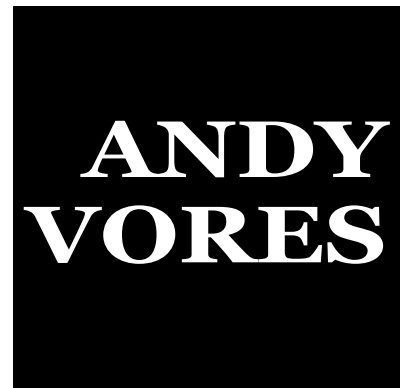


Chrononhotonthologos

a
chamber
opera



Uncertain Music

Chrononhonthologos

ANDY VORES

commissioned by Guerilla Opera

Soprano

FADLADINIDA, Queen of Queerumahnia

Mezzo-Soprano

TATLANTHE, her Favourite

Countertenor

ALDOBORONTIPHOSCOPHORNIO, courtier

Tenor

POET / CHORONONHONTOLOGOS, King of Queerumahnia

Baritone

BOMBARDINIAN, his General / RIGDUM-FUNNIDOS, a courtier

Female or Male

HERALD; COOK; DOCTOR; CUPID; KING OF THE ANTIPODES

Female

VENUS; 1ST LADY OF THE COURT; 2ND LADY OF THE COURT

Male

THE KING OF THE FIDDLERS; A CAPTAIN OF THE GUARD

Clarinet

doubling Bass Clarinet and Bass Harmonica

Sopranino Saxophone

doubling Alto Saxophone and Tenor Saxophone

Percussion

*bones; 4 cans; 3 cowbells; flexatone; floor tom-tom
frame drum (played mounted and unmounted); mark-tree;
micro snare drum; pop gun; ratchet; sizzle cymbal
toy piano; trash cymbal; triangle; tambourine (played mounted and unmounted)
2 vibraslaps*

Violin

doubling Bass Harmonica

Playback

pre-recorded samples, triggered from a laptop

Satellite Ensemble

optional: comprising any (and any number of) portable pitched instruments

Floating Chorus

optional: comprising any (and any number of) voice types,
including cast members with small or non-singing roles

Performance Notes

Sopranino Saxophone and **Bass Harmonicas** are intended to sound somewhat 'off' in this work. **Bass Harmonicas** have a tendency not to speak, for additional pitches to be accidentally sounded, or for intonation to be inaccurate: all of these are perfectly acceptable artefacts, even – to an extent – desirable. **Bass Harmonicas** may require modest amplification.

Similarly, the **Satellite Ensemble** and **Floating Chorus** should sound loose and, here and there, a little ragged.

Playback









Samples – available as AIFF tracks loaded into QLab for Mac – are all cued by events in the score.
Samples are triggered from a laptop, almost always on downbeats

↓ SCENE 3: 2 (crash) c.8" indicates the triggering of a sample, the Scene number, the number of the sample, the kind of sound that will initially be heard, and the approximate duration

Satellite Ensemble and Floating Chorus




Participation in these two groups – by ancillary performers – is optional at any stage in the production; non-principal cast members may also join and/or leave either of these groups at any point. Group members choose when and when not to perform, although the Music Director might wish to shape this participation.

The score contains the following symbols:

-  play or sing at any octave
-  play or sing in this octave or higher
-  play or sing in this octave or lower
-  play or sing in this octave only
-  play or sing the written pitches only (with any previously listed octave directions)
stems always face up
-  play or sing any pitches following the general contour provided (with any previously listed octave directions), this includes the option of performing the pitches as written
stems always face down
-  play or sing any of the given pitches (with any previously listed octave directions) for the written duration
-  freely arpeggiate (or not) the given pitches (with any previously listed octave directions)

There is a fair amount of freedom available to performers in these groups, but all should be mindful of the cast and ensemble and be sure that the **Satellite Ensemble** and **Floating Chorus** add to, but do not distract from, the action.

Percussion

-  Frame Drum; Tambourine: *strike on edge of frame*
-  Frame Drum; Tambourine: *strike in center of skin*
-  Frame Drum: *deaden strike*
Micro Snare Drum: *rimshot*
Triangle: *choke*

The libretto is taken from the 1734 play **Chronohotonthologos** by Henry Carey, and an adaptation of Matthew Arnold's 1867 poem, **Dover Beach**.

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Chrononhotonthologos

The Most Tragical Tragedy that ever was
Tragedized by Any Company of Tragedians

from the play by
HENRY CAREY
(1734)

music by
ANDY VORES
(2017)

Prologue

PRINCIPALS (and FLOATING CHORUS if used) take their places

Percussion  *pp*

ff $\frac{12}{8}$

$\text{♩} = 78c.$

l'istesso tempo

2

FAD. $\frac{12}{8}$ $\frac{4}{4}$ $\frac{2}{4}$ *f* Chro - non - hot - on - tho - lo - gos. —

TAT. $\frac{12}{8}$ $\frac{4}{4}$ $\frac{2}{4}$ *f* Chro - non - hot - on - tho - lo - gos. —

ALD. $\frac{12}{8}$ $\frac{4}{4}$ $\frac{2}{4}$ *f* Chro - non - hot - on - tho - lo - gos. —

PT. $\frac{12}{8}$ $\frac{4}{4}$ $\frac{2}{4}$ *f* Chro - non - hot - on - tho - lo - gos. —

RIG. $\frac{12}{8}$ $\frac{4}{4}$ $\frac{2}{4}$ *f* Chro - non - hot - on - tho - lo - gos. —

Cl. $\frac{12}{8}$ $\frac{4}{4}$ $\frac{2}{4}$ *f*

Ten. Sax. $\frac{12}{8}$ $\frac{4}{4}$ $\frac{2}{4}$ *f*

Pc. $\frac{12}{8}$ $\frac{4}{4}$ $\frac{2}{4}$ *p* *mp* *f* *mf*

Vn. $\frac{12}{8}$ $\frac{4}{4}$ $\frac{2}{4}$ *mp* *f*

Sat. $\frac{4}{4}$ $\frac{2}{4}$ *f* **S.E. 1-1**

Fl. Ch. $\frac{4}{4}$ $\frac{2}{4}$ *f* **F.C. 1-1** Chro - non - hot - on - tho - lo - gos. —

5

FAD. Chro - non - hot - on - tho - lo - gos. The Most Tra - gick - al

TAT. Chro - non - hot - on - tho - lo - gos. The Most Tra - gick - al

ALD. Chro - non - hot - on - tho - lo - gos. The Most Tra - gick - al

PT. Chro - non - hot - on - tho - lo - gos. The Most Tra - gick - al

RIG. Chro - non - hot - on - tho - lo - gos. The Most Tra - gick - al

Cl.

Ten. Sax.

TR.CM.
S.D.
F.D.

Pc. *ff*

Vn.

Sat.

Fl. Ch. Chro - non - hot - on - tho - lo - gos. The Most Tra - gick - al

8

FAD.
Tra - ge - dy — that ev - er was Tra - ge - dized — by an - y com - pa - ny of Tra -

TAT.
Tra - ge - dy — that ev - er was Tra - ge - dized — by an - y com - pa - ny of Tra -

ALD.
Tra - ge - dy — that ev - er was Tra - ge - dized — by an - y com - pa - ny of Tra -

PT.
Tra - ge - dy — that ev - er was Tra - ge - dized — by an - y com - pa - ny of Tra -

RIG.
Tra - ge - dy — that ev - er was Tra - ge - dized — by an - y com - pa - ny of Tra -

Cl.

Ten. Sax.

Pc.
TR.CM.
S.D.
F.D.

Vn.

Sat.

Fl. Ch.
Tra - ge - dy — that ev - er was Tra - ge - dized — by an - y com - pa - ny of Tra -

The image shows a page of a musical score for a woodwind and string ensemble. It features parts for Flute (FAD), Flute (TAT), Flute (ALD), Flute (PT), Bassoon (RIG), Clarinet (Cl.), Tenor Saxophone (Ten. Sax.), Percussion (Pc.), Violin (Vn.), Viola (Sat.), and Flute (Fl. Ch.). The vocal parts (FAD, TAT, ALD, PT, RIG, Fl. Ch.) have lyrics: "Tra - ge - dy — that ev - er was Tra - ge - dized — by an - y com - pa - ny of Tra -". The score includes dynamic markings such as *ff* and articulation marks like accents and slurs. The key signature has one sharp (F#) and the time signature is 3/4. The page number 8 is at the top left.

11

FAD. *mf* *f*
- ge-dians. Chro-non-hot-on-tho-lo-gos. Chro-non-hot-on-tho-lo-gos.

TAT. *mf* *f*
- ge-dians. Chro-non-hot-on-tho-lo-gos. Chro-non-hot-on-tho-lo-gos.

ALD. *mf* *f*
- ge-dians. Chro-non-hot-on-tho-lo-gos. Chro-non-hot-on-tho-lo-gos.

PT. *mf* *f*
- ge-dians. Chro-non-hot-on-tho-lo-gos. Chro-non-hot-on-tho-lo-gos.

RIG. *mf* *f*
- ge-dians. Chro-non-hot-on-tho-lo-gos. Chro-non-hot-on-tho-lo-gos.

Cl. *mf*

Ten. Sax. *fp* *ff* *mf*

TR.CM.
S.D.
F.D.

Pc.

Vn. *mf*

Sat. *mf*

Fl. Ch. *mf* *f*
- ge-dians. Chro-non-hot-on-tho-lo-gos. Chro-non-hot-on-tho-lo-gos.

15

FAD. *ff*
Chro - non - hot - on - tho - lo - gos.

TAT. *ff*
Chro - non - hot - on - tho - lo - gos.

ALD. *ff*
Chro - non - hot - on - tho - lo - gos.

PT. *ff*
Chro - non - hot - on - tho - lo - gos.

RIG. *ff*
Chro - non - hot - on - tho - lo - gos.

Cl. *ff*

Ten. Sax. *ff*

Pc. S.D. F.D. *ff*

Vn. *ff*

Sat. *ff*

Fl. Ch. *ff*
Chro - non - hot - on - tho - lo - gos. ah

19 *slower* ♩ = 68c.

PT. *mf*
First the role of Poet I play, la - ter that of King. As

Cl. *take Bass Clarinet*
ff *pp*

Ten. Sax. *ff*

Sat. *p*

Fl. Ch. *p*
ah ah ah

P.B. **PROLOGUE: 1 (glow) c.42''**

23 *p*
PT. Po - et now, to in - tro - duce, this Pro - logue I sing:

Bs. Cl. *pp* *ff* *pp* *ff*

Ten. Sax. *pp* *f*

Vn. *p*

Sat.

Fl. Ch. ah ah ah

27 *mf*

PT. To - night our com - ic Muse the bus - kin wears, and

Bs. Cl. *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* 3

Pc. P.G. TMB. *ff* *p* thumb

Vn. *mp* *pp* 5

30 *f*

PT. gives her - self no small ro - man - tic airs. Struts in he - ro - ics,

Bs. Cl. *pp* *ff* *pp* *ff* *pp* *pp* *ff* *pp* *ff*

Pc. P.G. TMB. *ff* *p*

Vn. *poco* *pp* 3 5 *f*

33 *mf*

PT. and in pom - pous verse does the mi - nu - test in - ci - dents re -

Bs. Cl. *pp* *ff* *pp* *ff* *pp* 3 *pp* *ff*

Pc. TMB.

Vn. *pp* 3 *mf*

36 *mp* *mf*

PT. *8* - hearse. In ri - di - cule's strict ret - ro - spect dis - plays the

Bs. Cl. *pp* *pp* *ff* *pp*

Ten. Sax. *pp* *ff* *pp* *ff* *p* *pp* *ff*

Pc. P.G. *ff*

Vn. *pp* *p* *pp*

39 *f*

PT. Po - et - as - ters of these mod - ern days. When the big bel - low - ing

Bs. Cl. *pp* *ff* *pp* *ff* *pp* *f*

Ten. Sax. *mf* *f*

Pc. P.G. *ff* F.D. *f*

Vn. *poco* *pp*

P.B. *PROLOGUE: 2 (rumble) C.11"*

42 *mf*

PT. bom - bast rends our ears, which stript of sound, quite

Bs. Cl. *mp*

Ten. Sax. *mp*

Pc. F.D. *f*

mf

45

PT. *mf*
void of sense ap - pears; or

Bs. Cl. *poco*

Ten. Sax. *poco*

P.B. **PROLOGUE: 3 (blast) c.4"**

49

PT. *mf*
when the fid - dle - fad - dle num - bers flow. Se - rene - ly dull, e - la - bor - ate - ly low,

Bs. Cl. *pp sub.* *fp* *fff* *pp sub.*

53

PT. *mp*
the quite tired au - dience lose whole

Bs. Cl. *poco* *sff* *ppp sub.* *fff* *mp sub.*

Ten. Sax. *pp* *sffz* *mp sub.*

Pc. SZ.CM. *p*

58

PT. *pp*
hours, yet pay to go un - pleas'd and un - im - prov'd a - way. This

Bs. Cl. *pp*

Pc. SZ.CM. *pp*

Fl. Ch. **F.C. 1-2** *pp*
ah

*) any thick-textured multiphonic, with the notated pitch as its root, capable of being played at the notated dynamic levels

poco accel. _____ *a little faster*

61

PT. *f* being our scheme, we hope you will ex - cuse the wild ex - cur - sions of the

Bs. Cl. *f*

Pc. SZ.CM. *poco* P.G. *ff*

Fl. Ch. *mf* ah

P.B. **PROLOGUE: 4 (tingle) c.19"**

rall. _____ *tempo* ♩ = 68c.

64

PT. *mp* wan - ton Muse. 'Tis meant to please, but

Bs. Cl. *mp*

Pc. P.G. *ff*

Fl. Ch. ah

69

PT. if it should of - fend, its ve - ry short, and soon will

Bs. Cl.

Ten. Sax. *mp*

Pc. P.G. *ff*

75 *f* Exit POET

PT. *f* have an end.

Bs. Cl. *f* take Bass Harmonica

Ten. Sax. *f* *mp sub.* take Sopranino Saxophone

Vn. *f* *mp sub.*

P.B. *PROLOGUE: 5 (clatter) c.5"*

Enter ALDOBORONTIPHOSCOPHORNIO

accel. *brisk* ♩ = 116c.

Vn. *f*

Scene 1: An Antechamber in the Palace

87 Enter RIGDUM-FUNNIDOS *ff*

ALD. An An - te - cham - ber in the Pal - ace.

Pc. *ff*

Vn. *ff*

92

ALD. An An - te - cham - ber in the Pal - ace, an An - te - cham - ber in the Pal - ace.

RIG. *ff* An An - te - cham - ber in the Pal - ace, an An - te - cham - ber in the Pal - ace.

Pc. *ff*

Vn. *ff*

12
97

ff

RIG. *ff*

Al - do - bor - on - ti - phos - co - phor - nio! Al - do - bor - on - ti - phos - co - phor - nio! Where

Bs. Hm. *ff* *ff*

Spn. Sax. *mf*

F.D. Pc.

Vn.

102

ALD. *mf*

RIG. *mf*

left you King Chro - non - hot - on - tho - log - os? Fa -

Spn. Sax.

F.D. Pc. *f*

Vn.

106

ALD. *p sub.* 3 *)

- tighed with the trem - en - dous toils

Bs. Hm. *ff* *mf*

Spn. Sax. *p*

F.D. Pc. *p*

Vn. *p sub.*

Sat. **S.E. 1-2** *p*

Fl. Ch. **F.C. 1-3** *p*

oh

*) all of ALDOBORONTIPHOSCOPHORNIO's extended syllable durations should sound odd, not natural; an affectation leaving the listener a little uncomfortable, as if waiting for the conversation to continue

113 *mf*

ALD. *mf*
of war, with - in his tent, on down - y couch suc -

Bs. Hm. *mf* *ff*

Spn. Sax. *mf*

Pc. F.D. *mf*

Vn. *mf*

Sat. *mf*

Fl. Ch. *mf*

120 *p sub.*

ALD. *p sub.*
- cum - bent, him - self he un - fa -

Bs. Hm. *f* *mf*

Spn. Sax. *p*

Pc. F.D. *p*

Vn. sul pont. *p sub.*

Sat. **S.E. 1-3** *p*

Fl. Ch. **FC. 1-4** *p*
ee

127 *f* *pp*

ALD. *f* *pp*

- tiges with gen - tle slum - bers. Lull'd by the cheer - ful

Bs. Hm. *f* *fff* *f* *mf*

Spn. Sax. *f* *pp*

Pc. F.D. *f*

Vn. *f* *pp sub.* nat.

Sat. *f*

Fl. Ch. *f*

134 *f*

ALD. *f*

trum - pet's glad - some clan - gor, the Noise of Drums and

Bs. Hm. *f* *fff* *f*

Spn. Sax. *f* *mf*

Pc. F.D. *f* *mf*

Vn. *f* *mf*

P.B. *mf*

SCENE 1: 1 (trumpets) c.4"

SCENE 1: 2 (rumble) c.3"

140 *p sub.*

ALD. thun-der of ar - til - le - ry he sleeps

Bs. Hm. *ff* *ff* *mf*

Spn. Sax. *ff* *p*

Pc. F.D. *ff* *p*

Vn. *ff* *p*

Sat. **S.E. 1-4** *p*

Fl. Ch. **F.C. 1-5** *p*
ee

147 *ff* *mf sub.*

ALD. su - pine a - midst the

Bs. Hm. *f*

Spn. Sax. *ff* *mf*

Pc. F.D. *ff* *mf sub.*

Vn. *ff* *mf*

Sat. *ff*

Fl. Ch. *ff*

P.B. **SCENE 1: 3 (trumpets) C.4"**

154

ALD. *ff* *f* *ff*
 din of war. And yet 'tis not de - fin - i - tive - ly sleep, ra - ther a

Bs. Hm.

Spn. Sax.

Pc. F.D.

Vn.

161

ALD.
 kind of doze, a wa - king slum - ber that sheds a stu - pe -

Bs. Hm. *f* *sfz* *f*

Spn. Sax.

Pc. F.D.

Vn.

168

ALD. *pp*
 - fac - tion o'er his sen - - - - ses, for

Bs. Hm.

Spn. Sax. *pp*

Pc. F.D. *pp*

Vn. *pp*
 sul pont.

174 17

ALD. *now he nods and snores; a - non he starts; then nods and snores a -*

Bs. Hm. *ff f sf f*

Spn. Sax. *nat.*

Pc. F.D.

Vn. *nat.*

179

ALD. *- gain. If this be sleep,*

Bs. Hm. *sf*

Spn. Sax.

Pc. F.D.

Vn.

Fl. Ch. *p*

F.C. 1-6

186

ALD. *tell me, ye — Gods! what mor - tal*

Bs. Hm. *f mf*

Spn. Sax. *f mp*

Pc. F.D. *f mp*

Vn. *f mp*

Fl. Ch. *f*

18 193 *ff*

ALD. man's a - wake! What says my friend, Rig - dum

Bs. Hm. *ff* *f* *ff*

Spn. Sax. *f*

Pc. F.D. *f*

Vn. *f*

199

ALD. Fun - ni - dos, to this? *ff*

RIG. Say! I say he sleeps dog - - -

Bs. Hm. take Clarinet

Spn. Sax. *ff*

Pc. F.D.

Vn. *ff*

204 *ff*

ALD. O im - pious thought! Ac - cursed in - sin - u - a - tion!

RIG. - sleep, I say he sleeps dog - sleep.

Spn. Sax.

Vn.


Fl. Ch. *mf* repeat, independently


F.C. 1-7

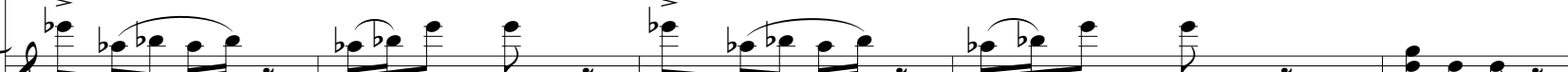
oo oo oo oo


P.B. SCENE 1: 4 (yelps) c.9"

209

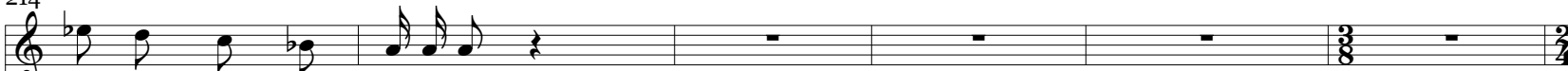
ALD.  As if great Chro - non - hot - on - tho-log - os to an - i - mals de - test - a - ble and vile had


Spn. Sax. 


Vn. 

Fl. Ch. 


214

ALD.  aught the least si - mi - li-tude!


RIG.  My dear friend! you en - tire - ly mis - ap - pre -


Spn. Sax.  *mf sub.*


Vn.  *mf sub.*

Fl. Ch. 

220

RIG.  *mf* - hend me; I was on - ly going to tell you that the sol - diers have just now re - ceiv'd their

Spn. Sax.  *mf*

Vn.  *mf*

226

ALD. *f* Give or - ders in - stant - ly that

RIG. pay, and are as drunk as so ma - ny swab - bers.

Cl. *mf*

Spn. Sax. *mf*

Vn. *mf*

232

ALD. no more mon - ey be is - sued to the troops; mean - time, let the baths

Cl.

Spn. Sax.

Vn.

Sat. **S.E. 1-5** *mf*

Fl. Ch. **F.C. 1-3** *mf* repeat, independently

oh

237 *ff*

ALD. be fill'd with seas of cof - fee, to stu - pi - fy their

Cl. take Bass Harmonica

Spn. Sax. *f* *ff*

Vn. *ff*

Sat. *f*

Fl. Ch.

244

ALD. souls in - to so - bri - et - y, let the baths be fill'd with seas of cof - fee, to

RIG. *ff*
Yes, let the baths be fill'd with seas of cof - fee, to

Spn. Sax.

Vn.

250

ALD. stu - pi - fy their souls in - to so - bri - et - y.

RIG. *f*
stu - pi - fy their souls in - to so - bri - et - y. So - bri - et - y.

Spn. Sax.

Vn.

22
256

RIG. *f*
Thou coun - sels't well, Al - do - bor - on - ti - phos - co - phor - nio, and

Bs. Hm.

Spn. Sax. *fff* *f* *fff*

Vn.

262

RIG. *mp*
rea - son seems to fa - ther thy ad - vice. But soft!

Bs. Hm.

Spn. Sax. *fff* *f* *mf*

Vn. *mp*

RIGDUM-FUNNIDOS spies the KING approaching ♩ = 96c.

268

RIG. The King in pen - sive con - - tem - pla - tion seems to re - solve on some im - por - tant

Bs. Hm.

Spn. Sax. *fff* *mf*

Vn.

274

RIG. doubt. His soul, too co - pious for his earth - ly fa - brick, starts

Bs. Hm.

Spn. Sax. *fff* *mf* *fff*

Vn.

280 *accel.*

RIG. *mf* *ff* *ff*

forth, spon - ta - neous, in so - li - lo - quoy, and makes his tongue the

Bs. Hm. *mf* *ff* *ff*

Spn. Sax.

Pc. F.D. *mf*

Vn.

♩ = 116c.

286 *mp*

ALD. *mp*

Let us re - tire, lest

RIG. *mf* *ff* *mf*

mid - wife of his mind.

Bs. Hm. *mf* *ff* *mf*

Pc. F.D. *mf*

Vn.

RIGDUM-FUNNIDOS fails to take ALDOBORONTIPHOSCOPHORNIO's cue to leave

293 *f*

ALD. *f*

we dis - turb his sol - i - tude. Lest we dis - turb his sol - i - tude. take Clarinet

Bs. Hm. *ff* *mf* *ff*

Pc. F.D. *mf* *f*

Vn.

Exit RIGDUM-FUNNIDOS and ALDOBORONTIPHOSCOPHORNIO

301 *mp*

ALD. *mp*

Lest we dis - turb his sol - i - tude.

Spn. Sax. *mp* *mf* *p*

Pc. F.D. *mp* *f sub.*

Vn. *p*

deliberate ♩ = 56c.

Enter KING

308

CHR. *p*
This God of Sleep tor - ments me.

Cl. *mf* *p* *gliss.*

Spn. Sax. *mf* *p* *gliss.*

Pc. MK.TR. *p*

Vn. *mf* *p* *gliss.*

Fl. Ch. *pp* *gliss.*
oh

F.C. 1-9

315

CHR. *mp*
Rest is grown a stran - ger to my eyes; thou i - dle slumb - 'rer, thou de - test - ed

Cl. *mp* *gliss.*

Spn. Sax. *mp* *gliss.*

Pc. SZ.CM. *mp*

Vn. *mp* *gliss.*

Fl. Ch. *mp* *gliss.*
oh

P.B. **SCENE 1: 5 (tremble) c.31"**

poco a poco stringendo

320 *mf*

CHR. Som - nus: Sport not with Chro - non - hot - on - tho - log - os, for, if thou dost, by all the wa - king

Cl. *gliss.* *mf*

Spn. Sax. *gliss.* *mf*

Pc. MK.TR. *mp* SZ.CM. *mf*

Vn. *gliss.* *mf*

Fl. Ch. *gliss.* *gliss.* *mf* *gliss.*

326 *f* *ff*

CHR. pow'rs I'll tear thine eye - balls from their lead - en sock - ets, and

Cl. *gliss.* *f* *gliss.* *ff*

Spn. Sax. *gliss.* *f* *gliss.* *ff*

Pc. TR.CM. SZ.CM. *f* *ff*

Vn. *gliss.* *f* *gliss.* *ff*

Sat. **S.E. 1-6** *p* *f*

Fl. Ch. *gliss.* *f*

intense ♩ = 72c.

ritardando

330

CHR. force thee to out-stare e - ter - ni - ty.

Cl. *gliss.*

Spn. Sax. *gliss.* *p*

TR.CM. SZ.CM. Pc.

Vn. *gliss.* *p*

Sat. *pp*

Fl. Ch. *gliss.* *pp*

P.B. 

Re-enter RIGDUM-FUNNIDOS and ALDOBORONTIPHOSCOPHORNIO

338 ♩ = 66c.

RIG. *p*

The King is in a most ac - cur - sèd Pas - sion!

Cl. *pp*

Spn. Sax. *pp*

MK.TR. Pc. *pp*

346

RIG. *f*

Pray who the de - vil is this Mis - ter Som - nus he's so an - gry with - al?

Cl. *f*

Spn. Sax. *f*

351 *mf*

ALD. The son of Cha-os and of E-re-bus, in-cest-u-ous pair! Bro-ther of Tha-na-tos re-

Vn. *f* *mp* *f* *p* *mf*

357

ALD. -lent-less, whose speck-led robe and wings of black-est hue a-ston-ish all man-

Vn. *f* *pp* *f* *pp*

sul pont. *nat.*

362

ALD. -kind with hid-eous glare: Him-self with sa-ble plumes, to men ben-e-vo-lent, brings

Vn. *f* *mf* *f* *p* *pp*

368 *pp*

ALD. down-y slum - - - - - bers and re -

Cl. *pp*

Vn. 3 3 3

Sat. **S.E. 1-7** *pp* *pp*

rit. _____ *brisk* ♩ = 116c.

RIGDUM-FUNNIDOS spies the KING returning

375

ALD. *- fresh - ing sleep.*

RIG. *mp*
Lo! the King, his foot - ings this way bend - ing,

Cl. *p* *mf* *gliss.*

Spn. Sax. *p* *mf* *gliss.*

Vn. *sul G*

384

RIG. *his co - gi - ta - tive fac - ul - ties im - mers'd in co - gi - bun - di - ty of co - gi -*

Cl. *p*

Spn. Sax. *p*

♩ = 66c.

391

ALD. *p*
Let si - lence close our fold - ing - doors of speech 'till apt at - ten - tion tell our hearts the

RIG. *mf*
- ta - tion.

Cl. *mf*

Spn. Sax. *mf*

Pc. *F.D.* *TMB.* *p*

Again, RIGDUM-FUNNIDOS fails to take ALDOBORONTIPHOSCOPHORNIO's cue to leave

397

ALD. *pp*
 pur - port of this pro - found pro - fund - it - y of thought. The pur - port of this pro -

Pc. *pp*
 TMB.

403

Re-enter KING *deliberate* ♩ = 56c.

ALD. - found pro - fund - it - y of thought.

CHR. *p*
 Now, Som - nus, I de - fy thee,

Cl. *p sempre*

Spn. Sax. *p sempre*

Pc. *pp*
 TMB.

Vn. *p sempre*

Fl. Ch. *pp*
 I de - - - fy

P.B. **SCENE 1: 7 (tremble) c.18"**

poco a poco stringendo

409

CHR. *mp*
 and from man - kind am - pute they curs'd dom - in - ion. Hence - forth let no man sleep, on pain of

Cl.

Spn. Sax.

Vn.

Fl. Ch. thee, Som - nus, oh

414 *mf*

CHR. death; In - stead of sleep, let pom - pous pag - eant - ry keep all man - kind e - ter - nal - ly a -

Cl. *cresc.*

Spn. Sax. *cresc.*

Vn. *cresc.*

Sat. **S.E. 1-8** *p*

Fl. Ch. I de - - - - - fy

steady

418 *f*

CHR. - wake. Bid Har - le - qui - no dec - or - ate the stage with all mag - ni - fi - cence of de - co - ra - tion;

Cl. *f fpp f*

Spn. Sax. *f fpp f*

Pc. MK.TR. *mf*

Vn. *f fpp f*

Sat. *f*

Fl. Ch. *mf*

thee.

ancora poco a poco stringendo

423 *p* *mp*

CHR. giants and gi - ant - ess - es, songs, dan - ces, mu - sic in its amp - lest or - der,

Cl. *pp* *p* *mp*

Spn. Sax. *pp* *p* *mp*

Vn. *pp* *p* *mp*

Sat. *pp*

428 *mf* *f*

CHR. mimes, pan - to - mimes, and all the mag - ic mo - tion of scene de - cep - ti - o - vi -

Cl. *mf* *f*

Spn. Sax. *mf* *f*

Pc. MK.TR. SZ.CM. *mf* *f*

Vn. *mf* *f*

Sat. *f*

lively ♩ = 78c.

433 *ff*

CHR. - vi - sive and sub - lime.

Cl. *ff*

Spn. Sax. *ff*

Pc. F.D. *ff*

Vn. *ff*

Sat.

Fl. Ch. *mp* *f*
 ah

P.B. **SCENE 1: 8 (blast) c.6"**

The KING sits and the Entertainment is set up

TR.CM.
FL.TM.

439

Pc.

446

Cl. *ff*

Spn. Sax. *ff*

Pc. FL.TM. S.D. F.D. *ff*

Vn. *ff*

451

Cl.

Spn. Sax.

Pc. S.D. F.D.

Vn.

brisk ♩ = 116c.

The KING is seated and a grand Pantomime Entertainment is performed.

457

Cl.

Spn. Sax.

Pc. TR.CM. S.D. FL.TM.

Vn.

460

Cl.

Spn. Sax.

Pc. TR.CM. S.D. FL.TM.

Vn.

34 464

Cl.

Spn. Sax.

TR.CM.
S.D.
FL.TM.

Pc.

Vn.

p *f* *p*

468

Cl.

Spn. Sax.

TR.CM.
S.D.
FL.TM.

Pc.

Vn.

ff *ff* *p sub.* *p*

TMB.

473

Cl.

Spn. Sax.

TR.CM.
TMB.

Pc.

Vn.

ff *ff* *mp* *ff* *mp*

478

Cl.

Spn. Sax.

TR.CM.
S.D.
FL.TM.

Pc.

Vn.

p *p*

483

Cl.

Spn. Sax.

TR.CM. S.D. FL.TM.

Pc.

Vn.

488

Cl.

Spn. Sax.

TR.CM. S.D. FL.TM.

TR.CM. TMB.

Pc.

Vn.

493

Cl.

Spn. Sax.

TMB.

TR.CM. S.D. FL.TM.

Pc.

Vn.

499

Cl.

Spn. Sax.

Vn.

pp

pp

Cl.

Spn. Sax.

Vn.

In the midst of the Entertainment,
enter a CAPTAIN OF THE GUARDS

urgent ♩ = 112c.

501

CPT.

Cl.

Vn.

P.B.

f

f

SCENE 1: 9 (crack) c.5"

To arms! to arms! great Chro-non-hot-on-

509

CPT.

Vn.

gliss.

f

-tho-log-os! Th' An-ti-po-de-an pow'rs, from realms be-low have burst the so-lid

c.8"

516

CPT. en - trails of the earth; _____ gush - ing such ca - ta - racts of for - ces forth this

Vn.

Sat. **S.E. 1-9** *mf*

P.B. **SCENE 1: 10 (rumble) c.8"**

524

CPT. world is too in - co - pious to con - tain them. Ar - mies on ar - mies march in form stu - pen - dous;

Vn. *mp*

Sat. *mp*

532

CPT. not like our earth - ly re - gions, rank by rank, but tier o'er tier, high pil'd from

Vn. *ff*

Sat. *ff*

543

CPT. earth to hea - ven. A bla - zing bul - let, big - ger than the sun, shot from a huge and

Vn.

Sat.

Fl. Ch. **F.C. 1-12** *f*

A bla - zing bul - let, big - ger than the sun, shot from a huge and

c.8"


551

CPT. mon - strous cul - ver - in, has laid your roy - al ci - ta - del

Vn.

Sat.

Fl. Ch. mon - strous cul - ver - in, has laid your roy - al ci - ta - del

P.B.  **SCENE 1: 11 (blast) c.8"**

558

CHR. Peace, Cow - ard! One

CPT. in ash - - - es.

Cl. *ff* *p* *ff* *fp* < *ff* *fp* < *ff*

Spn. Sax. *ff* *p* *ff* *fp* < *ff* *fp* < *ff*

TOY.P.

Pc. *ff*

Vn. *ff* *p* *ff* *fp* < *ff* *fp* < *ff*

Sat.

Fl. Ch. in ash - es.

P.B.  **SCENE 1: 12 (tremble) c.33"**

566

CHR. *fp* look from Chro - non - hot - on - tho - log - os shall scare them in - to noth - ing.

Cl. *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff*

Spn. Sax. *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff*

TOY.P.

Pc.

Vn. *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff*

rall.

570 *mf*

CHR. Bid Gen - eral Bomb - ar - din - i - an draw his le - gions forth, and meet us on the plains of Queer - um -

Cl. *mfp* *mf*

Spn. Sax. *mfp* *mf*

TOY.P.

Pc.

Vn. *mfp* *mf*

gentle ♩ = 92c.

576 *p*

CHR. - mah - nia. Bid all the priests pre - pare their tem - ples for

Cl. *ff* *pp*

Spn. Sax. *ff* *pp*

TOY.P.

Pc. *mp*

Vn. *pp* *pp* sul tasto

584 *mp*

CHR. rites of tri - umph, let the sing - ing sing - ers, with vo - cal voi - ces

Cl. *p*

Spn. Sax. *p*

TOY.P.

Pc.

Vn. *p*

Fl. Ch. **F.C. 1-13** *p*
ah ah ah

590 *mf*

CHR. most vo - cif - er - ous, in sweet vo - cif - er - a - tion, out - vo -

Cl. *f*

Spn. Sax. *f*

TOY.P.

Pc. *f*

Vn. *f*

Fl. Ch. ah ah

slower

p sub.

CHR. *f*
 - cif - er - ize e - ven sound it - self. So

Cl. *p* *f*

Spn. Sax. *p* *f*

TOY.P.
 Pc. *p* *f*

Vn. *p*

Fl. Ch. ah

601 CHR. *p* Exeunt OMNES
 be it as we have or - dered.

Cl. *pp*

Spn. Sax. *pp*

Vn. *f* *pp*

Sat. **S.E. 1-10** *pp*

Fl. Ch. *f* *pp*
 ah

SCENE 1: 13 (clatter) c.26"

Entr'acte 1

plain ♩ = 60c.

Cl. *f*

Spn. Sax. *f*

Vn. *f*

Measures 1-5. The score is in 2/4 time. The key signature has one sharp (F#). The first staff (Cl.) starts with a forte (*f*) dynamic and features a triplet of eighth notes in measure 5. The second staff (Spn. Sax.) also starts with a forte (*f*) dynamic and has a triplet of eighth notes in measure 5. The third staff (Vn.) starts with a forte (*f*) dynamic and has a triplet of eighth notes in measure 5.

Cl. 6

Spn. Sax. *mf* *mp*

Vn. *mp*

Measures 6-10. The score continues in 2/4 time. The key signature changes to two sharps (F# and C#) in measure 6. The first staff (Cl.) starts with a mezzo-forte (*mf*) dynamic and has a triplet of eighth notes in measure 7. The second staff (Spn. Sax.) starts with a mezzo-forte (*mf*) dynamic and has a triplet of eighth notes in measure 7. The third staff (Vn.) starts with a mezzo-forte (*mf*) dynamic and has a triplet of eighth notes in measure 7. The dynamic changes to mezzo-piano (*mp*) in measure 8.

Scene 2: A Magnificent Apartment

Enter QUEEN, TATLANTHE, and two LADIES

♩ = 96c.

Musical score for measures 1-5. The score includes parts for FAD., TAT., Cl., Percussion (TRG.), Vn., and P.B. The tempo is marked as ♩ = 96c. The key signature has two sharps (F# and C#) and the time signature is 2/4. The lyrics for FAD. and TAT. are "A mag-ni-fi-cent a-part-ment." The Cl. part features a melodic line with a forte (*f*) dynamic. The Percussion part has a TRG. (triangle) part with a forte (*f*) dynamic. The Vn. part has a forte (*f*) dynamic. The P.B. part has a forte (*f*) dynamic. A downward arrow indicates the start of SCENE 2: 1 (glow) c.8".

Musical score for measures 6-12. The score includes parts for Cl. and Vn. The tempo is marked as *lightly*. The key signature has two sharps (F# and C#) and the time signature is 2/4. The dynamics are marked as *mp*.

Musical score for measures 13-16. The score includes parts for FAD., Cl., and Vn. The lyrics for FAD. are "Day's cur-tain's— drawn, the morn— be-gins to rise, and". The key signature has two sharps (F# and C#) and the time signature is 4/8. The dynamics are marked as *mf* and *mp*.

Musical score for measures 17-20. The score includes parts for FAD., Cl., and Vn. The lyrics for FAD. are "wa-king— na-ture rubs— her— sleep-y eyes. The". The key signature has two sharps (F# and C#) and the time signature is 4/8. The dynamics are marked as *p*.

22

FAD. pret - ty lit - tle flee - cy bleat - ing flocks in baas— har - mo - nious war - ble through the

Cl.

Pc. FLX. *mp* *mf*

Vn.

28

FAD. rocks. *mf* Night gath - ers up her shades in sa - ble *pp* shrouds,

Cl. *mf* *pp*

Vn. *mf* *pp*

33

FAD. and whi - spring o - ziers tat - tle to the *mf* clouds.

Cl. *mf*

Vn. *mf*

39

FAD. *p* What think you, la - dies, if an hour we kill

Cl. *f* *pp*

Pc. TRG. *f* *p*

Vn. *f* *pp sub.*

43

FAD. *f* at Bas - set, Om - bre, Pic - quet, or Quad-rille?

TAT. *f* Your

Cl. *f*

Vn. *pp sempre*

47

FAD. *mf* My mind is al - ter'd; bring some ra - ti -

TAT. ma - jes - ty was pleas'd to or - der tea.

Cl. *f* *pp*

Vn. *f* *pp*

52

FAD. *f* They are served round with a dram - fee.

Cl. *mf* *pp* *mf*

Vn. *mf* *pp* *mf*

56

FAD. *mf* I have a fa - mous fidd - ler sent from France. Bid him come in.

Cl. *mf*

60

FAD. *What think ye of a dance?*

Cl.

Pc. F.D. *f* +

Vn. *mf*

64 Enter KING OF THE FIDDLERS

Cl. *pp*

Vn. *pp*

68 *maestoso* ♩ = 82c. *faster*

Cl. *ff*

Pc. SZ.CM. *pp* *ff*

Vn. *ff* *gl.*

73 *deliberate* *molto rall.* *tempo* (♩ = 82c.) *ff*

KNG FID. *Thus to your Ma - jes-ty says the sup - pli - ant*

Cl. *p* *ff*

Vn. *ff*

78 *f* *accel.* *tempo* *accel.*

KNG FID. *muse wou'd you a so - lo or - so - na - ta chuse;*

Cl. take Bass Clarinet

Vn. *f* *ff* *bravura, freely*

tempo *ff* *slow p*

84

KNG FID.

Vn.

or — bold con - cer - to, or soft Si - cil - i - a - - na,

89

KNG FID.

Bs. Cl.

Vn.

Al - la Fran - ce - se o - ver - o in Gus - to Ro - ma - no? When you com - mand, 'tis

96

FAD.

KNG FID.

Bs. Cl.

Vn.

A civ - il fel - low! — play us the Green

done as soon as spoke.

103 *brisk and lively* ♩ = 78c.

FAD.

Bs. Cl.

Pc.

Vn.

Foke.

senza vib.

f a little rough

114 QUEEN and LADIES dance the Green Foke

Bs. Cl.

Pc.

Vn.

122

Bs. Cl.

Pc. BNS.

Vn.

P.B.    SCENE 2: 2 (glow) c.25"

130

Bs. Cl.

Spn. Sax.

Pc. BNS.

Vn.

f

138

Bs. Cl.

Spn. Sax.

Pc. BNS.

Vn.

145

Bs. Cl.

Spn. Sax.

Pc. BNS.

Vn.

153

Bs. Cl.

Spn. Sax.

Pc. BNS.

Vn.

mp *ff*

p *ff*

p *ff*

162

Bs. Cl.

Pc. BNS.

Vn.

Sat.

ff

ff

(S.E. 2-1) *p*

172

Bs. Cl.

Vn.

Sat.

p

long

long

long

tempo 1° ♩ = 96c.

181

FAD.

Bs. Cl.

Pc. TRG.

Vn.

mf

mf

mf

vib. norm.

So much for dan - cing, now let's rest a -

FAD. *- while. Bring in the tea - things, does the ket - tle boil?*

Bs. Cl.

Spn. Sax. *p mf p mf p*

Pc. SZ.CM. *p*

Vn.

TAT. *mf*
The wa - ter bub - bles, and the tea - cups skip, through

Spn. Sax. *f*

Pc. SZ.CM. *mp*

Vn. *p*

TAT. *ea - ger hope to kiss your roy - - - - al lip.*

Spn. Sax. *pp f*

Vn.

FAD. *Tea brought in*
Come, la - dies, will you choose your tea; or

Spn. Sax. *p mf*

Vn.

202

FAD. *mf*
green Im - pe - rial or Pe - koe bo - hea? _____

Bs. Cl. *mf*

Spn. Sax. *p* *mf*

Vn. *f* *mf*

206 *mf*

1ST LDY. *mf*
Nev - er, no, nev - er sure on earth was seen so gra - cious, sweet, and aff - a - ble a

Bs. Cl.

Vn.

212 *mp*

TAT. *mp*
She's an - gel,

1ST LDY. *f* *mp*
queen. She's a god - dess, ra - ther. She's an - gel,

2ND LDY. *mf* *mp*
She is an an - gel. She's an - gel,

Bs. Cl. *f* *mp*

Vn. *f* *mp*

218

TAT. *mf*
queen, and god - dess al - to - geth-er, al - - - to - geth-er, all to - geth -

1ST LDY. *mf*
queen, and god - dess al - to - geth-er, al - - - to - geth-er, all to - geth -

2ND LDY. *mf*
queen, and god - dess al - to - geth-er, al - - - to - geth-er, all to - geth -

Bs. Cl. *mf*

Vn. *mf*

227

FAD. *f* *p*
A - way! You flat - ter me.

TAT. - er.

1ST LDY. *p*
- er. We don't in -

2ND LDY. *p*
- er. We don't in -

Bs. Cl. *p*

Spn. Sax. *p* *poco*

FL.TM. Pc. *f*

Vn. *pizz.* *mp*

p

232

FAD. 

1ST LDY.  - deed; your me - rit does our praise by far ex - ceed.

2ND LDY.  - deed; your me - rit does our praise by far ex - ceed.

Bs. Cl. 

Spn. Sax.  *p*

Vn. 

You make me

238

FAD.  blush; pray help me to a fan.

TAT.  *p*
Would I were a man.

2ND LDY.  *p*
That blush be - comes you.

Bs. Cl.  *p*

Spn. Sax.  *p*

F.D.
Pc.  *mp*

Vn. 

244

FAD.  *p*
I'll hear no more of these fan - tas - tic airs.

Bs. Cl.  *p*

Spn. Sax. 

Vn.  *p*
arco

250

mf

FAD. The bell rings in; come,

Bs. Cl. *mf*

Spn. Sax. *mf*

Vn. *mf*

Sat. **S.E. 2-2** *p* repeat, independently

Fl. Ch. **FC. 2-1** *p* ah repeat, independently

P.B. **SCENE 2: 3 (bell) c.22"**

255

FAD. They dance off
la - dies, let's to pray'rs.

Bs. Cl.

Spn. Sax.

Vn.

Sat.

Fl. Ch.

260

Bs. Cl.

Spn. Sax.

Vn.

Sat.

Fl. Ch.

267

Bs. Cl.

Spn. Sax.

Vn.

pp

pp

poco

272

Bs. Cl.

Spn. Sax.

Vn.

mf

pp

mf

pp

Entr'acte 2

plain ♩ = 60c.

The musical score for Entr'acte 2 consists of two systems of music for Bassoon (Bs. Cl.) and Violin (Vn.).

System 1:

- Bs. Cl.:** Starts in 2/4 time with a *p* dynamic. The first measure contains a quarter note G4, a quarter note F#4, and a quarter rest. The second measure is a 3/8 time signature change, containing a quarter note G#4, a quarter note A4, and a quarter rest. The third measure is in 2/4 time, containing a quarter note Bb4, a quarter note A4, and a quarter rest. The fourth measure is a 3/4 time signature change, containing a quarter note G4, a quarter note F#4, and a quarter note E4. The fifth measure is in 2/4 time, containing a quarter note D4, a quarter note C4, and a quarter rest. The sixth measure is a 3/4 time signature change, containing a quarter note Bb4, a quarter note A4, and a quarter note G4. The seventh measure is in 2/4 time, containing a quarter note F#4, a quarter note E4, and a quarter rest. The eighth measure is in 3/4 time, containing a quarter note D4, a quarter note C4, and a quarter note Bb4. Dynamics include *p*, *mf*, and *p*. A triplet of eighth notes (G4, F#4, E4) is marked in the eighth measure.
- Vn.:** Starts in 2/4 time with a *p* dynamic. The first measure contains a quarter note G4, a quarter note F#4, and a quarter rest. The second measure is a 3/8 time signature change, containing a quarter note G#4, a quarter note A4, and a quarter rest. The third measure is in 2/4 time, containing a quarter note Bb4, a quarter note A4, and a quarter rest. The fourth measure is a 3/4 time signature change, containing a quarter note G4, a quarter note F#4, and a quarter note E4. The fifth measure is in 2/4 time, containing a quarter note D4, a quarter note C4, and a quarter rest. The sixth measure is a 3/4 time signature change, containing a quarter note Bb4, a quarter note A4, and a quarter note G4. The seventh measure is in 2/4 time, containing a quarter note F#4, a quarter note E4, and a quarter rest. The eighth measure is in 3/4 time, containing a quarter note D4, a quarter note C4, and a quarter note Bb4. Dynamics include *p* and *mf*.

System 2:

- Bs. Cl.:** Starts in 3/4 time with a *p* dynamic. The first measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The second measure is in 2/4 time, containing a quarter note D4, a quarter note C4, and a quarter rest. The third measure is in 2/4 time, containing a quarter note Bb4, a quarter note A4, and a quarter rest. The fourth measure is in 2/4 time, containing a quarter note G4, a quarter note F#4, and a quarter note E4. The fifth measure is in 2/4 time, containing a quarter note D4, a quarter note C4, and a quarter rest. The sixth measure is in 2/4 time, containing a quarter note Bb4, a quarter note A4, and a quarter rest. The seventh measure is in 2/4 time, containing a quarter note G4, a quarter note F#4, and a quarter note E4. The eighth measure is in 2/4 time, containing a quarter note D4, a quarter note C4, and a quarter rest. The ninth measure is in 2/4 time, containing a quarter note Bb4, a quarter note A4, and a quarter rest. The tenth measure is in 2/4 time, containing a quarter note G4, a quarter note F#4, and a quarter note E4. The eleventh measure is in 2/4 time, containing a quarter note D4, a quarter note C4, and a quarter rest. The twelfth measure is in 2/4 time, containing a quarter note Bb4, a quarter note A4, and a quarter rest. The thirteenth measure is in 2/4 time, containing a quarter note G4, a quarter note F#4, and a quarter note E4. The fourteenth measure is in 2/4 time, containing a quarter note D4, a quarter note C4, and a quarter rest. The fifteenth measure is in 2/4 time, containing a quarter note Bb4, a quarter note A4, and a quarter rest. The sixteenth measure is in 2/4 time, containing a quarter note G4, a quarter note F#4, and a quarter note E4. Dynamics include *p*, *ff*, and *p*. Triplet markings are present over the eighth, tenth, and twelfth measures. A *rit.* marking is at the end of the system.
- Vn.:** Starts in 3/4 time with a *p* dynamic. The first measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The second measure is in 2/4 time, containing a quarter note D4, a quarter note C4, and a quarter rest. The third measure is in 2/4 time, containing a quarter note Bb4, a quarter note A4, and a quarter rest. The fourth measure is in 2/4 time, containing a quarter note G4, a quarter note F#4, and a quarter note E4. The fifth measure is in 2/4 time, containing a quarter note D4, a quarter note C4, and a quarter rest. The sixth measure is in 2/4 time, containing a quarter note Bb4, a quarter note A4, and a quarter rest. The seventh measure is in 2/4 time, containing a quarter note G4, a quarter note F#4, and a quarter note E4. The eighth measure is in 2/4 time, containing a quarter note D4, a quarter note C4, and a quarter rest. The ninth measure is in 2/4 time, containing a quarter note Bb4, a quarter note A4, and a quarter rest. The tenth measure is in 2/4 time, containing a quarter note G4, a quarter note F#4, and a quarter note E4. The eleventh measure is in 2/4 time, containing a quarter note D4, a quarter note C4, and a quarter rest. The twelfth measure is in 2/4 time, containing a quarter note Bb4, a quarter note A4, and a quarter rest. The thirteenth measure is in 2/4 time, containing a quarter note G4, a quarter note F#4, and a quarter note E4. The fourteenth measure is in 2/4 time, containing a quarter note D4, a quarter note C4, and a quarter rest. The fifteenth measure is in 2/4 time, containing a quarter note Bb4, a quarter note A4, and a quarter rest. The sixteenth measure is in 2/4 time, containing a quarter note G4, a quarter note F#4, and a quarter note E4. Dynamics include *p* and *p*. A triplet marking is present over the fourth measure.

Scene 3: An Antechamber

fast and rough

c.6"

instruments start together, but do not need to end at the same time, nor do they need to be synchronized with each other

Bs. Hm. *gl.* *ffz*

Ten. Sax. *ffz* *fit.* *nat.* *gl.* *fit.* *nat.*

Percussion: TR.CM. S.D. FL.TM. TMB. CBL. 6 TR.CM. S.D. FL.TM. TMB. CBL. 3 TR.CM. S.D. FL.TM. TMB.

Sat. **S.E. 3-1** make a lot of noise

Fl. Ch. **F.C. 3-1** *ff*

P.B. **SCENE 3: 1 (smash) c.4"** **SCENE 3: 2 (crash) c.2"**
*) cued by Percussion finishing

restrained ♩ = 88c.

Enter RIGDUM-FUNNIDOS and ALDOBORONTIPHOSOPHORNIO

Pc. **TOY P.** *p*

Vn. *p*

ALD. *p*
An an - te - cham - ber. An an - te - cham - ber. An an - te - cham - ber.

RIG. *p*
An an - te - cham - ber. An an - te - cham - ber. An an - te - cham - ber.

Bs. Hm. *p*

Ten. Sax. *p*

Pc. **TOY P.**

fast and rough

c.6"

follow the general outline as before; variation between the repeats of this material is fine

17
Bsn.
Hrn.
ffz
gl.

Ten.
Sax.
ffz
gl.
nat.
flt.

Pc.
ffz
TR.CM.
S.D.
FL.TM.
TMB.
CBLL. 6
TR.CM.
S.D.
FL.TM.
TMB.
CBLL. 3

Bsn.
Hrn.
ffz
gl.

Sat. (S.E. 3-2)
make a lot of noise

Fl.
Ch. (F.C. 3-2)
ff
ee

P.B. SCENE 3: 3 (smash) c.4"
SCENE 3: 4 (crash) c.2"
*) cued by Percussion finishing

tempo ♩ = 88c.

19
RIG.
p
E - gad, we're in the wrong box- who the de - vil would have

Bsn.
Hrn.
p

Ten.
Sax.
p

Pc. (RCHT.)
p

Bsn.
Hrn.
p

25

RIG. *mf* *p* *mf*

thought that the king would beat that mor - tal fight of Tip - po - de - ans? Why, there's not one of 'em to be

Bs. Hm.

Ten. Sax.

Pc. RCHT.

Bs. Hm.

30

RIG. *mf* *p* *mf*

seen 'e - gad; they foot - ed it a - way as fast as their hands cou'd car - ry 'em. But

Bs. Hm.

Ten. Sax.

Pc. RCHT.

Bs. Hm.

37

RIG. *p*

they have left their king be - hind. We have him safe, that's one com - fort.

Bs. Hm.

Ten. Sax.

Bs. Hm.

fast and rough

c.6"

Musical score for the first system (measures 45-54). It includes parts for Bass Horns (Bs. Hm.), Tenor Saxophone (Ten. Sax.), Percussion (Pc.), and another Bass Horn (Bs. Hm.).

Instrumentation:
 TR.CM. S.D. FL.TM. TMB.
 TR.CM. S.D. FL.TM. TMB.
 TR.CM. S.D. FL.TM. TMB.

Performance markings: *gl.*, *ffz*, *flt.*, *nat.*, *CBLL. 6*, *CBLL. 3*.

S.E. 3-3

Sat. make a lot of noise

Fl. Ch.

F.C. 3-3

ff

ee

P.B. SCENE 3: 5 (crash) c.4"

SCENE 3: 6 (boom) c.4"

*) cued by Percussion finishing

tempo ♩ = 88c.

Musical score for the second system (measures 47-54). It includes parts for Alto Saxophone (ALD.), Bass Horns (Bs. Hm.), Tenor Saxophone (Ten. Sax.), Percussion (Pc.), and another Bass Horn (Bs. Hm.).

Lyrics: Wou'd he were still at amp - lest li - ber - ty! But, oh!

Performance markings: *p*, *pp*, *TOY P.*

54

ALD. my dear - est Rig - dum - Fun - ni - dos, I have a rid - dle to un -

Bs. Hm.

Ten. Sax.

Pc. TOY P.

Bs. Hm.

60

ALD. - rid - dle to thee shall make thee stare thy - self in - to a sta - tue: Our Queen's

Bs. Hm. *mf* *pp*

Ten. Sax. *mf* *pp*

Pc. TOY P. *mf* *pp*

Bs. Hm. *mf* *pp*

Sat. S.E. 3-4 *pp*

Fl. Ch. F.C. 3-4 *pp*

66

ALD. *mf*
in love with this An - tip - o - de-an.

RIG. *f*
The de - vil she is!

Bs. Hm. *mf*

Ten. Sax. *mf*

TOY P.
Pc.

Bs. Hm. *mf*

Sat.

Fl. Ch.

73

RIG. *f*
Well, I see the mis-chief is go - ing for - ward with a ven - geance.

Bs. Hm. *mf* *f*

Ten. Sax. *mf* *f*

RCHT.
Pc. *p* *mf* *p* *mf*

Bs. Hm. *mf* *f*

*) make a 'crescendo' by accelerating from slow to fast turns

p *ff*

RIG. *But, lo! the conq' - ror comes all crown'd with con - quest!*

Bs. Hm. *p* *ff*

Ten. Sax. *p* *ff*

Pc. FL.TM. *p* *mf* *p* *ff*

Bs. Hm. *p* *ff*

ALD. *Let's grasp the fore-lock of this apt o - cca - sion to greet the vic - tor in his flow of*

RIG. *Let's grasp the fore-lock of this apt o - cca - sion to greet the vic - tor in his flow of*

Ten. Sax.

Bs. Hm.

fast and rough

Enter CHRONONHOTONTHOLOGOS

ALD. *glo - - - ry.*

RIG. *glo - - - ry.*

Bs. Hm. *gl.* *gl.* *gl.* *gl.* *gl.* *gl.*

Ten. Sax. *sffz* *fit.* *nat.* *gl.* *gl.* *fit.* *nat.*

Pc. TR.CM. S.D. FL.TM. TMB. *sffz* CBL. 6 TR.CM. S.D. FL.TM. TMB. CBL. 3

Bs. Hm. *gl.* *gl.* *gl.* *gl.* *gl.* *gl.*

Sat. (S.E. 3-5) **make a lot of noise**

Fl. Ch. (F.C. 3-5) **make a lot of noise**

P.B. **SCENE 3: 7 (boom) C.7"**

C.4''

take Clarinet

Musical score for C.4'' featuring Bass Horns (Bs. Hm.), Tenor Saxophone (Ten. Sax.), Percussion (Pc.), and other instruments. The score includes dynamic markings such as *gl.*, *ft.*, and *nat.*, and performance instructions like *TR.CM.*, *S.D.*, *FL.TM.*, and *TMB.*. Percussion parts include *CBLL.* (6 and 3). The score concludes with a cue for SCENE 3: 8 (trumpets) C.4'' and a note: *) cued by Percussion finishing.

martial ♩ = 116c.

100

Musical score for a martial section featuring Clarinet (Cl.), Tenor Saxophone (Ten. Sax.), Percussion (Pc.), Bass Horns (Bs. Hm.), and Soprano Saxophone (Sat.). The score includes dynamic markings such as *ff* and performance instructions like *TR.CM.*, *S.D.*, *FL.TM.*, and *TMB.*. A circled instruction *S.E. 3-6* with a double-headed arrow is present. The score concludes with a dynamic marking of *ff*.

106

Cl.

Ten. Sax.

TR.CM.
S.D.
FL.TM.
TMB.

Pc.

Bs. Hm.

Sat.

Enter KING

112

ALD.

RIG.

Cl.

Ten. Sax.

TR.CM.
S.D.
FL.TM.
TMB.

Pc.

Bs. Hm.

Sat.

P.B.

ff

All hail,

ff

All hail,

sfp *ff*

C.B.L.L. 3 3

SCENE 3: 9 (trumpets) C.4"

118

ALD. all hail, to Chro - non - hot - on - tho - log - os. All

RIG. all hail, to Chro - non - hot - on - tho - log - os. All

Cl.

Ten. Sax.

Pc.
TR.CM.
S.D.
FL.TM.
TMB.

Bs. Hm.

Sat.

123

ALD. hail, all hail, to Chro - non - hot - on - tho - log - os!

RIG. hail, all hail, to Chro - non - hot - on - tho - log - os!

Cl.

Ten. Sax.

Pc.
TR.CM.
S.D.
FL.TM.
TMB. CBL. 3 3 3

Bs. Hm.

Sat.

fast and rough

c.6"

130

take Clarinet

Bs. Hm. *gl.* *ffz*

Ten. Sax. *ffz* *ft.* *nat.* *gl.* *ft.* *nat.*

Pc. *ffz* TR.CM. S.D. FL.TM. TMB. CBLL. 6 TR.CM. S.D. FL.TM. TMB. CBLL. 3

Bs. Hm. *gl.* *ffz*

Sat. **(S.E. 3-7)** make a lot of noise

Fl. Ch. *ff* **(F.C. 3-6)**

P.B. **SCENE 3: 10 (boom) c.4"** **SCENE 3: 11 (smash) c.6"**
*) **cued by Percussion finishing**

brightly ♩ = 76c.

132 *f*

ALD. Thrice treb - ly wel - come to your loy - al sub - jects. My - self and faith - ful Rig - - - dum - - -

RIG. Thrice treb - ly wel - come to your loy - al sub - jects. My - self and faith - ful Al - do - bo - ron - ti -

rit. *sweetly* ♩ = 66c.

136 *p*

ALD. - - - Fun - ni - dos, lost in a la - by - rinth of love and loy - al - ty, in - treat you, to - in -

RIG. - phos - co - phor - nio, lost in a la - by - rinth of love and loy - al - ty, in - treat you, in -

mf *p* ♩ = 76c.

141 *mf* *p*

ALD. - spect - - - our in - most souls and read in them what tongue, - - - what -

RIG. - treat you to - in - spect our in - most souls and read in them what tongue, - - - what - tongue, - - - what -

148

ALD. *tongue can ne - ver ut - ter, can ne - ver ut - ter. ne - ver ut - ter.*

RIG. *tongue can ne - ver ut - ter, can ne - ver ut - ter. ne - ver ut - ter.*

154 *fast and rough*

ALD. *ut - ter.*

RIG. *ut - ter.*

Ten. Sax. *ffz* *gl.* *nat.* *ft.* *nat.*

Pc. *ffz* *CBL. 6* *CBL. 3*

Bs. Hm. *ffz* *gl.*

Sat. **(S.E. 3-8)** *make a lot of noise*

P.B. **SCENE 3: 12 (crash) c.4"**

c.6" *tempo 1° ♩ = 88c.*

157

CHR. *f* *Al - do - bor - on - ti - phos - co - phor - nio, to thee, and gen - tle*

Cl. *f*

Ten. Sax. *f*

Sat. **(S.E. 3-9)** *mfp* *mfp*

Fl. Ch. **(F.C. 3-7)** *p*

Fl. Ch. **(F.C. 3-8)** *p* *To*

P.B. **SCENE 3: 13 (glow) c.23"**
*) cued by Percussion finishing

163

CHR. Rig - dum - Fun - ni - dos, our gra - tu - la - tions flow in streams un - bound - ed. Our

Cl.

Ten. Sax.

Sat.

Fl. Ch.

mf *mf* *mf*

mf *p* *mf*

thee, Al - - - - do - - - - bor - - - -

170

CHR. boun - ty's debt - or to your loy - al - ty, which shall with int' - rest be re - paid e're long.

Cl.

Ten. Sax.

Sat.

Fl. Ch.

p

p

mf

p

- on - - - - ti - - - - phos - - - - co - - - -

177

CHR. But where's our queen! where's Fad - la - di - ni - da? She should be fore - most in this

Cl.

Ten. Sax.

Sat.

Fl. Ch.

mf *p* *cresc. poco a poco*

mf *pp*

mf *pp*

pp

pp

phor - - - - ni - - - - o,

stringendo

184

CHR. *mf* *(cresc.)*
 glad - some train, to grace our tri - umph; but I see she flights me. This

Cl.
 Ten. Sax.
 Sat.
 Fl. Ch.

phor - - - - - ni

$\bullet = 116c.$

191

CHR. *ff*
 haugh - ty queen shall be no long - er mine!

RIG. *pp*
 whispers to ALDOBORONTIPHOSCOPHORNIO
 Now, my dear lit - tle

Cl. *mf* *ff* *pp sub.*
 Ten. Sax. *mf* *ff*
 Pc. TRG. *p*
 Sat. *ff*
 Fl. Ch. *ff*

o.

199

RIG. *p*
 Phos-co-phor-ny, for a swing-ing lie to bring the queen off, and to save her face. I'll run with it to

Cl.
 Pc. TRG. S.D. *p*

206

mp

RIG. her this min-ute, that we may all be in the sto-ry. Say she has

Cl.

Pc. TRG. S.D.

213

mf

pp

RIG. got the tho-rough-go-nim-ble, the tho-rough-

Cl.

Pc. S.D.

Vn.

RIGDUM-FUNNIDOS steals off

217

RIG. - go - - - nim - - - ble.

Cl.

Ten. Sax.

Pc. S.D.

Vn.

221

Cl.

Ten. Sax.

Pc. S.D.

fast and rough

c.4''

226

Cl. *gl.* *ffz* *ft.* *nat.* *gl.* *gl.*

Ten. Sax. *ffz* *ft.* *nat.* *gl.* *gl.* *ft.* *nat.*

Pc. *ffz* TR.CM. S.D. FL.TM. TMB. CBLL. 6 TR.CM. S.D. FL.TM. TMB. CBLL. 3 TR.CM. S.D. FL.TM. TMB.

Vn. *ffz* *gl.* *gl.* *gl.*

Fl. Ch. *ff* **F.C. 3-9** ee

P.B. **SCENE 3: 14 (boom) c.18''**

tempo 1° ♩ = 88c.

229

ALD. *p*
Speak not, great Chro - non - hot - on - tho - log - os, in

Cl. *pp*

Ten. Sax. *sf* *p*

Vn. *sf* *p*

235

ALD. *mp*
ac - cents so in - ju - rious - ly se - vere of Fad - la - di - ni - da, your faith - ful

Cl. *p*

Ten. Sax. *mp*

Vn. *mp*

242 *p* *mf* *p*

ALD. queen; by me she sends an em-bas-sy of love, sweet bland-ish-ment and

Cl. *pp* *mp* *pp*

Ten. Sax. *p* *mf* *p*

Vn. *p* *mf* *p*

248 *mf* *f* *ff*

ALD. kind con-grat-u-lations, but can-not, oh! she can-not,

Cl. *mf* *ff* *p sub.*

Ten. Sax. *mf* *ff* *p sub.*

Vn. *mf* *ff* *p sub.*

sempre sul G

255 *p* *ff*

ALD. come her-self. But, can-not, oh! she can-not,

Cl. *ff*

Ten. Sax. *ff*

Vn. *ff*

261 *molto ritardando* **C.4"**

ALD. but can-not, she can-not come her-self.

Cl.

Ten. Sax.

Vn.

fast and rough

♩ = 66c.

266

CHR. *f*
Our

Cl. *sffz* *gl.* *gl.* *fit.* *nat.* *gl.* *gl.* *gl.*

Ten. Sax. *sffz* *gl.* *gl.* *fit.* *nat.* *gl.* *gl.* *fit.* *nat.* *f*

Pc. *sffz* TR.CM. S.D. FL.TM. TMB. CBL. 6 TR.CM. S.D. FL.TM. TMB. CBL. 3 TR.CM. S.D. FL.TM. TMB.

Vn. *sffz* *gl.* *gl.* *gl.* *gl.* *f*

stringendo ————— *urgent* ♩ = 96c.

269

ALD. *ff*

CHR. A sud - den di - ar - rhoea's
rage is turn'd to fear— what ails the queen?

Cl. *fit.*

Ten. Sax. *fit.*

Pc. FLX. *ff*

Vn. *ff*

275

ALD. ra - pid force so stim - - - u - lates the pe - ri - stal - tic mo - tion

Cl.

Ten. Sax.

Pc. FLX.

Vn.

ff

ff

278

ALD. that she by far out - does her late

Cl.

Ten. Sax.

Vn.

281

ALD. out - - - do - ing, and all con - clude her roy - al life in

Pc. FLX.

Vn.

286

ALD. dan - ger.

Cl.

Ten. Sax.

Vn.

P.B.

ff

ff

take Bass Harmonica

take Bass Harmonica

SCENE 3: 16 (crash) C.2"

291

Ten. Sax. *ffz* *gl.* *ft.* *nat.* *gl.* *ft.* *nat.*

Pc. *ffz* TR.CM. S.D. FL.TM. TMB. CBL. 6 TR.CM. S.D. FL.TM. TMB. CBL. 3

Sat. **S.E. 3-10** make a lot of noise

Fl. Ch. **F.C. 3-10** make a lot of noise *ff*

P.B. **SCENE 3: 17 (crash) C.4"** **SCENE 3: 18 (boom) C.5"**

294 *somber* ♩ = 76c. *mp*

CHR. Bid the phy - si - cians of the world as - sem - ble in con - sul -

Bs. Hm. *mp*

Ten. Sax. *mp*

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

Bs. Hm. *mp*

Sat. **S.E. 3-11** *p*

303 *mf*

CHR. - ta - tion sol - emn and se - date. More, to cor - rob - or - ate their sage re - solves, call from their

Bs. Hm. *mf*

Ten. Sax. *mf*

Bs. Hm. *mf*

Sat. *mf*

311

CHR. graves Ga- len, Hip - poc - ra - tes, and Pa - ra - cel - sus, the learn - ed men of old.

Bs. Hm.

Ten. Sax.

Bs. Hm.

Sat.

Fl. Ch. **F.C. 3-11** *p* Pa - - - - - ra - - - - -

318

CHR. Doc-tors, ap - oth - e - car - ies, sur - geons, chem - ists, all! all! at - tend. And see they bring their

Bs. Hm. *f*

Ten. Sax. *f*

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

Bs. Hm. *f*

Sat.

Fl. Ch. *mf* - cel - - - - - sus, and

stringendo

325

CHR. med - 'cines, Whole ma - ga - zines of gal - li - pot - ted nos - trums ma - te - rial - iz'd in phar - ma - ceut - ic

Bs. Hm.

Ten. Sax.

Bs. Hm.

Sat.

Fl. Ch.

see they

tempo ♩ = 76c.

329

CHR. or - der. The man that cures our queen shall have our em - - - pire.

Bs. Hm.

Ten. Sax.

Pc. S.D. *p* *sfz*

Bs. Hm.

Sat.

Fl. Ch.

bring.

fast and rough

Exeunt OMNES

337

Bs. Hm. *gl.* *ffz*

Ten. Sax. *ffz* *fit.* *nat.* *gl.* *fit.* *nat.*

Pc. *ffz* TR.CM. S.D. FL.TM. TMB. CBL.L. 6 TR.CM. S.D. FL.TM. TMB. CBL.L. 3 TR.CM. S.D. FL.TM. TMB.

Bs. Hm. *gl.* *ffz*

Sat. **S.E. 3-12** make a lot of noise

Fl. Ch. **F.C. 3-12** make a lot of noise

P.B. **SCENE 3: 19 (blast) c.4"** **SCENE 3: 20 (clatter) c.10"**

Entr'acte 3

plain ♩ = 60c.

Ten. Sax. *mp*

Vn. *mp*

Ten. Sax. 6

Vn. 3

Scene 4: A Garden

fleet ♩ = 128c.

Enter TATLANTHE and QUEEN

FAD. *mf* A

TAT. *mf* A gar - den.

Cl. *mf*

Pc. CBL. *mf*

Vn. *mf*

8

FAD. gar - den. A gar - den, a gar - den._____

TAT. A gar - den. A gar - den, a gar - den._____

Cl. *fp* *mf*

Spn. Sax. *mf*

Vn.

15


FAD. Heigh ho! my heart! O would to


TAT. What ails my gra - cious queen?


Cl.


Vn.

22

FAD.  Ve - nus I had ne - ver seen! Too, too much!

TAT.  Seen what, my roy - al mis-tress?

Cl.  *p*

Vn. 

29

FAD.  No, 'tis noth-ing such. Real - ly I don't know.

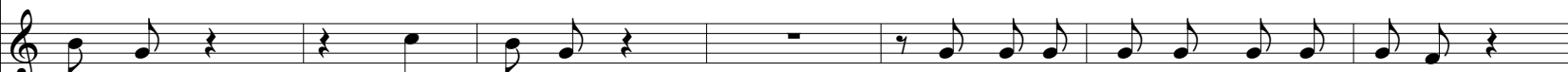
TAT.  Did it af - fright you? What was it, mad - am? It must be

Cl.  *mf*

Vn. 


36

FAD.  No! No.

TAT.  some - thing! Or noth - ing? Then I con - clude since it was nei - ther,

Vn. 

43

TAT.  noth - ing and some - thing jum - ble well to - geth - er.

Cl.  *mf* *ff*

Vn.  *f*

50 *f*

FAD. *f* Oh! my Tat - lan - the, have you not seen! *mf*

TAT. *mf* Can I guess

Cl. *mf sub.*

Spn. Sax. *mp*

Vn. *mf*

57

FAD. The king, _____ I mean.

TAT. what, un - less you tell, my queen!

Cl. *mf* *f*

Spn. Sax. *p* *f* *mf*

Vn. *f*

64 *f*

TAT. Just now re - turn'd from war, he rides like Mars in

Cl. *mf*

Spn. Sax.

Pc. F.D. FL.TM. *p* *f*

Vn.

P.B. **SCENE 4: 1 (tremble) c.18"**

71

TAT. his tri - umph - al car. Con - quest pre - cedes with lau - rels in her hand; be - hind her Fame —

Cl.

Spn. Sax.

Pc. F.D. FL.TM.

Vn.

78

TAT. — does on her tri - pos stand; her gol - den trump shrill — thro' the air she

Cl.

Spn. Sax.

Pc. F.D. FL.TM.

Vn.

P.B. SCENE 4: 2 (trumpets) c.3"

85

TAT. sounds, which rends the earth and thence to hea - ven re - bounds. Haste — then,

Cl. > take Bass Clarinet

Spn. Sax. f

Vn.

P.B. SCENE 4: 3 (trumpets) c.3"

92

TAT. *great queen! ——— your he - ro king to meet! who*

Spn. Sax.

Vn.

99

TAT. *longs to lay his lau - rels at your feet.*

Bs. Cl. *f*

Spn. Sax.

Vn.

106 *f*

FAD. *Art mad, Tat - lan - the? I meant no such thing. Your talk's dis - taste - ful.*

TAT. *Did*

Bs. Cl.

Vn.

113

FAD. *I did, Tat - lan - the, but not thine: the charm - ing*

TAT. *you not name the king?*

Bs. Cl.

Spn. Sax. *f*

Vn.

120

FAD. king I mean is on - ly mine. — the charm - ing king

Bs. Cl.

Spn. Sax.

Vn. *mp* *f* *fp*

127

FAD. I mean — is on - - - ly mine.

TAT. *f* Who else, who else, but

Bs. Cl.

Spn. Sax. *mf*

Vn. *f*

134

TAT. such a charm - ing fair in Chro-non - hot - on - tho - log - os should share? The queen of

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

Spn. Sax. *f* *mf* *f*

Vn.

P.B. SCENE 4: 4 (tremble) c.18"

140

TAT. beau - ty and the god of arms in him and you u - ni - ted blend their

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

Spn. Sax. *mf* *f* *mf*

Vn.

146

TAT. charms. Oh! had you seen him, how he dealt out death, and at

Bs. Cl. *mf*

Spn. Sax. *f* *fp* *mf*

Vn.

152

TAT. one stroke robb'd thou - sands of their breath: the gods all hail'd and

Bs. Cl.

Spn. Sax. *f* *mf*

Vn.

158

TAT. fain would have him stay: but your bright charms have call'd him thence a -

Bs. Cl.

Spn. Sax.

Vn.

165 *ff*

FAD. *ff*
 This does my ut - most in - dig - na - tion raise, you are too pert - ly lav - ish in his

TAT.
 - way. _____

take Tenor Saxophone

Spn. Sax.

Vn. *ff*

171

FAD. *ff*
 praise. Leave me for ev - er!

Ten. Sax. *mf*

Vn. *mf*

TATLAN THE kneels

178 *ff*

TAT. *ff*
 Oh! what shall I say? Do not your an - ger thus dis - play! O frown me dead! Let me not live to hear my

Bs. Cl. *mf*

Ten. Sax. *mf*

184

TAT. *mf*
 mis-tress so se - vere! I've made some hor - ri - ble mis - take, no doubt, oh, tell me what it is!

Bs. Cl.

Ten. Sax.

Vn. *mf*

190 *ff*

FAD. *ff*
No, find it out.

TAT. *mp*
I will ne - ver leave you; here I'll

Bs. Cl.

Ten. Sax.

Vn. *ff* *mp* *p*

197

TAT. *mp*
grow till you some to - ken of for - give - - - ness show.

Bs. Cl. *mp* take Clarinet

Ten. Sax.

Vn. *mf* *mp*

205 *mf* *f*

TAT. *mf*
Oh! all ye pow'rs a - bove, come down, come down! and

Ten. Sax. *mp* *mf*

Vn. *mf* *f*

212 *ff*

TAT. *ff*
from her brow dis - pel that an - gry frown.

Cl. *mf* *ff*

Ten. Sax. *ff*

TRG. Pc. *ff*

Vn. *mf sub.* *ff*

219 *mp*

FAD. *mp* Tat - lan - the, rise, you

Cl. *mp*

Ten. Sax. *mp*

TRG. Pc. *p*

Vn. *mp sub.*

227

FAD. have pre - vail'd at last. Of - fend no more, and I'll ex - cuse

Cl. *mf*

Ten. Sax.

Vn.

234 *mf*

FAD. what's past.

Cl. *mf*

Ten. Sax. *mf*

Vn. *mf*

TATLANTHE aside, rising

242 *mf*

TAT. *mf* Why,

Cl. *mf*

Ten. Sax.

Vn.

Sat. **S.E. 4-1** *mp*

Fl. Ch. **F.C. 4-1** *mp* ah ah ah

P.B. SCENE 4: 5 (glow) c.25"

249

TAT. what a fool was I, not to per - ceive her pass - ion for the top - sy - tur - vy

Cl.

Ten. Sax.

Vn.

Sat.

Fl. Ch. ah ah ah ah ah

254

TAT. king, the gen - tle - man that car - ries his head where his heels should be?

Cl.

Ten. Sax.

Vn.

Sat.

Fl. Ch. ah ah ah ah ah ah

261

TAT. I must tack a - bout I see.

Cl.

Ten. Sax.

Pc. CBL. f p

Vn. f p

To the QUEEN

269 *p*

TAT. Ex - cuse me, gra - cious mad - am! if my heart bears sym - pa - thy with yours in

Cl. *pp* *mf* *pp*

Ten. Sax.

Pc. CBL.

Vn.

Sat. **S.E. 4-2** *pp* *mp* *pp*

276

TAT. ev' - ry part. With you a - like I sor - row and re - joice, ap - plaud your

Cl. *mf* *pp*

Ten. Sax.

Vn.

Sat. *mp* *pp*

283

FAD. *ff*
That's he! that's

TAT. pass - ion, and com - mend your choice. The cap - tive king—

Cl. *mf*

Ten. Sax. *f*

Pc. CBL. *ff*

Vn. *f*

Sat. *mp pp mp pp mp*

290

FAD. *mf*
he! that's he! That's he!

TAT. *mf*
the cap - tive king—

Cl. *f mf*

Ten. Sax. *mf*

Pc. CBL. *mf*

Vn. *fp mf*

296

FAD.  I'd die ten thou - sand deaths to set him free. Oh! my Tat -

Cl. 

Ten. Sax. 

Pc. **CBL.** 

Vn. 

302

FAD.  - lan - the! have you seen his face, his air, his shape, his mein, his ev' - ry grace?


Cl. 


Ten. Sax. 


Pc. **CBL.** 


Vn. 


309

FAD.  In what a charm - ing at - ti - tude he stands, how pret - ti - ly he

Cl. 

Ten. Sax. 

Pc. **CBL.** 

Vn.  pizz.

315 *f*

FAD. foots it with his hands! To his arms,

Cl.

Ten. Sax. *f*

Pc. CBLL.

Vn.

321

FAD. no, to his legs I fly, for I must have him,

Cl.

Ten. Sax.

Vn.

328 *mp*

FAD. if I live or die. For I must

Cl. *mp*

Ten. Sax. *mp*

Vn. *mp*

Sat. **S.E. 4-3** *pp*

Fl. Ch. **F.C. 4-2** *pp* live

Exeunt

335 *f*

FAD. have him, if I live or die.

Cl. *f*

Ten. Sax. *f*

Pc. CBL. *f* *p sub.* *f sub.* *p sub.* *f*

Vn. *f*

Sat. *f*

Fl. Ch. *f*

or die.

Entr'acte 4

plain ♩ = 60c.

Musical score for Cl. and Ten. Sax. measures 1-6. The Cl. part starts with a *mp* dynamic. The Ten. Sax. part starts with a *p* dynamic. The score includes various dynamics (*p*, *mf*) and articulations (accents, slurs, triplets) across six measures.

Musical score for Cl. and Ten. Sax. measures 7-12. The Cl. part starts with a *mf* dynamic. The Ten. Sax. part starts with a *p* dynamic. The score includes various dynamics (*mf*, *p*) and articulations (accents, slurs, triplets) across six measures.

Scene 5: A Bed Chamber

still ♩ = 82c.

CHRONONHOTONTHOLOGOS asleep

Enter CAPTAIN OF THE GUARDS

Bs. Cl. *ff*

Ten. Sax. *ff*

F.D. FL.TM.
Pc. *ff*

Vn. *ff*

8 *f*

CPT. A bed cham - ber. Chro - non - hot - on - tho - log - os a -

Bs. Cl. *f*

Ten. Sax. *f*

TR.CM. VBSLP. S.D. CBL. TMB.
Pc. *mf* *ff*

P.B. *SCENE 5: 1 (blast) C.4"*

13 *ff*

CPT. - sleep. Rough mu - sic;

Bs. Cl.

Ten. Sax.

TR.CM. VBSLP. S.D. CBL. TMB.
Pc. CANS 6 CANS 6

18 3 3 3

CPT. Salt Box- es and Roll- ing Pins, Grid - Irons and Tongs, Sow - Gel - der's Horns, Mar - row-Bones and

Bs. Cl.

Ten. Sax.

TR.CM. VBSLP. S.D. CBLL. TMB.

23

CPT. Clea - vers, et - ce - tera, et - ce - tera.

Bs. Cl.

Ten. Sax.

TR.CM. VBSLP. S.D. CBLL. TMB. CANS 6

28 *mf*

CPT. The king wakes. 4/4

Bs. Cl. 4/4

Ten. Sax. 4/4

TR.CM. VBSLP. S.D. CBLL. TMB. + *mf* *ff*

P.B. ▼ SCENE 5: 2 (clatter) c.6"

33

CHR. *mf* *f* *mp*
 What hea - v'nly sounds are these that charm my ears? Sure

Bs. Cl. *ff* *mf sub.* *mp* *mf*

Ten. Sax. *ff* *mf sub.* *mp* *mf*

TR.CM.
 VB.SLP.
 S.D.
 CBLL.
 TMB.

Pc. *ff* *mf sub.* *mp* *mf*

Vn. *ff* *mf sub.* *mp* *mf*

38

CPT. *mp* *slightly faster* ♩ = 92c.
 A mess-en - ger from Gen-eral Bom-bar-din - i - an craves

CHR. *ff*
 'tis the mu - sick of the tune - ful spheres.

Bs. Cl. *mp* *ff* *p sub.*

Ten. Sax. *mp* *ff* *p sub.*

Vn. *mp* *ff* *p sub.*

42

CPT. *f* *a tempo* ♩ = 82c.
 in - stant au - dience with your ma - je - sty.

CHR. *ff*
 Give him ad - mit - tance.

Bs. Cl. *ff* *ff*

Ten. Sax. *ff* *ff*

F.D.
 FL.TM.

Pc. *ff* *ff* *ff*
 take Bass Harmonica

S.D.
 CBLL.

Vn. *ff*

Enter HERALD

47 *mf*

HLD. Long life to Chro-no-hot-on-tho-log-os! Your

Bs. Cl. *mp*

Ten. Sax. *mp*

Pc. S.D. CBL.

Bs. Hm. *mp*

51

HLD. faith-ful gen-eral, Bom-bar-din-i-an, sends you his tongue, trans-plant-ed in my mouth, to pour his

Bs. Cl.

Ten. Sax.

Bs. Hm.

54 *p* *ff* *long*

HLD. soul out in your roy - - - - - al

Bs. Cl. *mf* *long*

Ten. Sax. *mf* *long*

Bs. Hm. *mf* *long*

slower ♩ = 76c.

57

HLD. ears.

CHR. *f*
Then use thy mas-ter's tongue with re-ve-rence, nor waste it in thine own lo-qua-ci-ty.

Bs. Cl. *f* *p* *f*

Ten. Sax. *f* *p* *f*

Bs. Hm. *f* *p* *f*

60

a tempo ♩ = 82c.

HLD. *p*
Sus-pend a-while, great

CHR. De-clare they mes-sage.

Bs. Cl. *mp* *pp*

Ten. Sax. *mp* *pp*

Pc. TOY P. *p*

Bs. Hm. *mp* *pp*

65

HLD. Chro-non-hot-on-tho-log-os, the fate of em-pires and the toils of war,

Bs. Cl.

Ten. Sax.

Pc. TOY P.

Bs. Hm.

68 *p*

HLD. and in my tent let's quaff Pha - ler - nian wine till our

TOY P.

Pc.

71 *p*

HLD. souls mount, and em - u - late the gods. Two cap - tive fe - males

Bs. Cl. *p*

Ten. Sax. *p*

TOY P.

Pc.

Bs. Hm. *p*

Sat. *pp* S.E. 5-1

Fl. Ch. *pp* F.C. 5-1 ah ah

75

HLD. beau - teous as the morn, sub - mis - sive to your wish - es, court your op - tion.---

Bs. Cl.

Ten. Sax.

Bs. Hm.

Sat.

Fl. Ch. ah ah ah ah ah

80 *f*

HLD. Haste then, great king, to bless us with your presence. Our

Bs. Cl. *f*

Ten. Sax. *f*

Sat. (trills optional) *f*

P.B.

82

HLD. scouts al - rea - dy watch the wish'd ap - proach, which shall be wel - com'd by the drum's dread rat - tle,

Bs. Cl. *p* *f*

Ten. Sax. *p* *f*

Pc. FL.TM. *f* *mp* *f*

Sat. *p* *f*

P.B. *f* *mp* *f*

SCENE 5: 3 (rumble) c.8"

84

HLD. the can - non's thun - der, and the trum - pet's

Bs. Cl. *p* *f*

Ten. Sax. *p* *f*

Pc. S.D. FL.TM. *p* *f*

Sat. *p* *f*

P.B. *f* *mp* *f*

SCENE 5: 4 (trumpets) c.4"

HLD. *blast.*

Bs. Cl. *p* *ff*

Ten. Sax. *p* *ff*

S.D. FL.TM.

Pc. *p* *ff*

Sat. *p* *ff*

Bs. Cl.

Ten. Sax.

Vn. *ff*

Sat. *ff*

S.E. 5-2

CHR. *ff*
Tell him I come. My fly-ing steed pre - pare.

Bs. Cl.

Ten. Sax.

FL.TM.
Pc. *mf* *f* *mp* *f*

Vn.

Sat.

96

CHR. Ere thou art half on

Bs. Cl.

Ten. Sax.

Pc. **FL.TM.**
mp *f* *mp* *ff* *mf*

Vn.

Sat.

100

CHR. horse - back I'll be there.

Bs. Cl.

Ten. Sax.

Pc. **S.D. FL.TM.**
p *ff*

Vn.

Sat.

Exeunt

104

Bs. Cl.

Ten. Sax.

Vn.

Sat.

P.B.

SCENE 5: 5 (clatter) c.9"

108

Bs. Cl.

Ten. Sax.

Pc.

Vn.

Sat.

Fl. Ch.

F.C. 5-2

ah

ff

ff

TOY P.

f

mp

pp

Entr'acte 5

plain ♩ = 60c.

Cl. *pp*

Pc. TOY.P. *p*

Vn. *pp*

Cl. 6 *mf*

Pc. TOY.P.

Vn. *mf*

Scene 6: A Prison

spare ♩ = 86c.

slower ♩ = 72c. tempo ♩ = 86c.

THE KING OF THE ANTIPODES discovered sleeping on a Couch. Enter QUEEN

FAD. *p*
A Pri - son.

Cl. *f* *mf*

Ten. Sax. *f* *mf*

Pc. S.D. FL.TM. *f* *mf* *f*

FAD. *mp* *ff*
Is this place, oh!

Cl. *p* *f*

Ten. Sax. *mf* *f*

Pc. S.D. FL.TM. *f* *f*

FAD. *p*
a fit re - cep - tion for the man I love? See

Cl. *mf* *mp* *f*

Ten. Sax. *mp*

Pc. S.D. FL.TM. *mp*

Vn. *mp*

slower ♩ = 72c. tempo ♩ = 86c.

17 *slower* ♩ = 72c. *tempo* ♩ = 86c.

FAD. in what sweet tran - qui - li - ty he sleeps. While

Cl. *mp* *f*

Ten. Sax. *f*

Pc. FL.TM. *mp*

Vn. *f*

20 *slower* ♩ = 72c.

FAD. Na - ture's self at his con - fine - ment weeps.

Cl. *p* *f*

Ten. Sax. *p*

Pc. FL.TM. *p*

Vn. *p*

24 *tempo* ♩ = 86c.

FAD. Rise, love - ly Mon - arch! Rise, — rise, — rise,

Cl. *p* *mf* *f*

Ten. Sax. *p* *mf*

Pc. S.D. FL.TM. *p*

Vn. *p* *mf* *f*

Sat. *f*

(S.E. 6-1)

THE KING OF THE ANTIPODES awakes

29

FAD. love - ly Mon - arch!

Cl.

Ten. Sax. *f*

Vn. *gl.* 3 3 3 3

Sat. 3 3

33

KNG ANT. *growl* *) *mp* Ar - gle bar-gle. *mf* Ar - - - gle bar-gle.

*) King of the Antipodes always growls: pitch is not so important, but growling is

Cl. *p sub.* *mp* *mf*

Ten. Sax. *p sub.* *mp* *mf*

Vn. *p sub.* *mp* *mf*

Sat. **S.E. 6-2** *p* *mf*

Fl. Ch. **F.C. 6-1** *mp growl* *mf*

aargh aargh aargh

P.B. SCENE 6: 1 (roar) c.11"

38 *mp* *mf*

FAD. See, on - ly I, your friend, ap - pear. No Chro - non - hot - on - tho - log - os is

Cl. *p* *f*

Ten. Sax. *p* *f*

Pc. S.D. FL.TM. *mf* *p* *f*

43 *f* *slower* ♩ = 72c. *molto* *p* *tempo* ♩ = 86c.

FAD. here. Com - mand your free - dom by this sa - cred ring;

Cl. *p* *f sub.*

Ten. Sax. *p* *f sub.*

Pc. S.D. FL.TM. *p* *f* *p*

Vn. *f*

48 *f* *p*

FAD. Then com - mand me: what says my charm - ing king?

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

Pc. S.D. FL.TM. MK.TR. *mf* *f*

Vn. *p* *f* *p*

Sat. S.E. 6-3 *p*

Fl. Ch. F.C. 6-2 *p* *f*
ah

QUEEN places the ring in his hand

52

FAD. *mp* *f*
Then com - mand me: what says my charm - ing

Cl. *mp* *f*

Ten. Sax. *p* *mp* *f*

Pc. S.D. FL.TM. *f* MK.TR. *mp*

Vn. *mp* *f*

Fl. Ch. **F.C. 6-3** *p* *f*
ah_____

58

FAD. king?

KNG ANT. *f*
Mar - gle bar - gle bu - bar - gle

Cl. *f*

Ten. Sax. *f*

Vn. *f*

Sat. **S.E. 6-4** *mf*

Fl. Ch. **F.C. 6-4** *growl* *p* *mf* *p*
aargh_____ aargh_____

P.B. **SCENE 6: 2 (roar) C.12"**

64

KNG ANT. *bar - gle bo - ow - - - oo.*

Cl. *mf* *p* *gliss.* *f*

Ten. Sax.

Vn.

Sat.

Fl. Ch. *mf* *p* *gliss.* *f*

ow oo

69

FAD. *p* *What can this mean! he lays his feet at mine. Is*

Cl. *p*

Vn. *p sub.*

Sat.

74

FAD. *this of love or hate his coun - try's sign?*

KNG ANT. *Mu - bar - gle*

Cl. *f*

Ten. Sax. *f*

Vn. *f*

Sat. *S.E. 6-5* *p* *f*

Fl. Ch. *F.C. 6-5* *p* *gliss.*

P.B. *ow*

SCENE 6: 3 (roar) c.8"

79
KNG
ANT.

bu - bar - gle ar - gle bo - bar - gle oo.

Cl.

Ten. Sax.

Vn.

Sat.

Fl. Ch.

mf *p* *f*
gliss.

oo ow oo

84 *f*

FAD.

Ah, wretch - ed queen! how hap - less is thy lot, To love a man that

Cl.

Ten. Sax.

Vn.

89

FAD.

un - der - stands thee not!

Cl.

Ten. Sax.

Vn.

94 *p* *p*

FAD. Oh! love - ly Ve - nus, god - dess all di - vine!

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

Ten. Sax.

Pc. TGL. SZ.CM. *p* *f* *p* *f*

Vn. *mf* *mf*

96 *mp* *mp* *mf*

FAD. And gen - tle Cu - pid, that sweet son of thine, As - sist, as - sist me

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

Pc. TGL. SZ.CM. *p* *f* *p* *f*

Vn. *mf* *mf* *mf*

100 *f* *f*

FAD. with your sa - cred art, And teach me to ob - tain this

Cl. *f*

Pc. MK.TR. *mf*

Vn. *f*

slower ♩ = 72c.

molto rit. _____ // *tempo* ♩ = 86c.

103

FAD. *stran - - - - ger's heart.*

Cl. *ff*

Ten. Sax. *ff*

Pc. TGL. SZ.CM. *p* *f*

Vn. *ff*

VENUS descends

108

Cl. *p*

Ten. Sax.

Vn. *p*

molto rit. _____ *slow* _____ *molto accel.* _____

113

Cl. *p*

Ten. Sax. *f*

Vn. *p* *f*

lightly ♩ = 112c.

120

Cl. *pp*

Vn. *pp sub.*

126

Cl.

Ten. Sax.

Vn.

Sat.

P.B.

SCENE 6: 4 (glow) c.59"

S.E. 6-6 →

ff

ff

ff

mf

131

VEN.

Cl.

Ten. Sax.

Pc.

Vn.

Sat.

ff

See Ve - nus does at - tend thee, My

p *thumb* *f*

137

VEN.

Cl.

Ten. Sax.

Pc.

Vn.

Sat.

Dil - ding, My Dol - ding, Love's God - dess will be - friend thee, Lil - ly bright and shi - nee.

TMB.

VEN. With

Cl.

Ten. Sax.

Pc. **TMB.** *thumb*
p *f*

Vn.

Sat.

VEN. Pi - ty and Com - pass - ion, My Dil - ding, My Dol - ding, She sees thy ten - der Pass - ion,

Cl.

Ten. Sax.

Pc. **TMB.**

Vn.

Sat.

VEN. Lil - ly bright and shi - nee.

Cl.

Ten. Sax.

Pc. **TMB.**

Vn.

Sat.

163

VEN. *To thee I yield my Pow'r di - vine,*

Cl.

Ten. Sax.

Pc. *TMB.* *thumb*

Vn.

Sat.

170

VEN. *De - mand what - e'er thou wilt, 'tis thine, Take this ma - gic Wand in*

Cl.

Ten. Sax.

Pc. *TMB.*

Vn.

Sat.

177

VEN. *Hand, All the world's at thy Com - mand.*

Cl.

Ten. Sax.

Pc. *TMB.*

Vn.

Sat.

184

VEN.

Cl.

Ten. Sax.

Pc. TMB.

Vn.

Sat.

pp sub.

CUPID descends

191

Cl.

196

CPD.

Cl.

Ten. Sax.

Vn.

mf

Are you a Wi - dow, or

mf

pizz.

mf

202

CPD.

Cl.

Ten. Sax.

Pc. RCHT. MK.TR.

Vn.

are you a Wife? Gil - ly Flow'r, gen - tle— Rose - ma - ry, Or are you a

p

mf

mp

209

CPD. *Mai - den, so fair and so bright? As the Dew that flies — o - ver the Mul - berry - Tree.*

Cl. *Cl.*

Ten. Sax. *Ten. Sax.*

Pc. *RCHT.* *CBLL. yarn sticks*
p *mf* *mp*

Vn. *Vn.*

216

FAD. *mp*
Would I were a wi - dow, as I am a wife, Gil - ly Flow'r,

Cl. *mp*

Ten. Sax. *f* *mp*

Pc. *CBLL.* *mp*

Vn. *arco* *mp*

222

FAD. *gen - tle — Rose - me - ry, But I'm, to my Sor - row, a Mai - den as*


Cl. *Cl.*

Ten. Sax. *Ten. Sax.*

Pc. *CBLL.*

Vn. *Vn.*


228

FAD.  bright, As the Dew that flies — o - ver the Mul - berry - Tree.


Cl. 

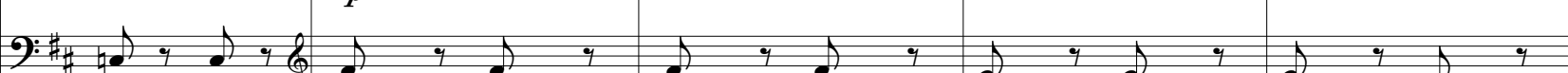
Ten. Sax.  *f*


Pc. *CBL.* 

Vn. 

234

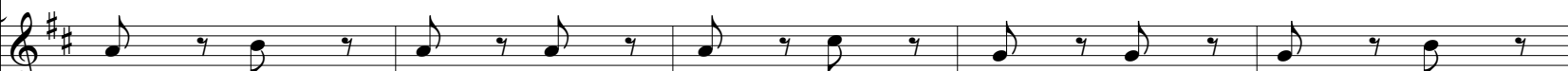
Cl.  *mp*

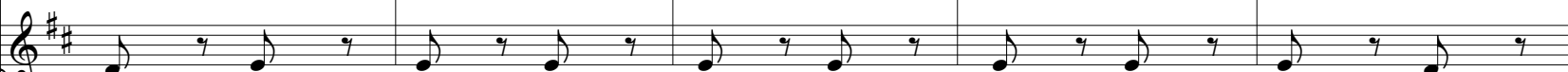
Ten. Sax.  *mp*


Vn.  *mp*
poco sul pont.
punta d'arco

239 *mp*

CPD.  You shall be a Wi - dow be - fore it is Night, Gil - ly Flow'r,

Cl. 

Ten. Sax. 

Vn. 

244

CPD.  gen - tle - - - ry. No long - er a Mai - den so

Cl. 

Ten. Sax. 

Vn. 

249

CPD. fair and so bright, Two jol - ly young

Cl.

Ten. Sax.

Vn.

254

CPD. Hus - bands your Per - son shall share, As the

Cl.

Ten. Sax.

Vn.

f

molto rit. *slow*

259

FAD.

CPD. Dew that flies o - ver the Mul - berry - Tree.

Cl.

Ten. Sax.

Pc. F.D.

Vn.

f

266

FAD. Thanks, Mis-ter Cu-pid! for this good News, What Wo-man a-live would such fa-vours re-

Cl.

Ten. Sax.

Pc. F.D.

Vn.

VENUS and CUPID re-ascend;
The QUEEN goes off, and the KING OF THE ANTIPODES follows, walking on his hands

273

FAD. - fuse? Gil - ly Flow'r, gen - tle Rose - ma - - - ry. And the

KNG ANT. *p* growling, but happily
Mar - gle bar - gle bu - bar - gle bar - gle bee. Mar - ra -

Cl.

Ten. Sax.

Pc. F.D.

Vn.

Sat. (S.E. 6-7) *p*

Fl. Ch. (F.C. 6-6) *p*
ah

P.B. SCENE 6: 5 (glow) c.18"

VENUS and CUPID re-ascend; the QUEEN goes off,
and the KING OF THE ANTIPODES follows, walking on his hands.

rall. _____ // *tempo* ♩ = 86c.

278

FAD. Dew that flies o - ver the Mul - berry - Tree.

KNG ANT. - bar - gle bar - ra - bar - gle mar - ra - bal - la bee.

Cl.

Ten. Sax.

Pc. F.D.

Vn.

Sat.

Fl. Ch. oh oo a

Entr'acte 6

plain ♩ = 60c.

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

Pc. FL.TM. *p* *ff* *p* *mf* *p* *ff* *p*

Vn. *mf* *ff* *mf* *ff* *mf*

Cl. *ff* *mp* *rit.*

Pc. FL.TM. *ff* *p*

Vn. *ff* *mp*

Scene 7: Bombardinian's Tent

♩ = 96c.

CHRONONHOTOLOGOS and BOMBARDINIAN at a Table, with two Girls, and COOK

mf

BMB. I am

Vn. *mf*

8
BMB. Gen - eral Bom - bar - din - i - an. This is Bom - bar - din - i - an's Tent. My tent!

Pc. *mf*

12
BMB. This hon - our, roy - al sir! so roy - al - i - zes the

Pc.

16
BMB. roy - al - ty of your most roy - al ac - tions. Here, — fill the gob - let with Pha -

Cl. *mf* *p sub.*

Pc.

20
BMB. - ler - nian wine, and, while our mon - arch drinks, bid the shrill — trum - pet

Cl. take Bass Harmonica

Pc. *p*

24 *mf*

CHR. *mf* Hold, Bom - bar - din - i - an, I es - teem it fit with so much wine, to

BMB. play.

Pc. *mf* F.D. FL.TM. *mf*

P.B. **SCENE 7: 1 (trumpets, glow) c.10"**

28

CHR. eat a lit - tle bit.

BMB. *mf* To COOK
See that the ta - ble in - stant - ly be spread with

Bs. Hm. *f* *f* *f*

Pc. F.D. FL.TM.

32

BMB. all that art and na - ture can pro - duce. Tra - verse from pole to pole; sail round the globe, bring

Bs. Hm. *f* *f* take Clarinet

Vn. *mf*

36

BMB. ev - ery eat - a - ble that can be eat. The king shall eat, though all man -

Pc. F.D. FL.TM. *mf*

Vn. *mf*

mf

39

CK. *mf* I am a - fraid his ma - jes - ty will be

BMB. *ff* - kind be starv'd.

Cl. *mp*

Spn. Sax. *mp*

Pc. F.D. FL.TM. *ff*

Vn. *ff* *mp*

43

CK. starv'd be - fore I can run round the world for a din - ner. Be - sides, where's the

Cl. *mf*

Spn. Sax. *mf*

Vn. *mf*

47

CK. mo - ney?

CHR. *ff* Ha! dost thou prat - tle, con - tu - ma - cious slave?

Cl. *ff*

Spn. Sax. *ff*

Pc. F.D. FL.TM. *ff* 3 5:4

Vn. *ff*

50

CHR. Guards, seize the vil-lain! broil him, fry him, stew him; our-selves shall eat him out of mere re-

Pc. S.D. F.D. FL.TM.

54

CK. *f* O pray your ma-jes-ty, spare my life; *p* there's some

CHR. -venge.

Cl. *ff* *p sub.* *mf* *p sub.*

Spn. Sax. *ff* *p sub.* *mf* *p sub.*

Pc. S.D. F.D. FL.TM.

Vn. *ff* *p sub.* *mf* *p sub.*

59

CK. nice cold pork in the pan-try. I'll hash it for your ma-jes-ty

Cl.

Spn. Sax.

Vn.

63 *f*
 CK. in a min- ute.
 CHR. *ff*
 Be thou first hash'd in hell, au - da - cious
 Cl. *f*
 Spn. Sax. *f*
 Vn. *f*

Kills him, and turns to BOMBARDINIAN

68
 CHR. slave. Hash'd pork! shall Chro-non - hot - on - tho - log - os be
 Cl. *ff* take Bass Harmonica
 Spn. Sax. *ff*
 Vn. *ff*
 P.B. SCENE 7: 2 (clatter) c.3"

74
 CHR. fed with swine's flesh, and at sec - ond hand? By the Gods, Gen-eral, thou dost in - sult us!
 BMB. *mp*
 Bs. Hm. *p*
 Vn. *mp*

Pointing to the Girls

78

BMB. *lit - tle thought your Ma - jes - ty to oth - er flesh than this had ought the least pro - pen - si - ty.*

Bs. Hm. *p*

Vn.

Fl. Ch. *pp*
ah

P.B. **SCENE 7: 3 (glow) c.16"**

83

CHR. *ff*
Ha!

BMB. *Is this not a din - ner for a hun - gry mo - narch?*

Bs. Hm. *p* **take Clarinet**

Spn. Sax. *ff*

Pc. F.D. *mp*

Vn.

Fl. Ch.

Strikes him

88

CHR. *4/4* *2/4* *3/4*
 Dost thou brave me to my teeth? Take this re - ward!

BMB. *4/4* *2/4* *3/4*
 A blow! shall

Cl. *4/4* *2/4* *3/4*

Spn. Sax. *4/4* *2/4* *3/4*
f

Pc. S.D. F.D. *4/4* *2/4* *3/4*
 edge of skin
sf pp sub.

Vn. *4/4* *2/4* *3/4*
f

92

BMB. *3/4* *2/4*
 Bom - bar - din - i - an take a blow? Bom - bar - din - i - an has re -

Cl. *3/4* *2/4*
fp

Pc. S.D. *3/4* *2/4*
 move toward
cresc. poco a poco

P.B. *3/4* **SCENE 7: 4 (rumble) c.8"**

96 *ff*

BMB. - ceiv'd a blow! and Chro - non - hot - on -

Cl. *sf* *ff*

Spn. Sax. *ff*

Pc. S.D. center of drum *ff*

Vn. *ff*

102

BMB. - tho - log - os shall die.

Cl. *mf*

Spn. Sax. *mf*

Pc. S.D. F.D. FL.TM. *mf*

Vn. *mf*

107 *f*

CHR. Draws. The Girls run off What means the

Spn. Sax. *f*

Vn. *f*

112

CHR. *tra - tor?*

BMB. *ff* *Trai - tor!* *In thy teeth.*

Cl. *ff*

Spn. Sax. *ff*

Vn.

117

BMB. *ff* *Thus I de - fy thee.*

Cl.

Spn. Sax.

Pc. F.D.

Vn. *ff*

122

Cl. *They fight*

Spn. Sax.

Vn.

127

Cl.

Spn. Sax.

Pc. S.D. *mp*

Vn.

BOMBARDINIAN kills the KING

132

Cl.

Spn. Sax.

Pc. S.D.

Vn.

ff

137

BMB.

Cl.

Spn. Sax.

Vn.

f

What have I done? Go call a

bend

f

bend

143

BMB.

Cl.

Spn. Sax.

coach, and let a coach be call'd, and let the man that calls it be the

bend

bend

146

BMB.

Cl.

Spn. Sax.

call - er, and, in his call - ing let him noth-ing call but coach! coach! coach!

bend

bend

BOMBARDINIAN exits raving

151

Cl. *ff* *mp*

Vn. *ff* *mp*

156

Cl.

Vn.

161

Cl. *f* *pp*

Vn. *f* *pp*

BOMBARDINIAN returns with DOCTOR

166

Cl. *mf*

Vn. *mf*

slower ♩ = 82c.

172

DR. *mf*

BMB. *mf*

Cl.

Vn.

My lord, he's dead.

How fares your Ma-jes-ty?

176

DR. *My lord, he's dead.*

BMB. *Dead! It can - not be! Go join his*

Cl. *bend*

Spn. Sax. *bend*

Vn. *mf*

179

BMB. *bo - dy to his soul a - gain, or thy soul shall quit thine own.—*

Cl. *bend* *mf* *bend*

Spn. Sax. *bend* *bend*

182

DR. *My lord, he's far be - yond the power of phy - sic. His soul has left his bo - dy and this*

Cl. *mf*

185

DR. *world.— My lord, he's far be - yond the power of phy - sic. His soul has left his*

Cl. *p*

189

DR. bo - dy and this world.

BMB. Then go to t'oth - er world and fetch it back.

Cl. *f*

Spn. Sax. *f*

Pc. S.D. *p*

BOMBARDINIAN kills DOCTOR

195

Cl. *ff*

Spn. Sax. *ff*

Pc. S.D. *f* *ff*

Vn. *ff*

201

BMB. *f*
And if thou tri - flest with me there I'll chace thy shade be -

Cl. take Bass Clarinet

Spn. Sax.

Pc. S.D. FL.TM. *f* soft sticks 3

Vn.

205 *mp*

BMB. - yond the verge of na - ture. Calls't thou, Chro - non - hot - on - tho - log - os? I come! I

Pc. FL.TM. *mp*

208 *ff*

BMB. come! your faith - ful Bom - bar - din - i - an comes! In worlds un - known to make new wars,

Pc. FL.TM. *f* *ff*

211 Kills himself

BMB. and gain thee em - pires nu-m'rous as the stars. ———

Bs.Cl. *ff*

Spn. Sax. *ff*

Pc. FL.TM.

Vn. *ff*

216 KING arises *mp*

CHR. My

Bs.Cl. *p*

P.B. SCENE 7: 5 (glow) c.31"

221

CHR. 

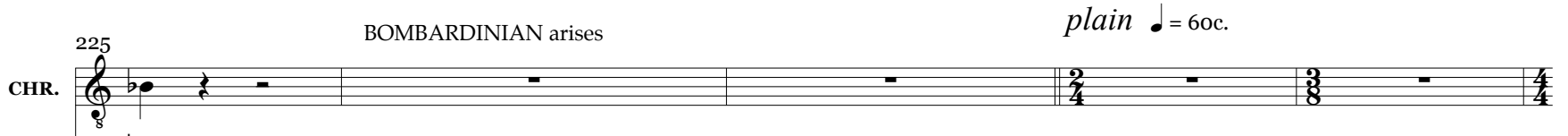
Bs.Cl. 

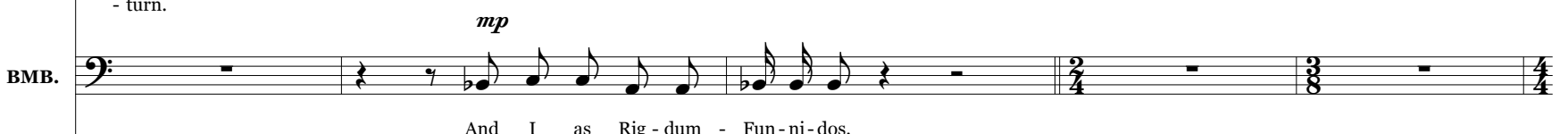
Measures 226 and 227 to be performed only if the roles of BOMBARDINIAN and RIGDUM-FUNNIDOS are sung by the same singer, otherwise BOMBARDINIAN remains prone and the performers move directly to m.228

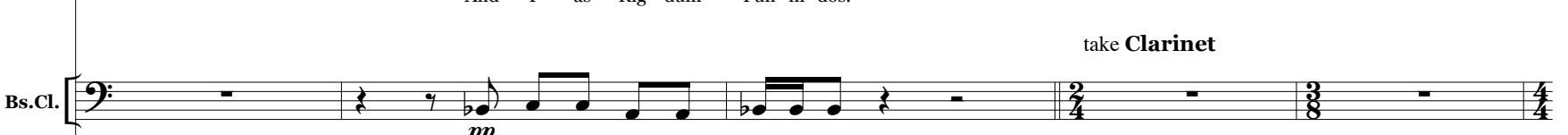
↓ SCENE 7: 5 (glow) C.31" continues whichever option is chosen

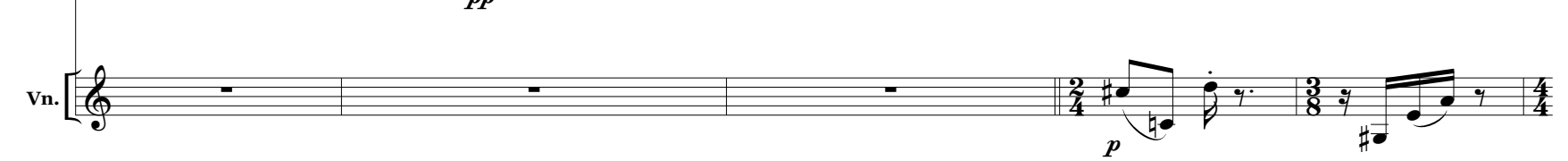
BOMBARDINIAN arises *plain* ♩ = 60c.

225

CHR. 

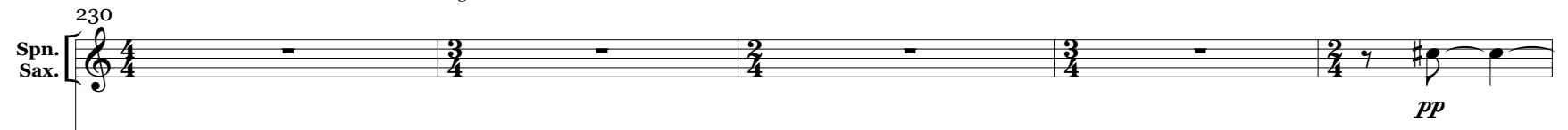
BMB. *mp* 

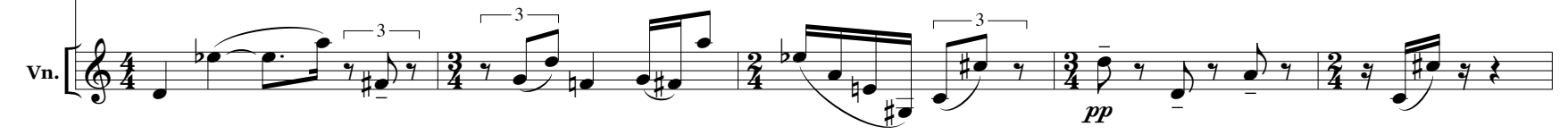
Bs.Cl. *pp* 

Vn. *p* 

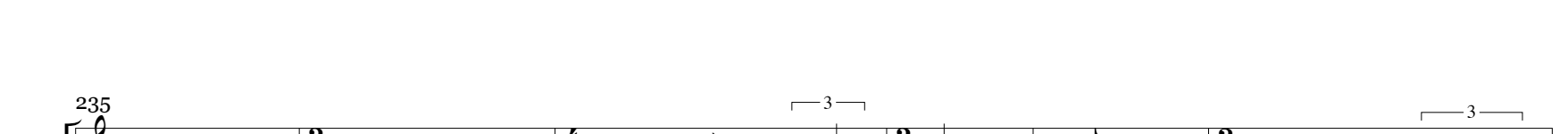
Exit KING
Exit BOMBARDINIAN (if returning as RIGDUM-FUNNIDOS)


230


Spn. Sax. 

Vn. *pp* 

235

Bs.Cl. *pp* 

Spn. Sax. 

Vn. 

bright ♩ = 96c.

Enter QUEEN, TATLANTHE, and ALDOBORONTIPHOSCOPHORNIO

240

Cl.

Spn. Sax.

Pc. S.D.

Vn.

f

take Alto Saxophone

245

ALD.

Cl.

Pc. S.D.

Vn.

ff

O hor - rid! hor - ri - ble and hor - rid - est

FL.TM.

251

ALD.

Cl.

Alt. Sax.

Pc. FL.TM.

hor - ror! Our king! our gen - eral! our cook! our doc - tor!

ff

257

ALD.

Cl.

Alt. Sax.

Pc. FL.TM.

S.D.

All dead! Stone dead! Ir - re - vo - cab - ly dead!

ff

p sub.

264

FAD. *ff* Ohhhhh!

TAT. *ff* Ohhhhh!

ALD. Ohhhhh! Ohhhhh!

RIG. *ff* Ohhhhh!

Cl. *mp* *mf*

Pc. S.D. *sfz* CBL. yarn sticks *mp* *mf*

270 *mf*

FAD. Th' An-tip-o-de-an King es-cap'd to leave me bro-ken-heart-ed. My hus-band dead! Ye gods!—

Cl. *mp* *mf*

Pc. CBL. *mp* *mf* *mp* *mf* *mp* *mf*

Vn. *mp* *mf* *mp* *mf*

Sat. S.E. 7-1 *p*

273

FAD. — you make a wid-ow of this vir-gin queen, for, to my great mis-

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

Pc. CBL. *mp* *mf* *mp* *mf*

Vn. *mp* *mf* *mp*

Sat. *mp*

276

FAD. *mf* - for - tune, this king and that king have left me so.

Cl. *mp < mf*

CBL. Pc.

Vn. *mf mp < mf mp < mf mp <*

Sat.

280

FAD. *mf* Is - n't that a wretch - ed thing?

TAT. *mf* Why then, dear ma - dam, make no fur - ther pith - er, if

Cl. *mp < mf*

CBL. Pc.

Vn. *mf mp < mf*

Sat.

284

FAD. *mf* I think 'tis best I fol - low thy ad - vice.

TAT. I were your ma - jes - ty, I'd try an - oth - er. I'll

Cl.

Vn.

Sat.

288

TAT. fit you with a hus - band in a trice. Here's Rig - dum - Fun - ni - dos, a prop - er man; if

Cl. *sticks, on dome*

Pc. *SZ.CM.*

Vn. *p lightly*

Sat.

292

TAT. an - y - one can please a queen, he can.

Cl.

Pc. *SZ.CM.*

Vn.

Sat.

296

RIG. *mf* Ay, that I can, your ma - jes - ty. *f* So let's pro - ceed to bus - iness.

Cl. *f*

Pc. *TGL. SZ.CM.*

Vn. *f*

Sat.

Fl. Ch. *F.C. 7-1* *mf* oh

300 *f*

FAD. Oh! but the mourn - ing takes up all my care; I'm at a loss what wid - ow's

Vn.

Fl. Ch. oo _____ ow _____ oh

305

FAD. weeds to wear.

RIG. *f* Talk not of mourn - ing, ma - dam; One ounce of mirth is

Cl. *f*

Pc. TMB. *f*

Vn. *f*

Sat. *f* (S.E. 7-2) ↑ ↓

Fl. Ch. ee _____

311 *f*

FAD. One ounce of mirth— is worth a pound of sor - row.

TAT. *f* One ounce of mirth is worth a pound of sor - row.

RIG. worth a pound of sor - row. One ounce of mirth is worth a pound of sor - row.


Cl.


Alt. Sax.


Pc. TMB. *f*


Sat.

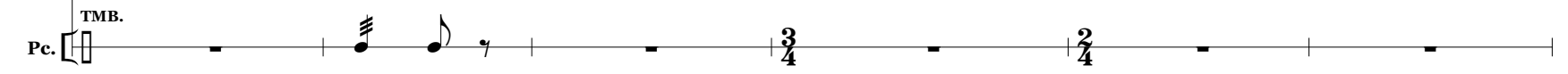
317

ALD. 

RIG. 

Cl. 

Alt. Sax. 

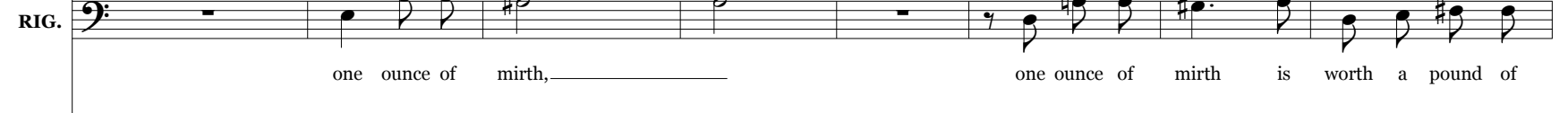
Pc. 


323

FAD. 

TAT. 

ALD. 

RIG. 

Pc. 

331

FAD. 

TAT. 

ALD. 

RIG. 

Cl. 

Alt. Sax. 

Pc. 

Vn. 

338 *mf* *mp*

RIG. *mf* *mp*

Let's bed to - night, and then we'll wed to - mor - row. I'll

Cl. *p sub.*

Alt. Sax. *p sub.*

Vn. *p sub.*

344 *mp*

ALD. *mp*

I scorn your boun - ty.

RIG.

make thee a great man, my lit - tle Phos - co - phor - ny.

Cl.

Alt. Sax.

Vn.

350 *f* *f*

ALD. *f*

I'll be king or noth - ing. Draw, mis - creant, draw.

RIG. *f*

No, Sir,

Cl. *f*

Alt. Sax. *f*

Pc. RCHT. *f*

Vn. *f*

As POET sings, the action of the play becomes less 'real' and less animated – except for the brief interjections at ms. 396, 430, 459, 486, 503, 520, 531, and 554. These interjections should seem increasingly unessential as the closing pages draw the focus to POET's words

still ♩ = 76c.

356 Runs behind QUEEN Enter POET

RIG. I'll take the law.

Cl. *ff* *p*

Alt. Sax. *ff* *p*

Pc. RCHT. SZ.CM. soft sticks *ppp* *pp*

Vn. *ff* *p*

P.B. SCENE 7: 6 (hum) C.20"

365

PT. *p*
The sea is calm to-night.

Cl. *pp* *p*

Alt. Sax. *pp* *p*

Pc. SZ.CM. *ppp* *pp* *p*

Vn. *pp* *p*

373 *pp* *p* *pp* *p*

PT. The tide is full, the moon lies fair — up - on the straits. On the far — coast the

Cl. *pp*

Alt. Sax. *pp*

Pc. SZ.CM. *ppp*

Vn. *pp*

380 *mf*

PT. light gleams and is gone. The cliffs stand glim-mer-ing and vast — out in the

Cl. *mf* *p sub.*

Alt. Sax. *mf* *p sub.*

Pc. SZ.CM. *pp* *mf* *ppp* *mf*

Vn. *mf* *p sub.*

386

PT. tran - quil bay. Come to — the win - dow;

Cl. *pp*

Alt. Sax. *pp*

Pc. SZ.CM. *pp* *ppp* *mp*

Vn. *pp*

393

FAD. *f* Well, gen - tle - men, to make the mat - ter

PT. *pp* sweet is the night air!

Cl. *p* *pp*

Alt. Sax. *p* *pp*

Pc. TGL. MK.TR. *p* CBL. *mf* hard sticks

Vn. *p* *pp* *f*

Sat. S.E. 7-3 *mf*

Fl. Ch. F.C. 7-2 *p* ee

P.B. SCENE 7: 7 (harmonica) C.7"

398

FAD. *p* ea - sy I'll have you both, and that, I hope, will please ye.

PT. Sweet

Cl. *p*

Alt. Sax. *p*

Pc. CBL. *f*

Vn. *p*

Sat. *f*

Fl. Ch. *f* oo ee

still, again ♩ = 76c.

404 *p* *pp*

TAT. Sweet is the night air!

PT. is the night air! From the long line of spray where the sea meets the

Cl. *mp* *pp sub.*

Alt. Sax. *mp* *pp sub.*

Pc. TGL. MK.TR. SZ.CM. hard stick *p* *pp*

Vn. *mp* *pp sub.*

P.B. **SCENE 7: 8 (surf) c.15"**

410

PT. moon - blanched land, lis - ten! you hear the gra - ting roar of peb - bles the waves draw

Cl.

Alt. Sax.

Pc. S.D. SZ.CM. *ppp* *p*

Vn.

416 *mp*

PT. back and fling, at their re - turn, up the high strand be - gin, and cease, and

Cl.

Alt. Sax.

Pc. S.D. *mp* *ppp*

Vn.

P.B. **SCENE 7: 9 (hum) c.26"**

421 *pp*

PT. then a-gain be - gin, with ca - dence slow, and bring the e - ter - nal note of

Cl.

Alt. Sax.

Pc. S.D. *pp*

Vn.

P.B. **SCENE 7: 10 (foghorn) c.8"**

again, bright ♩ = 128c.

428 *f*

FAD. And now, Tat - lan - the, thou art all my care:

PT. *poco*
si - lence in.

Cl.

Alt. Sax.

Pc. CBL. *f*

Vn. *f*

Sat. **S.E. 7-4** *mf*

Fl. Ch. **F.C. 7-3** *p* *mf*
Tat - - - - - lan - - - - -

P.B. **SCENE 7: 11 (harmonica) c.9"**

still, again ♩ = 76c.

434

FAD. where shall I find thee such an - oth - er pair?

Cl.

Alt. Sax.

Pc. CBLL. TR.CM. sfz

Vn.

Sat.

Fl. Ch.

the, ah

"TATLANTHE" joins, but now 'out of character' - remaining so until the end

440

TAT. Lis - ten! you hear the gra - ting roar of peb - bles the waves draw back, and fling up the

PT. Lis - ten! you hear the gra - ting roar of peb - bles the waves draw back, and fling up the

Cl.

Alt. Sax.

Pc. S.D. ppp < pp

Vn.

P.B. SCENE 7: 12 (surf) c.58"

445 *pp*

TAT. high strand, be - gin and cease.

PT. high strand, be - gin and cease.

Cl. *p* *ppp*

Alt. Sax. *p* *ppp*

Pc. S.D. *ppp* *pp* *ppp* *pp* *ppp*

Vn. *p* *ppp*

451 *mf*

PT. Be - gin and cease and bring the e - ter - nal note of sad - - - - ness

Cl. *pp* *mf*

Alt. Sax. *pp* *mf*

Vn. *pp* *mf*

P.B. SCENE 7: 13 (foghorn) c.26"

457

FAD. *f*
Pi - ty that you, who serv'd so long, so well, should

PT. in.

Cl. *ppp*

Alt. Sax. *ppp*

Pc. CBL. *f*

Vn. *ppp* *f*

Sat. **S.E. 7-5** *mf*

Fl. Ch. **F.C. 7-4** *mf*
Tat - - - - - lan - - - - -

P.B. **SCENE 7: 14 (harmonica) c.9"**

"TATLANTHE" does not see or hear QUEEN, and does not respond

462

FAD. *ff*
die a vir - gin, and lead apes in hell.

Pc. CBL. *mp* *f* TR.CM. *sfz*

Vn. *ff*

Sat.

Fl. Ch.

the, ah

still, again ♩ = 76c.

467

PT. *mp*
Soph - o - cles long a - go

Cl. *mp*

Alt. Sax. *mp*

Pc. SZ.CM. *ppp* *mp*

Vn. *mp*

Sat. *p*

472

PT. *3:2*
heard it on the Ae - ge - an, and it brought in - to his mind the ebb and flow of hu - man

Cl.

Alt. Sax.

Pc. SZ.CM.

Vn.

Sat.

476 *mf* *p*

PT. mi - se - ry. We find al - so in the sound a thought.

Cl. *mf* *p*

Alt. Sax. *mf* *p*

Pc. SZ.CM.

Vn. *mf* *p*

Sat. *mf* *p*

481 *3:2*

PT. Hear - ing it by this dis - - - tant north - - - ern sea.

Cl. *pp*

Alt. Sax. *pp*

Pc. SZ.CM.

Vn. *pp*

Sat. *pp*

again, bright ♩ = 128c.

486 *f* *pp sub.*

FAD. Choose for your - self, dear girl, our em - pire round. Your por - tion is twelve

Pc. CBL. *f*

Vn. *f* *pp sub.*

Sat. *f* *pp sub.*

Fl. Ch. *p*

Tat - - - lan - - -

F.C. 7-5

still, again ♩ = 76c.

491

FAD. *hun - dred mill - ion pound.*

PT. *p* The Sea of Faith was once, too, at the

Cl. *p*

Alt. Sax. *p*

Pc. S.D. *p* *pp*

Vn. *fp*

Sat.

Fl. Ch. - the

P.B. **SCENE 7: 16 (surf) c.27"**

497

PT. *mp* *mf* full, and round earth's shore lay like the folds of a bright gir - dle furled.

Cl. *mp*

Alt. Sax. *mp*

Pc. S.D. *p* *pp*

Vn. *mp*

P.B. **SCENE 7: 17 (glow) c.17"**

again, bright ♩ = 128c.

503 *pp*

ALD. *pp*
Take a - way these dead and bloo - dy corp - - - - -

Cl.

Alt. Sax.

Pc.

Vn. *pp*

Fl. Ch. *pp*
F.C. 7-6
ee

508 *mf* ♩ = 76c.

ALD. *mf*
ses.

PT. *mp*
But now I

Cl. *mp*

Alt. Sax. *mp*

Pc.

Vn. *mf* *mp*

Fl. Ch. *mp*
oh

513

PT. on - ly hear its mel - an - cho - ly, long.

Cl.

Alt. Sax.

Pc. S.D.

Vn.

Fl. Ch. mel - - - - - an - - - - - cho - - - - -

517

ALD. $\text{♩} = 128c.$ *pp* Make prep - ar - a - tions for our wed - - - -

PT. *pp* with - draw - ing roar.

Cl. *pp*

Alt. Sax. *pp*

Pc. S.D. *sfz*

Vn. *pp* *f pp sub.*

Fl. Ch. - ly - - - - - roar oo - - - - -

P.B. SCENE 7: 18 (foghorn) c.8"

♩ = 76c.

523

ALD. *f*

PT. *mf*

Cl. *mf*

Alt. Sax. *mf*

Pc. S.D. *sfz* *pp*

Vn. *f* *mf*

Fl. Ch. ee

P.B. **SCENE 7: 19 (foghorn) c.8"**

♩ = 128c.

528

ALD. *p*

PT.

Cl.

Alt. Sax.

Pc. S.D. *pp* TR.CM. *sfz*

Vn. *p*

In - stead of sad sol - em - ni - ty, and
- treat - ing, to the breath of the night - wind.

533

ALD. *f*
black, our hearts should swim in cla - ret!

Cl.

Alt. Sax.

Pc. TR.CM. *sfz*

Vn.

♩ = 76c.

"QUEEN" joins, but now - as previously with TATLANTHE - 'out of character'

538

FAD. *p*
The Sea of Faith was once, too,

TAT. *p*
The Sea of Faith was once, too,

PT. *p*
The Sea of Faith was once, too,

Cl. *mf* *p*

Alt. Sax. *mf* *p*

Pc. SZ.CM. *pp*

Vn. *mf* *p*

542 *mf*

FAD. at the full, and round earth's shore lay like the

TAT. at the full, and round earth's shore lay like the

PT. at the full, and round earth's shore lay like the

Cl.

Alt. Sax.

Pc. SZ.CM.

Vn. *mp*

545

FAD. folds of a bright gir - dle furred.

TAT. folds of a bright gir - dle furred.

PT. folds of a bright gir - dle furred. But now I

Cl. *p*

Alt. Sax. *p*

Vn. *p*

P.B. **SCENE 7: 20 (hum) c.63"**

549

PT. on - ly hear its mel - an - cho - ly with - draw - ing roar.

Cl.

Alt. Sax.

Vn.

♩ = 128c.

554 *pp*

ALD. *pp*
Our hearts should swim in cla - ret, and in sack!

Cl. *pp*

Alt. Sax. *pp*

Pc. TR.CM. *sfz* S.D. *sfz*

Vn. *pp*

♩ = 76c.

558 *p*

PT. *p*
Re - treat - ing down the

Cl. *mf* *p*

Alt. Sax. *mf* *p*

Pc. S.D. *mf pp*

Vn. *mf* *p*

Sat. *p*

S.E. 7-6

561

PT. *p*
vast edg - es and na - ked shing - les of the

Cl. *p*

Alt. Sax. *p*

Pc. S.D. *p*

Vn. *p*

Sat. *p*

"COOK" and "DOCTOR" arise and "drop" character, as do "ALDOBORONTIPHOSCOPHORNIO" and "RIGDUM-FUNNIDOS" ("BOMBARDINIAN" too, if that role is not being doubled with RIGDUM-FUNNIDOS)

564

PT. world.

Cl.

Alt. Sax.

Pc. S.D.

Vn.

Sat.

Fl. Ch. **F.C. 7-7** ah

568

PT. Ah, love, let us be

Cl.

Alt. Sax.

Pc. S.D. *ppp*

Vn.

Sat.

Fl. Ch. oo ah oh

577

PT. true to one an - oth - er, for the

Cl.

Alt. Sax.

Pc. S.D. *p* *pp* *poco*

Vn.

581

PT. world, which seems to lie be - fore us like a land of dreams; so var - ious, so

Cl.

Alt. Sax.

Pc. S.D. *mp*

Vn. *mp*

587

PT. beau - ti - ful, so new, hath real - ly nei - ther joy, nor

Cl. *p* *mp*

Alt. Sax. *p* *mp*

Pc. S.D. *p*

Vn. *p* *mp*

593 *pp*

PT. love, nor light.

Cl. *pp*

Alt. Sax. *pp*

Pc. S.D. *mp* *ppp*

Vn. *pp*

599 *p*

FAD. Ah, love let

TAT. *p* Ah, love let

PT. *p* Ah, love let us be

Cl. *ppp* *p*

Alt. Sax. *ppp* *p*

Vn. *ppp* *p*

Sat. *ppp*

S.E. 7-7

607

FAD. *mf* *p*
us be true to one an - oth - er. For the world, which seems to lie be -

TAT. *mf* *p*
us be true to one an - oth - er. For the world, which seems to lie be -

ALD. *p*
For the world, which seems to lie be

PT. *mf* *p*
true to one an - oth - er. For the world, which seems to lie be

RIG. *mf* *p*
Let us be true to one an - oth - er. For the world, the world, which seems to lie be

Cl. *mp* *pp*

Alt. Sax. *mp* *pp*

Pc. SZ.CM. *p* *mp* *p*

Vn. *mp* *pp*

Sat.

613

FAD. *mf* *p*
- fore us like a land of dreams, so beau - ti - ful,

TAT. *mf* *p*
- fore us like a land of dreams, so var - ious,

ALD. *mf* *p*
fore us like a land of dreams; so var - ious, so var - ious,

PT. *mf* *p*
fore us like a land of dreams; so var - ious, so beau ti ful, so

RIG. *mf* *p*
fore us like a land of dreams; so var - ious, so beau ti ful, so

Cl. *mf* *p*

Alt. Sax. *mf* *p*

SZ.CM.
Pc. *mf* *pp*

Vn. *mf* *p*

Sat.

618

FAD. *f*
so new, hath nei - ther joy, nor love, nor

TAT. *f*
so beau - ti - ful, so new, hath real - ly nei - ther joy, nor love, nor

ALD. *f*
so beau - ti - ful, so new, hath nei - ther joy, nor love, nor

PT. *f*
new, hath real - ly nei - ther joy, nor love, nor

RIG. *f*
new, hath real - ly nei - ther joy, nor love, nor

Cl. *f*

Alt. Sax. *f*

Pc. SZ.CM. *mp* *pp* *f*

Vn. *f*

Sat.

624

FAD. *p*
light, nor cer - ti - tude, nor peace, nor help

TAT. *p*
light, nor cer - ti - tude, nor peace, nor help

ALD. *p*
light, nor cer - ti - tude, nor peace, nor help

PT. *p*
light, nor cer - ti - tude, nor peace, nor help

RIG. *p*
light, nor cer - ti - tude, nor peace, nor help

Cl. *pp*

Alt. Sax. *pp*

SZ.CM.
Pc. *ppp*

Vn. *pp*

Sat.

629

FAD. for pain. _____

TAT. for pain. _____

ALD. for pain. _____ *mf* And we are

PT. for pain. _____ *mf* And we are

RIG. for pain. _____ And we are

Cl. *mf*

Alt. Sax. *mf*

Pc. SZ.CM. *mf*

Vn. *mf*

Sat.

Fl. Ch. **F.C. 7-8** *ppp* for _____ pain _____

635 *mf*

FAD. Here on a dark - ling plain, swept with con - fused a - larms,

TAT. Here on a dark - ling plain, swept with con - fused a - larms,

ALD. here on a dark - ling plain, swept with con - fused a - larms of

PT. here as on a dark - ling plain, swept with con - fused a - larms of

RIG. here on a dark - ling plain, swept with con - fused a - larms,

Cl.

Alt. Sax.

Pc. SZ.CM. *pp*

Vn.

Sat.

Fl. Ch. *mf*

dark - ling

641 *p*

ALD. strug - gle and flight,

PT. strug - gle and flight,

Cl. *p*

Alt. Sax. *p*

Vn. *p*

Sat. **S.E. 7-8** *p*

Fl. Ch. **F.C. 7-9** *p* ah

647

mp

where ig - nor - ant ar - mies

mp

where ig - nor - ant ar - mies

mp

where ig - nor - ant ar - mies

mp

where ig - nor - ant ar - mies

mp

where ig - nor - ant ar - mies

Cl. *mp*

Alt. Sax. *mp*

Pc. S.D. *mf ppp*

Vn. *mp*

Sat.

Fl. Ch.

652 *p*

FAD. *p*
clash by

TAT. *p*
clash by

ALD. *p*
clash by

PT. *p*
clash by



RIG. *p*
clash by

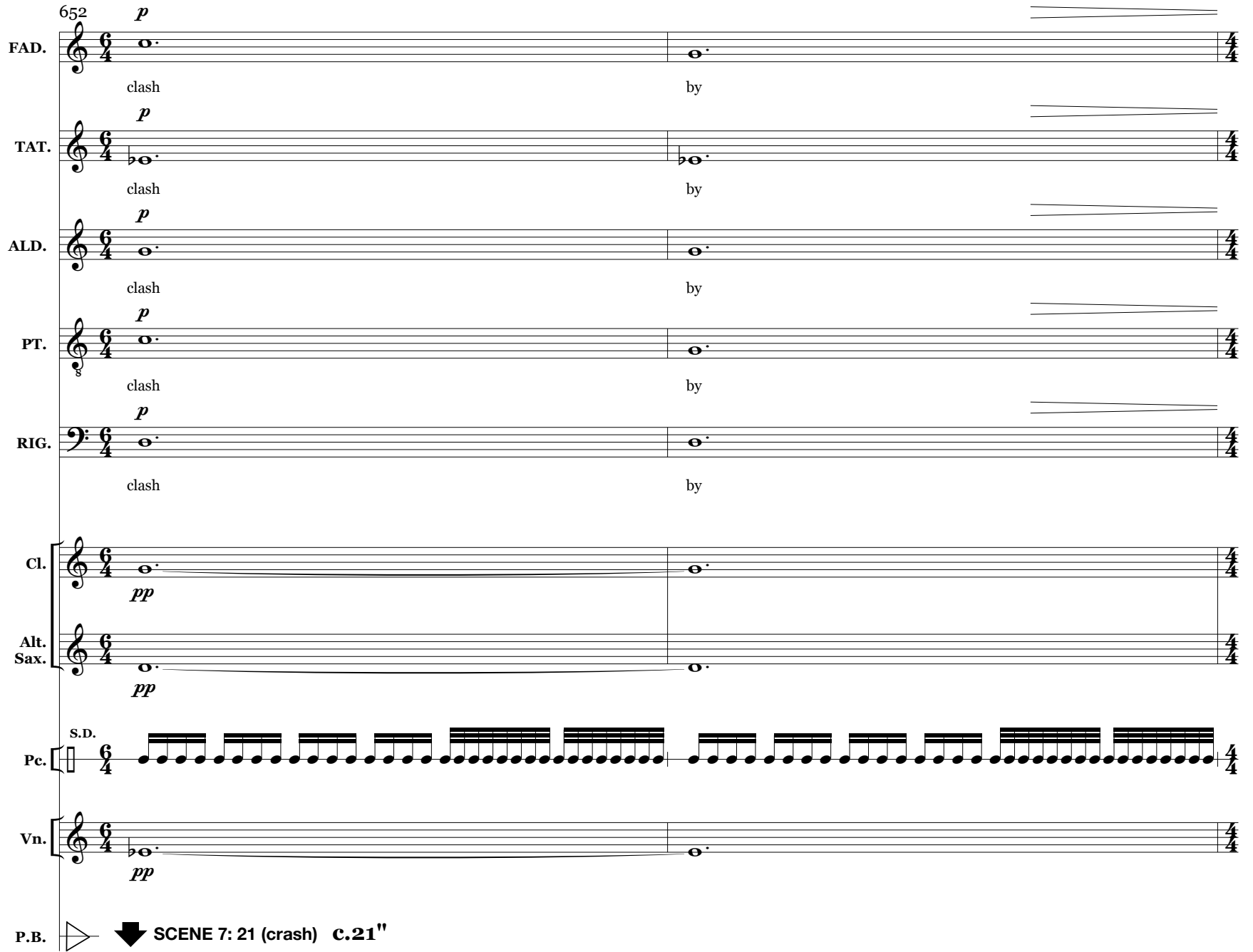
Cl. *pp*

Alt. Sax. *pp*

Pc. S.D.

Vn. *pp*

P.B.   SCENE 7: 21 (crash) c.21"



654 *pp*

FAD. *pp*
night.

TAT. *pp*
night.

ALD. *pp*
night.

PT. *pp*
night.

RIG. *pp*
night.

Cl. *pp*

Alt. Sax. *pp*

Pc. S.D. *poco*

Vn. *pp*

Sat. *pp* (S.E. 7-9)

Fl. Ch. *pp* (F.C. 7-10) (any vowel)

P.B.  SCENE 7: 22 (boom) C.17"

S.D.

658

Pc.

Sat.

Fl. Ch.

Diagrammatic arrows and symbols:
 Between Sat. and Fl. Ch.: A large upward arrow on the left, a downward arrow on the right, and a double-headed vertical arrow in the center. To the right of the double-headed arrow is a symbol consisting of a vertical line with a downward arrowhead and an upward arrowhead.

S.D.

661

Pc.

Sat.

Fl. Ch.

663

Cl.

Alt. Sax.

Diagrammatic arrows and symbols:
 Between Cl. and Alt. Sax.: A large upward arrow on the left, a downward arrow on the right, and a double-headed vertical arrow in the center. To the right of the double-headed arrow is a symbol consisting of a vertical line with a downward arrowhead and a circular arrowhead pointing right.

Dynamic marking:
 Below the double-headed arrow: *p*

S.D.

Pc.

Vn.

Sat.

Fl. Ch.

Diagrammatic arrows and symbols:
 Between Vn. and Sat.: A large upward arrow on the left, a downward arrow on the right, and a double-headed vertical arrow in the center. To the right of the double-headed arrow is a symbol consisting of a vertical line with a downward arrowhead and a circular arrowhead pointing right.

Dynamic marking:
 Below the double-headed arrow: *p*

665

Cl.

Alt. Sax.

Pc. S.D.

Vn.

Sat.

Fl. Ch.

P.B. SCENE 7: 23 (clatter, blast) c.13"

667

Cl.

Alt. Sax.

Pc. S.D.

Vn.

Sat.

Fl. Ch.

P.B. SCENE 7: 24 (trumpets, crash) c.11"

669

Cl.

Alt. Sax.

Pc. S.D.

Vn.

Sat.

Fl. Ch.

P.B.

SCENE 7: 25 (rumble, tremble) c.12"

671

Cl.

Alt. Sax.

Pc. S.D.

Vn.

Sat.

Fl. Ch.

P.B.

SCENE 7: 26 (glow) c.19"

673

Cl.

Alt. Sax.

Pc. S.D.

Vn.

Sat.

Fl. Ch.

P.B.

SCENE 7: 23 (shouting)
c.73"

678

Cl.

Alt. Sax.

Vn.

Sat.

Fl. Ch.

686

Sat.

Fl. Ch.

p

