* *pp* *f*

S. *f* *mp* *f* *p < f* *p* *<*

the clock hands turn, the flower\_ofleath un -

T. *mf* *mp* *f* *p < f* *p* *<*

burns The clock hands turn, the flower\_ofleath un -

**N**

577 578 579

A. Fl. *p* *f* *p*

Cl. *pp*

Vib. *pp*  
Ped.

Hp. [Dnat, Csharp, Bsharp  
Eflat, Fsharp, Gnat, Asharp]  
Low cluster:  
hit the strings  
like a gong  
*f* *mp*

Pno. *p* *mp*

S. *f* *p*  
furl.

T. *f* *p*  
furl.

**N**

577 578 579

Vln. I *ppp* *p* *pp*

Vln. II *ppp* *p* *pp*

Vla. *ppp* *p* *pp*

Vc. *ppp* *p* *pp*

Db. pizz. *p* *pp*

580 581 582

A. Fl.

Cl.

Tpt. *mute [hat]*  
*pp*

Vib.

Hp.  
*mf* *f*

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

Vln. I  
*mp* *p* *f*

Vln. II

Vla.

Vc.

Db.  
*mp* *p*

583 584

A. Fl. *mf* *f*

Cl. *pp* *p*

Glock. *ppp*

Hp. *f* B#

Pno. *p*

Vln. I *p* 3 3

Vln. II *p* 3 3

Vla. *p* 3 3

Vc. *p* 3 3

Db. *mp*

Detailed description: This page of a musical score covers measures 583 and 584. The instruments and their parts are: A. Flute (A. Fl.) with dynamics *mf* and *f*; Clarinet (Cl.) with dynamics *pp* and *p*; Glockenspiel (Glock.) with *ppp*; Harp (Hp.) with *f* and a B# marking; Piano (Pno.) with *p*; Violin I (Vln. I) and Violin II (Vln. II) with *p* and triplet markings; Viola (Vla.) with *p* and triplet markings; Violoncello (Vc.) with *p* and triplet markings; and Double Bass (Db.) with *mp*. The score is written in a key with one sharp (F#) and a common time signature. Measure 583 shows the beginning of the flute and clarinet lines, while measure 584 continues the flute and clarinet parts and introduces the double bass part.



O

585 586 587

A. Fl. *p* *f*

Cl. *pp* *mp*

Tpt. *p* *mp* *pp* *mf*

Vib. *pp* *mp* *p*

Hp. *p* *f* *mp*

Pno. *f* *mp* *f*

T. *mp* *f* *p*

I am for - - - e - ver the sin - ger my

O

585 586 587

Vln. I *pp* *p* *mp*

Vln. II *pp* *p* *mp*

Vla. *pp* *p* *mp*

Vc. *pp* *p* *mp*

Db. *f* *p*

588 589

A. Fl. *p*

Cl. *mf* *pp*

Tpt. *pp*

Glock.

Vib.

Hp. *f* *ff*

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

T. voice for - - - e - - - ver in

Vln. I *pp* *mf*

Vln. II *pp* *mf*

Vla. *pp* *mf*

Vc. *pp* *mf*

Db.

Detailed description: This page of a musical score covers measures 588 and 589. The instruments and their parts are: A. Flute (A. Fl.) with a *p* dynamic; Clarinet (Cl.) with *mf* and *pp* dynamics; Trumpet (Tpt.) with *pp*; Glockenspiel (Glock.); Vibraphone (Vib.); Harp (Hp.) with *f* and *ff* dynamics; Piano (Pno.) with *ff*, *p*, and *f* dynamics; Tenor voice (T.) with lyrics "for - - - e - - - ver in"; Violin I (Vln. I) with *pp* and *mf* dynamics; Violin II (Vln. II) with *pp* and *mf* dynamics; Viola (Vla.) with *pp* and *mf* dynamics; Violoncello (Vc.) with *pp* and *mf* dynamics; and Double Bass (Db.). The score includes various musical notations such as slurs, ties, and triplets.

590 591 592

A. Fl. *mp* *mf* *f*

Cl. *p* *pp*

Tpt. *p* *f* *mf*

Glock.

Hp. *ff* *p*

Pno. *ff* *p* *ff* *pp*

T. *p* *mp* *f*  
song. I am for - e - ver the brin - ger of words that are

Vln. I *p* *f* *mf* *pp*

Vln. II *p* *f* *mf* *pp*

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

Vc. *p* *f* *mf* *pp*

Db. *f* *p* *f* *mf* *mp* *p* *pp*

Detailed description: This page of a musical score covers measures 590, 591, and 592. The instruments and parts include:

- A. Fl.**: Melodic line starting at measure 590 with *mp*, moving to *mf* at 591, and *f* at 592.
- Cl.**: Melodic line starting at measure 590 with *p*, moving to *pp* at 591, and remaining *pp* at 592.
- Tpt.**: Melodic line starting at measure 590 with *p*, moving to *f* at 591, and *mf* at 592.
- Glock.**: Melodic line starting at measure 590 with *p*, moving to *pp* at 591, and remaining *pp* at 592.
- Hp.**: Harmonic accompaniment starting at measure 590 with *ff*, moving to *p* at 591, and remaining *p* at 592.
- Pno.**: Harmonic accompaniment starting at measure 590 with *ff*, moving to *p* at 591, *ff* at 592, and *pp* at the end of 592.
- T.**: Vocal line with lyrics: "I am for - e - ver the brin - ger of words that are". Dynamics are *p* at 590, *mp* at 591, and *f* at 592.
- Vln. I & II**: Violin parts with triplets, dynamics *p* at 590, *f* at 591, *mf* at 592, and *pp* at the end of 592.
- Vla.**: Viola part with triplets, dynamics *p* at 590, *f* at 591, *mf* at 592, and *pp* at the end of 592.
- Vc.**: Violoncello part with triplets, dynamics *p* at 590, *f* at 591, *mf* at 592, and *pp* at the end of 592.
- Db.**: Double Bass part with dynamics *f* at 590, *p* at 591, *f* at 592, *mf* at the end of 592, *mp* at the start of 593, *p* at the end of 593, and *pp* at the end of 594.

**P** Più mosso

593 594 595 596 597 598 599

Hn. *ppp* *mf* *p* *f* *mp* *ff* *pp* *p*

S. *mp* *mf* *f* *p* *ff* *pp*  
 The can-dle flick-ers, The clock hands quick-en, The sha-dow of death beck-ons.

M-S. *mp* *mf*  
 Hear me Eu

T. *ff* *p* *mp* *mf* *f* *p* *ff* *pp*  
 flu-id and strong. The can-dle flick-ers The clock hands qui-cken The sha-dow of death beck-ons.

Vln. I *ppp* *p* *f* *p* *ff* *pp* *mf*

Vln. II *ppp* *p* *f* *p* *ff* *pp* *mf*

Vla. *ppp* *p* *f* *p* *ff* *pp* *mf*

Vc. *ppp* *p* *f* *p* *ff* *pp* *mf*

Db. *ppp* *p* *f* *p* *ff* *pp* *mf*

600 601 602 603 604

Hn. *mf* *p* *mf* *p* *f* *f* *p* *f* *mp*

S. *f* *p* *mf* *f* *mp* *f*  
 The can-dle glows, the clock hands show time ha-stens death to the po-et.

M-S. *p*  
 - ry - di-ce

T. *p* *mf* *p* *mp* *f* *p* *mf* *f*  
 I am for-ver a ri-ver flow-ing in spate My words for-e-ver de-li-ver de-light and for-e-ver e-late.

Vln. I *pp* *ppp* *f* *pp* *mp*

Vln. II *pp* *ppp* *f* *pp* *mp*

Vla. *pp* *ppp* *f* *pp* *mp*

Vc. *pp* *ppp* *f* *pp* *mp*

Db. *pp* *ppp* *f* *pp* *mp*

Hn. 605 606 607 608

*mp* *f* *mf* *pp*

S. *p* *mf* *ff*

The can - dle burns, The clock hands turn, the flower of life is

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

I am for - e - ver a ri - ver Life swims through me at a pace. I am for - e - ver a gi - ver of gifts to the whole hu - man race...

Vln. I 605 606 607 608

*pp* *f* *pp*

Vln. II

*pp* *f* *pp*

Vla. *pp* *f* *pp*

Vc. *pp* *f* *p*

Db. *pp* *f* *pp*

**Q**  
609 Poco più mosso 610 611 612 613 614 615

B. Cl. *ppp* *f* *pp* *f* *pp*

Hn. *pp* *f* *p* *mp*

Pno. *pp* *quasi lontano*

S. *p* *f* *p* *mp*  
spurned. I am for e-ver the song. To the realm of the

M-S. *p* *f* *p* *f* *p* *f* *p* *p*  
Come to me Eu - ry - di - ce, Join

T. *p* *mf* *mp* *f*  
I am for e-ver the sing-er. In the realm of the li-ving I ling - er.

**Q**  
609 Poco più mosso 610 611 612 613 614 615

Vln. I *ppp* *f* *pp*

Vln. II *ppp* *f* *pp*

Vla. *ppp* *f* *pp*

Vc. *ppp* *f* *pp* *f* *pp*

Db. *ppp* *f* *pp* *f* *pp*

616 617 618 619 620

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

Hn. *f* *p*

Pno. *poco f* *pp* *ppp*

S. *f* *pp* *p* *pp*  
 dead I be - long. I am for - e - ver the song.

M.S. *f* *pp* *mf*  
 me. Eu - ry - di - ce Come to

T. *p* *mf* *f* *p* *p* *mp*  
 I am for e - ver the sing - er In the realm of the li - ving I ling -

Vln. I *f* *fp* *ff*

Vln. II *f* *fp* *ff*

Vla. *f* *fp* *ff*

Vc. *p* *f* *p*

Db. *p* *f* *p*

Detailed description of the musical score: This page contains measures 616 through 620 of a musical score. The vocal parts (Soprano, Mezzo-Soprano, and Tenor) have lyrics in Italian. The instrumental parts include Bassoon, Horn, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score uses various dynamic markings such as *p* (piano), *f* (forte), *pp* (pianissimo), *ppp* (pianissimissimo), *mp* (mezzo-piano), and *ff* (fortissimo). The piano part includes a *poco f* marking and a *Ped.* (pedal) marking. The strings (Violins, Viola, and Double Bass) play sustained notes with dynamic changes.

621 622 623 624 625

B. Cl. *ff* *pp*

Hn. *ff*

Pno. *pppp* *f* *ff*

S. *mp* *f* *ff* *f*  
To the realm of the dead I be - long.

M-S. *p* *mp* *mf* *p*  
me Eu - ry - di - ce.

T. *p*  
- er.

Vln. I *ppp* *p* *ff*

Vln. II *ppp* *p* *ff*

Vla. *ppp* *p* *ff*

Vc. *ff* *pp*

Db. *ff* *pp*

Detailed description of the musical score: The score is for measures 621 to 625. The B. Cl. part has a melodic line starting at 621 with a forte (ff) dynamic, moving to piano (pp) by 623. The Hn. part has a sustained forte (ff) dynamic. The Pno. part features a complex texture with multiple layers of notes, starting with pppp dynamics and reaching ff by 625. The S. part has lyrics: "To the realm of the dead I be - long." with dynamics mp, f, ff, and f. The M-S. part has lyrics: "me Eu - ry - di - ce." with dynamics p, mp, mf, and p. The T. part has lyrics: "- er." with a p dynamic. The Vln. I, Vln. II, and Vla. parts have sustained notes with dynamics ppp, p, and p respectively, all reaching ff by 625. The Vc. part has dynamics ff and pp. The Db. part has dynamics ff and pp.



**R**  $\text{♩} = 120$

626 627 628

Fl. *f* *p*

Cl. *pp*

Hn. *pp*

Tpt. *f* *pp*

Pno. *f* *pp*

Bar. *ff*

You wan - - - ted her dead!

**R**  $\text{♩} = 120$

626 627 628

Vln. I *f* *p*

Vc. *f* *p*

Db. *f* *pizz.*



629 630 631

Fl.

Cl.

Hn.

Tpt.

Pno.

Bar.

629 630 631

Vln. I

Vc.

Musical score for measures 632-634. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Piano (Pno.), Violin I (Vln. I), Violoncello (Vc.), and Double Bass (Db.).

- Fl.:** Measures 632-634. Measure 632 has a 9-measure slur. Measure 633 has a 9-measure slur. Measure 634 has a 9-measure slur. Dynamics: *f* (632), *p* (634).
- Cl.:** Measures 632-634. Measure 632 has a 10-measure slur. Measure 633 has a 10-measure slur. Measure 634 has a 10-measure slur. Dynamics: *f* (632), *p* (634).
- Hn.:** Measures 632-634. Measure 632 has an 11-measure slur. Measure 633 has an 11-measure slur. Measure 634 has an 11-measure slur. Dynamics: *f* (632), *p* (634).
- Tpt.:** Measures 632-634. Measure 632 has a 3-measure slur. Measure 633 has a 3-measure slur. Measure 634 has a 3-measure slur. Dynamics: *f* (632), *p* (634).
- Pno.:** Measures 632-634. Measure 632 has a 6-measure slur. Measure 633 has a 6-measure slur. Measure 634 has a 6-measure slur. Dynamics: *f* (632), *p* (634).
- Vln. I:** Measures 632-634. Measure 632 has a 6-measure slur. Measure 633 has a 6-measure slur. Measure 634 has a 6-measure slur. Dynamics: *f* (632), *p* (634).
- Vc.:** Measures 632-634. Measure 632 has a 6-measure slur. Measure 633 has a 6-measure slur. Measure 634 has a 6-measure slur. Dynamics: *f* (632), *p* (634).
- Db.:** Measures 632-634. Measure 632 has a 6-measure slur. Measure 633 has a 6-measure slur. Measure 634 has a 6-measure slur. Dynamics: *f* (632), *p* (634).



Musical score for measures 635-637. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Piano (Pno.), Tenor (T.), Violin I (Vln. I), Violin II (Vln. II), and Violoncello (Vc.).

- Fl.:** Measures 635-637. Measure 635 has a 9-measure slur. Measure 636 has a 9-measure slur. Measure 637 has a 9-measure slur.
- Cl.:** Measures 635-637. Measure 635 has a 10-measure slur. Measure 636 has a 10-measure slur. Measure 637 has a 10-measure slur.
- Hn.:** Measures 635-637. Measure 635 has an 11-measure slur. Measure 636 has an 11-measure slur. Measure 637 has an 11-measure slur.
- Tpt.:** Measures 635-637. Measure 635 has a 3-measure slur. Measure 636 has a 3-measure slur. Measure 637 has a 3-measure slur.
- Pno.:** Measures 635-637. Measure 635 has a 6-measure slur. Measure 636 has a 6-measure slur. Measure 637 has a 6-measure slur. Dynamics: *f* (635), *p* (636).
- T.:** Measures 635-637. Measure 635 has a 6-measure slur. Measure 636 has a 6-measure slur. Measure 637 has a 6-measure slur. Dynamics: *f* (635), *p* (636). Lyrics: "Come her Po - - - et."
- Vln. I:** Measures 635-637. Measure 635 has a 6-measure slur. Measure 636 has a 6-measure slur. Measure 637 has a 6-measure slur. Dynamics: *mp* (635), *mf* (635), *mp* (636), *p* (636), *f* (637), *p* (637).
- Vln. II:** Measures 635-637. Measure 635 has a 6-measure slur. Measure 636 has a 6-measure slur. Measure 637 has a 6-measure slur. Dynamics: *f* (637).
- Vc.:** Measures 635-637. Measure 635 has a 6-measure slur. Measure 636 has a 6-measure slur. Measure 637 has a 6-measure slur. Dynamics: *p* (635), *f* (637).

638 639 640 641

Fl. *ff* 9 9

Cl. *ff* 10 10

Hn. *ff* 11 11

Tpt. *ff* 3 3 3

Pno. *p* *ff* *p* 6 6 6 6

T. *p* I looked

Vln. I 6 6 6 6 *f* 6 6 6 6 *pp*

Vln. II *p* *f* 6 6 6 6 *pp*

Vc. *p* *ff* *pp* *f*

Db. *f*

Detailed description: This page of a musical score covers measures 638 to 641. The Flute (Fl.) and Clarinet (Cl.) parts feature melodic lines with slurs and dynamic markings of *ff*. The Horn (Hn.) part has a melodic line with a slur and a dynamic marking of *ff*. The Trumpet (Tpt.) part has a rhythmic pattern of eighth notes with a dynamic marking of *ff*. The Piano (Pno.) part has a complex texture with sixteenth-note patterns and dynamic markings of *p*, *ff*, and *p*. The Trombone (T.) part has a single note in measure 641 with a dynamic marking of *p*, and the lyrics "I looked" are written below. The Violin I (Vln. I) part has a sixteenth-note pattern with dynamic markings of *f* and *pp*. The Violin II (Vln. II) part has a sixteenth-note pattern with dynamic markings of *p*, *f*, and *pp*. The Viola (Vc.) part has a sixteenth-note pattern with dynamic markings of *p*, *ff*, *pp*, and *f*. The Double Bass (Db.) part has a single note in measure 640 with a dynamic marking of *f*.

642 643 644

Fl. *pp* *ppp*

Cl. *pp* *ppp*

Hn. *pp* *ppp*

Tpt. *pp* *ppp*

Pno. *mp* *pp* *ppp*

T. *f* *p* *f*

death in the face. I felt death's embrace. I jour-nayed to that

Vln. I *ppp* *f*

Vln. II *mf* *pp*

Vc. *f*

Db. *f*

Detailed description: This page of a musical score covers measures 642, 643, and 644. The instruments are Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Piano (Pno.), Trombone (T.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), and Double Bass (Db.). Measures 642 and 643 show the Flute, Clarinet, Horn, and Trumpet playing sixteenth-note patterns with dynamics *pp* and *ppp*. The Piano plays a sixteenth-note accompaniment with dynamics *mp*, *pp*, and *ppp*. The Trombone has a melodic line with dynamics *f* and *p*. Measures 644 show the Flute, Clarinet, Horn, and Trumpet continuing their patterns with dynamics *ppp*. The Piano continues with *ppp*. The Trombone has a melodic line with dynamics *f*. The Violin I, Violin II, Viola, and Double Bass have sustained notes with dynamics *ppp*, *f*, and *f* respectively.

645 646 647

Fl. *ff* *mf* *p* *pp*

Cl. *ff* *mf* *p* *pp*

Hn. *ff* *mf* *p* *pp*

Tpt. *ff* *mf* *p* *pp*

Pno. *f* *ppp*

T. *mp* *f* *p* *mp*  
 fate - ful place I shared in death's grace. — My pri - vi - lege is

Vln. I *ppp*

Vln. II

Vc. *ppp* *ff*

Db. *ff*

648 649 650

Fl. *f* *p*

Cl. *f* *p*

Hn. *f* *p*

Tpt. *f* *p*

Pno.

T. *p* *f* *mp* *p* *f* *p* *p*  
 hard won. Do as I have done then talk to me of Eu - ry - di - ce I'm

Vln. I *f* *pp*

Vln. II *f* *pp*

Vc. *ppp*

651 652 653

Fl. *pp* *f* *pp* *fff*

Cl. *pp* *f* *pp* *fff*

Hn. *pp* *f* *pp* *fff*

Tpt. *pp* *f* *pp* *fff*

Pno. *pp* *f* *pp* *ff*

T. *ff* *fff* *f*

tired of your hy - po - cri - sy. You are the ki - ller in the po - et's

651 652 653

Vln. I *f* *mf* *pp* *ff*

Vln. II *pp* *f* *ff* *mp* *pp* *ff*

Vc. *pp* *f* *fff*

Db. *p*

654 655 656

Fl. *p* *mf* *f* *mp*

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

Hn. *p* *mp* *mf* *f* *mp*

Tpt. *p* *mp* *mf* *f* *mf* *mp*

Pno. *pp* *ff* *pp*

T. *p* *f* *p*

mask. You caused your lo - ver's death; your one de - sire your love's last

654 655 656

Vln. I *p* *f* *pp* *f* *ppp*

Vln. II *p* *f* *pp* *f* *ppp*

Vc. *p* *ff* *pp*

657 658 659

Fl. *mf* 9 *f* *mp* *p*

Cl. *mf* 10 *f* *mp* *p*

Hn. *mf* 11 *p* *f* *mp* *p* 11

Tpt. *mp* 3 *mf* *p* *pp* 3 3

Pno. *p* 6 6 5 5

T. breath. *mp* Face the truth,

Bar. *fff* *pp* No.

657 658 659

Vln. I *f* 6 *p* 6 6 6

Vln. II *mf* 3 *p* 3 3 3 3 3 3 3 3 3 3 3 3

Vc. *fff* 3 *p* 3 3

Db. *fff* 3 *p* 3 3

660 661 662

Fl. *pp* *ff* *p* *mp*

Cl. *pp* *ff* *p* *mp*

Hn. *pp* *f* *p* *mp* *mf*

Tpt. *ppp* *f* *p* *mp* *mf*

Pno. *f* *f* *6* *3* *3* *6*

T. *f* *mp* *f* *p* *f*  
you're in love with youth, when youth gives way to age, love then be -

Vln. I *f* *ff* *mf*

Vln. II *f* *ff* *mf*

Vc. *f*

Db. *f* arco



663 9 664 9

Fl. *mf* *pp*

Cl. *mf* *pp*

Hn. *pp* *p*

Tpt. *pp* *p*

Pno. *p* 3 3 6 *mf* 3 3 *f* 6 3 3

T. *mp* *f*  
comes a cage. Chains of ha - bit tie you down, the lo - ving

Vln. I *mp* *p*

Vln. II *mp* 3 3 3 3 *p*

Vc. *pp*

Db. *pp*

This musical score page contains measures 665 and 666 for a symphony orchestra and a vocal soloist. The instruments are arranged in a standard orchestral layout from top to bottom: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Piano (Pno.), Trombone (T.), Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vc.), and Double Bass (Db.).

**Measures 665-666:**

- Fl.:** Measure 665 has a 9-measure phrase starting with *f* and ending with *p*. Measure 666 has a 9-measure phrase starting with *ff* and ending with *p*.
- Cl.:** Measure 665 has a 9-measure phrase starting with *p*. Measure 666 has a 9-measure phrase starting with *ff* and ending with *p*.
- Hn.:** Measure 665 has an 11-measure phrase starting with *f* and ending with *p*. Measure 666 has an 11-measure phrase starting with *ff* and ending with *mp*.
- Tpt.:** Measure 665 has a 12-measure phrase starting with *f* and ending with *p*. Measure 666 has a 12-measure phrase starting with *f* and ending with *mp*.
- Pno.:** Measure 665 has a 6-measure phrase starting with *ff*. Measure 666 has a 6-measure phrase starting with *ff*, followed by a 3-measure phrase starting with *p*, and another 6-measure phrase starting with *mf*.
- T.:** Measure 665 has the lyrics "look be - comes a frown." with a *ff* dynamic. Measure 666 has the lyrics "Be - tter that your love should" with dynamics *ff* and *p*.
- Vln. I & II:** Measure 665 has a 6-measure phrase starting with *f* and ending with *p*. Measure 666 has a 3-measure phrase starting with *mp*.
- Vc. & Db.:** Measure 665 is silent. Measure 666 has a 3-measure phrase starting with *ff* and *pizz.* (pizzicato).

667 668 669

Fl. *mp* *mf* *f*

Cl. *mp* *mf* *f*

Hn. *mf* *f* *p*

Tpt. *mf* *f* *p*

Pno. *f* *p* *mp* *mf* *f* *ff* *p* *pp* *mf*

T. *ff* *p* *mf* *mp*  
die than lin - ger on a lie. A

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

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

Vc. *f*

Db. *f*

Detailed description of the musical score: The score is divided into three measures (667, 668, 669). The Flute part has a melodic line with dynamics *mp*, *mf*, and *f*. The Clarinet part has a similar melodic line with dynamics *mp*, *mf*, and *f*. The Horn part has a melodic line with dynamics *mf*, *f*, and *p*. The Trumpet part has a melodic line with dynamics *mf*, *f*, and *p*. The Piano part has a complex rhythmic accompaniment with dynamics *f*, *p*, *mp*, *mf*, *f*, *ff*, *p*, *pp*, and *mf*. The Tenor part has lyrics: "die than lin - ger on a lie. A" with dynamics *ff*, *p*, *mf*, and *mp*. The Violin I and Violin II parts have a rhythmic accompaniment with dynamics *f*, *mf*, *f*, *p*, and *mf*. The Viola and Double Bass parts have a rhythmic accompaniment with dynamics *f* and *f*.

670 671 672

Fl. *f* *ff* *p* *mp* *mf*

Cl. *p* *mf* *p*

Hn. *mp* *f*

Tpt. *mp* *f*

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

T. *f* *mp*  
dead lo - ver is for - e - ver cher - ished. Love stays strong ——— though flesh has pe - rished.

Vln. I *mp* *ff* *f* *p* *f*

Vln. II *mp* *ff* *f* *p* *f*

Vc. arco *f*

Db. *f*

673 9 674 9

Fl. *f* *mp*

Cl. 10 10

Hn. 11 11

Tpt. 3 3 3 3

Pno. 6 6 6 6 6 6 6 6 6 6 *f* *pp*

T. *pp* *p*  
Con - ve - nient - ly, your love died young.

Vln. I 5 5 5 5 5 5 5 5 *p* *pp* *f* *pp* *p*

Vln. II *p* *pp* *f* *pp*

Vc. *pp*

**S**

675 676 677

Fl. *pp* *f*

Cl. *pp* *f*

Hn. *pp* *f*

Tpt. *pp* *f*

Vib. *ff*

Hp. *ff*

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

T. *ff*

No doubt your heart was wrung Yet while your grief is nou - rished your

Dsharp, Cnat, Bnat  
Enat, Fsharp, Gnat, Anat

**S**

675 676 677

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Db. *f* *p*

arco

This musical score page covers measures 678, 679, and 680. The instruments and parts are as follows:

- Flute (Fl.):** Measures 678-680. Dynamics: *mp* (678), *f* (679), *p* (680).
- Clarinet (Cl.):** Measures 678-680. Dynamics: *mp* (678), *f* (679), *p* (680).
- Horn (Hn.):** Measures 678-680. Dynamics: *mp* (678), *f* (679), *p* (680).
- Trumpet (Tpt.):** Measures 678-680. Dynamics: *mp* (678), *f* (679), *p* (680).
- Vibraphone (Vib.):** Measures 678-680. Dynamics: *f* (678).
- Harp (Hp.):** Measures 678-680. Dynamics: *mp* (678), *ff* (679), *p* (680).
- Piano (Pno.):** Measures 678-680. Features sixteenth-note patterns with sixteenth rests, marked with '6' and '7'.
- Tenor (T.):** Measures 678-680. Lyrics: "art has strange - ly flou - rished. You love in your". Dynamics: *p* (678), *ff* (679), *p* (680).
- Violin I (Vln. I):** Measures 678-680. Dynamics: *mp* (678), *f* (679), *p* (680).
- Violin II (Vln. II):** Measures 678-680. Dynamics: *mp* (678), *f* (679), *p* (680).
- Viola (Vla.):** Measures 678-680. Dynamics: *mp* (678), *f* (679), *p* (680).
- Violoncello (Vc.):** Measures 678-680. Dynamics: *mp* (678), *f* (679), *p* (680).
- Double Bass (Db.):** Measures 678-680. Dynamics: *mp* (678), *f* (679), *p* (680).

681 682 683

Fl. *f* *mf*

Cl. *f* *mf*

Hn. *p* *mf*

Tpt. *p* *mf*

Hp. *f* *p* l.v.

Pno. *f*

T. *f* *ff* *p*

own fash - ion. Yours is a cal - cu - a - ting pa - ssion.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*



684 685 686 687

Picc. *ff* *mp*

B. Cl. *ff* *mp*

Hn. *pp* *mf* *p*

Tpt. *pp* *mf* *p*

Hp. *f* *pp* *ff*

Pno. *ff* *pp* *ff*

T. *mp* *f* *mf* *ff*

The mi - rror is a thief. It takes the years and leaves you grief.

684 685 686 687

Vln. I *pp* *ff* *pp*

Vln. II *pp* *ff* *pp*

Vla. *pp* *ff* *pp*

Vc. *pp* *ff* *pp*

Db. *pp* *ff* *pp*

688 689 690

Picc. *f* *p*

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

Hn. *f* *pp* *mf* *p*

Tpt. *f* *pp* *mf* *p*

Hp. *pp* *ff*

Pno. *pp*

T. *mf* *ff* *p*  
 Count the ra - va - ges of its theft and won - der how long have you left.---

Vln. I *ff* *pp* *ff*

Vln. II *ff* *pp* *ff*

Vla. *ff* *pp* *ff*

Vc. *ff* *pp* *ff*

Db. *ff* *pp* *ff* pizz.

Detailed description of the musical score: The score is for measures 688, 689, and 690. The Piccolo part starts with a forte (f) dynamic in measure 688 and becomes piano (p) in measure 689. The B. Clarinet part is forte (f) in 688, piano (p) in 689, and forte (f) in 690. The Horn and Trumpet parts have a triplet in 688 (f), then rest in 689, and play a triplet in 690 with dynamics pp, mf, and p. The Harp part has a sixteenth-note pattern in 688 (pp) and chords in 689 and 690 (ff). The Piano part has a sixteenth-note pattern in 690 (pp). The Tenor part has lyrics: "Count the ra - va - ges of its theft and won - der how long have you left.---" with dynamics mf, ff, and p. The string parts (Vln. I, Vln. II, Vla., Vc., Db.) have a dynamic of ff in 688, pp in 689, and ff in 690. The Double Bass part includes a pizzicato (pizz.) instruction in 690.

691 692 693 694

Picc. *f* *p*

B. Cl. *p*

Vib. *p* *ff*

Hp. *pp* *p* *ff*

Pno. *ff* *pp*

T. *mf* *f* *p* *ff*  
 Who wants to see an a - ging face in the mir - ror's cap - tive space. Beau - ty is on

Vln. I *pp* *ff*

Vln. II *pp* *ff*

Vla. *pp* *ff*

Vc. *pp* *ff*

Db. *pp* *ff*

Detailed description of the musical score: This page contains measures 691 through 694 of a musical score. The instruments and their parts are as follows: Piccolo (Picc.) has a melodic line starting at measure 691 with a forte (f) dynamic, which softens to piano (p) by measure 692. Bass Clarinet (B. Cl.) plays a low, sustained note starting at measure 691 with a piano (p) dynamic. Vibraphone (Vib.) has a rhythmic pattern of sixteenth notes starting at measure 692 with a piano (p) dynamic, reaching fortissimo (ff) by measure 694. Harp (Hp.) plays chords in the right hand, starting at measure 691 with pianissimo (pp) dynamics, moving to piano (p) in measure 692, and fortissimo (ff) in measure 694. Piano (Pno.) has a complex left-hand part with sixteenth-note runs and chords, starting at measure 691 with fortissimo (ff) dynamics and ending with pianissimo (pp) in measure 692. Tenor (T.) has a vocal line with lyrics: "Who wants to see an a - ging face in the mir - ror's cap - tive space. Beau - ty is on". The dynamics are mezzo-forte (mf) at the start, forte (f) in measure 692, piano (p) in measure 693, and fortissimo (ff) in measure 694. Violins (Vln. I and II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) all play rhythmic patterns of eighth notes, starting at measure 691 with pianissimo (pp) dynamics and reaching fortissimo (ff) by measure 694.

695 696 697

Fl. *mp* 5 5 5 5 5 5

Cl. *mp* 5 5 5 5 5 5

Hn. *p* *f*

Tpt. *p* *f*

Harp. *f* *mf* *mp* *p* *pp*

Pno. *fff*

T. *f* *mf* *mp* *p* *f*  
youth con - ferred, young - er lo - vers are pre - ferred. What? no de - ni - al? You

Vln. I *f* *mf* *mp* *p* *pp*

Vln. II *f* *mf* *mp* *p* *pp*

Vla. *f* *mf* *mp* *p* *pp*

Vc. *f* *mf* *mp* *p* *pp*

Db. *f* *mf* *mp* *p* *pp*

698 699 700 701

Tpt. *ff* *pp*

Vib. *f* *pp*  
Reo. Reo.

Hp. *p* *ff* *mp* *f* *p* *mp* *6* *6*

Pno. *ff* *p* *ff*

T. *ff* *p* *f*  
smile? It helps my art to un-der-stand the hu-man heart.

Vln. I *ff* *pp* *ff* *pp* *ff* *pp*

Vln. II *ff* *pp* *ff* *pp* *ff* *pp*

Vla. *ff* *pp* *ff* *pp* *ff* *pp*

Vc. *ff* *pp* *ff* *pp* *ff* *pp*

Db. *ff*

This page of a musical score covers measures 702, 703, and 704. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 702-704 feature a melodic line with five-fingered patterns. Dynamics range from *mp* to *mf*.
- Clarinet (Cl.):** Measures 702-704 feature a melodic line with five-fingered patterns. Dynamics range from *mp* to *mf*.
- Horn (Hn.):** Measures 702-704 are mostly silent, with a final measure (704) containing a *p* dynamic.
- Trumpet (Tpt.):** Measures 702-704 feature a melodic line with dynamics *f* and *p*.
- Vibraphone (Vib.):** Measures 702-704 feature chords with dynamics *mf*, *f*, *mp*, and *p*.
- Harp (Hp.):** Measures 702-704 feature six-fingered patterns with dynamics *mf*, *f*, *mp*, *f*, and *p*.
- Piano (Pno.):** Measures 702-704 feature six-fingered patterns in the right hand and rests in the left hand. Dynamics range from *mf* to *p*.
- Trombone (T.):** Measures 702-704 feature a melodic line with dynamics *p* and *f*.
- Violin I (Vln. I):** Measures 702-704 feature a melodic line with dynamics *f* and *p*.
- Violin II (Vln. II):** Measures 702-704 feature a melodic line with dynamics *f* and *p*.
- Viola (Vla.):** Measures 702-704 feature a melodic line with dynamics *f* and *p*.
- Violoncello (Vc.):** Measures 702-704 feature a melodic line with dynamics *f* and *p*.
- Double Bass (Db.):** Measures 702-704 feature a melodic line with a final measure (704) containing a *p* dynamic.

705 706 707

Picc. *f* 6 3 3 6

Fl. 5 5 5

Cl. *p* 5 5 5 5 5

Hn. *ff mp f p*

Tpt. *f mp pp*

Vib. *f mf mp pp*  
Ped.

Hp. *ff f mf p* 6 6 6 6

Pno. *ppp ff* 5 5 5 5

T. *p*  
Con -

705 706 707

Vln. I *f mp pp*

Vln. II *f mp pp*

Vla. *f mp pp*

Vc. *f mp pp*

Db. *ff mp f p*

708 709 710

Picc. *f* *mf* *mp*

Cl. *f* *mf* *mp*

Tpt. *p* *mp* *f*

Hp.

Pno. *f* *mf*

T. *mf* *f* *mp* *f* *mp* *mf*  
si - der now the burn - ing flame. Do you still choose love not fame.

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

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

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

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

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



711 712 713 714

Picc. *mp* 6 3 3 3 6

Cl. *p* 3 3 *pp* 6 3 3 *mp* 6 *mf* 3 3 *f* *mp* 6 3 3

Vib. *mp* 6 3

Hp. *mp*

Pno. *mp* 6 *p* 3 3 *pp* 6 3 3 *mp* 6 *mf* 3 3 *f*

T. *p* *f* *p* *mp* *f* *p*

And still you yearn\_\_\_\_\_ for your love's re - turn. But your love\_\_\_\_\_ is like the can - dle burn - ing

711 712 713 714

Vln. I *f* *mp* *pp* *f*

Vln. II *f* *mp* *pp* *f*

Vla. *f* *mp* *pp* *f*

Vc. *f* *mp* *pp* *f*

Db. *f* *mp* *pp* *f*

715 716 717

Picc. *mf*

Cl. *mf*

Hn. *mp*

Vib. *mf*

Hp.

T. *mf* *p* *mf*

and u - pon re - turn - ing we may a - ssure nor - mal a - ging will re -

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

Db. *p*

Detailed description: This page of a musical score covers measures 715, 716, and 717. The Piccolo part features eighth-note triplets and sixteenth-note runs. The Clarinet part has sixteenth-note patterns. The Horn part plays eighth-note triplets. The Vibraphone part has eighth-note patterns. The Harp part provides a rhythmic accompaniment with eighth notes. The Tenor part has lyrics: "and u - pon re - turn - ing we may a - ssure nor - mal a - ging will re -". The string section (Violin I, Violin II, Viola, Violoncello, and Double Bass) plays sustained notes, with dynamics ranging from *pp* to *p*.

718 719 720

Picc. *mf* 6 3 3

Fl. *mf* 6 3 3

B. Cl. *mf* 3 3 6

Hn. 3 6 3 3 *pp*

Tpt. *pp*

Vib. 6 3 3 6 3 3

Hp.

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

sume. Youth's\_ beau - ty soon a fa - ding bloom.\_\_\_\_

718 719 720

Vln. I *pp* *ppp* *mf*

Vln. II *pp* *ppp* *mf*

Vla. *pp* *ppp* *mf*

Vc. *pp* *ppp* *mf*

Db. *pp* *ppp* *mf*

arco

721 722 723

Fl. *6* *3*

B. Cl. *3* *3*

Hn. *f*

Tpt. *f*

Vib. *mp*

Hp.

T. *mf* *3* *pp* *f* *mp*  
And be pre - pared for love's de - mands, flow - ers and gifts and hol - ding hands.

Vln. I *ppp* *f*

Vln. II *ppp* *f*

Vla. *ppp* *f*

Vc. *ppp* *f*

Db. *ppp* *f*

**T** 724 725 726 727

Fl. *p* 3:2 3:2

Cl. *p* 3:2 3:2

Hn. *p* mute 10 10 10 10

Tpt. *p* mute 10 10 10 10

B. D. *p* 10 10 10 10

Hp. *p* 3:2 3:2

Pno. *ppp* 5 *pp* 5 5 5 5

T. *p* *f* *mf*  
 Ar - tist or lo - ver is the choice. The mouth that kis - ses has no voice. You he - si - tate

Bar. *f* *mp*  
 I choose...

**T** 724 725 726 727

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp* *ppp*

Vc. *ppp* *f*

Db. *ppp* *f*

728 729 730

Fl.

Cl.

Hn.

Tpt.

B. D.

Hp.

Pno.

T.

Vln. I

Vln. II

Vla.

Vc.

Db.

be - fore you make your an - swer wait Love's

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

Detailed description of the musical score: The score is for measures 728, 729, and 730. It includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Bass Drum (B. D.), Harp (Hp.), Piano (Pno.), Tenor (T.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The vocal line (T.) has lyrics: "be - fore you make your an - swer wait Love's". The piano part features a complex rhythmic pattern with fingerings (5) and dynamics (p, pp). The harp part has a triplet (3:2) and a sixteenth-note run (6). The woodwinds and brass have various rests and melodic fragments. The strings play sustained chords with dynamics (pp).

731 732 733 734

Fl.

Cl.

Hn.

Tpt.

B. D.

Hp.

Pno.

T.

vir - tues now I shall e - nu - mer - ate. Love is the du - ty that you

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description of the musical score: This page contains measures 731 through 734 of a musical score. The instruments listed are Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Bass Drum (B. D.), Harp (Hp.), Piano (Pno.), Tenor (T.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The vocal line includes the lyrics: "vir - tues now I shall e - nu - mer - ate. Love is the du - ty that you". The score includes various musical notations such as rests, notes, slurs, and dynamic markings like *mf*, *ppp*, *ff*, and *p*. There are also performance instructions like "10" and "3:2" with brackets. The piano part features complex rhythmic patterns with many sixteenth notes and rests, often marked with "5" for fingerings.

735 736 737

Fl. *pp* 9

Cl. *pp* 9

Hn. *pp*

Tpt. *pp*

B. D. *pp*

Hp. *pp* 9

Pno. *pp* *f*

T. owe to life. *mf* Not that time.

Bar. *mp* *f* That's it? No rhyme?

Vln. I *f* *p*

Vln. II *pp* *f* *p*

Vla. *pp* *f* *p*

Vc. *pp* *p*

Db. *pp* *p*



738 739 740

Fl. *mp* *mf* *f*

Cl. *mp* *mf* *f*

Hn. *mp* *mf* *f*

Tpt. *mp* *mf* *f*

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

Hp. *mp* *mf* *f*

Pno. *p* *f*

T. *p* *f* *mp*  
No. I have no

Bar. *p* *f* *mp*  
Would you care to e - la - bor - ate?

738 739 740

Vln. I *f* *f* *f*

Vln. II *f* *f* *f*

Vla. *f* *f* *f*

Vc. *f*

Db. *f*

741 742 743

Fl. *mf* *p* *mf*

Cl. *mf* *p* *mf*

Hn. *mf* *mp* *p*

Tpt. *mf* *mp* *p*

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

Hp. *mf* *p* *mf*

Pno. *mf* *p* *f mp*

T. *ff* *p*  
doubt you'll work it out. To you it will be clear: you're a cle-ver man I hear. And

Vln. I 741 742 743

Vln. II

Vla.

Vc. *p* *mp* *mf*

Db. *p* *mp* *mf*

744 745 746

Fl. *f* *fff*

Cl. *f* *fff*

Hn. *mf* *f* *ff*

Tpt. *mf* *f* *ff*

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

Hp. *f* *fff*

Pno. *fff*

T. *f* *mp* *ff* *fff*  
 now, good day, It's time for me to go my way.

744 745 746

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *p* *f* *mp* *fff*

Db. *p* *f* *mp* *fff*

*♩ = 72 Calmo e semplice*

747 748 749 750 751 752 753 754 755 756

Cl. *ppp*

[Dsharp, Csharp, B  
E, Fsharp, Gsharp, A]

Hp. *ppp* *pp*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp* sul tasto *mf*

Vc. *ppp* sul tasto

Db. *ppp*

757 758 759 760 761 762 763 764

Cl. *ff* *pp* *mp* *mf* *pp* *p* *pp* *ppp*

Hp. *mf* *pp* *ppp*

Vln. I *ppp* *f* *ppp* *mp* *ppp*

Vln. II *ppp* *f* *ppp* *mp* *ppp*

Vla. *ppp* *f* *ppp* *mp* *ppp*

Vc. *ppp* *f* *ppp* *mp* *ppp*

Db. *ppp* *f* *ppp* *mp* *ppp*

Tempo: ♩ = 132

765 **V** 766 767 768 769

Picc. *ffff* *f*

B. Cl. *ff*

Hn. *ffff* *f*

Tpt. nat. *ffff* *f*

B. D. *ffff* *f*

Hp. *fff* *f*  
 [Dsharp, C sharp, B flat  
 E nat, F sharp, G nat, A nat]

Pno. *ff* *f*

Bar. *ffff* *ff*  
 [conflicted]

I am the ki - ller in the po - et's mask! Mine is a cold and

Tempo: ♩ = 132

765 **V** 766 767 768 769

Vln. I *ff* *mp* *ff* *mp* *f* *p* *ff*

Vln. II *ff* *mp* *f* *p* *f*

Vla. *ff* *p* *mp* *f* *mf* *f* *p* *f* *p*

Vc. *ffff* *f* *p* *ff* *ffff*

Db. pizz. *ffff* *f*

770 771 772 773

Picc. *f*

B. Cl. *p* ————— *ff*

Hn. *f*

Tpt. *f*

B. D. *f*

Hp. *f*

Pno. *f*

Bar. *f* ————— *ff* *f* ————— *ffp* ————— *ff* *f* ————— *ff*

cal - cu - la - ting pas - sion. My one de - sire? My love's last breath? Be - tter that

Vln. I *f* ————— *ff* *p*

Vln. II *p* ————— *f* ————— *p* ————— *ff* ————— *p*

Vla. *p* < *f* > *p* *mp* ————— *p* *mp* ————— *fff* *p*

Vc. *f* ————— *p* ————— *ff* ————— *ffff*

Db. *f*

774 775 776 777

Picc. *p*

B. Cl. *ff* *p*

Hn. *p*

Tpt. *p*

B. D.

Hp. *p*

Pno. *p*

S. *f*  
Love is the du - - - ty that you owe to life!

Bar. *f*  
my love should die! Love is the du - ty that I

774 775 776 777

Vln. I *ff* *pp* *f* *mp* *f* *p* *f* *p* *ff*

Vln. II *p* *ff* *pp* *p* *f* *p*

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

Vc. *f* *p* *ff* *p* *f*

Db. *f*

Picc. *mp*

B. Cl. *f* *pp* *f* *p*

Hn. *mp*

Tpt. *mp*

B. D. *mp*

Hp. *mp*

Pno. *mp*

S. *ff*  
Love is the du - - - ty that you owe to life!

M-S. *mp* *ff*  
Bet - - - ter that your love should

Bar. *mp*  
owe to life! Love is the du - ty that I owe to life!

Vln. I *p* *ff* *pp* *ff*

Vln. II *ff* *mp* *ff* *pp* *ff* *pp*

Vla. *f* *ff* *p* *pp* *mf* *mp* *f*

Vc. *p* *f* *p* *ff*

Db. *f*



782 783 784 785

Picc. *mf*

B. Cl. *ff* *ff* *mf*

Hn. *mf*

Tpt. *mf*

B. D. *mf*

Hp. *mf*

Pno. *mf*

S. *f*  
Love is the du -

M-S. *p* *mf*  
die! Bet - - ter that your

Bar. *f* *p*  
Bet - ter that my love should die.

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

Vln. II *ff* *pp* *f* *p*

Vla. *pp* *ff* *pp* *ff* *mf* *f*

Vc. *pp* *f* *ff* *p*

Db. *f*

786 787 788 789

Picc. *f*

B. Cl. *pp* *p* *f*

Hn. *f*

Tpt. *f*

B. D. *f*

Hp. *f*

Pno. *f*

S. *f* *ff* *mp* *f*

M-S. *f* *ff* *mp* *f*

Bar. *f* *mp* *ff* *fp* *fp*

Vln. I *p* *f* *ff* *p* *f*

Vln. II *f* *ff* *pp* *ff* *pp* *f*

Vla. *ff* *mp* *pp*

Vc. *ff* *p* *f*

Db. *f*

ty that you owe to life!

love should die! Bet - - - ter

Love is the du - - - - - ty that I owe to life! Bet -

790 791 792 793

Picc. *f* *f*

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

Hn.

Tpt.

B. D.

Hp.

Pno.

S. *f* Love is the du - ty you owe. *ff* to life!

M.S. *mp* that your love should die! *f* *p*

Bar. *fp* *fp* *fp* *fp* *fp*  
- - - ter that my love should

Vln. I *f* *ff* *f*

Vln. II *ff* *f*

Vla. *f* *ff* *f*

Vc. *p* *f* *p* *f* *ff*

Db. *f* *f*

794 795 796 797 798

Picc. *ff* *fff* *ppp*

B. Cl. *mp* *f* *ff* *fff* *ppp*

Hn. *ff* *fff* *ppp*

Tpt. *ff* *fff* *ppp*

B. D. *ff* *fff*

Hp. *ff* *fff* l.v. [cluster: strike low strings with hands]

Pno. *ff* *fff*

Bar. *fp* *ff* *fff*  
die! Prin- cess!

794 795 796 797 798

Vln. I *ff* *fff* *ppp*

Vln. II *ff* *fff* *ppp*

Vla. *ff* *fff* *ppp*

Vc. *f* *ff* *f* *ff* *fff* *ppp* arco

Db. *ff* *fff* *ppp*

W

799  $\text{♩} = 132$  800 801 802 803 804

Fl. *p mp mf f mf p*

B. Cl. *p mp mf mf p*

B. D. *p f*

Cym. *pp mf pp*

Hp. *p f*

[D flat, C nat, B nat  
E flat, F nat, G nat, A sharp]

*f*  
I need more more

W

799  $\text{♩} = 132$  800 801 802 803 804

Vln. I *f p pp mf ff pp p mp f pp*

Vln. II *f p pp mf ff pp p mp f pp*

Vla. *p f*

Vc. *p f*

Db. *p f*

805 806 807 808 809

Fl. *pp* *fff* *f* *p* *mp* *mf* *ff*

B. Cl. *pp* *fff* *f* *p* *mp* *mf* *ff*

B. D. *pp* *fff* *mf* *pp* *f* *p*

Cym. *f* *mp* *pp* *mf* *mp*

Hp. *pp* *fff* *f* *p* *mp* *mf* *ff*

Pno. *pp* *fff* *f* *pp* *mp* *mf* *ff*

M-S. *f* *mf*  
Oh yes? How was he? A

Bar. *mp* *fff* *3* *fff*  
more... I saw Or - phe-us! He was a mon - ster.

Vln. I *ff* *pp* *fff* *pp* *p* *f* *pp* *mp* *mf* *f* *mf*

Vln. II *ff* *pp* *fff* *pp* *p* *f* *pp* *mp* *mf* *f* *mf*

Vla. *pp* *fff* *f* *p* *mp* *mf* *p* *fff* *f* *mf*

Vc. *pp* *fff* *f* *p* *mp* *mf* *p* *fff* *f* *mf*

Db. *pp* *fff* *f* *p* *mp* *mf* *p* *fff* *f* *mf*

810 811 812 813 814

Fl. *mf* *p* *ff*

B. Cl. *mf* *p* *ff*

B. D. *pp* *f*

Cym. *pp* *mf*

Hp. *mf* *p* *ff*

Pno. *mf* *pp* *f*

M.S. *p* *mf* *ff*

mon - strous e-go cer - tain - ly it's al-ways the same with these cre - a - tive types.

Bar. *p* He said:

810 811 812 813 814

Vln. I *mp* *p* *pp* *ff* *mp* *pp*

Vln. II *mp* *p* *pp* *ff* *mp* *pp*

Vla. *p* *pp* *p* *ff* *mf* *p* *pp*

Vc. *p* *pp* *p* *ff* *mf* *p* *pp*

Db. *p* *pp* *p* *ff* *mf* *p* *pp*

815 816 817 818 819

Fl. *pp* *mf* *f* *mf* *p*

B. Cl. *pp* *mf* *f* *mf* *p*

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

Cym. *pp* *mf* *p* *pp*

Harp. *pp* *mf* *f* *mf* *p*

Pno. *ppp* *mf* *f* *mf* *p*

M-S. *p* *f* *p*  
And how did that make you feel?

Bar. *mf* *ff* *p* *f*  
I wished my loved one dead. Guilty!

Vln. I *mf* *ff* *mp* *pp* *mf*

Vln. II *mf* *ff* *mp* *pp* *mf*

Vla. *f* *p* *mf*

Vc. *f* *p* *mf*

Db. *f* *p* *mf*



820 821 822 823 824

Fl. *f* *mf* *pp* *f* *mf*

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

B. D. *f* *pp* *f* *mp*

Cym. *pp* *f* *mp*

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

Pno. *f* *mf* *pp* *f* *mf*

M-S. *ff* *p*

There was some truth in his charge then. Is

Bar. *p* *f* *p*

No I want my loved one back.

820 821 822 823 824

Vln. I *ff* *pp* *mf* *mp* *ff* *pp*

Vln. II *ff* *pp* *mf* *mp* *ff* *pp*

Vla. *ff* *mf* *pp* *f* *mf* *pp*

Vc. *ff* *mf* *pp* *f* *mf* *pp*

Db. *ff* *mf* *pp* *f* *mf* *pp*

825 826 827 828 829

Fl. *pp* *mf* *f* *ff* *f*

B. Cl. *pp* *mf* *f* *ff* *f*

B. D. *pp* *f* *mp*

Cym. *pp* *f* *p*

Hp. *pp* *p* *mp* *mf* *f* *ff* *f*

Pno. *pp* *p* *mp* *mf* *f* *ff* *f*

M-S. *f* *p*  
that your fi - nal word? \_\_\_\_\_

Vln. I *mf* *mp* *f* *ff* *mp* *p* *ff*

Vln. II *mf* *mp* *f* *ff* *mp* *p* *ff*

Vla. *mf* *mp* *p* *f* *p* *ff*

Vc. *mf* *mp* *p* *f* *p* *ff*

Db. *mf* *mp* *p* *f* *p* *ff*

Detailed description: This page of a musical score covers measures 825 to 829. It includes parts for Flute, Bass Clarinet, Bass Drum, Cymbal, Harp, Piano, Music Soloist (M-S.), Violin I, Violin II, Viola, Violoncello, and Double Bass. The woodwinds and strings play rhythmic patterns, often in triplets, with dynamic markings ranging from *pp* to *ff*. The vocal soloist has a line with the lyrics "that your fi - nal word?". The score is written in a key with one flat and a 4/4 time signature.

830 831 832 833 834

Fl. *mf mp p pp f*

B. Cl. *mf p pp f*

B. D. *pp mf f*

Cym. *pp mf f*

Hp. *mf mp p pp f ff*

Pno. *mf mp p pp f ff*

M-S. *mf mp f mp p f p*  
 The can - dle burns low. But is not yet burnt out. There is still time for

Vln. I *p mp mf p ff*

Vln. II *p mp mf p ff*

Vla. *p pp ff*

Vc. *p pp ff*

Db. *p pp ff*

Detailed description: This page of a musical score covers measures 830 to 834. It includes parts for Flute, Bass Clarinet, Bass Drum, Cymbal, Harp, Piano, Mezzo-Soprano (M-S.), Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (Db.). The vocal line (M-S.) has the lyrics: "The candle burns low. But is not yet burnt out. There is still time for". The score features various dynamic markings such as *mf*, *mp*, *p*, *pp*, *f*, and *ff*. There are also performance instructions like *tr* (trills) and *h* (harmonics) for the strings. The music is written in a common time signature.

835 836 837 838 839 840

Fl. *ppp* *mp*

B. Cl. *ppp* *mp*

B. D. *p* *pp* *ppp* *mp*

Cym. *p* *pp* *ppp* *mp*

Hp. *mf* *mp* *p* *pp* *ppp* *mp*

Pno. *mf* *mp* *p* *pp* *ppp* *mp*

M-S. *f* *p*  
you to change your mind.

Bar. *p* *f*  
I need more time. The flower gives me time.

Vln. I *f* *mf* *mp* *p* *pp*

Vln. II *f* *mf* *mp* *p* *pp*

Vla. *mp* *pp*

Vc. *mp* *pp*

Db. *mp* *pp*

841 842 843 844 845

Fl. *ff* *p* *mp* *mf* *f* *mf*

B. Cl. *ff* *p* *mp* *mf* *f* *mf*

B. D. *f* *pp* *mp*

Cym. *mf* *pp* *mp*

Hp. *ff* *mp* *p* *mp* *mf* *f* *mf*

Pno. *f* *p* *pp* *p* *mp* *mf* *mp*

M-S. *ff* *f* *mp* *f*

True. The flo - wer takes you out of time. That is per-haps the grea-test of its gifts.

841 842 843 844 845

Vln. I *ff* *p* *mp* *ppp* *pp* *f* *mp* *p* *pp*

Vln. II *ff* *p* *mp* *ppp* *pp* *f* *mp* *p* *pp*

Vla. *ff* *pp* *p* *f* *pp* *f* *pp* *mp* *p* *pp*

Vc. *ff* *pp* *p* *f* *pp* *f* *pp* *mp* *p* *pp*

Db. *ff* *pp* *p* *f* *pp* *f* *pp* *mp* *p* *pp*

846 847 848

Fl. *mp* *p* *pp*

B. Cl. *mp* *p* *pp*

B. D. *pp*

Cym. *pp*

Hp. *mp* *p* *pp*

Pno. *p* *pp* *ppp*

M-S. *p* *p* *ff* *p*  
 What will you give me in re - turn?

Bar. *p* *mp*  
 Please. I shall

Vln. I *ppp* *pp* *f* *ff* *pp*

Vln. II *ppp* *pp* *f* *ff* *pp*

Vla. *ppp* *fp* *pp* *f* *ppp* *pp*

Vc. *ppp* *fp* *pp* *f* *ppp* *pp*

Db. *ppp* *fp* *pp* *f* *ppp* *pp*

849 850 851

Fl. *p mp mf ff*

B. Cl. *p mp mf ff*

B. D. *p mf f*

Cym. *p mf f*

Hp. *p mp mf ff*

Pno. *pp p mp ff*

M-S. *p*  
And so you have changed your

Bar. *mf p*  
de - di - cate my work to you.

849 850 851

Vln. I *f pp f pp p mf ff pp*

Vln. II *f pp f pp p mf ff pp*

Vla. *p mf pp p mf ff pp*

Vc. *p mf pp p mf ff pp*

Db. *p mf pp p mf ff pp*

This musical score page covers measures 852, 853, and 854. It includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Bass Drum (B. D.), Cymbal (Cym.), Harp (Hp.), Piano (Pno.), Male Soprano (M-S.), Baritone (Bar.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

**Vocal Parts:**  
M-S. (Male Soprano):  
852: *ff* mind? *mf* You now choose art  
853: *f* o - ver life?  
854: (Silent)  
Bar. (Baritone):  
852-853: (Silent)  
854: *p* No. *f* I mean.

**Instrumental Parts:**  
Fl.: *pp* (852), *ppp* (854)  
B. Cl.: *pp* (852), *ppp* (854)  
Hp.: *p* (852), *pp* (854)  
Pno.: *pp* (852), *ppp* (854)  
Vln. I & II: *p* to *f* (852), *mp* to *ff* (853), *pp* to *f* (854)  
Vla., Vc., Db.: *p* to *f* (852), *mp* (853), *pp* to *mp* (854)



855 856 857

Fl. *ff* *pp* *mp*

B. Cl. *ff* *pp* *mp*

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

Cym. *mf* *f* *pp*

Hp. *ff* *pp* *mp*

Pno. *ff* *pp* *mp*

M-S. *ff*  
My

Bar. *f* *ff* *p*  
Give me the pe - tal and I will de - cide.

855 856 857

Vln. I *ff* *p* *ff* *pp* *p* *ff* *pp* *f*

Vln. II *ff* *p* *ff* *pp* *p* *ff* *pp* *f*

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

Vc. *f* *pp* *f* *pp* *f* *pp* *p*

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

858 859

Fl. *p* *pp* *p*

B. Cl. *p* *pp* *p*

B. D. *mp* *pp*

Cym. *mp* *pp*

Hp. *p* *pp* *p*

Pno. *p* *ppp* *p*

M-S. *f*  
friend! You must learn to treat it

Vln. I *p* *f* *p* *mp* *f*

Vln. II *p* *f* *p* *mp* *f*

Vla. *mp* *f* *pp* *f*

Vc. *mp* *f* *pp* *f*

Db. *mp* *f* *pp* *f*

860 861 862

Fl. *mp* *mf* *ff*

B. Cl. *mp* *mf* *ff*

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

Cym. *mp* *f*

Hp. *mp* *mf* *ff* *fff*

Pno. *mp* *mf* *ff* *fff*

M-S. *ff*  
with re - spect.

Vln. I *mp* *f* *mf* *ff* *fff* pizz.

Vln. II *mp* *f* *mf* *ff* *fff* pizz.

Vla. *pp* *f* *pp* *mf* *ff* *fff* pizz.

Vc. *pp* *f* *pp* *mf* *ff* *fff* pizz.

Db. *pp* *f* *pp* *mf* *ff* *fff* pizz.

Detailed description of the musical score: The score is for measures 860, 861, and 862. It includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Bass Drum (B. D.), Cymbal (Cym.), Horn (Hp.), Piano (Pno.), Music Stand (M-S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The woodwinds and strings play a rhythmic pattern of eighth notes, while the percussion instruments play a specific rhythmic pattern. Dynamic markings range from *pp* to *fff*. Performance instructions include *pizz.* (pizzicato) for the strings and *with respect.* for the Music Stand.

**X** ♩ = 112

Fl. *mp* *f* *p* *mf*

Hn. *pp*

Tpt. *pp* *f* *pp*

Pno. *mp* *f* *pp*

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *pp* *f* *pp* *mf*

Vc. *f* *pp* *ffp*

Db. *f* *pp* *ffp*

Detailed description of the musical score: The score is for measures 863, 864, and 865. The tempo is marked as ♩ = 112. The key signature has one sharp (F#). The Flute part (Fl.) features a melodic line with dynamics *mp*, *f*, *p*, and *mf*. The Horn (Hn.) part is mostly silent, with a *pp* dynamic in measure 865. The Trumpet (Tpt.) part has dynamics *pp*, *f*, and *pp*. The Piano (Pno.) part has dynamics *mp*, *f*, and *pp*. The Violin I (Vln. I) and Violin II (Vln. II) parts play a dense, tremolo-like texture with dynamics *p* and *pp*. The Viola (Vla.) part has dynamics *pp*, *f*, *pp*, and *mf*. The Violoncello (Vc.) and Double Bass (Db.) parts have dynamics *f*, *pp*, and *ffp*. The Vc. part is marked *arco* and the Db. part is marked *pizz.* and *arco*.

866 867 868

Picc. Fl. Cl. Hn. Tpt. Pno. M.S. Vln. I Vln. II Vla. Vc. Db.

*mp* *f* *mp* *mp* *pp* *pp* *mp* *f* *pp* *f* *pp* *f* *f* *pp* *f* *pp* *f* *p* *f* *mp* *pizz.* *f* *ff* *mp* *f*

We

Detailed description: This page of a musical score covers measures 866, 867, and 868. The instruments are arranged in a standard orchestral layout. The Piccolo (Picc.) part is mostly silent. The Flute (Fl.) plays a melodic line starting in measure 867 with a forte (*f*) dynamic. The Clarinet (Cl.) has a melodic line starting in measure 867 with a forte (*f*) dynamic. The Horn (Hn.) has a melodic line starting in measure 867 with a forte (*f*) dynamic. The Trumpet (Tpt.) has a melodic line starting in measure 866 with a mezzo-piano (*mp*) dynamic, moving to piano (*pp*) in measure 868. The Piano (Pno.) has a rhythmic accompaniment starting in measure 866 with a mezzo-piano (*mp*) dynamic, moving to forte (*f*) in measure 867 and piano (*pp*) in measure 868. The M.S. (Musician's Score) part has the lyrics "We" starting in measure 868 with a mezzo-piano (*mp*) dynamic. The Violin I (Vln. I) and Violin II (Vln. II) parts have a rhythmic accompaniment starting in measure 866 with a forte (*f*) dynamic, moving to piano (*pp*) in measure 868. The Viola (Vla.) has a melodic line starting in measure 866 with a forte (*f*) dynamic, moving to piano (*pp*) in measure 868. The Violoncello (Vc.) has a melodic line starting in measure 866 with a forte (*f*) dynamic, moving to piano (*p*) in measure 867 and mezzo-piano (*mp*) in measure 868. The Double Bass (Db.) has a melodic line starting in measure 866 with a forte (*f*) dynamic, moving to forte (*f*) in measure 867, fortissimo (*ff*) in measure 868, and mezzo-piano (*mp*) in measure 868. The score includes various dynamics, articulations, and phrasing marks.

869 870 871

Fl. *pp* *f* *pp*

Cl. *pp*

Hn. *f* *p* *pp* *f*

Tpt. *f* *pp*

Pno. *mp* *mf* *pp*

M.S. owe to you our

Vln. I *p* *pp* *mf*

Vln. II *p* *pp* *mf*

Vla. *f* *ff* *f* *ff* *pp*

Vc. *ff* *p* *pp*

Db. arco *ff* *p* *pp*

Detailed description: This page of a musical score covers measures 869, 870, and 871. The Flute (Fl.) part features a complex melodic line with a dynamic range from *pp* to *f* and back to *pp*. The Clarinet (Cl.) part is mostly silent, marked *pp*. The Horn (Hn.) part has a melodic line with dynamics *f*, *p*, *pp*, and *f*. The Trumpet (Tpt.) part has a few notes, marked *f* and *pp*. The Piano (Pno.) part provides a rhythmic accompaniment with dynamics *mp*, *mf*, and *pp*. The Musician's Solo (M.S.) part includes the lyrics "owe to you" and "our" with triplets and a dynamic of *f*. The Violin I (Vln. I) and Violin II (Vln. II) parts play a dense texture of sixteenth notes with dynamics *p*, *pp*, and *mf*. The Viola (Vla.) part has a melodic line with dynamics *f*, *ff*, *f*, *ff*, and *pp*. The Violoncello (Vc.) and Double Bass (Db.) parts play a sustained bass line with dynamics *ff*, *p*, and *pp*. The Db. part is marked "arco".

This musical score page contains measures 872 through 875. It features a vocal line (M.S.) and a full orchestral accompaniment. The vocal line includes the lyrics: "per - fect hours, Life lived at the speed". The orchestral parts include Flute (Fl.), Horn (Hn.), Trumpet (Tpt.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

**Measure 872:** Flute (Fl.) begins with a rest, then enters at measure 873 with a *pp* dynamic, reaching *f* by the end of the measure. Horn (Hn.) plays *pp*. Trumpet (Tpt.) plays *pp* to *mp*. Piano (Pno.) plays *pp*. Violin I (Vln. I) and Violin II (Vln. II) play *pp*. Viola (Vla.) plays *f*. Violoncello (Vc.) and Double Bass (Db.) play *f*. The vocal line (M.S.) has a triplet of notes marked *f* and *mp*, with the lyrics "per - fect hours,".

**Measure 873:** Flute (Fl.) continues with *f*. Horn (Hn.) is silent. Trumpet (Tpt.) is silent. Piano (Pno.) continues with *pp*. Violin I (Vln. I) and Violin II (Vln. II) play *f*. Viola (Vla.) plays *pp*. Violoncello (Vc.) and Double Bass (Db.) play *pp*. The vocal line (M.S.) has a long note marked *f* and *pp*, with the lyrics "Life lived".

**Measure 874:** Flute (Fl.) is silent. Horn (Hn.) is silent. Trumpet (Tpt.) plays *mp* to *mf*. Piano (Pno.) is silent. Violin I (Vln. I) and Violin II (Vln. II) play *mf*. Viola (Vla.) plays *f*. Violoncello (Vc.) and Double Bass (Db.) play *f*. The vocal line (M.S.) has a rest, then a note marked *mp* with the lyrics "at the speed".

**Measure 875:** Flute (Fl.) enters with *mf*. Horn (Hn.) is silent. Trumpet (Tpt.) is silent. Piano (Pno.) plays *f*. Violin I (Vln. I) and Violin II (Vln. II) play *pp*. Viola (Vla.) plays *p*, *mp*, *mf*, and *f*. Violoncello (Vc.) and Double Bass (Db.) play *p*.

876 877

Fl. *p*

Hn. *mp* *pp* *fp*

Tpt. *p*

Pno. *pp*

S. *p* Our

M-S. *f* of flowers.

Ct. *p* Our

T. *p* Our

Vln. I *f* *pp* *pp*

Vln. II *f* *pp* *pp*

Vla. *mp* *pp* *pp*

Vc. *mp* *pp* *fp*

Db. *mp* *pp* *fp*

Detailed description: This page of a musical score covers measures 876 and 877. The score is arranged in a standard orchestral layout. The vocal parts (Soprano, Mezzo-Soprano, Tenor) have lyrics: "Our" for Soprano and Tenor, and "of flowers." for Mezzo-Soprano. The instrumental parts include Flute, Horn, Trumpet, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. Dynamics range from *pp* (pianissimo) to *f* (forte). Measure 876 features a complex texture with rapid sixteenth-note passages in the strings and woodwinds, and a triplet in the Horn and Cello/Bass. Measure 877 continues this texture with a prominent flute melody and sustained vocal lines.



878 879 880

Fl. *pp* *f*

Hn. *mf* *pp* *p* *mf* *pp*

Tpt. *pp* *mp* *pp*

Timp. *p* *mf* *pp*

Pno. *mp* *f* *p*

S. *mp* *p* *p* *f*  
 per - fect hours. Speed of flowers;

M-S. *p*

Ct. *mp* *p* *p* *f*  
 per - fect hours. Speed of flowers;

T. *mp* *p* *p* *f*  
 per - fect hours. Speed of flowers;

Vln. I *mp* *p* *mf* *pp*

Vln. II *mp* *p* *mf* *pp*

Vla. *mf* *p* *mf* *pp*

Vc. *mf* *f* *mp* *pp*

Db. *mf* *p* *mp* *p*

881 882 883 884

Fl. *mf* *pp* *f*

Cl. *mp* *p*

Hn. *pp* *p*

Tpt. *pp* *mf* *pp*

Pno. *mf* *ppp*

S. *mp*

M-S. *mp* *ff* *f* *p* *mp*  
You You free my thoughts from life and death, be -

Ct. *mp*

T. *mp*

Vln. I *f* *pp* *ppp* *mp* *p* *mf*

Vln. II *f* *pp* *ppp* *mp* *p* *mf*

Vla. *f* *pp* *mf* *pp* *mp* *p* *mf*

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

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

885 886 887 888 889

Fl. *p* *f* *pp*

Cl. *mf* *p* *pp* *f* *pp*

Hn. *mp* *pp* *mp* *p* *mp* *p*

Tpt. *pp* *mf*

Pno. *f* *pp* *f* *pp*

M.S. guile a way a de - cade with a breath. We stand for cen-t'ries

Vln. I *mp* *pp* *pp* *mp* *pp* *mf* *mp*

Vln. II *mp* *pp* *pp* *mp* *pp* *mf* *mp*

Vla. *mp* *pp* *pp* *mp* *pp* *mf* *mp*

Vc. *mp* *pp* *mp* *pp* *mf* *mp* *p*

Db. *mp* *pp* *mp* *pp* *mf* *mp* *p* *pizz.*

Detailed description of the musical score: This page contains measures 885 through 889 of a musical score. The instruments and parts are: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Piano (Pno.), Music Soloist (M.S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The vocal line (M.S.) has lyrics: "guile a way a de - cade with a breath. We stand for cen-t'ries". The woodwinds and strings play complex rhythmic patterns, often in triplets. Dynamics range from *pp* (pianissimo) to *f* (forte). The piano part features a prominent melodic line in the right hand. The double bass part includes a *pizz.* (pizzicato) marking in measure 889.

890 891 892 893

Fl. *pp* *mp*

Cl. *mp* *pp* *pp* *mp* *pp*

Tpt. *pp* *mp* *pp* *pp*

Pno. *pp* *f*

M-S. *f* *p* *mp* *mp*  
star - ing at a stain Liste - ning for mys - tries in the

Vln. I *p* *ppp* *ppp*

Vln. II *p* *ppp* *ppp*

Vla. *p* *ppp* *ppp*

Vc. *mf* *p* *f* *pp* *mp*

Db. *mf* *p* *f* *pp* *mp*

894 895 896 897

Fl. *pp* *f* *pp* *f*

Cl. *pp*

Hn. *pp* *mf* *p* *mp*

Tpt.

Pno. *pp* *f* *pp* *ff*

S. *p* *mf* *mp* *mf*  
O - - - - pi -

M-S. *p*  
dri - pping rain.

Ct. *p* *mf* *mp* *mf*  
O - - - - pi -

T. *p* *mf* *mp* *mf*  
O - - - - pi -

Vln. I *pp* *mf* *p* *mp*

Vln. II *pp* *mf* *p* *mp*

Vla. *pp* *mf* *p* *mp*

Vc. *ppp* *pp* *mf* *pp*

arco

Db. *ppp* *pp* *mf* *pp*

Detailed description of the musical score: This page contains measures 894 through 897 of a musical score. The instruments and parts are: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Piano (Pno.), Soprano (S.), Mezzo-Soprano (M-S.), Clarinet (Ct.), Tenor (T.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score includes dynamic markings such as *pp*, *f*, *ppp*, *mf*, *p*, and *mp*. The vocal parts (S., M-S., Ct., T.) have lyrics: "O - - - - pi -" and "dri - pping rain." The piano part (Pno.) features a complex rhythmic pattern in the right hand. The string parts (Vln. I, Vln. II, Vla., Vc., Db.) play sustained notes with various dynamics. The flute and clarinet parts have intricate melodic lines in measures 894 and 895.

Fl. *pp*

Cl. *f pp f pp*

Hn. *p*

Tpt. *pp*

Pno. *pp*

S. *mp f p f*  
um; Our per - - - fect

Cl. *mp f p f*  
um Our per - - - fect

T. *mp f p f*  
um Our per - - - fect

Vln. I *p f p f*

Vln. II *p f p f*

Vla. *p f p f*

Vc. *f pp*

Db. *f pp*

902 903 904 905 906 907 908 909

Fl.

Cl.

Tpt.

Pno.

S.

M.S.

Ct.

T.

hours.

hours.

hours.

hours.

*p*

*f* *mp*

You are the breast at which we feed our hun - - ger, Our de -

902 903 [solo] 904 905 906 907 908 909

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp* *poco f* *f*

*pp* *ppp* *p* *ppp*

*pp* *ppp* *p* *ppp*

*f* *ppp* *p* *ppp*

*f*

910 911 912 913

Fl. *f* *p* *mp* *p*

Cl. *f* *p* *mp*

Hn. *f* *pp* *f*

Tpt. *f* *p*

Timp. *f*

Pno. *ff*

M-S. *ff*  
sire

Vln. I *ff* *fff* *p*

Vln. II *p* *ff* *pp*

Vla. *p* *ff* *pp*

Vc. *p* *ff* *ff*

Db. *arco* *ff* *pp*

Detailed description: This page of a musical score covers measures 910 to 913. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) and Clarinet (Cl.) parts feature intricate sixteenth-note passages with dynamic markings of *f*, *p*, and *mp*. The Horn (Hn.) part consists of sustained notes with dynamics *f*, *pp*, and *f*. The Trumpet (Tpt.) has a short phrase starting at measure 911 with dynamics *f* and *p*. The Timpani (Timp.) plays a rhythmic pattern in measure 911 with a forte (*f*) dynamic. The Piano (Pno.) has a complex texture in measure 911 with a fortissimo (*ff*) dynamic. The M.S. (Mezzo-Soprano) part has a vocal line starting at measure 910 with a fortissimo (*ff*) dynamic and the instruction 'sire'. The Violin I (Vln. I) part has a melodic line with dynamics *ff*, *fff*, and *p*. The Violin II (Vln. II) and Viola (Vla.) parts play sustained notes with dynamics *p*, *ff*, and *pp*. The Violoncello (Vc.) part has a melodic line with dynamics *p* and *ff*. The Double Bass (Db.) part plays sustained notes with dynamics *arco*, *ff*, and *pp*.



914 915 916 917 918 919

Fl. *pp* *p*

Cl. *pp* *pp* *f* *p*

Hn. *pp* *f* *ppp*

Tpt. *pp* *pp*

Pno. *pp* *f* *pp* *pp*

M-S. *mf* *p* *mp*  
Heed-less and ha-ppy are we with you. Our

Bar. *sotto voce mp* *f* *p* *mp*  
O - pi - um O O - pi - um O - pi - um.

Vln. I *p* *mp* *p* *f*

Vln. II *p* *mp* *p*

Vla. *mp* *p* *f*

Vc. *p* *f* *pp* *mp* *p* *f*

Db. *f* *pizz.* *(t)* *pp* *mp* *p* *f* *arco*

Detailed description of the musical score: This page contains measures 914 through 919 of a musical score. The instruments and parts are: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Piano (Pno.), Music Stand (M-S.), Baritone (Bar.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score includes dynamic markings such as *pp*, *p*, *f*, *mp*, *mf*, *ppp*, *sotto voce*, *pizz.*, and *arco*. The vocal parts (M-S. and Bar.) have lyrics: "Heed-less and ha-ppy are we with you. Our" and "O - pi - um O O - pi - um O - pi - um." respectively. The music features various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

920 921 922 923

Fl. *fp* *fp*

Hn. *f* *p* *pp*

Tpt. *fp* *fp*

M.S. *mf* *mp* *f* *mf*  
bond with death we smi - ling - ly re - new. You are

Bar. *p* *mf*  
You are

Vln. I *mf* *ff* *p* *ff* *p*

Vln. II *f*

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

Vc. *mp* *p* *f* *f* *p*

Db. *mp* *f* *f* *pizz.* *p*

924 925 926

Fl. *fp* *fp* *fp* *fp*

Hn. *mf*

Tpt. *fp* *fp* *fp* *fp*

M.S. pa - tient and for - gi - ving and we're more lo - yal to

Bar. pa - tient and for - gi - ving and we're more lo - yal to

Vln. I *ff* *mf* *ff* *mf* *p*

Vln. II *ff* *mf* *ff* *mf* *p*

Vla. *ff* *mf* *p*

Vc. *f* *p*

Db. *f* *p*

Detailed description: This page of a musical score covers measures 924, 925, and 926. The Flute (Fl.) part features a melodic line with dynamics *fp* and a slur over measures 925 and 926. The Horn (Hn.) part plays a rhythmic pattern of eighth notes in measure 924, then rests. The Trumpet (Tpt.) part mirrors the Flute's melodic line with *fp* dynamics. The M.S. and Bar. parts contain vocal lines with lyrics: "pa - tient and for - gi - ving and we're more lo - yal to". The strings (Violin I, Violin II, Viola, Violoncello, and Double Bass) provide accompaniment with various dynamics including *ff*, *mf*, *f*, and *p*. The Violoncello and Double Bass parts feature triplet patterns.

927 928 929 930

Fl. *p* *ff* *pp*

Cl. *p* *ff* *pp*

Hn. *p* *ff* *pp*

Tpt. *p* *f* *ppp*

M-S. *ff*  
you than to the li - ving.

Bar. *ff*  
you than to the li - ving.

Vln. I 927 928 929 930  
*ff* *pp*

Vln. II *ff* *pp*

Vla. *ff* *pp*

Vc. *ff* *pp*

Db. *ff* *pp*  
arco

931 [solo] 932 933 934 935 936

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

[D, C, Bflat  
Eflat, F, G, A]

Hp. *p* *f* *p* *f* *p*

Bar. *p*  
You are my mis-tress and my wife

931 932 933 934 935 936

Vc. *p*



937 938 939 940 941

Fl. *p*

Cl. *pp* *f* *pp*

Hp.

Bar. *mf* *f* *p* *f*  
My sweet e - ter - nal death in life.

937 938 939 940 941

Vla. *f* *p* *mf*

Vc. *mp* *mf* *pp*

942 943 944 945 946

Fl. *p*

Cl. *f* *pp*

Hn. *mf* *f*

Tpt. *pp* *mf* *pp*

Hp.

Pno. *pp* *mf* *pp*

M-S. *mf* *mp*  
 You are pa - tient and for - gi - ving

Bar. *mf* *mp*  
 You are pa - tient and for - gi - ving

Vla. *p*

Vc. *ppp*

Db. *ppp*

947 948 949 950 951 952

Fl. *f* *mp* *mf* *ff* *fff* *p*

Cl. *f* *p*

Hn. *p*

Hp. *mp* *pp* *pp* *ff* *f*

[Dflat, Cflat, B flat  
Eflat, F, G, Aflat, Bflat]

M-S. *mp* *f* *p* *mp*

We are more lo - yal to you than the li - ving. You are my mis

Bar. *mp* *f* *p* *mp*

We are more lo - yal to you than the li - ving. You are my mis

947 948 949 950 951 952

Vln. I *pp* *ff*

Vln. II *pp* *ff*

Vla. *pp* *ff*

Vc. *pp*

Db. *pp*

953 954 955 956

Fl. *ff*

Cl. *p* *f*

Hp. *mf* *mp* *f*

M-S. *mf* *mp* *f* *mf*  
tress and my wife. My sweet e -

Bar. *mf* *mp* *f* *mf*  
tress and my wife. My sweet e -

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Db. *p* *mf*

Detailed description: This page of a musical score covers measures 953 to 956. The instruments are Flute (Fl.), Clarinet (Cl.), Harp (Hp.), Soprano (M-S.), Bass (Bar.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).  
- Flute: Measure 955 features a rapid sixteenth-note passage starting on a whole note, marked *ff*.  
- Clarinet: Measures 953-954 have a melodic line starting on a whole note, marked *p* and *f*.  
- Harp: Measures 953-954 have a rhythmic accompaniment of eighth notes, marked *mf* and *mp*. Measure 955 has a whole note chord marked *f*.  
- Soprano and Bass: Both parts sing the lyrics "tress and my wife. My sweet e -". The Soprano part has dynamics *mf*, *mp*, *f*, and *mf*. The Bass part has dynamics *mf*, *mp*, *f*, and *mf*.  
- Violins I and II: Measures 955-956 play triplet eighth notes, marked *p* and *mf*.  
- Viola, Violoncello, and Double Bass: Measures 955-956 play quarter notes, marked *p* and *mf*.



957 958 959 960 961

Fl. *f* *p* *pp*

Timp. *pp* *f*

Hp. *ff* *mf* *p*

M-S. *mp* *f*  
 ter - nal death in life.

Bar. *mp* *f*  
 ter - nal death in life.

Vln. I *pp* *f* *ppp*

Vln. II *pp* *f* *ppp*

Vla. *pp* *f* *ppp*

Vc. *pp* *f* *ppp*

Db. *pp* *f* *ppp*

962 963 964 965 966 967 968 969 970 971 972

Hp. *ff* *mf* *f* *mp* *ff* *mf* *p*

M-S. *f* *ff* *mp*  
 Aren't you going to an-swer it? He - llo. My dear! How love - ly to hear your voice.

Vln. I *p* *mf* *f* *pp* *mf* *pp* *ff* *p*

Vln. II *p* *mf* *f* *pp* *mf* *pp* *ff* *p*

Vla. *p* *mf* *f* *pp* *mf* *pp* *ff* *p*

Vc. *p* *mf* *f* *pp* *mf* *pp* *ff* *p*

Db. *p* *ff*

973 974 975 976 977 978 979 980 981

Hp. *pp* *fff* *ff* *f*

Pno. *mp* *ff* *pp*

M-S. *f* *p* *f*  
 Yes, he's here. Would you like to speak to him? It's for you. It's your

Vln. I *p* *ff*

Vln. II *f* *pp* *f* *f* *p*

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

Vc. *f* *pp* *f* *f* *p*

Db. *p* *ff*

982 983 984 985 986 987 988 [D, C, Bflat Eflat, F, G, A]

Hp. *ff* *pp* *f* *ff* *f*

Pno. *mf* *ff* *pp* *f* *ff* *mp*

M-S. *f* *ff* *mp* *f*  
 fa - ther. You have no - thing to say to your fa - ther? Af - ter all these years?

Vln. I *p* *ff*

Vln. II *f* *p* *p* *f* *mp* *mf*

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

Vc. *f* *p* *p* *f* *mp* *mf*

Db. *p* *ff*

989 990 991 992 993 994 995 996

Hp.

989 990 991 992 993 994 995 996

*f* *pp* *mf* *ff*

Pno.

*f* *p* *f* *p*

M.S.

*p* *mf* *f* *p* *f*

Well, if you're going to hold that a - gainst him. He won't

Bar.

*f* *p* *f*

He's... dead.

Vln. I

989 990 991 992 993 994 995 996

*p* *ff*

Vln. II

*p* *f* *p* *f* *p*

Vla.

*p* *f* *p* *f* *p*

Vc.

*p* *f* *p* *f* *p*

Db.

*p* *ff*

997 *ff* 998 999 1000 1001 1002 1003

Hp. *ff* *pp* *ff*

Pno. *pp* *p* *f*

M-S. *p* *f* *p* *mp* *ff*  
speak to you. He's ve-ry up-set. He says there's some-thing He must say to you.\_\_\_\_

Vln. I *p* *ff*

Vln. II *f* *p* *f* *pp* *mf* *pp*

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

Vc. *f* *p* *f* *pp* *mf* *pp*

Db. *p* *ff*

1004 1005 1006 1007 1008 1009 1010 [D, C, B  
E, Fsharp, G, A] 1011

Hp. *f* *p* *f* *p* *ff* *pp*

Pno. *f* *p* *f* *pp*

M-S. *p* *mp*  
I'm so - rry my

Bar. *f* *ff*  
I don't care what he wants to say. He took him-self out of my life. \_\_\_\_\_

Vln. I 1004 1005 1006 1007 1008 1009 1010 1011  
*p* *ff*

Vln. II *f* *pp* *pp*

Vla. *f* *f* *pp* *pp*

Vc. *f* *f* *pp* *pp*

Db. *p* *ff*

Hp.

1013 > *fff* *pp* *ff* *pp*

Pno.

*ff*

M-S.

*f* *p*  
friend he won't re-lent.

Bar.

*mf* *f* *ff*  
There was no-one there; the line was dead.

Vln. I

1012 1013 1014 1015 1016 1017 1018 1019 1020 1021  
*p* *ff*

Vln. II

*f* *pp* *mp* *pp* *f* *mf* *mp*

Vla.

*f* *pp* *mp* *pp* *f* *mf* *mp*

Vc.

*f* *pp* *mp* *pp* *f* *mf* *mp*

Db.

*p* *ff*

1022 1023 1024 1025 1026 1027

Hp. *ff* *pp*

The harp part consists of two staves. The right hand plays a continuous eighth-note pattern in the treble clef, while the left hand plays a similar pattern in the bass clef. The dynamics start at *ff* in measure 1022 and change to *pp* in measure 1023. The notes are mostly triads and dyads.

Pno. *ff* *pp*

The piano part consists of two staves. The right hand plays a continuous eighth-note pattern in the treble clef, while the left hand plays a similar pattern in the bass clef. The dynamics start at *ff* in measure 1022 and change to *pp* in measure 1023. The notes are mostly triads and dyads.

M-S. *mp* *f* *p*

What do you wish, my friend?

The melody line is on a single staff. It starts with a whole note rest in measure 1022. In measure 1023, it begins with a half note 'What' (G4), followed by quarter notes 'do' (A4), 'you' (B4), and 'wish,' (C5). In measure 1024, it continues with a half note 'my' (D5). In measure 1025, it has a half note 'friend?' (E5) with a fermata. The dynamics are *mp* for the first part, *f* for the second part, and *p* for the final part.

Bar. *f*

To see my

The bass line is on a single staff. It starts with a whole note rest in measure 1022. In measure 1023, it has a whole note rest. In measure 1024, it has a whole note rest. In measure 1025, it has a whole note rest. In measure 1026, it has a half note 'To' (G2), followed by quarter notes 'see' (A2) and 'my' (B2). The dynamic is *f*.

Vln. I 1022 1023 1024 1025 1026 1027

*p* *ff*

The Violin I part is on a single staff. It has a whole note rest in measure 1022. In measure 1023, it has a whole note rest. In measure 1024, it has a half note (G4) with a fermata. In measure 1025, it has a half note (A4) with a fermata. In measure 1026, it has a half note (B4) with a fermata. In measure 1027, it has a half note (C5) with a fermata. The dynamics are *p* in measure 1024 and *ff* in measure 1025.

Vln. II *pp* *mp* *pp* *ff* *pp*

The Violin II part is on a single staff. It has a whole note rest in measure 1022. In measure 1023, it has a half note (G4) with a fermata. In measure 1024, it has a half note (A4) with a fermata. In measure 1025, it has a half note (B4) with a fermata. In measure 1026, it has a half note (C5) with a fermata. In measure 1027, it has a half note (D5) with a fermata. The dynamics are *pp* in measure 1023, *mp* in measure 1024, *pp* in measure 1025, *ff* in measure 1026, and *pp* in measure 1027.

Vla. *pp* *mp* *pp* *ff* *pp*

The Viola part is on a single staff. It has a whole note rest in measure 1022. In measure 1023, it has a half note (G3) with a fermata. In measure 1024, it has a half note (A3) with a fermata. In measure 1025, it has a half note (B3) with a fermata. In measure 1026, it has a half note (C4) with a fermata. In measure 1027, it has a half note (D4) with a fermata. The dynamics are *pp* in measure 1023, *mp* in measure 1024, *pp* in measure 1025, *ff* in measure 1026, and *pp* in measure 1027.

Vc. *pp* *mp* *pp* *ff* *pp*

The Violoncello part is on a single staff. It has a whole note rest in measure 1022. In measure 1023, it has a half note (G2) with a fermata. In measure 1024, it has a half note (A2) with a fermata. In measure 1025, it has a half note (B2) with a fermata. In measure 1026, it has a half note (C3) with a fermata. In measure 1027, it has a half note (D3) with a fermata. The dynamics are *pp* in measure 1023, *mp* in measure 1024, *pp* in measure 1025, *ff* in measure 1026, and *pp* in measure 1027.

Db. *p* *ff* *ff* *pp*

pizz.

The Double Bass part is on a single staff. It has a whole note rest in measure 1022. In measure 1023, it has a whole note rest. In measure 1024, it has a half note (G2) with a fermata. In measure 1025, it has a half note (A2) with a fermata. In measure 1026, it has a half note (B2) with a fermata. In measure 1027, it has a half note (C3) with a fermata. The dynamics are *p* in measure 1024, *ff* in measure 1025, *ff* in measure 1026, and *pp* in measure 1027. There is a 'pizz.' marking above the notes in measure 1026.

1028 1029 1030 1031 1032 1033 *laisser vibrer*

Hp.

*ff* *p* *f* *fff*

Detailed description: This block shows the Harp (Hp.) part of the score. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music features a series of chords and arpeggios. Dynamic markings include *ff* at the start of measure 1029, *p* at the start of measure 1031, *f* at the start of measure 1032, and *fff* at the end of measure 1033. The instruction *laisser vibrer* is written above the final measure.

Pno.

*mp* *f*

Detailed description: This block shows the Piano (Pno.) part of the score. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music features a series of chords and arpeggios. Dynamic markings include *mp* at the start of measure 1028 and *f* at the end of measure 1028.

Bar.

*mp* *f* *p*

love a - gain.

Detailed description: This block shows the Baritone (Bar.) part of the score. It consists of a single staff with a bass clef. The music features a series of notes. Dynamic markings include *mp* at the start of measure 1028, *f* at the start of measure 1030, and *p* at the start of measure 1031. The lyrics "love a - gain." are written below the notes.

Vln. I

1028 1029 1030 1031 1032 1033

*p* *ff*

Detailed description: This block shows the Violin I (Vln. I) part of the score. It consists of a single staff with a treble clef. The music features a series of notes. Dynamic markings include *p* at the start of measure 1032 and *ff* at the end of measure 1033.

Vln. II

*ppp* *ff* *pp*

Detailed description: This block shows the Violin II (Vln. II) part of the score. It consists of a single staff with a treble clef. The music features a series of notes. Dynamic markings include *ppp* at the start of measure 1029, *ff* at the start of measure 1031, and *pp* at the end of measure 1033.

Vla.

*ppp* *ff* *pp*

Detailed description: This block shows the Viola (Vla.) part of the score. It consists of a single staff with an alto clef. The music features a series of notes. Dynamic markings include *ppp* at the start of measure 1029, *ff* at the start of measure 1031, and *pp* at the end of measure 1033.

Vc.

*ppp* *ff* *pp*

Detailed description: This block shows the Violoncello (Vc.) part of the score. It consists of a single staff with a bass clef. The music features a series of notes. Dynamic markings include *ppp* at the start of measure 1029, *ff* at the start of measure 1031, and *pp* at the end of measure 1033.

Db.

*p* *ff*

*arco* (h) (h) (h) (h)

Detailed description: This block shows the Double Bass (Db.) part of the score. It consists of a single staff with a bass clef. The music features a series of notes. Dynamic markings include *p* at the start of measure 1032 and *ff* at the end of measure 1033. The instruction *arco* is written above the notes, followed by four instances of (h) in parentheses.



**AA**  $\text{♩} = 69$   
 [D, C, Bflat  
 E, Fsharp, G, A]

Hp. *p*

M-S. *mp*  
 One pe - - - tal from

**AA**

Vln. I *ppp* sul tasto  
 Vln. II *ppp* sul tasto  
 Vla. *ppp* sul tasto  
 Vc. *ppp* 6  
 Db. *p* pizz.



Hp. *p*

M-S. *mf* *f*  
 a blood - - - red flower,

Vln. I *mp* *pp*  
 Vln. II *mp* *pp*  
 Vla. *mp* *pp*  
 Vc. *mp* 6 *pp*  
 Db. *mp* *p*

1041 9 9 1042 7 7 7 1043 7 7 7

Hp. *p*

M-S. *mp*  
im - - - - - bued with a

Vln. I 1041 1042 1043

Vln. II

Vla.

Vc. 6 6 6 6 6 6 6

Db.



1044 7 7 7 1045 7 7 7 1046 9 9 9

Hp. *pp*

M-S. *f* *mf* *p*  
soo - - - thing power.

Vln. I 1044 1045 1046 *mf*

Vln. II *mf*

Vla. *mf*

Vc. *f* 6 6 6 6 6 6 *p* 6 6 6

Db. *mp* *p*

1047 *mp* *p* *pp* *f* *mp* *f*

Hp. *9* *9* *9* *9* *9* *9* *9* *9* *9* *9* *7* *7* *7*

M.S. *mp* *f* *mp* *f*

Let this pe - - - tal pass

Vln. I *p* *pp* *pp* *f*

Vln. II *p* *pp* *pp* *f*

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

Vc. *pp* *mf* *pp*

Db. *mf*

1051 *ppp* *f* *pp* *mp*

Hp. *7* *7* *7* *7* *7* *7* *7* *7* *9* *9* *9*

M.S. *p* *mp*

your lips, a - - - cross the boun - da - ry

Vln. I *ppp* *f* *pp* *pp*

Vln. II *ppp* *f* *pp* *pp*

Vla. *ppp* *f* *pp* *pp*

Vc. *ppp* *f* *pp* *pp*

Db. *ppp*

1055 9 9 9 1056 9 9 9 1057 9 9 9

Hp. *mf*

M-S. *mf* *f*  
of your kiss.

Vln. I 1055 1056 1057 *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*  
6 6 6 6 6 6

Db.

1058 1059 1060

Hp. *f* *mp*

M-S. *ff* *mp*  
su - - - rren - - - der to its mel - ting

Vln. I 1058 1059 1060 *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*  
6 6 6

Db. *mp* *f* *p*

1061 1062 1063 1064

Hp. *mf* *mf* *mf*

M.S. *f* *mf* *mp*  
 bliss Then feel the li - - mits of ex - is - tence

Vln. I *mf* *f* *ppp*

Vln. II *mf* *f* *ppp*

Vla. *mf* *f* *ppp*

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

Db. *mf* *f* *pp*

1065 1066 1067 1068

Hp. *ppp*

M.S. *f* *mp* *f* *p*  
 stir as two world's bleed in - - -

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *ppp* *mf*

Db. *p* *mp* *mf*

1069 6 6 6 1070 6 6 6 1071 6 6 1072 6 6 6

Hp. *pp*

M-S. *mf* to a blur *pp*

Vln. I *pp* 1070 1071 1072 *mp*

Vln. II *pp* *mp*

Vla. *pp* *mp*

Vc. *pp* 6 6 6 *mp* 6 6 6 *mf* 6 6 6

Db. *p*

1073 6 6 6 1074 6 6 6 1075 6 6 6

Hp. *mf*

M-S. *mp* As *f* two worlds

Vln. I *mf* 1074 *f* 1075 *p*

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

Vla. *mf* *f* *p*

Vc. 6 6 6 *f* 6 6 6 *p* 6 6 6

Db. *mf* *f* *p*

1076 6 6 6 1077 6 6 6 1078 6 6 6

Hp. *mf*

M.S. *p* bleed in - - to a *mp*

Vln. I *mp* *ppp* *f* *mf*

Vln. II *mp* *ppp* *f* *mf*

Vla. *mp* *ppp* *f* *mf*

Vc. *mp* 6 6 *ppp* 6 6 6 6 *mf* 6 6 6 6

Db. *mp* *mf* *f*



1079 6 6 6 1080 5 5 5 1081 5 5 5 l.v.

Hp. *p* *ff* *p*

M.S. *mf* blur. *ppp*

Vln. I *pp* *ff* *ppp*

Vln. II *pp* *ff* *ppp*

Vla. *pp* *ff* *ppp*

Vc. 6 6 *f* *ff* *ppp*

Db. *ff*

1082 **BB** ♩ = 132

1083 1084 1085 1086

Fl. *ff* *pp*

Cl. *ff* *pp*

Hn. *ff* *mp* *f* *p* *mp* *pp* *mp* *pp* *p*

Tpt. *mp* *p* *p* *pp* *p* *pp*

Timp. *fff* *ppp* *ppp*

Pno. *ff*

Lighting becomes intensely red. A fiery glow emanates from the mirror. PRINCESS stalks the stage. Her realm (death) appears to come out of the mirror and take possession of the physical stage. Something has been unleashed.

*ff*  
More! \_\_\_\_\_

**BB**

♩ = 132

1082 1083 1084 1085 1086

Vln. I *ff* *f* *p*

Vln. II *ff* *f* *p* *f*

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

Vc. *ff* *f* *mf* *mp*

Db. arco *ff* *ppp*



1087 1088 1089 1090 1091

Fl. *fff*

Cl. *fff*

Hn. *pp* *mf* *p* *f* *p* *ff* *f*

Tpt. *p* *mf* *p* *f* *p* *mp*

Timp. *ff*

Pno. *ff*

M-S. *mp* *f* *p*  
 These are my gifts;

Vln. I *p* *mf* *f* *ff* *mf* *mp*

Vln. II *p* *f* *p* *mf* *p* *mp*

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

Vc. *p* *mp* *f* *ff* *p* *f* *p* *mp*

Db. *ff*

1092 1093 1094 1095 1096

Fl. *ppp*

Cl. *ppp*

Tpt. *f* *pp* *f* *pp* *f*

Timp. *ppp*

Pno.

M-S. *mp* *f*  
My gifts for you.

Vln. I *p* *pp*

Vln. II *p* *pp* *f* *p* *ff*

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

Vc. *f* *mp* *f* *pp* *f* *pp* *ff*

Db. *ppp*

1097 1098 1099 1100 1101

Hn. *f* *mf*

Tpt. *pp* *mf* *pp* *f* *pp*

Pno.

M.S. *p*

Vln. I *ff* *mf* *f*

Vln. II *mf* *f* *pp*

Vla. *mf* *f* *ff*

Vc. *f* *pp* *ff* *pp* *ff*

Db. *fff*

Detailed description: This page of a musical score covers measures 1097 to 1101. The instruments are Horn (Hn.), Trumpet (Tpt.), Piano (Pno.), Music Stand (M.S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Horn part has melodic lines in measures 1100 and 1101 with dynamics *f* and *mf*. The Trumpet part has rhythmic patterns in measures 1097-1101 with dynamics *pp*, *mf*, *pp*, *f*, and *pp*. The Piano part is silent. The Music Stand part has a single note in measure 1097 with dynamic *p*. Violin I has sustained notes with dynamics *ff*, *mf*, and *f*. Violin II has melodic lines with dynamics *mf*, *f*, and *pp*. Viola has rhythmic patterns with dynamics *mf*, *f*, and *ff*. Violoncello has complex rhythmic patterns with dynamics *f*, *pp*, *ff*, *pp*, and *ff*. Double Bass has a sustained note in measure 1097 with dynamic *fff*.

1102 1103 1104 1105 1106

Hn. *mp* *p* — *mf* *p* — *f* *p* — *f* *p*

Tpt. *p* — *pp* *p* *mp*

Hp.

M-S. *f* — *ff* — *pp*  
You have ta - ken my gifts.

Vln. I *p* *ff* *ppp* < *mp*

Vln. II *p* *ff* *ppp* < *mp*

Vla. *f* — *p* *mp* < *f* *f* *ff* *mp*

Vc. *ff* *f* *mp* < *f* *ff* *pp* — *ff* *f*

Db. *f* *p* *ff* *pp*

1107 1108 1109 1110

Hn. *f* *p* *f*

Tpt. *mf* *f* *pp* *mf*

Hp.

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

Vln. II *f* *pp* *f* *p*

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

Vc. *f* *p* *ff* *p* *f* *mp* *f*

Detailed description: This page of a musical score covers measures 1107 to 1110. The instruments are Horn (Hn.), Trumpet (Tpt.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Horn part has a melodic line with dynamics *f*, *p*, and *f*. The Trumpet part has a rhythmic accompaniment with dynamics *mf*, *f*, *pp*, and *mf*. The Harp part is silent. Violin I has a melodic line with dynamics *mf*, *p*, and *f*. Violin II has a melodic line with dynamics *f*, *pp*, *f*, and *p*. Viola has a melodic line with dynamics *p*, *f*, *p*, *f*, *p*, and *mf*. Violoncello has a bass line with dynamics *f*, *p*, *ff*, *p*, *f*, *mp*, and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

1111 1112 1113 1114 (h)

Fl. *fff*

Cl. *fff*

Tpt. *ppp* *f* *p*

Timp. *fff* *ppp*

Pno. *ff*

M-S. *f* *ff* *f*  
Now you are mine.

Vln. I *ppp* *f* *ff*

Vln. II *f* *ff*

Vla. *f* *pp* *f* *ff*

Vc. *ff* *pp* *ff*

Db. *ff*

Detailed description: This page of a musical score covers measures 1111 to 1114. The instruments are Flute (Fl.), Clarinet (Cl.), Trumpet (Tpt.), Timpani (Timp.), Piano (Pno.), Male Soloist (M-S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute and Clarinet parts are mostly rests, with a *fff* dynamic marking in measure 1114. The Trumpet part has dynamics of *ppp*, *f*, and *p*. The Timpani part has dynamics of *fff* and *ppp*. The Piano part has a *ff* dynamic. The Male Soloist part has lyrics "Now you are mine." with dynamics *f*, *ff*, and *f*. The Violin I part has dynamics *ppp*, *f*, and *ff*. The Violin II part has dynamics *f* and *ff*. The Viola part has dynamics *f*, *pp*, *f*, and *ff*. The Violoncello part has dynamics *ff*, *pp*, and *ff*. The Double Bass part has a *ff* dynamic. Measure 1114 includes a breath mark (h) for the Flute and Clarinet.

1115 ♩ = 88

1116 1117 1118 1119 1120

Picc. Fl. Cl. Hp. Pno. M.S.

*ppp* *ppp* *p* *f* *p*

There are no me - mo - ries. No\_ first, no last\_ there is on - ly now.\_

1115 ♩ = 88

1116 1117 1118 1119 1120

Vln. I Vln. II Vla. Vc. Db.

*ppp* *ppp* *ppp* *ppp* *ppp* *p* *mp* *mp* *mp* *mp* *mp*

*pizz.*

1121 1122 1123 1124

Hp. M.S. Vln. I Vln. II Vla. Vc. Db.

*p* *mp* *f* *p* *mp* *pp* *pp* *pp* *pp* *arco* *p*

You are locked in the e - ter - nal now. No re - grets. No pain. There is on - ly

1125 6 6 6 6 1126 6 6 6 7 1127 1128 1129

Hp. *pp*

M-S. *p pp* 3 *mf* 3  
now, th'e - ter - nal re - frain. You are no lon - ger with the li - ving. You are

Vln. I 1125 1126 1127 1128 1129 *pp*

Vln. II *pp*

Vla. *pp*

Vc. *f p pp f*

Db. *f p pp f*  
pizz. arco



1130 6 6 6 6 1131 1132 1133 1134 1135 6 6 6 6

Hp. *ff pp f mf mp p ff*

M-S. 3 *f* *mf* *mp* 3 3  
not yet with the dead. You are here, now, held by the can - dle's flame

Vln. I 1130 1131 1132 1133 1134 1135 *f pp*

Vln. II *f pp*

Vla. *f pp*

Vc. *pp f pp f pp*

Db. *pp f pp f pp*



1136 1137 1138

Hp. *ppp* 6 6 6 6 *ff*

M.S. *mp* in a *f* mo - - ment *p* *mp* out - - side

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

Vc. *mp* *p* *f* *ppp*

Db. *mp* *p* *f*



1139 1140 1141 1142 1143 1144 1145 1146 1147

Hp. *ppp*

M.S. time. *p* It is the dead call - ing to you.

Vln. I *mp*

Vln. II *mp* *ppp*

Vla. *mp* *ppp*

Vc. *mp* *ppp*

Db. *ppp* *mp* *ppp*

CUE LIVE EFFECT: VOICES OF THE DEAD (BETWEEN VOCAL WHISPERS AND SEA SOUNDS)

IMAGE OF THE LOVED ONE GRADUALLY WALKING FORWARD FROM A LONG DISTANCE [PERHAPS FROM SCREEN, EVENTUALLY RESOLVING TO LIVE ON STAGE]

Ecstatic

DD

1148  $\text{♩} = 126$  1149 1150 1151 1152

Picc. *f*

B. Cl.

Hn.

Tpt. *con sord.* *mp* *f* *p* *f* *pp* *f*

Glock.

Pno. *f*

Bar. *f*  
Is it rea - - - lly you?

1153 1154 1155 1156 1157

Picc. *f*

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

Hn. *p* *f* *p*

Tpt. *f* *p*

Glock. *ff* *f* *p* *f*

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

Bar. *f*  
Can this be true?

1158 1159 1160

B. Cl. *mp* *f*

Hn. *ff* *mp*

Tpt. *p* *f*

Pno. *ff* *sfz*

Bar. *ff*

You



1161 1162 1163

Picc. *ff* *fff*

B. Cl. *mp* *f* *mf* *ff* *fff*

Hn. *f* *mp* *p* *ff* *ff*

Tpt. *pp* *f* *p* *f* *ff*

Pno. *sfz* *sfz* *sfz*

Bar. are a - - - - - live!

**EE**

1164 1165 1166 1167 1168 1169 1170 1171 1172 1173

A. Fl. *p* *f* *p*

Cl. *ppp* *mp* *pp*

Ct. *p* *f* *p* *f* *ff* *p*

What must the tree feel at the ri-sing of the sap? What must the tree feel at the ri-sing of the sap? The a-go-ny of life returned.

**EE**

1164 1165 1166 1167 1168 1169 1170 1171 1172 1173

Vln. I *ppp* *mp*

Vln. II *ppp* *mp*

Vla. *ppp* *mp*

Vc. *ppp* *mp*

1174 1175 1176 1177 1178 1179 1180 1181 1182

A. Fl. *pp*

Cl. *pppp*

Hn. *mp* *mf* *ppp* *pp*

Tpt. *ppp* *f* *ppp*

Ct. *p* *mf* *f* *p*

Spring - time is the sea - son of su-ffer-ing. Win-ter is numb. In win-ter theaves fall pain-less-ly. It is

1174 1175 1176 1177 1178 1179 1180 1181 1182

Vln. I *pp* *f* *ppp* *pp*

Vln. II *pp* *f* *ppp* *pp*

Vla. *pp* *f* *ppp* *pp*

Vc. *pp* *pppp* *f* *ppp* *pp*

Più mosso

1188

♩ = 104

1183 1184 1185 1186 1187 1188 1189 1190 1191 1192

Picc. *f* *ff*

A. Fl. *pp* *f* *p*

Cl. *f* *p* *f*

Hn.

B. D. *p* *pp*

Cym. *pp* *ppp*

Ct. *f* *mp* *f* *p* *f* *ff*

spring-time now. I feel the a-go-ny\_\_ of life re-tur-ning. My blood pounds the ha-mmer blows\_\_ of cru-ci-fi-xion. A

1183 1184 1185 1186 1187 1188 1189 1190 1191 1192

Vln. I *f* *pp* *p* *pp* *f*

Vln. II *f* *pp* *p* *pp* *f*

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

Vc. *f* *pp* *p* *ppp*

Db. *p* *ppp*

♩ = 104  
Più mosso  
1188

1193 1194 1195 1196

Picc. *f*

Cl. *mp* *ff*

Hn. *f* *pp* *ff*

B. D. *p* *mp*

Cym. *pp* *p*

Ct. *ri - ot* *wreaks ha - voc* *in my flesh.* *My* *si - news* *strain* *a - gainst this*

Vln. I *p* *pp* *f* *pp*

Vln. II *p* *pp*

Vla. *p* *pp* *f*

Vc. *mp* *f*

Db. *p*

1197 1198 1199

Picc. *p* *f*

Cl. *pp* *f*

Hn. *fpp* *ff* *ppp*

B. D. *mf* *mp* *p* *pp*

Cym. *mp* *mf* *pp* *ppp*

Ct. *mp* *f*

Vla. *pp*

Vc. *pp* *f* *pp*

Db. *f* *pp*

*new in - va - sion:* *life* *the in - va - ding* *ar - my* *lay - ing* *siege.*

**FF**  $\text{♩} = 126$  **Più mosso**

1200 1201 1202 1203 1204

Picc. *ff* *f* *mf* *p*

Cl. *ff* *f* *mf* *p*

Ct. *> p* *f*

I press my ear to my arm and hear the tu-mult of a ssault; the thun - der and

**FF**  $\text{♩} = 126$  **Più mosso**

1200 1201 1202 1203 1204

Vla. *mp*

Vc. *mp* *mf* *f*

Db. *ff* *mf* *f*



1205 1206 1207 1208 1209

Fl. *ff* *pp*

Cl. *ff* *pp*

[E, F flat]

Hp. *ff* *ppp*

Pno.

*ff*

Ct. *pp* *p* *f*

roar of con - fla - gra-tion, ram-page and rape. In the dark star-less night be - neath my skin ex - plo - sions ig-nite in - to

1205 1206 1207 1208 1209

Vc. *ff*

Db. *ff*

1210 1211 1212 1213

Hp. *fff* *ppp*

Pno. *fff*

Ct. *p* *f* *ff*

ca - ta - cly-sm I am re born to a life of su - ffer-ing and mem' ry Life ma - rauds through me

Vla. *ff* *f*

1210 1211 1212 1213

Vc. *ff* *f* *fff*

Db. *fff*



1214 1215 1216

Fl. *p*

Cl. *p*

Hn. *pp*

Tpt. *ppp*

Timp. *pp*

Hp.

Pno. *p* *ff* *pp*

Ct. *pp*  
lea - ving ru - in in its wake. Life

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

1217 1218 1219

Fl. *ff* *pp*

Cl. *ff* *pp*

Hn. *ff* *pp*

Tpt. *f* *pp*

Timp. *mp* *pp* *ff* *pp*

Pno. *ff* *pp*

Ct. is a wound and pain. *ff* *p*

Vln. I *ff* *pp*

Vln. II *ff* *pp*

Vla. *ff* *pp*

Vc. *ff* *pp*

Db. *ff* *pp*

Detailed description: This page of a musical score covers measures 1217, 1218, and 1219. It features a full orchestral ensemble. The woodwinds (Flute, Clarinet, Horn, Trumpet) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass) play sustained notes with dynamic markings of *ff* (fortissimo) at measure 1218 and *pp* (pianissimo) at measure 1219. The timpani part has a rhythmic pattern of *mp*, *pp*, *ff*, and *pp*. The piano part has a complex, fast-moving texture with *ff* and *pp* markings. The clarinet part includes the vocal line with lyrics: "is a wound and pain." The dynamic markings for the vocal line are *ff* and *p*.

**GG**  
1220  $\text{♩} = 76$  1221

B. D.  $\text{H}$

*p*  
[Dflat, C, Bflat  
Eflat, F, Gflat, Aflat]

Hp. *pp*

M.S. *p*  
See what you have done?

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ff* *ppp*

Db. *pp* *f*



1222 1223 1224 1225

Hp. *f*

M.S. *f* *p*  
He does - n't want the life you would in - flict u - pon him.

Vln. I 1222 1223 1224 1225  
*f* *pp*

Vln. II *f* *ppp*

Vla. *f* *mf* *ppp*

Vc. *ff* *ppp* *ff* *pp*

Db. *pp* *f* *p*

1226 1227

Hp. *pp*

Bar. *p* Life is some - times pain - - - ful, *mf* I know that. *p*

Vln. I *f* *pp*

Vln. II *f* *ppp*

Vla. *f* *pp* *mp*

Vc. *ff* *pp*

Db. *ff*

1228 1229 1230 1231

Hp. *f*

Bar. *p* I would not bring him back to that *f* if he does not con - *ff*

Vln. I *ppp* *mf* *ppp*

Vln. II *mp* *mf* *ppp*

Vla. *mp* *mf* *ppp*

Vc. *ff* *pp* *ff* *pp*

Db. *p* *f* *ppp*

1232 1233

Hp. *pp*

M-S. PRINCESS to LOVED ONE  
What say

Bar. *> p*  
sent.

Vln. I *f* *ppp*

Vln. II *pp* *f* *pp*

Vla. *pp* *f*

Vc. *ff* *pp*

Db. *pp* *f*



1234 1235 1236 1237

Hp. *f*

M-S. you?

Ct. *ff*  
I con - sent.

Vln. I *f* *pp* *mp* *pp*

Vln. II *f* *pp*

Vla. *mp* *pp* *mp* *f* *pp* *f*

Vc. *ff* *pp* *fff* *ppp*

Db. *ppp* *fff*

This musical score page contains six staves for different instruments: Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is divided into two measures, 1238 and 1239, with a 6/4 time signature. The Harp part features a complex, rapid arpeggiated texture in both measures, starting with a *pp* dynamic. The Violin I part has a melodic line with a *ff* dynamic in measure 1238 and a *ppp* dynamic in measure 1239. The Violin II part has a melodic line with dynamics of *p*, *ff*, and *ppp* across the two measures. The Viola part has a melodic line with *ff* and *ppp* dynamics. The Violoncello part has a dense, rapid arpeggiated texture with *fff* and *pppp* dynamics. The Double Bass part has a melodic line with *fff* and *pppp* dynamics.

1238 1239

Hp. *pp*

Vln. I *ff* *ppp*

Vln. II *p* *ff* *ppp*

Vla. *ff* *ppp*

Vc. *fff* *pppp*

Db. *fff* *pppp*

♩ = 116

1240

1241

Fl. *pp*

Cl. *pp*

Hn. *p*

Tpt. *pp*

Hp. *fff*

Pno. *p* *f* *pp*

Ct. *mp* *f*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f*

Vc. *f*

Db. *f*

My love is the tor - ment that I

*pizz.* *f* *p*

*pizz.* *f* *p*

*pizz.* *f*

*pizz.* *f*

*pizz.* *f*

*pizz.* *f*

7:6

5:6

1242 1243

Fl. *f* *p*

Cl. *f* *p*

Vib. *p* *f*

Pno. *pp* *f* *pp*

Ct. *ff* *mp* *f*  
wi - lling - ly en - dure. I will su - ffer eve - ry tor - ment,

Vln. I 1242 7:6 1243 7:6 *f* *p*

Vln. II 5:6 5:6 *f* *p*

Vla.

Vc.

Db.



1244 5 5 5 5 5 5 1245

Hn. *f* *mf* *mp* *p* *pp* *f* *p*

Tpt. *fp* *mf* *mp* *p* *pp* *mf* *pp*

Vib. *p* *f*

Pno. *pp* *f*

Ct. eve - ry mi - nute, ha - ppi - ly for you.

Vln. I *ff* *pp* *f*

Vln. II *ff* *pp* *f*

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

Vc. *mf*

Db. *ff* *p*

Detailed description: This page of a musical score covers measures 1244 and 1245. It features a variety of instruments including Horns, Trumpets, Vibraphone, Piano, Clarinet, Violins I and II, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *f*, *mf*, *mp*, *p*, *pp*, *fp*, *ff*, and *f*. The Clarinet part includes the lyrics 'eve - ry mi - nute, ha - ppi - ly for you.' The score is written in a key signature with two flats and a 3/4 time signature. Measures 1244 and 1245 are indicated at the top of the page. The Horn and Trumpet parts feature complex rhythmic patterns with many beamed notes and slurs. The Piano part has a dense texture with many beamed notes. The Violin and Viola parts have long, sustained notes with some slurs. The Double Bass part has a simple, steady rhythm. The Clarinet part has a melodic line with some slurs and ties.

1246 1247

Fl. *f* *pp*

Cl. *f* *pp*

Hn. *f* *pp* *mf*

Tpt. *f* *pp* *mf*

Pno. *fp* *fp* *pp* *f*

Ct. My love is the pain I embrace for

Vln. I *p* *mf* *p*

Vln. II *p* *mf* *p*

Vla. *p* *mf* *f*

Vc. *p* *f*

Db. *f*

Detailed description: This page of a musical score covers measures 1246 and 1247. It features a full orchestral arrangement and a vocal line. The woodwinds (Flute, Clarinet, Horn, Trumpet) and strings (Violins I & II, Viola, Violoncello, Double Bass) play complex rhythmic patterns, often with five-measure rests. The piano part consists of two staves with intricate textures. The vocal line, in the alto clef, has the lyrics: "My love is the pain I embrace for". The score includes various dynamic markings such as *f* (forte), *pp* (pianissimo), *mf* (mezzo-forte), and *p* (piano). Measure numbers 1246 and 1247 are indicated at the top of the page.

1248 1249

Fl. *f* *pp*

Cl. *f* *pp*

Vib. *f*

Pno. *ff* *f* *p*

Ct. *f*  
 you. My love is the Hun - dred Years

Vln. I *p* *f* *pp*

Vln. II *p* *f* *pp*

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

Vc. *mp* *f* *mp*

Db. *mp* *f*

This musical score page contains the following parts and details:

- Hn. (Horn):** Measures 1250-1251, *pp*, with five-measure slurs.
- Tpt. (Trumpet):** Measures 1250-1251, *pp*, with five-measure slurs.
- Vib. (Vibraphone):** Measures 1250-1251, *pp* to *f*, with five-measure slurs.
- Pno. (Piano):** Measures 1250-1251, *pp* to *f*, with five-measure slurs.
- Ct. (Cello):** Measures 1250-1251, lyrics: "war ra - ging in my right hand I will en - dure it for", includes triplet markings.
- Vln. I (Violin I):** Measures 1250-1251, *pp* to *f*, with 7:6 ratio markings.
- Vln. II (Violin II):** Measures 1250-1251, *pp* to *f*, with 5:6 ratio markings.
- Vla. (Viola):** Measures 1250-1251, *p* to *f*.
- Vc. (Violoncello):** Measures 1250-1251, *mp* to *mf*.
- Db. (Double Bass):** Measures 1250-1251, *mf* to *f*.

This musical score page contains the following parts and details:

- Flute (Fl.):** Measures 1252-1253. Part 1 (1252) features a melodic line with five-measure slurs, starting at *p* and ending at *pp*. Part 2 (1253) is a rest.
- Clarinet (Cl.):** Measures 1252-1253. Part 1 (1252) features a melodic line with five-measure slurs, starting at *p* and ending at *pp*. Part 2 (1253) is a rest.
- Horn (Hn.):** Measures 1252-1253. Part 1 (1252) is a rest. Part 2 (1253) features a melodic line with five-measure slurs, starting at *pp*.
- Trumpet (Tpt.):** Measures 1252-1253. Part 1 (1252) is a rest. Part 2 (1253) features a melodic line with five-measure slurs, starting at *pp*.
- Piano (Pno.):** Measures 1252-1253. Part 1 (1252) features a complex texture with five-measure slurs, starting at *p*. Part 2 (1253) features a complex texture with five-measure slurs, starting at *pp*.
- Contralto (Ct.):** Measures 1252-1253. Part 1 (1252) has the lyrics "you." and "My" with a *p* dynamic. Part 2 (1253) has the lyrics "love is the red" with a *mf* dynamic.
- Violin I (Vln. I):** Measures 1252-1253. Part 1 (1252) features a melodic line with a 7:6 interval, starting at *p*. Part 2 (1253) features a melodic line with a 7:6 interval, starting at *f* and marked *pizz.*
- Violin II (Vln. II):** Measures 1252-1253. Part 1 (1252) features a melodic line with a 5:6 interval, starting at *p*. Part 2 (1253) features a melodic line with a 5:6 interval, starting at *f* and marked *pizz.*
- Viola (Vla.):** Measures 1252-1253. Part 1 (1252) features a melodic line with a 5:6 interval, starting at *p*. Part 2 (1253) features a melodic line with a 5:6 interval, starting at *f*.
- Violoncello (Vc.):** Measures 1252-1253. Part 1 (1252) features a melodic line with a 5:6 interval, starting at *p*. Part 2 (1253) features a melodic line with a 5:6 interval, starting at *f*.
- Double Bass (Db.):** Measures 1252-1253. Part 1 (1252) features a melodic line with a 5:6 interval, starting at *p*. Part 2 (1253) features a melodic line with a 5:6 interval, starting at *f*.

1254 1255

Fl. *f* *pp*

Cl. *f* *pp*

Vib. *pp* *mf* *f* *ff*

Pno. *f* *p*

Ct. *f* *ff* *p*  
 con - ste - lla - tion of pain fla - ming in

Vln. I 1254 1255 *mf* *f* *pp* 7:6

Vln. II *mf* *f* *pp* 5:6

Vla. *mf* *f* *pp*

Vc. *mf* *f* *pp*

Db. *mf* *f* *pp*

1256 1257

Hn. *pp*

Tpt. *pp*

Vib.

Pno. *pp* *mf*

Ct. *p*  
my chest. I

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

Detailed description: This page of a musical score covers measures 1256 and 1257. The instruments are Horn (Hn.), Trumpet (Tpt.), Vibraphone (Vib.), Piano (Pno.), Clarinet (Ct.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). Measures 1256 and 1257 are marked at the top. The Horn and Trumpet parts play a continuous sixteenth-note pattern with a '5' fingering indicated above the notes, starting at measure 1256 and continuing through 1257. The Vibraphone part is silent in measure 1256 and enters in measure 1257 with a similar sixteenth-note pattern. The Piano part has a '5' fingering in measure 1256 and a 'mf' dynamic marking in measure 1257. The Clarinet part has a triplet of eighth notes in measure 1256, with the lyrics 'my chest.' underneath, and a single note in measure 1257 with the lyric 'I'. The Violin I and II parts have a '7:6' interval marking in measure 1256 and a 'p' dynamic in measure 1257. The Viola part has a '5:6' interval marking in measure 1256 and is silent in measure 1257. The Violoncello and Double Bass parts have a 'p' dynamic in measure 1257.

This musical score page contains the following parts and details:

- Flute (Fl.):** Measures 1258-1259. Part 1258: *f* (5-fingered), Part 1259: *pp* (5-fingered).
- Clarinet (Cl.):** Measures 1258-1259. Part 1258: *f* (5-fingered), Part 1259: *pp* (5-fingered).
- Horn (Hn.):** Measures 1258-1259. Part 1258: Rest, Part 1259: *pp* (5-fingered) to *f* (5-fingered).
- Trumpet (Tpt.):** Measures 1258-1259. Part 1258: Rest, Part 1259: *pp* (5-fingered) to *f* (5-fingered).
- Piano (Pno.):** Measures 1258-1259. Part 1258: *f* (5-fingered), Part 1259: *pp* (5-fingered) to *f* (5-fingered).
- Conductor (Ct.):** Measures 1258-1259. Lyrics: "will not complain if I have you". Dynamics: *f* (will), *ff* (not), *mp* (if), *f* (I have you). Includes a triplet of eighth notes.
- Violin I (Vln. I):** Measures 1258-1259. Part 1258: *ff* (7:6), Part 1259: *p* (7:6).
- Violin II (Vln. II):** Measures 1258-1259. Part 1258: *ff* (5:6), Part 1259: *p* (5:6).
- Viola (Vla.):** Measures 1258-1259. Part 1258: *f*, Part 1259: *p*.
- Violoncello (Vc.):** Measures 1258-1259. Part 1258: *f*, Part 1259: *p*.
- Double Bass (Db.):** Measures 1258-1259. Part 1258: *f*, Part 1259: *f*.



1260

1261

Fl. *f* *p*

Vib. *f* *p*

Pno. *f* *p*

Ct. *p*  
Let the claws of di - sease

Vln. I *f* *pp* *mf* *ppp*

Vln. II *f* *pp* *mf* *ppp*

Vla. *f* *mf* *mp* *pp*

Vc. *f* *p*

Db. *f* *p*

1262 1263

B. Cl. *f* *pp* *f* *pp*

Hn. *ff* *pp*

Tpt. *ff* *pp*

Vib. *pp* *mf* *f*

Pno. *ff* *pp* *ff*

Ct. *ff*  
 tear my face a - sun - der.

Vln. I arco *mp* *f* *p* *f* *p* *f*

Vln. II *ff* *pp*

Vla. *ff* *f* *pp*

Vc. *f* *pp*

Db. *f* *pp*

Detailed description of the musical score: The score is for measures 1262 and 1263. It includes parts for B. Cl., Hn., Tpt., Vib., Pno., Ct., Vln. I, Vln. II, Vla., Vc., and Db. The vocal line (Ct.) has the lyrics 'tear my face a - sun - der.' The dynamics range from *ff* (fortissimo) to *pp* (pianissimo). The woodwinds and strings play complex rhythmic patterns, often with five-fingerings indicated by the number '5' above the notes. The strings (Vln. I, Vln. II, Vla., Vc., Db.) are marked with 'arco' and play sustained notes. The vocal line is marked with *ff* and has a melodic line with some grace notes.

1264 1265 1266

Fl. *p* *f* *pp*

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

Hn. *pp*

Tpt. *pp*

Vib. *pp* *f*

Pno. *p* *ff*

Ct. *ff*  
 That pain is no - thing next to my love for you,

Vln. I *f* *pp* *mf* *pp* *mp* *pp* *mf* *f*

Vln. II 7:6 *f* *pp*

Vla. *f* *mf* *f*

Vc. *f* *mf*

Db. *f* *ff*

Detailed description of the musical score: This page contains measures 1264, 1265, and 1266 of a musical score. The instruments and their parts are: Flute (Fl.), Bass Clarinet (B. Cl.), Horn (Hn.), Trumpet (Tpt.), Vibraphone (Vib.), Piano (Pno.), Clarinet (Ct.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute part features a complex melodic line with many five-finger patterns (marked '5') and dynamic markings of *p*, *f*, and *pp*. The Bass Clarinet part has a simpler line with dynamics *p*, *f*, *p*, *f*, and *mp*. The Horn and Trumpet parts play a rhythmic accompaniment of eighth notes with five-finger patterns, marked *pp*. The Vibraphone part has a melodic line with five-finger patterns, marked *pp* and *f*. The Piano part has a complex accompaniment with five-finger patterns, marked *p* and *ff*. The Clarinet part has a melodic line with a triplet and a fermata, marked *ff*. The Violin I part has a melodic line with dynamics *f*, *pp*, *mf*, *pp*, *mp*, *pp*, *mf*, and *f*. The Violin II part has a rhythmic accompaniment of eighth notes, marked *f* and *pp*. The Viola part has a rhythmic accompaniment of eighth notes, marked *f*, *mf*, and *f*. The Violoncello part has a rhythmic accompaniment of eighth notes, marked *f* and *mf*. The Double Bass part has a rhythmic accompaniment of eighth notes, marked *f* and *ff*. The vocal line (Ct.) has the lyrics: "That pain is no - thing next to my love for you," with a fermata over the end of the phrase.

1267 1268

Fl. *f* *pp*

B. Cl. *pp*

Hn. *f* *pp*

Tpt. *mf* *ppp*

Pno. *f* *p*

Ct. *ff*  
Let them place fish-hooks in my skin and pull,

Vln. I *mf* *mp* *f*

Vln. II *ff* *f*

Vla. *ff* *mp*

Vc. *ff* *mp*

Db. *mp*

7:6

Detailed description: This page of a musical score covers measures 1267 and 1268. The Flute part (Fl.) features a complex melodic line with many slurs and fingering numbers (5) in measures 1267-1268, starting at *f* and ending at *pp*. The Clarinet (B. Cl.) and Horn (Hn.) parts have sparse notes, with the Horn playing a melodic line starting at *f* and ending at *pp*. The Trumpet (Tpt.) part has a melodic line starting at *mf* and ending at *ppp*. The Piano (Pno.) part consists of dense, repetitive patterns in both hands, starting at *f* and ending at *p*. The Cello (Ct.) part has a vocal line with lyrics: "Let them place fish-hooks in my skin and pull," starting at *ff*. The Violin I (Vln. I) part has a melodic line starting at *mf*, *mp*, and *f*. The Violin II (Vln. II) part has a rhythmic line starting at *ff* and *f*. The Viola (Vla.) part has a rhythmic line starting at *ff* and *mp*. The Violoncello (Vc.) part has a rhythmic line starting at *ff* and *mp*. The Double Bass (Db.) part has a rhythmic line starting at *mp*. There are also some 7:6 ratios indicated in the Violin II and Viola parts.

1269 1270

Fl. *f* *pp* *mp* *f* *pp*

B. Cl. *f* *pp* *mp* *f* *pp*

Vib. *f*

Pno. *f* *mf*

Ct. *mf*  
 Beguilingly  
 Your touch will soothe me

Vln. I *p* *mp* *mf*

Vln. II *p* 7:6 7:6

Vla. *p*

Vc. *p*

Db. *p*

1271 1272

B. Cl. *p* *mp*

Hn. *pp*

Tpt. *pp*

Vib. *f* *pp*

Pno. *pp*

Ct. Tenderly *mp* just say you love *f* me *p*

Vln. I 1271 1272 *f*

Vln. II 7:6 *pp* *f* 7:6

Vla. *pp* *f* *mf*

Vc. *pp* *f*

Db. *pp* *f*

1273 1274

Fl. *p* *ff*

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

Hn. *pp*

Tpt. *pp* *f*

Pno. *p*

Ct. *f* *ff* *p*  
and I will bear it

Vln. I *p* *p* *mp*

Vln. II *p* 7:6 7:6

Vla. *mp* *p* *mf*

Vc. *mp* *p* *mf*

Db. *mp* *mf*

This page of a musical score, numbered 250, covers measures 1275 to 1280. The score is for a symphony orchestra and a vocal soloist. The instruments and parts are arranged as follows:

- Flute (Fl.):** Measures 1275-1280, marked *ff*. Features a melodic line with five-fingered patterns.
- Bass Clarinet (B. Cl.):** Measures 1275-1280, marked *f*. Features a melodic line with a slur.
- Horn (Hn.):** Measures 1275-1280, marked *p* and *ff*. Features a melodic line with five-fingered patterns.
- Trumpet (Tpt.):** Measures 1275-1280, marked *ff*. Features a melodic line with five-fingered patterns.
- Piano (Pno.):** Measures 1275-1280, marked *ff*. Features a complex accompaniment with five-fingered patterns in both hands.
- Clarinet (Cl.):** Measures 1275-1280, marked *f*. Features a vocal line with the lyrics: "all for you." The word "all" is on the first measure, "for" on the second, and "you." on the third.
- Violin I (Vln. I):** Measures 1275-1280, marked *f* and *p*. Features a melodic line with a slur.
- Violin II (Vln. II):** Measures 1275-1280, marked *ff* and *pp*. Features a melodic line with a slur and a 7:6 interval marking.
- Viola (Vla.):** Measures 1275-1280, marked *ff* and *mf*. Features a melodic line with a slur.
- Violoncello (Vc.):** Measures 1275-1280, marked *ff*. Features a melodic line with a slur.
- Double Bass (Db.):** Measures 1275-1280, marked *ff*. Features a melodic line with a slur.



HH

1276 ← ♩ = ♩ →

Vib. *mf* *f* *p*

Musical notation for Vibraphone (Vib.) in 4/4 time. It features a melodic line starting at measure 1276, marked *mf*. The line continues through measure 1277, marked *f*, and ends in measure 1279, marked *p*. The notes are primarily eighth and sixteenth notes.

[D, Csharp, B  
E, Fsharp, G, Asharp]

Hp. *p* *ff* *p* *ff*

Musical notation for Harp (Hp.) in 4/4 time. It features a melodic line starting at measure 1276, marked *p*. The line continues through measure 1277, marked *ff*, and ends in measure 1279, marked *p*. The notes are primarily eighth and sixteenth notes.

Pno.

Musical notation for Piano (Pno.) in 4/4 time. The staff is empty, indicating that the piano is silent during this passage.

M-S. There. You have\_ your an - swer. It's down to you now.

Musical notation for Musician (M-S.) in 4/4 time. The staff shows a vocal line with lyrics: "There. You have\_ your an - swer. It's down to you now." The notes are primarily quarter and eighth notes.

HH

1276 arco

Vln. I *pp* *mp* *f*

Musical notation for Violin I (Vln. I.) in 4/4 time. It features a sustained note starting at measure 1276, marked *pp*. The note continues through measure 1277, marked *mp*, and ends in measure 1279, marked *f*.

Vln. II *pp* *mp* *f*

Musical notation for Violin II (Vln. II.) in 4/4 time. It features a sustained note starting at measure 1276, marked *pp*. The note continues through measure 1277, marked *mp*, and ends in measure 1279, marked *f*.

Vla. *pp* *mp* *f*

Musical notation for Viola (Vla.) in 4/4 time. It features a sustained note starting at measure 1276, marked *pp*. The note continues through measure 1277, marked *mp*, and ends in measure 1279, marked *f*.

Vc. *pp* *mp* *f*

Musical notation for Violoncello (Vc.) in 4/4 time. It features a sustained note starting at measure 1276, marked *pp*. The note continues through measure 1277, marked *mp*, and ends in measure 1279, marked *f*.

Db. *pp* *mp* *f*

Musical notation for Double Bass (Db.) in 4/4 time. It features a sustained note starting at measure 1276, marked *pp*. The note continues through measure 1277, marked *mp*, and ends in measure 1279, marked *f*.

II

1280 ♩ = 120 1281 1282 1283 1284 1285

A. Fl. *f*

B. Cl. *f* *pp* *f* *pp*

Glock. *p* *f* *p*

[D, C, Bflat  
E, Fsharp, G, A]

6

Hp. *pp* *mf*

Pno. *mf* *p*

PRINCESS glances at the candle

M-S. *p*  
And now I see the can - dle is al - most burnt out.

II

1280 ♩ = 120 1281 1282 1283 1284 1285

Vln. I *ppp* *mf* *p*

Vln. II *ppp* *mf* *p*

Vla. *ppp* *mf* *p*

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

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

1286 1287 1288 1289 7:8 1290 1291

B. Cl. *f*

Hn. *p* *f* *p*

Tpt. *pp* *mute*

Hp. [D, Csharp, B E, F, G, A] *pp* [D, C, Bflat Eflat, F, G, Aflat] *p* *f*

M-S. The time has come *mf* for you *p* to de - cide

Ct. *mp* Just

Vln. I *mf* *pp* *mf* *p*

Vln. II *mf* *pp* *mf* *p*

Vla. *mf* *pp* *mf* *p*

Vc. *f* *p*

Db. *f* *p*

1292 1293 1294 1295 1296 1297

A. Fl. *f* *p*

B. Cl. *f* *p* 7:8

Hp. [D, C, B E, Fsharp, Gsharp, A] *f* *p* 6

M-S.

Ct. *mf* *f*  
 — say you love me and I will re - turn with you.

Vln. I *ppp* *f* *pp* *mp* *ff*

Vln. II *ppp* *f* *pp* *mp*

Vla. *ppp* *f* *pp* *mp*

Vc. *f* *p* 7:8

Db. *f* *p* 7:8

The backdrop is once again brilliantly illuminated with the shelves of books yet to be written.

1298 1299 1300 1301 1302 1303

B. Cl. *f* *p*

Hn. *pp* *mf* *pp*

Tpt. *pp* *mf*

Tim. *pp* *ppp* *mp* *pp* *ppp*

Hp. [D, C, B Eflat, F, G, A] *p* *f* [D, C, Bflat E, F, G, Aflat] *f* *pp*

M.S. *mf* *mp* *f* *mp*  
 Would you fore - go all this for a lo - ver's kiss?

Vln. I *p* *mp* *ppp*

Vln. II *p* *mp* *ppp*

Vla. *ppp*

Vc. *f* *p*

Db. *f* *p*

1304 1305 1306 1307 1308 1309

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

Hn. *mf*

B. D. *f*

Cym. *mp*

Glock. *f* *mf* *mp*

Hp. [Dflat, C, Bflat  
Eflat, Fflat, Gflat, Aflat] *pp* *mf* *pp*

M-S. *f* *p*  
Eve - ry mo - - ment you de - lay dis - trac - ted by

Vln. I *f* *pp* *mf* *pp* *p*

Vln. II *f* *pp* *mf* *pp* *p*

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

Vc. *ff* *p* *f* *p*

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

1310 1311 1312 1313 1314

B. Cl. *f* *p* 7:8

Tpt. *pp* *p* nat.

[Dsharp, Csharp, B, Esharp, Fsharp, Gsharp, A] *pp* *f* *pp* 6 6 6 6 [D, Csharp, B6 E, Fsharp, Gsharp, Asharp] *pp* 6

M-S. *f*  
 this boy's beau - - - - - ty re - moves a - no - ther

Vln. I 1310 1311 1312 1313 1314 *mp* *p* *pp*

Vln. II *mp* *p* *pp*

Vla. *mp* *p* *pp*

Vc. *f* *p* 7:8

Db. *f* *p* 7:8

1315 1316 1317 1318 1319 1320 1321

Fl. *f*

B. Cl. *f* *p* 7:8

Tpt. *mp*

Hp. [Dsharp, Csharp, B, E, Fsharp, G, A] *p* *mf* *f*

M-S. ma - ster - piece from your fu - ture.

Bar. *f* Stop!\_

Vln. I *mp* *ppp* *f* *ppp*

Vln. II *mp* *ppp* *f* *ppp*

Vla. *mp* *ppp* *f* *ppp*

Vc. *f* *p* 7:8

Db. *f* *p* 7:8



1322 1323 1324 1325 1326 1327

Fl. *p* *ff* *f*

B. Cl. 7:8 *f*

Hp. [Dflat, Cflat, Bflat] Eflat, F, G, Aflat *mf* *f* [Dflat, C, Bflat] Eflat, F, G, A] *pp* *ff*

M-S. *f* **ORPHEUS and EURYDICE appear in the mirror.**  
 The on - - ly way to stop it is to turn your back on him.

Vln. I 1322 1323 1324 1325 1326 1327  
*f* *ppp* *pp* *mf* *pp*

Vln. II *f* *ppp* *pp* *mf* *pp*

Vla. *f* *ppp* *pp* *mf* *pp*

Vc. 7:8 *f*

Db. 7:8 *f*

**JJ**

1328 ♩ = 132 1329 1330 1331 1332 1333

B. Cl. *ff* *p* *f* *ff* *f*

Hn. nat. *ff* *p* *f* *ff* *f*

Timp. *fff* *ff*

Pno. *fff* *ff*

S. *p* *ff* *f*  
 You are the ki-ller in the po-et's mask Yours is a cold and cal-cu-la-ting pa - ssion!

T. *p* *ff* *f*  
 You are the ki-ller in the po-et's mask! Yours is a cold and cal-cu-la-ting pa - ssion!

**JJ**

1328 ♩ = 132 1329 1330 1331 1332 1333

Vln. I *fff* *p* *f* *mp* *mf*

Vln. II *fff* *p* *f* *mp* *mf*

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

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

Db. pizz. *ff*

1334 1335 1336 1337 1338

Picc. *p* *mf*

Cl. *p* *mf*

Hn. *p* *mf*

Pno.

S. *pp* *f*  
Your one de - sire: your love's

T. *pp* *f*  
Your one de - sire: your love's

Vln. I *mp* *ff* *mp* *f*

Vln. II *mp* *ff* *mp* *f*

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

Vc. *mp* *ff* *p* *f*

Db. *ff*

1339 1340 1341 1342 1343

Picc. *f* *ff*

Cl. *f* *ff*

Hn. *f*

Pno.

S. *ff* *fff* *f*  
last breath! Be - ter that your love should die! Be - ter that your love should

T. *ff* *fff* *f*  
last breath! Be - ter that your love should die! Be - ter that your love should

Vln. I *ff* *mp* *ff*

Vln. II *ff* *mp* *ff*

Vla. *ff* *mp* *ff*

Vc. *ff* *mp* *ff*

Db. *fff*

Detailed description: This page of a musical score contains parts for Piccolo, Clarinet, Horn, Piano, Soprano, Tenor, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. The vocal parts (Soprano and Tenor) have lyrics in English. The instrumental parts include dynamic markings such as *ff* (fortissimo), *f* (forte), and *mp* (mezzo-piano). The Piccolo and Clarinet parts are particularly dense with sixteenth-note passages. The Piano part is mostly silent. The Violin and Viola parts have a melodic line with dynamic changes. The Double Bass part has a more active, rhythmic accompaniment.

KK

1344 ← = → 1345 1346 1347 1348 1349 1350 1351 1352 1353 1354

Picc. *ff* *f* *p* *pp*

Cl. *ff* *f* *p* *pp*

Hn. *ff* *f* *p* *pp*

Tpt. *ff* *f* *p* *pp*

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

Cym. *f* *p* *pp*

Hp. *f* *p*

Pno. *f* *pp*

S. *fpp*  
die!

M.S. *f*  
Your books Po-et! the time for de-ci-ding is al-most passed. Will you con-sign your fu-ture to the

T. *fpp*  
die!

KK

1344 ← = → 1345 1346 1347 1348 1349 1350 1351 1352 1353 1354

Vln. I *pp* *f* *pp* *f*

Vln. II *pp* *f* *pp* *f*

Vla. *pp* *f* *pp* *f*

Vc. *pp* *f* *p* *f*

Db. *ff* *f*

1355 1356 1357 1358 1359 1360 1361

Picc. *mp* *mf*

Cl. *mp* *mf*

Hn. *mp* *mf*

Tpt. *p* *mf*

B. D.

Cym.

Hp. *f* *pp*

Pno. *f* *pp*

M-S. past?

Ct. *mf* *f* *p*  
Just say you love

1355 1356 1357 1358 1359 1360 1361

Vln. I *ppp* *p* *mf* *ppp*

Vln. II *ppp* *p* *mf* *ppp*

Vla. *ppp* *p* *mf* *ppp*

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

Db. *p*

1362 1363 1364 1365 1366 1367

Picc. *f* *mf* *p*

Cl. *f* *p*

Hn. *f* *p*

Tpt. *f* *p*

B. D. *mf*

Cym. *mf*

Hp. *f* *pp*

Pno. *f* *pp*

Ct. *f*  
 me and I will re - turn with you.

Vln. I *p* *pp* *mf* *pp*

Vln. II *p* *pp* *mf* *pp*

Vla. *p* *pp* *mf* *pp*

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

Db. *p*

Detailed description of the musical score: This page contains the musical score for measures 1362 through 1367. The score is written for a full orchestra and a vocal soloist (Contralto). The instruments and their parts are: Piccolo (Picc.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Bass Drum (B. D.), Cymbal (Cym.), Harp (Hp.), Piano (Pno.), Contralto (Ct.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The vocal line in measure 1362 includes the lyrics: "me and I will re - turn with you." The score features various dynamic markings such as *f* (forte), *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). The tempo and meter are not explicitly stated but are implied by the notation.

LL

1368 ← ♩ = ♩ →

1369 1370 1371 1372

Fl. *f* *mp* *f*

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

Hn.

Timp. *f*

Pno. *p*

S. *f* *fp* *fp* *fp*  
 He ca - nnot say it. It is his des - ti ny not to say it. He must not say

Ct.

T. *f* *fp* *fp* *fp*  
 He ca - nnot say it. It is his des - ti ny not to say it. He must not say

LL

1368 ← ♩ = ♩ →

1369 1370 1371 1372

Vln. I *f* *mp* *mf* *p* *pp* *mp*

Vln. II *f* *mp* *mf* *p* *pp* *mp*

Vla. *mp*

Vc. *mp*

Db. arco *f* *p* *mp* *f*



1373 1374 1375 1376 1377 1378

Fl. *ff*

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

Hn. *mf* *f*

Tpt. *f* *p* *mp*

Timp. *f* *ff*

Pno. *mf* *f*

S. *fp* *p* *ff*  
 \_\_\_ it. It is his du - ty not to say it.

Ct. *f*  
 Love is the du - ty that you

T. *fp* *p* *ff*  
 \_\_\_ it. It is his du - ty not to say it.

Bar. *ff*  
 What is my du - ty?

1373 1374 1375 1376 1377 1378

Vln. I *f* *p* *ff* *pp* *p* *f*

Vln. II *f* *p* *ff* *pp* *p* *f*

Vla. *mf* *f*

Vc. *mf* *ff*

Db. *p* *f* *p*

1379 1380 1381 1382 1383 1384

Picc. *f*

B. Cl. *mf* *p* *mp* *mf* *p*

Hn. *f* *p*

Tpt. *mf* *f* *ff*

Pno. *f* *ff*

S. *ff*  
Love is the du - - ty that you owe to life

M-S. *f* *ff*  
Love is the du - - ty that you owe to life.

Ct. *ff* *ff*  
owe to life. Love is the du - ty that you owe to life.

T. *ff*  
Love is the du - - ty that you owe to life.

Bar. *f*  
What is my.

Vln. I *ff* *f* *mf*

Vln. II *ff* *f* *mf*

Vla. *ff* *f* *mf*

Vc. *ff* *f*

Db. *mf* *p* *mp* *mf* *f*

1385 1386 1387 1388

Picc. *mp* *mf* *f*

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

Hn. *p* *f*

Timp. *p* *f*

B. D. *mp*

Cym. *mp*

Pno. *mp* *f*

S. *ff*  
Love is the du - - - - ty that you owe to life.

M.S. Love is the du - ty that you owe to

Ct. Love is the du - ty that you owe to

T. *ff*  
Love is the du - - - - ty that you owe to life.

Bar. *ff*  
du - ty? What is my du - ty?

Vln. I *p* *ff* *mp*

Vln. II *p* *ff* *mp*

Vla. *p* *ff* *mp*

Vc. *p* *f*

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

Detailed description: This page of a musical score covers measures 1385 to 1388. It includes parts for Piccolo, Basset Clarinet, Horn, Timpani, Bass Drum, Cymbal, Piano, Soprano, Mezzo-Soprano, Contralto, Tenor, Baritone, Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal parts (Soprano, Mezzo-Soprano, Contralto, Tenor, and Baritone) have lyrics: "Love is the du - - - - ty that you owe to life." and "du - ty? What is my du - ty?". The piano accompaniment features a complex rhythmic pattern in the right hand and a more melodic line in the left hand. The woodwinds and strings provide harmonic support with various dynamics and articulations.

1389 1390 1391 1392 1393

Picc. *fff*

B. Cl. *ff* *fff*

Hn. *ff* *fff*

B. D. *mf* *f* *ff* *fff*

Cym. *mf* *f*

Pno. *ff* *fff*

S. *fff*  
 — Love is the du - ty that you owe to life.

M-S. *fff*  
 life, Love is the du - ty that you owe to life.

Ct. *fff*  
 life, Love is the du - ty that you owe to life.

T. *fff*  
 — Love is the du - ty that you owe to life.

Bar. *fff*  
 What is my du - ty?

1389 1390 1391 1392 1393

Vln. I *mf* *f* *ff* *fff*

Vln. II *mf* *f* *ff* *fff*

Vla. *mf* *f* *ff* *fff*

Vc. *mf* *f* *ff*

Db. *mf* *f* *ff*

The candle that has been burning throughout finally goes out.

♩ = 104

Fl. *p* 1394 1395 1396

Hp. [Dflat, C, Bflat  
E, F, G, Aflat] *pp*

Pno. *ppp*

M-S. *p*  
The \_\_\_\_\_ can - - dle \_\_\_\_\_ is burnt

♩ = 104

Vln. I *pp* 1394 1395 1396

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

1397 1398 1399

Fl. *f* *p*

Hp. *mp*

Pno. *5*

M-S. out. You ca - nnot de - lay

Vln. I 1397 1398 1399

Vln. II *f*

Vla. *mp*

Vc. *ppp*

Db. *ppp*

1400 1401 1402 1403

Fl. *p mp pp pp mf pp*

Hp. *mf*

Pno. *ppp f*

M.S. *f pp mf*  
a - ny lon - - ger. I must have your de -

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc.

Db.

Detailed description: This page of a musical score covers measures 1400 to 1403. The Flute (Fl.) part begins in measure 1400 with a melodic line marked *p*, *mp*, *pp*, *pp*, *mf*, and *pp*. The Harp (Hp.) part features a complex texture of triplets and sixteenth-note patterns, reaching a dynamic of *mf* by measure 1403. The Piano (Pno.) part has a left hand with a steady eighth-note accompaniment and a right hand with a melodic line that becomes more active in measure 1402, marked *ppp* and *f*. The Mezzo-Soprano (M.S.) part has lyrics: "a - ny lon - - ger. I must have your de -". The string section (Violin I, Violin II, Viola, Violoncello, and Double Bass) provides a harmonic foundation with long, sustained notes, all marked *ppp*.

1404

1405

1406

1407

Cl. *mp* *mf*

Tpt. *mp* *mf*

Hp. *f* *pp* *ppp*

Pno. *pp* 5 5 5 5

M-S. ci - sion now.

Ct. Just say the word, Just say you

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

The books continue to disappear.

Detailed description of the musical score: The score is for measures 1404 through 1407. The woodwinds (Clarinets and Trumpets) play melodic lines with dynamics ranging from mezzo-piano (mp) to mezzo-forte (mf). The Harp and Piano play complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamics from fortissimo (f) to pianissimo (ppp). The vocal parts (M-S and Ct.) have lyrics: 'ci - sion now.' and 'Just say the word, Just say you'. The strings (Violins I and II, Viola, Violoncello, and Double Bass) provide a harmonic foundation with sustained notes and a dynamic of piano (p). A stage direction 'The books continue to disappear.' is placed above the vocal line in measure 1407.



1408 1409 1410

Fl.

Cl.

Tpt.

Hp.

Pno.

Ct.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp* *f* *pp* *mp* *p* *f* *p* *pp* *pp* *pp*

love me and I will re - turn with you. Just say the

1411 1412 1413

Fl. *f* *pp*

Cl. *f* *pp*

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

Pno. *pp* *mf* *pp*

Ct. word, Just say you love me and I will re - turn with you.

Vln. I *f* *pp*

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 1411, 1412, and 1413. The Flute (Fl.) part begins in measure 1411 with a forte (*f*) dynamic, playing a melodic line that ends in measure 1413 with a pianissimo (*pp*) dynamic. The Clarinet (Cl.) part is silent in measure 1411 and enters in measure 1412 with a forte (*f*) dynamic, playing a melodic line that concludes in measure 1413 with a pianissimo (*pp*) dynamic. The Harp (Hp.) part features a complex texture with arpeggiated chords in the right hand and sustained chords in the left hand, with dynamics ranging from piano (*p*) to forte (*f*) and mezzo-forte (*mf*). The Piano (Pno.) part consists of a steady eighth-note accompaniment in the right hand and sustained chords in the left hand, with dynamics of pianissimo (*pp*) and mezzo-forte (*mf*). The Cello (Ct.) part has a vocal line with lyrics: "word, Just say you love me and I will re - turn with you." The strings (Violins I and II, Viola, Violoncello, and Double Bass) provide harmonic support with sustained notes and dynamic markings of forte (*f*) and pianissimo (*pp*).

1414 1415 1416 1417

Fl. *f* *pp*

Cl. *p* *mp* *p*

Tpt. *p* *f* *p*

Hp. *pp* *ff* *mp* *f* *pp*

Pno. *p* *f*

M.S. *p* *mf* *f* *p* *p* *f* *p*

Soon, soon it will be too late. You choice is sim - ple,

1414 1415 1416 1417

Vln. I *mp*

Vln. II *p* *pp*

Vla. *p*

Vc. *p*

Db. *p*

1418 près de la table 1419 1420 ord. 1421

Hp. *f* *mp* *ff* *p* *pp*

Pno. *ff* *p* *ff* *pp* *ppp*

M.S. nei - ther the books nor the boy.

Vln. I *pp* *f* *pp*

Vln. II *f* *pp* *p*

Vla. *pp* *f* *ppp*

Vc. *pp* *f* *ppp*

Db. *pp* *f* *ppp*

1422 1423 1424

Fl. *mp* *mf*

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

Pno. *pp* *mf*

Bar. *p* *mp*  
For - - - - give me For - give me

Vln. I *p* *mp* *f*

Vln. II *f* *f*

Vla. *f*

Vc. *pp* *mp*

Db. *pp* *mp*

5 5 5 5

20

1425

1426

1427

Fl. *f* *pp*

Hp. *f*

Pno. *f* *ppp*

Bar. *p* *p*  
I choose...

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *pp*

Db. *pp*

NN

1428 ♩ = 120 1429 1430 1431 1432 1433 1434

Fl. *f* 5 *mf* 5 *mp* 5 *p* 5

Cl. *f* 5 *mf* 5 *mp* 5 *p* 5

Hn. *f* 5

Timp. *pp* *f* *pp*

Pno. *f* 5

NN

1428 ♩ = 120 1429 1430 1431 1432 1433 1434

Vc. *pp* *f* *pp* *f* 5 *mf* 5 *mp* 5 *pp* *f* 5

Db. *pp* *f* *pp* *f* 5 *mf* 5 *mp* 5 *pp* 5 *f* 5



1435 1436 1437 1438 1439 1440 1441

Picc. *f* 5 *mp* 5 *p* 5

Hn. *ff* *fff* *pp* *mp* 5

Tpt. *f* 5 *mp* 5 *pp* 5

Pno. *fff* *mp* 5

Vc. *ff* *fff* *pp* *mp* 5

Db. *ff* *fff* *pp* *mp* 5

1442 1443 1444 1445 1446

Hn. *mf* *mp* *ff* *p*

Pno. *mf* *mp* *ff* *fff*

Vc. *mf* *mp* *ff* *p*

Db. *mf* *mp* *ff* *p*



1447 1448 1449

Hn. *ff*

Pno. *pp*

Vc. *ff*

Db. *ff*



1450 1451 1452 1453 1454

Pno. *pp* *f* *mf* *ff*

Sustained.

Ped.



1455 1456 1457 1458 1459

B. Cl. *p* *f*

Tpt. *mf* *f*

Pno.

Vc. *p* *mp* *ff*

Db. *p* *mp* *ff*

1460 1461

Hn. *p* *f* *p*

Pno. *pp* *ff*

Vc. *pp* *ff*

Db. *pp* *ff*

OO

1462  $\text{♩} = 132$  1463 1464 1465 1466

Fl. *f* *p* *f* *mp* *f* *p*

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

Hn. *f* *p* *f* *mp* *f* *p*

Tpt. *mf* *p* *mf*

Timp. *f* *ff* *mf* *p* *pp* *f* *mf* *p* *mf* *pp*

Bar. *ff*

Why did you not let me say the words? You let them

OO

1462  $\text{♩} = 132$  1463 1464 1465 1466

Vln. I *f* *mf* *mp*

Vln. II *f* *mf* *mp*

Vla. *f* *mp*

Vc. *f* *mp* *f* *mp* *p*

Db. *f* *p* *p*

1467 1468 1469 1470 1471

Fl. *f* *p*

Cl. *f* *p*

Hn. *mf* *pp*

Tpt. *pp* *f*

Timp. *ppp* *f* *mf* *p* *pp* *mf* *pp* *pp* *mf* *p* *mf*

Bar. take him from me! That was - n't the choice I meant to make!

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

Vln. II *p* *mp* *p* *mf*

Vla. *p* *mf*

Vc. *f* *pp* *mf* *p* *pp* *mf* *p*

Db. *f* *pp* *ppp* *mp*

Detailed description of the musical score: This page contains measures 1467 through 1471 of a musical score. The instruments and their parts are as follows:
 

- Flute (Fl.):** Measures 1467-1469 are silent. In measure 1470, it plays a half note G4 (marked *f*) and a half note A4 (marked *p*) with a slur.
- Clarinet (Cl.):** Measures 1467-1469 are silent. In measure 1470, it plays a half note G4 (marked *f*) and a half note A4 (marked *p*) with a slur.
- Horn (Hn.):** Measures 1467-1469 are silent. In measure 1470, it plays a half note G4 (marked *mf*) and a half note A4 (marked *pp*) with a slur.
- Trumpet (Tpt.):** Measures 1467-1469 are silent. In measure 1470, it plays a sixteenth-note figure (marked *pp*) and a quarter note G4 (marked *f*).
- Timpani (Timp.):** Measures 1467-1469: *ppp* (1467), *f* (1468), *mf* (1469). Measure 1470: *pp*, *mf*, *p*, *mf*.
- Baritone (Bar.):** Lyrics: "take him from me! That was - n't the choice I meant to make!". The melody includes a triplet in measure 1469.
- Violin I (Vln. I):** Measures 1467-1469: *p* (1467), *mf* (1469). Measure 1470: *f*.
- Violin II (Vln. II):** Measures 1467-1469: *p* (1468), *mp* (1469), *p* (1470). Measure 1470: *mf*.
- Viola (Vla.):** Measures 1467-1469: *p* (1468). Measure 1470: *mf*.
- Violoncello (Vc.):** Measures 1467-1469: *f* (1468), *pp* (1469). Measure 1470: *mf*, *p*, *pp*, *mf*, *p*.
- Double Bass (Db.):** Measures 1467-1469: *f* (1468), *pp* (1469). Measure 1470: *ppp*, *mp*.

1472 1473 1474 1475 1476

Fl. *f* *pp* *f* *p*

Cl. *f* *pp* *f* *p*

Hn. *f* *pp* *f* *p*

Tpt. *pp*

Timp. *mp* *p* *pp* *mf* *pp* *p* *f* *mp*

Bar. *mp* *p* *pp* *mf* *pp* *p* *f* *mp*

You mis - took what I meant to say!

1472 1473 1474 1475 1476

Vln. I *mf* *mp* *p*

Vln. II *f* *mf* *mp*

Vla. *f* *mf* *mp* *mf*

Vc. *mf* *p* *pp* *p* *mp* *p* *mf* *mp* *p* *mf*

Db. *pp* *pp* *mf*

**PP**

1477 1478 1479 1480 1481

Fl. *p* *mf* *mp*

Cl. *p* *mf* *mp*

Hn. *p* *mf* *mp*

Tpt. *pp* *mf* *pp*

Timp. *mf* *pp*

Hp. *ff* *f*

Pno.

M.S. *p*  
My friend. I gave you gifts.

**PP**

1477 1478 1479 1480 1481

Vln. I *f*

Vln. II *f*

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

Vc. *pp* *p* *f* *p* *mp* *mf* *pp* *mp*

Db. *ppp*

1482 1483 1484 1485 1486

Fl. *p* *pp* *f*

Cl. *p* *pp* *f*

Hn. *p* *pp* *mf*

Tpt. *mp*

Hp. *mf* *p* *f*

Pno. *mf*

M-S. *f* *p*  
Now \_\_\_\_\_ it is your turn to give some-thing back \_\_\_\_\_

Vln. I *f*

Vln. II *f*

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

Vc. *p* *mp* *mf* *p* *p* *f* *p* *f*

Db. *f*

1487 1488 1489 1490 1491

Fl. *p pp f mp p*

Cl. *p pp f mp p*

Hn. *pp ppp f mp p*

Tpt. *f pp f > p mf > pp mp > ppp pp*

Hp. *ff ppp*

Pno. *f mp ppp*

M.S. *mp f*  
 Now it is your turn to give some-thing back.

Vln. I *mf p ff p pp*

Vln. II *mf f p pp*

Vla. *p mp mf*

Vc. *mf mp f pp mp p mf*

Db. *p mp mf mp*

Detailed description: This page of a musical score covers measures 1487 to 1491. It includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Harp (Hp.), Piano (Pno.), Music Soloist (M.S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The woodwinds and strings play rhythmic patterns with various dynamics. The harp provides a steady accompaniment. The piano part features a bass line with chords. The vocal soloist has a melodic line with lyrics. The score is marked with dynamic changes such as *pp*, *f*, *mp*, *p*, *ff*, *mf*, and *ppp*.

1492 1493 1494 1495 1496

Fl. *f* *p* *pp* *f*

Cl. *f* *p* *pp* *f*

Hn. *mf* *p* *pp* *f*

Tpt. *p* *mp* *p* *mp*

Hp.

Pno.

Vln. I *mf* *f* *ff* *mf*

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

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

Vc. *f* *p* *pp* *mp* *mf*

Db. *f* *p* *mp* *mf*

Detailed description: This page of a musical score covers measures 1492 to 1496. It features ten staves for various instruments: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Piano (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute and Clarinet parts have dynamic markings of *f*, *p*, *pp*, and *f*. The Horn part has *mf*, *p*, *pp*, and *f*. The Trumpet part has *p*, *mp*, *p*, and *mp*. The Violin I part has *mf*, *f*, *ff*, and *mf*. The Violin II part has *mf*, *f*, *mf*, *f*, *mf*, and *p*. The Viola part has *f*, *p*, *mp*, *mf*, and *f*. The Violoncello part has *f*, *p*, *pp*, *mp*, and *mf*. The Double Bass part has *f*, *p*, *mp*, and *mf*. The Piano and Harp parts are mostly silent, indicated by rests. The score includes various musical notations such as slurs, accents, and dynamic markings.



1497 1498 1499 1500

Fl. *mp* *p* *f*

Cl. *mp* *p* *f*

Hn. *mp*

Tpt. *mf* *mp*

Hp. *ff* *f*

1497 1498 1499 1500

Vln. I *f* *ff* *mf* *ff*

Vln. II *f* *p* *mp* *mf* *p* *mp* *f*

Vla. *ff* *mp* *p* *mp* *p* *mf*

Vc. *p* *mp* *mf* *p* *f* *mp* *mf*

Db. *f* *mf*

1501 1502 1503 1504

Fl. *f* *p* *f* *pp*

Cl. *f* *p* *f* *pp*

Hn. *mf* *p* *f* *pp*

Tpt. *pp*

Hp. *mf* *mp*

Pno. *f* *p*

Bar. *mp* *f* *p*  
I know you

Vln. I *pp* *mp* *p* *mf*

Vln. II *p* *mp* *mf* *p* *pp* *f* *p* *p* *mp* *p*

Vla. *p* *mp* *mf* *f* *ff* *p* *p* *mp*

Vc. *p* *mp* *mf* *f* *ff* *p* *f*

Db. *mp* *f* *p*

1505 1506 1507 1508 1509

Fl. *mp* *p* *pp*

Cl. *mp* *p* *pp*

Hn. *mp* *p* *pp*

Tpt. *pp*

Hp. *f* *p*

Pno. *f* *p* *mp* *p* *f* *pp*

Bar. *pp* *ff*

You are

1505 1506 1507 1508 1509

Vln. I *f* *ff* *pp* *pp* *f*

Vln. II *p* *f > p* *pp* *f* *pp* *mp* *pp* *f*

Vla. *mf* *mp* *f* *pp* *mp* *p* *pp* *mp* *mf*

Vc. *pp* *p* *f* *pp* *pp* *f* *mp* *f* *p* *mf* *pp* *mp*

Db. *pp < f* *mp* *mf > p* *mp* *p*

1510 1511 1512 1513

Fl. *p* *mf* *f* *pp* *mp* *mf*

Cl. *p* *mf* *f* *pp* *mp* *mf*

Hn. *pp* *mp* *f* *pp* *mp* *mf*

Tpt. *f* *pp* *p* *pp*

Hp.

Pno. *f* *pp* *p* *mf* *p*

Bar. *subito pp* *mf*  
death. My death is in a - ten-dance now.

Vln. I *pp* *mp* *f* *mf* *p* *mp*

Vln. II *pp* *mp* *pp* *mf* *p* *ppp*

Vla. *pp* *f* *mf* *mp* *mf* *f*

Vc. *pp* *f* *mf* *mp* *mf* *f*

Db. *pp* *f* *pp* *p* *mf* *p*

1514 1515 1516 1517 1518

Fl. *mp* *pp* *f*

Cl. *mp* *pp* *f*

Hn. *mp* *pp* *mf*

Tpt. *pp* *mf* *pp*

Hp.

Pno.

M-S. *poco f*  
How did you know?

Bar. *p* *f* *p*  
You have the hands of a mid - wife.

1514 1515 1516 1517 1518

Vln. I *ppp* *pp* *mf* *p* *mf* *f* *f*

Vln. II *mf* *pp* *p* *mf* *p* *p*

Vla. *pp* *p* *mf* *mp*

Vc. *pp* *p* *mf* *mp*

Db. *pizz.* *mf* *p* *mp*

1519 1520 1521 1522 1523

Fl. *mp* *p* *mf*

Cl. *mp* *p* *mf*

Hn. *mp* *p* *mf*

Tpt. *p*

Hp. *p*

Pno.

M-S. Tenderly *p* *f* *p*  
And you have the face of a mur - der - er.

1519 1520 1521 1522 1523

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

Vln. II *f* *mp* *p* *pp* *f* *pp* *mf*

Vla. *f* *mp* *p* *pp* *f* *mf*

Vc. *mp* *p* *pp* *f* *mf*

Db. *p* *mp*

Detailed description: This page of a musical score covers measures 1519 to 1523. It includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Harp (Hp.), Piano (Pno.), Music Soloist (M-S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The vocal soloist part features the lyrics 'And you have the face of a murderer.' with dynamic markings *p*, *f*, and *p*. The instrumental parts are marked with various dynamics such as *mp*, *p*, *mf*, *f*, and *pp*. The score is written in a key signature of one flat and a 4/4 time signature.

1524 1525 1526 1527 1528

Fl. *f* *mp*

Cl. *f* *mp*

Hn. *mf* *mp*

Tpt. *ff*

Hp. *fff*

Pno. *f* *ff*

M-S. *ff* *mf*  
 Suddenly stern  
 Now work. In the com - pa - ny of

Vln. I *f* *p* *mp*

Vln. II *f* *p* *f* *p* *f > p* *p* *mp*

Vla. *ff* *mp* *pp* *mf*

Vc. *ff* *mp* *pp* *mf*

Db. *arco* *ff* *pp*

1529 1530 1531 1532 1533

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

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

Hn. *p* *mf* *f* *p*

Tpt. *p* *ff*

Hp. *p* *ff*

Pno. *f* *ff* *f*

M-S. death all you can do is work.

Vln. I *mf* *f* *p* *mp* *ff* *p*

Vln. II *mf* *p* *f* *p* *p* *f* *p* *mp* *ff* *p*

Vla. *f* *mp*

Vc. *f* *mp*

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

Detailed description of the musical score: This page contains measures 1529 through 1533. The woodwinds (Flute, Clarinet, Horn) and strings (Violin I & II, Viola, Violoncello) play melodic and harmonic lines with dynamic markings ranging from piano (p) to fortissimo (ff). The piano part features a prominent bass line with a crescendo from f to ff. The vocal soloist (M-S.) sings the lyrics "death all you can do is work." with a triplet of eighth notes in measure 1529. The score includes various musical notations such as slurs, accents, and dynamic hairpins.



This musical score page covers measures 1534 through 1538. The instruments and their dynamics are as follows:

- Flute (Fl.):** Measures 1534-1535: *f* to *p*. Measure 1536: *f*. Measure 1537: *mf*. Measure 1538: *mp* to *p*.
- Clarinet (Cl.):** Measures 1534-1535: *f* to *p*. Measure 1536: *f*. Measure 1537: *mf*. Measure 1538: *mp* to *p*.
- Horn (Hn.):** Measures 1534-1535: *mf* to *pp*. Measure 1536: *f*. Measure 1537: *mf*. Measure 1538: *mp* to *p*.
- Trumpet (Tpt.):** Measures 1534-1537: Rest. Measure 1538: *p*.
- Harp (Hp.):** Measures 1534-1537: Rest. Measure 1538: *p*.
- Piano (Pno.):** Measures 1534-1535: *ff* to *p*. Measure 1536: *f*. Measure 1537: *f* to *p*. Measure 1538: *f*.
- Violin I (Vln. I):** Measures 1534-1535: *mf* to *f*. Measure 1536: *p* to *mp*. Measure 1537: *f*. Measure 1538: *pp* to *mp*.
- Violin II (Vln. II):** Measures 1534-1535: *mf*. Measure 1536: *p* to *f*. Measure 1537: *p*. Measure 1538: *mp* to *p*.
- Viola (Vla.):** Measures 1534-1535: *mf*. Measure 1536: *f* to *p*. Measure 1537: *mf* to *f*. Measure 1538: *p*.
- Violoncello (Vc.):** Measures 1534-1535: *mf*. Measure 1536: *f* to *p*. Measure 1537: *mf* to *f*. Measure 1538: *p*.
- Double Bass (Db.):** Measures 1534-1535: *ff* to *p*. Measure 1536: *f*. Measure 1537: *f* to *p*. Measure 1538: *f*.

1539 1540 1541 1542 1543

Fl. *mf* *f*

Cl. *mf* *f*

Hn. *mf* *f*

Tpt. *ff*

Hp. *fff*

Pno. *fff* *ff* *f* *mf*

Vln. I *mf* *pp* *p* *mp* *mf* *f* *ff*

Vln. II *mf* *pp* *p* *mf* *p* *mf* *f* *pp* *mp* *ff* *p* *p*

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

Vc. *f* *p* *ff* *f* *p*

Db. *fff* *pizz.* *arco* *ff* *f* *mf*

This page of a musical score covers measures 1544 through 1547. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 1544-1545 are marked *mf*. Measures 1546-1547 are marked *p*.
- Clarinet (Cl.):** Measures 1544-1545 are marked *mf*. Measures 1546-1547 are marked *p*.
- Horn (Hn.):** Measures 1544-1545 are marked *mf*. Measures 1546-1547 are marked *p*.
- Trumpet (Tpt.):** Measures 1546-1547 are marked *f*.
- Timpani (Timp.):** Measures 1546-1547 are marked *f*.
- Harp (Hp.):** Measures 1546-1547 are marked *p*.
- Piano (Pno.):** Measures 1544-1545 are marked *mp* and *p*.
- Violin I (Vln. I):** Measures 1544-1545 are marked *p*, *f*, and *mp*. Measures 1546-1547 are marked *f*, *mf*, *mp*, and *p*.
- Violin II (Vln. II):** Measures 1544-1545 are marked *mp* and *p*. Measures 1546-1547 are marked *p*, *f*, and *p*.
- Viola (Vla.):** Measures 1544-1545 are marked *pp*. Measures 1546-1547 are marked *f* and *pp*.
- Violoncello (Vc.):** Measures 1544-1545 are marked *pp*. Measures 1546-1547 are marked *f* and *pp*.
- Double Bass (Db.):** Measures 1544-1545 are marked *mp* and *p*. Measures 1546-1547 are marked *f* and *p*.

This page of a musical score contains parts for the following instruments: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Timpani (Timp.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score is divided into measures 1548, 1549, 1550, and 1551. The Flute, Clarinet, and Horn parts feature melodic lines with dynamic markings of *p*, *f*, *ff*, and *p*. The Trumpet part has a rhythmic pattern marked *pp*. The Timpani part includes a complex rhythmic pattern with dynamics *pp*, *p*, and *mp*. The Harp and Piano parts have chords and arpeggios with dynamics *fff*, *ff*, and *mf*. The Violin I part starts with a forte (*f*) dynamic and includes a *pp* dynamic marking. The Violin II part has dynamics *p*, *f*, *p*, *pp*, *mp*, *pp*, *p*, *f*, and *p*. The Viola and Violoncello parts have dynamics *mf*, *p*, *mp*, *mf*, and *mp*. The Double Bass part has dynamics *mf*, *p*, and *f*.

This musical score page covers measures 1552, 1553, and 1554. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 1552-1553 are marked *pp* and *f*. Measure 1554 is marked *pp* and *ff*.
- Clarinet (Cl.):** Measures 1552-1553 are marked *pp* and *f*. Measure 1554 is marked *pp* and *ff*.
- Horn (Hn.):** Measures 1552-1553 are marked *pp* and *f*. Measure 1554 is marked *pp* and *ff*.
- Trumpet (Tpt.):** Measure 1554 is marked *pp*.
- Timpani (Timp.):** Measures 1552-1553 are marked *p*, *pp*, and *mp*. Measure 1554 is marked *f*.
- Harp (Hp.):** Measures 1552-1553 are marked *f*, *mf*, and *mp*. Measure 1554 is marked *f*.
- Piano (Pno.):** Measures 1552-1553 are marked *f*, *mf*, and *mp*. Measure 1554 is marked *f*.
- Violin I (Vln. I):** Measures 1552-1553 are marked *f* and *mp*. Measure 1554 is marked *f*.
- Violin II (Vln. II):** Measures 1552-1553 are marked *mf*, *mp*, *f*, and *p*. Measure 1554 is marked *p* and *f*.
- Viola (Vla.):** Measures 1552-1553 are marked *p* and *f*. Measure 1554 is marked *f*.
- Violoncello (Vc.):** Measures 1552-1553 are marked *p* and *f*. Measure 1554 is marked *f*.
- Double Bass (Db.):** Measures 1552-1553 are marked *pizz.* and *p*. Measure 1554 is marked *arco* and *ff*.

1555 1556 1557

Tpt. *fff*

Timp. *pp* *ff* *fff*

B. D. *fff* l.v.

Hp. *fff* l.v.

Pno. *fff*

Vln. I *p* *f* *ff*

Vln. II *p* *p* *f* *p* *f* *ff*

Vla. *ff* *f* *fff*

Vc. *fff*

Db. *ppp* *fff*