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A

**A CATALOGUE OF THE COMPOSITIONS
OF HUGO WEISGALL**

by

Murray Boren

A dissertation submitted
to the Graduate Faculty in Music
in partial fulfillment of the requirements
for the degree of Doctor of Musical Arts,
The City University of New York.

2002

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This manuscript has been read and accepted for the Graduate Faculty in Music in satisfaction of the written portion of the dissertation requirement for the degree Doctor of Musical Arts.

7 August 2002

Date

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ABSTRACT

A Catalogue of the Compositions of Hugo Weisgall

by

Murray Boren

Advisor: Professor Bruce Saylor

The Catalogue lists all the musical compositions of Hugo Weisgall. The works are numbered chronologically by date of completion. Information about each piece is divided into twelve categories: title, medium (instrumentation), number of movements or sections and their duration, date of completion, final copy including number of pages and the type of score materials, publication, dedication, commission, first performance, recordings, reviews and articles, and miscellaneous notes on the location of manuscripts and sketches, the texts used, and incidental information about the score.

In addition, the appendix includes a summary of the materials in the public repositories of Weisgall's scores: the Library of Congress Hugo Weisgall Collection (LOC HWC) and the New York Public Library Hugo Weisgall Archive (NYPL HWA). Both collections are uncatalogued.

ACKNOWLEDGEMENTS

I would like to thank Jonathan Weisgall, for his generous help in making available personal family files and records; the librarians at the New York Public Library and the Library of Congress for unfailing help in accessing their collections; and Daniel Dorff and the staff at Theodore Presser for giving me the run of their records. Also, I am grateful for the patient tutoring of Professors John Graziano, Thea Musgrave, and Allan Atlas. And finally, I am deeply indebted to Professor Bruce Saylor, for the leadership which made this project practical and for the friendship which made it possible.

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Introduction

This catalogue provides a complete list of the compositions of Hugo Weisgall, with additional information about the works that should be of aid to performers, historians, and students.

Most of the information in the catalogue was collected from three large repositories of Weisgall papers and scores: the Library of Congress, the New York Public Library, and the Theodore Presser, Inc. Archive in King of Prussia, Pennsylvania. Additional information came from the composer's son, Jonathan Weisgall, the files of the composer's collaborators, and the artists who performed the works.

The catalogue is comprehensive and includes both early works that the composer withdrew and partial works, whether abandoned before completion or left incomplete at the time of his death. The titles of Weisgall's works are somewhat "fluid," with the same work sometimes appearing under several different titles. To facilitate tracking those changes, the catalogue lists each title, referring the reader to the title most often used, generally the one used for publication.

Weisgall often reworked early compositions and combined them for publication with later ones. In these cases, the works are listed separately by

their original dates of composition in the chronological listing, but by publication date in the catalogue. Cross referencing is provided in those cases for convenience.

Entries are listed and numbered in chronological order by date of completion. Information about each composition is divided into twelve categories:

Title

Generally the composer's title from the final copy is used. When conflicts occur, alternatives are given in brackets.

Medium

Lists the resources required to perform the work, and includes all instruments, including doubling (e.g., second oboe doubling English horn is listed: 2nd ob.=E.H.).

Movements-duration

The sections of the work are given as identified on the score. A distinction is made between roman and arabic numerals. For short works, the number of measures is given. Duration is given in minutes and seconds as listed on the score.

Date

Multiple dates, or dates that are movement-specific, show the time

spent on the work. When only one date is given, it is the date of completion as given on the score. Where the score also shows the place where the work was completed, this information is included. Revised works list both the original date of completion and the date of the revision.

Final Copy

Included here is information about the number of pages (or number of measures in the case of very short works) and the material of the the composer's completed score. This is often problematic since most scores underwent significant alterations in the editing and publication process. (For example, *Hundred Nights* went through almost ten years of changes and editing, with the final changes approved by the librettist after Weisgall's death.)

Publication

Theodore Presser is the primary publisher of Weisgall's works. Presser catalogue numbers are included when available. Rental properties are indicated by the word (rental). All others are for sale. Works that came to Presser from other publishers show the original publisher in brackets. Works that are not engraved are identified as pencil or ink on paper or tissue.

Dedication

This information comes from the final copy of the manuscript for unpublished works, or from the published score. The exact wording of the original is preserved.

Commission

The commissioning agent and for whom, if the latter is different.

First Performance

The date, location, and performers, if known.

Recordings

This information includes commercially released recordings and private recordings available to the public. Personal recordings owned by individuals are not included.

Reviews and Articles

These are listed in alphabetical order.

Notes

Supplemental information here includes the location of manuscripts in the different collections, sources of texts for vocal works, and other miscellaneous information. The most frequently used abbreviations are LOC for the Library of Congress (where the Weisgall materials are either at ML 96 .w476 case, or in the Weisgall

Collection, HWC) and NYPL HWA for the New York Public Library
Hugo Weisgall Archive. Both Weisgall collections are
uncatalogued. The composer is referred to as HW.

Chronological List of Compositions

1	c. 1927	Prelude in C Minor [Op. 1, no. 1]
2	c. 1927	Prelude in A-flat Major [Op. 1, no. 2]
3	1928	Les Enfants [Op. 7, no.1] [Suite for Piano]
4	1928	Minuet No. 1
5	1928	Sonatina in C
6	1929	Süsser Mond
7	1929	Three Impressions for Piano
8	1929	Der Totentanz: Symphonische Dichtung für grosses Orchestra
9	1931	Four Songs [Four Impressions]
10	1932	Night
11	c. 1933	Purim Play
12	c. 1933	Yom Kippur Responses
	1934	Who is Like Unto Me? [Mi chomocho] See entry no. 44, <i>Two Liturgical Settings</i> .
13	1934	Lillith
14	1934	Four Songs from "Verse" by Adelaide Crapsey
15	1935	Scherzo
	1935	How Fair Is Thy Love [K'felach horimon] See entry no. 45, <i>Three Hebraic Folksongs</i> .
16	1935	May the Words [Yih'yu l'rotzon] [Four Choral Etudes, no. 1]
17	1936	Lamentations [Mi Yivne]
18	1938	Choral Prelude: Eli Tziyan
19	c.1938	Lord, I Have Seen too Much
20	1938	Art Appreciation
21	1938	Quest
22	1939	One Thing is Certain
23	1939	Fugue and Romance from "One Thing is Certain"
24	1940	The Thought
25	1941	Hymn [Op. 4]
26	1942	Overture in F
27	1942	Quest: Suite from the Ballet
28	1943	I Looked Back Suddenly
29	1944	The Immortals
30	1944	Sonatina

- 31 1944 Quartet No.1
- 32 1944 An Englishman Looks at America
- 1945 No More Will I Thy Love Importune
See entry no. 39, *Two Madrigals*.
- 33 1946 Soldier Songs (Orchestra version in 1963)
- 34 1947 Outpost
- 35 1947 Outpost: Suite from the Ballet
- 36 1948-50 The Tenor
- 37 1952 A Garden Eastward: Cantata for High Voice and Orchestra
- 38 1953 The Stronger
- 1955 Nuptial Song (Be Nimble, Quick, Away)
See entry no. 39, *Two Madrigals*.
- 39 1955 Two Madrigals
- 40 1955 Musette
- 41 1956 Lamentations
- 42 1953-56 Six Characters in Search of an Author
- 1957 Fortress, Rock of Our Salvation [Moos tzur]
See entry no. 45, *Three Hebraic Folksongs*.
- 43 1958 Purgatory
- 1959 Evening Prayer for Peace [Ki el shomrenu]
See entry no. 44, *Two Liturgical Settings*.
- 44 1959 Two Liturgical Settings
- 1960 So Spake Rabbi Akiba [Omar Rabbi Akiba]
See entry no. 45, *Three Hebraic Folksongs*.
- 45 1960 Three Hebraic Folksongs
- 46 1960 God is Due Praise [Ki lo noeh] [Four Choral Etudes, no. 4]
- 47 1960 When Israel Out of Egypt Came [B'tzes Yisroel]
[Four Choral Etudes, no. 3]
- 48 1960 Praise Be Unto God [Hodu ladonoy] [Four Choral Etudes,
no. 2]
- 49 1960 Appearances and Entrances
- 50 1960 Proclamation
- 51 1960-63 Athaliah
- 52 1963 Athaliah (Prologue to Part 2) [Choral]
- 53 1964-66 Graven Images [Of Heaven and Earth] (Full score)
- 54 1966 Graven Images [nos. 1-3]
- 1966 Lines [Graven Images, no. 1]
- 1966 Pastoral [Graven Images, no. 2]

	1966	Sine Nomine [Graven Images, no. 3]
55	1966	Graven Images, no. 6: Two Improvisations for Piano
56	1964-68	Nine Rivers from Jordan
57	1969-70	Fancies and Inventions
58	1973	End of Summer for Tenor and String Trio
59	1960; 76	The Golden Peacock: Seven Popular Songs from the Yiddish [Goldene Pave]
60	1974-76	The Hundred Nights; or Jennie
61	1975-76	A Song of Celebration
62	1966; 78	Holiday Dance, no.1, Hanukkah [Graven Images, no. 4]
63	1966; 78	Holiday Dance, no. 2, Purim [Graven Images, no. 5]
64	1966; 71	Psalm 29
65	1971-72	Translations
66	1978-79	Liebeslieder: Four Songs with Interludes
67	1959; 1977-81	The Gardens of Adonis
68	c. 1981	Bless the Lord [Barekhu]
69	c. 1981	Oh, Lord God [Elohim Hashivenu]
70	1980-82	Psalm 118:26 [Boruch Habo] [Graven Images, no. 11]
71	1982	Dream Play
72	1982	Sonata for Piano
73	1983	Prospect: 1983
74	1983	Four Birthday Cards [Graven Images, nos. 9, 10, 12, 13]
75	1983-84	Arioso and Burlesca
76	1983-85	Lyrical Interval: Song-cycle for Piano and Low Voice
77	1985	Tangents: Four Episodes for Flute and Marimba
78	1985-86	Tekiatot: Rituals for Rosh Hashanah
79	1986	Love's Wounded: Two Songs for Baritone and Orchestra
80	1988	Will You Marry Me?
81	1990	Esther
82	1992	Psalm of the Distant Dove: Canticle for Mezzo-soprano and Piano
83	1986-96	Evening Liturgies
84	1996	Ode to Joe [Machlis]
85	1996	The Wall [unfinished]
86	1996	Children's Pieces

Biographical Sketch

Hugo David Weisgall died in Manhasset, New York, near his home in Great Neck, on March 11, 1997, at the age of 84. He was born in Eibenschutz, Monrovia (Czechoslovakia) on October 13, 1912, emigrated with his family to the United States in 1920, and spent the greater part of his creative life in Baltimore, Maryland. Although not a prolific composer, his creative output was consistent throughout his life. He composed in all genres, but his great contribution lies in his remarkable song cycles and peerless operas.

While completing a PhD in German poetry at The Johns Hopkins University, Weisgall also studied composition and conducting, earning diplomas in both areas from Philadelphia's Curtis Institute. During his career he maintained a strong interest in conducting, both his own works and the compositions of others.

He was also a dedicated teacher, with appointments at many schools, including posts at The Aaron Copland School of Music at Queens College and The Graduate Center (both of The City University of New York), the Cantor's Institute of the Jewish Theological Seminary in New York, which

he helped found. He also served as Director of Music Education Programs at Lincoln Center for the Performing Arts.

An extended survey of Weisgall's life and accomplishments, together with an analysis of his music, appears in Bruce Saylor's "The Music of Hugo Weisgall," *The Musical Quarterly* (April, 1973), and in Saylor's article on Weisgall in *The New Grove Dictionary of Music and Musicians*, 2nd ed. (2001).

THE CATALOGUE

1

Title: Prelude in C Minor, Op. 1, no. 1

Medium: Piano.

Movements-duration: 25 measures.

Date: c. 1927.

Final copy: 2 pp., pencil on paper.

Publication: None.

Dedication: None.

Commission: None.

First performance: Not known.

Recordings: None.

Reviews and Articles: None.

Notes: Written for HW's father's 39th birthday. MS in LOC ML 96 .w476 case.

2

Title: Prelude in A-flat Major, Op.1, no. 2

Medium: Piano.

Movements-duration: 20 measures.

Date: c. 1927.

Final copy: 2 pp., pencil on paper.

Publication: None.

Dedication: None.

Commission: None.

First performance: Not known.

Recordings: None.

Reviews and Articles: None.

Notes: MS in LOC ML 96 .w 476 case. Score is marked "Gift of composer, 1/24/62."

3

Title: Les Enfants [Op. 7, no.1] [Suite for Piano]

Medium: Piano.

Movements-duration: Five movements.

- I. L'Enfant malade; 10 measures.
- II. Le Lofin; 14 measures.
- III. Le Garçon Joseph; 17 measures.
- IV. Le Mendicant; 18 measures.
- V. ["Freddie..."]; 46 measures.

Date: I. May 6, 1928, Baltimore, Md.
II. May 7, 1928.
III. May 10, 1928.
IV. May 13, 1928.
V. May 14, 1928.

Final copy: 6 pp., pencil on paper.

Publication: None.

Dedication:

- I. To my father.
- II. To my mother.
- III. To Mrs. Gorfines.
- IV. To Mr. Chollock.
- V. To my brother Freddie.

Commission: None.

First performance: Not known.

Recordings: None.

Reviews and Articles: None.

Notes: The MS in LOC ML 96 .w476 case is pencil on paper (9 x 12) in HW's hand.

4

Title: Minuet No.1

Medium: Violin and piano.

Movements-duration: Incomplete.

Date: February 28, 1928, Baltimore.

Final copy: 3 pp., pencil on paper (incomplete).

Publication: None.

Dedication: To Mr. A. Parker.

Commission: None.

First performance: Not known.

Recordings: None.

Reviews and Articles: None.

Notes: MS in LOC ML 96 w.476 case. Page one contains the complete "A" section in A minor; pages 2 and 3 are the violin part only. The Trio is in D major.

5

Title: Sonatina in C

Medium: Piano.

Movements-duration: 17 measures.

Date: 1928.

Final copy: 2 pp., pencil on paper.

Publication: None.

Dedication: None.

Commission: None.

First performance: Not known.

Recordings: None.

Reviews and Articles: None.

Notes: MS in LOC ML 96 .w476 case.

6

Title: Süsser Mond

Medium: Voice and piano.

Movements-duration: 29 measures.

Date: April 3, 1929.

Final copy: 2 pp., pencil on paper.

Publication: None.

Dedication: To my mother on her birthday.

Commission: None.

First performance: Not known.

Recordings: None.

Reviews and Articles: None.

Notes: Text by Heinrich Heine. MS in LOC ML 96 .w476 case.

7

Title: Three Impressions for Piano

Medium: Piano.

Movements-duration: Three movements.

- I. La Fuite de la lune (lento).
- II. Les Silhouettes (allegro).
- III. Dawn-Le Reveillon (allegro moderato).

Date: June 23 - July 8, 1929.

Final copy: 7 pp., pencil on paper.

Publication: None.

Dedication: To M.A.L.

Commission: None.

First performance: Not known.

Recordings: None.

Reviews and Articles: None.

Notes: MS in LOC ML 96 .w467 case.

8

Title: Der Totentanz: Symphonische Dichtung für grosses Orchestra

Medium: Picc., 2 fl., 2 ob., 2 cl. in A, 2 bsn., 4 hrn. in F, 2 cor. in A, 3 tbn., tb., timp., perc., harp, strings.

Movements-duration: Single movement.

Date: “December 18, 1929, 10:45 p.m.” on the title page; “September 4, 1928” on final page.

Final copy: 50 pp., pencil on paper.

Publication: None.

Dedication: To Otto Schoenrich.

Commission: None.

First performance: Not known.

Recordings: None.

Reviews and Articles: None.

Notes: Sections have quotations from Goethe. The text is pasted into the score before the title page. MS in LOC ML 96 .w476 case.

9

Title: Four Songs [Four Impressions]

Medium: High voice and piano.

Movements-duration: Four songs (8').

- I. Autumn.
- II. Now in These Fairy Lands.
- III. Falling Snow.
- IV. By Messenger.

Date: 1931.

Final copy: 8 pp., ink on tissue.

Publication: None.

Dedication: None.

Commission: None.

First performance: Not known.

Recordings: None.

Reviews and Articles: None.

Notes: Poems by Humbert Wolfe, Amy Lowell, and Rainer Maria Rilke. MS in LOC ML 96 .w476 case has both titles on the score. A photo-negative copy is in LOC HWC box 10 (oversized), folder 3. The composition was awarded the Bears Prize from Columbia University, 1931.

10**Title:** Night**Medium:** Seven solo voices, picc., 2 fl., 2 ob., E.H., 2 cl. in A, 2 bsn., contra bsn., 4 hrn. in F, 3 tpt. in A, 3 tbn., tb., timp., perc., harp, organ, strings.**Movements-duration:** Opera in one act.**Date:** 1932.**Final copy:** 211 pp., pencil on paper.**Publication:** Withdrawn.**Dedication:** None.**Commission:** None.**First performance:** Not known.**Recordings:** None.**Reviews and Articles:** None.**Notes:** Withdrawn by the composer. Libretto by HW after Sholem Asch. MS in LOC ML 96 .w476 case. Libretto is bound into the front of the score with no author listed. Autographed, "H.W. 831 Chang Ave., Baltimore, Maryland." Cast: The Prostitute; the Drunkard; the Beggar; the Bastard; the Fool; the Thief; the Woman (Helenka); the Drunkard's Wife (speaking role); male chorus (off stage).

11

Title: Purim Play

Medium: Three solo male voices, chorus and piano.

Movements-duration: c. 30' (for the play and the music).

Date: c. 1933.

Final copy: Pencil on paper and ink on paper.

Publication: None.

Dedication: For Florence Layton, my faithful co-worker.

Commission: None.

First performance: Not known.

Recordings: None.

Reviews and Articles: None.

Notes: MS in LOC HWC box 7, folder 15. The music and libretto are in a very early handwriting. A typed copy of the verses of the song texts is included. The music consists of lead sheets for the solo songs and four-part choral settings for the chorus. The solo singing roles are "the King," Haman, and Mordecai. The margin notes on the script suggest that miscellaneous percussion may have been intended in the crowd scenes.

12

Title: Yom Kippur Responses

Medium: Voice alone.

Movements-duration: 179 measures.

Date: c. 1933.

Final copy: 5 pages, pencil on paper.

Publication: None.

Dedication: None.

Commission: None.

First performance: Not known.

Recordings: None.

Reviews and Articles: None.

Notes: NYPL HWA box 9 contains the manuscript. The vocal line is marked with the names of singers, and indications for soloist or chorus. Pages 4 and 5 have 78 measures marked “afternoon service” with the text in English and Hebrew.

13

Title: Lillith

Medium: Voices and orchestra.

Movements-duration: Opera in one act.

Date: April 27, 1933 - May 16, 1934.

Final copy: 104 pp., pencil on paper; piano/vocal score.

Publication: Withdrawn.

Dedication: Lovingly dedicated to L.B.F.

Commission: None.

First performance: Not known.

Recordings: None.

Reviews and Articles: None.

Notes: Libretto adapted from the play by Lois Elman [Elisman] by HW. The MS in LOC ML 96 .w476 case is pencil on paper, and is accompanied by a copy of the "complete" piano/vocal score. The title page on the score in LOC HWC box 9, folder 6, reads "three excerpts from an unfinished opera Lillith."

14

Title: Four Songs from “Verse” by Adelaide Crapsey

Medium: Voice and piano.

Movements-duration: Four songs (c. 8’11”).

I. Old Love [Op. 1, no. 1] (1’18”).

II. Song [Op. 1, no. 2] (2’06”).

III. Oh Lady, Let the Sad Tears Fall [Op. 1, no. 3] (3’11”).

IV. Dirge [Op. 1, no. 4] (1’36”).

Date: 1934.

Final copy: 6 pp., engraved.

Publication: Presser [Maxwell Weaner, New York, 1940] 111-40069, 1965.

Dedication: None.

Commission: None.

First performance: Not known.

Recordings: CRI SD 462 (LP) re-issued as CRI 757 (CD); NYPL HWA box 13: reel-to-reel tape of April 13, 1967, concert at the American Academy in Rome.

Reviews and Articles: None.

Notes: Poems by Adelaide Crapsey. Also titled “Op. 1.” MS in LOC ML 96 .w476 case is five pages of pencil on paper in HW’s hand, inscribed: “1/24/62 gift of composer.”

15

Title: Scherzo

Medium: Piano.

Movements-duration: Incomplete.

Date: May, 1935.

Final copy: None.

Publication: None.

Dedication: None.

Commission: None.

First performance: None.

Recordings: None.

Reviews and Articles: None.

Notes: MS in LOC HWC box 8, folder 6. These are sketches of a work that was never completed.

16

Title: May the Words [Yih'yu l'rotzon] [Four Choral Etudes, no. 1]

Medium: S.A.T.B., a cappella.

Movements-duration: 24 measures.

Date: 1935; revised December 2, 1950, Baltimore.

Final copy: 4 pp., engraved.

Publication: Presser 312-40507, 1961.

Dedication: To Abraham Skulsky.

Commission: None.

First performance: March 25, 1961, Baltimore (of the set "Four Choral Etudes").

Recordings: NYPL HWA box 12: two recordings: 1) 6-inch reel-to-reel tape labeled "Four Choral Etudes," and 2) a second smaller tape labeled "Four Choral Etudes, March 25, 1961." *Milken Archive of American Jewish Music* (forthcoming, 2004).

Reviews and Articles: None.

Notes: Text is from Psalm 19, verse 14. English version by Jules Harlow and HW. MS in LOC ML 96 .w476 case is pencil on paper in HW's hand. "Four Choral Etudes" was originally planned as a group of nine compositions.

17

Title: Lamentations [Mi Yivne]

Medium: S.A.T.B., a cappella.

Movements-duration: 29 measures.

Date: October 9, 1936.

Final copy: 3 pp., pencil on paper.

Publication: None.

Dedication: None.

Commission: None.

First performance: Not known.

Recordings: None.

Reviews and Articles: None.

Notes: MS in LOC HWC box 5, folder 9, is a pencil score marked "arr. By H.D.W."
Folder 8 has a pencil MS marked "Lamentations, variations" and dated Oct. 9, 1936. The melody is traditional.

18

Title: Choral Prelude: Eli Tziyan

Medium: Organ.

Movements-duration: 40 measures.

Date: February 11, 1938.

Final copy: 2 pp., pencil on tissue [1938]; 2 pp. engraved, 1990.

Publication: "Yamin Noraim [Days of Awe] for organ," Transcontinental Music Publishers, New York, 1990, pp. 24-25.

Dedication: In Memorium Hilda Löwensohn.

Commission: None.

First performance: Not known.

Recordings: None.

Reviews and Articles: None.

Notes: MS in LOC HWC box 2, folder 6. NYPL HWA box 11 has a copy of the printed score.

19

Title: Lord, I have Seen too Much

Medium: Voice and piano.

Movements-duration: One movement; 112 measures, 8 pp.

Date: c. 1938

Final copy: Pencil on paper.

Publication: None.

Dedication: None.

Commission: None.

First performance: Not known.

Recordings: NYPL HWA box 12: audio tape, undated.

Reviews and Articles: None.

Notes: NYPL HWA box 4 has an undated photocopy of the manuscript.

20

Title: Art Appreciation

Medium: Piano.

Movements-duration: Dance scene in one act.

Date: 1938.

Final copy: Unknown.

Publication: Withdrawn.

Dedication: None.

Commission: None.

First performance: October, 1938, Museum of Art, Baltimore.

Recordings: None.

Reviews and Articles: None.

Notes: Libretto/scenario by G. Boas. The score is not in the LOC or the NYPL collections and is presumed lost.

21

Title: Quest

Medium: 2 fl., picc., 2 ob., 2 cl. in A, 2 bsn., 4 hrn., 2 tpt. in A, 3 tbn., tb., timp., perc. (2), harp, strings.

Movements-duration: Ballet in one act.

Date: August 31, 1937 - March 22, 1938.

Final copy: March 22, 1938.

Publication: Withdrawn.

Dedication: None.

Commission: None.

First performance: May 17, 1938, Baltimore. HW, cond.

Recordings: None.

Reviews and Articles: None.

Notes: Synopsis by H. Weisgall, W. Resnick, and B. Rosenberg. LOC HWC box 8, folder 3, has a dated partial short score of 23 pages. Box 9, folder 6, has sketches and corrected score pages. No complete score is available.

22

Title: One Thing Is Certain

Medium: 2 pianos. [The MS says “2 pianos;” the printed score says “piano 4 hands.”]

Movements-duration: Ballet in three scenes.

Date: February, 1939.

Final copy: February, 1939.

Publication: Withdrawn [Maxwell Weaner, New York, 1940].

Dedication: The “fugue” is marked “for D.B.”

Commission: None. (Written for the Baltimore Ballet, but no commission is mentioned.)

First performance: February 25, 1939, Baltimore Ballet, Baltimore.

Recordings: None.

Reviews and Articles: None.

Notes: Libretto/scenario by Richard Hart. MS in NYPL HWA box 4. Two copies of the printed score, one labeled “corrections” with heavy editing in the fugue section. The second is marked “corrected copy,” but does not include any of the pencil corrections from the first score. These printed scores match the length of the string suite “Fugue and Romance from One Thing Is Certain.”

23

Title: Fugue and Romance from “One Thing Is Certain” [Op. 2, no. 1]

Medium: Originally for two pianos [or piano 4 hands]; revised for string orchestra.

Movements-duration: In two sections: Fugue, 75 measures; Romance, 33 measures (6’).

Date: 1939; revised 1942.

Final copy: 28 pp., engraved.

Publication: Presser [Axelrod] 450-00177 (rental), 1942.

Dedication: None.

Commission: String version by the Prague Chamber Orchestra.

First performance: March 19, 1947, string version: Prague Chamber Orchestra, Prague, HW, cond.

Recordings: None.

Reviews and Articles: None.

Notes: Libretto by Richard Hart. The ballet score is for two pianos. String orchestra MS in LOC HWC box 2, folder 12, including string parts on tissue with corrections.

24

Title: The Thought

Medium: Voice and piano.

Movements-duration: 11 measures.

Date: September 7, 1940.

Final copy: One page, pencil on paper.

Publication: None.

Dedication: None.

Commission: None.

First performance: Not known.

Recordings: None.

Reviews and Articles: None.

Notes: Text by Humbert Wolfe. MS in LOC HWC box 7, folder 13. The score is on the last page of a theory assignment booklet.

25

Title: Hymn [Op. 4]

Medium: S.A.T.B. chorus, 3 fl., 2 ob., 2 cl. in A, 2 bsn., 4 hrn., 3 tpt. in C, 3 tbn., tb., timp., perc., harp, strings.

Movements-duration: One movement (11').

Date: 1941, Baltimore.

Final copy: 116 pp., pencil on tissue.

Publication: None.

Dedication: Roger Sessions.

Commission: None.

First performance: March 28, 1942, Peabody Conservatory Chorus and Orchestra, Baltimore.

Recordings: None.

Reviews and Articles:

“Review: Weisgall Hymn,” *Baltimore Sun*, March 29, 1942.

Notes: LOC HWC box 5, folder 7, has copies of the choral parts, and a “score” for two keyboard instruments; box 10 (oversized), folder 4, has the orchestra score; folder 5 has corrected parts. The score is marked “Hymn: Open the Gates, Lord, Op. 4.” NYPL HWA box 6 has a photocopy of a pencil manuscript in HW’s hand. Saylor identifies this work as “Op. 4” in his *New Grove* article.

26

Title: Overture in F

Medium: Picc., 2 fl., 2 ob., E. H., 2 cl., bass cl., 2 bsn., 4 hrn. in F, 3 tpt. in C, 2 tbn., 1 b. tbn., tb., timp., 2 perc., piano, strings.

Movements-duration: One movement (12' 05").

Date: December 19, 1942; revised, 1943.

Final copy: 50 pp., 1963, engraved.

Publication: Presser 003-182 (rental), 1963.

Dedication: None.

Commission: None.

First performance: December 19, 1942, Baltimore; July 29, 1943, London (revised version), BBC Orchestra.

Recordings: Supraphon H-18131. Czech Broadcasting Symphony, HW, cond.

Reviews and Articles:

Bonavia, F. "London Hears American Works," *New York Times*, September 5, 1943.

Bonavia, F. "Promenade Concert: An American Programme," *The London Times*, July 30, 1943.

Bonavia, F. *The Listener* (London), July 29, 1943.

Notes: MS in LOC ML 96 .w476 case titled "American Comedy '43; Overture for Orchestra, Op. 5." A photocopy is in NYPL HWA box 11 without the title. A copy of the score in NYPL HWA box 1 has the title "American Comedy 1943" crossed out. Some of the sketches also carry the title "Overture for Orchestra in F." The score copy at LOC M 1004 .w48f is dated 1962. The score was engraved and printed for sale, but then held for rental only.

27

Title: Quest: Suite from the Ballet

Medium: 2 fl., picc., 2 ob., 2 cl. in A, 2 bsn., 4 hm., 2 tpt. in A, 3 tbn., tb., timp., perc. (2), harp, strings.

Movements-duration: Four Movements (13'30").

I. Waltz.

II. Scherzo.

III. Adagio "pas de quatre."

IV. Tempo di valse.

Date: 1942 (original ballet: 1938).

Final copy: 33 pp., ink on tissue.

Publication: Presser 011-0767 (rental).

Dedication: None.

Commission: None.

First performance: March 21, 1942, New York Philharmonic Orchestra, John Barbirolli, cond.

Recordings: None.

Reviews and Articles:

Straus, Noel. "Weisgall Suite Offered," *New York Times*, March 22, 1942.

Notes: Synopsis for the ballet by HW, W. Resnick, and B. Rosenberg. LOC HWC box 12 (oversized), folder 1, has a score titled: "Suite from the Ballet 'Quest.' "

28

Title: I Looked Back Suddenly

Medium: Voice and piano.

Movements-duration: One movement.

Date: 1943, London.

Final copy: 2 pp., pencil on paper; 1943; 2 pp. engraved, 1977.

Publication: *Contemporary American Art Songs*, compiled and edited by Bernard Taylor; Oliver Ditson Co., 1977, p. 24 (Presser).

Dedication: None.

Commission: None.

First performance: Not known.

Recordings: None.

Reviews and Articles: None.

Notes: Text by Humbert Wolfe. MS in LOC HWC box 10, folder 6. It constitutes the last two pages of a spiral-bound manuscript notebook. LOC HWC box 9, folder 6, has a photo-negative copy of the score.

29

Title: The Immortals

Medium: Orchestra.

Movements-duration: Single movement.

Date: 1944.

Final copy: None.

Publication: Withdrawn.

Dedication: None.

Commission: None.

First performance: Not known.

Recordings: None.

Reviews and Articles: None.

Notes: Sketches in LOC HWC box 8, folder 2.

30

Title: Sonatina

Medium: Piano.

Movements-duration: Incomplete.

Date: 1944.

Final copy: None.

Publication: None.

Dedication: None.

Commission: None.

First performance: None.

Recordings: None.

Reviews and Articles: None.

Notes: Partial MS in LOC ML 96 .w476 case, and additional material in LOC HWC box 8, folder 2, which also has sketches of this same material. Incomplete.

31

Title: Quartet No.1

Medium: String quartet.

Movements-duration: Single movement (31 measures).

Date: June, 1943.

Final copy: 5 pp., pencil on paper, June, 1943.

Publication: None.

Dedication: None.

Commission: None.

First performance: Not known.

Recordings: None.

Reviews and Articles: None.

Notes: MS in LOC HWC box 8, folder 1, is a pencil score with corrections; folder 2 has sketches.

32

Title: An Englishman Looks at America

Medium: Orchestra.

Movements-duration: Incomplete.

Date: May 14, 1944.

Final copy: None.

Publication: None.

Dedication: None.

Commission: None.

First performance: None.

Recordings: None.

Reviews and Articles: None.

Notes: MS sketches in LOC HWC box 8, folder 4, are labeled "Radio Music" and dated May 14, 1944.

33

Title: Soldier Songs

Medium: Baritone voice; 2 fl. (2nd=picc.), 2 ob., 2 cl., 2 bsn., 1 E-flat alto sax., 2 B-flat ten. sax., 4 hrn., 3 tpt. in C, 2 tbn., tb., timp., 3 perc., strings.

Movements-duration:

- I. War Poet (3' 30").
- II. Suicide in Trenches (1').
- III. The Dying Airman (1' 05").
- IV. My Sweet Old Etcetera (2').
- V. The Dying Soldier (1'17").
- VI. Fife Tune (1').
- VII. Futility (6').
- VIII. The Leveller (3').
- IX. Shiloh: A Requiem, April, 1862 (3'35").

Date: I. September 6, 1946.
 II. April, 1945.
 III. October 30, 1945.
 IV. February 2, 1946.
 V. November 20, 1945.
 VI. April 25, 1946.
 VII. December 9, 1946.
 VIII. November 26, 1946.
 IX. June 13 - August 27, 1946.
 (Revised for orchestra: 1963).

Final copy: 71 pp., ink on tissue, 1963.

Publication: Presser 451-00277, piano/vocal; 003-964, orchestra (rental).

Dedication: L.B.F. and "For N. who waited."

Commission: Revision commissioned by Peter Herman Adler, Baltimore Symphony.

First performance: April 26, 1954, New York (piano/voice). March 30, 1966, Baltimore (ochestra version). Baltimore Symphony. January 25, 1976, New York. Great Neck Symphony, Walter Hook, bar., Herbert Grossman, cond.

Recordings: NYPL HWA box 12: reel-to-reel tape with Robert Trehy, baritone, and Charles Burkhart, piano.

Reviews and Articles:

Rickett, L. G. "Selected American Song Cycles for Baritone composed since 1945," *National Association of Teachers of Singing Bulletin* 2 (1966).

Trimble, Lester. "Composers of Today, Inc.," *New York Tribune*, April 27, 1954

Notes: LOC ML 96 .w476 case has a piano/vocal score and an orchestra score (71 pages) in MS; both marked "Op. 6." LOC HWC box 8, folder 8, has an ink on tissue score; folder 9 has song No. 8 and folder 10 has song No. 1. Texts are by: I. Karl Shapiro; II. Siegfried Sassoon; III. Anon.; IV. e.e.cummings; V. Isaac Rosenberg; VI. John Manifold; VII. Wilfred Owen; VIII. Robert Graves; IX. Herman Melville.

34

Title: Outpost

Medium: 3 fl., 3 ob., 2 cl., 2 bsn., 4 hrn., 3 tpt., 2 tbn., timp., perc., piano, strings.

Movements-duration: Ballet in 2 acts.

Date: July 26, 1947, Praha (Prague).

Final copy: 358 measures.

Publication: None.

Dedication: None.

Commission: Prague National Theatre.

First performance: Not known.

Recordings: None.

Reviews and Articles: None.

Notes: NYPL HWA box 11 has a photocopy of the full score. Synopsis by Nathalie Weisgall.

35

Title: Outpost: Suite from the Ballet

Medium: 3 fl., 3 ob., 2 cl., 2 bsn., 4 hrn., 3 tpt., 2 tbn., timp., perc., piano, strings.

Movements-duration: Single movement (17').

Date: March - April, 1947 [July 26, 1947, on score].

Final copy: 172 pp., ink on tissue.

Publication: None.

Dedication: None.

Commission: Prague National Theatre.

First performance: January 11 and 12, 1950, National Symphony Orchestra,
Washington D.C. and Baltimore.

Recordings: None.

Reviews and Articles:

“New Ballet Suite,” *Washington Daily News*, January 12, 1950.

“Review: Ballet,” *The Evening Star*, January 12, 1950.

“Weisgall Ballet,” *Times-Herald*, Washington, D.C., January 12, 1950.

Notes: There are four folders in NYPL HWA box 11 marked “Dances from ‘Outpost’ a dance legend in 2 acts and an intermezzo.” The score itself, which is not titled, is a photocopy with numerous pencil additions and corrections. Synopsis by Nathalie Weisgall.

36

Title: The Tenor

Medium: Six solo voices; fl.=picc., ob.=E.H., b-flat cl.=e-flat cl., b-flat cl.=bass cl., bsn., 2 hrn., tpt. in C, tbn., perc.=timp., piano, strings (viola divisi).

Movements-duration: Opera in one act (70').

Date: 1948-50.

Final copy: 153 pp., engraved, 1956.

Publication: Presser [Merion] 441-41001, 1957.

Dedication: None.

Commission: None.

First performance: February 11, 1952, Baltimore. Peabody Opera Company, Richard Cassily, ten., HW, cond.

Recordings: Westminster 1206/1208; re-issued CRI 197; re-issued CRI CD 757. NYPL HWA box 12: 2 reel-to-reel tapes labeled "February 13, 1952, The Tenor." (This is the second night of the premier performances.)

Reviews and Articles:

Cowell, Henry. "Current Chronical: Baltimore," *Musical Quarterly* 38 (April 1952):285-7.

Dixon, M. "No Bird for Tristan," *Music and Musicians*, March, 1969.
"Guidhall School of Music and Drama-Opera Performance," *Musical Opinion*, March, 1969.

Kessler, F. "Guest Conductors for Baltimore," *Symphony*, February 2, 1952.
"The Newest 'New Festival,'" *American Composers Alliance Bulletin*, September, 1960.

"Peabody Cast Premier Weisgall's 'The Tenor,'" *Musical Courier*, March, 1952.
"Review," *Notes* 17/2 (March 1959):97.

"Student Performance," *Opera*, March, 1969

Turner, R. "Five American Operas," *The Canadian Music Journal*, April, 1960.

Notes: Libretto by Karl Shapiro and Ernst Lert, based on *Der Kammersänger* by Frank Wedekind. The roles as listed by HW are: Valet, baritone; Bellboy, tenor (buffo); Gerardo, an opera singer, dramatic tenor; Young Girl, lyric soprano (spinto); Maurice (Gerardo's Manager) ,bass-baritone; Helen, dramatic soprano.

37

Title: A Garden Eastward: Cantata for High Voice and Orchestra

Medium: Soprano voice, 2 fl. (2nd=picc.), 2 ob., 2 cl., 2 bsn., 4 hrn., 2 tpt. in C, 2 b. tbn., timp., perc. (1), harp, strings.

Movements-duration: Three movements.

I. Fantasia (7'10").

II. Scherzo (3'10").

III. Free Variations (6'05").

Date: August 12 - September 9, 1952, Baltimore.

Final copy: Piano/vocal score: 21 pp., engraved; full score: 55 pp., ink on tissue.

Publication: Presser [Merion] 442-4100, 1960.

Dedication: To my parents, with love.

Commission: Baltimore Jewish Music Council Festival Committee.

First performance: January 31, 1953, Baltimore. Baltimore Symphony Orchestra, Brenda Lewis, sop., HW, cond.

Recordings: *Milken Archive of American Jewish Music* (forthcoming, 2004).

Reviews and Articles: None.

Notes: Also titled "Three Symphonic Songs from the Hebrew of Moses Ibn Ezra." Text from the Hebrew of Moses Ibn Ezra (1055-1138); translation by Milton Feist. Piano/vocal score by Paul Aron. MS in LOC ML 96 .w476 case is ink on tissue: I. 11 pages; II. pages 12-36; III. pages 37-55. Presser also lists a choral work by this name and number, derived from the same material, which is not available.

38

Title: The Stronger

Medium: Soprano voice and silent actress; alto sax. in E-flat (= cl. in B-flat and E-flat), ten sax. (= cl. in B-flat and bass cl.), tpt. in C, vln., vla., vc., cb., piano.

Movements-duration: Opera in one act (25').

Date: 1952.

Final copy: 40 pp. piano/vocal score engraved; 176 pp. orchestra score ink on tissue.

Publication: Presser [Merion] 411-41090, piano/vocal; orchestra (rental), 1957.

Dedication: Lucille Lortel.

Commission: None.

First performance: August, 1952, Baltimore and Westport, Connecticut. Hilltop Opera Company (piano/vocal), Adelaide Bishop, sop., Siegfried Landau, cond. January 9, 1955, Columbia University, New York (orchestra version).

Recordings: Columbia Records ML 5106; CRI SD 273, re-issued CRI 757 (CD). NYPL HWA box 12: 2 reel-to-reel tapes labeled "The Stronger." (This is the 1955 New York performance); box 13: 3 reel-to-reel tapes labeled "The Stronger," (Duplicates of box 12); and 1 reel-to-reel tape labeled "The Stronger, with Alexandra Hunt, sop., and Ryan Edwards, piano;" the 1952 performance.

Reviews and Articles:

Derhen, A. "ISCM: Schoenberg and Weisgall," *Hi Fi/Musical America*, January, 1970.

Goldman, Richard Franko. "Reviews of Records," *Musical Quarterly*, October, 1957.

Jahant, C. "Baltimore," *Opera (England)*, May, 1985.

Rockwell, John. "Music: Baltimore Opera's 3 Portraits of Women," *New York Times*, February 3, 1985.

Stearns, David Patrick. "Reports: Baltimore," *Opera News*, April 13, 1985.

Swanson, A. "The Stronger, Chicago," *Opera News*, June, 1975.

"Weisgall's *The Stronger*," *Notes* 19/3 (1962):515-16.

“Young Maryland Opera Troupe Impresses with Westport Double-bill,” *Variety*, August 20, 1952.

“Weisgall Opera Receives Premier,” *Musical America*, October, 1952.

“New Weisgall Opera,” *New York Times*, May 23, 1957.

Notes: Libretto by Richard Hart; based on August Strindberg. LOC HWC box 8, folder 14, contains a vocal score with numerous pencil notations by HW.

39**Title:** Two Madrigals**Medium:** Voice and piano.**Movements-duration:** Two songs.

1. No More Will I Thy Love Importune (2'); 39 measures.
2. Nuptial Song [Be Nimble, Quick, Away] (3' 30'); 113 measures.

Date:

1. 1945, London.
2. November, 1955, Baltimore.

Final copy:

1. 2 pp., engraved, 1955.
2. 7 pp., engraved, 1955.

Publication: Presser [Merion] 141-40007, 1958.**Dedication:** None.**Commission:** None.**First performance:** February 17, 1956, New York.**Recordings:** No. 2: NYPL HWA box 13: unlabeled reel-to-reel tape.**Reviews and Articles:** None.**Notes:** Anon. 17th century texts. No. 1 is published in high and low keys (G minor and E minor); No. 2 for high voice only.

40

Title: Musette

Medium: Piano.

Movements-duration: Incomplete.

Date: November 11, 1955.

Final copy: None.

Publication: None.

Dedication: None.

Commission: None.

First performance: None.

Recordings: None.

Reviews and Articles: None.

Notes: MS in LOC HWC box 6, folder 9, is a pencil "sketch" signed and dated November 11, 1955.

41

Title: Lamentations

Medium: Voice or unison chorus, with piano or organ.

Movements-duration: Four movements.

- I. Shir Shomer.
- II. Madrigal.
- III. El I Yohu Hanovi.
- IV. The Plagues.

Date:

- I. 1935.
- II. 1945.
- III. March 5, 1956.
- IV. March 6, 1956.

Final copy: None.

Publication: None.

Dedication: None.

Commission: None.

First performance: Not known.

Recordings: None.

Reviews and Articles: None.

Notes: MS in LOC HWC box 10 (oversized), folder 6.

42

Title: Six Characters in Search of an Author

Medium: 24 solo voices; 2 fl. (1=alto fl., 2=picc.), 2 ob. (2=E.H.), 2 b-flat cl. (2=bass cl.), 2 bsn. (2=contra bsn.), 2 hrn., 2 tpt., 2 b. tbn., tb., timp., perc. (1), strings, piano (on stage).

Movements-duration: Opera in three acts.
Act I (48'2"); Act II (46'43"); Act III (41'11").

Date: 1953-56 [1957].

Final copy: 397 pp., pencil on tissue.

Publication: Presser [Merion] 441-41002 (rental), 1960.

Dedication: "To my own two special characters Jonathan and Deborah who outgrew their parts while waiting for this opera to be completed."

Commission: Alice M. Ditson Fund at Columbia University.

First performance: April 26, 1959, New York. New York City Opera, Sylvan Levin, cond. Revivals: Oberlin 1971, Chicago 1990, New York 1995, Opera Festival of New Jersey (Princeton) 2000.

Recordings: New World 80454-2, (2 CDs, 142:41). NYPL HWA box 11, reel-to-reel tape of Oberlin production; box 13: 6 reel-to-reel tapes labeled "Six Characters." This is the NY premier.

Reviews and Articles:

Covello, R. "World Report: Lyric Opera Center for American Artists," *Opera Canada* 31/3 (1990):35-6.

Eyer, R. "Operation Vanguard," *Musical America*, May, 1960.

Goldman, Richard Franko. "Current Chronicle," *Musical Quarterly*, 45/3 (July 1959):381-5.

Johnson, Bret. "Record review: Weisgall: Six Characters in Search of an Author," *Tempo*, April, 1995.

Kerner, Leighton. "Composer Found," *Village Voice*, January 2, 1996.

Kolodin, I. "Music to my ears," *The Saturday Review*, May 9, 1959.

- Kozinn, Allan. "Opera Review: The Pirandello Six, Singing but Still Dysfunctional;" *New York Times*, December 9, 1995.
- Law, Joe K. "Review: *Six Characters in Search of an Author*, Hugo Weisgall," *Opera Quarterly* 12/2 (Winter 1995/96):149-52.
- Mayer, Martin. "Opera Around the World: America the Fertile 50's," *Opera* 47/3 (1996):277-8.
- Osborne, C. L. "Spring in Town," *Opera News*, October 31, 1959.
- Porter, Andrew. "Six Characters in Search of an Author; Chicago Lyric Opera," *Financial Times* (London), July 9, 1990.
- Repassé, R. "New York," *Opera* (London), August, 1959.
- Rothstein, Edward. "Classical View: 6 Characters Found Just the Author," *New York Times*, January 29, 1995.
- Samachson, D. "Chicago," *Opera* (London), October, 1990.
- Sargeant, W. "Music Events," *The New Yorker*, May 9, 1959.
- Smith, Patrick J. "Viewpoint: Bits and Pieces," *Opera News* 43/3 (February 17, 1996):4.
- Taubman, H. "Solid Achievement: American Opera Season at City Center," *New York Times*, May 10, 1959.
- Tommasini, Anthony. "A Challenging Work in Search of Appreciative Listeners," *New York Times*, July 11, 2000.
- Von Rhein, John. "Six Characters Who Are Well Worth Hearing," *Chicago Tribune*, December 18, 1994 (CD review).
- "Weisgall Six," *Musical Courier*, June, 1959.
- "Weisgall Opera," *Variety*, May 13, 1959.
- "Weisgall/Pirandello," *Musical America*, May, 1959.
- Zoff, O. "Martinus 'Parabels' und moderne amerikanische Opern," *Melos*, August, 1959.

Notes: Libretto by Denis Johnston; based on Luigi Pirandello. German version by Werner Gallusser. LOC HWC box 8, folder 7, has libretto corrections and additions; box 9, folder 5, has segments from Act I with alterations and corrections; and box 11 (oversized), folders 2-4, contains the piano/vocal score. The dedication is to HW's children.

CAST:

- A. The Real People (taken from the Chorus):
- The Director, Burt Betts; tenor.
 - The Tenore Buffo, Terence O'Flaherty; tenor.
 - The Accompanist, Sam Stein, baritone.
 - The Basso Contante, Pasquale Subito, bass.
 - The Stage Manager, Mike Pampanicki, bass.
 - The Coloratura, Lili Klein, soprano.

The Prompter, Gertrude Glubb, soprano.
The Mezzo, Gwen Thomas, mezzo.
The Wardrobe Mistress, Mrs. Harbinger, alto.
The Chorus, *The Seven Deadly Sins*.
 Pride, soprano.
 Envy, soprano.
 Sloth, alto.
 Lust, alto.
 Anger, tenor.
 Avarice, baritone.
 Gluttony, bass
 The Unheard of Sin, tenor.

B. The Characters:

 The Father, baritone.
 The Son, high baritone.
 The Stepdaughter, dramatic soprano.
 The Mother, mezzo soprano.
 Madame Pace, alto.
 The Boy (non-singing).
 The Child (non-singing).

C. Chorus (at least eight voices).

43

Title: Purgatory

Medium: Bass voice (Old Man), tenor voice (Young Boy); fl. (picc.), 2 cl. in B-flat, (1st=cl. in E-flat, 2nd=b. cl.), bsn., hm., tpt., perc., (1), timp., piano, strings.

Movements-duration: Opera in one act (35').

Date: September 12, 1958, Baltimore.

Final copy: 54 pp., engraved (piano/vocal); 131 pp., ink on tissue (orchestra).

Publication: Presser [Merion] 441-41003, piano/vocal score; orchestra (rental), 1959.

Dedication: "To Henry Cowell, in friendship."

Commission: None.

First performance: February 1, 1961, Library of Congress, Washington, D.C., Loren Driscoll, ten., Robert Trehy, bass, Frederick Prausnits, cond.

Recordings: NYPL HWA box 11: undated reel-to-reel tape marked "Purgatory, Juilliard, HW conducting;" box 13: 2 reel-to-reel tapes labeled "Purgatory." This is the premier.

Reviews and Articles:

Herrmann, J. "Allerlei Neuigkeiten," *Musica: Zweimonatschrift für alle Gebiete des Musiklebens*, July, 1961.

"Juilliard Opera Premiers," *Musical Courier*, May, 1961.

"Juilliard Opera Theater," *Hi Fi/Musical America*, August, 1966.

"Juilliard School of Music," *Musical Leader*, June, 1966.

"Noteworthy," *Notes* 19/1 (1961):137.

"Of Note," *Opera News*, September 10, 1966.

"Weisgall at Juilliard," *The Music Review* 21/4 (1960):344-5.

Notes: Libretto by Willam Butler Yeats (his last play). LOC HWC has a pencil score in HW's hand and notebooks with row forms showing ordering, inversions, transpositions, dyad/triad constructions, and re-ordering. The MS in LOC ML 98 .w476 case is the full score. M1503 .w436P9 is the piano/vocal score,

which is by Ben Weber. NYPL HWA box 4 has a letter to Dominick Argento about the work: “Yeats’ verse is giving me hellish problems because of its unrelenting rhythms” (HW, December 10, 1957).

44

Title: Two Liturgical Settings

Medium: 1. S.A.T.B., a cappella; 2. S.A.T.B., baritone solo and piano or organ.

Movements-duration: Two sections.

1. Evening Prayer for Peace [Ki el shomrenu]; 20 measures.
2. Who Is Like Unto Thee? [Mi chomocho]; 49 measures.

Date:

1. June 2, 1959, Baltimore.
2. 1934, Baltimore.

Final copy:

1. 2 pp., engraved.
2. 6 pp., engraved.

Publication: Presser 1. 312-40515; 2. 312-40514, 1961.

Dedication:

1. To the Chizuk Amuno Choral Society.
2. To Lazare Saminsky.

Commission: None.

First performance:

1. Not known;
2. March 25, 1938, Temple Emanu-el, New York, Lazare Saminsky, cond.

Recordings: None.

Reviews and Articles: None.

Notes: Words from the Jewish Prayer Book (Siddur) and Exodus 15:11.18; translated by HW. These two works, written 25 years apart, were published as a pair.

45

Title: Three Hebraic Folksongs

Medium: S.A.T.B., a cappella.

Movements-duration: Three songs.

1. So Spake Rabbi Akiba [Omar Rabbi Akiba]; 29 measures.
2. How Fair Is Thy Love [K'felach horimon]; 61 measures.
3. Fortress, Rock of Our Salvation [Moos Tzur]; 16 measures.

Date:

1. May 3, 1960, State College, PA.
2. 1935, Baltimore.
3. November 18-19, 1957, Baltimore.

Final copy:

1. 4 pp., engraved.
2. 6 pp., engraved.
3. 4 pp., engraved.

Publication: Presser 1. 312-40511; 2. 312-40512; 3. 342-40014, 1961.

Dedication: To My Brother.

Commission: None.

First performance: Not known.

Recordings: None.

Reviews and Articles: None.

Notes: 1. Score says: "arr. by HW." English freely adapted by HW and Jules Harlowe. LOC HWC ML 96 .w476 case has one page MS, pencil on paper, 29 measures.
 2. Yemenite folk melody arranged by HW. English freely adapted by HW from *Song of Songs*. MS in LOC ML 96 .w476 case is 3 pages, pencil on paper.
 3. LOC HWC ML 96 .w476 case has 1 page (12 measures) ink on tissue marked "arranged by HW." Also in HW's hand: "Ash kenazic melody notated by Benedetto Marcello in his *Estro-Poetico Harmonico*, Venice, 1724-26."

46

Title: God Is Due Praise [Ki lo noeh] [Four Choral Etudes, no. 4]

Medium: S.A.T.B., a cappella, and S.S.A. with organ.

Movements-duration: 31 measures.

Date: S.A.T.B. version: May 10, 1960; original S.S.A. version: March 2, 1956.

Final copy: May, 1960.

Publication: Presser 312 40510, S.A.T.B. version, 1961.

Dedication: To Richard Franko Goldman.

Commission: None.

First performance: March 25, 1961, New York (of the set "Four Choral Etudes").

Recordings: NYPL HWA box 12: two recordings: 1) reel-to-reel tape labeled "Four Choral Etudes," and 2) a second smaller tape labeled "Four Choral Etudes, March [sic] 25, 1961." *Milken Archive of American Jewish Music* (forthcoming, 2004).

Reviews and Articles: None.

Notes: Text is a Passover Seder Hymn; English version by Jules Harlow and HW. Originally for S.S.A. and organ. LOC ML 96 .w476 case has the S.A.T.B. version in pencil on paper in HW's hand but no English text. The S.S.A. version is ink on tissue. "Choral Etudes" was originally planned as a group of nine compositions.

47

Title: When Israel Out of Egypt Came [B'tzes Yisroel]
[Four Choral Etudes, no. 3]

Medium: S.A.T.B. a cappella.

Movements-duration: 67 measures.

Date: February 3, 1956, Baltimore. Version for S.A.T.B.: June 2, 1960, State College.

Final copy: 7 pp., engraved.

Publication: Presser 312-40509, 1961.

Dedication: To George Rochberg.

Commission: None.

First performance: March 25, 1961, New York (of the set "Four Choral Etudes").

Recordings: NYPL HWA box 12: two recordings: 1) reel-to-reel tape labeled "Four Choral Etudes," and 2) a second smaller tape labeled "Four Choral Etudes, March 25, 1961." *Milken Archive of American Jewish Music* (forthcoming, 2004).

Reviews and Articles: None.

Notes: Text from Psalm 114:1-8; English version by Jules Harlow and HW. Originally for S.S.A. and organ. LOC HWC ML 96 .w476 case has S.A.T.B. version, 3 pages in pencil on paper. "Choral Etudes," of which there are four, was originally planned as a group of nine compositions.

48

Title: Praise Be Unto God [Hodu ladonoy] [Four Choral Etudes, no. 2]

Medium: S.A.T.B., a cappella.

Movements-duration: 87 measures.

Date: December 15-16, 1953; revised January, 1954, Baltimore.

Final copy: 9 pp., engraved.

Publication: Presser 312-40508, 1961.

Dedication: To Milton Feist.

Commission: None.

First performance: March 25, 1961, New York (of the set "Four Choral Etudes").

Recordings: NYPL HWA box 12: two recordings: 1) reel-to-reel tape labeled "Four Choral Etudes," and 2) a second smaller tape labeled "Four Choral Etudes, March 25, 1961." *Milken Archive of American Jewish Music* (forthcoming, 2004).

Reviews and Articles: None.

Notes: Text from Psalm 118:1-4; English version by Jules Harlow and HW. LOC ML 96 .w476 case has 3 pages of pencil MS on paper. "Four Choral Etudes" was originally planned as a group of nine compositions.

49

Title: Appearances and Entrances

Medium: Fl. (picc.), ob., cl. in B-flat, bass cl., 2 hrn., 2 tpt. in C, 2 cor., 3 tbn., tb.,
timp., perc. (1), 2 pianos, strings.

Movements-duration: Single movement; 89 measures.

Date: 1960, Great Neck, NY.

Final copy: 11 pp., ink on tissue.

Publication: None.

Dedication: None.

Commission: None.

First performance: Not known.

Recordings: None.

Reviews and Articles: None.

Notes: LOC HWC Box 1, folder 1, has parts only; as does box 13 (oversized), folder 1.
The final parts are on tissue; the sketches and pencil parts are on tan paper.
NYPL HWA box 2 has a photocopy of the full score; 12 pages; the first page
labeled "Appearances and Entrances" and the 12th page marked "Proclamation."
This score has a date of 1965 on page 11.

50

Title: Proclamation

Medium: Fl. (picc.), ob., cl. in B-flat, bass cl., 2 hrn., 2 trpt. in C, 3 trbn., tb., timp., perc. (1), 2 pianos, strings.

Movements-duration: Single movement; 18 measures.

Date: 1960, Great Neck.

Final copy: 1 page, ink on tissue.

Publication: None.

Dedication: None.

Commission: None.

First performance: Not known.

Recordings: None.

Reviews and Articles: None.

Notes: LOC HWC box 1, folder 2, has parts in ink on tissue. NYPL HWA box 2 has a photocopy of the score at the end of "Appearances and Entrances," on page 12.

51

Title: Athaliah

Medium: Mezzo-sop., sop., bar., ten., bass voices, S.A.T.B. chorus, 2 fl. (1=alto, 2=picc.), 2 ob. (2=EH), 2 cl. (1=E-flat, 2=bass cl.), 2 bsn. (2=contra bsn.), 2 horn., 2 tpt. in C, 3 bass tbn., timp., perc. (5), strings. (8,8,6,6,4).

Movements-duration: Opera in two parts (120'04").

Date: 1960-63.

Final copy: 205 pp., ink on tissue, piano/vocal score.

Publication: Presser 001-573 (rental).

Dedication: "To My Wife."

Commission: Thomas Scherman and the Little Orchestra Society of New York.

First performance: February 17, 1964, New York, in a concert presentation by the Little Orchestra Society of New York. Shirley Verrett, mezzo-sop.; Irene Jordan, sop.; John Reardon, bar.; William Lewis, ten.; Raymond Michalski, bass; Thomas Scherman, cond.

Recordings: NYPL HWA box 13: 6 reel-to-reel tapes labeled "Athaliah-premier."

Reviews and Articles:

Harrison, Jay S. "Jay S. Harrison Covers the New York Scene," *Musical America* 84/3 (March 1964):28-9.

Hitchcock, H. Wiley. "Current Chronicle: New York," *Musical Quarterly* 50/2 (April 1964):233-36.

Rich, Alan. "Hugo Weisgall: *Athaliah*," *Perspectives of New Music* (Fall-Winter):156-8.

Schoenberg, Harold. "Opera: World Premier of *Athaliah*," *New York Times*, February 18, 1964.

Tonkonogy, C. "Intense," *Music Journal* 22 (April 1964):44.

Notes: Libretto by Richard Franko Goldman, based on Jean Racine. Never staged. Presser no longer is in possession of a full score for hire. Their files show it was

returned to HW “at the request of the composer.” The piano/vocal score, by Ben Weber, is available for review. LOC HWC box 1, folder 5, contains sketches including numerous row forms written out in inversive relationships; folders 6 and 7 contain heavily annotated copies of the libretto. The roles are: Athaliah, mezzo-sop.; Yehosheba, sop.; Yehoyada, bar.; Mattan, ten.; Abner, bass.

52

Title: Athaliah (Prologue to Part 2) [Choral]

Medium: S.A.T.B. and piano.

Movements-duration: 59 measures.

Date: 1960-63.

Final copy: 7 pp., ink on paper.

Publication: Presser 312-41205, 1977.

Dedication: None.

Commission: The opera by Thomas Scherman and the Little Orchestra Society of New York.

First performance: Not known.

Recordings: NYPL HWA box 12: reel-to-reel tape labeled "Prologue to Part II of *Athaliah*."

Reviews and Articles: None.

Notes: Libretto by Richard Franko Goldman, based on Jean Racine. Text for Prologue to Part II from Psalm 28:1, 2, 9.

53

Title: Graven Images [Of Heaven and Earth] (Full score)

Medium: Various combinations: voice, fl., ob., cl., bsn., 2 hrn., tpt. in C, 2 tbs., timp., perc., piano, string quintet.

Movements-duration: 14 separate sections labeled "cues." (Some have multiple parts; e.g. 3, 3A, 3B, 3D, etc.)

Date: 1964-66.

Final copy: 224 pp., ink on tissue.

Publication: Presser 003-620 (rental), 1966.

Dedication: None.

Commission: Columbia Broadcasting System for a documentary film on the Israel Art Museum entitled "Of Heaven and Earth."

First performance: March 6, 1966, CBS broadcast.

Recordings: NYPL HWA box 11: 2 reel-to-reel tapes marked "Israeli Museum Show, February 14, 1966." [These are the sound cues as aired.]

Reviews and Articles: None.

Notes: The Presser score is the one used for the recording sessions. Each measure is numbered; and timings in seconds are included every three or four bars. The sections are identified by cue numbers without descriptive titles. The broadcast features this material as underscore. (See recording listed above.) HW later extracted this material and used it in a series of smaller works, all carrying the "Graven Images" title. These smaller works are all revisions of the material; none is used exactly as they exist here. This score was not intended for live performance, and is not usable for that purpose. LOC HWC box 7, folder 8, has a score marked "Of Heaven and Earth" with sketches and timings for each section, each identified by an equation that translates seconds into quarter note metric markings; folders 9 and 10 contain sketches, corrections and additional timing calculations. NYPL HWA box 6 has a full score labeled "Of Heaven and Earth"

which is the original from which the Presser copy was made. Several of the sections were orchestrations of choral works, and were done by Bruce Saylor.

54

Title: Graven Images [nos. 1-3]

Medium: Fl., ob., cl., bsn., and piano.

Movements-duration:

1. Lines [Graven Images, no. 1] ww quartet; 154 measures.
2. Pastoral [Graven Images, no. 2] ww quartet; 20 measures.
3. Sine Nomine [Graven Images, no. 3] piano; 23 measures.

Date: 1966.

Final copy:

1. 8 pp., engraved.
2. 3 pp., engraved.
3. 3 pp., engraved.

Publication: Presser 1. 114-40110; 2. 114-40111; 3. 110-40590, 1968.

Dedication: None.

Commission: Columbia Broadcasting System for "Of Heaven and Earth."

First performance: March 6, 1966, CBS broadcast of the original. First performance in this format is unknown.

Recordings: None.

Reviews and Articles: None.

Notes: From CBS documentary "Of Heaven and Earth." The broadcast features this material as underscore, but not exactly as published in this version. See Graven Images (full score) for the original. See individual listings of the three "movements."

55

Title: Graven Images, no. 6, Two Improvisations for Piano

Medium: Piano.

Movements-duration: Two movements; 22 measures and 27 measures.

Date: I. 1964.

II. 1964, revised 1966.

Final copy: 5 pp., engraved.

Publication: Presser 110-40591, 1968.

Dedication: For George Perle.

Commission: None.

First performance: Not known.

Recordings: None.

Reviews and Articles: None.

Notes: First titled Graven Images No. 6 and Graven Images No. 7. "I had a few minutes...to try and make sense out of this old piece...the manuscript was so smudged that I really had to recompose it--fortunately with a row all the notes are there. It just means trying to find where they belong." HW in a note to the publisher.

56

Title: Nine Rivers from Jordan**Medium:** 28 solo voices, chorus, 2 fl. (2nd=picc.), 2 ob. (2nd=E.H.), 2 cl. (2nd=b. cl.), 2 bsn. (2nd=contra bsn.), 4 horn., 3 tpt., 3 tbn., tb., timp., perc., celesta, piano, harp, strings.**Movements-duration:** Opera in prologue and three acts.**Date:** 1964-68.**Final copy:** 729 pp., 1968, pencil on tissue (six volumes).**Publication:** Presser 017-0763 (rental), 1968.**Dedication:** None.**Commission:** New York City Opera and the Ford Foundation.**First performance:** October 9, 1968, New York. New York City Opera, Eileen Schauler, sop., Julian Patrick, bar., Gustav Meier, cond.**Recordings:** NYPL HWA box 12: reel-to-reel tapes labeled: "world premier H. Weisgall --Nine Rivers From Jordan" (2 complete sets).**Reviews and Articles:**Blumenfeld, Harold. "9 Rivers," *Opera News*, October 12, 1968."Hugo Weisgall Commissioned for City Opera," *Hi Fi/Musical America*, 17/2 (August 1967):143.Kolodin, I. "Music to my ears," *The Saturday Review*, October 26, 1968.Landry, R. L. "Nine Rivers to Jordan: or, a Ford grant is no license to bore opera audiences," *Variety*, October 16, 1968."New York City Opera," *Hi Fi/Musical America*, December, 1968."Nine Rivers at City," *Musicians and Artists* 1/5 (1968):31."Of Note," *Opera News*, November 23, 1968.Oppens, K. "Stimmenfeste und Jaegerlatein," *Opern Welt*, December, 1968.Schoenberg, Harold. "Opera: 'Nine Rivers From Jordan' Has Premier," *New York Times*, October 10, 1968."Weisgall's Huge Nine Rivers," *Opera*, 20/1 (January 1969):36.

“Weisgall,” *Melos/Neuzeitschrift* 130 (January 1969):13.

“Weisgall ‘Nine Rivers,’” *Music Journal* 26/2 (December 1968):106-7.

Notes: Libretto by Denis Johnston, based on his novel. His title is “Requiem for the Living: The Apocalypse of a Despatch Rider,” based upon some sections of *Nine Rivers from Jordan* by the same author.” The libretto is published separately by Presser as 411-41034. The full score is no longer available from them, but is in the NYPL HWA box 1 in six volumes with different act divisions than the premier. LOC HWC box 7, folders 1-7, contains extensive libretto material with HW corrections and suggestions, but no music. LOC HWC box 6, folder 9, has an early sketch of the “Prologue and numerous groupings of hexachords as inversional mirrors; folders 10-12 in the same box have pencil sketches of the three acts. LOC HWC box 11 (oversized), folders 3-5, contains the three volume piano/vocal score.

57

Title: Fancies and Inventions**Medium:** Baritone voice, fl., cl. in B-flat, vla., vc., piano.**Movements-duration:** Ten songs (23').

1. To Criticks.
2. Soft Musick.
3. To Daffadills.
4. To His Mistress Objecting to Him Neither Toying or Talking.
5. To Cherry-blossoms.
6. To the Detracter.
7. The Voice and Voill (revised 2/72).
8. The Frozen Heart.
9. I Call and I Call.
10. To Musick, A Song.

Date: 1969-70.**Final copy:** 61 pp., 1972.**Publication:** Presser 016-0763, piano/vocal; 003-963, orchestra (rental), 1974.**Dedication:** To Randolph S. Rothschild.**Commission:** Baltimore Chamber Music Society.**First performance:** November 1, 1970, Baltimore. Baltimore Chamber Music Society.**Recordings:** CRI S-273: NYPL HWA box 12: audio tape labeled "Fancies and Inventions;" box 13: reel-to-reel tape, unlabeled.**Reviews and Articles:**"Honors for Members," *ASCAP Bulletin* 5/1 (1971):43.Saylor, Bruce. "Current Chronicle," *Musical Quarterly* 57/4 (October 1971):656.Saylor, Bruce. "Weisgall Premier by Aeolian Players," *Hi Fi/Musical America* 21 (February 1971):29."Weisgall," *World Music* 13/2 (1971):75.

Notes: Poems from *The Hesperides* by Robert Herrick. Originally titled “Airs and Fancies,” by which title it is catalogued by Presser. The actual publication date is January 6, 1975.

58

Title: End of Summer for Tenor, Oboe and String Trio

Medium: Tenor voice, ob., vln., vla., vc.

Movements-duration: Five movements (23').

- I. After Lunch (tutti).
- II. Quasi Fantasia (ob. solo).
- III. Hearing Someone Sing a Poem by Yuan Chen (tenor and strings).
- IV. Presto (ob. and strings).
- V. De Senectute (tutti).

Date: August, 1973.

Final copy: 63 pp., ink on tissue, 1975.

Publication: Presser 114-40203, 1977 (rental).

Dedication: To Randolph S. Rothschild.

Commission: By Randolph S. Rothschild for the New York Chamber Soloists.

First performance: November 7, 1974, Baltimore, Charles Bressler, ten.

Recordings: 7.5" ips monaural tape in Presser file, undated.

Reviews and Articles:

- "Review: 'End of Summer'," *Baltimore Sun*, November 8, 1974.
 Salzman, Eric. "Has the Avante-garde become the establishment?" *Stereo Review* 37 (August 1976):100-101.

Notes: Poems by Po Chu-I for I and III and George Boas for V. Translation by HW. An attempt was made to get the rights to Arthur Waley's translation of the Po, but when refused, HW "re-worked" the text himself. LOC HWC box 2, folder 10, contains a pencil "short score" sketch with text laid in.

59

Title: The Golden Peacock: Seven Popular Songs from the Yiddish
[Goldene Pave]

Medium: Voice and piano.

Movements-duration: Seven songs.

- I. Undzer Rebenyu [Our Dear Rabbi].
- II. Der Rebe Elimeylekh [The Rebe Elimeylekh].
- III. Baleboste Zisinke [The Pretty Mistress].
- IV. Mayn Harts in Mir [My Heart, My Soul Cries Aloud].
- V. Lomin Zikh bafrayen [Drinking Song].
- VI. Shlof mayn kind, shlof ke seyder [Sleep My Baby].
- VII. Di Goldene Pave [The Golden Peacock.]

Date: July 1960-November 1976.

- I. December 10, 1976.
- II. December 2, 1976.
- III. December 17-19, 1976.
- IV. October 21 - November 7, 1976.
- V. November 9 - December, 1976.
- VI. November 14-19, 1976.
- VII. November - December 2, 1976.

Final copy: 28 pp., engraved.

Publication: Presser 411-41069, 1980.

Dedication: For Elliott Galkin, in friendship. VII. is separately dedicated "To Albert Weisser, for his encouragement and help."

Commission: None.

First performance: January 23, 1978, New York. Judith Raskin, sop., and Morey Ritt, piano; League of Composers-ISCM Concerts.

Recordings: CRI - SD - 417 Composers Recordings (1980); Re-issued CRI CD 757. NYPL HWA box 12: undated reel-to-reel marked "Golden Peacock;" box 13: reel-to-reel tape labeled "The Golden Peacock, Carnegie Recital Hall, Jan. 23,

1978.” This is the premier performance. *Milken Archive of American Jewish Music* (forthcoming, 2004).

Reviews and Articles:

Drucker, Ruth L. “Music Reviews: Vocal music,” *Notes* 38/3 (March 1982): 705-6.

Kerner, Leighton. “Music: Oh, how smart! Oh, what fun!” *Village Voice*, February 13, 1978.

Leon-Cohen, Laura. “Hugo Weisgall’s *The Golden Peacock: A Stylistic and Interpretive Analysis of Two Songs*,” *Musica Judaica* 5/1 (1982-83):1-19.

Saylor, Bruce. “Book and Music Review,” *Musica Judaica* 3/1 (1980-81):82.

Notes: Translation by Albert Weisser. The seven songs are found in the Idelsohn, Cahan, Kipnis, and Beregovski-Feffer collections of folk songs. Published in order of composition; they may be performed in any order. The order on the CRI disc is: 1,5,4,3,6,2,7. The composer’s score note suggests a performance with two singers: a man singing 1, 2, 3, 5 and a woman singing 4, 6, 7. LOC HWC box 4, folder 8, contains a signed and dated score of pencil on tissue; folders 9 and 10 contain sketches of individual songs.

60

Title: The Hundred Nights; or Jennie

Medium: Mezzo-soprano and baritone voice, chorus: 3 women, 3 men, 3 fl. (3=picc.), 2 ob. (2=E.H.), 3 cl., 2 bsn., 2 hrn., 2 tpt. in C, 3 b. tbn., tb., harp, perc., strings divisi (vln. in 3 or 4, vla. into 3, vc. into 2), stage band: 2 fl., 2 cl., cornet, piano/harp, strings.

Movement-duration: Opera in one act (60').

Date: May 22, 1974 - April 1, 1976.

Final copy: 330 pp., ink on tissue.

Publication: Presser 017-0762 (rental), 1976.

Dedication: None.

Commission: American Opera Center of the Juilliard School in New York City with support from the National Endowment for the Arts.

First performance: April 22, 1976, New York. Juilliard American Opera Center.

Recordings: NYPL HWA box 11: 2 reel-to-reel tapes dated Sunday, April 25, 1976.

Reviews and Articles:

Belt, Byron. "American Opera Comes Into Its Own," *Long Island Press*, April 18, 1976.

Belt, Byron. "Handsome Twin Opera Bill," *Long Island Press*, April 23, 1976.

Blumenfeld, Harold. "From Noh to Poe in American Opera," *Los Angeles Times*, May 16, 1976.

Gelles, George. "A 'Dead' Composer Returns to Life," *New York Times*, April 18, 1976.

Jacobson, R. "New York," *Opera News* 41 (July 1976):32-4.

Jenkins, Speight. "A 'Hundred Nights' Too Long," *New York Post*, April 23, 1976.

"Juilliard: Weisgall Premier," *Hi Fi/Musical America* 26 (September 1976):54.

Porter, Andrew. "Musical Events: Earthbound," *New Yorker*, May 10, 1976.

- Rich, Alan. "The Hundred Nights," *New York Magazine*, June, 1976.
- Schoenberg, Harold. "Opera: Two One-Act Works Fall Flat," *New York Times*, April 23, 1976.
- Zakariasen, Bill. "Weisgall Surfaces from 'Nine Rivers,'" *New York Daily News*, April 20, 1976.
- Zakariasen, Bill. "2 Fail, 1 Abjectly," *New York Daily News*, April 23, 1976.

Notes: Libretto by John Hollander based on the modern Noh play "Satoba Kamachi" by Yukio Mishima as translated by Donald Keene. The rental score is full of pencil alterations, including a revised final measure. The title appears both as "Jennie, or The Hundred Nights," and as listed above. MS of the score is in LOC HWC box 15 (oversized), folders 1-4. Box 5, folders 1-5, has numerous working variations of the libretto, all heavily edited.

61

Title: A Song of Celebration

Medium: Tenor and soprano voice solos, S.A.T.B. chorus, 2 fl., picc., 2 ob., 2 cl., 2 bsn., 4 hrn., 3 tpt. in C, 3 tbn., 2 tb., timp., perc.(2), piano, harp, strings.

Movements-duration: Four movements (26').

I. Quarter = 70.

II. Allegro Scherzando.

III. Eighth = 66-69.

IV. Allegro Giocoso.

Date: 1975 - January 27, 1976.

Final copy: 89 pp., ink on tissue.

Publication: Presser 003-417 (rental).

Dedication: None.

Commission: The Johns Hopkins University Centennial Committee.

First performance: February 20, 1976, Baltimore. Baltimore Symphony Orchestra, Johns Hopkins University Chorus, Penelope Daner, sop., Charles Bressler, ten., Sergiu Comissiona, cond.

Recordings: NYPL HWA box 12 contains an audio tape of the premier performance labeled "A Song of Celebration." The Johns Hopkins archive recording of the premier is available in the University's Eisenhower Special Collection.

Reviews and Articles:

Galkin, Elliott. "A Celebration," *Baltimore Sun*, February 23, 1976.

"Premiers: Foss, Moss, Weisgall," *Hi Fi/Musical America*, June, 1976.

Notes: Text by John Hollander. LOC HWC box 8, folder 11, has a 1949 sketch titled "Song of Celebration;" folder 12 has an unattributed text also titled "Song of Celebration." MS is in LOC HWC box 13 (oversized), folder 5; folder 6 has additions and corrections to the score.

62

Title: Holiday Dance No.1 [Hanukkah] [Graven Images, no. 4]

Medium: Fl., ob., cl. in A, bsn., hrn.

Movements-duration: 29 measures.

Date: 1966, revised 1978.

Final copy: 6 pp., ink on paper, 1978.

Publication: Presser 114-40235, 1979. Facsimile of composer's score, 6 pages, parts engraved.

Dedication: To Pamela Ilott in friendship.

Commission: CBS for "Of Heaven and Earth."

First performance: March 6, 1966, CBS broadcast of original version.

Recordings: None.

Reviews and Articles: None.

Notes: LOC HWC box 4, folder 10, has the sketches.

63

Title: Holiday Dance No.2 [Purim] [Graven Images, no. 5]

Medium: Fl., ob., cl. in E-flat, bsn., hrn., tpt. in C.

Movements-duration: 54 measures, including the *D.C. al coda*.

Date: 1966, revised 1978.

Final copy: 8 pp., engraved.

Publication: Presser 114-40235, 1979.

Dedication: To Pamela Ilott in friendship.

Commission: CBS for "Of Heaven and Earth."

First performance: March 6, 1966, CBS broadcast of original version.

Recordings: None.

Reviews and Articles: None.

Notes: MS in LOC HWC box 4, folder 11, is two pages of pencil on tissue, ending at measure 15.

64**Title:** Psalm 29**Medium:** S.S.A. and piano or organ (LOC manuscript).

Unison chorus (or solo voice), two-part men's or women's voices or mixed chorus, piano, optional brass: 2 tpt., 2 horn., tbn. (Published version).

Movements-duration: Single movement.**Date:** 1966; revised 1971.**Final copy:** 6 pp., engraved.**Publication:** Presser 312-40958, 1973.**Dedication:** "For Nathalie."**Commission:** None.**First performance:** May, 1971, New York. "Of Heaven and Earth" revised published version, HW, cond.**Recordings:** None.**Reviews and Articles:** None.**Notes:** MS is in LOC HWC box 11 (oversized), folder 6. English text is under the first soprano line, and Hebrew text is under the second soprano and alto lines. The original was written for "Of Heaven and Earth." The published version is a revision, with separate lines of music for both texts. The optional brass parts are by Bruce Saylor.

65

Title: Translations

Medium: Voice and piano.

Movements-duration: Seven songs (24' 35").

1. Knoxville, Tennessee.
2. Song.
3. Child Song.
- 4a. Poem (1st version).
- 4b. Poem (2nd version).
5. Poem
6. The Rebel.
7. A City by the Sea.

Date: 1. March 2, 1972.
 2. July 7, 1972.
 3. June 21, 1972.
 4. July 15, 1972.
 5. July 25, 1972.
 6. (No date).
 7. July 16, 1972.

Final copy: 37pp., ink on tissue (rental); 32 pp. engraved (sale).

Publication: Presser 411-41068; 016-0765 (rental), 1978.

Dedication: "Shirley Verrett, with admiration and love."

Commission: Shirley Verrett.

First performance: September 6, 1976, Museum of Contemporary Art, Chicago, Elsa Charleston, sop. New York premier, November 1, 1977, at Carnegie Recital Hall with Ms. Charleston.

Recordings: CRI SD 417 (1980) Judith Raskin, sop., Morey Ritt, piano.
 NYPL HWA box 11: undated reel-to-reel marked "Translations;" box 12: reel-to-reel tape labeled "Translations," and a second reel-to-reel tape of the first performance, with the date listed as February 6, 1976.

Reviews and Articles:

Saylor, Bruce. "Looking backwards: reflections on nostalgia in the musical avante-garde," *Centerpoint* 1/3 (1976):6.

Notes: Texts by female authors: 1. Nikki Giovanni; 2. Adrienne Rich; 3. Deborah [Weisgall] Trustman; 4. and 5. Celia Dropkin; 6. Mari E. Evans; 7. Anna Margolin. Translations of 4, 5, and 7 from the Yiddish by Adrienne Rich.

66

Title: Liebeslieder: Four Songs with Interludes

Medium: High voice and piano.

Movements-duration:

- I. Allegro con moto, 5pp.
Interlude I, 3 pp.
- II. Do not drag, 4pp.
Interlude II, 3 pp.
- III. Poco Agitato, 4 pp.
Interlude III, À la Chopin, 3 pp.
- IV. Tempo di Valse, 6 pp.

Date: I. December 31, 1978.
II. February 19, 1979.
III. March 12, 1979.
IV. January 26, 1979.

Final copy: 24 pp., engraved.

Publication: Presser 411-41078, 1981.

Dedication: None.

Commission: Station WFMT, Chicago.

First performance: Radio: June 27, 1979, Penelope Daner, sop., Alan Dameron, piano;
Live: July 31, 1981, Waterloo Festival, Margaret Chalker, sop., Samuel Lipman,
piano.

Recordings: NYPL HWA box 12: reel-to-reel tape of piano part by Alan Dameron
labeled "for audition only;" box 13: reel-to-reel tape labeled "Liebeslieder." This
is the premier with Daner and Dameron.

Reviews and Articles: None.

Notes: Text by Deborah [Weisgall] Trustman. MS in LOC HWC box 5, folder 10.
Songs I, II, and III are ink on tissue, not HW MS. Song IV is pencil on tissue in

HW MS dated "1/26/79." Interludes are pencil on tissue in HW MS. LOC HWC box 5, folder 11, has rough sketches for the songs. The songs were completed first, the interludes written later and marked attacca. HW paid Presser the cost of publication and production for 500 copies.

67

Title: The Gardens of Adonis

Medium: Seven solo voices; 3 fl. (3rd=picc. and alto fl.), 2 ob. (2nd=E.H.), 2 cl. in B-flat (2nd=cl. in A and bass cl.), 2 bsn., 2 horn. (2 off stage and 2 in the orchestra), 2 tpt. in C, 2 tbn., tb., timp., perc. (1), piano, harp, strings.

Movements-duration: Opera in three "scenes."

Date: 1959; 1977 - February, 1981 (piano/vocal score 8/80).

Final copy: 536 pp., computer score (three volumes).

Publication: Presser 002-683 (rental).

Dedication: "To Dominick Argento: ever faithful."

Commission: None.

First performance: September 12, 1992, Omaha, Nebraska. Opera Omaha.

Recordings: None. [The Omaha premier was broadcast on NPR, and that performance is in their archive.]

Reviews and Articles:

Blumenfeld, Harold. "Hugo Weisgall's 66th Birthday and the new *Gardens of Adonis*," *Perspectives of New Music* 47/5 (Spring-Summer 1978):156-66.

Oestreich, James R. "Review/Opera: Love's Labors Exercised in a Series in Omaha," *New York Times*, September 24, 1992.

Saylor, Bruce. "Pursuit of Beauty: Hugo Weisgall's *The Gardens of Adonis* Finally Arrives at Opera/Omaha After Thirty Years in the Making," *Opera News*, 57/3 (September 1992):28-31.

Stearns, David Patrick. "Omaha is a Stage for Contemporary Opera," *USA Today*, September 10, 1992.

Notes: Libretto by John Olon-Scrymgeour, based on Shakespeare's poem "Venus and Adonis" and Andre Obey's play of the same name. Adonis-tenor, Martial-baritone, Zoe-soprano, Venus-soprano, Cupid-boy soprano, Tydeus-bass, Death- mezzo-soprano. Originally intended for soprano Beverly Sills, the project was shelved when she withdrew, and taken up again 18 years later. LOC HWC box 3, folders 1-6, contains the vocal score in pencil and a "short score" of the orchestration; box 4, folders 1-7, contains all the drafts of the libretto, with

extensive editing; box 4, folder 9, contains a spiral bound sketch book with one page of material marked "Venus and Adonis, 6/30/59;" box 13, folder 2, has sections from Act I with annotations; box 14 (oversized) holds the complete score, pencil on tissue.

68

Title: Bless the Lord [Barekhu]

Medium: S.A.T.

Movements-duration: One movement; 4 pp.

Date: 1976.

Final copy: 1981.

Publication: Presser, 1981.

Dedication: None.

Commission: None.

First performance: Not known.

Recordings: None.

Reviews and Articles: None.

Notes: NYPL HWA has 2 copies of the printed score. The score is no longer available from Presser. The text is by Salamone Rossi, c. 1570-1630. Translation by HW and Albert Weisser. Printed in English and Hebrew.

69

Title: Oh Lord God [Elohim Hashivenu]

Medium: S.A.T.B. and piano.

Movements-duration: One movement; 43 measures, 8 pp.

Date: 1976.

Final copy: 1981.

Publication: Presser, 1981.

Dedication: None.

Commission: None.

First performance: Not known.

Recordings: None.

Reviews and Articles: None.

Notes: NYPL HWA has 2 copies of the printed score. The score is no longer available from Presser. The text is by Salamone Rossi, c. 1570-1630. Translation by HW and Albert Weisser. Printed in English and Hebrew.

70

Title: Psalm 118:26 [Boruch Habo] [Graven Images No. 11]

Medium: Unison chorus, or solo voice, and organ or piano.

Movements-duration: 52 measures (2'15").

Date: May 2, 1980 (Great Neck). Piano version, September 23, 1982.

Final copy: 3 pp., engraved.

Publication: Presser 312-41423, 1983.

Dedication: "To Albert Weisser."

Commission: None.

First performance: None.

Recordings: None.

Reviews and Articles: None.

Notes: Text is Psalm 118:26. English translation by HW. LOC HWC box 2, folder 1, contains 3 pages (53 measures) of score, pencil on tissue; Hebrew text with English penciled in on top and is dedicated "To Albert Weisser and the class of 1980 CI- J.T.S." LOC HWC box 2, folder 3, has the same score as folder one, but with HW corrections; box 2, folder 3, has the revised score, labeled "revised, 9/23/82" and is pencil on tissue; box 2, folder 5, has pencil sketches.

71

Title: Dream Play**Medium:** Various combinations of: fl., perc. (1), solo vln. I, solo vln. II, solo vla., solo vc., piano, tpt. in C (movement 6 only).**Movements-duration:**

1. Fl.; 26 measures.
- 1a. Perc. [Tom tom, temple blocks, susp. cym.]; 5 measures.
2. String Quartet (Valse lente); 26 measures [2 endings, 2nd adds one measure].
3. Fl., piano; 29 measures.
4. Fl., string quartet; 29 measures.
5. [Missing].
6. Fl., string quartet; 29 measures [Same as #4; photocopied and renumbered].
7. String quartet; 14 measures.
8. Fl., tpt. in C, string quartet; 22 measures [#6 changed to #8 on score; marked "twice"].
9. String quartet; 31 measures.
10. Vla.; 9 measures. [#8 changed to #10 on score].
11. Vln., "Walzer;" 15 measures. [marked #13].
- 11a. Fl., vln., vla., vc.; 12 measures.
12. Fl., string quartet, cym.; 40 measures [marked #15].
13. Piano, perc. (cym.); 1 measures.
14. Fl., string quartet, "valse lente;" 11 measures.
- 14a. String quartet, "valse lente;" 11 measures [copy of #14 with flute crossed out].

Date: February, 1982.**Final copy:** 11 pp., pencil on tissue.**Publication:** None.**Dedication:** None.**Commission:** None.**First performance:** Not known.

Recordings: NYPL HWA box 12 contains 2 undated reel-to-reel tapes labeled “Sound cues for Dream Play.”

Reviews and Articles: None.

Notes: MS in LOC HWC box 2, folder 7, with parts and sketches in folders 8 and 9. Final full score is in LOC HWC box 10 (oversized), folder 1.

72

Title: Sonata for Piano

Medium: Piano.

Movements-duration: Three movements (17').

I. Allegro.

II. Adagio.

III. Quasi presto.

Date: I. February 18, 1982. Great Neck.

II. July 22, 1982.

III. September 8, 1982, Lincolnville, ME.

Final copy: 21 pp., engraved.

Publication: Presser 410-41245, 1984.

Dedication: Randolph S. Rothschild, with much affection.

Commission: For Baltimore Chamber Music Society. Written for Samuel Lipman.

First performance: April 17, 1983, Baltimore. Samuel Lipman, piano.

Recordings: None. [Queens College, CUNY, has an archival recording of a performance by Morey Ritt.]

Reviews and Articles:

Richmond, Eero. "Keyboard Music by Hugo Weisgall." *Notes* 42/1 (September 1985):162-3.

Notes: The dedication appears on the manuscript, but not the printed score. Pencil MS is in LOC HWC box 7, folder 12 (27 pp.).

73

Title: Prospect: 1983

Medium: 3 fl. (3rd=picc.), 2 ob., E.H., 2 cl., 2 bsn., 4 hrn., 4 tpt. in C, 3 tbn., tb., piano, timp., perc. (1), strings.

Movements-duration: Single movement (12'45").

Date: July 12, 1983.

Final copy: 54 pp., ink on tissue.

Publication: Presser 011-1278; 011-0774 (rental), 1983.

Dedication: None.

Commission: Peabody Conservatory for the dedication of the Miriam A. Friedberg Concert Hall.

First performance: 1983, Baltimore. Peabody Conservatory Orchestra, Peter Eros, cond.

Recordings: Cassette tape in Presser files dated "1984, Peabody Conservatory Symphony, Peter Eros, conducting."

Reviews and Articles: None.

Notes: Pencil sketches are in LOC HWC box 7, folder 14; the full score is in box 13 (oversized), folder 4.

74

Title: Four Birthday Cards

Medium: Piano.

Movements-duration: Four sections (8').

- I. Billie's Belated Birthday Rag [Graven Images, no. 13].
- II. For Randy at 70 [Graven Images, no. 10].
- III. Valse oubliée [Graven Images, no. 12].
- IV. Rückblick [Graven Images, no. 9].

Date: I. July 26, 1983, Lincolnville.
 II. August 3, 1979, Lincolnville.
 III. February, 1982, Great Neck.
 IV. April 24-27, 1978, Great Neck.

Final copy: 8 pp., engraved.

Publication: Presser 410-41266, 1986.

Dedication:

- I. For William Schuman.
- II. For Randolph S. Rothschild.
- III. For Arnold Broido.
- IV. Roger Sessions gewidmet.

Commission: None.

First performance: Not known.

Recordings: None.

Reviews and Articles: None.

Notes: LOC HWC box 2, folder 1, contains "Billie's Belated Birthday Rag" in pencil on tissue in HW's hand; 3 pages (34 measures); box 2, folder 11, has a copy of the pencil score of "For Randy at 70." "Rückblick" was first published in *Perspectives of New Music*, Spring-Summer 1978 in a special issue of tributes to Roger Sessions. LOC HWC box 8, folder 5, contains the original score for

“Rückblick” with the dedication “für R.S.” “Valse oubliée” is originally from “Dream Play,” where it is scored for strings and transposed up a whole step. LOC HWC box 10 (oversized), folder 1.

75

Title: Arioso and Burlesca

Medium: Cello and piano.

Movements-duration: Two movements (10').

- I. Arioso.
- II. Burlesca.

Date:

- I. December 31, 1983 - February 29, 1984.
- II. July 20, 1983.

Final copy: 12 pp., engraved.

Publication: Presser 114-40412, 1986.

Dedication: "Written for Eric Bartlett."

Commission: None.

First performance: 1984, Baltimore. Peabody Conservatory, Eric Bartlett, vc., and Nigel Coxe, piano.

Recordings: Cassette tape in Presser files dated 1984 and labeled: "Eric Bartlett, cello and Nigel Coxe, piano." Only the Arioso is recorded.

Reviews and Articles:

"Arioso and Burlesca for Cello and Piano," *Notes* 44/4 (1988):826-7.

Notes: The B side of the cassette tape in the Presser file is "Prospect: 1983" with Peter Eros conducting the Peabody Conservatory Symphony. In the Presser files there are four copies marked "final" in HW's hand. The second to last date, listed above, most closely matches the printed score. Sketches and MS in LOC HWC box 1, folder 3, score in ink on tissue, and folder 4, pencil sketches with composition dates throughout. Concern for the financial aspect of this publication: "Charge \$12 [a copy] and pray we break even some day," and "this is a labor of love." A. Broido.

76

Title: Lyrical Interval: Song-cycle for Piano and Low Voice

Medium: Low voice and piano.

Movements-duration: 17 songs; with a piano prelude, interlude, and postlude (53'55").

1. Prologue - am Klavier (10/5/84, Lincolnville).
2. First Echo (4/6/84, Rome).
3. Eyes (4/12/84, Rome).
4. The Cable Car (5/28/84, Rome).
5. Calling Across the Water (5/2-8/84, Rome).
6. The Patch of Garden (12/23/83, Great Neck).
7. Land and Water (8/3/84, Lincolnville).
8. Piano Interlude (8/8/84, Lincolnville).
9. The Movie (3/19/84, Rome).
10. The Game (3/10/84, Rome).
11. The Dying Friend (7/29/84, Lincolnville).
12. The Dream (9/25/83, Lincolnville).
13. The Other Route (11/22/83, Great Neck).
14. Lying Down (4/23/84, Rome).
15. The Parks (8/8-9/83, Lincolnville).
16. The Old Guitar (7/23/84, Lincolnville; revised 6/20/85, Rome).
17. Last Echo (7/26-8/9/83, Lincolnville).
18. Postlude (10/18/84, Great Neck).

Date: 1983-85.

Final copy: 63 pp., engraved.

Publication: Presser 411-41088; 1 00-2520 (rental), 1987.

Dedication: To the memory of Serge and Natalie Koussevitsky.

Commission: Koussevitsky Foundation.

First performance: November 18, 1985, Library of Congress, Washington D.C. David Hamilton, bar., Stuart Raleigh, piano. April 16, 1986, Weill Recital Hall, New York, the same artists.

Recordings: None.

Reviews and Articles:

Holland, Bernard. "Music Noted in Brief: 'Lyric Interval,' by Hugo Weisgall,"
New York Times, April 19, 1986,

Saylor, Bruce. "Music Reviews," *Notes* 47/1 (September 1990):187.

Stearns, David Patrick. "Debuts and Reappearances: Washington," *Hi Fi/Musical America* 36 (March 1986):17-18.

Notes: Text is 17 poems by John Hollander from *Blue Wine and Other Poems*. The poems were initially written as a song cycle, but HW does not present them in their original order; nor does the order of composition match either the poet's ordering or the final HW ordering. The order of composition (using HW's ordering) is: 1. #17; 2. #15; 3. #12; 4. #13; 5. #6; 6. #10; 7. #9; 8. #2; 9. #3; 10. #14; 11. #5; 12. #4; 13. #16; 14. #11; 15. #7; 16. #8; 17. #1. The interlude, postlude, and prelude were written after the songs. Materials in LOC HWC box 6, folders 1-6, include sketches, numerous revisions, and corrected copies of the final version; box 11 (oversized), folders 1 and 2, has the proof copy of the engraved score with HW annotations in pencil throughout.

77

Title: Tangents: Four Episodes for Flute and Marimba

Medium: Flute and marimba.

Movements-duration: Four movements (15').

- I. Starting Out.
- II. Scooting By.
- III. Moseying Along.
- IV. Taking Off.

Date: July - August, 1985.

Final copy: 19 pp., engraved.

Publication: Presser 114-40691, 1995.

Dedication: Zizi Mueller.

Commission: Zizi Mueller.

First performance: March 1, 1993, New York. North/South Consonance Ensemble;
Lisa Hansen, flute, Ian Finkel, marimba.

Recordings: None.

Reviews and Articles:

Kozinn, Allan. "A Belated Birthday for Hugo Weisgall," *New York Times*, March 2, 1993.

Notes: LOC HWC box 8, folders 15 and 16, contains pencil sketches and a pencil score dated August, 1985.

78

Title: Tekiatot: Rituals for Rosh Hashanah

Medium: 2 fl. (2nd=picc.), 2 ob. (2nd=E.H.), 2 cl., 2 bsn., 2 hrn., 2 tpt., 2 tbn., perc., timp., shofar 1, shofar 2, strings.

Movements-duration: Three movements.

- I. Malkhuyot: Regnancy.
- II. S[Z]ikhronot: Reckoning.
- III. Shofarot: Revelation.

Date: 1985 - January 31, 1986.

Final copy: 139 pp., pencil on tissue.

Publication: Presser 003-724 (rental).

Dedication: None.

Commission: 92nd Street YM/YWHA for the Y Chamber Orchestra, Gerard Schwartz, cond.

First performance: April 19, 1958, New York. Y Chamber Orchestra, Gerard Schwartz, cond.

Recordings: I and III, *Milken Archive of American Jewish Music* (forthcoming, 2004).

Reviews and Articles: None.

Notes: MS in LOC HWC box 12, folder 5; sketches in box 8, folder 17.

79

Title: Love's Wounded: Two Songs for Baritone and Orchestra

Medium: Baritone voice, 3 fl. (3rd=picc.), 2 ob. (2nd=E.H.), 2 cl. in B-flat, b.cl., 2 bsn., 4 hrn., 3 tpt. in C, 3 b. tbn., tb., harp, celeste, timp., perc. (2), strings.

Movement-duration: Two movements (5'18").

I. Woman's Victim.

II. God's Victim.

Date: February 8 - July 26, 1986.

Final copy: 60 pp., ink on tissue.

Publication: Presser 003-031 (rental).

Dedication: None.

Commission: Baltimore Symphony Orchestra.

First performance: September 18 and 19, 1986, Baltimore. Baltimore Symphony Orchestra, David Hamilton, bar., David Zinman, cond.

Recordings: I. Women's Victim; *Milken Archive of American Jewish Music* (forthcoming, 2004).

Reviews and Articles:

"1986-87 Premiers and Season Highlights," *Symphony Magazine* 37/5 (1986):20.

Notes: Text from the Hebrew of Judah Halevi (1075-1141); English version by Raymond Scheindlin. LOC HWC box 5, folder 12, contains an untitled manuscript of sketches for both sections; box 13 (oversized), folder 3, has a full score.

80

Title: Will You Marry Me?

Medium: Soprano voice, baritone voice; B-flat cl.=sop. sax.; B-flat cl=alto sax.; bsn., tpt. in C, hrn., piano, perc. (1), 2 vln., vla., vc., cb.

Movements-duration: Opera in one act (25').

Date: Piano/vocal score, August 8, 1987; orchestration, January 5, 1988.

Final copy: 165 pp., pencil on tissue.

Publication: Presser 411-41095, piano/vocal score; orchestra (rental), 1989.

Dedication: None.

Commission: The Opera Ensemble of New York via the National Endowment for the Arts.

First performance: March 8, 1989, New York. The Opera Ensemble of New York, "She," Andrea Broido; "He", David Trombley.

Recordings: None.

Reviews and Articles:

Davis, Peter G. "Two Weisgall One Acts," *New York Magazine*, March 13, 1989.

Holland, Bernard. "In Brief," *New York Times*, March 9, 1989.

Porter, Andrew. "Musical Events," *New Yorker*, April 17, 1989.

Smith, Patrick J. "In Review: from around the world," *Opera News* 53/ 16 (May 1989):45.

Wechsler, Bert. "Weisgall Duo," *New York Daily News*, March 10, 1989.

Notes: Based on "A Marriage Has Been Arranged" by Alfred Sutro. Libretto: Charles Kondek. HW died before proofing the final copy from Presser. LOC HWC box 8, folder 18, has numerous skteches, and folder 19 has a libretto encrusted with HW suggestions and edits; box 13 (oversized), folder 7, contains a full score. Presser file note, 8/96: "...many years of HW insisting it was ready when it wasn't fully resolved re his revisions, cuts, text changes, etc. Meanwhile HW implores me to publish before he dies, but [I] keep telling him to send me a final

version, not an elliptical draft with his blessings.” “...went with Kondeck’s ok of final changes.” D. Dorff, 9/96. D.D. Dennis Riley, HW’s long-time copyist, copied the score.

81

Title: Esther

Medium: Seven solo voices, S.A.T.B. chorus; 3 fl. (3rd=picc.), 2 ob. (2nd=EH), 2 cl. (2nd=bass cl.), 2 bsn., 4 hrn., 3 tpt., 3 tbn. (3=b. Tbn), tb., perc., harp, strings.

Movements-duration: Opera in three acts (127').

Date: December 13, 1990; revised 1992-93, Great Neck.

Final copy: Act I, 318 pp.; Act II, 247 pp.; Act III, 274 pp., 1993; engraved.

Publication: Presser 017-0778; 002-702 (rental).

Dedication: "For Terence McGowan."

Commission: New York City Opera and San Francisco Opera Association.

First performance: October 8, 1993, New York. New York City Opera, Lauren Flannigan, sop., Joseph Colaneri, cond.

Recordings: The New York City Opera archival recording is not available. Scenes 10, 11, 12, and 13; *Milken Archive of American Jewish Music* (forthcoming, 2004).

Reviews and Articles:

Bernheimer, Martin. "Hugo Weisgall's Grandiose 'Esther' Justifies a Festival;" *Los Angeles Times*, October 11, 1993.

Blumenfeld, Harold. "Esther at the New York Opera," *Opera Journal*, 26/4 (1993):52-4.

Fleming, S. "Premiers abound: NYC Opera unveils three" *The American Record Guide* 57/1 (1994):22-4.

Harris, D. "World Report: New York," *Opera Canada* 35/1 (Spring 1994):26.

Kerner, Leighton. "Three uneasy pieces: City Opera Taps into the new music boom," *Village Voice* October 5, 1993.

Kerner, Leighton. "Music: Trifecta," *Village Voice* October 26, 1993.

Kosman, Joshua. "New York Opera: Some Rotten Apples; 50th Season New Works Leave Much to be Desired," *San Francisco Chronicle*, October 17, 1993.

Mayer, Martin. "America: Second-rate Firsts," *Opera (England)* 44 (December

1993):417-20.

Page, Tim. "Opera in 3-D," *Opera News*, October 2, 1993.

Rothstein, Edward. "Ether Lives in Modern Musical Terms;" *New York Times*, October 11, 1993.

Silverman, Edward R. "God Save the Queen;" *Jerusalem Report* 42 (November 18, 1993):23.

Swed, M. "New York City," *Opera News*, December 25, 1993.

Zuck, Barbara. "Powerful 'Esther' Has Strong Story, Music;" *Columbus Dispatch*, October 11, 1993.

Notes: Libretto by Charles Kondek, based on the biblical book of Esther. The opera was commissioned by and completed for the San Fransico Opera, but the premier was canceled when Mr. McGowan left the company. LOC HWC has 3 FEDEX boxes of material, including pencil scores of each act that match the pagination of the engraved score. LOC HWC also has one "transfer storage box" with extensive materials in folders 3-14, including "working copies" of the score encrusted with HW notations, alterations and additions and initial sketches for each scene. Charcters: Esther; Zeresh; Vashti; Haman; Xerxes; Mordecai; Hegai.

82

Title: Psalm of the Distant Dove: Canticle for mezzo-soprano and piano

Medium: Medium voice and piano.

Movements-duration: Seven movements (15').

1. Prelude.
2. Song.
3. Prelude.
4. Song.
5. Elegy [piano only].
6. Prelude.
7. Song.

Date: February 15, 1992 - July 19, 1992.

Final copy: 29 pp., engraved.

Publication: Presser 411-41098, 1995.

Dedication: No. 5, "Elegy," is dedicated: "In memorium W.S. 2/15/92."

Commission: Friends of the Library, Jewish Theological Seminary.

First performance: April 17, 1993, San Francisco. Phyllis Pancella, mezzo soprano, Hal France, piano. October 14, 1993, Weill Recital Hall, New York.

Recordings: *Milken Archive of American Jewish Music* (forthcoming, 2004).

Reviews and Articles: None.

Notes: Texts selected and translated from the Hebrew by Raymond P. Scheindlin. 1. Song of Songs, II, 10; 2. Samuel ha' Nagid, 993-1053; 3. Songs of Songs, Raba 1:15; 4. Judah Halevi, c. 1075-1121; 5. [piano only]; 6. Song of Songs, Raba 1:15; 7. Benjamin.

83

Title: Evening Liturgies

Medium: Cantor, chorus and organ.

Movements-duration: Twelve (12) movements.

1. Ma Tovv #1 [no date].
2. Ma Tovv #2 (February 16, 1988; December 29-31, 1990; 1993; Great Neck).
3. Bor'chu I (November 30, 1986).
4. Bor'chu II (August 17, 1994).
5. Sh'ma Yisroel (January, 1996, Great Neck).
6. V'oharto [No date].
7. Mi Chomocho [No date].
8. Hash Kivenu (1958; revised, February 6, 1995).
9. V'shomru I [No date].
10. V'shomru II (September 29, 1991, Lincolnville).
11. Yih' yu L'rotzon (December 7, 1986).
12. Verses from "Yigdal," [no date].

Date: 1986-96.

Final copy: A collection of photocopies, bound together in 1996.

Publication: None.

Dedication: None.

Commission: Florilegium Chamber Choir, Jo Anne Rice, director.

First performance: June 5, 1996, Baltimore (of the entire collection). Florilegium Chamber Choir. February, 1994, Chicago (of *Ma Tovv*). Festival of Sacred Contemporary Music, David Holloway, bar., Choir of Fourth Presbyterian Church, B. Schubert, cond .

Recordings: Excerpts, *Milken Archive of American Jewish Music* (forthcoming, 2004).

Reviews and Articles: Kraft, Leo. "Weisgall's Evening Liturgies," *Merion New Press*, June 7, 1996.

Notes: Texts are from the Friday evening synagogue service. The cover is marked, "My thanks are owing to Edward Smaldone for his constant help." This service is a compilation of compositions, and was not originally conceived as a single work.

84

Title: Ode to Joe [Machlis]

Medium: Voice and piano.

Movements-duration: 36 measures.

Date: September, 1996 [Lincolntonville].

Final copy: Computer generated notation, September, 1966, 3 pages.

Publication: None.

Dedication: A birthday tribute to Joseph Machlis.

Commission: None.

First performance: Not known.

Recordings: None.

Reviews and Articles: None.

Notes: NYPL HWA box 9 has a copy of the computer notated score and the original hand score. The text is by Natalie Weisgall, dated 8/25/96. The manuscript is in a shaky hand and contains the melody line and a few fragments of accompaniment. The title on the manuscript is "Birthday Song." The computer score is marked "arranged by Edward Smaldone, 1996."

85

Title: The Wall

Medium: Intended for orchestra and voices, but specific choices were never made.

Movements-duration: Opera.

Date: (Incomplete as of 1996).

Final copy: None.

Publication: None.

Dedication: None.

Commission: New York City Opera.

First performance: None.

Recordings: None.

Reviews and Articles: None.

Notes: Based on the John Hersey novel. Charles Kondeck was working on the libretto. HW did only a few sheets of “ideas” for the work, all after his stroke. Those pages were destroyed; there is no extant music for the project. The first mention of the project is in the New York Times “gossip” pages in February, 1960, soon after the first production of *Six Characters in Search of an Author*. HW worked on the libretto possibilities for over 30 years.

86

Title: Children's Pieces

Medium: Piano.

Movements-duration: Three movements.

1. When I Was Nine (37 mm.).
2. Stuck left hand.
3. [Unknown].

Date:

1. c. 1996.
2. c. 1996.
3. c. 1996.

Final copy:

1. Computer score, 3 pp.
2. Lost.
3. Lost.

Publication: None.

Dedication:

1. For Alison.
2. For Andrew.
3. For Charlotte.

Commission: None.

First performance: Not known.

Recordings: None.

Reviews and Articles: None.

Notes: These pieces were written for HW's grandchildren, to be played by them. Only the first and last page of No. 1 is extant. The dates and titles of the others are from the remembrances of the composer's son.

Appendix One

Library of Congress

Hugo Weisgall Collection

An Overview of the Uncatalogued Materials

BOX ONE

Folder 1

Appearances and Entrances: Proclamation

Orchestra parts on vellum: ww and brass.

Folder 2

Appearances and Entrances: Proclamation

Orchestra parts on vellum: strings, perc., pianos.

Folder 3

Arioso and Burlesca

Score on vellum.

Title page is in HW's hand and signed.

Folder 4

Arioso and Burlesca

Sketches in pencil (8.5 X 11).

Burlesca: "Birthday numbers" in script at top of first page.

Dated July 20, 1983 ; 5 pages.

Arioso: Dated: December 31, 1893 at measure one; February 14, 1984 at the double bar on page 5 and "Fe. 29, 1984" at the end; 7 pages.

Folder 5

Athaliah

Sketches in pencil ; 24 pages.

Includes numerous row forms and their inversions and transpositions.

Folder 6

Athaliah

Libretto heavily edited and annotated HW's hand; "one act" divided into "two parts" all emotional suggestions by the librettist are crossed out.

Folder 7

Athaliah

Libretto

A photocopy of folder 6, above.

BOX TWO**Folder 1**

Billie's Belated Rag [*Graven Image, no 13*]

Score: pencil on vellum in HW's hand and one photocopy.

Dated July 26, 1983, Lincolnville.

Folder 2

Boruch Habo [*Graven Image, no. 11*]

Score on vellum in HW's hand.

Dated May 2, 1980, Great Neck.

Folder 3

Boruch Habo [*Graven Image, no. 11*]

Photocopy of score with HW's corrections.

English text added in pencil.

Folder 4

Boruch Habo [*Graven Image, no. 11*]

Piano score version, pencil on vellum.

Marked "revised," dated September 23, 1982, Lincolnville.

Folder 5

Boruch Habo [*Graven Image, no. 11*]

Pencil sketches.

Folder 6

Choral Prelude: Eli Tziyan

Pencil on vellum. Organ solo.

Dated February 11, 1938

Folder 7

Dream Play

Pencil score on vellum. 14 movements.

Dated February, 1982.

Folder 8

Dream Play

Parts: pencil on vellum.

Folder 9

Dream Play

Sketches, including timings of each movement.

Folder 10

End of Summer

Sketches in pencil, and short score with text in pencil.

Folder 11

For Randy at 70 [Graven Image, no. 10]

Copy of the score, with "Graven Image = 10" written in on the last page.

Dated August 3, 1970, Lincolnville.

Folder 12

Fugue and Romance [Op. 2, no. 1]

For string orchestra. String parts with corrections, pencil on vellum.

Not dated.

BOX THREE

Folder 1

The Gardens of Adonis

Piano/vocal score for Act I; ink on vellum.

Folder 2

The Gardens of Adonis

Piano/vocal score for Act II, ink and pencil on vellum.

Folder 3

The Gardens of Adonis

Piano/vocal score for Act III, pencil on vellum.

Folder 4

The Gardens of Adonis

Pencil sketches for Act I; short score in pencil.

Folder 5

The Gardens of Adonis

Pencil sketches for Act II; short score in pencil.

Folder 6

The Gardens of Adonis

Pencil sketches for Act III; short score in pencil.

BOX FOUR

Folder 1

The Gardens of Adonis

Libretto "A" of scene one with extensive pencil notes by HW.

Folder 2

The Gardens of Adonis

Libretto "B," prologue and two scenes with librettist's notes and questions in pencil.

Folder 3

The Gardens of Adonis

Libretto "C" with no edits.

Folder 4

The Gardens of Adonis

Libretto "D" is the final text. John Olon becomes Olon-Scrymgeour for the first time on the libretto.

Folder 5

The Gardens of Adonis

Libretto, first draft with extensive edits.

Folder 6

The Gardens of Adonis

Libretto, early draft with numerous HW notes on each page.

Folder 7

The Gardens of Adonis

Copy of libretto in folder 6 without edits.

Folder 8

The Golden Peacock

Score, pencil on vellum.

Dated 1960; July-November, 1976.

Folder 9

The Golden Peacock

Sketch books

Sketch ideas for *Golden Peacock*.

Also includes June 30, 1959 sketch for "Venus and Adonis" and a "violin piece" sketch marked "never written."

Folder 10

The Golden Peacock

Pencil sketch of each song, dated 1960.

Folder 11

Holiday Dance no. 2. [Graven Images, no. 5]

Two pages of score (incomplete), pencil on vellum.

Dated January, 1966.

BOX FIVE

Folder 1

The Hundred Nights

Sketches in short score; 122 pages.

Folder 2

The Hundred Nights or Jenny

Libretto on vellum.

Folder 3

The Hundred Nights

A copy of folder 2.

Folder 4

The Hundred Nights

Libretto.

An early draft with numerous edits, corrections and changes in HW's hand.

Folder 5

The Hundred Nights

Libretto.

Extensive correspondence between Hollander and HW and text edits with photocopies and originals intermixed.

Folder 6

Hymn

Three copies of choral parts only.

Folder 7

Hymn

Photo negatives of 7 pages of 2 keyboard instruments without choral parts.

Folder 8

Lamentations

One page score in pencil.

Folder 9

Lamentations [Mi Yivne]

Sketch of "arrangement" by HW.

Folder 10

Liebeslieder

Score, ink on vellum. I. Allegro has HW corrections in pencil.

Folder 11

Liebeslieder

Sketches and materials in pencil.

Folder 12

Love's Wounded: Two Songs for Baritone and Orchestra

Sketches in pencil.

BOX SIX

Folder 1

Lyrical Interval: Song-cycle for Piano and Low Voice

Pencil on vellum with corrections in the prologue.

Dated October 18, 1984.

Folder 2

Lyrical Interval: Song-cycle for Piano and Low Voice

"Old Guitar" score with revisions.

Dated June 20, 1985

Folder 3

Lyrical Interval: Song-cycle for Piano and Low Voice

Sketches: XVI, July 26, 1983 and XV, August 8, 1983.

Folder 4

Lyrical Interval: Song-cycle for Piano and Low Voice

Score with numerous corrections.

Folder 5

Lyrical Interval: Song-cycle for Piano and Low Voice

Texts with edits and timings of each.

Folder 6

Lyrical Interval: Song-cycle for Piano and Low Voice

Letter from Daniel Dorff (editor, Presser) about corrections.

Folder 7

Movie Music [Dream Play]

Sketches. Also a pencil score of complete sections.

Folder 8

Musette

Signed pencil score: November 11, 1955.

Folder 9

Nine Rivers from Jordan

Pencil short score sketch of the prologue.

Soldier Songs revisions with hexachordal mirror forms.

Folder 10

Nine Rivers from Jordan

Pencil short score sketch for Act I.

Folder 11

Nine Rivers from Jordan

Pencil short score sketch for Act II.

Folder 12

Nine Rivers from Jordan

Pencil short score sketch for Act III.

BOX SEVEN

Folder 1

Nine Rivers from Jordan

Libretto marked "Requiem for the Living."

Folder 2

Nine Rivers from Jordan

A copy of folder 1.

Folder 3

Nine Rivers from Jordan

Libretto, heavily edited by HW. Dated June, 1965.

Folder 4

Nine Rivers from Jordan

Libretto. Significant cuts and edits by HW. August, 1962.

Folder 5

Nine Rivers from Jordan

Libretto. Original with edits by HW.

Folder 6

Nine Rivers from Jordan

Act II second re-write with heavy edits and cuts by HW.

Folder 7

Nine Rivers

Libretto. Final corrections copy.

Folder 8

Graven Images [Of Heaven and Earth] (full score)

Sketch with specific timings worked out between seconds and tempi.

Folder 9

Graven Images [Of Heaven and Earth]

Pencil sketches with corrections.

Folder 10

Graven Images [Of Heaven and Earth]

Timing sheets.

Folder 11

Opposites

Libretto for a comic opera in two acts by Charles Kondek, music by Harold Blumenfeld.

Folder 12

Sonata for Piano [Marked "Piano Sonata" on score.]

Pencil score.

Dated September 8, 1982; July 22, 1982 and February 18, 1982.

Folder 13

Graven Images, no. 6: Two Improvisations for Piano [Marked "Piano Variations" on the score.]

Pencil sketches.

ALSO

The Thought

Pencil score of eleven measure composition for voice and piano.

Dated September 7, 1940.

Folder 14

Prospect: 1983 [Marked "Prospect" on the score.]
Pencil sketches.

Folder 15

Purim Play
Libretto and score in pencil.
Dedicated "For Florence Layton, my faithful co-worker."

BOX EIGHT

Folder 1

Quartet No. 1
Sketches and full pencil score with corrections.

Folder 2

Quartet No. 1
Sketches.
ALSO
The Immortals
Sketches.
ALSO
Sonatina
Sketch and piano score.

Folder 3

Quest
23 pages of score (begins with measure 8).
Dated August 31, 1937-March 22, 1938, Baltimore.

Folder 4

An Englishman Looks at America [Marked "Radio Music" on the score.]
Sketches and piano score.
Dated May 14, 1944.

Folder 5

Rückblick [Four Birthday Cards] [Graven Images, no. 9]
Score in pencil.
Dated April 24-27, 1978, Great Neck.

Folder 6

Scherzo
Sketches in pencil.
Dated May, 1935.

- Folder 7
Six Characters in Search of an Author
Additions and corrections by HW.
- Folder 8
Soldier Songs
Score; ink on vellum (32 pages).
- Folder 9
Soldier Songs
Score.
- Folder 10
Soldier Songs, 1. War Poet
Score and sketches.
- Folder 11
Song of Celebration
Sketches and thematic materials.
- Folder 12
Song of Celebration
Text.
- Folder 13
Chiollier's music
Dedicated to HW. The score is in Chiollier's hand, ink on paper; 1960.
- Folder 14
The Stronger
Piano/vocal score with HW corrections.
- Folder 15
Tangents: Four Episodes for Flute and Marimba
Pencil score.
Dated August, 1985.
- Folder 16
Tangent: Four Episodes for Flute and Marimba s
Pencil sketches.
- Folder 17
Tekiatot: Rituals for Rosh Hashanah
Sketches.
Dated 1985.

Folder 18

Will You Marry Me?

Sketches.

Dated 1988.

Folder 19

Will You Marry Me?

Libretto with significant edits by HW.

BOX NINE

Folder 1

“Studies and Sketches”

51 pages of counterpoint assignments.

Folder 2

Counterpoint class book. 1937.

Folder 3

Counterpoint assignments. 1937.

Folder 4

School assignments (Theory) 1937-38.

Folder 5

Six Characters in Search of an Author

Segments from act I with notes. 1952.

Folder 6

I Looked Back Suddenly

Photoplate negative. 1937.

ALSO

Quest

Sketches and notes.

Folder 7

Copies of published HW biographical materials.

BOX TEN (Oversized)

Folder 1

Dream Play

Score. “Valse” for piano in original key and up a whole step for strings.

Folder 2

Copy of folder 1.

Folder 3

Four Songs [Four Impressions]

Photoplate negatives. 11X17 landscape.

Folder 4

Hymn [Op. 4]

Score. 1941. 16 pages. (Sent to London and returned.)

Folder 5

Hymn [Op. 4]

Orchestra parts with corrections by HW.

Folder 6

Lamentations.

Five Biblical Texts.

Shir Shomer (1935).

Madrigal (1945).

Eliyohu Hanovi (1956).

The Plagues (1956).

Po En Charod (January 6, 1951).

Omar Rabbi Akiba (1953).

I Looked Back Suddenly (1943).

Ki Lo Noeh (March 1-2, 1956).

B'zes Yisroel (March 3, 1956).

Adon Olah (January 25, 1950).

Sketches and scores in pencil.

BOX ELEVEN (Oversized)

Folder 1

Lyrical Interval: Song-cycle for Piano and Low Voice

Score. First proof copy.

Folder 2

Lyrical Interval: Song-cycle for Piano and Low Voice

Engraved score (copy) with HW annotations and corrections in pencil.

Folder 3

Nine Rivers from Jordan

Piano/vocal score: Prologue and Act I. Pencil on vellum.

Folder 4

Nine Rivers from Jordan

Piano/vocal score: Act II. Pencil on vellum.

Folder 5

Nine Rivers from Jordan

Piano/vocal score: Act III. Pencil on vellum.

Folder 6

Psalm 29

S.S.A. and piano, English and Hebrew. 6 pages. Revised March, 1971.

BOX TWELVE (Oversized)

Folder 1

Quest

Orchestra score for the suite. Pencil.

Folder 2

Six Characters in Search of an Author

Piano/vocal score for Act I.

Folder 3

Six Characters in Search of an Author

Piano/vocal score for Act II.

Folder 4

Six Characters in Search of an Author

Piano/vocal score for Act III.

Folder 5

Tekiatot: Rituals for Rosh Hashanah

Score. Pencil on vellum. 1/31/86.

Folder 6

Temple Emanu-el [Two Liturgical Settings]

Score. Pencil on vellum.

BOX THIRTEEN (Oversized)

Folder 1

Appearances and Entrances

Orchestra parts.

Folder 2

The Gardens of Adonis

Partial score.

Folder 3

Love's Wounded: Two Songs for Baritone and Orchestra

Score (66 pages).

Folder 4

Prospect: 1983

Score. (54 pages).

Folder 5

A Song of Celebration

Score. Pencil on vellum. (89 pages).

Folder 6

A Song of Celebrations

Numerous corrections and additions to the score.

Folder 7

Will You Marry Me?

Orchestra score (165 pages).

Dated January 15, 1988, Rome.

BOX FOURTEEN (Oversized)

Folder 1

The Gardens of Adonis

Score, pencil on vellum, Act I.

Folder 2

The Gardens of Adonis

Score, pencil on vellum, Act II.

Folder 3

The Gardens of Adonis

Score, pencil on vellum, Act III.

Folder 4

The Gardens of Adonis

Score, pencil on vellum, piano/ vocal.

BOX FIFTEEN (Oversized)

Folder 1

The Hundred Nights

Score. "First section," pencil on vellum. (pp. 1-82).

Folder 2

The Hundred Nights

Score. "Second section," pencil on vellum. (pp. 83-164).

Folder 3

The Hundred Nights

Score. "Third section," pencil on vellum. (pp. 165-247).

Folder 4

The Hundred Nights

Score. "Fourth section," pencil on vellum. (pp. 248-330).

FEDEX BOX ONE*Esther*

Pencil score of Act I (318 pages).

FEDEX BOX TWO*Esther*

Pencil score of Act II..Original and one copy (247 pages).

FEDEX BOX THREE*Esther*

Pencil score of Act III (274 pages).

Dated January 29, 1993.

Appendix Two

New York Public Library

Hugo Weisgall Archive

This is a synopsis of the uncatalogued music materials. Listings of the many folders of correspondence and their contents are available at the Library.

BOX ONE

Orchestra score of *Nine Rivers from Jordan*, bound in six volumes.
 Orchestra score of *The Stronger* with numerous corrections by HW.
 Orchestra score of *Purgatory* with extensive corrections by HW.
 Orchestra score of *The Gardens of Adonis* with minor corrections by HW.
 Orchestra score titled "American Comedy 1943." The title is crossed out. This is the "Overture in F."

BOX TWO

Orchestra score of "Soldier Songs."
 Orchestra score of "Love's Wounded" with pencil corrections by HW.
 Orchestra score (photocopy) of *Esther*.
 Orchestra score of *The Hundred Nights; or Jennie*.

BOX THREE

Manuscript copy of "Psalm 29."
 Pencil piano score of "Lord, I have seen too much."
 Copies of printed scores for "Graven Image, no. 4," "A Garden Eastward," "Psalm of the Distant Dove," "Tangents," "Two Madrigals," "Translations," "Four Choral Etudes," "Overture in F," and "So Spake Rabbi Akiba."

BOX FOUR

Correspondence

BOX FIVE

Correspondence and writings.

BOX SIX

Orchestra score of *Six Characters in Search of an Author* with hundreds of corrections by HW.

Copy of piano/vocal score of *Nine Rivers from Jordan* with corrections by HW.

Orchestra score of *The Hundred Nights*; the last three pages are originals.

Copy of the orchestra score of *Will You Marry Me?*

Orchestra score for *Esther*.

Score of "A Song of Celebration" with corrections by HW.

Orchestra manuscript (untitled) identified by Bruce Saylor as Op. 4.

BOX SEVEN

Two copies of orchestra score of "Soldier Songs;" one with corrections by HW.

Piano/vocal score of *The Tenor* with corrections by HW.

Orchestra score marked "Dances from Outpost."

Numerous correspondence.

BOX EIGHT

Printed libretti, extensive financial records and tax materials, and correspondence.

BOX NINE

Piano/vocal score of *Nine Rivers from Jordan* with corrections.

Piano/vocal score of *Athaliah* with numerous corrections and changes by HW.

Copy of manuscript of "Yom Kippur Response."

Manuscript of "Omar Rabbi Akiba."

Sketches, manuscript and final score of "Ode to Joe [Machlis]."
 Manuscript of opening 11 pages of *Athaliah*.
 Pencil sketches marked "Synagogue Service Sketches" from 1986 to 1990.

BOX TEN

Numerous "unused" opera libretti, including "Saul" by Richard Hart, "The Wall" twice, one by Charles Kondek and one by Millard Lampell. Also, "Mrs. Mannigham" on the play *Angel Street* by Patrick Hamilton, "Eurydice," "Leocadia," "Divorce" on the play *The Provincial Lady* by Ivan Turgenev, and "Love Live Amanda," all by Kondek.
 Correspondence and the Theodore Presser contract file.

BOX ELEVEN

Copies of printed scores for "Sonata for Piano," "Four Birthday Cards," "Arioso and Burlesca," "Graven Images, no. 1," "The Golden Peacock," "End of Summer," "Fancies and Inventions," "Tangents," and "Lyrical Interval."
 Copy of the score of "Overture in F."
 Reel-to-reel audio tapes of "Translations," *Purgatory*, *Six Characters in Search of an Author*, *The Hundred Nights*, and "Graven Images" (from the broadcast).

BOX TWELVE

Reel-to-reel audio tapes of "The Golden Peacock," *Nine Rivers from Jordan*, "Liebeslieder," "Translations," *The Tenor*, *The Stronger*, "Soldier Songs," "Four Choral Etudes," "A Song of Celebration," "Fancies and Inventions," and the "Prologue to Act II of *Athaliah*."

BOX THIRTEEN

Reel-to-reel audio tapes of *Athaliah*, *The Stronger*, *Purgatory*, *The Tenor*, "Fancies and Inventions," "Madrigals," "Songs, Op. 1," *Six Characters in Search of an Author*, "The Golden Peacock," and "Liebeslieder."

BOX FOURTEEN

Orchestra score of *The Hundred Nights*.
Orchestra score of *The Stronger*.
Orchestra score of "A Song of Celebration."
Orchestra score of *The Gardens of Adonis*.
Orchestra score transparencies of *Will You Marry Me?*
Manuscript orchestra score of "Love's Wounded."
Orchestra score of *The Tenor*.

BOX FIFTEEN

Two scores of "Fancies and Inventions" with HW corrections and conducting marks.
Piano/vocal score of *The Hundred Nights*.
Score of "End of Summer" with HW corrections.

Correspondence and copies of some reviews.

BOX SIXTEEN

Correspondence.

Discography

Carolyn Heafner: Sings American Songs

CRI SD 462

("Op. 1, Four songs," by Hugo Weisgall)

Czech Broadcasting Symphony

Supraphone H 18131

("Overture in F" by Hugo Weisgall.)

Choral Masterworks for the Synagogue

Westminster XWN 18857 (1959)

("V'shomru" and "Hash kivenu" by Hugo Weisgall.)

Milken Archive of American Jewish Music (Forthcoming, 2004)

("A Garden Eastward;" "Psalm of the Distant Dove;" "Love's Wounded:
I. Woman's Victim;" "Evening Liturgies" (excerpts); "Golden Peacock;"
"Tekiatot: I and III;" *Esther*, scenes 10, 11, 12 and 13; and "Four Choral
Etudes.")

Paul Sperry: American Sampler

Albany records

("My Sweet Old Etcetera," for voice and piano by Hugo Weisgall)

Hugo Weisgall: *The Tenor, The Stronger, The Golden Peacock, Four Songs.*

CRI CD 757, (2 CDs, 132:04) [CRI SD 273]

Weisgall/Schaenen: *Six Characters in Search of an Author*

New World 80454-2, (2 CDs, 142:41)

Zamir Chorale of Boston: *Lights: Music for Chanuka Around the World,*

ZAM ("Fortress Rock" by Hugo Weisgall.)

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A

**THE SINGER'S ROMANCE:
AN OPERA IN THREE ACTS
SUGGESTED BY A WILLA CATHER SHORT STORY**

by

Murray Boren

**A dissertation submitted
to the Graduate Faculty in Music
in partial fulfillment of the requirements
for the degree of Doctor of Musical Arts,
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2002

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This manuscript has been read and accepted for the Graduate Faculty in Music in satisfaction of the written portion of the dissertation requirement for the degree Doctor of Musical Arts.

7 August 2002

Date

Ar - W. Arles

Chair of the Examining Committee

8/20/02

Date



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ABSTRACT

**The Singer's Romance:
An Opera in Three Acts
Suggested by a Willa Cather Short Story**

by

Murray Boren

Advisor: Professor Bruce Saylor

The Singer's Romance is an opera in three acts, scored for four singers and chamber orchestra. Act I takes place at a performance of "Madame Bovary;" Act II at a rehearsal for "Don Quixote:" and Act III at a performance of "Romeo and Juliet." The "quotations" from these three non-existent operas within the opera were composed for this work, not borrowed from extant compositions.

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Synopsis

Each act is continuous. The breaks between scenes are marked for ease of reference only.

Act One: a performance of *Madame Bovary*.

Overture

With the curtain down, the climactic ending of the love duet from *Madame Bovary* is heard. The tenor is having obvious vocal difficulties, and finally self-destructs on the concluding “high C.”

Scene One

The curtain rises quickly to reveal backstage at the opera house. The soprano, Adele Sullivan, storms across stage and into her dressing room, ranting about the tenor’s awful performance. Once inside her dressing room, she complains about tenors, her costume, competing sopranos, her wig, and other frustrations in order to release tension and prepare for the final scene of the opera. She is consoled and waited upon by her long-time assistant, Marie.

Scene Two

This is the final scene from *Madame Bovary* in which Bovary rues her life, takes poison and dies. During the performance, we see the backstage activities, which gradually cease as Sullivan's performance grows in power.

Scene Three

Mr. Elliot, Artistic Director of the Opera House, and Marie discuss Sullivan as her curtain calls thunder in the distance. Backstage, Elliot asks Sullivan to sing for the Guild Benefit Gala. She declines and returns to her dressing room, interrupting Marie's singing of a tune from *Madame Bovary*. As Sullivan gets out of costume, she reads a letter from her prodigal husband. She begins to pour out her anger but finds she has no energy for it. It is raining outside and Marie is sent to check on the chauffeur. Alone, Sullivan reminisces about a simpler time when, as a young music student on a rainy night, she had her first kiss. Upon Marie's return, they leave the theater. In the mob at the stage door, Sullivan drops her purse. It is retrieved for her by a handsome stranger, who does not speak. Instead, he bows, smiles and withdraws. Sullivan is transfixed by him.

Act II: a technical rehearsal for *Don Quixote*.

Overture

Elliot conducts the overture for *Don Quixote*, trying to get the curtain timed properly.

Scene One

The Tenor, singing *Quixote*, and Elliot disparage Sullivan, who is already forty minutes late. When she does arrive, she refuses to sing, citing the Tenor's lack of preparation. While Elliot reviews the Tenor's blocking, Sullivan enjoys her tea and spies the Stranger in the wings. She tells Marie why she is convinced he is secretly in love with her.

Scene Two

Elliot coaches the Tenor on *Quixote*'s motivation and all the performers echo the advice of Sancho Panza to the dying *Quixote*: "Take my advice, do not die; live." Sullivan discovers an unaddressed letter near her tea. She is sure it is from her admirer. She is tentative but declares to herself that she loves him. While listening to *Quixote* sing of his love for *Dulcinea*, Sullivan joins in, and sings of her own mysterious love. The cast

notices her new passion. When she sees the Stranger again from a distance, Sullivan suddenly stops the rehearsal and impetuously demands to sing the role of Juliet four days hence, for the first time in her stage career. She delivers her threats to Elliot and takes refuge in her dressing room from the resulting chaos.

Scene Three

Alone in her dressing room, Sullivan continues to praise her new love, secretly promising to prove herself to him by showing her strength and abandon. Finally, she opens the letter, reads its contents (an avowal of urgent love), and clutches the letter triumphantly.

Act III: a performance of *Romeo and Juliet*.

Overture

On his cellular phone, Elliot describes his delight at the scandal and the predatory interest in “old Sullivan’s” portrayal of the teen-age Juliet. He predicts ominous consequences from the diva’s ultimatum - for her. His conversation is interrupted by the opera’s overture.

Scene One

In the dressing room, Sullivan hears the overture and slams the door shut. She is very nervous. She sends Marie after some props. Alone, Sullivan bemoans the life of singers and comments on the curse of talent that forces people to perform instead of live.

Scene Two

Leaving the dressing room in search of Marie and the props, Sullivan discovers Marie in the arms of the Stranger. Sullivan overhears Marie tell him how much she loves him, and how hard it will be to tell Sullivan about their coming marriage.

Scene Three

Reeling from this stunning discovery of her misplaced love, Sullivan is lead on stage to the balcony scene. Gradually, as she performs, the weight of what she is singing envelopes her. Finished, she remains fixed on stage, frozen with emotion. As the applause swells around her and the set is struck, she remains immobile, isolated, and finally alone on the empty stage.

Instrumentation

Singers:

M. Sullivan, a Diva	Soprano
Marie, her maid	Mezzo soprano
Mr. Elliot, director of the opera house	Baritone
The Tenor, a tenor	Tenor
A Man, the mysterious stranger	Non-singing role

Orchestra:

2 Flutes
 2 Oboes
 2 B-flat clarinets
 2 Bassoons
 4 Horns in F
 Piano
 Harp
 Percussion (2 players)
 Castanets
 Crash cymbal
 Bass drum
 Bongos
 Finger cymbal
 Marimba
 Snare drum
 Suspended cymbal
 Tam tam
 Temple blocks
 Tenor drum
 Timpani (4)
 Toms (3)
 Triangle
 Vibraphone
 Wind chimes
 Strings (8.8.6.6.4)

The Score is transposed.

The Singer's Romance

Prologue

"Madame Bovary" Act II:iii: conclusion. (The "Love Duet.")

7

Glen Nelson

Murray Boren

The musical score is arranged in systems. The first system includes Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, and Bassoon 2. The second system includes Horns 1-2, Horns 3-4, Piano, Percussion 1, Percussion 2, and Harp. The third system includes Soprano and Tenor vocal parts. The fourth system includes Violin 1, Violin 2, Viola, Cello, and Contrabass. The score features various musical notations such as dynamics (f, sf, p, mf), articulation (accents), and performance directions like "Suddenly slower" and "With the curtain down".

Prologue

The musical score is arranged in a standard orchestral format. The top section includes Flutes (Fl 1, Fl 2), Oboes (Ob 1, Ob 2), Clarinets (Cl 1, Cl 2), Bassoons (Bas 1, Bas 2), Horns (Hrn 1-2, Hrn 1-4), Piano, Percussion (Perc 1, Perc 2), and Harp. The vocal section consists of Soprano (S) and Tenor (T) parts. The string section at the bottom includes Violins (Vln 1, Vln 2), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). Performance directions such as 'slowing' and 'freely' are placed above the vocal and string staves. Dynamic markings like *mf*, *mp*, and *pp* are used throughout. The vocal parts include lyrics: 'Sullivan Off stage', 'The Tenor In vocal distress', 'You are my love', and 'You are my love uh uh uh (Love)'. The score is divided into measures by vertical bar lines.

Prologue

The musical score is arranged in systems. The first system includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, and Piano. The second system includes Percussion 1 & 2 and Harp. The third system includes Soprano and Tenor vocal soloists. The fourth system includes Violins 1 & 2, Violas, Cellos, and Contrabass. The score includes dynamic markings such as *f*, *ff*, *mf*, and *ff*. It also features tempo markings like *al tempo* and a tempo of $\text{♩} = 106$. Performance instructions include *no ped*, *Crash Cym*, and *Tam tam*. A first ending bracket is present in the woodwind and string parts. The vocal soloists have the lyrics "You are the" written below their staves.

Prologue

The musical score is arranged in systems. The top system includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1-2, Horns 3-4, Piano, Percussion 1 and 2, and Harp. The vocal line (Soprano and Tenor) is positioned below the piano part. The string section (Violins 1 and 2, Viola, Violoncello, and Contrabass) is at the bottom. The score includes various musical notations such as dynamics (e.g., *f*, *mf*), articulation marks, and a repeat sign. The lyrics for the vocal line are: "love of my life Oh my / You are the uh uh love of my life".

Prologue

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrn 1-2

Hrn 3-4

Perc 1

Perc 2

Harp

S

T

Vin 1

Vin 2

Vla

Vcl

Cb

love

The love uh uh uh uh (cough) uh uh uh

fp

f

Prologue

The musical score is arranged in a standard orchestral layout. At the top are the woodwinds: Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2. Below these are the strings: Horns 1 and 2, Horns 3 and 4, Piano, Percussion 1 and 2, and Harp. The vocal line is positioned below the strings, with lyrics in both English and Chinese. At the bottom are the brass instruments: Violin 1 and 2, Viola, Violoncello, and Contrabass. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mf* and *fp*.

Prologue

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1-2
Hrn 3-4
Piano
Perc 1
Perc 2
Harp
S
T
Vln 1
Vln 2
Vla
Vc
Cb

1-2 Quicker
Quicker
1-2
(Susp cym)
Quicker
1-2 Quicker
cresc. poco a poco
cresc. poco a poco

10
11
12
13
14
15
16
17
18
19

litc
You ou ou ou are the love uh uh uh uh of my li li li

Prologue

The musical score for the Prologue is arranged in a standard orchestral layout. At the top, there are two staves for Flutes (Fl 1 and Fl 2), followed by two for Oboes (Ob 1 and Ob 2), two for Clarinets (Cl 1 and Cl 2), and two for Bassoons (Bsn 1 and Bsn 2). Below these are two staves for Horns (Hrn 1-2 and Hrn 3-4), a grand staff for Piano (Piano), and two staves for Percussion (Perc 1 and Perc 2). The Percussion part includes specific instructions: 'mf Susp cym' and 'Tam Tam'. The Harp part is shown as a grand staff. The vocal parts include Soprano (S) and Tenor (T). The Soprano part has the instruction 'Quick footsteps are heard' and the Tenor part has 'The curtain rises quickly'. The vocal lines include the lyrics 'He utt utt utt utt Moor'. At the bottom, there are staves for Violins (Vin 1 and Vin 2), Viola (Vln), Violoncello (Vc), and Contrabass (Cb). The score is filled with musical notation, including notes, rests, and dynamic markings such as *ff*, *f*, *mf*, and *fp*.

Prologue

Act One: Scene One

Backstage in Sullivan's Dressing Room

Flute 1
Flute 2
Oboe 1
Oboe 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Horns 1 & 2
Horns 3 & 4
Piano
Perc. 1
Perc. 2
Harp
Sullivan
Marie
Violin 1
Violin 2
Viola
Cello
Contrabass

1.3 $\text{♩} = 80$

f *mf*

f *mp* *p*

f *mf*

f *p* *f* *f* *p* *f*

f *mf*

Tempo marks

f *mf* *mp* *chose*

$\text{♩} = 80$ Sullivan suddenly appears through her dressing room door. Speaks. Then slams the door behind her.

f *f*

I de-ot

Marie

Ten-ers

The some-deaf I-tal-tan

de-ot

He was - nt.

1.3 $\text{♩} = 80$ non des

f *f* *f* *f*

This musical score page includes staves for Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Piano, Percussion 1 and 2, Harp, and a vocal soloist. The vocal line features lyrics: "Oh ' Did - si you hear him in the love scene? He for - got half He could - si have been that that". The score includes various musical notations such as dynamics (p, f, mf, mp), articulation (accents), and phrasing slurs.

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrn 1-2

Hrn 3-4

Piano

Perc 1

Perc 2

Harp

S

M

Vln 1

Vln 2

Vla

Vc

Cb

the du - et Half

This zip - pers stuck

He for - got his half, my dear

I'm sure no one no - need

This page of a musical score includes the following parts and markings:

- Flutes (Fl 1, Fl 2):** Flute 1 has a *p* dynamic marking and a crescendo hairpin. Flute 2 has a *f* dynamic marking.
- Clarinets (Cl 1, Cl 2):** Clarinet 1 has a *p* dynamic marking and a crescendo hairpin. Clarinet 2 has a *p* dynamic marking and a crescendo hairpin.
- Reeds (Bsn 1, Bsn 2):** Bassoon 1 has a *p* dynamic marking and a crescendo hairpin. Bassoon 2 has a *p* dynamic marking.
- Brass (Hrn 1-2, Trp):** Horns 1 and 2, and Trumpets, are present but have no musical notation on this page.
- Percussion (Perc 1, Perc 2):** Percussion 1 has a *mf* dynamic marking. Percussion 2 has a *mf* dynamic marking.
- Vocal (S, A):** Soprano and Alto parts with lyrics: "Ev - ry - one no - need" and "This con - sume seems small - er".
- String Section (Vln 1, Vln 2, Vla, Vcl, Cb):** Violins 1 and 2, Viola, Violoncello, and Contrabass are present but have no musical notation on this page.

1-4

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrn 1 2

Hrn 3 4

Piano

Per 1

Per 2

Harp

S

M

Vln 1

Vln 2

Vla

Vcl

Cb

f

mf

mp

absentmindedly

than it was at dress re-hears - al' Whv did God make ten - ors'

It's per - fect Rouge'

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrn 1

Hrn 2

Perc 1

Perc 2

Harp

V

M

Vln 1

Vln 2

Vla

Vc

Cb

mf

f

mp

p

Why if don't-her's could sing just a la-tic be high-er. Pow-der Pow-der Not that much, the op-er is "Mad-ame Bo-va-ry" not "Ma'.

Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 Bsn. 1
 Bsn. 2
 Hrn. 1-2
 Hrn. 3-4
 Piano
 Perc. 1
 Perc. 2
 Harp
 S.
 M.
 Violin 1
 Violin 2
 Viola
 Violoncello
 Contrabasso

Musical score for page 21, featuring various instruments and vocal parts. The score includes dynamics such as *mf* and *pp*. The vocal parts (Soprano and Mezzo) have lyrics in French and English. The French lyrics are: "ne An - so - nisse", "The dress is light - er", "But you are sing - ing ver - y well so - mething. Miss Sul - li - van", "It's ex - act - ly as a". The English lyrics are: "The dress is light - er", "It's ex - act - ly as a".

Fl 1
 Fl 2
 Ob.
 Cl. 1
 Cl. 2
 Bsn. 1
 Bsn. 2
 Hrn. 1-2
 Hrn. 3-4
 Pnm.
 Perc.
 Perc. 2
 Harp.
 S.
 M.
 Viol. I
 Viol. II
 Vla.
 Vc.
 Cb.

Musical score for a symphony with vocal soloist. The score includes staves for Flutes (Fl 1, Fl 2), Oboe (Ob.), Clarinets (Cl. 1, Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hrn. 1-2, Hrn. 3-4), Piano (Pnm.), Percussion (Perc., Perc. 2), Harp (Harp.), and a vocal soloist (S. and M.). The vocal soloist part includes lyrics: "Tight - er. I can feel it That spe - cial in - te - re - st in the wo - man at the cov - er - ture shop". The score features various dynamic markings such as *f*, *mf*, and *sf*. The vocal soloist part is marked with "Enter" and "Two".

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1-2
Hrn 3-4
Piano
Perc 1
Perc 2
Harp

53
freely
ignoring him
mp
Looking in the mirror
3
For an old wo-man. I look pre-ty good. And I can still sing the hell out of this
man-ners is your cue. Mess. Sal-la-van

Vln I
Vln II
Vla
Vcl
Cb

53
f
mf
mp
mf
mf
mf

The musical score for page 24 includes the following parts and dynamics:

- Flutes 1 & 2 (Fl 1, Fl 2):** *mp* (mezzo-piano) and *f* (forte).
- Clarinets 1 & 2 (Cl 1, Cl 2):** *f* and *mp*.
- Horns 1 & 2 (Hrn 1-2):** *p* (piano) and *mf* (mezzo-forte).
- Piano:** *mp*.
- Trumpets 1 & 2 (Trn 1-2):** *mf*.
- Vocal (Soprano):** Lyrics: "rue Let's see one of those cherp-ing young so - pra - nos try Bu - var - y on for".
- Violins 1 & 2 (Via 1, Via 2):** *mp* and *f*.
- Viola (Vla):** *f* and *mp*.
- Violoncello (Vc):** *f* and *mp*.
- Double Bass (Cb):** *f* and *mp*.

This musical score page, numbered 25, features a variety of instruments and a vocal soloist. The orchestration includes:

- Flutes (Fl. 1, Fl. 2)
- Oboes (Ob. 1, Ob. 2)
- Clarinets (Cl. 1, Cl. 2)
- Bassoons (Bsn. 1, Bsn. 2)
- Horns (Horn 1-2, Horn 3-4)
- Piano
- Two Percussion parts (Perc. 1, Perc. 2)
- Harp
- Vocal Soloist (Soprano - S., Alto - M.)
- Violins (Vln. 1, Vln. 2)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

The score is written in a major key and 4/4 time. It includes dynamic markings such as *f* (forte) and *p* (piano), and performance instructions like *sfz* (sforzando) and *Manc.* (Mancipio). The vocal soloist part includes lyrics: "suz Their be - the throats would dry up in sea - son - sets. They're still in train - ing here. It's true, what I said - don't your song - ing". The page contains several first endings, marked with "1-6".

This page of a musical score features the following instruments and parts:

- Flutes:** Fl 1 and Fl 2
- Oboes:** Ob 1 and Ob 2
- Clarinets:** Cl 1 and Cl 2
- Bassoons:** Bas 1 and Bas 2
- Horns:** Horns I-2 and Horns I-4
- Piano:** Piano
- Percussion:** Perc 1 and Perc 2
- Harp:** Harp
- Vocalists:** Soprano (S) and Mezzo-soprano (M)
- String Instruments:** Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb)

The score includes various dynamic markings such as *f*, *p*, *mp*, *pp*, and *choke*. The vocal parts have lyrics: "glancing in the mirror for Peter's sake My heart now I've put it Your singing is ever yours The singing is love is".

This page of a musical score includes the following parts and markings:

- Woodwinds:** Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horns 1 & 2 (Hrns. 1-2), and Percussion (Perc.).
- String Ensemble:** Violin 1 (Via. I), Violin 2 (Via. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).
- Piano and Harp:** Piano (P.) and Harp (Harp.).
- Vocal Soloists:** Soprano (S.) and Mezzo-Soprano (M.).
- Tempo and Performance Markings:** The score includes tempo markings such as $\text{♩} = 72$ and dynamic markings including *f*, *mf*, and *p*. A specific instruction reads "suddenly gentler".
- Lyrics:**
 - Soprano: "I heard you. That re-minds me of a me-mor-ia-tion 'tis best to"
 - Mezzo-Soprano: "Miss Sul-ivan I said the sup-per is."

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrn 1-2

Hrn 3-4

Piano

Perc 1

Perc 2

Harp

S

M

Viol 1

Viol 2

Vla

Vc

Cb

You have been with me too long

It's best to cel - e - brate a per - form - ance first. be - fore an - y - one else can re - vis - it. Is that pos - si - ble?

♩ = 80

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1-2
Hrn 3-4
Piano
Perc 1
Perc 2
Harp
S
M

Picking up her champagne
To Bo...
to the mirror
This wig still
She fusses with her wig
does - n't look right

♩ = 80

♩ = 80

This musical score page includes staves for the following instruments and vocal parts:

- Flutes 1 & 2 (Fl. 1, Fl. 2)
- Oboes 1 & 2 (Ob. 1, Ob. 2)
- Clarinets 1 & 2 (Cl. 1, Cl. 2)
- Bassoons 1 & 2 (Bsn. 1, Bsn. 2)
- Horns 1-4 (Hrn. 1-2, Hrn. 3-4)
- Piano (Piano)
- Timpani (Timp.)
- Violins 1 & 2 (Via. 1, Via. 2)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)
- Vocal Soloist (V.)
- Alto (Al.)

The score features various dynamic markings such as *mf*, *f*, *p*, and *mp*. The vocal soloist part includes lyrics: "There that's bet-ter", "Elton", "You should be get-ting back", "The last scene", and "Ev-er-thing is what it is".

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1
Hrn 2
Piano
Perc 1
Perc 2
Harp
V
M
Vin 1
Vin 2
Vln
Vc
Cb

mf
mp
mf
mp
mp
mp

I shall fill you now
And I'm sure the rest of will be fine in this scene

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

- Flutes (Fl. 1, Fl. 2):** *mf* dynamics.
- Oboes (Ob. 1, Ob. 2):** *mf* dynamics.
- Clarinets (Cl. 1, Cl. 2):** *mf* dynamics.
- Bassoons (Bsn. 1, Bsn. 2):** *mf* dynamics.
- Horns (Hms. 1-2, Hms. 3-4):** *mf* dynamics, with *open* markings.
- Piano (Piano):** *mp* and *f* dynamics.
- Percussion (Perc. 1, Perc. 2):** *mp* and *f* dynamics.
- Harp (Harp):** No specific dynamics.
- Soprano (S):** Lyrics: "He's not in it, my dear. He'll be per - fect."
- Violins (Vln. 1, Vln. 2):** *f* and *mf* dynamics, with *pizz* markings.
- Viola (Vla.):** *f* and *mf* dynamics, with *pizz* markings.
- Violoncello (Vc.):** *f* and *mf* dynamics, with *pizz* markings.
- Double Bass (Cb.):** *f* and *pizz* dynamics.

Act One: Scene Two

The final scene of "Madame Bovary"

33

Flute 1
f

Flute 2
f

Oboe 1
f

Oboe 2
f

Cl. 1
f

Cl. 2
f

Bsn. 1
f

Bsn. 2
ff

Hrn. 1-2
ff
open

Hrn. 3-4
ff
open

Piano
f

Perc. 1
f
1-8
Temp

Perc. 2
f
crash cym

Harp
f

Sullivan
f
We see backstage, as well as Sullivan's performance. As the scene progresses, the backstage activity slowly stops, and all eyes are focused on her.

Violin 1
ff

Violin 2
f

Viola
f

Cello
f

Contrabass
ff

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

- Flutes (Fl. 1, Fl. 2):** Flute 1 has a *dim* marking and a *p* marking. Flute 2 has a *dim* marking.
- Oboes (Ob. 1, Ob. 2):** Oboe 1 has a *dim* marking. Oboe 2 has a *dim* marking.
- Clarinets (Cl. 1, Cl. 2):** Clarinet 1 has a *dim* marking. Clarinet 2 has a *dim* marking.
- Bassoons (Bsn. 1, Bsn. 2):** Bassoon 1 has a *dim* marking. Bassoon 2 has a *dim* marking.
- Horns (Hrn. 1-2, Hrn. 3-4):** Horns 1-2 and 3-4 have *dim* markings.
- Piano:** The piano part has a *f* marking.
- Percussion (Perc. 1, Perc. 2):** Percussion 1 has *p* and *pp* markings. Percussion 2 has *pp* and *MAD CYM* markings.
- Harp:** The harp part has a *p* marking.
- Strings (Violins, Violas, Cellos, Double Basses):** The string parts have *dim* and *p* markings.

1-10

♩ = 72 Freely-as recitative

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 *lento*

Cl. 2 *pp*

Bsn. 1

Bsn. 2

Hrn. 1-2

Hrn. 3-4

Piano

1-9

Per. 1

Per. 2

Harp

♩ = 72 Freely-as recitative

Sullivan as Bovary *mf* 3 Frastic

p *f* *mp*

There must be some-one who can help me Some-one I will be ru-ined Tu

1-9

♩ = 72 Freely-as recitative

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hrns. 1-2

Hrns. 3-4

Piano

Perc. 1

Perc. 2

Harp

V.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mor-row. To-mor-row the cred-it-or's will sell ev-ry-thing Ev-ry-thing we own to pay my debts And my bus-ness, Charles.

In tempo

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2

In tempo

Hrns 1-2
Hrns 3-4

Piano

Perc 1
Perc 2

Harp

S

In tempo

Vln 1
Vln 2
Vla
Vcl
Cb

will know a-bout Le-on I can-not tell him a-bout my lov-er

Quicker Slowing

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrn 1-2

Hrn 3-4

Piano

Perc 1

Perc 2

Harp

S

I can - not bear it

Quicker Slowing

Quicker Slowing

Vln 1

Vln 2

Vla

Vcl

Cb

Detailed description: This is a page of a musical score for a large ensemble. The instruments listed on the left are Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-2 and 3-4, Piano, Percussion 1 and 2, Harp, and Strings (Violin 1, Violin 2, Viola, Violoncello, and Contrabass). The score is divided into two main sections by a vertical dashed line. The first section is marked 'Quicker' and the second 'Slowing'. Dynamics include *pp*, *mf*, *f*, and *p*. The strings have lyrics 'I can - not bear it' under the first staff. There are also some markings like 'mp' and 'mf' above the Harp staff.

113 $\text{♩} = 76$ 1-10

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2

Hrn. I-2
Hrn. I-4

Piano

1-10

Perc 1
Perc 2

Harp

S

Some time. long a - go.

113 $\text{♩} = 76$ 1-10

Vln I
Vln II
Vla
Vcl
Cb

Detailed description: This is a page of a musical score for an orchestra, numbered 39. The score is arranged in systems. The first system includes Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2. The second system includes Horns I-2 and I-4, and Piano. The third system includes Percussion 1 and 2, and Harp. The fourth system includes Soloist (S). The fifth system includes Violin I and II, Viola, Violoncello (Vcl), and Contrabass (Cb). The score features various musical notations such as notes, rests, dynamics (p, pp, mp), articulation (accents), and performance instructions like 'Some time. long a - go.' and '1-10'. A tempo marking of $\text{♩} = 76$ is present at the top and bottom of the page.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hrn. 1-2
Hrn. 3-4
Piano
Perc. 1
Perc. 2
Harp
V. 1
V. 2
Vla.
Vcl.
Cb.

mp
p
mf
pp
mf

be fore I mem - or - ized your face, be fore we be - gan to meet the

The musical score for page 41 includes the following parts and markings:

- Flutes (Fl. 1, Fl. 2):** Fl. 1 has a *pp* marking and a slur over the first measure.
- Oboes (Ob. 1, Ob. 2):** Ob. 1 has a *p* marking and a slur over the first measure.
- Clarinets (Cl. 1, Cl. 2):** Cl. 2 has a slur over the first measure.
- Bassoons (Bsn. 1, Bsn. 2):** No specific markings.
- Horns (Hrn. 1-2, Hrn. 3-4):** Hrn. 1-2 and Hrn. 3-4 have *pp* markings and slurs over the first measure.
- Piano (Piano):** *pp* marking under the first measure.
- Percussion (Perc. 1, Perc. 2):** No specific markings.
- Harp (Harp):** *pp* marking under the first measure.
- Soloist (S):** Lyrics: "from my husband's view." and "There must have been a time." *mf* marking above the second measure.
- Violins (Vln. 1, Vln. 2):** Vln. 1 has a *mf* marking above the first measure.
- Viola (Vla):** No specific markings.
- Violoncello (Vc):** No specific markings.
- Double Bass (Cb):** No specific markings.

120

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bas. 1

Bas. 2

Hrn. 1-2

Hrn. 3-4

Piano

Perc. 1

Perc. 2

Harp

S.

When I could have stopped and for - but - den thy - self to want, e - ven to think, think of you E - ven to

121

122

123

124

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

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

- Flutes (Fl 1, Fl 2):** Flute 1 has a *solc.* marking and a *p* dynamic marking.
- Clarinets (Cl 1, Cl 2):** Clarinet 2 has *solc.* markings and a *p* dynamic marking.
- Basses (Bsn 1, Bsn 2):** Two bass staves.
- Horns (Hrn 1-2, Hrn 3-4):** Four horn staves.
- Piano (Piano):** A grand piano part.
- Percussion (Perc 1, Perc 2):** Two percussion staves.
- Harp:** A harp part with triplets and other markings.
- Soprano (S):** A vocal line with the lyrics "think of you".
- Violins (Vln 1, Vln 2):** Two violin staves.
- Viola (Vla):** A viola staff.
- Violoncello (Vc):** A cello staff.
- Double Bass (Cb):** A double bass staff.

♩ = 82

1-12

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2

♩ = 82

Hrns 1-2
Hrns 3-4

Piano

1-12

Perc 1
Perc 2
Harp

holding a letter

♩ = 82

S

Ro-dol - e, my first lov - er

♩ = 82

1-12

Vln 1
Vln 2
Vla
Vcl
Cb

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1-2
Hrn 3-4
Piano
Perc 1
Perc 2
Harp
S
Vin 1
Vin 2
Vla
Vc
Cb

140

reading his letter

pp

My dear Em-ma be brave Al-though I shall try. I shall not for-get your name Why did I

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1-2
Hrn 3-4
Piano
Perc 1
Perc 2
Harp
S
Vln I
Vln II
Vla
Vcl
Cb

145

pp *p*

f *mp* *pp* *mf*

er - et know you? Why were you so beau - ti - ful? Is it my fault? No. on - ly fate is to blame

non div

1-13

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hrn. I, 2

Hrn. I, 4

Piano

1-13

Perc. 1

Perc. 2

Harp

S.

It is a cruel world Em ma Fare well Re

1-13

Vln. 1

Vln. 2

Vla.

Vcl.

Ch.

pp

mf

p

div. 1

div.

div.

div.

154

Fl 1

Fl 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrn 1 2

Hrn 3 4

Piano

Perc 1

Perc 2

Harp

S

mem - ber the un - for - tu - nate man who caused your un - do - ing Teach his name to your child, let her re - peat it in her prayers

Vln 1

Vln 2

Vla

Vcl

Cb

pp *p* *mp* *mf*

2 3

3

3

117 118 119

Fl. 1 *f* *slow ing*

Fl. 2 *f*

Ob. *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hrn. 1-2 *f*

Hrn. 3-4 *f*

Piano

Perc. 1 *f* *Timp* *slow ing*

Perc. 2 *pp* *bass drum* *f*

Harp

Vocalist *f* *slow ing*
I shall be far a way when you read these sad lines A-dieu

Viol. 1 *mp* *slow ing*

Viol. 2 *mp*

Vla. *mp*

Vcl. *mp*

Cb. *mp*

Broadly $\text{♩} = 60$ [1-14] Freely-follow the voice

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrn 1-2

Hrn 3-4

Pum.

Perc 1

Perc 2

Harp

Voice

Broadly $\text{♩} = 60$ Freely-follow the voice

Writing her own letter

To Ro-doph-e and Le-on Oh Charles, my hus-band Let the bu-ler por-son on my lips

Vln 1

Vln 2

Vla

Vcl

Cb

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1-2
Hrn 3-4
Piano
Perc 1
Perc 2
Harp
Vcl
Vln 1
Vln 2
Vla
Vcllo
Cb

re - mind me as I die of the man - y sweet lass - es I robbed from you, of the ug - ly - ness in - side my heart Good

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

- Flutes (Fl. 1, Fl. 2):** Part of a woodwind section with dynamic markings of *f*.
- Clarinets (Cl. 1, Cl. 2):** Part of a woodwind section with dynamic markings of *f*.
- Bassoons (Bsn. 1, Bsn. 2):** Part of a woodwind section with dynamic markings of *f*.
- Horns (Hrn. 1-2):** Part of a brass section with dynamic markings of *ff* and the instruction "open - 2".
- Piano:** Accompanying part with dynamic markings of *f*.
- Percussion (Perc. 1, Perc. 2):** Includes cymbal effects marked "cym" and "crash cym".
- Harp:** Part with dynamic markings of *ff*.
- Soprano (S):** Vocal line with the instruction "drinks the poison" and dynamic markings of *f* and *bre'*.
- Violins (Vln. 1, Vln. 2):** Part of the string section with dynamic markings of *ff*.
- Viola (Vla.):** Part of the string section with dynamic markings of *f*.
- Violoncello (Vcl.):** Part of the string section with dynamic markings of *f*.
- Double Bass (Cb.):** Part of the string section with dynamic markings of *ff*.

This page of a musical score, numbered 53, contains the following parts and markings:

- Flutes (Fl. 1, Fl. 2):** Measures 172-175. Fl. 1 has a *pp* marking.
- Oboes (Ob. 1, Ob. 2):** Measures 172-175. Ob. 2 has a *p* marking.
- Clarinets (Cl. 1, Cl. 2):** Measures 172-175.
- Bassoons (Bsn. 1, Bsn. 2):** Measures 172-175.
- Horns (Hrn. 1-2, Hrn. 3-4):** Measures 172-175.
- Piano:** Measures 172-175.
- Section Header:** A box containing "1-15" is positioned above the Percussion staves.
- Percussion (Perc. 1, Perc. 2):** Measures 172-175.
- Harp:** Measures 172-175.
- Soprano (S):** Measures 172-175. The lyrics "is there some" are written below the staff.
- Violins (Vln. 1, Vln. 2):** Measures 172-175. Vln. 1 has a *p* marking.
- Violas (Vla. 1, Vla. 2):** Measures 172-175. Vla. 1 has a *p* marking.
- Violoncello (Vc.) and Contrabass (Cb.):** Measures 172-175. Vc. has a *p* marking.

Musical score for orchestra and vocal soloist, measures 179-184. The score includes staves for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1 & 2, Trumpets 1 & 2, Percussion 1 & 2, Harp, Violin 1 & 2, Viola, Violoncello, and Contrabass. The vocal soloist part is on a separate staff with lyrics: "where a man of val-our pos-sesses". The score features various musical notations including dynamics (p, pp, mf), articulation (acc, marc), and phrasing (div, non div). Measure numbers 179, 180, 181, 182, 183, and 184 are indicated at the beginning of their respective staves.

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bas 1
Bas 2
Hrn 1 2
Hrn 3 4
Piano
Perc 1
Perc 2
Harp
Vc
Vin 1
Vin 2
Vla
Vcl
Cb

mp *pp*

♩ = 60

dec yet re-fined? The heart of a pu-et in the form of an an- get?

1-16

Fl. 1

Fl. 2

Oboe 1

Oboe 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Horn 1-2

Horn 3-4

Piano

1-16

Perc. 1

Perc. 2

Harp

Voice

mp very smooth

hushed/defeated p

Why could I nev - er find him? Be - sides, noth - ing is worth the

1-16

Vin. 1

Vin. 2

Vla.

Vcllo.

Cb.

ppp

195

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hrn. 1-2

Hrn. 3-4

Piano

Perc. 1

Perc. 2

Harp

S

1 2 3 1 2 3

pp

pp

pp

p

trou-ble of seek-ing is Ev-ry-thing is a lie Ev-ry smile can

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

pp

pp

pp

p

pp

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hrn. 1-2
Hrn. 3-4
Piano
Perc. 1
Perc. 2
Harp
Soprano
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

ceals a yawl of bore-don. ev-ry joy a curic. ev-ry pleas-ure its own dis-gust.

1-17

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bas 1
Bas 2

Hrn 1-2
Hrn 3-4

Piano

Perc 1
Perc 2

Harp

S

1-17

And the sweet - est kiss - es leave up - on your lips on ly the un - at - tan - a - ble de -

Vin 1
Vin 2
Vla
Vc
Cb

ppp
pp
mf
ppp
pp
ppp
pp
ppp
ppp

This page of a musical score includes the following parts and markings:

- Flutes (Fl. 1 & 2):** Marked with $\text{♩} = 88$ and $1-18$. Dynamics include *ff*.
- Oboes (Ob. 1 & 2):** Dynamics include *ff*.
- Clarinets (Cl. 1 & 2):** Dynamics include *ff*.
- Trumpets (Tr. 1 & 2):** Dynamics include *ff*.
- Horns (Hrn. 1-2):** Marked with $\text{♩} = 88$. Includes markings for "open" and *fp*.
- Piano:** Features a complex accompaniment with various dynamics.
- Violins (Vln. 1 & 2):** Marked with $\text{♩} = 88$ and $1-18$. Dynamics include *ff*.
- Violas (Vla. 1 & 2):** Dynamics include *ff*.
- Violoncello (Vc.) and Double Bass (Cb.):** Dynamics include *ff*.
- Other markings:** "choke" for the Percussion section, "crash cym" for the Percussion section, and the lyrics "sure for a great ex de light" and "Love" for the vocal line.

Musical score for page 61, featuring various instruments including Flutes (Fl 1, Fl 2), Oboes (Ob 1, Ob 2), Clarinets (Cl 1, Cl 2), Bassoons (Bsn 1, Bsn 2), Horns (Hrn 1-2, Hrn 3-4), Piano, Percussion (Perc 1, Perc 2), Harp, and Strings (Vln 1, Vln 2, Vla, Vcl, Cb). The score includes dynamic markings such as *f*, *sf*, *pp*, and *sfz*. A vocal line is present with the lyrics: "must come sud - den - ly with". Performance instructions include "susp evm" and "choc".

This page of a musical score contains measures 277 through 288. The instruments and parts are arranged as follows:

- Flutes (Fl 1, Fl 2):** Both parts feature melodic lines with extensive phrasing slurs and dynamic markings of *mp* and *pp*.
- Oboes (Ob 1, Ob 2):** Both parts play sustained notes with phrasing slurs.
- Clarinets (Cl 1, Cl 2):** Both parts play sustained notes with phrasing slurs.
- Bassoons (Bsn 1, Bsn 2):** Both parts play sustained notes.
- Horns (Hrn 1-2):** Both parts play sustained notes with dynamic markings of *fp* and *mp*.
- Piano (Piano):** The piano part is mostly silent, with some light accompaniment.
- Drums (Perc 1, Perc 2):** Percussion 1 is silent. Percussion 2 has two cymbal crashes marked "cymb" with dynamic markings of *f* and *p*.
- Harp (Harp):** The harp part is mostly silent.
- Vocal Soloist (V):** The vocal line includes the lyrics: "great out - bursts and with light . . . imp. a".
- Violins (Vln 1, Vln 2):** Both parts play sustained notes with dynamic markings of *fp* and *p*.
- Viola (Vla):** The viola part plays sustained notes with dynamic markings of *fp* and *p*.
- Violoncello (Vcl):** The cello part plays sustained notes with dynamic markings of *fp* and *p*.
- Double Bass (Cb):** The double bass part plays sustained notes.

Musical score for orchestra and vocal soloist, measures 210-219. The score includes staves for Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Basses 1 & 2, Horns 1-2 and 3-4, Piano, Percussion 1 & 2, Harp, and Violins I, II, III, IV, and Cello/Double Bass. The vocal soloist part is on a separate staff. The score features dynamic markings such as *fp*, *pp*, and *f*. A rehearsal mark **1-19** is present above the vocal line and the Flute 1 staff. The lyrics are: "hur - n - case of the heart Which sweeps down on life".

This page of a musical score contains measures 21 through 24. The instrumentation includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Basses 1 and 2, Horns 1-2 and 3-4, Piano, Percussion 1 and 2, Harp, and a vocal soloist. The score is divided into two systems by a vertical bar line. The vocal soloist's lyrics are: "up - sets ev - ry thing, up - roots the". Dynamic markings such as *f*, *sf*, and *p* are used throughout the score to indicate volume levels.

The musical score for page 65 includes the following parts and markings:

- Flutes (Fl 1, Fl 2):** Flute 1 has a *ppp* marking. Flute 2 has a *ppp* marking.
- Oboes (Ob 1, Ob 2):** Oboe 1 has a *ppp* marking. Oboe 2 has a *ppp* marking.
- Clarinets (Cl 1, Cl 2):** Clarinet 1 has a *f* marking. Clarinet 2 has a *f* marking.
- Basses (Bsn 1, Bsn 2):** Basses 1 and 2.
- Horns (Hrn 1-2, Hrn 3-4):** Horns 1-2 and 3-4.
- Piano (Pano):** Piano part with a *f* marking.
- Percussion (Perc 1, Perc 2):** Percussion 1 and 2.
- Harp (Harp):** Harp part with a *mf* marking.
- Soprano (S):** Soprano part with lyrics: "will like a leaf and carries a way the".
- Violins (Vln 1, Vln 2):** Violin 1 and 2.
- Viola (Vla):** Viola.
- Violoncello (Vcl):** Violoncello.
- Double Bass (Cb):** Double Bass.

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

- Flutes:** Fl 1 and Fl 2, both with melodic lines and dynamic markings like *p* and *tr*.
- Oboes:** Ob 1 and Ob 2, with melodic lines.
- Clarinets:** Cl 1 and Cl 2, with melodic lines and dynamic markings like *p* and *cresc*.
- Bassoons:** Bas 1 and Bas 2, with melodic lines and dynamic markings like *p* and *cresc*.
- Horns:** Horns 1-2 and Horns 3-4, with rhythmic patterns and dynamic markings like *f* and *cresc*.
- Piano:** Piano part with dynamic markings like *sf*.
- Percussion:** Perc 1 and Perc 2, with dynamic markings like *f*.
- Harp:** Harp part with dynamic markings like *f*.
- Violins:** Violin 1 and Violin 2, with melodic lines and dynamic markings like *sf*.
- Violas:** Vla 1 and Vla 2, with melodic lines and dynamic markings like *sf*.
- Cellos:** Cellos part with melodic lines and dynamic markings like *sf*.

The score includes various musical notations such as slurs, accents, and dynamic markings. A vocal line is partially visible at the bottom with the lyrics "heart as in an a - byss".

This page of a musical score, numbered 67, contains the following staves and markings:

- Flutes (Fl. 1, Fl. 2):** Both parts feature a *ff* dynamic marking.
- Oboes (Ob. 1, Ob. 2):** Both parts feature a *ff* dynamic marking.
- Clarinets (Cl. 1, Cl. 2):** Both parts feature a *ff* dynamic marking.
- Bassoons (Bsn. 1, Bsn. 2):** Both parts feature a *ff* dynamic marking.
- Horns (Hrn. 1-2, Hrn. 3-4):** All four parts feature a *ff* dynamic marking.
- Piano (Piano):** Features a *ff* dynamic marking.
- Percussion (Perc. 1, Perc. 2):** Includes markings for "LAMB LAMB" and "MAD CYB" with dynamic markings *pp* and *ppp*.
- Harp (Harp):** Features a *ff* dynamic marking.
- Cello (Cello):** Features a *ff* dynamic marking.
- Double Bass (Cb.):** Features a *ff* dynamic marking.

The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *pp*.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hrn. 1-2

Hrn. 3-4

Piano

Perc. 1

Perc. 2

Harp

C

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

bass drum

f

mp

ff

Lit

Musical score for page 69, featuring woodwinds, brass, strings, and percussion. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1 & 2, Piano, Percussion 1 & 2, Harp, Violin 1 & 2, Viola, Violoncello, and Contrabass. The tempo is marked $\text{♩} = 52$. The time signature is 1-20. The score includes dynamic markings such as *pp* and *p*, and performance instructions like *vibr.* and *ped. down/motor off*. The score is divided into measures by vertical bar lines.

Fl 1 *pp* *1-21*

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrn 1-2

Hrn 3-4

Pnam

Perc 1 *1-21*

Perc 2

Harp

S *p*
Of-ten the heat of a sum-mer's day makes a young girl dream her

Vln 1 *1-21*

Vln 2

Vla

Vc

Cb

Fl 1
Fl 2
Op 1
Op 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1-2
Hrn 3-4
Piano
Perc 1
Perc 2
Harp
S
Vln 1
Vln 2
Vla
Vcl
Cb

heart a way To gather all the new cut stacks of wheat left by the scythes

mp

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hrn. 1-2
Hrn. 3-4
Pulmo
Perc. 1
Perc. 2
Harp
S
Vcl. 1
Vcl. 2
Vla.
Vc.
Cb.

249
250
251
252
253

cold
swing.
Em - ma bends o - ver as she walks
t'ward the fur - rows from whence they spring

Detailed description: This is a page of a musical score, page 72, containing measures 249 through 253. The score is for a large orchestra and a solo voice. The orchestral parts include Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1-2 and 3-4, Percussion 1 and 2, Harp, Violins 1 and 2, Viola, Violoncello, and Contrabass. The vocal part is for a Soprano (S). The lyrics are: "cold swing. Em - ma bends o - ver as she walks t'ward the fur - rows from whence they spring". The music features various melodic lines with slurs and ties, and a steady rhythmic accompaniment in the lower strings and percussion.

1-22

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1-2
Hrn 3-4
Pian
Perc 1
Perc 2
Harp
S
The wind blew ver - y hard that day It blew her pet - ti - coat a - way
Vln I
Vln II
Vla
Vcl
Cb

The musical score on page 74 is arranged in a standard orchestral format. It begins with a *pp* (pianissimo) dynamic for the Flute 1 and Clarinet 1 parts. The score includes staves for Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1-2 and 3-4, Piano, Percussion 1 & 2, Harp, Violin 1 & 2, Viola, Violoncello, and Contrabass. The vocal line for the Soprano (S) is also present with the lyrics "It was not your". Performance markings include "1-23" in several places, indicating specific measures or phrases. The dynamics range from *pp* to *mf*. The Percussion 2 part includes a marking "non cym." (without cymbals). The score is densely written with various musical notations including slurs, accents, and dynamic markings.

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrn 1-2

Hrn 3-4

Piano

Perc 1

Perc 2

Harp

S

Viol 1

Viol 2

Vla

Vcl

Cb

faul-t It was the fault of Des-tin-y

f *sf* *mf* *f* *sf* *sf*

acc *stacc* *non div*

Tamp *ped glass* *trum cym* *tom dr*

This page of a musical score includes the following parts and markings:

- Flutes (Fl 1, Fl 2):** Flute 1 has a dynamic marking of *p* and a first ending bracket labeled "1-24".
- Woodwinds:** Oboe 1, Oboe 2, Clarinet 1, and Clarinet 2.
- Brass:** Bassoon 1 and Bassoon 2.
- Strings:** Horns 1-2, Horns 3-4, Trumpets, Trombones, and Cymbals.
- Percussion:** Percussion 1 and Percussion 2. Percussion 2 includes a "bass drum" section with a dynamic marking of *pppp*.
- Other:** Harp and Solo.
- Violins (Viol 1, Viol 2):** Violin 1 has dynamic markings of *pp* and *ppp*, and a first ending bracket labeled "1-24".
- Viola (Vla):** Dynamic marking of *pp*.
- Violoncello (Vcl):** Dynamic marking of *pp*.
- Double Bass (Cb):** Dynamic marking of *pp*.

The musical score for measures 274-276 is arranged in a system of staves. The instruments and their parts are as follows:

- Flutes (Fl. 1 & 2):** Measure 274 starts with a *very slowly* marking and a *p* dynamic. Both flutes play a melodic line with a triplet of eighth notes. Measure 275 continues the melodic line. Measure 276 features a *mf* dynamic.
- Oboes (Ob. 1 & 2):** Measure 274 starts with a *mp* dynamic. Both oboes play a melodic line with a triplet of eighth notes. Measure 275 continues the melodic line. Measure 276 features a *mf* dynamic.
- Clarinets (Cl. 1 & 2):** Measure 274 starts with a *p* dynamic. Both clarinets play a melodic line with a triplet of eighth notes. Measure 275 continues the melodic line. Measure 276 features a *mf* dynamic.
- Bassoons (Bsn. 1 & 2):** Measure 274 starts with a *p* dynamic. Both bassoons play a melodic line with a triplet of eighth notes. Measure 275 continues the melodic line. Measure 276 features a *mf* dynamic.
- Horns (Horn 1-4):** Measure 274 starts with a *p* dynamic. All four horns play a melodic line with a triplet of eighth notes. Measure 275 continues the melodic line. Measure 276 features a *mf* dynamic.
- Percussion (Perc. 1 & 2):** Measure 274 starts with a *pp* dynamic. Both percussion parts play a melodic line with a triplet of eighth notes. Measure 275 continues the melodic line. Measure 276 features a *mf* dynamic.
- Harp:** Measure 274 starts with a *pp* dynamic. The harp plays a melodic line with a triplet of eighth notes. Measure 275 continues the melodic line. Measure 276 features a *mf* dynamic.
- Soprano (S):** Measure 274 starts with a *pp* dynamic and the marking *very slowly*. The vocal line is marked *Dev. tin. y*. Measure 275 continues the melodic line. Measure 276 features a *mf* dynamic.
- Violins (Vin. 1 & 2):** Measure 274 starts with a *very slowly* marking and a *p* dynamic. Both violins play a melodic line with a triplet of eighth notes. Measure 275 continues the melodic line. Measure 276 features a *mf* dynamic and a *cresc.* marking.
- Violas (Vla. & Vcl.):** Measure 274 starts with a *very slowly* marking and a *p* dynamic. Both violas and violas play a melodic line with a triplet of eighth notes. Measure 275 continues the melodic line. Measure 276 features a *mf* dynamic and a *cresc.* marking.
- Celli (Cb.):** Measure 274 starts with a *pp* dynamic. The cello plays a melodic line with a triplet of eighth notes. Measure 275 continues the melodic line. Measure 276 features a *mf* dynamic and a *cresc.* marking.

Act One: Scene Three

Backstage, after the performance

Flute 1
Flute 2
Oboe 1
Oboe 2
Cl 1
Cl 2
Bsn 1
Bsn 2

Hrn 1
Hrn 2

Piano

Perc 1
Perc 2

Harp

Trpt 1
Trpt 2

Violin 1
Violin 2
Viola
Cello
Contrabass

1:25 $\text{♩} = 120$

1:25 $\text{♩} = 120$

1:25 $\text{♩} = 120$

Backstage, as Sullivan takes her bows out front

p
mp
pp

This page of a musical score contains the following staves and parts:

- Flutes:** Fl 1 and Fl 2. Fl 1 has a melodic line with many slurs and ties. Fl 2 has a similar line, starting with a *p* dynamic marking.
- Oboes:** Ob 1 and Ob 2. Ob 1 has a melodic line with slurs and ties. Ob 2 has a similar line.
- Clarinets:** Cl 1 and Cl 2. Cl 1 has a melodic line with slurs and ties. Cl 2 has a similar line.
- Brass:** Horns 1-2, Horns 3-4, Trumpets 1-2, Trombones 1-2, and Tuba/Euphonium. The brass parts are mostly rests with some notes.
- Piano:** Grand piano part with multiple staves.
- Strings:** Violins 1-2, Violas, Cellos, and Double Basses. The string parts are mostly rests with some notes.

Musical score for orchestra and voice. The score includes staves for Flutes (Fl 1, Fl 2), Oboes (Ob 1, Ob 2), Clarinets (Cl 1, Cl 2), Bassoons (Bas 1, Bas 2), Horns (Hrn 1-2, Hrn 3-4), Piano, Percussion (Perc 1, Perc 2), Harp, and Violins (Viol 1, Viol 2). The vocal line is also present. The score features various musical notations such as notes, rests, and dynamic markings. A rehearsal mark '1-26' is present in the upper right of the Flute 1 staff. The vocal line includes the lyrics 'You're lucky to have her' and is marked with 'More *mf*'. The Violin 2 staff has a 'pp' marking, and the Violin 1 and Viola staves have 'pizz' markings.

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1-2
Hrn 3-4
Piano
Perc 1
Perc 2
Harp
Voc
Vln 1
Vln 2
Vla
Vcl
Cb

sing - ing here a - gain Min - ister El - ia - ot She fixed this house. un - gle - hand - ed - ly

The musical score is arranged in systems. The first system includes Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bass 1 and 2, Horns 1-2 and 3-4, Piano, Percussion 1 and 2, Harp, and Violin 1. The second system includes Violin 2, Viola, Violoncello, and Contrabass. The vocal soloist part is positioned between the Harp and Violin 1 staves. The score includes dynamic markings such as *pp* and *mf*, and performance instructions like "Eitex" and "3". A rehearsal mark "1-27" is present at the top of the first system and above the Percussion staves. The lyrics "The pub-lic-ity does not hurt her car-er any. What a co-in-ci-dence That her new re-" are written below the vocal line.

This musical score page includes staves for Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1-2, Horns 3-4, Piano, Percussion 1 and 2, Harp, a vocal soloist, Violins 1 and 2, Viola, Violoncello, and Contrabass. The vocal line features lyrics: "cord-ing of 'Boo-a-ry' comes out next week. Who's help-ing whom? That's not why she does it. She wants to".

7C
1-28

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2

Hrn 1-2
Hrn 3-4

Piano

1-28

Perc 1
Perc 2

Harp

310
please her fans You know that Lis-ten to them cheer
It's true. No one sings like old Sul-u-ran

1-28

Vln I
Vln II
Vla
Vcl
Cb

216

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrn 1-2

Hrn 3-4

Piano

Perc 1

Perc 2

Harp

Vcl

It's like that ev-ry-where she goes. She's ver-ry good. ad-mit it

Vln 1

Vln 2

Vla

Vcl

Cb

1-29

Musical score for Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Basses 1 and 2. The Flute 1 part has a *pp* dynamic marking. The Clarinet 2 part has a *pp* dynamic marking.

Musical score for Horns 1 and 2.

Musical score for Piano.

1-29

Musical score for Percussion 1 and 2.

Musical score for Harp.

They are de-vot-ed to her. I'll give old Sul-li-van that If she an-nounced that she would sing it a-gain from the be

1-29

Musical score for Violins 1 and 2, Viola, Violoncello, and Contrabass. The Violin 1 part has a *pp* dynamic marking. The Viola part has a *pp* dynamic marking. The Violoncello part has a *pp* dynamic marking.

The musical score for page 87 includes the following parts:

- Flutes:** Fl 1 and Fl 2, both starting with a *p* dynamic marking.
- Oboes:** Ob 1 and Ob 2, both starting with a *p* dynamic marking.
- Clarinets:** Cl 1 and Cl 2, both starting with a *p* dynamic marking.
- Trumpets:** Tr 1 and Tr 2.
- Trombones:** Hrns 1-2 and Hrns 3-4.
- Percussion:** Perc 1 and Perc 2.
- Harp:** Harp.
- Violins:** Viol I and Viol II.
- Viola:** Vla.
- Cello:** Vcl.
- Double Bass:** Cb.

The vocal line includes the following lyrics:

going right now. not a single person would leave is the any good. Ma-ne? To them.

1-30

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrn 1-2

Hrn 3-4

Piano

Perc 1

Perc 2

Harp

Vcl 1

Vcl 2

Vln 1

Vln 2

Vc

Cb

she is the best How for-tu-nate for them they don't have to work with her

mp

1-30

1-30

♩ = 72 Quasi recit

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrn 1-2

Hrn 3-4

Piano

♩ = 72 Quasi recit

Perc 1

Perc 2

Harp

Sullivan walks from her bows toward her dressing room. Elliot intercepts her

♩ = 72 Quasi recit

Mrs. Sul - li - van

♩ = 72 Quasi recit

Vln 1

Vln 2

Vla

Vc

Cb

Fl. 1
Fl. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hrn. 1-2
Hrn. 3-4
P. Clarinet
Perc. 1
Perc. 2
Harp
Vcl. 1
Vcl. 2
Vla.
Vl.
Cb.

mf
Cong - rat - u - la - tions Miss Sul - li - van
mp
There will not be an emp - ty seat for the rest of

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrn 1-2

Hrn 3-4

Piano

Perc 1

Perc 2

Harp

Vcl 1

Vcl 2

Vla

Vcl

Cb

you - per - for - mance - es Per - haps you could ar - range to stay a lit - tle long - er

The musical score is arranged in systems. The first system includes Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, and Bassoon 2. The second system includes Horns 1-2 and Horns 3-4. The third system is for the Piano. The fourth system includes Percussion 1 and Percussion 2. The fifth system is for the Harp. The sixth system is for the vocal soloist, with lyrics: "I sing two per - form - an - ces of 'Don Qu - so - te' next month and then I'm gone". The seventh system includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. Rehearsal marks 1-31 are present at the beginning of the first, fourth, and seventh systems.

The musical score is arranged in systems. The first system includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Piano, Percussion 1 and 2, and Harp. The second system includes Horns 1 and 2, Piano, Percussion 1 and 2, and Harp. The third system features a vocal soloist with lyrics: "Ex-cuse me, Mis-ter El-i-ot" and "I'm plann-ing a small ga-la re-cit-al, for the Op-er-a Guild We". The score includes dynamic markings such as *mp* and *mf*, and includes triplets in the vocal line.

Musical score for orchestra and vocal soloist. The score includes staves for Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hrns. 1-2, Hrns. 3-4), Piano, Percussion (Perc. 1, Perc. 2), Harp, and Violins/Violas (Vln. 1, Vln. 2, Vla., Vi.). The vocal soloist part is positioned between the Harp and Violin staves. The score features dynamic markings such as *mf*, *mp*, *f*, and *pp*. The vocal line includes lyrics: "I am not the only so-pra-ou in town. am I? You're do-ing 'Rom-e-o and Jul-iet' need the mon-ey for the en-dow-ment".

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1-2
Hrn 3-4
Piano
Perc 1
Perc 2
Harp
Vcl 1
Vcl 2
Vcl 3
Vc
Cb

255

on Sat-ur-day Get that sweet lit-tle French girt to sing your ben-e-fit I've heard her voice is ver-y ver-y

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

1-32

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hrn. 1-2

Hrn. 3-4

Piano

Perc. 1

Perc. 2

Harp

Vin. 1

Vin. 2

Vla.

Vcl.

Cb.

She's a fine girl, but thank you, but I need a big name.

1-32

1-32

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1-2
Hrn 3-4
Piano
Perc 1
Perc 2
Harp
MC
Viol 1
Viol 2
Vla
Vcl
Cb

trout Not now
Quite lu - cra - tive for you too If you sing, we'll stage an - y op - ra you want next

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrn 1 & 2

Hrn 3 & 4

Trump

Per 1

Per 2

Harp

Vcl

Vln 1

Vln 2

Vla

Vcl

Cb

E-nough'

I a-pul-o-gar Of course of

Fl 1
Fl 2
Ob.
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hrn. 1-2
Hrn. 3-4
Piano
Perc. 1
Perc. 2
Harp
Violin 1
Violin 2
Viola
Cello
Contra

1.31 $\text{♩} = 76$

1.33 $\text{♩} = 76$

1.33 $\text{♩} = 76$

1.33 *ully solo* $\text{♩} = 76$

Sullivan heads toward her dressing room

course We'll talk later

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hrn. 1-2

Hrn. 3-4

Piano

Perc. 1

Perc. 2

Harp

Marie is in the dressing room,
tidying up

Marie

Horn

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bas 1
Bas 2
Hrn 1-2
Hrn 3-4
Piano
Perc 1
Perc 2
Harp
Vcl 1
Vcl 2
Vla
Vcl
Cb

1-34
pp

To herself, absently
p
Ah Of-ten the face of a sum-mer's day makes a young girl dream her heart

I only solo
ppp
1-34

Fl 1

Fl 2

Ob

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrn 1-2

Hrn 3-4

Piano

Perc 1

Perc 2

Harp

Vcl 1

Vcl 2

Vln

Vln

Cb

a-way To a-ban-don all her world-ly woes she takes a walk through grass-y moon.

Musical score for page 105, featuring various instruments including Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Bas. 1, Bas. 2), Horns (Hrn. 1, Hrn. 4), Percussion (Perc. 1, Perc. 2), Piano (Piano), Violins (Viol. 1, Viol. 2), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The score includes a vocal line with lyrics: "And sings of lovers as she goes of secret meetings". A tempo marking of 1-35 is present above the first flute staff and below the piano staff.

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1-2
Hrn 3-4
Piano
Perc 1
Perc 2
Harp
Sullivan arrives at the door and observes Marie singing
and closed doors. The wind blew ver-y hard that day It blew her sor-row far
I only on upper octave
flute

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1-2
Hrn 3-4
Piano
Perc 1
Perc 2
Harp

1-36

Sullivan enters the room, interrupting

mf
Help me out of this con-stance. Ma-rie.

mf
Oh! I'm sor-ry, I did-n't know you were there

1-36

Vln 1
Vln 2
Vla
Vcl
Cb

The musical score for page 106 includes the following parts and markings:

- Flutes (Fl. 1, Fl. 2):** Standard notation.
- Clarinets (Cl. 1, Cl. 2):** Cl. 1 has a *solo* marking and a *p* dynamic. Cl. 2 has a *solo* marking and a *p* dynamic.
- Bassoons (Bas. 1, Bas. 2):** Standard notation.
- Horns (Hrn. 1, Hrn. 2):** Standard notation.
- Piano (Piano):** Standard notation.
- Percussion (Perc. 1, Perc. 2):** Standard notation.
- Harp (Harp):** Standard notation.
- Voice:** Includes the lyrics "ah! pour me a cris" with a *3* (triple) marking above the notes.
- Strings (Vln. 1, Vln. 2, Vla., Vc., Cb.):** Vln. 1 has a *ppp* marking.

♩ = 908 [1-37]

Fl 1
Fl 2
Ob
Cor 2
Cl 1
Cl 2
Bsn 1
Bsn 2

Hrn 1 2
Hrn 3 4

Piano

♩ = 906 [1-37]

Perc 1
Perc 2

Harp

Sullivan sees a telegram on the dresser

♩ = 908 *mf*

When did this ar-rive. Ma-rye?

mf

Dur-ing the per-for-mance Is it from your

♩ = 908 [1-37]

Vln 1
Vln 2
Vla
Vcl
Cb

Musical score for orchestra and vocal soloist, measures 427-430. The score includes staves for Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hrn. 1, Hrn. 2), Trumpets (Tpt. 1, Tpt. 2), Percussion (Perc. 1, Perc. 2), Harp, and Strings (Violins I & II, Violas, Cellos, and Double Basses). The vocal soloist part includes the lyrics: "The son of a - bach" and "Mon - cy He". Dynamic markings include *f*, *mf*, *fz*, and *mp*. The score is marked with measure numbers 427, 428, 429, and 430.

Musical score for orchestra and vocal soloist, measures 411-414. The score includes staves for Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hrn. 1-2, Hrn. 3-4), Piano, Percussion (Perc. 1, Perc. 2), Harp, and Violins (Viol. 1, Viol. 2). The vocal soloist part is also present. The score features various dynamics such as *mf* and *f*, and includes articulation marks like accents and slurs. The vocal line includes the lyrics: "says he's to Paris and he needs more money I swear when I get my hands on him He spends".

This page of a musical score contains the following staves and parts:

- Flutes:** Flute 1 (Fl. 1) and Flute 2 (Fl. 2) staves.
- Oboes:** Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2) staves.
- Clarinets:** Clarinet 1 (Cl. 1) and Clarinet 2 (Cl. 2) staves.
- Trumpets:** Trumpet 1 (Tr. 1) and Trumpet 2 (Tr. 2) staves.
- Horns:** Horn 1 (Hrn. 1) and Horn 2 (Hrn. 2) staves.
- Piano:** Piano (Piano) grand staff.
- Drums:** Drum 1 (Dr. 1) and Drum 2 (Dr. 2) staves.
- Harp:** Harp (Harp) grand staff.
- Vocal:** A vocal line with lyrics: "ev - er - dol - lar - i - make He's kill - ing me".
- Violins:** Violin 1 (Vln. 1) and Violin 2 (Vln. 2) staves.
- Viola:** Viola (Vla.) staff.
- Violoncello:** Violoncello (Vc.) staff.
- Double Bass:** Double Bass (Cb.) staff.

The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *ff* (fortissimo). A measure number of 214 is visible at the beginning of several staves.

♩ = 72 1-38
Suddenly slow

Hr. I
Fl. I
Ob. I
Cl. I
Cl. II
Bsn. I
Bsn. II

Hrns. I-2
Hrns. 3-4

Piann.

♩ = 72 1-38
Suddenly slow

Perc. I
Perc. II

Harp

♩ = 72 *mp*
Suddenly slow

On what's the use? I don't have the strength an-y more

Esso
Par-don me. it's rain-ing and cold out-side please.

♩ = 72 1-38
Suddenly slow

Vln. I
Vln. II
Vla.
Vcl.
Cb.

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrn 1 2

Hrn 3 4

Piano

Perc 1

Perc 2

Harp

Vin 1

Vin 2

Vla

Vc

Cb

1-39

Yes, of course Ma-ne, see if the car is here yet
 be care-tul of your voice

3

1-39

1-39

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1-2
Hrn 3-4
Piano
Perc 1
Perc 2
Harp

Sullivan pours more wine
To herself
in the mirror
A kiss to you

Violin 1
Violin 2
Viola
Vc
Cb

Tempo markings: *mf*, *f*, *p*, *pp*

Rehearsal marks: 1-40, 1-40, 1-40

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

- Flutes (Fl. 1, Fl. 2):** Fl. 1 has a *pp* marking. Fl. 2 has a *pp* marking.
- Clarinets (Cl. 1, Cl. 2):** Both Cl. 1 and Cl. 2 have *ppp* markings.
- Bassoons (Bsn. 1, Bsn. 2):** No specific markings are present.
- Horns (Hrn. 1-2, Hrn. 3-4):** No specific markings are present.
- Piano:** Has a *pp* marking.
- Percussion (Perc. 1, Perc. 2):** Perc. 1 has a *ppp* marking. Perc. 2 has a *pp* marking. There are also notes for *Vibr.*, *ppp*, and *pp* with a note "ped. down vector off".
- Harp:** No specific markings are present.
- Violins (Vin. 1, Vin. 2):** Vin. 2 has a *pp* marking. There is a *div.* marking above Vin. 1.
- Viola (Vla.):** Has a *pp* marking and a *div.* marking above it.
- Violoncello (Vc.) and Contrabass (Cb.):** No specific markings are present.
- Other markings:** *Introspectively* and *mp* are written above the Harp part. *Rain* is written below the Harp part.

Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 Bass 1
 Bass 2
 Hrn. 1-2
 Hrn. 3-4
 Piano
 Perc. 1
 Perc. 2
 Harp
 Rain I re-mem-ber my first kiss was to the rain
 Violin 1
 Violin 2
 Viola
 Violoncello
 Contrabasso

The musical score is arranged in a standard orchestral format. The woodwinds (Flutes, Oboes, Clarinets, Horns) and strings (Violins, Viola, Violoncello, Contrabasso) play melodic and harmonic lines. The Percussion section includes two parts. The Piano part features a prominent melody with a *pp* dynamic marking. The Harp part provides accompaniment. The vocal line, marked with a *3* (triple), includes the lyrics: "Rain I re-mem-ber my first kiss was to the rain". The score includes various musical notations such as slurs, ties, and dynamic markings.

This page of a musical score, numbered 116, contains the following instruments and parts:

- Flute 1 (Fl. 1)
- Flute 2 (Fl. 2)
- Oboe 1 (Ob. 1) with *pp* dynamic marking
- Oboe 2 (Ob. 2) with *pp* dynamic marking
- Clarinet 1 (Cl. 1)
- Clarinet 2 (Cl. 2)
- Bassoon 1 (Bas. 1)
- Bassoon 2 (Bas. 2)
- Horn 1 (Hrn. 1)
- Horn 2 (Hrn. 2)
- Piano (Piano)
- Percussion 1 (Perc. 1) with *pp* dynamic marking
- Percussion 2 (Perc. 2)
- Harp (Harp)
- Violin 1 (Vln. 1)
- Violin 2 (Vln. 2)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A rehearsal mark '441' is present at the top of the first staff.

1-41

Fl 1

Fl 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrn 1-2

Hrn 3-4

Piano

Perc 1

Perc 2

Harp

Vln 1

Vln 2

Vla

Vcl

Cb

We were both at the mu - sic a - cad - em - y

After a re - hears - al we walked through the park

Fl 1 *mp*

Fl 2 *mp*

Ob 1 *mp*

Ob 2 *mp*

Cl 1 *mp*

Cl 2 *mp*

Bsn 1 *mf*

Bsn 2 *mf*

Hrn 1-2 *mf* *f*

Hrn 3-4 *mf*

Piano

Per 1 *mf*

Per 2 *mp* *mf*

Harp *mf*

Voice *f*

We sat on a bench We were a lone He sang a

Vin 1 *mf*

Vin 2 *mf*

Vla *mf*

Vcl *mf*

Cb *mf*

mf

The musical score is arranged in systems. The top system includes Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-2 and 3-4, Piano, Percussion 1 and 2, Harp, and a vocal soloist. The vocal line includes the lyrics: "love song to me He was a ten-or His class was a". The bottom system includes Violin 1 and 2, Viola, Violoncello, and Contrabass. Dynamics such as *p* (piano) are indicated throughout. The score features various musical notations including slurs, accents, and triplets.

Musical score for orchestra and voice, measures 413-418. The score includes staves for Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1-2, Horns 3-4, Piano, Percussion 1 & 2, Harp, and Violins 1 & 2, Viola, Violoncello, and Contrabass. The vocal line is also present. Dynamics include *p*, *pp*, and *mf*. Performance instructions include *windcheat* and *sub cym*. The lyrics are: "round me. and his arms were round me. It was late. I was".

This page of a musical score includes the following parts and markings:

- Flutes (Fl. 1 & 2):** *mp* and *pp* dynamics.
- Oboes (Ob. 1 & 2):** *mp* and *pp* dynamics.
- Clarinets (Cl. 1 & 2):** *mf* and *pp* dynamics.
- Bassoons (Bsn. 1 & 2):** *mp* and *pp* dynamics.
- Horns (Hrn. 1 & 2):** *pp* dynamics.
- Piano:** *mf* and *f* dynamics.
- Perussion (Perc. 1 & 2):** *pp* and *mf* dynamics.
- Harp:** *f* dynamic.
- Vocal Line:** Lyrics: "could He asked if he could kiss me I want ed". *f* dynamic.
- Violins (Vln. 1 & 2):** *p* dynamic.
- Viola (Vla.):** *p* dynamic.
- Violoncello (Vc.):** *p* dynamic.
- Double Bass (Cb.):** *p* dynamic.

This page of a musical score includes the following parts and markings:

- Woodwinds:** Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2).
- Strings:** Horns 1 & 2 (Hrn. 1-2), Horns 3 & 4 (Hrn. 3-4), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.).
- Percussion:** Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2).
- Piano:** Piano (Piano).
- Vocal:** A vocal line with lyrics: "him to kiss me but I could not speak and I thought".
- Dynamic Markings:** *p*, *mf*, *mp*, and *gliss*.
- Other:** A *gliss* marking is present in the Harp part.

1-43

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1-2
Hrn 1-2
Piano
Perc 1
Perc 2
Harp
Vcl
Vln 1
Vln 2
Vla
Vcl
Cb

pp
pp
pp
pp
p
p
p
mf
f
mp
pp
pp
pp

1-43

1-43

This must be what love does. It stops you from speak- ing.

Musical score for orchestra and voice, measures 470-473. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1-2 and 3-4, Piano, Percussion, Harp, and Violins I & II, Viola, Violoncello, and Contrabass. The vocal line is also present. Dynamics include *mp*, *p*, *pp*, and *mf*. Performance instructions include *trid. cad.*, *pp*, *ped. downwater off*, and *mf*. The vocal line includes the lyrics: "sat out-side un-til I was cov-ered with rain".

Musical score for orchestra and vocal soloist, measures 470-476. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1 & 2, Piano, Percussion 1 & 2, Harp, and Violins 1 & 2. The vocal soloist part is shown with lyrics: "and with less - es Both of us caught ter - ri - ble colds af - ter - ward". The score features dynamic markings such as *pp* and *ppp*, and includes rehearsal marks [1-41] and [1-44].

270 *rall* *a tempo*

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2

Hrns 1-2
Hrns 3-4

Piano *ppp*

Perc 1 *rall* *a tempo*
Perc 2 *pp*

Harp *mf* *pp*

271 *rall* *a tempo*

Voice
We could not sing we could not speak

Vin 1 *f* *pp*
Vin 2 *f* *pp*
Vln 3 *f* *pp*
Vc *f* *pp*
Cb *f* *pp*

Musical score for page 127, featuring woodwinds, strings, piano, and vocal parts. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1 and 2, Piano, Percussion, Harp, and Violins 1, 2, and 3. The vocal part includes lyrics: "We could not speak. We could not sing." The score includes dynamic markings such as *pp*, *p*, *mp*, and *mp con*, and performance instructions like "ped down" and "pedal off". A rehearsal mark "1-45" is present at the top of the page.

This page of a musical score contains measures 128 through 131. The instruments are arranged as follows:

- Flutes (Fl. 1, 2):** Both parts play a melodic line starting on a high note, moving downwards with grace notes. Dynamics include *pp*.
- Oboes (Ob. 1, 2):** Both parts play a melodic line starting on a high note, moving downwards. Dynamics include *pp*.
- Clarinets (Cl. 1, 2):** Both parts play a melodic line starting on a high note, moving downwards. Dynamics include *ppp*.
- Bassoons (Bsn. 1, 2):** Both parts play a melodic line starting on a high note, moving downwards. Dynamics include *ppp*.
- Horns (Hrn. 1-2, 3-4):** Horns 1-2 play a melodic line starting on a high note, moving downwards. Horns 3-4 play a melodic line starting on a high note, moving downwards. Dynamics include *ppp*.
- Piano:** The piano part features a complex, rhythmic accompaniment with many sixteenth notes. Dynamics include *ppp*.
- Strings:** Violins I and II, Violas, Violas, Violas, and Cellos play a melodic line starting on a high note, moving downwards. Dynamics include *ppp*.

1-46

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hrn. 1-2
Hrn. 3-4
Piano
Perc. 1
Perc. 2
Harp

Sullivan stands,
gathers her purse and coat
and walks through the stage door
into the rain.

Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

mp

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

- Flutes:** Fl 1 and Fl 2, both marked *pp*.
- Oboes:** Ob 1 and Ob 2. Ob 1 has a *p* dynamic and includes triplet markings (1 and 3).
- Clarinets:** Cl 1 and Cl 2, both marked *pp*.
- Bassoons:** Bas 1 and Bas 2.
- Horns:** Horn 1-2 and Horn 3-4.
- Piano:** Piano part.
- Percussion:** Perc 1 and Perc 2. Perc 1 includes a *p* dynamic and the instruction "post-downbowed off".
- Harp:** Harp part.
- Violins:** Violin 1 and Violin 2, both marked *pp*.
- Viola:** Viola part, marked *pp*.
- Violoncello:** Violoncello part, marked *pp*.
- Double Bass:** Double Bass part.

1-47

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Ban 1

Ban 2

Hrn 1

Hrn 2

Piano

Perc 1

Perc 2

Harp

Outside. Sullivan drops her purse

A Man silently picks it up and returns it

Thank you

Vln 1

ppp

Vln 2

Vla

Vc

1 solo

pp

Cb

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hrn. 1, 2
Hrn. 3, 4
Piano
Perc.
Harp
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

pp
ppp
pp
ppp
pp
ppp
pp
ppp

w/ sustained
ppp

The man does not respond
Sullivan is puzzled by his silence
The Man slowly bows.
That was kind
Thank you

319

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hrn. 1 & 4

Hrn. 3 & 4

Piano

Perc. 1

Perc. 2

Harp

319

320

321

322

323

324

pp

pppp

pppp

pp

Sullivan exits, glancing back at the man

Slow curtain

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

pp

Act Two: Scene One

At a rehearsal for "Don Quixote"

$\text{♩} = 66$

The musical score is arranged in systems. The top system includes Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horns 1 & 2 (left and right), Trumpet, Percussion (with Castanets, Tambourine, and Snare Drum), Harp, Violin 1, Violin 2, Viola, Cello, and Contrabass. The score features various musical notations including notes, rests, slurs, and dynamic markings such as *mf* and *f*. The tempo is indicated as $\text{♩} = 66$. The score is a rehearsal for the scene 'Don Quixote'.

The image shows a page of a musical score, page 135, featuring a variety of instruments. The staves are arranged vertically from top to bottom: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass 1 (Bas. 1), Bass 2 (Bas. 2), Horn 1 & 2 (Hrns. 1-2), Piano (Piano), Percussion 1 & 2 (Perc. 1-2), Harp (Harp), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The score is written in a standard musical notation with various notes, rests, and articulations. There are several measures of music, with some measures containing complex rhythmic patterns such as triplets and sixteenth notes. The page is numbered 135 in the top right corner.

This page of a musical score contains 21 staves. The instruments are arranged as follows from top to bottom: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hrn. 1), Horn 2 (Hrn. 2), Piano (Piano), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Harp), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Cello (Cb.). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The Percussion 2 staff features a complex rhythmic pattern with many triplets. The Harp staff is mostly empty. The Violin 1 staff has a melodic line with slurs and accents. The Cello staff has a bass line with slurs and accents.

II.i

This page of a musical score, numbered 137, contains the following instruments and parts:

- Flute 1 (Fl. 1)
- Flute 2 (Fl. 2)
- Oboe 1 (Ob. 1)
- Oboe 2 (Ob. 2)
- Clarinet 1 (Cl. 1)
- Clarinet 2 (Cl. 2)
- Bassoon 1 (Bas. 1)
- Bassoon 2 (Bas. 2)
- Horn 1-2 (Hrn. 1-2)
- Horn 3-4 (Hrn. 3-4)
- Piano (Piano)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)
- Harp (Harp)
- Etrian (Etrian) - vocal part with lyrics: "Cur - tain' Where's the cur - tain' Stop"
- Violin 1 (Vln. 1)
- Violin 2 (Vln. 2)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

The score includes various musical notations such as dynamics (e.g., *f*, *ff*), articulation (accents, slurs), and performance instructions (e.g., *Etrian*).

II-I freely

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrn 1, 2

Hrn 3, 4

Piano

Perc 1

Perc 2

Harp

freely

That's the cue for the cur-tain That's right C'm-on, for for-ty two Can we take it a-gain.

II-I freely

Vln 1

Vln 2

Vla

Vcl

Cb

II.i

II-2 ♩ = 66 freely

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hrn. 1-2
Hrn. 1-4
Pian.
Perc. 1
Perc. 2
Harp

II-2 ♩ = 66 freely

♩ = 66 freely

please' No, no, no no No' Stop' And a lit-tle less ca-ca

II-2 ♩ = 66 freely

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

II.i

♩ = 66 *freely*

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hrn. 1
Hrn. 2
Piano
Perc. 1
Perc. 2
Harp
Vcl. 1
Vcl. 2
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

♩ = 66 *freely*

mf 3 3 3

♩ = 66 *freely*

net please! Thanks A-gain No, no E-ven a lit-tle less. I DUAL

♩ = 66 *freely*

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

- Flutes (Fl. 1, Fl. 2):** Part of rehearsal mark II-3, tempo $\text{♩} = 66$. Dynamics include *mf*.
- Clarinets (Cl. 1, Cl. 2):** Part of rehearsal mark II-3, tempo $\text{♩} = 66$. Dynamics include *mf*. Features triplets and slurs.
- Bassoons (Bsn. 1, Bsn. 2):** Part of rehearsal mark II-3, tempo $\text{♩} = 66$. Dynamics include *mf*.
- Horns (Hrn. 1-2, Hrn. 3-4):** Part of rehearsal mark II-3, tempo $\text{♩} = 66$. Dynamics include *mf*.
- Piano (Piano):** Part of rehearsal mark II-3, tempo $\text{♩} = 66$. Dynamics include *mf*. Features triplets and slurs.
- Percussion (Perc. 1, Perc. 2):** Part of rehearsal mark II-3, tempo $\text{♩} = 66$. Perc. 1 includes *mf* and *mf* *acc.* markings. Perc. 2 includes *f* and *mf* markings.
- Harp (Harp):** Part of rehearsal mark II-3, tempo $\text{♩} = 66$. Dynamics include *mf*.
- Violins (Vln. 1, Vln. 2):** Part of rehearsal mark II-3, tempo $\text{♩} = 66$. Dynamics include *mf*.
- Viola (Vla.):** Part of rehearsal mark II-3, tempo $\text{♩} = 66$. Dynamics include *mf*.
- Cello (Cb.):** Part of rehearsal mark II-3, tempo $\text{♩} = 66$. Dynamics include *mf*.

This page of a musical score contains 20 staves of music. The instruments are arranged as follows from top to bottom: Flute 1 (Fl 1), Flute 2 (Fl 2), Oboe 1 (Ob 1), Oboe 2 (Ob 2), Clarinet 1 (Cl 1), Clarinet 2 (Cl 2), Bassoon 1 (Bas 1), Bassoon 2 (Bas 2), Horn 1-2 (Hrn 1-2), Horn 3-4 (Hrn 3-4), Piano (Piano), Percussion 1 (Perc 1), Percussion 2 (Perc 2), Harp (Harp), and a blank staff. The bottom section includes Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The score features complex rhythmic patterns, including many triplets, and uses various musical notations such as slurs, ties, and dynamic markings.

The musical score on page 143 is a complex orchestral arrangement. It features the following instruments and parts:

- Flutes:** Fl. 1 and Fl. 2, both playing melodic lines with frequent triplets.
- Oboes:** Ob. 1 and Ob. 2, playing similar melodic lines to the flutes.
- Clarinets:** Cl. 1 and Cl. 2, playing rhythmic patterns with many triplets.
- Bassoons:** Bas. 1 and Bas. 2, playing rhythmic patterns.
- Horns:** Horns 1 and 2, playing sustained harmonic support.
- Piano:** Playing a complex rhythmic accompaniment with many triplets.
- Percussion:** Perc. 1 and Perc. 2, providing rhythmic texture.
- Harp:** Playing sustained chords.
- Violins:** Violin 1 and Violin 2, playing melodic lines.
- Viola:** Playing a supporting melodic line.
- Violoncello and Contrabass:** Playing a supporting bass line.

The score is characterized by intricate rhythmic patterns, particularly the use of triplets and sixteenth-note runs throughout the woodwind and string sections. The notation includes various articulations, slurs, and dynamic markings.

This page of a musical score contains the following parts and staves:

- Flutes:** Fl. 1 and Fl. 2, both starting with a forte (*f*) dynamic.
- Woodwinds:** Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2).
- Brass:** Horns 1-2 (Hrn. 1-2) and Horns 3-4 (Hrn. 3-4).
- Percussion:** Piano (Piano), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Harp (Harp).
- Strings:** Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.).

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The Perc. 2 part features a complex rhythmic pattern with many triplets. The Harp part has a similar triplet-based texture. The string parts provide a steady accompaniment.

This page of a musical score, numbered 145, contains the following instruments and parts:

- Flute 1 (Fl. 1)
- Flute 2 (Fl. 2)
- Oboe 1 (Ob. 1)
- Oboe 2 (Ob. 2)
- Clarinet 1 (Cl. 1)
- Clarinet 2 (Cl. 2)
- Bass 1 (Bas. 1)
- Bass 2 (Bas. 2)
- Horn 1-2 (Hrn. 1-2)
- Horn 3-4 (Hrn. 3-4)
- Piano (Piano)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)
- Harp (Harp)
- Violin 1 (Vln. 1)
- Violin 2 (Vln. 2)
- Viola (Vla.)
- Violoncello (Vcl.)
- Double Bass (Cb.)

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The page concludes with a double bar line and the Roman numeral **II.i** centered below the staves.

II.i

The musical score on page 146 includes the following parts and markings:

- Flutes (Fl 1, Fl 2):** Flute 1 has a *freely* marking at the top right.
- Oboes (Ob 1, Ob 2):** Oboe 2 has a *freely* marking at the top right.
- Clarinets (Cl 1, Cl 2):** Clarinet 1 has a *freely* marking at the top right.
- Bassoons (Bas 1, Bas 2):** Bassoon 2 has a *freely* marking at the top right.
- Horns (Hrn 1-2, Hrn L):** Horn 1-2 and Horn L parts.
- Piano (Piano):** Piano part with *freely* marking at the bottom right.
- Percussion (Perc 1, Perc 2):** Percussion 1 and Percussion 2 parts.
- Harp (Harp):** Harp part with *freely* marking at the bottom right.
- Vocalist:** Lyrics are written below the vocal line: "That's fine Good Good Much better Let's try it one more time freely".
- Violins (Vin 1, Vin 2):** Violin 1 and Violin 2 parts.
- Viola (Vla):** Viola part.
- Violoncello (Vc):** Violoncello part.
- Double Bass (Cb):** Double Bass part.

II-5 $\text{♩} = 66$

Fl 1 *pp*

Fl 2

Ob 1 *pp*

Ob 2

Cl 1 *p* *pp*

Cl 2

Bsn 1 *p* *pp*

Bsn 2 *p*

Hrn 1

Hrn 2

Piano *p* *pp*

Perc 1 *pp*

Perc 2 *mf* *pp*

Harp *pp*

II-5 $\text{♩} = 66$

II-5 $\text{♩} = 66$

The Tenor speaks with Elliot

The Tenor *f*

Glances at the perc *f* For - ty man - uses

Not here yet?

Vln 1 *pp*

Vln 2 *pp*

Vla *p* *pp*

Vcl *p* *pp*

Cb *p*

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1-2
Hrn 3-4
Piano
Perc 1
Perc 2
Harp
Vcl 1
Vcl 2
Vla
Vc
Cb

late is noth-ing I once sang in Salt-burg with Sul-li-van, and she was two hours late for the dress re-

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1-2
Hrn 3-4
Piano
Perc 1
Perc 2
Harp
Vcl
Vln 1
Vln 2
Vla
Vc
Cb

hear - ed And why we wait - ed to know, did she make us wait? She was get - ting her nails done Fin - ger -

The musical score on page 150 is arranged in a standard orchestral format. The instruments are listed on the left side of the page: Flute 1 (Fl 1), Flute 2 (Fl 2), Oboe 1 (Ob 1), Oboe 2 (Ob 2), Clarinet 1 (Cl 1), Clarinet 2 (Cl 2), Bassoon 1 (Bsn 1), Bassoon 2 (Bsn 2), Horn 1 (Hrn 1), Horn 2 (Hrn 2), Piano (Piano), Percussion 1 (Perc 1), Percussion 2 (Perc 2), Harp (Harp), and Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). The score includes various musical notations such as notes, rests, and dynamic markings. A rehearsal mark 'II-6' is present at the top of the page. The vocal line includes the lyrics: '...nails Who has two hours worth of fin - ger - nails' and 'Don't get me start - ed on old Sul - li - van'. The page number '150' is located in the top right corner.

II.i

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1-2
Hrn 3-4
Piano
Perc 1
Perc 2
Harp
Vcl 1
Vcl 2
Vla
Vlv
Cb

Three years a - go the can - ceted one day be - fore the sea - son's op n - ing night One

This musical score page includes staves for Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1-2 and 3-4, Piano, Percussion 1 and 2, Harp, Vocal Soloist, Violins 1 and 2, Viola, Violoncello, and Contrabass. The vocal line contains the lyrics: "But her con-tract" / "day" / "When I threat-ened her, she op-ened her check-book and asked 'How much am

Fl. 1
Fl. 2
Ob.
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hrn. 1-2
Hrn. 3-4
Piano
Perc. 1
Perc. 2
Harp
Vcl. 1
Vcl. 2
Vcl. 3
Vcl. 4
Cb.

II-7

mp

p

pp

PPP

pp II-7

f

f

p

p

p

p

I re-mem-ber read-ing a hour that The press titled
I worth" She laughed in my face

II-7

p

p

p

p

p

II.i

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrn 1-2

Hrn 3-4

Pnam

Perc 1

Perc 2

Harp

Vcl

Viol 1

Viol 2

Vla

Vcl

Cb

her for it

And for-gave her when she sang a re-cit-tal two months lat-er. It seems that Eth-ics has a short mem-o-ry

The musical score is arranged in a standard orchestral format. The top section includes Flutes (Fl. 1, Fl. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hrn. 1-2, Hrn. 3-4), Piano, Percussion (Perc. 1, Perc. 2), and Harp. The bottom section includes Violins (Vln. 1, Vln. 2), Viola, Cello/Double Bass (Vcl. Cb.), and a vocal soloist (Ch.). The vocal line features the lyrics: "Tal - ent sur - plants Eth - ics" and "The un - writ - ten code of the op - ra house" followed by "Too much cas - ta -". The score includes various musical notations such as triplets, slurs, and dynamic markings like *f* and *ff*. Rehearsal marks labeled "II-8" are present at the beginning of the Flute 1 staff, the end of the Percussion 2 staff, and the beginning of the Violin 1 staff.

II.i

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hrn. 1, 2

Hrn. 1, 2

Piano

Perc. 1

Perc. 2

Harp

Voc.

Vin. 1

Vin. 2

Vln.

Vcl.

Cb.

Hurry in from the wing

She'll be here an' - - - man - - - we

Sounds like a warn - ing

Sullivan arrives, marches down the percussionists stand expectantly, as if waiting

11.9 freely

Fl 1

Fl 2

Ob

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrn 1

Hrn 2

Piano

Perc 1

Perc 2

Harp

102

Soprano freely

Well*

3

We'll take up where we left off in Act one

11.9 freely

Vln 1

Vln 2

Vla

Vcl

Cb

11-10 $\text{♩} = 66$

107

F1.1

F1.2

UP 1

UP 2

C1.1

C1.2

Clarinet

Bsn 1

Bsn 2

Hrns 1-2

Hrns 3-4

Piano

Perc 1

Perc 2

Harp

The Tenor $\text{♩} = 66$

107

With rap (ture)

the th - ra - tic, please, just be - fore Qui - do - te's ex - it Bar eight - y ma, please No. 10. 10.

11-10 $\text{♩} = 66$

Vin 1

Vin 2

Vln

Vc

Cb

112 freely

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bas 1
Bas 2
Hrn 1-2
Hrn 3-4
Piano
Perc 1
Perc 2
Harp
112 freely
O - lay
No' No, it: No. eight-y-six Four bars be- fore you come in A-gain. eight-y-six. a-gain
112 freely
Viol 1
Viol 2
Vla
Vc
Cb

Detailed description: This page contains a musical score for page 159, starting at measure 112. The score is for a full orchestra and includes parts for Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1-2 and 3-4, Piano, Percussion 1 and 2, Harp, Violins 1 and 2, Viola, Violoncello, and Contrabass. The tempo is marked 'freely'. The vocal line includes the lyrics: 'No' No, it: No. eight-y-six Four bars be- fore you come in A-gain. eight-y-six. a-gain'. There are several triplets marked with a '3' in the woodwind and string parts.

♩ = 65 freely

Fl 1

Fl 2

Ob 1

Ob 2

C1

C2

Bsn 1

Bsn 2

Hrn 1-2

Hrn 3-4

Piano

♩ = 65 freely

Perc 1

Perc 2

Harp

♩ = 65 freely

114
With rap
No No, no, no, no, no, no, No' No Four bars please.

116 freely

Vln 1

Vln 2

Vla

Vcl

Cb

Musical score for orchestra and vocal soloist. The score includes parts for Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Basses 1 and 2, Horns 1-2 and 3-4, Piano, Percussion 1 and 2, Harp, Violins 1 and 2, Viola, Violoncello, and Contrabass. The vocal soloist part includes lyrics: "O - Lay", "holding up his fingers", and "With". The score features dynamic markings such as *mf*, *mp*, *ff*, and *arco*. A rehearsal mark (II-11) is present at the beginning of several sections.

II.i

The musical score is arranged in systems. The first system includes Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The second system includes Horn 1-2 (Hrn. 1-2) and Horn 3-4 (Hrn. 3-4). The third system is for the Piano (Piano). The fourth system is for Percussion (Perc. 1 and Perc. 2). The fifth system is for the Harp (Harp). The sixth system is for the vocal line, with lyrics: "rap - ture on each charm I dwell. And dai - ly spread thy beau - ty's fame". The seventh system includes Violin 1 (Vin. 1), Violin 2 (Vin. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

11-12 freely

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1, 2
Hrn 3, 4
Piano
Perc 1
Perc 2
Harp
freely
(Demonstration) O - la) Beau - ty is
no no no no no no no do - do - do - do - do - do doh doh doh
11-12 freely

Vln 1
Vln 2
Vla
Vcl
Cb

Musical score for orchestra and voice, measures 141-144. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-2 and 3-4, Piano, Percussion 1 and 2, Harp, Voice, Violin 1 and 2, Viola, Violoncello, and Contrabass. The score features a key signature of one flat and a 3/4 time signature. The tempo is marked 'Allegretto' (♩ = 66). The music includes various dynamics such as *mf* and *ppz*, and articulation like accents and slurs. The voice part has lyrics: "thang bui cam-o-mic Quack, quack". A rehearsal mark (II-14) is present at measure 141. The score concludes with the instruction "II.i".

II.i

Musical score for page 166, featuring woodwinds, brass, strings, and vocal parts. The score includes staves for Flute 1 & 2, Oboe, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1 & 2, Trumpets 1 & 2, Horn, Violin 1 & 2, Viola, Violoncello, and Contrabass. The vocal part includes lyrics: "With rap - ture on each charm I dwell. and da - ly spread thy Four With rap and da - ly spread."

152

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrn 1-2

Hrn 3-4

Piano

153

Per 1

Per 2

Harp

153

trou- ble's fame And still my tongue thy praise shall tell.

And still

153

Vln 1

Vln 2

Vla

Vcl

Cb

II-15

Musical score for orchestra and vocal soloist, measures 156-168. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1 & 2, Trumpets 1 & 2, Piano, Percussion 1 & 2, Harp, and Violins 1 & 2. The vocal soloist part includes lyrics: "though en - vy swell or mal - ice blame a - pp a - pp Though: en - vy swell, or". The score features various musical notations such as triplets, dynamics (f, mf, pp), and articulation marks.

II.i

The musical score is arranged in a standard orchestral format. The top section includes Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-2 and 3-4, and Percussion. The middle section features Harp and a Voice part with lyrics: "mal ice blame". The bottom section includes Violin 1 and 2, Viola, Violoncello, and Contrabass. The score is marked with various dynamics such as *f* (forte) and *mf* (mezzo-forte). Performance instructions include "freely" and "Stop!". There are also markings for "II-16" and "II-10".

180

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrn 1, 2

Hrn 3, 4

Piano

Perc

Perc 2

Harp

180

Sullivan

Yes, it was I can't sing it

lieve. Miss Sul - li - van, that was your cue Well, let's take it a - gain You

Marc

Are

The Tenor

180

Vln 1

Vln 2

Vla

Vc

Cb

Musical score for page 171, featuring various instruments and vocal lines with lyrics. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1 & 2, Trumpets, Percussion, Harp, and Violins 1 & 2. The vocal line includes the following lyrics:

you all night*
Here we go a-gain What*
No Cant sing It's the ten-or He's off his
cant' Whats the pro-blem? What a-bout the ten-or?

187

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrn 1-2

Hrn 3-4

Piano

Perc 1

Perc 2

Harp

187

you this is too much in - sult - ing a re - ver - ed art - ist and - wast - ing our time This is the most un - pro - fes - sion - al be - hav - ior

187

Vin 1

Vin 2

Vla

Vcl

Cb

Fl 1
 Fl 2
 Ob 1
 Ob 2
 Cl 1
 Cl 2
 Bas 1
 Bas 2
 Hrn 1-2
 Hrn 3-4
 Pnam
 Perc 1
 Perc 2
 Harp
 Soloist
 Vla 1
 Vla 2
 Vl
 Vc
 Cb

II-18! $\text{♩} = 120$
 II-18! $\text{♩} = 120$
 II-18! $\text{♩} = 120$
 II-18! $\text{♩} = 120$

f *mf* *ff* *mp* *mf*

Un - pro - fes - sion - al' I'll show you un - pro - fes - sion - al' A lead - ing man diz - si - ly wan - der - ing a -
 Live - e - ver

The musical score is arranged in systems. The first system includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Piano, Percussion 1 and 2, Harp, and a vocal soloist. The vocal line has lyrics: "how the stage two weeks be-fore op-er-ing might who does-n't know his mus-ic". The score includes various musical notations such as dynamics (f, mf, mp), articulation (accents), and performance instructions like "starts off".

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1-2
Hrn 3-4
Piano
Pcm 1
Pcm 2
Harp
Vcl 1
Vcl 2
Vln 1
Vln 2
Vla
Vlv
Cb

201 *f* That's an - pro - fes - sion - al *mf* A con - duc - tor who has - not both - ered to

202 203 204

The musical score on page 177 is arranged in a standard orchestral format. It includes staves for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1 and 2, Piano, Percussion 1 and 2, Harp, and Violins 1, 2, 3, and 4. The vocal line is positioned between the Piano and Harp staves. The score contains various musical notations such as notes, rests, and dynamic markings. A specific vocal line includes the lyrics: "no tice that his arch es tra is un der re-hear sed and out of tune is".

II.1

II-19

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrns 1-2

Hrns 3-4

Piano

Perc 1

Perc 2

Harp

un - pro - fes - sion - al

Who is un - pro - fes - sion - al? Cer - tain - ly

II-19

Vln 1

Vln 2

Vla

Vcl

Cb

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1-2
Hrn 3-4
Piano
Perc 1
Perc 2
Harp
Vcl 1
Vcl 2
Vla
Vlv
Cb

mp
f
pp
ppp
mp
f
mp
f
pp
pp

not I On the first day of re-hear-sal I had ev-ry note mem-or-ized. Not my part on-ly.

The musical score is arranged in systems. The first system includes Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Horn I and II, Percussion, Piano, and Harp. The second system includes Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Horn I and II, Percussion, Piano, and Harp. The third system includes Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Horn I and II, Percussion, Piano, Harp, and a vocal soloist. The vocal line includes the lyrics: "tempo al vivo ar-r-r-r-r. I sing it per-fect-ly the first time". The fourth system includes Violin I and II, Viola, Violoncello, and Contrabasso. The score includes various musical notations such as dynamics (p, mp, mf, f), articulation, and performance instructions.

Fl 1
 Fl 2
 Ob 1
 Ob 2
 Cl 1
 Cl 2
 Bsn 1
 Bsn 2
 Hrn 1-2
 Hrn 3-4
 PIANO
 Perc 1
 Perc 2
 Harp
 Vcl 1
 Vcl 2
 Vla
 Vln
 Cb
 Cn

220
p
mf
p
fp
fp
mf *choc*
ppp
mf *f* *mf*
 As for your Don Quixote he's no more like Cervantes he-ro than lit-tle Or-phan An-nie And he

220
pp
pp
pp

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1-2
Hrn 3-4
Piano
Perc 1
Perc 2
Harp
Vln 1
Vln 2
Vla
Vcl
Cb

mp-ly can't sing I'm not in-sult-ing him. I'm star-ing the ob-vi-ous He'll cer-tain-ly ne-ver have the

pp *mp* *mf* *f*

II-21 freely

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1-2
Hrn 1-2
Piano
Perc 1
Perc 2
Harp
Vcl and act fi - na - le It is not his fault He is in - cap - a - ble of it Thus is how it should be sung
Vln 1
Vln 2
Vla
Vc
Cb

II-21 freely

II-21 freely

II-21 freely

240 *senza misura*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hrn. 1

Hrn. 2

Piano *mp*

senza misura

Perc. 1

Perc. 2

Harp

240 *mp* *f ad lib*

With a smile at the rehearsal pianist

G - mas - or sev - en. please With - out a peer on earth in mar - tal riv - al - ry. Here am

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

a tempo ♩ = 65

21'

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrn 1-2

Hrn 3-4

Piano

a tempo ♩ = 65

Perc 1

Perc 2

Harp

ultra long

a tempo ♩ = 65

L Don Qui so te

a tempo ♩ = 65

Orch applause

Vln 1

Vln 2

Vla

Vcl

Cb

254 $\text{♩} = 22$ freely

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hrn. 1-2

Hrn. 3-4

Piano

254 $\text{♩} = 22$ freely

Perk. 1

Perk. 2

Harp

254 freely sweetly

How - Mis - er - E - li - as - I'll be o - ver there tak - ing some tea. when you're read - y

254 $\text{♩} = 22$ freely

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Act Two: Scene Two
A break at a rehearsal of "Don Quixote"

The musical score is arranged in systems. The first system includes Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet, Clarinet, Bassoon 1, and Bassoon 2. The second system includes Horns 1-2 and Horns 3-4. The third system is for Piano. The fourth system is for Percussion 1 and Percussion 2. The fifth system is for Harp. The sixth system includes a vocal part with the text "Elliot reviews the Tenor's blocking" and "Now then, etc". The seventh system includes Violin 1, Violin 2, Viola, Cello, and Contrabass. The score includes various musical notations such as dynamics (mf, f), articulation (pizz), and rehearsal marks (II-23).

Musical score for orchestra and vocal soloist, measures 205-210. The score includes staves for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1-2 and 3-4, Piano, Percussion 1 & 2, Harp, and Violins 1 & 2, Viola, Violoncello, and Contrabass. The vocal soloist part is written in a single staff with lyrics: "more time you be-gin here. stage left. then you walk slow-ly down right". Dynamic markings include *pp* and *p*. The score features complex rhythmic patterns, including triplets and sixteenth notes, and various articulations such as accents and slurs.

musical score with staves for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1 & 2, Piano, Percussion 1 & 2, Harp, Voice (Mare), and Violins 1 & 2, Viola, Violoncello, and Contrabass. Includes tempo markings like "slowing" and "♩ = 68", and lyrics such as "Sullivan at her tea table" and "Of course he is".

Quicker

274

Fl 1

Fl 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrn 1-2

Hrn 3-4

Piano

Perc 1

Perc 2

Harp

274

Quicker

lat-er Mar-ri- Did you see that man? There is the wings? Which one?

274

Quicker

Vln 1

Vln 2

Vla

Vcl

Cb

♩ = 80

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrn 1-2

Hrn 3-4

Piano

♩ = 80

Perc 1

Perc 2

Harp

♩ = 80

mp He's gone now Did you see him? *mf* He's the man who

No I'm sor-ry Do you need his

♩ = 80

Vln 1

Vln 2

Vla

Vc

Cb

The musical score is arranged in systems. The first system includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1-2 and 3-4, Piano, and Percussion 1 & 2. The second system includes Harp, Percussion 1 & 2, and Harp. The third system features a vocal line with lyrics: "He's gone now Did you see him? He's the man who No I'm sor-ry Do you need his". The score includes dynamic markings such as *mp* and *mf*, and tempo markings of ♩ = 80. The piece concludes with a section for Violins 1 & 2, Viola, Violoncello, and Contrabass.

11-25 $\text{♩} = 72$

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrn 1-2

Hrn 3-4

Piano

11-25 $\text{♩} = 72$

Perc 1

Perc 2

Harp

283 $\text{♩} = 72$

I want to know who he is Wrong? No

Is there some-thing wrong? What is it then?

11-25 $\text{♩} = 72$

Vln 1

Vln 2

Vla

Vcl

Cb

Fl 1

Fl 2

Obo 1

Obo 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrn 1 2

Hrn 3 4

Piano

Perc 1

Perc 2

Harp

Vocal

Vin 1

Vin 2

Vla

Vcl

Cb

mf I think he is in love with me. He's at the stage entrance at her my per-formances. *f* Are you sure?

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2) and brass (Trumpet 1 & 2, Horns 1 & 2, Trombones 1 & 2). Below these are the strings (Violins 1 & 2, Violas, Cellos, and Double Basses). The percussion section includes a variety of instruments. A piano and harp are also present. The vocal soloist part is positioned above the string section. The lyrics are: "He waits for me there. he does not speak. but a look in his eyes". The score includes various musical notations such as triplets, slurs, and dynamic markings like *mf*, *mp*, and *pp*.

Musical score for orchestra and voice, measures 257-266. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1-2 and 3-4, Piano, Percussion 1 & 2, Harp, Voice, Violin 1 & 2, Viola, Violoncello, and Contrabass. The voice part has lyrics: "a long - ... ing gen - tle I thought I might be Has he tried to". Dynamic markings include *mf* and *f*. Rehearsal marks II-26 are present at measures 257, 260, and 266.

II.ii

The musical score for page 197 includes the following parts and markings:

- Flutes (Fl. 1, Fl. 2):** *mp*, featuring triplets and slurs.
- Oboes (Ob. 1, Ob. 2):** Standard notation.
- Clarinets (Cl. 1, Cl. 2):** *mp*, featuring triplets and slurs.
- Bassoons (Bsn. 1, Bsn. 2):** Standard notation.
- Horns (Hrn. 1-4):** Standard notation.
- Piano (Piano):** Standard notation.
- Trumpets (Trn. 1, Trn. 2):** Standard notation.
- Harp (Harp):** Standard notation.
- Vocal Line:** Lyrics: "wrong. w- I came on one night when I was n-ot sing - ing and he was not there I'm sure he waits on - ly for".
- Violins (Viol. 1, Viol. 2):** *mp*, featuring triplets and slurs.
- Violas (Vla. 1, Vla. 2):** *mp*, featuring triplets and slurs.
- Celli (Cello):** *mp*, featuring triplets and slurs.
- Double Bass (Cb.):** Standard notation.

Fl 1
 Fl 2
 Ob 1
 Ob 2
 Cl 1
 Cl 2
 Bsn 1
 Bsn 2
 Hrns I 2
 Hrns I 4
 Piano
 Perc 1
 Perc 2
 Harp
 Vocals
 Violin 1
 Violin 2
 Viola
 Violoncello
 Contrabass

etc. No. Ma - ne. I can tell the dif - ference I'm not that much out of prac - tice
 One of your fans. that's all!

Musical score for page 198, featuring orchestral and vocal parts. The score includes staves for Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns I 2 and I 4, Piano, Percussion 1 and 2, Harp, and a vocal line. The vocal line includes the lyrics: "etc. No. Ma - ne. I can tell the dif - ference I'm not that much out of prac - tice" and "One of your fans. that's all!". The score also includes dynamic markings such as *f*, *mf*, and *p*.

II.ii

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1 2
Hrn 3 4
Piano
Perc 1
Perc 2
Harp
Vcl 1
Vcl 2
Vla
Vcl
Cb

slowing a tempo

slowing a tempo

slowing a tempo

We've ex-changed words. un-spo-ken words. If you're right, Miss Sul-li- van. He'll sure-ly be back. but be care-ful

mf

slowing a tempo

slowing a tempo

310 $\text{♩} = 86$ II-27

Fl 1 *p* *mp*

Fl 2 *mp*

Ob 1

Ob 2

Cl 1 *pp* *mp*

Cl 2 *mp*

Bsn 1

Bsn 2

Hrn 1-2

Hrn 3-4

Piann

Perc 1

Perc 2

Harp

318 *mp* $\text{♩} = 86$ II-27

Yes of course Ma-ne You know Ma-ne this

Yes Mad-ame

319 $\text{♩} = 86$ II-27

Vln 1

Vln 2

Vla

Vcl

Cb

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hrn. 1-2
Hrn. 3-4
Piano
Perc. 1
Perc. 2
Harp
Vcl. 1
Vcl. 2
Vcl. 3
Vcl. 4
Cb.

294
3
3
3

your will be o-ver soon Too soon, don't you think? Then we are back in Par-is and then off to
Too soon? yes

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrn 1-2

Hrn 3-4

Piano

Perc 1

Perc 2

Harp

Vcl

Vcl

Vc

Cb

It's it and then off to Eng-land, and then off some-where else. un-til we are back in A-mer-i-ca, pack-ing to go to Eu-rope. You're in

11-28

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1-2
Hrn 3-4
Piano
Perc 1
Perc 2
Harp
Vln 1
Vln 2
Vla
Vcl
Cb

Will you be sad to leave, dear? Some times I
great de-mand in-deed This time I think to

11-28

11-26

II.ii

Musical score for orchestra and vocal soloist, measures 228-238. The score includes staves for Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Basses 1 and 2, Horns 1-2 and 3-4, Piano, Percussion 1 and 2, Harp, and Violins 1 and 2. The vocal soloist part includes lyrics: "that I should Ob. noth-ing I re-mem-ber some-times, what your Should what*".

♩ = 72 II-29

Fl 1
Fl 2
Cl 1
Cl 2
Bsn 1
Bsn 2

Hrn 1-4

Piano

♩ = 72 II-29

Perc 1
Perc 2

Harp

♩ = 72 *mf*

ma - they used to say to me when we were in school to go there She said "Suc - cess is for peo - ple who
What did she say?"

♩ = 72 II-29

Vln 1
Vln 2
Vla
Vc
Cb

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1-2
Hrn 3-4
Piano
Perc 1
Perc 2
Harp
Vcl 1
Vcl 2
Vla
Vc
Cb

3 3 *mp* 3

don't know how to be hap - py. Don't know how Do you think she was right. Ma - rie? You
I don't know

Fl 1
Fl 2
Ob
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1-2
Hrn 3-4
Piano
Perc 1
Perc 2
Harp
Vcl 1
Vcl 2
Vln 1
Vln 2
Vla
Vc
Cb

mo-ther was ter - ri - ble hap - py She had a bet - ter voice than I did Tru - ly, she did
Now Miss Sul - li - van

p 3 3
mf 4 3 4 3

11-30

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1-2
Hrn 3-4
Piano
Perc 1
Perc 2
Harp
Vcl 1
Vcl 2
Vln
Vla
Cb

251 300

p

p

11-30

251 300

pp *mf*

A shame she died so young A won-der-ful voice of fort-less But she was eas-i-ly dis-tract-ed young

11-30

251 300

Musical score for orchestra and vocal soloist. The score includes staves for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1 and 2, Piano, Percussion 1 and 2, Harp, and Violins 1 and 2. The vocal soloist part includes lyrics: "then, you know You've ne-ver seen a young wo-man as love-ly as your mo-ther And as lov-a-ble". The score features various musical notations such as notes, rests, and dynamic markings.

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrns 1-2
Hrns 3-4
Piano
Perc 1
Perc 2
Harp
Vcl 1
Vcl 2
Vla
Vc
Cb

110

111

112

113

No sur-prise to an-y-one, when she mar-ried your fa-ther and stop-ped sing-ing
It's ro-man-tic.

The musical score is arranged in a standard orchestral format. The top section includes Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-4, Percussion 1 and 2, and Harp. The vocal soloist part is positioned below the percussion. The bottom section includes Violin 1 and 2, Viola, Violoncello, and Contrabass. The vocal line features lyrics: "In a way I can re-mem-ber her sing-ing lul-la-bys to me. Then you must count your-self luck-i-er than the Liu-la-bies". The score includes various musical notations such as dynamics (p), articulation (accents), and phrasing slurs.

The musical score for page 212 includes the following parts and markings:

- Flutes (Fl. 1, Fl. 2):** Fl. 1 has a *pp* marking and a triplet of eighth notes. Fl. 2 has a *pp* marking.
- Woodwinds:** Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2.
- Horns:** Horns I and 2.
- Piano:** Standard piano accompaniment.
- Percussion:** Percussion 1 and 2.
- Harp:** Harp accompaniment.
- Vocal:** Lyrics include "rest of the world", "Yes", "Ellen", and "Miss Sul-livan". Dynamics include *f*.
- Strings:** Violin I and II, Viola, Violoncello, and Contrabass. Dynamics include *mp* and *mf*.

11-12 ♩ = *AD* freely

Flute 1
Flute 2
Oboe 1
Oboe 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Horn 1 2
Horn 3 4
Trumpet
Tuba

11-12 ♩ = *AD* freely

Perc 1
Perc 2
Harp

11-12 ♩ = *AD* freely

Sullivan Smacking the palm of her hand to her forehead
Light

The Tenor
Eliot
There is one more ques-tion This Don Qui-xo-te, is he cra-zy?
Silencing Sullivan with a gesture
Miss Sul-li-van, we're read-y At the end of the op-er-a your

Violin 1
Violin 2
Viola
Cello
Contrabass

The musical score is arranged in systems. The first system includes Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1 and 2, Trumpets 1 and 2, Trombones 1 and 2, Piano, Percussion 1 and 2, Harp, and Strings (Violins 1 and 2, Violas, Cellos, and Double Basses). The vocal soloist part (Soprano) begins in the fifth system with the lyrics: "dear- est friend San-cho the man who went with you on all your ad-ven-tures, sits at your death-bed He begs you to con-tin-ue liv-ing". The score includes various musical notations such as notes, rests, and dynamic markings like *mp*.

II.ii

$\text{♩} = 64$ [11-33]

Fl 1
 Fl 2
 Ob
 Cl 1
 Cl 2
 Bass 1
 Bass 2
 Horn 1-2
 Horn 3-4
 Piano
 Perc 1
 Perc 2
 Harp
 S
 A
 T
 B

$\text{♩} = 64$ [11-33]

three drums
 finger cym
 p

$\text{♩} = 64$

$\text{♩} = 64$ [11-33]

He gestures for the orchestra to begin
 He re-veals to you that he un-der-stood this cha-rade of cha-val-ry from the be-gin-ning He sings

div
 pizz
 mp
 mp
 mp
 mp

Fl 1
Fl 2
Ob
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1-2
Hrn 3-4
Perc
Harp
Vln 1
Vln 2
Vla
Vcl
Cb

mf

mf

De - new - de Take my ad - vic - and live man - s

acc 3 dr. pizz 3
pizz 3 3 3
pizz 3 3 3

The musical score is arranged in a standard orchestral layout. At the top, there are five woodwind staves: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), and Clarinet 1 (Cl. 1). Below these are two Clarinet 2 (Cl. 2) staves, followed by two Bassoon (Bsn.) staves. The string section consists of two Violin (Vln.) staves, two Viola (Vla.) staves, and one Cello/Double Bass (Cb.) staff. The percussion section includes two Snare Drum (Perc.) staves, a Cymbal (Cym.) staff, and a Tom-tom (Tom.) staff. The piano (Piano) part is shown in grand staff notation. The vocal soloists are represented by Soprano (S.), Alto (Al.), Tenor (T.), and Bass (B.) staves. The lyrics are written below the vocal staves. The score includes dynamic markings such as *mp* and *mf*, and rehearsal marks labeled "II-34".

II.ii

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1-2
Hrn 3-4
Piano
Perc 1
Perc 2
Harp
Vc
M
T
F
Vln 1
Vln 2
Vla
Vcl
Cb

For the great est mad-ness a man can be gui-ty of in this life is to

II.ii

The musical score is arranged in systems. The first system includes Flute 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Piano, Percussion (snare and cymbal), and Harp. The second system includes Horn 1 and 2, Piano, Percussion, and Harp. The third system includes Soprano, Alto, Tenor, and Bass vocal parts with lyrics: "let him - self die not - right, with - out be - ing slain by an - y per - son what - ev - er, or des - troyed by". The fourth system includes Violin 1 and 2, Viola, Violoncello, and Contrabass.

This musical score page, numbered 220, contains the following parts and lyrics:

- Vocalists:** Soprano (S), Alto (A), Tenor (T), and Bass (B).
- Instrumental Parts:** Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horns 1 & 2 (Horn 1, Horn 2), Piano (Piano), Percussion (Perc. 1, Perc. 2), Harp (Harp), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Cello), and Double Bass (Cb.).
- Lyrics:** The lyrics are: "an y other wea - pon than the hands of mel - an - cho - ly".
- Measure Numbers:** The score is marked with measure numbers 457, 458, and 459.
- Performance Markings:** The score includes various performance instructions such as *pp* (pianissimo), *mf* (mezzo-forte), *acc.* (accents), and *rit.* (ritardando).

This musical score page contains the following staves and parts:

- Flute 1 (Fl. 1)
- Flute 2 (Fl. 2)
- Clarinet 1 (Cl. 1)
- Clarinet 2 (Cl. 2)
- Bassoon 1 (Bsn. 1)
- Bassoon 2 (Bsn. 2)
- Horn 1, 2 (Horn 1, 2)
- Horn 3, 4 (Horn 3, 4)
- Piano (Piano)
- Percussion (Perc.)
- Harmonica (Harp)
- Trumpet 1 (Tr. 1)
- Trumpet 2 (Tr. 2)
- Trumpet 3 (Tr. 3)
- Trombone 1 (Tbn. 1)
- Trombone 2 (Tbn. 2)
- Violin 1 (Vln. 1)
- Violin 2 (Vln. 2)
- Viola (Vla.)
- Cello (Vcl.)
- Double Bass (Cb.)

Key features of the score include:

- Rehearsal mark **ff-38** appearing in the Flute 1, Piano, Percussion, and Violin 1 staves.
- Dynamic markings such as *p*, *mp*, *mf*, and *ff*.
- Articulation and performance instructions like *acc* and *pizz*.
- Vocal entries for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) with lyrics: "Deo non dic".
- Rehearsal mark **ff-35** in the Percussion and Harp staves.
- Rehearsal mark **ff-35** in the Violin 1 staff.

ff.ii

Fl 1

Fl 2

Cl 1

Cl 2

Bs 1

Bs 2

Hrn 1

Hrn 2

Trum

Perc 1

Perc 2

Harp

Vln 1

Vln 2

Vla

Vcl

Db

The Tenor

Mark ye, sig - nor, get up and let us take the field,

the Mark ye, sig - nor, get up and let us take the field in

Musical score for orchestra and voices, measures 217-222. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1 & 2, Trumpets 1 & 2, Percussion, Piano, Violin 1 & 2, Viola, Cello, and Double Bass. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics in French and English. The French lyrics are: "shep-herd's ap-pear-et", "ac-cord-ing to our a-gree-ment", "Who knows, we may find my la-dy", "Do not", "Who knows, we may find", "Dat...". The English lyrics are: "shepherd's appear-et", "According to our agreement", "Who knows we may find my lady", "Do not", "Who knows, we may find", "Dat...".

Fl. 1
 Fl. 2
 Cl. 1
 Cl. 2
 Clarinet Bass
 Clarinet Bass
 Horn 1-2
 Horn 3-4
 Piano
 Perc. 1
 Perc. 2
 Harp
 V. 1
 V. 2
 V. 3
 V. 4
 C. 1
 C. 2

Do not die For the great-est mad-ness a man can be gui-ty of in this
 die For the great-est mad-ness a man can be gui-ty of
 by some rush and a crime-ly sight for all to see The great-est mad-ness a man can be gui-ty of
 ne a crime-ly sight to see The great-est mad-ness a man can be gui-ty of in this

11-36

11-36

11-36

The musical score is arranged in a standard orchestral format. At the top are the woodwinds: Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, and Piccolo. Below these are the strings: Violin 1 & 2, Viola, Violoncello, and Contrabasso. The percussion section includes Snare Drum, Cymbals, and Tom-toms. The vocal section consists of Soprano, Alto, Tenor, and Bass. The piano part is shown in grand staff notation. The lyrics are written below the vocal staves, with some words in italics. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Musical score for orchestra and voices, measures 420-429. The score includes parts for Flute 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Piano, Percussion (Toms), Harp, Soprano, Alto, Tenor, Bass, Violin 1 & 2, Viola, Cello, and Double Bass. The vocal parts have lyrics: "we de-stroyed by an-y oth-er wea-pon than the hands of mel-an-cho-ly".

This page contains a musical score for orchestra and voices. The instruments and parts are as follows:

- Flutes (Fl. 1, Fl. 2)
- Clarinets (Cl. 1, Cl. 2)
- Bassoons (Bs. 1, Bs. 2)
- Horns (Hrn. 1, Hrn. 2)
- Percussion (Perc. 1, Perc. 2)
- Harp
- Violins (Vln. 1, Vln. 2)
- Cellos (Vcl. 1, Vcl. 2)
- Voices (Soprano, Alto, Tenor, Bass)

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The vocal parts have lyrics in Latin: "Do mi ni de", "Do mi ni de", "Do mi ni de", "Do mi ni de".

Fl 1

Fl 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrn 1

Hrn 2

Trp 1

Trp 2

Trp 3

Tbn 1

Tbn 2

Tbn 3

Perc

Harp

Vln 1

Vln 2

Vla

Vla

Vla

Vcl

II-37 freely

mf

f

ff

sp

sp

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

freely

Let's take ten min-utes. Then we'll run the Act a gain

II-37 freely

arco

pp

mf

f

The musical score for page 229 is organized into several systems. The first system includes staves for Flute 1 (Fl 1), Flute 2 (Fl 2), Clarinet 1 (Cl 1), Clarinet 2 (Cl 2), Bassoon 1 (Bsn 1), and Bassoon 2 (Bsn 2). The second system includes Horns 1 (Hrn 1), Horns 2 (Hrn 2), and Piano (Piano). The third system includes Trumpets 1 (Trp 1) and Trumpets 2 (Trp 2). The fourth system includes Horns 1 (Hrn 1), Horns 2 (Hrn 2), Trombones 1 (Tbn 1), Trombones 2 (Tbn 2), Trombone 3 (Tbn 3), and Tuba (Tuba). The fifth system includes Violins 1 (Vln 1), Violins 2 (Vln 2), Violas (Vla), Cellos (Vcl), and Double Basses (Cb). The score features various musical notations, including triplets, dynamic markings such as *mf* and *mp*, and tempo markings like *♩ = 80*. A descriptive text annotation reads: "Sullivan returns to her 'tea table' and discovers a note".

Fl 1
Fl 2
Cl 1
Cl 2
Bsn 1
Bsn 2

mp

3

Horn 1-2
Piano

mp

p

Per 1
Per 2
Harp

Soprano
Alto
Tenor
Bass

mf

♩ = 72

mp

A let-ter!

No

Vln 1
Vln 2
Vla
Vcl
Cb

mp

pp

This page of a musical score features multiple staves for various instruments. At the top, strings (Fl 1, Fl 2, Fln 1, Fln 2, Cl 1, Cl 2, Bsn 1, Bsn 2) are shown with a dynamic marking of *mp*. Below them are two staves for Horns (Horn 1-2 and Horn 1-4) with complex melodic lines. The Piano part is positioned below the horns. Percussion (Perc 1 and Perc 2) is shown with a dynamic marking of *p* and a *vibes* section. The Harp part is located below the percussion. A vocal line (V) is present with the lyrics: "She inspects the envelope and looks into the wings, searching". Below the vocal line are staves for Woodwinds (Wd 1, Wd 2, Tr 1, Tr 2) and Brass (Vln 1, Vln 2, Vla, Vcl, Cb). The brass section includes dynamic markings of *pp* and *mf*.

This page of a musical score includes the following parts and markings:

- Flutes (Fl 1, Fl 2):** Flute 1 has a melodic line with triplets and slurs. Flute 2 has a similar melodic line.
- Clarinets (Cl 1, Cl 2):** Clarinet 1 has a melodic line with triplets. Clarinet 2 has a similar melodic line.
- Reeds (Reed 1, Reed 2):** Reed parts with sustained notes.
- Horns (Horn 1-4):** Horn parts with sustained notes.
- Piano (Piano):** Piano accompaniment with sustained notes.
- Drums (Drum 1, Drum 2):** Drum parts with rhythmic patterns.
- Harmonica (Harm):** Harmonica part with sustained notes.
- Vocalists (Soprano, Alto, Tenor, Bass):** Vocal parts with lyrics: "Is that you? Are you there? Or are you just out of sight? Don't be a fraud".
- Violins (Vln 1, Vln 2):** Violin parts with sustained notes.
- Viola (Vla):** Viola part with sustained notes.
- Violoncello (Vcl):** Cello part with sustained notes.
- Double Bass (Cb):** Bass part with sustained notes.

Musical score for orchestra and vocal soloist, measures 11-19. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1-2 and 3-4, Percussion, Trumpet, Trombone, Violin 1 & 2, Viola, Violoncello, and Contrabass. The vocal soloist part includes the lyrics "I love YOU. NO." and "vibes". The score features various dynamics such as *f*, *mf*, *mp*, and *pp*, and includes performance markings like *temp*, *rit*, and *non div*. A rehearsal mark **II-19** is present at the beginning of the section.

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1
Hrn 2
Piano
Perc 1
Perc 2
Vcln 1
Vcln 2
Vla
Vcllo
Cb

Voice
Did I say that? Who would believe me? Do I care what anyone

This musical score page contains measures 473 through 500. The instrumentation includes:

- Flutes 1 & 2 (Fl 1, Fl 2)
- Oboes 1 & 2 (Ob 1, Ob 2)
- Clarinets 1 & 2 (Cl 1, Cl 2)
- Horns 1 & 2 (Hrn 1, Hrn 2)
- Horns 3 & 4 (Hrn 3, Hrn 4)
- Piano (Piano)
- Drum Set (Drum)
- Harmonica (Harp)
- Vocal Soloist (Vocal)
- Violins 1 & 2 (Vln 1, Vln 2)
- Viola (Vla)
- Cello (Vcl)
- Double Bass (Cb)

The vocal line features the lyrics: "she thanks 'em hell with them I'm a mu-si-cian Who ex-pects he has a bit more from an". The score includes various musical notations such as dynamics (*f*, *mf*, *fp*), articulation (accents, slurs), and performance instructions like "jazz drum".

Musical score for orchestra and vocal soloist, measures 11-40 to 11-41. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1 & 2, Piano, Percussion 1 & 2, Harp, Violin 1 & 2, Viola, and Cello/Double Bass. The vocal soloist part includes the lyrics "ne ra xing er". The score features various musical notations such as dynamics (mf, f, sf), articulation (arco, non div), and performance instructions (4 3).

II.ii

slowing

[11-41] Freely-recit.
♩ = 80

The musical score on page 237 consists of the following parts and markings:

- Woodwinds:** Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horns 1 & 2 (Hrn. 1-2), Horns 3 & 4 (Hrn. 3-4), Piano (Piano), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Harp (Harp).
- Strings:** Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.).
- Performance Markings:**
 - Tempo:** "slowing" is indicated at the top and in the middle of the page.
 - Tempo Marking:** "♩ = 80" is present in the top right and middle right.
 - Style:** "Freely-recit." is indicated in the top right and middle right.
 - Dynamic Markings:** "mp" (mezzo-piano) and "p" (piano) are used in the Violin 1 and Violin 2 parts.
 - Section Markers:** "[11-41]" appears in the top right, middle right, and bottom right.
 - Text:** "Ethen Interrupting her mood" and "Shall we be gn? Scene" are written in the lower right section.

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1-2
Hrn 3-4
Piano
Perc 1
Perc 2
Harp
Vc
Vn 1
Vn 2
Vla
Vcl
Cb

Sops the name in answer
to a questioning look
from The Tenor

O - kay

three please Dem Quo-to-re is dream-ing of his im-a-gi-na-ry love Dul-ci-ne-a Are you read-y?

$\text{♩} = 120$ II-42

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1 2
Hrn 3 4
Piano
Perc
Harp
S
A
T
F
Vla 1
Vla 2
Vla
Vc
Cb

$\text{♩} = 120$ II-42

p *mp* *mf* *pp*

ad lib *Crescendo*

mf

$\text{♩} = 120$ II-42

You turn Slow - ly Gaze up - ward, then

Fl 1 *mp*
 Fl 2
 Ob 1 *mf*
 Ob 2
 Cl 1
 Cl 2
 Bass 1
 Bass 2
 Horns 1-2
 Horns 3-4
 Piano
 Perc 1
 Perc 2
 Harp
 Trp
 Tromb
 T *f* *very smoothly without accents*
 Let the whole un-verse cease to move if the whole
 Let hum hum hum

Violin 1
 Violin 2
 Viola
 Violoncello
 Contrabasso

II.ii

II-43

The musical score consists of the following parts and staves:

- Flutes:** Fl 1 and Fl 2
- Oboes:** Ob 1 and Ob 2
- Clarinets:** Cl 1 and Cl 2
- Bassoons:** Bas 1 and Bas 2
- Horns:** Hrn 1-2 and Hrn 3-4
- Piano:** PIANO
- Timpani:** Perc 1 and Perc 2
- Harp:** Harp
- Vocal Soloist:** S (Soprano), M (Mezzo-soprano), T (Tenor), B (Bass)
- Violins:** Vln 1 and Vln 2
- Viola:** Vla
- Violoncello:** Vcl
- Double Bass:** Cb

The vocal soloist part includes the following lyrics:

un - i - vers - e re - fus - es to con - fess that there is none more love - ly, none

Rehearsal marks II-43, II-44, and II-45 are indicated above the score.

II.ii

This musical score page contains measures 510 through 514. The instrumentation includes:

- Flutes (Fl. 1, Fl. 2)
- Oboes (Ob. 1, Ob. 2)
- Clarinets (Cl. 1, Cl. 2)
- Bassoons (Bsn. 1, Bsn. 2)
- Horns (Hrn. 1-2, Hrn. 3-4)
- Piano (Piano)
- Two Percussion parts (Perc. 1, Perc. 2)
- Harp (Harp)
- Violins (Vln. 1, Vln. 2)
- Viola (Vla.)
- Violoncello (Vcl.)
- Double Bass (Cb.)
- Vocal Soloist (Soprano, Alto, Tenor, Bass)

The vocal soloist part includes the lyrics: "more fair than the peer-less Dul-ci-ne-a del To-bo-ss. The". The score features various musical notations such as triplets, slurs, and dynamic markings like *mf* and *f*.

This musical score page contains measures 114 through 116. It features a full orchestral arrangement with woodwinds, strings, percussion, and harp, along with vocal parts for Soprano (S), Mezzo (M), Tenor (T), and Bass (B). The score includes dynamic markings such as *mp*, *mf*, and *f*. Rehearsal marks are present at measures 114, 115, and 116. The vocal parts have lyrics in English.

Measures 114-116 include the following lyrics:

S: Come with me and be my
M: high and mighty empress of La Mancha. Yes, cruel maid

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1-2
Hrn 3-4
Piano
Perc 1
Perc 2
Harp
S
M
T
B
Vin 1
Vin 2
Vln
Vcl
Cb

love and we will all its pleasures prove
I feel such
I welcome death And tho' I perish un- de

The musical score is arranged in systems. The first system includes Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet, Percussion 1 & 2, and Harp. The second system includes Soprano (S), Alto (A), Tenor (T), and Bass (E) vocal parts. The lyrics are: "That val-leys, groves and hills and fields Come with me What can I do to ease her plaud-ed I wel-come death Thy beau-ty ne-ver sing As if the voice sprang from her heart". The third system includes Violin 1 & 2, Viola, Violoncello (Vc), and Contrabass (Cb).

The musical score is arranged in a standard orchestral format. At the top are the Flute parts (Fl 1, Fl 2), followed by Clarinet parts (Cl 1, Cl 2), Bassoon parts (Bsn 1, Bsn 2), Horns (Hrn 1-2, Hrn 3-4), Piano (P), Percussion (Perc 1, Perc 2), and Harp. The vocal soloists are listed as Soprano (S), Mezzo-soprano (M), Tenor (T), and Bass (E). The string section at the bottom includes Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Double Bass (Cb). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and includes dynamic markings such as *sfz* and *ffz*. The vocal parts have lyrics in English.

S
and be my love stop! Stop ev-ry-thing Ev-ry-
M
lone-li-ness?
T
shall he a-dored Did I get it wrong? That was right.
E

II-46 freely

Fl 1
Fl 2
Cl 1
Cl 2
Sax 1
Sax 2
Horn 1-2
Horn 3-4
Piano
Perc
Harp
Soprano
Mezzo
Tenor
Bass
Violin 1
Violin 2
Viola
Violoncello
Contra

freely

freely

freely

thing Stop I have an an
What is it? What's wrong?
wasn't it? I'm sure of it
What's go-ing on?

II-46 freely

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1-2
Hrn 3-4
Piano
Perc 1
Perc 2
Harp
Soprano
Alto
Tenor
Bass
Vln 1
Vln 2
Vla
Vcl
Cb

mp 3 f
nounce-ment Ma-re, get me a tel-e-phonc Now On Sat-ur-day night, I shall per-
Tel-e-
It was right, I know it
What is go-ing on?

Musical score for orchestra and vocal soloist, measures 142-147. The score includes staves for Flutes (Fl 1, Fl 2), Oboes (Ob 1, Ob 2), Clarinets (Cl 1, Cl 2), Bassoons (Bsn 1, Bsn 2), Horns (Hrn 1-2, Hrn 3-4), Piano, Percussion (Perc 1, Perc 2), Harp, and strings (Violins I & II, Viola, Violoncello, Contrabass). The vocal soloist part (S) includes lyrics: "form a new role On this stage The role of Ju - li - et Fire her Who? Ju - li - et? Where? We al - read - y have a Ju - li - et?".

11-47

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Horn 1-2
Horn 3-4
Piano
Perc
Perc 2
Harp
S
M
T
B
Vin 1
Vin 2
Vla
Vcl
Cb

made a re-cord-ing I re-mem-ber ev-ry
 May-be you should re-con-sid-er
 She's got to be had-ding
 What? You've ne-ver sung fu-l-l-er be-fore, what makes you think that Years a-go?

11-47

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrns 1-2
Hrns 3-4
Piano
Perc 1
Perc 2
Harp
Soprano
Mezzo
Tenor
Bass
Vln 1
Vln 2
Vla
Vcl
Cb

not more All the more ex-cit-ing Ar-range it
Think of your bas-of-fice
The cr-ones will roast her a-live Too old Much to old
There's on-ly one per-form-ance left. im-pos-si-ble. im-pos-si-ble Im-pos-si-ble

II-48

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1, 2
Hrn 3, 4
Piano
Perc 1
Perc 2
II Lute
Soprano
Mezzo
Tenor
Bass
Vln 1
Vln 2
Vla
Vcl
Cb

11-48

no drum!

ppp

11-48

ff *mp*

I'll give you some-thing to think a-bout! I'm sing-ing fu-lis-et in four days. Get the word out to ev-ry cr-it-ic and

Musical score for orchestra and vocal soloist. The score includes parts for Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1-2 and 3-4, Piano, Percussion, Harp, Soprano, Alto, Tenor, Bass, Violins 1 & 2, Viola, Violoncello, and Contrabass. The vocal soloist part includes lyrics: "pat - ron you've got / If an - y-one tries to stop me, I swear to you / I'll ne - ver set foot on this stage a - gain". The score features various dynamic markings such as *mf*, *ppp*, *f*, and *sf*. A specific instruction for the percussion part reads "can be rung a M2 lower, if desired". The percussion part also includes the instruction "The door slam".

Act Two: Scene Three

Sullivan's dressing room.

11-49 $\text{♩} = 92$

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet 1

Clarinet 2

Bassoon 1

Bassoon 2

Horn 1

Horn 2

Piano

Perc. 1

Perc. 2

Harp

Violin 1

Violin 2

Viola

Cello

Contrabass

ff

f

mf

p

no drum

murmurs

11-49 $\text{♩} = 92$

11-49 $\text{♩} = 92$

This page of a musical score contains the following staves and markings:

- Flutes (Fl. 1, Fl. 2):** Standard notation with a *mf* dynamic marking at the beginning.
- Clarinets (Cl. 1, Cl. 2):** Cl. 1 has a complex melodic line with *mf*, *mp*, and *pp* dynamics, and a *tr* (trill) marking. Cl. 2 is mostly silent.
- Bassoons (Bas. 1, Bas. 2):** Bas. 1 has a few notes with a slur; Bas. 2 is mostly silent.
- Horns (Hrns. 1, Hrns. 2):** Both horns are mostly silent.
- Piano:** The piano part is mostly silent.
- Percussion (Perc. 1, Perc. 2):** Both percussion parts are mostly silent.
- Harp:** The harp part is mostly silent.
- Violins (Vln. 1, Vln. 2):** Vln. 1 and Vln. 2 have long, sustained notes with a *mp* dynamic marking.
- Viola (Vla.):** The viola part is mostly silent.
- Cello (Cb.):** The cello part has some notes with a *mf* dynamic marking.

Rehearsal marks are indicated by a double bar line with a number: *366* at the top left, *64* on the Percussion staff, *64* on the Violin 1 staff, and *68* on the Violin 1 staff.

This page of a musical score contains 20 staves for various instruments. The instruments listed on the left are: Fl 1, Fl 2, Cl 1, Cl 2, Bar 1, Bar 2, Hrn 1, Hrn 2, Piano, Perc 1, Perc 2, Harp, Violin 1, Violin 2, Viola, and Cello. The score includes dynamic markings such as *ppp*, *pp*, and *ppp cym*. A fermata is present over a measure in the Clarinet 1 part. The page number 257 is printed at the top right.

Fl. 1
 Fl. 2
 Cl. 1
 Cl. 2
 Bsn. 1
 Bsn. 2
 Horn 1
 Horn 2
 Piano
 Perc. 1
 Perc. 2
 Harp
 S.
 Violin 1
 Violin 2
 Viola
 Violoncello
 Contrabasso

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 1000

re - ce - and a thou - sand frag - rant flow - ers. And if these plea - sures their man -

This musical score page contains the following staves and parts:

- Flute 1 (Fl. 1) and Flute 2 (Fl. 2): Both marked with *mp* at the beginning and *p* later in the piece.
- Clarinet 1 (Cl. 1) and Clarinet 2 (Cl. 2): Both marked with *p*.
- Bassoon 1 (Bsn. 1) and Bassoon 2 (Bsn. 2): Both marked with *p*.
- Horn 1 (Hrn. 1) and Horn 2 (Hrn. 2): Both marked with *pp*.
- Piano (Piano): Marked with *pp* and includes a *windchime* section.
- Percussion 1 (Perc. 1): Marked with *pp* and includes a *MSD Cym* section.
- Harp (Harp): Marked with *pp*.
- Soprano (S.): Includes the lyrics "move Come live with me and be my love".
- Violin 1 (Vln. 1) and Violin 2 (Vln. 2): Both marked with *mp*.
- Viola (Vla.) and Cello (Cello): Both marked with *mp*.
- Double Bass (Cb.): Marked with *mp*.

Fl. 1 *mp*
 Fl. 2
 Ob. 1 *mp*
 Ob. 2
 Cl. 1 *mp*
 Cl. 2
 Bsn. 1 *mp*
 Bsn. 2 *mp*
 Hrn. 1-2 *p*
 Hrn. 3-4 *p*
 Piano
 Perc. 1 *Bongos* 3 3 3 3 3
 Perc. 1 *Finger cym* *pp*
 Harp
 S. *mf*
 The two of us will laugh and sing And kiss each other tight and
 Vin. 1 *mp*
 Vin. 2 *mp*
 Vla. *mp*
 Vcl. *mp*
 Cb. *mp*

II.iii

This musical score page contains the following parts and markings:

- Woodwinds:** Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2. Dynamics include *p* and *mp*.
- Brass:** Horns 1-2, Horns 3-4. Dynamics include *mf*.
- Piano:** Dynamics include *mf*.
- Strings:** Percussion (Perc. 1 & 2), Harp, Violin 1 & 2, Viola, Violoncello (Vc), and Double Bass (Cb). Dynamics include *ppp*, *pp*, *mp*, and *f*.
- Voice:** Solo voice part with lyrics: "morn ing Dear Lov - er, if my strength I prove, then live with me". Dynamics include *f*.
- Measure Markers:** II-42 and II-52.
- Performance Notes:** "wind mute" and "imp cvm" are noted above the Percussion part.

freely

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hrn. 1 & 2

Hrn. 3 & 4

Plano

Perc. 1

Perc. 2

Harp

Vo.

anu be m love

Opens the letter reading

freely

mp

My start-ing don't go

mf

Stay here with

freely

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

pp

pp

pp

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1-2
Hrn 3-4
Piano
Perc
Perc 1
Harp
V
Vn 1
Vn 2
Va
Vc
Cb

f *ff* *pp*

me I can't pro- pose you an- y- thing but a full heart We have to speak I love you

II-53 $\text{♩} = 60$

Fl: 1
Fl: 2
Ob: 1
Ob: 2
Cl: 1
Cl: 2
Bsn: 1
Bsn: 2
Hrn: 1-2
Hrn: 3-4
Piano
Perc: *pp* *mf* *f* *pp* *mf* *f* *pp* *mf* *f*
Perc: 1
Harp: *mp*
V: *pp* *f*
So I was right.
Vln: 1 *p* *mp* *mf* *p*
Vln: 2 *mf* *mf* *p*
Vla: *mf* *mf* *p*
Vc: *mp* *mf*
Cb: *mp* *mf*

II.iii

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrn 1-2

Hrn 3-4

Piano

Perc 1

Perc 2

Harp

Vcl

Vln 1

Vln 2

Vla

Vcl

Cb

p

pp hold ped to end

pp *ppp* *pppp*

pp *mf*

pp

p *pp* *f* Slow curtain

I love you I love you I love you I love you

pp *ppp* *pp* *pp* *pp*

MERLJ CRES

MERLJ CRES

MERLJ CRES

MERLJ CRES

Act Three: Scene One

At a performance of "Romeo and Juliet"

♩ = 76

Flutter Flutter Flutter Flutter

Flutter Flutter Flutter Flutter

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarin. 1

Clarin. 2

Bassoon 1

Bassoon 2

Horn 1, 2

Horn 3, 4

Trumpet

♩ = 76

Telephone ringing

Maracas

mf

♩ = 76

Elliott Speaking into his cell-phone in front of the curtain

What? Hello? Are you kidding?

♩ = 76

Dr : solo

ppp

ppp

Drum : solo

mf

Drum : solo

mf

Drum : solo

mf

Contrabass

mf

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1-2
Hrn 3-4
Perc 1
Perc 2
Harp
Vln 1
Vln 2
Vla
Vcl
Cb

Not a chance Sold out and then some This is a tick-et scal-per's dream come true Right?

III-1

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrn 1 2

Hrn 3 4

Perc 1

Perc 2

Harp

Viol 1

Viol 2

Vla

Vcl

Cb

Right The press is hav-ing a field day Right "Big shot Di-va can-es cho-on"

III-1

12

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hrn. 1

Hrn. 2

Picc.

Trp. 1

Trp. 2

Harp

12

1

3

"Up - to world in an up - roar" And poor lit - tle first we knowe Jul - li - et. now

Vln. 1

Vln. 2

Vla.

Vcllo

Cb.

Detailed description: This page contains a musical score for measures 12 through 15. The score is arranged in systems. The first system includes woodwinds: Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Piccolo, Trumpet 1 and 2, and Trombone. The second system includes Harp and a vocal soloist. The vocal line has lyrics: "Up - to world in an up - roar" And poor lit - tle first we knowe Jul - li - et. now. The third system includes Violin 1 and 2, Viola, Violoncello, and Contrabass. The score features various musical notations such as notes, rests, and dynamic markings.

15

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hrn. 1

Hrn. 2

Picc.

Per. 1

Per. 2

Harp

15

un-ADUWA no more. has gone drave-ly home to plot her re-venge: and to dou-ble her

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

pp

pp

pizz

f

f

f

f

This page contains the musical score for a symphony orchestra, starting at measure 18. The score is arranged in a standard orchestral layout with the following staves from top to bottom:

- Flute 1 (Fl. 1) and Flute 2 (Fl. 2): Both parts begin with a *mf* dynamic and feature melodic lines with slurs and ties.
- Clarinet 1 (Cl. 1) and Clarinet 2 (Cl. 2): Both parts play a rhythmic accompaniment.
- Bassoon 1 (Bsn. 1) and Bassoon 2 (Bsn. 2): Both parts play a rhythmic accompaniment.
- Horn 1 (Hrn. 1) and Horn 2 (Hrn. 2): Both parts play a rhythmic accompaniment.
- Piano (Piano): The piano part provides harmonic support with chords and arpeggios.
- Percussion (Perc. 1 and 2): The percussion parts play a rhythmic accompaniment.
- Harp (Harp): The harp part plays a rhythmic accompaniment.
- Violin 1 (Vin. 1) and Violin 2 (Vin. 2): Both parts play melodic lines with slurs and ties.
- Viola (Vln.) and Cello (Cn.): Both parts play a rhythmic accompaniment.

Lyrics are provided below the Harp staff:

teez lix per tecc Whar' Right From a

Rehearsal marks III-2 are present above the Flute 1 staff and above the Percussion 2 staff.

III.1

This musical score page includes parts for the following instruments and vocal soloist:

- Flute 1 (Fl. 1)
- Flute 2 (Fl. 2)
- Oboe (Ob.)
- Clarinet 1 (Cl. 1)
- Clarinet 2 (Cl. 2)
- Horn 1 (Hrn. 1)
- Horn 2 (Hrn. 2)
- Trumpet 1 (Trpt. 1)
- Trumpet 2 (Trpt. 2)
- Violin 1 (Vln. 1)
- Violin 2 (Vln. 2)
- Viola (Vla.)
- Cello (Vcl.)
- Double Bass (Cb.)
- Vocal Soloist (Voc.)

The vocal line includes the lyrics: "Half-emp-ty music and a big luss to a sen-sa-tion Not bad What did you"

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hrn. 1, 2

Hrn. 1, 2

Piano

Perc. 1

Perc. 2

Harp

Vin. 1

Vin. 2

Vi.

Vc.

Cb.

press is cir-cling like vul-tures. the Board's so mad at her they'll ne-ver hire her a-gain But they're all

III-3

Fl. I

Fl. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hrn. I

Hrn. II

Piano

Per.

Harp

Vln. I

Vln. II

Vla.

Vcl.

Cb.

here for the first time this sea-son li does not mat-ter how she sings This is an event

III-4

III-4

III.1

The image shows a page of a musical score, page 277. It contains 23 staves of music for various instruments. The instruments listed on the left are: Fl. 1, Fl. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hrn. 1, Hrn. 2, Perc. 1, Perc. 2, Harp, Violin 1, Violin 2, Viola, Cello, and Double Bass. The score includes various musical notations such as notes, rests, and dynamic markings like 'f'. There are also some markings like 'Right' appearing on the Percussion staff. The page is numbered '277' in the top right corner.

Musical score for orchestra and voice. The score includes parts for Flute 1 and 2, Oboe, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1 and 2, Piano, Percussion 1 and 2, Harp, Violin 1 and 2, Viola, Violoncello, and Contrabass. The vocal line is written in the lower part of the score. The score is marked with dynamics such as *mf* and *mp*, and includes a section labeled III.5. The vocal line includes the lyrics: "Got to go - they're dim ming the lights I'll call you at in - ter - mis - sion".

The musical score is arranged in systems. The top system includes Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The second system includes Horn 1 (Hrn. 1), Horn 2 (Hrn. 2), and Piano (Pno.). The third system includes Percussion 1 (Pcn. 1), Percussion 2 (Pcn. 2), and Harp. The bottom system includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vcl.), and Double Bass (Cb.).

Tempo markings include $\text{♩} = 72$ and $\text{♩} = 72$. Dynamic markings include *f*, *mf*, *ff*, *mp*, and *mod*. Performance instructions include "crash cym" and "trill".

The section is titled "The overture to 'Romeo and Juliet'".

This musical score page contains measures 144 through 152. The instruments and parts are arranged as follows:

- Flutes (Fl. 1, Fl. 2):** Measures 144-152, dynamics *p*.
- Oboes (Ob. 1, Ob. 2):** Measures 144-152, dynamics *mf*.
- Clarinets (Cl. 1, Cl. 2):** Measures 144-152, dynamics *p* and *mp*.
- Bassoons (Bsn. 1, Bsn. 2):** Measures 144-152, dynamics *mf* and *p*.
- Horns (Hrn. 1-2):** Measures 144-152, dynamics *mf*.
- Piano (Pno):** Measures 144-152, dynamics *p*.
- Drum (Drum):** Measures 144-152, dynamics *mp*.
- Choir (Choir):** Measures 144-152, dynamics *mp* and *mf*, with markings for "choir" and "canta".
- Harp (Harp):** Measures 144-152, dynamics *p*.
- Violins (Vln. 1, Vln. 2):** Measures 144-152, dynamics *mf*.
- Viola (Vla):** Measures 144-152, dynamics *mf*.
- Violoncello (Vcl):** Measures 144-152, dynamics *mf*.
- Double Bass (Cb):** Measures 144-152, dynamics *p*.

Tempo markings include $\text{♩} = 144$ at measures 144, 148, and 152. The score is marked with various dynamics such as *p*, *mp*, *mf*, and *mfz*.

III.

III-b $\text{♩} = 80$

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrn 1-2

Hrn 3-4

Pan

Trp 1

Trp 2

Harp

Sullivan's dressing room
 $\text{♩} = 80$ Sullivan

Fi . . . n ly I thought they d

III-b $\text{♩} = 80$

Vln 1

Vln 2

Vla

Vcl

Cb

Full orchestral score for a vocal soloist. The score includes staves for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1 & 4, Piano, Trumpets 1 & 2, Harp, Violin 1 & 2, Viola, Violoncello, and Contrabass. The vocal soloist part includes lyrics: "ne- ver start. Mark. What a- bout the press. Ma- rie? Are they here? Are they? Are you all right. Miss Sul- li- van? Yes". The score features various musical notations such as dynamics (p, pp), articulation (accents), and phrasing slurs.

Fl. 1
 Fl. 2
 Clarinet 1
 Clarinet 2
 Bassoon 1
 Bassoon 2
 Horns 1-2
 Horns 3-4
 Piano
 Percussion 1
 Percussion 2
 Harp
 Violin 1
 Violin 2
 Viola
 Violoncello
 Contrabass

All of them The whole Li - ve is here At least they can't say I play it safe Man I've 'ner - vous'

Fl 1

Fl 2

Cl 1

Cl 2

Bsu 1

Bsu 2

Hrn 1

Hrn 2

Pan

perc

Perc 2

Harp

Vcl

Vcl 2

Vcl

Vc

Cb

III-7

III-7

III-7

sung it Ma-rie but it's been a long time But on stage, it's com
You know it in side our

III.i

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrn 1-2

Hrn 3-4

Perc 1

Perc 2

Harp

Vcl

Vln 1

Vln 2

Vla

Vcl

Cb

pleas - ur - e dif - fer - ent I wish they'd play fast - er I hate

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hrn. 1

Hrn. 2

Piano

Per. 1

Per. 2

Harp

Vocal Soloist

Violin 1

Violin 2

Viola

Violoncello

Contrabass

wait ing Where's the pin the pin? The pin that goes right What pin?

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hrn. 1-2

Hrn. 3-4

Pno

Perc. 1

Perc. 2

Harp

Voc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

here Where is it? How can I go on half dressed? Go to the cosmetic shop
Perhaps they've changed it? But Miss Sullivan

III-8

74

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrn 1-2

Hrn 3-4

Picc 1

Picc 2

Harp

MP

Hur - ry, hur - ry, I must have it Yet an - o - ther lit - tle

III-8

74

Vln 1

Vln 2

Vla

Vcl

Cb

Manc calls

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hrn. 1-2

Hrn. 1-2

Pia.

Perc. 1

Perc. 2

Harp

q = 60

p absently practicing

prank from the con-tume shop (Thou know st the mask of night is on my face) More (Returning) Miss Sul-li-van.

q = 60

p

Vin. 1

Vin. 2

Vla.

Vcl.

Cb.

♩ = 80

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hrn. 1
Hrn. 2
Piano
mp
♩ = 80
Perc. 1
Perc. 2
Harp
♩ = 80
f
What I must be get
there's been a slight de-lay A slight
♩ = 80
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

♩ = 60

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hrn 1 & 2

Hrn 3 & 4

Piano

perc

Perc. 2

Harp

♩ = 60 *p*

Hmm

mf 3

prob - lem with the set change. that's all. Mass Sul - li - van. a

♩ = 60

Vln I

Vln II

Vla

Vcl

Cb

♩ = 80 III.9

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hrn. 1-2
Hrn. 3-4
Piano
Perc. 1
Perc. 2
Harp
Voc.
Viol. 1
Viol. 2
Vla.
Vcl.
Cb.

pp
af
f

♩ = 80 III.9

♩ = 80 III.9

Not rose. Ma-rie. I can't think a-bout that right now. The
now our trip to Eu-rope. But I have some-thing to tell you.

pp
af
f

♩ = 80 III.9

Fl 1
 Fl 2
 Ob 1
 Ob 2
 Cl 1
 Cl 2
 Bas 1
 Bas 2
 Horn 1-2
 Horn 3-4
 Piano
 Perc 1
 Perc 2
 Harp
 Violin 1
 Violin 2
 Viola
 Violoncello
 Contrabass

put That can wait Get the pen, and my handkerchief I need it for the business Hurry.
 Some-thing im-portant I must tell you But

♩ = 50

III-10

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hrn. 1-2

Hrn. 3-4

Picc.

♩ = 50

III-10

Perc. 1

Perc. 2

Harp

♩ = 50

Catching a glimpse of herself
in the mirror

as fast as you can (Thou know'st the mask of) The Great Sul-ivan

♩ = 50

III-10

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

III-11 $\text{♩} = 72$

p

p

p

$\text{♩} = 72$

mp 3 *mf* 3 *mf* 3 *mf* 3 $\text{♩} = 72$ *mf* 3

What was I think - ing? I'm get - ting too old for all of this cra - ziness. What kind of

III-11 $\text{♩} = 72$

pp

pp

mp

III.i

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hrn. 1-2

Hrn. 3-4

Perc. 1

Perc. 2

Perc. 3

Harp

Vcl. 1

Vcl. 2

Vla.

Vcllo.

Cb.

life is this' no one warned us a hour it no one spoke of the

Fl 1
 Fl 2
 Ob 1
 Ob 2
 Cl 1
 Cl 2
 Bsn 1
 Bsn 2
 Horn 2
 Horn 1
 Piano
 Perc 1
 Perc 2
 Harp
 Voice
 Violin 1
 Violin 2
 Viola
 Violoncello
 Contrabass

Musical score for page 297, featuring various instruments and vocal parts. The score includes dynamics such as *mp*, *mf*, *pp*, and *f*. The vocal part includes the lyrics: "can - se - quence of tu - ent They proud - dent us They tempt - et us".

107

Hr 1

Hr 2

Tr 1

Tr 2

Tr 3

Tr 4

Tr 5

Tr 6

Hrn 1-2

Trm 1-2

Perc

Perc 2

Harp

107

f

"You have a gift from God"

Vln 1

Vln 2

Vla

Vcl

Cb

This page of a musical score includes the following parts and markings:

- Flutes (Fl. 1, Fl. 2):** Part of a woodwind section with various dynamics and articulations.
- Clarinets (Cl. 1, Cl. 2):** Part of a woodwind section with various dynamics and articulations.
- Trumpets (Tr. 1, Tr. 2):** Part of a brass section with various dynamics and articulations.
- Timpani (Tm. 1, Tm. 2):** Part of the percussion section with various dynamics and articulations.
- Percussion (Perc. 1, Perc. 2):** Part of the percussion section with various dynamics and articulations.
- Harp:** Part of the string section with various dynamics and articulations.
- Violins (Vln. 1, Vln. 2):** Part of the string section with various dynamics and articulations.
- Viola (Vla.):** Part of the string section with various dynamics and articulations.
- Violoncello (Vcl.):** Part of the string section with various dynamics and articulations.
- Double Bass (Cb.):** Part of the string section with various dynamics and articulations.
- Voice:** A vocal line with lyrics: "You have no choice" and "You have".

Rehearsal mark III-12 is indicated at the top of the page with a tempo marking of $\text{♩} = 65$. The score includes various dynamic markings such as *pp*, *p*, *f*, and *mf*, as well as articulation marks like accents and slurs.

III-13

$\text{♩} = 72$

The musical score consists of the following parts and markings:

- Flutes (Fl. 1, Fl. 2):** Flute 1 has a *pp* marking. Flute 2 has a *pp* marking.
- Oboes (Ob. 1, Ob. 2):** Oboe 1 has *p* and *mp* markings.
- Clarinets (Cl. 1, Cl. 2):** Clarinet 2 has a *pp* marking.
- Bassoons (Bsn. 1, Bsn. 2):** Bassoon 1 has a *p* marking.
- Horns (Hrn. 1-2):** Horns 1 and 2 have *p* markings.
- Piano (Piano):** The piano part is mostly rests.
- Double Basses (Dbl. 1, Dbl. 2):** The double bass part is mostly rests.
- Harp:** The harp part is mostly rests.
- Drums (Drc. 1, Drc. 2):** Drums 1 and 2 have a *pp* marking.
- Vocal Soloist:** The vocal line includes the lyrics "no choice" and "When we sang". It has a *mf* marking.
- Violins (Via. 1, Via. 2):** Violin 1 has a *pp* marking.
- Violas (Vla.):** The viola part is mostly rests.
- Violoncello (Vc.):** The cello part is mostly rests.
- Double Bass (Cb.):** The double bass part is mostly rests.

Measure numbers 116, 117, 118, 119, and 120 are indicated at the beginning of their respective staves. The section is marked "III-13" and has a tempo of $\text{♩} = 72$.

Musical score for orchestra and vocal soloist, measures 121-122. The score includes staves for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1 & 2 (Left and Right), Piano, Percussion 1 & 2, Harp, and Violins 1 & 2. The vocal soloist part is at the bottom. The lyrics are: "sings and mem- or - ized our in - sors we dreamt of sing - ing on a stage".

121

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hrn. 1 & 2

Hrn. L.

Piano

Perc. 1

Perc. 2

Harp

Vin. 1

Vin. 2

V. 1

V. 2

Cb.

sings and mem- or - ized our in - sors we dreamt of sing - ing on a stage

♩ = 80 III-14

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1 2
Hrn 3 4
Pia
Perc
Harp
Vcl 1
Vcl 2
Vln 1
Vln 2
Vla
Vlb
Cb

mf
mf
mf
pp
pp
mp
mp
f

some where Ap... where Ev...

III-14

III-14

slow ing $\text{♩} = 72$

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hrn. 1-2
Hrn. 3-4
Perc. 1
Perc. 2
Harp
Viol. 1
Viol. 2
Vla. 1
Vla. 2
Cello
Cb.

In - here
Mu - sic

126 *accel* $\text{♩} = 80$

127

128

129 *mf* *f*

130 *accel* $\text{♩} = 80$ *mf* *f*

Horns 1-2, Horns 3-4, Trumpets 1-2, Trombones 1-2, Percussion, Harp, Violins 1-2, Violas, Cellos, Double Basses

pp *mf* *f* *ff*

ritmo

accell

mf *f* *f*

Mu - sic mu - sic If we could not sing.

Musical score for orchestra and vocal soloist, measures 142-143. The score includes parts for Flute 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1-2 and 3-4, Piano, Percussion (snare and cymbal), Harp, Violin 1 & 2, Viola, and Cello. The vocal soloist part includes the lyrics "we could not live".

Measures 142-143. The score includes parts for Flute 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1-2 and 3-4, Piano, Percussion (snare and cymbal), Harp, Violin 1 & 2, Viola, and Cello. The vocal soloist part includes the lyrics "we could not live".

Dynamic markings include *f*, *ff*, *fp*, *mf*, and *pp*. Performance instructions include "in drum snare off" and "ms cym".

III.i

Musical score for orchestra and voice, measures 147-154. The score includes staves for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1 & 2, Piano, Percussion, Harp, and Violins I & II. The vocal line is also present. The score features dynamic markings such as *pp* and *p*, and a tempo marking of $\text{♩} = 86$. Section markers III-15 and III-16 are visible. The vocal line includes the lyrics: "And when we get our wish we re".

III.1

III-16 $\text{♩} = 108$

Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. 1
C. 2
Bsn. 1
Bsn. 2
Hrn. 1
Hrn. 2
P. 1
P. 2
Per. 1
Per. 2
Harp
Vcl. 1
Vcl. 2
Vla.
Vlo.
Cb.

mem - bered that they said We re - mem - bered "You have no chance" There is

III-16' $\text{♩} = 108$

Detailed description: This is a page of a musical score, page 307, containing measures 152 through 161. The score is for a large orchestra and a vocal soloist. The instruments listed on the left are Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Percussion 1 and 2, Harp, Violin 1 and 2, Viola, Violoncello, and Contrabass. The vocal soloist part includes lyrics: "mem - bered that they said We re - mem - bered 'You have no chance' There is". The score features various musical notations including dynamics (p, f, mp, mf, f p), articulation (accents, slurs), and performance instructions. A section marker "III-16" is present at the top, and "III-16'" is at the bottom. The tempo is marked as quarter note = 108. The page number "307" is in the top right corner.

This musical score page contains measures 154 through 160. It features a full orchestral arrangement with the following parts: Flute 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1 & 2, Trumpets 1 & 2, Percussion (snare drum), Harp, and a vocal line. The vocal line includes the lyrics: "no time for an-y-thing but sing-ing. and we would rath-er sing". The score includes various musical notations such as dynamics (mf, f, ff, pp), articulation (accents, slurs), and performance instructions like "in drum".

This page of a musical score, numbered 309, contains the following instruments and parts:

- Flutes (Fl. 1, Fl. 2):** Two staves with melodic lines and dynamic markings.
- Oboes (Ob. 1, Ob. 2):** Two staves with melodic lines and dynamic markings.
- Clarinets (Cl. 1, Cl. 2):** Two staves with melodic lines and dynamic markings.
- Bassoons (Bas. 1, Bas. 2):** Two staves with melodic lines and dynamic markings.
- Horns (Hrn. 1, Hrn. 2):** Two staves with melodic lines and dynamic markings.
- Piano (Pian.):** A grand staff with both treble and bass clefs.
- Percussion (Per. 1, Per. 2):** Two staves with rhythmic patterns and dynamic markings.
- Harp (Harp):** A grand staff with both treble and bass clefs.
- Strings (Violins 1 & 2, Violas, Cellos, Contrabass):** A group of staves with rhythmic patterns and dynamic markings.

The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *pp*. There are also some blacked-out sections in the woodwind and string parts. At the bottom of the page, the text "than live" is visible.

III.i

This page of a musical score features the following parts and markings:

- Flutes (Fl. 1, Fl. 2):** Melodic lines with various articulations and dynamics.
- Oboes (Ob. 1, Ob. 2):** Melodic lines with dynamic markings.
- Clarinets (Cl. 1, Cl. 2):** Melodic lines with dynamic markings.
- Bassoons (Bsn. 1, Bsn. 2):** Melodic lines with dynamic markings.
- Horns (Hrns. 1-2, Hrns. 3-4):** Harmonic support with dynamic markings.
- Percussion (Perc. 1, Perc. 2):** Rhythmic accompaniment with the text "POKO STEN" and dynamic markings.
- Harp:** Accompaniment with dynamic markings.
- Violins (Vln. 1, Vln. 2, Vln. 3, Vln. 4):** Melodic and harmonic lines with dynamic markings.
- Viola (Vla.):** Melodic line with dynamic markings.
- Celli (Cb.):** Melodic line with dynamic markings.

III.i

Act Three: Scene Two

Backstage

III-17 $\text{♩} = 84$

Flute 1
Flute 2
Clarinet 1
Clarinet 2
Bassoon 1
Bassoon 2
Horn 1-2
Horn 3-4
Piano
Perc 1
Perc 2
Harp
Voice
Violin 1
Violin 2
Viola
Cello
Contrabass

To the still absent Marie
She leaves the room looking for Marie

Ma - rie, where is that hand - ker - chief? I need it Ma - rie

III-17 $\text{♩} = 84$

III.ii

Musical score for orchestra and strings, measures 170-179. The score is arranged in systems. The first system includes Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The second system includes Horn 1 2 (Hrn. 1, 2) and Horn 3 4 (Hrn. 3, 4). The third system includes Piano (Pian.) and Percussion 2 (Perc. 2). The fourth system includes Percussion 1 (Perc. 1) and Harp (Harp.). The fifth system includes Violin 1 (Viol. 1) and Violin 2 (Viol. 2). The sixth system includes Viola (Vla.) and Violoncello (Vcl.). The seventh system includes Contrabass (Cb.). The score features various musical notations, including dynamics such as *mf* and *f*, and articulation marks like accents and slurs. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4.

Musical score for orchestra and voice, measures 174-176. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1 and 2, Trumpets 1 and 2, Percussion 1 and 2, Harp, Voice 1 and 2, Violin 1 and 2, Viola, Violoncello, and Contrabass. The music is in 4/4 time and features various dynamics such as *mf* and *p*. The score is divided into three systems, with measures 174, 175, and 176 indicated at the beginning of each system. The first system contains Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, and Bassoon 2. The second system contains Horns 1 & 2, Trumpets 1 & 2, Percussion, and Harp. The third system contains Voice 1 & 2, Violin 1 & 2, Viola, Violoncello, and Contrabass. The music is characterized by complex rhythmic patterns and dynamic markings.

III.ii

III-15 $\text{♩} = 80$

mf

mf

Hms. I, 2

Hms. L.

Piano

III-16

Per. 1

Per. 2

Harp

Sullivan spies Marie in the arms of the Man $\text{♩} = 80$ She steps closer and overhears their conversation

Voice 1

Voice 2

III-16 $\text{♩} = 80$

p *pp*

p *pp*

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

This page of a musical score contains staves for various instruments. The Flute I (Fl. I) staff features a melodic line with a *pp* dynamic marking. The Clarinet I (Cl. I) and Clarinet II (Cl. II) staves also have melodic lines with *pp* dynamics. The Percussion I (Perc. I) staff includes a melodic line with *pp* dynamics. The Harp staff is filled with a complex, rhythmic accompaniment, marked with *pp*. The Violin I (Vln. I) and Violin II (Vln. II) staves play sustained chords with *pp* dynamics. The Viola (Vla.) and Violoncello (Vcl.) staves also play sustained chords with *pp* dynamics. The Double Bass (Cb.) staff provides a low-frequency accompaniment. The woodwind section includes Flute II (Fl. II), Oboe I (Ob. I), Oboe II (Ob. II), Horn I (Hrn. I), Horn II (Hrn. II), Bassoon (Fag.), and Contrabassoon (Cbass.).

184

III-19

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hrn. 1-2

Hrn. 3-4

Piano

184

III-19

Perc. 1

Perc. 2

Harp

184

185

Voice

Voice

Mare! *mp*

But you should see her, so de-fense-less, so

184

III-19

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vcl. *pp*

Cb.

Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 Bsn. 1
 Bsn. 2
 Horns 1-2
 Horns 3-4
 Piano
 Perc. 1
 Perc. 2
 Harp
 Voice 1
 Voice 2
 Violin 1
 Violin 2
 Viola
 Violoncello
 Contrabass

pp

a - lone How can I tell her a - bout our en - gage - ment? How can I ask for

pp

III.ii

Musical score for orchestra and voice, measures 267-277. The score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horns 1-2, Horns 3-4, Piano, Percussion 1, Percussion 2, Harp, Voice, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The music is in 4/4 time and features a vocal line with lyrics: "hap - pi - ness when her life is in such cha - os". Dynamic markings include *p*, *pp*, and *f*. The score is marked with a rehearsal sign (267) at the beginning and end of the section.

III.ii

214 III-20

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hrn. 1
Hrn. 2
Trumpet
Perc. 1
Perc. 2
Harp
Voice 1
Voice 2
Violin 1
Violin 2
Viola
Vcllo
Cb.

ban - don her when she needs me so much? Yes I know I have to tell her Yes.

214 III-20

214 III-20

III.ii

This musical score page contains measures 27 through 30. The instruments and parts are as follows:

- Flutes 1 & 2 (Fl. 1, Fl. 2):** Flute 1 has a melodic line starting with a *mp* dynamic. Flute 2 has a similar line with a *p* dynamic.
- Oboes 1 & 2 (Ob. 1, Ob. 2):** Both oboes have rests throughout these measures.
- Clarinets 1 & 2 (Cl. 1, Cl. 2):** Clarinet 1 has a melodic line with a *p* dynamic. Clarinet 2 has a similar line with a *p* dynamic. Both parts include markings for *MEZZA II*.
- Horns 1 & 2 (Hrn. 1, Hrn. 2):** Both horns have rests.
- Trumpets 1 & 2 (Trp. 1, Trp. 2):** Both trumpets have rests.
- Percussion (Perc.):** The percussion part consists of a rhythmic accompaniment of eighth notes.
- Harp:** The harp part consists of a rhythmic accompaniment of eighth notes.
- Violins 1 & 2 (Vln. 1, Vln. 2):** Violin 1 has a melodic line with a *p* dynamic. Violin 2 has a similar line with a *p* dynamic.
- Viola (Vla.):** The viola has a melodic line with a *p* dynamic.
- Violoncello (Vcl.):** The cello has a melodic line with a *mf* dynamic.
- Double Bass (Cb.):** The double bass has a melodic line with a *mf* dynamic.
- Voice (Voc.):** The vocal part includes the lyrics "oh ves. I love you." with a *mf* dynamic marking.

The musical score is arranged in systems. The first system includes Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1 & 2, and Piano. The second system includes Percussion 1 & 2, Harp, and Voice. The third system includes Violin 1 & 2, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *mp* and *pp*, and includes the lyrics: "more than an ... thing" and "But af - ter all this". Rehearsal marks III-21 are present at the top and bottom of the page.

Fl. 1
Fl. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hrn. 1-2
Hrn. 3-4
Piano
Perc. 1
Perc. 2
Harp
Voc. S
Voc. C
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

III-22

When she has no one? When she has on one

III-22

III.ii

247

Fl. 1

Fl. 2

Ob.

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Horn 1-2

Horn 3-4

Piano

Perc. 1

Perc. 2

Harp

248

Vocal

249

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The lovers move off
arm in arm

250

Detailed description: This is a page of a musical score, page 324, containing measures 247 through 250. The score is arranged in systems. The first system (measures 247-248) includes Flute 1 and 2, Oboe, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-2 and 3-4, Piano, Percussion 1 and 2, and Harp. The second system (measures 249-250) includes Vocal soloist, Violin 1 and 2, Viola, Violoncello, and Contrabass. The vocal line has lyrics: "The lovers move off arm in arm". The music features various instruments with notes, rests, and dynamic markings. Measure numbers 247, 248, 249, and 250 are indicated at the beginning of their respective systems.

Act Three: Scene Three
The Balcony Scene from "Romeo and Juliet"

The musical score is arranged in several systems. The first system includes Flute 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-2 and 3-4, Piano, Percussion 1 and 2, Harp, and Violin 1 and 2. The second system includes Percussion 1 and 2, Harp, and a vocal part for Sullivan. The third system includes Violin 1 and 2, Viola, Cello, and Contrabass. The score includes dynamic markings such as *pp*, *ff*, *p*, *f*, *mp*, and *mf*. A rehearsal mark **III-23** is present at the beginning of the first system. A tempo marking $\text{♩} = 60$ is also visible. A stage direction "Sullivan stands stunned" is written above the vocal line.

III-24 $\text{♩} = 46$

The score consists of several staves for string and woodwind instruments. The string section includes Violin I and II, Viola, Violoncello, and Contrabasso. The woodwind section includes Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Horn I and II, and Percussion. The woodwinds and strings play melodic lines with various dynamics such as *f*, *ff*, *mp*, *p*, and *pp*. The percussion part is mostly silent. The score is marked with the rehearsal cue III-24 and a tempo of quarter note = 46. The page number 326 is in the top right corner.

III-24 $\text{♩} = 46$

III-24 $\text{♩} = 46$

III-24 $\text{♩} = 46$

Fl 1
Fl 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1-2
Hrn 3-4
Perc 1
Perc 2
Harp
S
Vln I
Vln II
Vla
Vcl
Cb

373

pp

pp

p

pp

pp

Sullivan is led by the stage manager to the balcony

This page of a musical score, numbered 328, contains the following instruments and parts:

- Flutes:** Fl. 1 and Fl. 2.
- Clarinets:** Cl. 1 and Cl. 2.
- Horns:** Horn 1-2 and Horn 3-4.
- Piano:** Piano part with a complex texture of chords and arpeggios.
- Percussion:** Perc. 1 and Perc. 2.
- Harp:** Harp part.
- Strings:** Violin 1, Violin 2, Viola, Violoncello (Vc), and Contrabass (Cb).

The score includes various musical notations such as dynamics (e.g., *pp*, *p marc*), articulation marks, and performance instructions. A rehearsal mark '274' is present at the top of the Flute 1 staff. The bottom of the page is marked 'III.iii'.

III-25 $\text{♩} = \text{♩}$ smooth and gentle

The score is divided into several systems. The first system includes Flutes 1 & 2 (Fl. 1, Fl. 2), Oboes 1 & 2 (Ob. 1, Ob. 2), Clarinets 1 & 2 (Cl. 1, Cl. 2), Bassoons 1 & 2 (Bsn. 1, Bsn. 2), Horns 1 & 2 (Hrn. 1-2, Hrn. 3-4), Piano (Piano), and Percussion (Perc. 1, Perc. 2). The second system includes Percussion (Perc. 1, Perc. 2), Harp (Harp), and the vocal soloist Sullivan as Juliet (S.). The third system includes Violins 1 & 2 (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.).

Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hrn. 1-2, Hrn. 3-4, Piano, Perc. 1, Perc. 2, Harp, S. Sullivan as Juliet, Vln. 1, Vln. 2, Vla., Vcl., Cb.

PPP, very smooth, P, roll these chords at int, p, pp, mp, p, pp

Thou know st the mask of

Musical score for orchestra and voice, measures 294-300. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1-2 & 3-4, Piano, Percussion 1 & 2, Harp, Voice, Violin 1 & 2, Viola, Violoncello, and Contrabass. The vocal line includes the lyrics: "night is on my face Else would a maid - en blush be - paint my".

Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 Bas. 1
 Bas. 2
 Hrn. 1
 Hrn. 2
 Piano
 Perc. 1
 Perc. 2
 Harp
 V. 1
 V. 2
 Vla.
 Vcl.
 Cb.

p
pp
p

cheek for that which thou hast heard me speak to night

slow ing III-27 *a tempo*

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1-2
Hrn 1-2
Piano
Perc 1
Perc 2
Harp
Vln 1
Vln 2
Vla
Vcl
Cb

slow ing a tempo

III-27

slow ing a tempo

slow ing III-27 *a tempo*

slow ing III-27 *a tempo*

But take well com-ple-ment. Dost thou love me? I know thou wilt say "Ay" and I will

do I solo *a tempo*

arco

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hrn. 1-2
Hrn. 3-4
Piano
Perc.
Perc.
Harp
V.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

slower a tempo solo mp
p
p
p
p
p
p
p
mp
pp mp
p mf
laugh. Oh gen-tle Ro-me-o. if thou dost love Pro-claim it
slower a tempo
mf

Musical score for orchestra and choir, measures 214-218. The score includes staves for Flutes (Fl. 1, Fl. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hrn. 1-2, Hrn. 3-4), Percussion (Perc. 1, Perc. 2), Harp, Cello (Cello), and Double Bass (Cb.).

Measure 214: Fl. 1, Fl. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hrn. 1-2, Hrn. 3-4, Perc. 1, Perc. 2, Harp, Cello, and Cb. are marked *mp*. Fl. 1 and Fl. 2 are marked *Broadly*. Perc. 1 and Perc. 2 are marked *pp*. Harp is marked *mf*. Cello and Cb. are marked *mf*.

Measure 215: Fl. 1, Fl. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hrn. 1-2, Hrn. 3-4, Perc. 1, Perc. 2, Harp, Cello, and Cb. are marked *mf*. Fl. 1 and Fl. 2 are marked *Broadly*. Perc. 1 and Perc. 2 are marked *mf*. Harp is marked *mf*. Cello and Cb. are marked *mf*.

Measure 216: Fl. 1, Fl. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hrn. 1-2, Hrn. 3-4, Perc. 1, Perc. 2, Harp, Cello, and Cb. are marked *mf*. Fl. 1 and Fl. 2 are marked *Broadly*. Perc. 1 and Perc. 2 are marked *mf*. Harp is marked *mf*. Cello and Cb. are marked *mf*.

Measure 217: Fl. 1, Fl. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hrn. 1-2, Hrn. 3-4, Perc. 1, Perc. 2, Harp, Cello, and Cb. are marked *mf*. Fl. 1 and Fl. 2 are marked *Broadly*. Perc. 1 and Perc. 2 are marked *mf*. Harp is marked *mf*. Cello and Cb. are marked *mf*.

Measure 218: Fl. 1, Fl. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hrn. 1-2, Hrn. 3-4, Perc. 1, Perc. 2, Harp, Cello, and Cb. are marked *mf*. Fl. 1 and Fl. 2 are marked *Broadly*. Perc. 1 and Perc. 2 are marked *mf*. Harp is marked *mf*. Cello and Cb. are marked *mf*.

Lyrics: fath ful is

Section markers: III-25, III-28

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

- Flutes (Fl. 1, Fl. 2):** Markings include *rall* and *in b*. Dynamics range from *pp* to *f*.
- Oboes (Ob. 1, Ob. 2):** Dynamics range from *f* to *ff*.
- Clarinets (Cl. 1, Cl. 2):** Dynamics range from *f* to *ff*.
- Bassoons (Bsn. 1, Bsn. 2):** Dynamics range from *f* to *ff*.
- Horns (Hrn. 1-2):** Dynamics range from *f* to *ff*.
- Percussion (Perc. 1, Perc. 2):** Perc. 1 has a *pp* marking. Perc. 2 has a *f* marking.
- Harp:** Dynamics range from *pp* to *ff*.
- Violins (Vln. 1, Vln. 2):** Markings include *rall* and *in b*. Dynamics range from *f* to *ff*.
- Viola (Vla.):** Dynamics range from *f* to *ff*.
- Violoncello (Vcl.):** Dynamics range from *pp* to *ff*.
- Double Bass (Cb.):** Dynamics range from *f* to *ff*.

Tempo and performance markings include *rall*, *in b*, and *♩ = 40*.

Musical score for orchestra and strings, measures 228-230. The score includes staves for Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1-2 and 3-4, Percussion, Harp, and Violins 1, 2, 3, 4, and Cello. The tempo is marked $\text{♩} = 80$. The score features dynamic markings such as *mp*, *p*, *pp*, and *ppp*. A section marked *And* begins at measure 230. The score is divided into three systems, with the first system ending at measure 229 and the second system ending at measure 230. The third system continues from measure 230. The score is marked with *III-29* and *III-30* at the beginning of the first and second systems, respectively. The tempo is marked $\text{♩} = 80$ at the beginning of the first system and $\text{♩} = 50$ at the beginning of the second system. The score includes various musical notations such as slurs, accents, and dynamic markings.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hrn. 1-2

Hrn. 3-4

Piano

Perc. 1

Perc. 2

Harp

V. 234
 yet I wish but for the thing I have I ex-change thy love's faith-ful vow for mine I gave thee be-fore thou

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Musical score for orchestra and vocal soloist, measures 30-32. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1 & 2, Piano, Percussion, Harp, and Vocal Soloist (S). The vocal line includes the lyrics: "didst re-quest it, and yet I would it were to give a gain My bound-ry is as bound-less as the". The score features various dynamic markings (pp, mp, mf, f, ff) and performance instructions such as *rit.*, *a tempo*, and *meno mosso*. Measure numbers 30, 31, and 32 are indicated at the beginning of their respective staves.

This musical score page contains measures 347 through 357. The instrumentation includes:

- Flutes 1 & 2 (Fl. 1, Fl. 2)
- Oboes 1 & 2 (Ob. 1, Ob. 2)
- Clarinets 1 & 2 (Cl. 1, Cl. 2)
- Bassoons 1 & 2 (Bsn. 1, Bsn. 2)
- Horns 1-2 (Hrn. 1-2, Hrn. 3-4)
- Piano (Piano)
- Percussion (Perc. 1, Perc. 2)
- Harp (Harp)
- Soprano (S)
- Violins 1 & 2 (Vln. 1, Vln. 2)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

The vocal line (Soprano) has the lyrics: "see... My love as deep The more I give to you the more I have". The score includes various dynamic markings such as *mp* (mezzo-piano) and *p* (piano), and features complex melodic lines with many slurs and ties.

slow mp III-31 a tempo

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hrn. 1-2
Hrn. 3-4

Piano

Per. 1
Per. 2

Harp

Voice

for both are in fi - nite

slow mp III-31 a tempo

slow III-31 a tempo

slow III-31 a tempo

Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

III.iii

The musical score is arranged in a standard orchestral format. The top section consists of woodwinds: Flute 1 & 2 (Fl. 1, Fl. 2), Clarinet 1 & 2 (Cl. 1, Cl. 2), Bassoon 1 & 2 (Bsn. 1, Bsn. 2), Horn 1 & 2 (Horn 1, Horn 2), Piano (Piano), and Percussion (Perc. 1, Perc. 2). The middle section includes Harp (Harp) and Voice (Voc.). The bottom section consists of strings: Violin 1 & 2 (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The score features various dynamics such as *pp*, *mp*, and *p*. The vocal line includes the lyrics: "O bless - ed, bless - ed night I am a - leard, be - ing in".

III-32

Fl 1: *p* *mf*

Fl 2: *p* *mf*

Ob 1: *p* *mf*

Ob 2: *p* *mf*

Cl 1: *p* *mf*

Cl 2: *p* *mf*

Bsn 1: *f*

Bsn 2: *f*

Hrn 1-2: *pp* *mf*

Hrn 3-4: *pp* *mf*

Piano: *f*

Perc 1: *pp* *f*

Perc 2: *f*

Harp: *f*

Voice: *f* *ff*
 night all this is but a dream. A thou sand times good

III-32

Vin 1: *mf* *f*

Vin 2: *f*

Vla: *f*

Vcl: *f*

Cb: *f*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bas. 1

Bas. 2

Horn 1-2

Horn 3-4

Perc. 1

Perc. 2

Harp

S.

right A thou-sand times

Viol. 1

Viol. 2

Vla.

Vcl.

Cb.

III.iii

Slower *♩ = 84* III-33

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hrn 1-2
Hrn 3-4
Piano
Perc 1
Perc 2
Harp
Soloist
Good - night, good - night Part - ing is such sweet sor - row

III-33

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hrn. 1-2

Hrn. 3-4

P.

Perc. 1

Perc. 2

Harp.

V.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

colla voce

p

pp

That I shall say good night

The image shows a page of a musical score, page 348, containing measures 33 and 34. The score is for a full orchestra and a vocal soloist. The instruments listed on the left are Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-2 and 3-4, Piano, Percussion 1 and 2, Harp, and a Soloist (S). The vocal soloist part includes the lyrics "all is be mor-row".

Measure 33 features a piano introduction with a *ppp* dynamic marking. The vocal soloist begins with a *pp* dynamic. Measure 34 continues the orchestral accompaniment, with the vocal soloist playing a *pp* passage. The score includes various musical notations such as slurs, ties, and dynamic markings.

This musical score page contains measures 135 through 140. The instruments and parts are as follows:

- Flutes (Fl. 1, Fl. 2):** Play a melodic line starting in measure 135 with a *pp* dynamic, reaching a *f* dynamic in measure 136, and returning to *pp* in measure 137.
- Oboes (Ob. 1, Ob. 2):** Play a similar melodic line to the flutes, also starting *pp* in measure 135, peaking at *f* in measure 136, and ending *pp* in measure 137.
- Clarinets (Cl. 1, Cl. 2):** Play a melodic line starting *pp* in measure 135, reaching *f* in measure 136, and ending *pp* in measure 137.
- Bassoons (Bsn. 1, Bsn. 2):** Play a melodic line starting *pp* in measure 135, reaching *f* in measure 136, and ending *pp* in measure 137.
- Horns (Hrn. 1-2, Hrn. 3-4):** Play a melodic line starting *pp* in measure 135, reaching *f* in measure 136, and ending *pp* in measure 137.
- Piano (Piano):** Plays a melodic line starting *p* in measure 135, reaching *f* in measure 136, and ending *pp* in measure 137.
- Violins (Vln. 1, Vln. 2):** Play a melodic line starting *p* in measure 135, reaching *f* in measure 136, and ending *pp* in measure 137.
- Violas (Vla. 1, Vla. 2):** Play a melodic line starting *p* in measure 135, reaching *f* in measure 136, and ending *pp* in measure 137.
- Cello (Cb.):** Plays a melodic line starting *p* in measure 135, reaching *f* in measure 136, and ending *pp* in measure 137.
- Double Bass (Bass):** Plays a melodic line starting *p* in measure 135, reaching *f* in measure 136, and ending *pp* in measure 137.
- Drums (Perc.):** Includes a *Latin tam* and *Bass drum*. The *Latin tam* plays a rhythmic pattern starting in measure 135 and continuing through measure 140. The *Bass drum* plays a rhythmic pattern starting in measure 135 and continuing through measure 140.
- Vocal Soloist (S):** A single staff with the instruction "Sullivan remains motionless as the set is struck." in measure 135.

Measure numbers III-35, III-36, III-37, III-38, III-39, and III-40 are indicated at the top of their respective staves.

III-36

Musical score for Flutes (Fl. 1, Fl. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hrn. 1, Hrn. 2), Percussion (Perc. 1, Perc. 2), and Harp. The score includes dynamic markings such as *pp*, *f*, and *p*. A rehearsal mark **III-36** is present in the Percussion section.

Sullivan is alone on the bar: stage in a pool of light.

III-36

Musical score for Violins (Vln. 1, Vln. 2), Viola (Vla.), and Cello (Cello). The score includes dynamic markings such as *pp*, *f*, and *p*. A rehearsal mark **III-36** is present in the Violin 1 part.

This page of a musical score contains measures 208, 209, and 210. The instruments are arranged as follows from top to bottom: Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-2 and 3-4, Trumpets 1-2, Percussion (Perc.), Harp, and Violins 1 and 2. The score features various musical notations including dynamics such as *f* (forte) and *sfz* (sforzando), and performance directions like "No curtain, fade to black" and "non div". The strings are marked with *f* and *sfz*. The percussion part includes a section labeled "Lum Lum". The harp part is marked with *f*. The woodwinds and brass parts have various notes and rests, with some dynamics like *f* and *sfz*. The strings play a rhythmic pattern with some dynamics like *f* and *sfz*. The score is written in a standard musical notation with a key signature of one flat and a common time signature.