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**Love and Friendship. [Original composition]**

**O'Leary, Stephen John, Ph.D.**

**City University of New York, 1993**

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A

LOVE AND FRIENDSHIP

by

STEPHEN O'LEARY

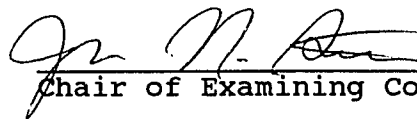
A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Philosophy, the City University of New York.

1993

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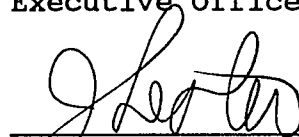
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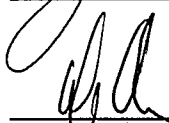
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## Abstract

## LOVE AND FRIENDSHIP

by

Stephen O'Leary

Advisor: Professor David Olan

The libretto of the chamber opera "Love and Friendship" is based on the juvenilia of Jane Austen--burlesques filled with manic energy and occasionally cruel wit. These stories present characters that work both as simple caricatures of Eighteenth-Century literary convention and as monsters of self-indulgence and deluded rationalization.

As an analogy to the psychotically sentimental universe of Laura, Edward, Sophia, and Augustus, the music operates both as a distortion of tonality and as a self-contained system. Most of the musical structure is generated by sonorities that can be classified under the normal forms (0167), (0347), and (0134679T).

"Love and Friendship" consists of nine sections (Overture, Prologue, Scenes 1-6, and Epilogue) and is scored for SATB quartet, two oboes, two bassoons, guitar, and piano. Its duration is approximately 65 minutes.

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## LOVE AND FRIENDSHIP

Music: Stephen O'Leary

Libretto: Adapted from the J. Austen juvenilia by Stephen O'Leary

Laura.....Soprano

Sophia.....Contralto

Edward.....Tenor

Augustus.....Baritone

Chamber Ensemble: Oboe I & II

Bassoon I & II

Guitar

Piano

(If performed as a spoken play, the text of the sung ensembles should be partitioned as indicated by the asterisks and assigned to cast members at the director's discretion. Some ensemble text will be unaffected by partitioning. The text in brackets is to be used only in the "spoken" version.)

## I. Tragic Overture

## II. Prologue

(Enter Laura in "old" persona (shawl, mob cap, etc.), reading letter out loud)

"How often, in answer to my repeated entreaties that you would give my Daughter a regular detail of the Misfortunes and Adventures of your Life, have you said--"

No,  
No,  
No, my friend  
Never will I comply  
Till safe am I  
From such dread  
Such danger  
Such mortifying crises  
Forevermore

"Surely that time is now at hand. You are this Day 55. If ever a woman may ever be said to be in safety from determined Perseverance of cruel Fate and wicked Destiny, surely it must be at such a time of Life."

Ah, Isabel  
Still you know not what you ask  
Still am I afflicted  
Still do I languish  
In mourning  
In anguish

Howbeit,  
I will gratify  
Yea, satisfy  
Your daughter's inquiries

Much as it may affect me  
 May my sacrifice  
 Enable dear Marianne  
 To learn  
 To observe  
 To experience  
 The tormenting ordeal  
 A refined mind suffers,  
 Endures,  
 And through fortitude  
 Survives

(Laura commences response to Marianne and then starts reading that out loud, gradually becoming "young" for Scene 1)

My misfortunes began in my eighteenth Year  
 Then I was beautiful  
 Lovely in face,  
 In person  
 With every adornment of mind,  
 Talent,  
 And virtue  
 In attendance  
 Despite all my perfections  
 I was doomed,  
 Sentenced  
 To unjust agencies  
 In the death of my parents...

### III. Scene 1

(Laura is posed in an attitude of grief)

Sorrow, sorrow, sorrow  
 O Heavens above  
 Look down in pity  
 On the injured Laura  
 Bereft of Mother and Father  
 Soon to be thrown  
 From my humble Cottage  
 To the will of a  
 Dark,  
 Dissipated,  
 Uncaring  
 World

My senses reel  
 My nerves tremble  
 How my Soul is overwhelmed  
 Countless times did I weep  
 And bathe their faces  
 With my tears  
 Endless, eloquent prayers  
 Did I murmur while  
 Clenching their pallid hands

Unmindful of any peril  
 Did I stay at their bedside  
 And bemoan their fate  
 But all of my efforts,  
 Tribulations,  
 And Sufferings  
 Were for naught

Sorrow, sorrow, sorrow  
 Who will aid  
 The pathetic Laura?

SONG

Though misfortunes my footsteps may ever attend  
 I hope I shall never have need of a friend  
 As an innocent Heart I will ever preserve  
 And will never from Virtue's dear boundaries swerve

(Knocking is heard)

What noise is that?  
 It sounds like a rapping at the Door  
 Someone must be knocking for Admittance

Shall I end my lonely seclusion?

(Knocking resumes)

Oh, trapped am I in this dilemma

(More knocking)

Cruel circumstance!  
 Curiosity engulfs me  
 I long to know who is there  
 I must know  
 Answer the door I shall do  
 And find out--

Please enter!

(Enter Edward. Pause)

Edward

Madam!  
 You are a glorious Phoenix  
 Your face is lovely  
 Your figure elegant  
 Your form majestic  
 Your manners polished  
 Your taste refined  
 Your conversation rational  
 Your sentiments noble  
 Your virtues innumerable  
 Your person superior to all! [Alt.--Your person unique!]

Laura  
 What divinee discernment!  
 What tender feeling!  
 What palpitating sensibility!  
 At first sight  
 I knew your fate  
 Entwined with mine  
 Now your ardent words  
 Have won my heart,...

Edward  
 Edward

Laura  
 Edward!  
 Yes, beauteous Edward  
 An undying,  
 Eternal devotion  
 Emanates feverishly  
 From your joyous Laura

Edward  
 Laura!  
 A name that is but  
 The crowing jewel  
 To one with none but  
 Celestial attributes

Laura  
 O Wisest,  
 Dearest,  
 Most magnificent Edward!  
 Let us reward  
 Our prosperous affection  
 And establish an  
 Infinite realm of Bliss

Edward  
 Yes, my Amiable Laura  
 We will subsist on the  
 Pleasing pangs of Love

Laura  
 Let vile, corrupted Palates  
 Employ themselves  
 In vulgar food and drink

Edward  
 We reject such fare  
 And will luxuriate

In an atmosphere  
Of pure ecstasy

Laura &  
Edward

How exquisite!\*  
How exalted!\*  
We will scale new heights\*  
Explore our secretest depths\*  
The common mind  
Will never find  
Nor understand  
Our beautiful,\*  
Glorious,\*  
Wonderful,\*  
Astonishing  
Love!\*

(They exit)

IV. Scene 2

(Enter Laura and Edward)

Laura

I have told you  
My wrenching tale  
Now enlighten me  
With your history

Edward

Gladly will I bear  
Any service  
Degrading or foul  
To give you but one moment  
Of diversion

I have fled from my Father--  
A cruel vicious Tyrant  
Whose mercenary ways  
Have ever offended  
My purity of spirit  
Seduced by the  
False glare of  
Fortune  
Led on by the  
Delusion of  
Title  
The wretch would have me wed  
Lady Dorothea

"What," said I  
 "Never in my life  
 Shall I bend to  
 Your wicked whim  
 Lady Dorothea is lovely  
 She is Engaging  
 She has professed her affections  
 I prefer no woman to her--

(Recollects herself)

But your base plans  
 I laugh to scorn

"No, No, No!  
 Never shall I  
 Submit myself  
 To your shallow,  
 Hollow design  
 I shall remain free,  
 Untrammelled,  
 Unbound  
 And will trust  
 In my inherent Splendour  
 Of Character"

Laura

What admirable heroism!  
 What Manliness of reply!  
 Little did I think  
 My happiness in you  
 Could grow even more

Edward

And now, precious reward  
 Of my life  
 We are now nearly  
 At the dwelling  
 Of my dearest friends  
 Augustus and Sophia

Laura

If you have bestowed on them  
 The priceless gift of your  
 Friendship  
 Then their hearts  
 And souls  
 Must be as perfect  
 As ours

Edward

Indeed, Laura  
 We will soon enter

A sanctuary for our  
Sublime tastes

Laura &  
Edward

Life is so good\*  
We would sigh  
With fear  
And foreboding  
If we did not know  
It was all  
Our just due\*

(They exit)

V. Scene 3

(Enter Laura and Edward)

Edward

Here is the Hallway

(Enter Sophia)

Sophia

Here am I--  
Of all the world  
Only you, dearest Edward  
And you, dearest Laura  
Could augment our  
Heaven on Earth

(They embrace)

Laura

At last, dearest Sophia  
I have found one  
Whose beauty, charm,  
And warmth of emotion  
All equal mine

Edward

But where is my boon companion?

(Enter Augustus)

Augustus

He is here, my dearest Edward

Edward  
The sharer of my joys!

Augustus  
The soother of my sorrows!

(They embrace)

Laura  
What fraternal affection!

Sophia  
What strength glows from without!

Laura &  
Sophia  
This is too beautiful to bear!

(They faint. Edward and Augustus notice)

Augustus  
Quickly, Edward!  
We must revive  
Their recumbent forms

(They do so)

Let us now all savor  
The sweet succor  
Of Hospitality

Laura  
I propose  
That the bewitching Sophia  
Honor us with  
Her musical gifts

Sophia  
I am flattered beyond words  
A false Modesty would  
Forbid me  
But never would I wound  
With such Obstinacy  
So my throat will swell  
With song

SONG  
That Damon was in Love with me  
I once thought and believed  
But now that he is not, I see  
That I was so deceived

Edward

Such languid sentiment!  
Such clarity of style!

Augustus

My heart aches,  
My flower of paradise  
When you warble so sweetly,  
So yearningly

Laura

Pray delight us again  
Dearest friend

Sophia

With such encouragement  
Any artist must perform

SONG

When Corydon went to the fair  
He bought a red ribbon for Bess  
With which she encircled her hair  
And made herself look very fess

Edward

What rustic vigor!  
What a neat turn of phrase!

Augustus

I must restrain myself  
From embracing  
My accomplished soulmate

Laura

But now, sweet Augustus  
It is your turn  
To amaze us  
With your artistry

Augustus

Very well  
I will declaim in regards  
To enlightening images

ODE

Ever musing I delight to tread  
The Paths of honour and look above  
Whilst the Moon her beams doth shed  
On angry, disappointed Love

While Philomel in her frantic rush  
Sings fleetingly, and the Thrush  
Converses with the Dove

Edward

Dearest Augustus,  
Your talent has matured  
Into absolute genius  
Do you still perform  
On your instrument?

Sophia

O best of Augustuses  
You must let dearest Laura  
Know the enjoyment  
The rest of us have felt

Augustus

Verily I will try

(He plays a solo)

Laura,  
Sophia &  
Edward

Overwhelming is our rapture!

Edward

The Beauty in  
Such simple elegance  
Pierces my Being

Laura

All this bounty  
Of the Muses  
Fills me with Happiness

Sophia &  
Augustus

Dearest Friends  
You must stay with us  
Forever

Laura &  
Edward

Gladly will we maintain  
Such an Elysium

All

Let this then  
 Be our vow\*  
 Always shall we live  
 In Serenity\*  
 Harmony\*  
 And seraphic Joy\*  
 Buoyant on  
 Dizzying Pleasure\*  
 Let us pledge  
 Our selves\*  
 Our souls\*  
 Our lives\*  
 On the altar  
 Of Absolute  
 Love\*

Ah, too beautiful [to bear]  
 Is our Life!

(They faint)

VI. Scene 4

[(Laura hurriedly resumes "old" persona)

Alas, despite all our  
 Fervent Vows,  
 Tragedy was soon  
 To strike

(She rushes back into "young" persona and resumes her place.  
 Incomprehensible noises are heard)]

Sophia

Who insolently breaks in  
 On our retirement?

Augustus

Whoever it may be  
 They must be informed  
 Our Happiness centers  
 Wholly in ourselves

(Augustus addresses the noises)

Wretches!  
 How dare you  
 Mention such things  
 Why would we concern ourselves  
 With something so vile  
 So crass

As mere Money  
 We concern ourselves  
 With Life  
 With Love  
 With the joy  
 One can achieve  
 Do not bore us  
 With tedious rents,  
 Deeds,  
 Or Debts

(Noises continue)

Miscreants!  
 You say you would take me  
 To prison by force?

Sophia

You cannot take  
 My Augustus away  
 If you have any sensitivity  
 In your coarse, brutal beings  
 You will spare him

Augustus

It is too late  
 I must descend  
 Into degraded world  
 That cannot appreciate  
 Our enchanted state

Adieu, Fairest Laura

Farewell, Finest of Edwards

A Thousand agonized,  
 Tearful Goodbyes  
 To my beloved,  
 Wronged Sophia  
 Let me but drink  
 Our last draught  
 Of Love from your Eyes

(He does so)

All of you remember,  
 Weep for,  
 And pity  
 The imprisoned,  
 Pining,  
 Faded Augustus  
 Cut down  
 In his elevated  
 Splendid prime

Such is the envy  
Of a gross,  
Jealous World

(Augustus exits)

Sophia

My dear[est] Friends  
All is lost  
Weep and lament with me

Laura

What a catastrophe!  
Our wondrous dream shattered

Edward

My dearest Laura  
Much as it might wound me,  
Wither me  
Or kill me  
I must go forth  
Endure known Danger  
And fly to my  
Tortured Augustus  
And with violent, bitter Tears  
Commiserate with him  
On his horrible ordeal

Sophia

Oh terrible, terrifying  
Is my shock  
I am overborne with grief

(She faints)

Laura

Most gentle Edward  
We will consider  
What prudent steps to take  
While you are away

Edward

Then fling myself do I  
Into a vortex of pain  
Pity me,  
Bless me,  
Recall your brave Edward

(Edward exits)

Laura  
 Farewell, farewell  
 Intrepid Voyager  
 Your trembling Laura  
 And the unconscious Sophia  
 Will await your return  
 Farewell, farewell  
 I await  
 Till again we be free

VII. Scene 5

(Enter Laura and Sophia)

Laura  
 In vain did we weep

Sophia  
 In vain did we wring our hands

Both  
 In vain did we sigh and faint

Laura  
 But now, fair Sophia  
 Our journey is almost done  
 We shall soon rediscover our Loves

Sophia  
 Alas, dear Laura  
 I cannot go on  
 The sight of poor Augustus  
 In such cruel Confinement  
 Would shock me,  
 Overwhelm me  
 My feelings revolt  
 Against such Agony

Laura  
 Very well  
 Let us repose awhile  
 At this pastoral Glen

(They do so)

What a lovely Scene!  
 Why are not Edward and Augustus  
 Here to enjoy it?

Sophia

Stop, desist  
 Beloved Laura!  
 Have pity on me  
 Do not make me remember  
 The torment of Augustus  
 Such recollection affects me  
 Too deeply  
 I cannot bear to have  
 His poor name mentioned

Laura

My apologies, worthy Sophia  
 Never would I willingly wound you  
 Let us instead admire  
 The noble grandeur  
 Of these Elms

Sophia

Dearest Laura, I beseech you!  
 Avoid so depressing a subject  
 These Elms are like Augustus--  
 Tall, majestic  
 With the same grandeur  
 You so admire now

Laura

I beg forgiveness, my friend  
 Perhaps we may gain comfort  
 From the fair blue Sky

Sophia

Oh Laura, Laura  
 Please do not  
 Distress me this way!  
 The sky is so like  
 Augustus's favorite coat--  
 Satin blue with  
 Stripes of white

Laura

Pray excuse me, Sophia

(A pause)

Sophia

Laura, why do you not speak?  
 I implore you  
 To break this silence  
 You must not leave me  
 To my poignant,

## Melancholy Reflections

Laura

Oh, unhappy Laura  
What shall you say?

(Commotion offstage)

O lucky diversion--  
Observe, Sophia  
A carriage overturned!  
Its occupants stagger away  
Mortally wounded

Sophia

They come near us--  
We shall comfort them  
In their worse Misfortune

(Edward and Augustus collapse on stage)

Laura

Edward!

Sophia

Augustus!

(Laura becomes hysterical, Sophia faints. Augustus expires)

Laura

A moment, Sophia!  
Edward yet lives!  
Dearest, adored Edward  
What has happened

Edward

Laura, I am not well  
I fear I have been  
Overturned

Laura

O unfortunate Edward  
Tell me what has  
Befallen you  
Since our cruel separation

Edward

I will-- (Dies)

(Laura screams, Sophia faints again)

Laura

My mind shatters  
My soul explodes  
Reason leaves me--

Talk not to me of carriages  
I will play the cymbals  
To sooth his sad hours  
Beware ye Nymphs of  
Cupid's Thunderbolts and  
Jupiter's Arrows  
A Grove of Firs I see--  
No, it is a Leg of Mutton  
Edward cannot be dead  
They mistook him for a Cucumber  
O ye spirits of Heaven and Earth  
Fetch me my Newspaper

I will be as the Wind  
And lift up Scotsmen's kilts

(Laura exits. Sophia remains unconscious)

VIII. Scene 6

(Laura re-enters. Sophia remains on the floor)

Long have I raved  
And roamed mad  
But despite my Grief  
I must now attend to  
The helpless Sophia

How do you fare,  
My only remaining Solace?

Sophia

O dearest Laura  
My instincts whisper  
That my end is near

Laura

No, No, Sophia!  
I earnestly entreat you  
Not to die by your sorrow

Sophia

It is not sorrow, poor Laura  
That is to blame  
By lying on this cold ground  
I have caught a fatal Chill

Laura

Another afflicting blow!  
 This is more than  
 I can bear  
 I grow numb  
 With despair  
 How can one  
 So young,  
 So vibrant,  
 So faultless as I  
 Deserve another tragedy?

Sophia

Pity the wasted,  
 Doomed Sophia  
 I die a martyr  
 To my grief for Augustus  
 In the face of hideous wrongs  
 I swooned once too often  
 Learn from my fate  
 Dear Laura  
 Run mad,  
 Throw fits,  
 Lose your senses  
 With vigour  
 But in forbidding Weather  
 Do not faint

Laura &  
 Sophia

Farewell

(Sophia expires)

Laura

Oh, betrayed Laura  
 Who will console you now?

(Noises from Scene 4 occur)

Am I deceived?  
 It is my former neighbor Isabel!  
 And who is with you?

What, Edward's Father?  
 Know you then, Villain,  
 Unnatural Monstrosity,  
 Destroyer of Happiness,  
 Your son's unjust fate?

A house you offer me  
 As his widow?  
 In my weakened state  
 I must pause to consider

Let it be known--  
It is only as a Monument  
To my all-consuming grief  
For the lost Edward  
And as a well-deserved  
Penance for your  
Misdeeds, blackguard,  
That I accept

IX. Epilogue

(Laura is slowly resuming "old" persona)

Since that time, Marianne  
I have resided in obscurity  
Disturbed by none  
[Free in my solitude]  
Endlessly honoring  
In memory  
My Mother, my Father,  
Edward, Sophia  
And Augustus  
[Only I remain  
Though faded by time]  
Still faultless  
Still blameless  
Still true to all that I be

My example  
Provide wisdom to you  
As it has to me

(Laura exits)

FINIS

## PRODUCTION SUGGESTIONS

Scenery: Minimal; a dark background with spotlights on the performers can suffice.

Costumes: Late 18th Century (muslin, breeches, etc.); can be over-elaborate for comic effect. Excessive paleness via makeup is an option.

Props: Laura--"Old" costume for Laura (shawl, mob cap, etc.); Two pieces of parchment (Isabel's letter and Laura's response); Old-fashioned pen.

Augustus--Treble-range instrument (ideally one he can play the solo on himself; if not, it must be a double of whatever one of the instrumentalists will be playing).

A box or platform capable of seating two people (especially for Scene 5)

# Overture

$\text{♩} = 60$

Oboe I *f*

Oboe II *f*

Bassoon I *f*

Bassoon II *f*

Guitar (Tacet Until Polologue)

Piano *f*

Ped. Ped. Ped. Ped. \* Ped. Ped. Ped. Ped. \*

Oboe I  
mf  
cresc.  
f  
mf  
f

Oboe II  
mf  
cresc.  
f  
mf  
f

Bassoon I  
mf  
cresc.  
f  
f  
mf

Bassoon II  
mf  
f  
mf

Piano  
mf  
f  
f

ped.  
\*

The score consists of five staves. The first staff is Oboe I, the second is Oboe II, the third is Bassoon I, the fourth is Bassoon II, and the fifth is Piano. The music is written in treble clef for the woodwinds and grand staff for the piano. Dynamics include *mf*, *cresc.*, and *f*. The piano part includes a *ped.* marking and a sequence of accidentals:  $\sharp$ ,  $\flat$ ,  $\sharp$ ,  $\flat$ ,  $\sharp$ .

Five empty musical staves, each consisting of five horizontal lines, arranged vertically.

Oboe I  
 Oboe II  
 Bassoon I  
 Bassoon II  
 Piano

Musical score for Oboe I, Oboe II, Bassoon I, Bassoon II, and Piano. The score includes dynamic markings such as *f*, *mp*, and *sfz*, and performance instructions like "sub p" and "Ped.". The notation includes various notes, rests, and articulation marks.

Ped. \*

Five empty musical staves, likely for Percussion (Ped.) and other instruments.

Oboe I

Oboe II

Bassoon I

Bassoon II

Piano

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

Ped.

Oboe I  
cresc. f cresc. ff

Oboe II  
cresc. f cresc. ff

Bassoon I  
cresc. f cresc. ff

Bassoon II  
mf < f cresc. ff

Piano  
cresc. f cresc. ff

Rel. Ped. \*

The score consists of five staves. The first four staves are for Oboe I, Oboe II, Bassoon I, and Bassoon II, all in treble clef. The fifth staff is for Piano, with a grand staff (treble and bass clefs). The music is in 4/4 time and features a dynamic range from *mf* to *ff*. The piano part includes pedal markings: *Rel.*, *Ped.*, and an asterisk *\**.

Oboe I  $\text{♩} = 120$

Oboe II

Bassoon I

Bassoon II

Piano

Ped. \*

Ped. Ped. \*

*ff*

*p*

Oboe I

Piano

*cresc.*

*mp*

Musical score for Oboe I, Bassoon II, and Piano. The score consists of three staves. Oboe I (top staff) starts with a *mp* dynamic and features a melodic line with various accidentals and a crescendo leading to a *mf* dynamic. Bassoon II (middle staff) also starts with *mp* and has a similar melodic line with a crescendo and *mf* dynamic. The Piano (bottom staff) provides harmonic support with chords and a melodic line in the right hand, also showing a crescendo and *mf* dynamic. A double bar line is present at the end of the system.

Musical score for Oboe I, Oboe II, Bassoon I, Bassoon II, and Piano. The score consists of five staves. Oboe I (top staff) has a dynamic marking of *f* and a *mf* marking. Oboe II (second staff) has a *mf* dynamic. Bassoon I (third staff) has a *mf* dynamic. Bassoon II (fourth staff) has a *f* dynamic. The Piano (bottom staff) has a *f* dynamic and includes a section marked "Solo" in the right hand. The score includes various dynamics, accents, and melodic lines for all instruments.

Oboe I  
Oboe II  
Bassoon I  
Bassoon II  
Piano

The score consists of five staves. The Oboe I and Oboe II staves begin with a *cresc.* marking. The Bassoon I and Bassoon II staves begin with a *f* marking. The Piano staff begins with a *mf* marking and includes an *8va* instruction. The music is written in a key with one sharp (F#) and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings.

Five empty musical staves, each consisting of five horizontal lines, arranged vertically.

Oboe I  
ff sub.f  
decresc.  
p

Oboe II  
ff  
f  
decresc.  
p

Bassoon I  
ff  
p

Bassoon II  
ff  
p

ff  
f  
decresc.  
p

ff  
decresc.  
p

Oboe I

Oboe II

Bassoon I

Bassoon II

Piano

*cresc.*

*mp*

*f*

*mf*

*f*

*ava*

*f*

Detailed description: This is a handwritten musical score for five instruments: Oboe I, Oboe II, Bassoon I, Bassoon II, and Piano. The score is written on five staves. The Oboe I and Oboe II parts are in the upper register, starting with rests and then playing a melodic line with dynamics *mp* and *f*. The Bassoon I and Bassoon II parts are in the lower register, starting with rests and then playing a melodic line with dynamics *cresc.*, *mp*, and *f*. The Piano part is in the lower register, starting with rests and then playing a melodic line with dynamics *mf* and *f*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The key signature has one flat (B-flat) and the time signature is 4/4. The score is handwritten and appears to be a draft or a working manuscript.

Oboe I  
Oboe II  
Bassoon I  
Bassoon II  
Piano

ff

8va

Detailed description: This is a musical score for five instruments: Oboe I, Oboe II, Bassoon I, Bassoon II, and Piano. The score is written in a single system with five staves. The Oboe and Bassoon parts are in treble clef, while the Piano part is in bass clef. The music features a complex rhythmic pattern with many accents and dynamic markings, including 'ff' (fortissimo) and '8va' (octave up). The piano part includes a section with a tremolo effect and a 'ff' marking. The score is oriented vertically on the page.

Detailed description: This section contains five empty musical staves, arranged vertically. These staves are likely intended for a second system of music or for additional instruments.

Oboe I

Oboe II

Bassoon I

Bassoon II

Piano

sub.f

cresc.

ff

cresc.

ff

f

b

Handwritten musical score for Oboe I, Oboe II, Bassoon I, Bassoon II, and Piano. The score is written on five staves. The Oboe I staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a dynamic marking of *ff*. The Oboe II staff begins with a treble clef, a key signature of two flats, and a dynamic marking of *ff*. The Bassoon I staff begins with a bass clef, a key signature of two flats, and a dynamic marking of *ff*. The Bassoon II staff begins with a bass clef, a key signature of two flats, and a dynamic marking of *ff*. The Piano part is written on two staves, with a treble clef on the upper staff and a bass clef on the lower staff, both with a key signature of two flats and a dynamic marking of *ff*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *ff*, *p*, and *sub. p*. There are also some handwritten annotations like "Bva" and "sub. p" above the piano part.

Oboe I

Oboe II

Bassoon I

Bassoon II

Piano

Handwritten musical score for Oboe I, Oboe II, Bassoon I, Bassoon II, and Piano. The score consists of 10 measures. Oboe I plays a melodic line with notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Oboe II plays a melodic line with notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Bassoon I plays a melodic line with notes G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Bassoon II plays a melodic line with notes G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The Piano part plays a rhythmic accompaniment with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The score includes dynamic markings 'p' and 'pp'.

Oboe I

Bassoon II

Piano

Handwritten musical score for Oboe I, Bassoon II, and Piano. The score consists of 10 measures. Oboe I plays a melodic line with notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Bassoon II plays a melodic line with notes G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The Piano part plays a rhythmic accompaniment with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The score includes dynamic markings 'pp' and 'Attacca'.

# Prologue

//

$\text{♩} = c. 100$

Laura (Enter L. reading letter)  
(Spoken) "How often, in answer to my repeated entreaties

Guitar *mf* *f* *p* *#f* *b<sub>f</sub>* *y<sub>b<sub>f</sub></sub>* *b<sub>p</sub>*

//

Laura  
that you would give my daughter a regular detail of the misfortunes and adventures of your life, have you said:

Guitar *p* *b<sub>p</sub>* *f* *q<sub>p</sub>* *b<sub>p</sub>* *p* *#p* *q<sub>p</sub>* *o*

//

$\text{♩} = 72$

Oboe I *mf* *cresc.*

Oboe II *mf* *cresc.*

Laura *mf* *cresc.*  
(Sung) No, No, No my friend Ne-ver will I com-ply Till safe am I from such dread, such din-ger, such

Guitar *f* *cresc.*

Oboe I *f* *sfp*  $\text{♩} = c. 100$

Oboe II *f* *sfp*

Bassoon I *sfp*

Laura *f* *mf*  
 mor-ti-fy-ing cri-ses for-e-ver-more Surely that time is now at hand. You are th<sub>3</sub> day 55.

Guitar *ff* *f* *mf*

Laura  
 If ever a woman may ever be said to be in safety from determined perseverance of cruel Fate and wicked Destiny,  
 Surely it must be at such a time in Life."

Guitar

Handwritten musical score for Oboe I, Oboe II, Bassoon I, Bassoon II, Laura, and Guitar. The score is in 3/4 time with a tempo marking of  $\text{♩} = 72$ . The key signature is one flat (B-flat major or D minor). The score includes dynamic markings such as *p*, *mf*, and *f*, and articulation marks like accents and slurs. The vocal line for Laura includes the lyrics: "Ah, Is-a-bel Still you know not what you ask Still am I af-flic-ted Still do I lan-guish in". The guitar part is marked *f* and features a rhythmic accompaniment. The score is written on six staves, with the bottom four staves being empty.

Oboe I

Oboe II

Bassoon I

Bassoon II

Laura  
mourning, in an-guish How-be-it, I will gra-ti-ty, yea sac-ris-ty your daugh-ter's en-qui-ries

Guitar

Piano

Handwritten musical score for Oboe I, Oboe II, Bassoon I, Bassoon II, Laura (Vocal), Guitar, and Piano. The score includes lyrics: "mourning, in an-guish How-be-it, I will gra-ti-ty, yea sac-ris-ty your daugh-ter's en-qui-ries". It features various musical notations such as dynamics (f, sfz, cresc., decresc.), articulation (accents), and phrasing slurs.

Oboe I  
 Oboe II  
 Bassoon I  
 Bassoon II  
 Laura  
 Guitar  
 Piano

decrec. mp  
 mp  
 decrec. mp  
 decrec. mp  
 decrec. mp  
 decrec. mp  
 mf  
 Much as it may af-fect me, may my sa-cri-fice en-a-ble dear Ma-ri-anna to learn, Toob.  
 mp  
 P  
 Bva mp  
 Ped. \*

Oboe I

Oboe II

Bassoon I

Bassoon II

Laura

Piano

mf

cresc.

f

cresc.

f

cresc.

f

cresc.

f

mf

3

serve, to ex-per-i-ence the tor-men-ting or-deal A re-fined mind suf-fers, en-dures an i-through For-ti-tude Sur-

cresc.

f

mf

f

cresc.

f

Oboe I

Bassoon I

Laura

mp

f

cresc.

f

180

mp

f

(prepares reply)

vives

*d=72*

Oboe I

Bassoon I

Laura

Guitar

*mf*

*mf*

My mis-for-tunes be-gan in my

Oboe I

Oboe II

Bassoon I

Bassoon II

Laura

Guitar

*mp*

*mp*

*f*

*mp*

*mf*

(becomes 'young', removes shawl, etc.)

Eighteenth Year Then I was beautiful Love-ly in face, in per-son, with ev-ery a-dorn-ment of

Handwritten musical score for Oboe I, Oboe II, Bassoon I, Bassoon II, Laura (Vocal), Guitar, and Piano. The score is written on a system of seven staves. The key signature is one sharp (F#) and the time signature is 4/4. The music is in common time.

**Oboe I:** Starts with a triplet of eighth notes (F#, G, A) marked *mp*. The rest of the staff is mostly rests.

**Oboe II:** Starts with a half note (F#), followed by a quarter note (G), and a half note (A). The rest of the staff is mostly rests.

**Bassoon I:** Starts with a half note (F#), followed by a quarter note (G), and a half note (A). The rest of the staff is mostly rests.

**Bassoon II:** Starts with a half note (F#), followed by a quarter note (G), and a half note (A). The rest of the staff is mostly rests.

**Laura:** Singing line with lyrics: "mind, ta-lent and vir-tue in at-ten-dance Des-pite all my per-fec-tions I was doomed sen-tenced to". The melody is written in a treble clef with a key signature of one sharp.

**Guitar:** Accompaniment line with dynamics: *cresc.*, *ff*, and *f*.

**Piano:** Accompaniment line with dynamics: *sfz*. The piano part is mostly rests.

Additional markings include a triplet over the first three notes of Oboe I and Bassoon I, and a fermata over the final note of Laura's line.

Oboe I  
 Oboe II  
 Bassoon I  
 Bassoon II  
 Laura  
 Guitar  
 Piano

Lyrics:  
 un-just a-gon-ies  
 In the death of my par-ents

Dynamics and markings:  
 mp, f, mf, cresc., >, mf, f

Bassoon I

Bassoon II

Guitar

*f*

*mp*

*Attacca*

# Scene 1

Oboe I

Bassoon I

Bassoon II

Laura

Guitar

$\text{♩} = 90$

*f*

*mp*

*mf*

*ff*

*mf*

Sor-row Sor-row Sor-row

O Hea-vens a-bove Look down in pi-ty on the

Oboe I

Oboe II

Bassoon I

Bassoon II

Laura

Piano

in-jured Lau-ra Be-reft of Mo-ther and Fa-ther Soon to be thrown from my hum-ble cot-tage

mp

p

mp

9va

Oboe I

Oboe II

Bassoon I

Laura

Piano

To the will of a Dark Dis-si-pa-ted Un-car-ing World My sen-ses reel My

*mf* *mp* *mp* *mp*

(8va) *mp* Ped. Ped. Ped.

Oboe I  
Oboe II  
Bassoon I  
Laura  
Piano

mp cresc. mf  
cresc. mf  
mp

nerves trem-ble How my soul is over-whelmed Count-less times did I weep and

(Bva.) Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Empty musical staves for other instruments.



Oboe I

Oboe II

Bassoon I

Laura

Piano

clen-ching their pal-lid hands UN- mind-ful of a-ny pe-ri-l Did I stay at their bed-side And be-

Ped. Ped. cresc. Bra. Ped. Ped. Ped. Ped. Ped. Ped.

Detailed description of the musical score: The score is for five parts: Oboe I, Oboe II, Bassoon I, Laura (soprano), and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The music is in a dramatic, expressive style. The Oboe parts feature melodic lines with accents and dynamic markings. The Bassoon part has a more rhythmic, punctuated line. Laura's part is a vocal line with lyrics, featuring triplet markings and dynamic markings. The Piano part provides harmonic support with chords and a bass line, including a crescendo and various pedaling instructions.

Oboe I

Oboe II

Bassoon I

Laura

Piano

moan their fate But All of my ef-forts Tri-bu-lations and suf-fer-ings were for naught

decrese.

decrese.

decrese.  $\underbrace{\hspace{1.5em}}_3$

mp

mp

mp

Bva. Ped. Ped. Ped. ped. decrease. Ped. Ped. Ped. \* mp Bva. Ped.

Handwritten musical score for six instruments: Oboe I, Oboe II, Bassoon I, Laura, Guitar, and Piano. The score is written on a system of six staves. The Oboe I and Oboe II parts are in treble clef, Bassoon I in bass clef, Laura in treble clef, Guitar in bass clef, and Piano in bass clef. The Piano part includes a '8va 8va' marking. The Laura part has 'mf' and 'SLOW' markings. The Guitar part has a 'f' marking. The Oboe I and Oboe II parts have 'p' markings. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Handwritten musical score for a chamber ensemble. The instruments are Oboe I, Oboe II, Bassoon I, Bassoon II, Laura (soprano), Guitar, and Piano. The score is written in 4/4 time and includes the following elements:

- Oboe I:** Starts with a forte (*ff*) dynamic, playing a melodic line with a crescendo (*accresc.*) and a decrescendo (*decresc.*) marking.
- Oboe II:** Starts with a forte (*ff*) dynamic, playing a melodic line with a decrescendo (*decresc.*) marking.
- Bassoon I:** Starts with a mezzo-forte (*mf*) dynamic, playing a melodic line with a decrescendo (*decresc.*) marking.
- Bassoon II:** Starts with a mezzo-forte (*mf*) dynamic, playing a melodic line with a decrescendo (*decresc.*) marking.
- Laura:** Singing part with lyrics: "row Who will aid the pa-thetic Lau-ra?". The lyrics are written above the notes. The score includes a guitar accompaniment for the vocal line.
- Guitar:** Accompanying the vocal line with chords and arpeggios.
- Piano:** Provides harmonic support with chords and arpeggios. Dynamics include *ff*, *mf*, and *p*. A pedal point (*ped.*) is indicated at the end of the piece.

The score concludes with a star symbol (\*) on the right margin.

Five empty musical staves, likely intended for additional instruments or parts in the ensemble.

♩ = 72

Oboe I

Bassoon I

Laura *mf*

Guitar *(mf)*

Though mis- for- tunes my foot- steps may e- ver at- tend I hope I shall ne- ver have

Oboe I

Bassoon I

Laura

Guitar

need of a friend As an in- no- cent heart I will e- ver pre- serve And will ne- ver from

*♩ = 112*

Oboe I *sfz* >

Oboe II *mp* < *sfz* >

Bassoon I *sfz* >

Bassoon II *mp* < *sfz* >

Laura  
Vir-tue's dear boun-da-ries swerve  
What noise was that?

Guitar

Piano *ff* >

Oboe I *f*

Oboe II *f*

Bassoon I *f*

Bassoon II *f*

Laura  
It sounds like a rap-ping at the door  
Some-one must be knock-ing for ad-mit-tance

Piano *f*

The musical score is handwritten and includes staves for Oboe I, Oboe II, Bassoon I, Bassoon II, Laura (with lyrics), and Piano. The score is in 6/8 time and features various dynamics such as *f* and *ff*. The lyrics for Laura are: "It sounds like a rap-ping at the door" and "Some-one must be knock-ing for ad-mit-tance". The piano part includes a bass line with a *f* dynamic.

Oboe I  
sub. mf

Oboe II  
sub. mf

Bassoon I  
sub. mf

Bassoon II  
sub. mf

Laura  
mf  
Shall I end my lone-ly se-clu-sion?  
Oh, trapped am I  
in this di-lem-ma

Piano  
sub. mf

The score consists of six staves. The first four staves are for woodwinds: Oboe I, Oboe II, Bassoon I, and Bassoon II. The fifth staff is for the vocal soloist Laura, with lyrics written below the notes. The sixth staff is for the Piano. The music is in a key with one sharp (F#) and a 3/4 time signature. Dynamics include *sub. mf*, *f*, and *mf*. There are various musical notations such as slurs, accents, and fingerings.

Four empty musical staves, each consisting of five horizontal lines, arranged vertically.

Oboe I

Oboe II

Bassoon I

Bassoon II

Laura

Piano

*sub. mf*

*sub. mf*

*sub. mf*

*sub. mf*

Cruel cir-cum-stance! Cu-ri-o-si-ty en-gulfs me I long to know who is there

Handwritten musical score for a scene. The score includes parts for Oboe I, Oboe II, Bassoon I, Bassoon II, Laura (soprano), and Piano. The music is in 4/4 time and features dynamic markings such as *cresc.* and *f*. The lyrics for Laura are: "I must know / An-swer the door I shall do / And find".

**Oboe I**: *cresc.* *f* *cresc.*

**Oboe II**: *cresc.* *f* *cresc.*

**Bassoon I**: *cresc.* *f* *cresc.*

**Bassoon II**: *cresc.* *f* *cresc.*

**Laura**: I must know / An-swer the door I shall do / And find

**Piano**: *cresc.* *f*

Five sets of empty musical staves, each consisting of a grand staff (treble and bass clefs).

♩ = 84

Oboe I *ff*

Oboe II *ff*

Bassoon I *ff*

Bassoon II *ff*

Laura  
out  
Please enter  
(Enters, gazes upon L.)

Edward

Piano  
*ff*  
Bva  
Ped. Ped. Ped. Ped. Ped. \*  
Bva  
Ped. *p cresc.* Ped. Ped.

Oboe I  
 Oboe II  
 Bassoon I  
 Bassoon II  
 Edward  
 Guitar  
 Piano

Dynamics: *f*, *sub. mf*, *decrec. mf*  
 Performance instructions: *Ped.*, *\**  
 Lyrics: Ma-dam! You are a glo-ri-ous Phoe-nix Your face is love-ly Your

Oboe I

Oboe II

Bassoon I

Bassoon II

Edward

Guitar

Piano

*f* *mf* *f* *mp* *f* *sub. mf* *mp* *f* *mf*

fi-gure e-le-gant, Your form ma-jes-tic Your man-ners po-lished Your taste re-fined Your

The musical score is handwritten and consists of seven staves. The top two staves are for Oboe I and Oboe II, both in treble clef. The next two staves are for Bassoon I and Bassoon II, both in bass clef. The fifth staff is for the vocal part, Edward, in treble clef with lyrics. The sixth staff is for Guitar, in treble clef. The seventh staff is for Piano, in grand staff (treble and bass clefs). The score is divided into four measures. The first measure is mostly rests for the woodwinds and guitar, with piano accompaniment. The second measure features a melodic line for Oboe I and II, Bassoon I, and Bassoon II, with piano accompaniment. The third measure continues the melodic lines for Oboe I and II, Bassoon I, and Bassoon II, with piano accompaniment. The fourth measure concludes the melodic lines for Oboe I and II, Bassoon I, and Bassoon II, with piano accompaniment. Dynamics include *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The lyrics for Edward are: "fi-gure e-le-gant, Your form ma-jes-tic Your man-ners po-lished Your taste re-fined Your".



♩ = 72

Oboe I  
 Oboe II  
 Bassoon I  
 Bassoon II  
 Laura  
 Edward  
 Guitar  
 Piano

ff  
 mf  
 ff  
 mf  
 ff  
 mf  
 mf  
 mf  
 ff  
 mf  
 f  
 Ped.

What di-vine dis-cern-ment!  
 What ten-der feel-ing

Handwritten musical score for six instruments: Oboe I, Oboe II, Bassoon I, Bassoon II, Laura, and Guitar. The score is written on six staves. The first four staves (Oboe I, Oboe II, Bassoon I, Bassoon II) contain woodwind parts with various notes, rests, and dynamic markings such as *sub. mp*. The fifth staff (Laura) contains a vocal line with lyrics: "What pal-pi-tating sen-si-bi-li-ty At first sight, I Knew your fate en-twined with". The sixth staff (Guitar) contains a guitar part with chords and a melodic line. The music is written in a 4/4 time signature.

Five empty musical staves, each consisting of five horizontal lines, positioned below the main score.

♩ = 84

Oboe I

Oboe II

Bassoon I

Bassoon II

Laura  
mine Now your ar-dent words have won my heart... Ed-ward!

Edward  
Ed-ward

Guitar

Piano

$\text{b}^{\flat}$   
 Ava  
 P cresc. f  
 Ped.

Oboe I *p* *sf*  
 Oboe II *p* *sf*  
 Bassoon I *p* *sf*  
 Bassoon II *p* *sf*  
 Laura  
 Yes, beau-ti-ful Ed-ward, An un-dy-ing E-ter-nal de-votion  
 E-ma-nates fe-ver-ish-ly  
 Piano *mf*  
 Ped. \*

Oboe I *mp*

Oboe II *mp*

Bassoon I

Bassoon II

Laura  
from your joy-ous Lau-ra

Edward  
Lau-ra! A name that is but the crown-ing jewel to

Guitar *mf*

Piano *mf*

*Ped.*

*Ped.*

Oboe I

Oboe II

Laura

Edward

Piano

one with none but ce-les-tial at-tributes

O

wi-sest, dear-est, most mag-

Ped. Ped. \*

Ped. Ped.

Oboe I

Oboe II

Bassoon I

Bassoon II

Laura

Piano

ni-fi-cent Ed-ward Let us re-ward our pros-perous uf-fec-tion and es-

Ped. Ped. Ped. 8va Ped. 3va 8va

\*

Handwritten musical score for Oboe I, Oboe II, Bassoon I, Bassoon II, Laura, Edward, and Piano. The score includes lyrics and performance markings such as 'cresc.', 'f', and 'Ped.'.

**Oboe I**  
*cresc.*  
*f*

**Oboe II**  
*cresc.*  
*f*

**Bassoon I**  
*cresc.*  
*f*

**Bassoon II**  
*cresc.*  
*f*

**Laura**  
 ta-blish an in-fi-nite realm of bliss

**Edward**  
 Yes, my a-mia-ble Lau-ra We will sub-sist on the

**Piano**  
*cresc.*  
 (8va) Ped. Ped. \*

Empty musical staves for other instruments.

Oboe I  $\frac{2}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   
 Oboe II  $\frac{2}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{3}{4}$  *mp*  
 Bassoon I  $\frac{2}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   
 Bassoon II  $\frac{2}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   
 Laura  $\frac{2}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{7}{4}$   $\frac{7}{4}$   
 Edward  $\frac{2}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{7}{4}$   $\frac{7}{4}$   
 Piano  $\frac{2}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{7}{4}$   $\frac{7}{4}$

Laura: Let vile, cor-rupt-ed pa-lates em-ploy them-selves in  
 Edward: plea-sing pang-s of Love

Ped. Ped. Ped. Ped. Ped. Ped. Ped. \*

Oboe II

Bassoon I

Bassoon II

Laura  
vul-gar food and drink

Edward  
We re-ject such fare and will lux-

Piano

Ped. Ped. Ped. Ped. Ped.

The musical score is handwritten and consists of six staves. The top three staves are for Oboe II, Bassoon I, and Bassoon II. The fourth staff is for the vocal part of Laura, with the lyrics "vul-gar food and drink". The fifth staff is for the vocal part of Edward, with the lyrics "We re-ject such fare and will lux-". The sixth staff is for the Piano, featuring complex chordal textures with triplets and slurs. The score is divided into measures by vertical bar lines. Performance markings include "mf" (mezzo-forte) for the woodwinds and "Ped." (pedal) for the piano. The lyrics are written below the vocal staves.

Handwritten musical score for Oboe I, Oboe II, Bassoon I, Bassoon II, Laura, Edward, and Piano. The score is in 7/4 time and includes dynamic markings such as *cresc.* and *f*.

**Oboe I:** Starts with a whole rest, then a half note G4, followed by a half note F4, and a half note E4. Dynamics: *f*.

**Oboe II:** Starts with a half note G4, followed by a half note F4, and a half note E4. Dynamics: *f*.

**Bassoon I:** Starts with a half note G4, followed by a half note F4, and a half note E4. Dynamics: *cresc.*, *f*.

**Bassoon II:** Starts with a half note G4, followed by a half note F4, and a half note E4. Dynamics: *cresc.*, *f*.

**Laura:** Starts with a whole rest, then a half note G4, followed by a half note F4, and a half note E4. Dynamics: *f*. Lyrics: "How ex-qui-site!"

**Edward:** Starts with a half note G4, followed by a half note F4, and a half note E4. Dynamics: *cresc.*, *f*. Lyrics: "u-ri-ate in an at-mo-sphere of pure ec-sta-sy How ex-qui-site!"

**Piano:** Starts with a half note G4, followed by a half note F4, and a half note E4. Dynamics: *cresc.*, *f*. Includes triplets and sixteenth notes.

**Pedals:** Ped. Ped. Ped. Ped. Ped. 8va---\*

Oboe I

Oboe II

Bassoon I

Bassoon II

How ex-al-ted! We will scale new heights Ex-plore our se-cre-test depths The com-mon mind will

How ex-al-ted! We will scale new heights Ex-plore our se-cre-test depths The com-mon mind will

(Bva)

Oboe I  
 Oboe II  
 Bassoon I  
 Bassoon II  
 Laura  
 Edward  
 Piano

ne-ver find Nor un-der-stand our Beau-ti-ful Won-der-ful As-to-ni-shing  
 ne-ver find Nor un-der-stand our Beau-ti-ful Glo-ri-ous Won-der-ful As-to-ni-shing

*ff*, *cresc.*, *ff*, *cresc.*, *ff*, *cresc.*, *ff*, *cresc.*, *ff*, *cresc.*

Handwritten musical score for a scene featuring Laura and Edward. The score includes parts for Oboe I, Oboe II, Bassoon I, Bassoon II, Laura, Edward, and Piano. The music is in a key with one sharp (F#) and a 3/4 time signature. The lyrics "Love" are written under the vocal lines for Laura and Edward. The piano accompaniment features complex chords and textures, with performance instructions such as "Ped." (pedal) and "Bva" (bravo) written below the notes. The score is written on a system of seven staves, with the piano part spanning the bottom two staves. The bottom of the page shows several empty staves.

# Scene 2

Oboe I  $\text{♩} = 112$   
Oboe II  
Bassoon I  
Bassoon II

The first system of the score consists of four staves. Oboe I and Oboe II are in treble clef with a key signature of one sharp (F#). Bassoon I and Bassoon II are in bass clef with a key signature of one flat (Bb). The tempo is marked as quarter note = 112. The music is in 4/4 time. Oboe I and Oboe II play melodic lines with slurs and accents. Bassoon I and Bassoon II play harmonic support with slurs and accents. Dynamic markings include 'f' (forte) and 'mf' (mezzo-forte).

The second system of the score continues the music from the first system. It features the same four staves: Oboe I, Oboe II, Bassoon I, and Bassoon II. The key signature remains one sharp (F#) for the oboes and one flat (Bb) for the bassoons. The tempo is maintained at quarter note = 112. The music continues with melodic and harmonic development. Dynamic markings include 'mf' (mezzo-forte).

Bassoon I

Bassoon II

Laura (Enter with E.)

*mp*

*mf*

*mp*

I have told you my wren-ching tale

Bassoon I

Bassoon II

Laura

Guitar

Piano

$\text{♩} = 120$

*mp* *cresc.*

*mp* *cresc.*

Now en-light-ten me with Your his-to-ry

*mf*

*mp* *cresc.*

Oboe I  
Oboe II  
Bassoon I  
Bassoon II  
Edward  
Piano

8 Glad-ly would I bear A-ny ser-vice de-gra-ding or foul to give you but one mom-ment of di-

The score is handwritten and includes dynamic markings such as *f* and *va*. It features various musical notations including slurs, accents, and triplets. The piano part includes a *va* marking.

Four empty musical staves, each consisting of five horizontal lines, positioned vertically on the right side of the page.

Handwritten musical score for five instruments: Bassoon I, Bassoon II, Edward, Guitar, and Piano. The score is written on five staves. The tempo is marked as  $\text{♩} = 84$ . The lyrics are: "ver-sion I have fled from my fa-ther A cruel vi-cious ty-rant whose". The score includes various musical notations such as notes, rests, and dynamic markings like *sub. mp*, *mf*, and *f*. A bracket groups the Piano staff with the Guitar staff.

Five empty musical staves, each consisting of five horizontal lines, arranged vertically. They are currently blank.

Handwritten musical score for six parts: Oboe I, Oboe II, Bassoon I, Bassoon II, Edward, and Guitar. The score is written in a system with six staves. The lyrics are: "mer-cen-a-ry ways have e-ver of-fen-ded my pu-ri-ty of spi-rit Se-duced by the false glare of". The music includes various dynamics such as *mf*, *mp*, *mp cresc.*, and *cresc.*. There are also triplets and slurs indicated. The guitar part is written in a treble clef with a key signature of one sharp (F#).

Five empty musical staves, likely for additional instruments or a continuation of the score.

Handwritten musical score for six parts: Oboe I, Oboe II, Bassoon I, Bassoon II, Edward, and Guitar. The score is in 4/4 time and includes the following lyrics: "For-tune led on by the de-lu-sion of Ti-tle The wretch would have me wed La-dy Do-ro".

- Oboe I:** Starts with a dynamic of *f*, then *mf*.
- Oboe II:** Starts with a dynamic of *mf*.
- Bassoon I:** Starts with a dynamic of *f*, then *mp*, and includes a *cresc.* marking.
- Bassoon II:** Starts with a dynamic of *f*, then *mp*.
- Edward:** Starts with a dynamic of *f*, then *mf*. Includes a triplet of eighth notes.
- Guitar:** Starts with a dynamic of *f*, then *mf*.

Five empty musical staves, each consisting of five horizontal lines, positioned below the main score.

Oboe I  
Oboe II  
Bassoon I  
Bassoon II  
Edward  
Guitar

the-a "What!" said I "Ne-ver in my life shall I bend to your wicked whim

mf  
f  
mf  
#0 mf  
decrec.  
#0  
mf  
mf  
ff

Detailed description of the musical score: The score is written on six staves. The first four staves are for woodwinds: Oboe I and II, and Bassoon I and II. The fifth staff is for the vocal character Edward, and the sixth is for the Guitar. The music is in 4/4 time and G major. The woodwinds play a rhythmic accompaniment of quarter notes. The vocal line begins with the lyrics "the-a 'What!' said I 'Ne-ver in my life shall I bend to your wicked whim". Dynamic markings include mf, f, and ff. Performance instructions include "decrec." and "3-7".

♩ = 72

Oboe I

Oboe II

Bassoon I

Bassoon II

Edward

Guitar

La-dy Do-ro-the-a is love-ly She is en-ga-ging She has pro-fessed her af-fec-tions

Oboe I *cresc.* *f* *ff*  
 Oboe II *cresc.* *f* *ff*  
 Bassoon I *cresc.* *f* *ff*  
 Bassoon II *cresc.* *f* *ff*  
 Edward  
 I pre-fer no wo-man to her-- But your base plans I laugh to scorn  
 (Recollects)  
 Guitar *f* *ff*  
 Piano *f* *ff*  
 Ped. \*

Handwritten musical score for five parts: Oboe I, Oboe II, Bassoon I, Bassoon II, and Edward. The score is written in 4/4 time. The Oboe parts feature melodic lines with various ornaments and dynamics. The Bassoon parts provide harmonic support. The Edward part includes the lyrics: "No, No, No! Ne-ver shall I sub-mit my-self to your shal-low hol-low de-sign I shall remain". The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mf* and *f*.

Five empty musical staves, each consisting of five horizontal lines, positioned below the main score.

Oboe I  
mf cresc. f

Oboe II  
mf cresc. f

Bassoon I  
mf cresc. f

Bassoon II  
mp mf cresc. f

free Un-tram-meled Un-bound And will trust in my in-her-ent splen-dour of cha-rac-ter"

mf (mf)

The musical score consists of five staves. The first four staves are for woodwinds: Oboe I, Oboe II, Bassoon I, and Bassoon II. The fifth staff is for the vocal line, with lyrics written below it. The sixth staff is empty. The woodwind parts feature a crescendo from mezzo-forte (mf) to forte (f). The vocal line includes a triplet of eighth notes. The lyrics are: "free Un-tram-meled Un-bound And will trust in my in-her-ent splen-dour of cha-rac-ter".

♩ = 72

Oboe I  
Oboe II  
Bassoon I  
Bassoon II  
Laura  
Guitar

mf  
mp  
mp  
mp  
mf  
mf  
mf  
mf  
mf  
mf

cresc.  
cresc.  
cresc.  
cresc.  
cresc.  
cresc.

What ad-mira-ble he-ro-i-sm What man-li-ness of re-ply Lit-tle did I think my hap-pi-ness in you could

3

Obue I

Obue II

Bassoon I

Bassoon II

Laura  
grow e-ven more and more

Edward  
And now, pre-cious re-ward of my life, We are now near-ly at the

Guitar  
mf

4p.

Oboe I  
Oboe II  
Bassoon I  
Bassoon II  
Laura  
Edward  
Guitar

If you have be-stowed on them the dwell-ing of my dear-est friends Au-gus-tus and So-phi-a

mp  
mp  
mp  
mp  
mp  
mp  
f

Oboe I

Oboe II

Laura  
price-less gift of your friend-ship Then their hearts and souls must be as

Guitar

The musical score is handwritten and consists of four staves. The top staff is for Oboe I, the second for Oboe II, the third for Laura (vocals), and the fourth for Guitar. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below the vocal line. The guitar part features a complex, rhythmic accompaniment with many accidentals and slurs. There are also some performance markings like '3' and '(4)' above notes in the vocal and guitar parts.

Seven empty musical staves, each consisting of five horizontal lines, arranged vertically below the main score.

Oboe I

Oboe II

Bassoon I

Bassoon II

Laura

Edward

Guitar

Piano

per-fect as ours

In- deed Lau-ra We will soon en-ter a sanc-tu-a-ry for our sub-lime tastes

Life

*mp*

*mp*

*mf*

*mf* *decesc.*

*P*

*P*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

\*

Laura *is so good* *Life is so good* *Life is so good* *All our just*  
 Edward *(mf)* *We would sigh* *with fear and fore-boding* *If we did not know* *It was all our just*  
 Guitar *mp*

Oboe I *mp* *pp*  
 Oboe II *mp* *pp*  
 Bassoon I *mp* *pp*  
 Bassoon II *mp* *pp*  
 Laura *due*  
 Edward *due*  
 Guitar *mf*

# Scene 3

$\text{♩} = 90$

Musical score for Scene 3, measures 1-5. The score is written for five instruments: Oboe I, Oboe II, Bassoon I, Bassoon II, and Guitar. The tempo is marked  $\text{♩} = 90$ . The key signature has one flat (B-flat). The time signature is 4/4. The Oboe I part starts with a *mf* dynamic and features a melodic line with a trill-like figure. The Oboe II part has a *mp* dynamic and plays a sustained note. The Bassoon I part has a *p* dynamic and plays a sustained note. The Bassoon II part has a *mp* dynamic and plays a sustained note. The Guitar part has a *mf* dynamic and plays a sustained note. The score is divided into two systems by a double bar line.

Musical score for Scene 3, measures 6-10. The score is written for five instruments: Oboe I, Oboe II, Bassoon I, Bassoon II, and Guitar. The tempo is marked  $\text{♩} = 90$ . The key signature has one flat (B-flat). The time signature is 4/4. The Oboe I part starts with a *mp* dynamic and features a melodic line with a trill-like figure. The Oboe II part has a *mf* dynamic and plays a sustained note. The Bassoon I part has a *p* dynamic and plays a sustained note. The Bassoon II part has a *p* dynamic and plays a sustained note. The Guitar part has a *(mf)* dynamic and plays a sustained note. The score is divided into two systems by a double bar line.

Oboe I

Oboe II

Bassoon I

Bassoon II

Edward

Guitar

mp

(mp)

decrease p

(Enter with L.) mf

Here is the Hall-way

mf

Detailed description: This is a handwritten musical score for a scene. It features six staves. The top two staves are for Oboe I and Oboe II. The next two are for Bassoon I and Bassoon II. The fifth staff is for a character named Edward, with lyrics 'Here is the Hall-way' written below it. The bottom staff is for Guitar. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'mp', '(mp)', 'decrease p', and 'mf'. There are also performance instructions like '(Enter with L.)'.

Detailed description: This section contains seven empty musical staves, each consisting of five horizontal lines, arranged vertically. They are intended for additional musical notation.

Oboe I

Oboe II

Bassoon I

Bassoon II

Sophia

Guitar

Handwritten musical score for Oboe I, Oboe II, Bassoon I, Bassoon II, Sophia, and Guitar. The score is in 4/4 time. The lyrics for Sophia are: (Enter) And here am I Of all the world, on-ly you, dear-est Ed-ward And.

Five sets of empty musical staves, each consisting of a grand staff (treble and bass clefs).

Oboe I

Oboe II

Bassoon I

Bassoon II

Laura

Sophia  
 you, dear-est Lau-ra Could aug-ment our hea-ven on earth

Guitar

Piano

*mf*

*f*

*cresc.*

*mf*

At last,

(Embraces E. & L.)

*mf*

*f*

*mp*

*f*

Ped.

Oboe I *pp.*

Oboe II *pp.*

Laura  
Dear-est Sop-hi-a I have found one whose beau-ti-ty, charm And warmth of e-mo-tion

Guitar

Piano

The score is written on five staves. Oboe I and Oboe II parts are mostly rests with some notes. Laura's part is a vocal line with lyrics. The Guitar and Piano parts provide accompaniment. The Piano part includes a triplet and various chords. Pedal markings (Ped.) are present at the end of the score.

Ped. Ped. Ped. Ped. Ped. Ped. \*

Five empty musical staves are shown below the main score, each with a 'Ped.' marking at the end, indicating where the pedal should be used.

Handwritten musical score for Oboe I, Oboe II, Bassoon I, Bassoon II, Laura, Edward, Augustus, Guitar, and Piano.

**Oboe I:** *cresc.*, *f*, *decresc.*, *mp*, *f*

**Oboe II:** *cresc.*, *f*, *decresc.*, *mp*, *f*

**Bassoon I:** *mf*, *f*, *decresc.*, *mp*, *f*

**Bassoon II:** *mf*, *f*, *decresc.*, *mp*, *f*

**Laura:** All e-qual mine

**Edward:** But where is my boon com-pan-ion?

**Augustus:** He is here, my dear-est

**Guitar:** *mp*, *ff*

**Piano:** *f*, Ped., \*

Oboe I

Oboe II

Bassoon I

Bassoon II

mf

cresc.

f

mf

cresc.

f

mf

cresc.

f

mf

mf

mf

The shar-er of my joys

Ed-ward

The soo-ther of my sor-rows

(Embraces E.)

What fra-

What

Handwritten musical score for Oboe I, Oboe II, Bassoon II, Laura, Sophia, Guitar, and Piano. The score is in 4/4 time and features a key signature change from one flat to two sharps.

**Oboe I:** *mp* (mezzo-piano). Includes a triplet of eighth notes in the first measure.

**Oboe II:** *mp*. Includes a triplet of eighth notes in the second measure.

**Bassoon II:** *f* (forte) in the final measure.

**Laura:** Lyrics: "ter-nal af-fec-tion! This is too beau-ti-ful to bear". Includes a triplet of eighth notes in the first measure and a "(Faint)" marking in the final measure.

**Sophia:** Lyrics: "Strength glows from with-out! This is too beau-ti-ful to bear". Includes a triplet of eighth notes in the second measure and a "(Faint)" marking in the final measure.

**Guitar:** *mf cresc.* (mezzo-forte crescendo) and *ff* (fortissimo) markings.

**Piano:** *mf* (mezzo-forte) in the first measure. Includes a triplet of eighth notes in the first measure.



Oboe I

Oboe II

Bassoon I

Bassoon II

Piano

*mf*

*mf*

*deces.*

The image shows a handwritten musical score for five instruments: Oboe I, Oboe II, Bassoon I, Bassoon II, and Piano. The score is written on five staves. The Oboe I and Oboe II parts are in treble clef, while Bassoon I and Bassoon II are in bass clef. The Piano part is in grand staff (treble and bass clefs). The music is in 4/4 time. The first measure of each staff contains a triplet of eighth notes. The second measure contains a quarter note. The third measure contains a quarter note. The fourth measure contains a quarter note. The fifth measure contains a quarter note. The sixth measure contains a quarter note. The seventh measure contains a quarter note. The eighth measure contains a quarter note. The ninth measure contains a quarter note. The tenth measure contains a quarter note. The eleventh measure contains a quarter note. The twelfth measure contains a quarter note. The thirteenth measure contains a quarter note. The fourteenth measure contains a quarter note. The fifteenth measure contains a quarter note. The sixteenth measure contains a quarter note. The seventeenth measure contains a quarter note. The eighteenth measure contains a quarter note. The nineteenth measure contains a quarter note. The twentieth measure contains a quarter note. The twenty-first measure contains a quarter note. The twenty-second measure contains a quarter note. The twenty-third measure contains a quarter note. The twenty-fourth measure contains a quarter note. The twenty-fifth measure contains a quarter note. The twenty-sixth measure contains a quarter note. The twenty-seventh measure contains a quarter note. The twenty-eighth measure contains a quarter note. The twenty-ninth measure contains a quarter note. The thirtieth measure contains a quarter note. The thirty-first measure contains a quarter note. The thirty-second measure contains a quarter note. The thirty-third measure contains a quarter note. The thirty-fourth measure contains a quarter note. The thirty-fifth measure contains a quarter note. The thirty-sixth measure contains a quarter note. The thirty-seventh measure contains a quarter note. The thirty-eighth measure contains a quarter note. The thirty-ninth measure contains a quarter note. The fortieth measure contains a quarter note. The forty-first measure contains a quarter note. The forty-second measure contains a quarter note. The forty-third measure contains a quarter note. The forty-fourth measure contains a quarter note. The forty-fifth measure contains a quarter note. The forty-sixth measure contains a quarter note. The forty-seventh measure contains a quarter note. The forty-eighth measure contains a quarter note. The forty-ninth measure contains a quarter note. The fiftieth measure contains a quarter note. The fifty-first measure contains a quarter note. The fifty-second measure contains a quarter note. The fifty-third measure contains a quarter note. The fifty-fourth measure contains a quarter note. The fifty-fifth measure contains a quarter note. The fifty-sixth measure contains a quarter note. The fifty-seventh measure contains a quarter note. The fifty-eighth measure contains a quarter note. The fifty-ninth measure contains a quarter note. The sixtieth measure contains a quarter note. The sixty-first measure contains a quarter note. The sixty-second measure contains a quarter note. The sixty-third measure contains a quarter note. The sixty-fourth measure contains a quarter note. The sixty-fifth measure contains a quarter note. The sixty-sixth measure contains a quarter note. The sixty-seventh measure contains a quarter note. The sixty-eighth measure contains a quarter note. The sixty-ninth measure contains a quarter note. The seventieth measure contains a quarter note. The seventy-first measure contains a quarter note. The seventy-second measure contains a quarter note. The seventy-third measure contains a quarter note. The seventy-fourth measure contains a quarter note. The seventy-fifth measure contains a quarter note. The seventy-sixth measure contains a quarter note. The seventy-seventh measure contains a quarter note. The seventy-eighth measure contains a quarter note. The seventy-ninth measure contains a quarter note. The eightieth measure contains a quarter note. The eighty-first measure contains a quarter note. The eighty-second measure contains a quarter note. The eighty-third measure contains a quarter note. The eighty-fourth measure contains a quarter note. The eighty-fifth measure contains a quarter note. The eighty-sixth measure contains a quarter note. The eighty-seventh measure contains a quarter note. The eighty-eighth measure contains a quarter note. The eighty-ninth measure contains a quarter note. The ninetieth measure contains a quarter note. The ninety-first measure contains a quarter note. The ninety-second measure contains a quarter note. The ninety-third measure contains a quarter note. The ninety-fourth measure contains a quarter note. The ninety-fifth measure contains a quarter note. The ninety-sixth measure contains a quarter note. The ninety-seventh measure contains a quarter note. The ninety-eighth measure contains a quarter note. The ninety-ninth measure contains a quarter note. The hundredth measure contains a quarter note.

Oboe I  $\text{♩} = 84$   $\text{♩} = 90$   
 Oboe II  
 Bassoon I  
 Bassoon II  
 Augustus  
 Guitar  
 Piano

*mp* *mp* *mp* *mf* *mf* *mf* *mp*

Let us all now sa-vor the sweet suc-cor of Hos-pi-ta-li-ty

Bassoon I

Bassoon II

Laura

Piano

*cresc.* *mf* *mf* *#*

I pro- pose that the be- witch- ing So- phi- a

Oboe I  
mf cresc.

Oboe II  
mf cresc.

Bassoon I  
cresc.

Bassoon II  
cresc.

Laura  
hon-or us with her mu-si-cal gifts

Sophia  
I am flat-tered be-yond all

Guitar  
mf

Piano  
cresc.  
mf

The score is a handwritten musical score for a chamber ensemble and vocalists. It consists of eight staves. The top four staves are for woodwinds: Oboe I, Oboe II, Bassoon I, and Bassoon II. The next two staves are for vocalists: Laura and Sophia. The bottom two staves are for guitar and piano. The music is in 4/4 time and features a key signature of one sharp (F#). The score includes dynamic markings such as *mf cresc.*, *cresc.*, *f*, and *mf*. There are also triplet markings over the vocal lines. The piano part includes a *cresc.* marking and a *mf* marking. The guitar part has a *mf* marking. The vocal lines for Laura and Sophia are written in a simple, clear style. The woodwind parts are mostly rests, with some notes in the first two measures. The piano part has a complex accompaniment with many notes and rests. The guitar part has a simple accompaniment with many notes and rests. The vocal lines are the most prominent feature of the score.

Bassoon II

Sophia

Guitar

Piano

words A false mo-des-ty would for-bid me But ne-ver would I wound with such

Oboe I

Oboe II

Bassoon I

Bassoon II

Sophia

Guitar

Piano

Handwritten musical score for Oboe I, Oboe II, Bassoon I, Bassoon II, Sophia (vocals), Guitar, and Piano. The score includes dynamics like *f*, *mf*, *cresc.*, and *decresc.*, and lyrics for Sophia: "ob-sti-na-cy So my throat will swell with song That".

*♩ = 40*

Oboe II  
Bassoon I  
Bassoon II  
Sophia

Da-mon was in Love with me I once thought and be-lieved But now that he is not I see that

*♩ = 84*

Bassoon I  
Bassoon II  
Sophia  
Edward  
Piano

I was so de-ceived  
What lan-guid sen-ti-ment! What cla-ri-ty of style

Ped.

Handwritten musical score for Bassoon I, Bassoon II, Augustus, Guitar, and Piano. The score is in 3/4 time and features lyrics for the Augustus part.

**Bassoon I:** *mf*

**Bassoon II:** *p*

**Augustus:** My heart aches, my flower of pa-ra-dise When you war-ble so sweet-ly, so

**Guitar:** *f*

**Piano:** *mf*  
Ped. \*

The score consists of five staves. Bassoon I and II are in the alto clef. Augustus is in the soprano clef. Guitar is in the treble clef. Piano is in the grand staff (treble and bass clefs). The music is in 3/4 time. The key signature has one sharp (F#). The lyrics are written under the Augustus staff. The piano part includes a pedal marking and an asterisk.

♩ = 112

Oboe I

Oboe II

Bassoon I

Bassoon II

Laura

Sophia

Augustus

Piano

Pray de-light us a-gain, dear-est friend

With

yearn-ing-ly

*p*, *cresc.*, *f*, *mf*

$\text{♩} = 80$

Oboe I  
Oboe II  
Bassoon I  
Bassoon II  
Sopria  
Piano

such en-cou-ra-ge-ment a-ny ar-tist must per-  
form when Co-ry-don went

Handwritten musical score for Oboe I, Oboe II, Bassoon I, Bassoon II, Sopria, and Piano. The score includes various musical notations such as clefs, notes, rests, and dynamic markings like "accel." and "p.".

Four empty musical staves, likely for other instruments or vocal parts.

Oboe I

Oboe II

Bassoon I

Bassoon II

Sophia

to the fair He bought a red rib-bon for Bess With which she en-cir-cled her hair And

The musical score consists of five staves. The first four staves are for woodwinds: Oboe I, Oboe II, Bassoon I, and Bassoon II. The fifth staff is for the vocal soloist Sophia. The lyrics are written below the vocal staff. The score includes various musical notations such as clefs, key signatures, and dynamic markings.

$\text{♩} = 112$

Oboe I

Oboe II

Bassoon I

Bassoon II

Sophia  
made her-self look ve-ry fess

Edward  
What rus-tic vi-gor! What a neat turn of phrase

Piano

*f*

*p*

*f*

*f*

mf  
But

Laura

mf  
Augustus

I must re- strain my- self from em- bra- cing my ac- com- plished Soul- mate

mf  
Guitar

mf  
Piano

Ped. Ped. Ped. Ped. \*

$\text{♩} = 84$

Oboe I  
Bassoon I  
Bassoon II  
Laura  
Guitar  
Piano

now, sweet Aus-tus, it is your turn to amaze us with your artistic-try

*mf*

♩ = 72

Bassoon I *mp*

Bassoon II *mp*

Augustus *mf*  
 Ve-ry well, I will de-claim in re-gards to en-ligh-ten-ing i-ma-ges

Guitar *mf*

Piano *f*

Bassoon I *mp*

Bassoon II *mp*

Augustus *mp*  
 E-ver mu-sing I de-light to tread The paths of Ho-nor and look a-

Guitar *mf*

Bassoon I *pp.*

Bassoon II *pp.*

Augustus *pp.*

Guitar *pp.*

bove whilst the Moon her beams doth shed On an-gry, dis-ap-poin-ted

Bassoon I *pp.*

Bassoon II *pp.*

Augustus *pp.*

Guitar *pp.*

Love While Phi-lo-mel in her fran-tic rush sings fleet-ing-ly And the

Empty musical staves for Bassoon I, Bassoon II, Augustus, and Guitar.

$\text{♩} = 84$

Oboe I

Oboe II

Bassoon I

Bassoon II

Edward

Augustus

Guitar

Piano

Dear-est Au-gus-tus

Thrush con-ver-ses with the Dove

Oboe I

Oboe II

Bassoon I

Bassoon II

Sophia

Edward

Guitar

Piano

Your ta-lent has ma-tured in-to Ab-so-lute ge-ni-us

Do you still per-form any-ear-in-stru-ment?

*f*

*mf*

*f* decres.

*f* decres.

*f* decres.

*f* decres.

*mf*

Oboe II

Bassoon I

Bassoon II

Sophia

Augustus

Guitar

Best of Au-gus-tu-ses You must let dear-est Lau-ra Know the en-joy-ment the rest of us have felt

Ve-ri-ly,

Bassoon I

Bassoon II

Augustus

♩ = 54

I will try

(A.'s Instrument)

Too much vibrato

Handwritten musical score for a choir and two bassoons. The score includes parts for Bassoon I, Bassoon II, Laura, Sophia, Edward, and Augustus. The lyrics are "O-ver whel-ming is our". The music is in 4/4 time with a tempo marking of quarter note = 112. The bassoon parts are in the key of B-flat major. The vocal parts are in the key of D major. The score is written on six staves. The first two staves are for the bassoons, and the last four are for the vocalists. The vocalists have lyrics written below their notes. The bassoon parts consist of quarter and eighth notes. The vocal parts consist of quarter and eighth notes with lyrics. The score is handwritten and appears to be a rehearsal or working draft.

Handwritten musical score for four parts: Laura, Sophia, Edward, and Piano. The score is written on a system of four staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "rap-ture!" (Laura, Sophia, Edward), "The beau-ty in such sim-ple e-le-gance pier-ces my being" (Edward), and "All this" (Laura). The piano part includes a dynamic marking of *f* and a triplet of eighth notes. The score is followed by several empty staves.

**Laura**  
rap-ture!  
All this

**Sophia**  
rap-ture!

**Edward**  
rap-ture!  
The beau-ty in such sim-ple e-le-gance pier-ces my being

**Piano**  
*f*  
(*f*)

Oboe I

Oboe II

Bassoon I

Bassoon II

Laura  
 boun-ty of the Mu-ses fills me with Hap-pi-ness

Sophia  
 You must stay with us for-

Augustus  
 Dear-est friends

Piano

3/4 4/4 4/4 6/4

ff decres. mf

ff decres. mf

ff decres. mf

ff decres. mf

cresc. ff

mf

mf

cresc. ff decres. mf

Sua Ped. \*



Handwritten musical score for a chamber ensemble and vocal quartet. The score is arranged in systems for Oboe I, Oboe II, Bassoon I, Bassoon II, Laura, Sophia, Edward, Augustus, Guitar, and Piano.

**Instrumentation:** Oboe I, Oboe II, Bassoon I, Bassoon II, Laura (Soprano), Sophia (Soprano), Edward (Tenor), Augustus (Bass), Guitar, Piano.

**Lyrics:**

Laura: Let this then be our vow Always shall we live in Se-re-ni-ty, Har-mo-ny

Sophia: shall we live in Se-re-ni-ty, Har-mo-ny And Se-ra-philic Joy Buoy-ant on diz-zy-ing

Edward: this then be our vow Always shall we live in Se-re-ni-ty, Har-mo-ny And se-ra-philic

Augustus: vow Always shall we live in Se-re-ni-ty, Har-mo-ny And Se-ra-philic Joy

**Performance Indications:** *mp* (mezzo-piano), *mf* (mezzo-forte), *mf* (mezzo-forte).

**Key Signature:** One flat (B-flat major / F minor).

**Time Signature:** 4/4.

**Tempo:** Not explicitly stated, but the music is in a moderate, steady pace.

**Handwritten Annotations:** The score includes various musical notations such as slurs, ties, and triplets (indicated by a '3' over a group of notes). The piano part features a series of chords in the right hand and bass notes in the left hand.

Handwritten musical score for a scene with vocalists and instruments. The score is written on ten staves.

**Instrumentation:** Oboe I, Oboe II, Bassoon I, Bassoon II, Laura, Sophia, Edward, Augustus, Guitar, and Piano.

**Lyrics:**

Laura: And se-ra-phi- Joy Buoy-ant on diz-zy-ing plea-sure Let us

Sophia: plea-sure, Let us pledge our selves, our souls, our lives Let us

Edward: Joy Buoy-ant on diz-zy-ing plea-sure Let us pledge our selves Let us

Augustus: Buoy-ant on diz-zy-ing plea-sure, Let us pledge our selves, our souls Let us

**Performance Notes:** *mf* (mezzo-forte) is indicated for the Oboe and Bassoon parts.

**Handwritten Annotations:** A "3" with a bracket above the first measure of the Oboe I and Laura staves indicates a triplet. The Piano part includes dynamic markings: *pp*, *p*, *f*, and *mf*.

Oboe I  
 Oboe II  
 Bassoon I  
 Bassoon II  
 Laura  
 Sophia  
 Edward  
 Augustus  
 Piano

pledge our selves, our souls, our lives On the al-tar of Ab-so-lute Love  
 pledge our selves, our souls, our lives On the al-tar of Ab-so-lute Love  
 pledge our selves, our souls, our lives On the al-tar of Ab-so-lute Love  
 pledge our selves, our souls, our lives On the al-tar of Ab-so-lute Love

Musical notation includes dynamics such as *cresc.*, *ff*, *f*, and *ff*. The piano part features a final chord marked *ff*.

(♩ = c.150)

Oboe I  
accel. *ff*

Oboe II  
accel. *ff*

Bassoon I  
accel. *ff*

Bassoon II  
accel. *ff*

Laura  
accel. *ff* Ah, too beau-ti-ful is our Life! (Faint)

Sophia  
accel. *ff* Ah, too beau-ti-ful is our Life! (Faint)

Edward  
accel. *ff* Ah, too beau-ti-ful is our Life! (Faint)

Augustus  
accel. *ff* Ah, too beau-ti-ful is our Life! (Faint)

Piano  
accel.

Detailed description: This is a handwritten musical score for a scene. It features eight staves. The top four staves are for woodwinds: Oboe I, Oboe II, Bassoon I, and Bassoon II. Each woodwind part begins with a fermata and an 'accel.' marking. In the second measure, they all play a dotted quarter note. In the third measure, they play a descending eighth-note scale starting on G4, marked with 'ff'. The next four staves are for vocalists: Laura, Sophia, Edward, and Augustus. Each vocal line starts with a fermata and 'accel.'. In the second measure, they sing 'Ah, too beau-ti-ful is our Life!' with a melodic line that includes a triplet of eighth notes. In the third measure, the music continues with a descending eighth-note scale, marked '(Faint)'. The bottom staff is for the Piano, which plays a complex accompaniment with triplets and accents, marked 'accel.'. The key signature has one sharp (F#) and the time signature is 4/4.

# Scene 4

*d=90*

Oboe I  
Oboe II  
Bassoon I  
Bassoon II

Sophia  
Augustus

Piano

*ff*  
*sfz*  
*p*  
*sfz*  
*p*  
*sfz*  
*f*  
*ff*  
*f*  
*ff*  
*f*

(Revives from faint) (Listens)  
(Revives from faint) (Wakes L. & E.)

Who in-so-lent-ly breaks in on our re-tire-ment?  
Who-

*ff*  
*ff*  
*f*  
*ff*  
*f*

Oboe I  
Oboe II  
Bassoon I  
Bassoon II  
Augustus  
Piano

ever they may be They must be in-formed Our hap-pi-ness cen-ters whol-ly in our-selves

8va

Detailed description of the musical score: The score is written for six parts: Oboe I, Oboe II, Bassoon I, Bassoon II, Augustus (voice), and Piano. The time signature is 3/4. The key signature has one sharp (F#). The Oboe parts have dynamics of mp and f, with crescendos. The Bassoon parts have dynamics of sfz and f, with crescendos. The Augustus part has lyrics: 'ever they may be They must be in-formed Our hap-pi-ness cen-ters whol-ly in our-selves'. The Piano part has dynamics of f and sfz, with a section marked '8va'.

d=50

Oboe I  
Oboe II  
Bassoon I  
Bassoon II  
Augustus  
Piano

*f* *cresc.* *ff* *f* *cresc.* *ff*

(Listens)  
Wret-ches!

How dare you mention such things Why should we con-

(♩ = 100)

Bassoon I

Bassoon II

Augustus

Piano

cern our-selves with some-thing so vile, so crass as mere Mo-ney? We con-tern our-selves with

Handwritten musical score for Oboe I, Oboe II, Bassoon I, Bassoon II, and Augustus. The score includes notes, rests, dynamics (mf, f), and lyrics: "Life, with Love, With the Joy one can achieve Do not bore us with tedious rents,".

Four empty musical staves for additional instruments or voices.

*Handwritten musical score for Oboe I, Oboe II, Bassoon I, Bassoon II, Augustus, and Piano. The score is written on a system of six staves. The instruments are labeled on the left: Oboe I, Oboe II, Bassoon I, Bassoon II, Augustus, and Piano. The music is in 2/4 time. The key signature has one sharp (F#). The score includes various dynamics such as *f*, *ff*, *p*, *sfmf*, and *fz*. There are also performance instructions like "(Listens again)", "deeds or debts", "Mis-cre-ants!", and "You say you would". The score is handwritten and includes some corrections and markings.*

*Tempo: ♩ = 100*

*Key signature: F#*

*Time signature: 2/4*

*Instrument labels: Oboe I, Oboe II, Bassoon I, Bassoon II, Augustus, Piano*

*Dynamic markings: f, ff, p, sfmf, fz*

*Performance instructions: (Listens again), deeds or debts, Mis-cre-ants!, You say you would*

Oboe I

Oboe II

Bassoon I

Bassoon II

Sophia

Augustus

cresc.

ff > <

mf

mf

mf

f

#p

#p

3

You can-not take my Au-gus-tus a-way If you

3 3

#p.

take me to pri-son by force?

ff

f

ff

(p)

cresc.

p.

8va

Ped.

8va

\*

Oboe I

Oboe II

Bassoon I

Bassoon II

Sophia

Guitar

have a-n-y sen-si-ti-vi-ty in your course bru-tal beings, you will spare him

decresc.

decresc.

decresc.

decresc.

mp

mf

Oboe II  
 Bassoon I  
 Bassoon II  
 Augustus  
 Guitar  
 Piano

It is too late I must descend in-to a de-graded world that can-not up-pre-ci-ate

Musical notation includes dynamics such as *mp* (mezzo-piano) and *mf* (mezzo-forte), and articulations like triplets and slurs. The score is written in 2/4 time.

Oboe I  
 Oboe II  
 Bassoon I  
 Bassoon II  
 Augustus  
 Piano

our en-char-mé-ted state  
 A-dieu, fair-est Lau-ra  
 Fare-well, fi-nest of Ed-wards

Musical notation includes staves for Oboe I, Oboe II, Bassoon I, Bassoon II, Augustus, and Piano. The score features various musical symbols such as clefs, time signatures (3/4), dynamics (mf, p), and lyrics. The Augustus part includes a triplet of eighth notes. The Piano part includes a triplet of eighth notes. The score is written in a 3/4 time signature.

Oboe I  
Oboe II  
Bassoon I  
Bassoon II  
Augustus  
Guitar  
Piano

A thousand u-gor-nized tear-ful good-byes to my be-lo-ved, wranged So-phi-a

*Handwritten musical score for Oboe I, Oboe II, Bassoon I, Bassoon II, Augustus, Guitar, and Piano. The score includes lyrics: "A thousand u-gor-nized tear-ful good-byes to my be-lo-ved, wranged So-phi-a". The score is written in 4/4 time and includes dynamic markings such as *cresc.*, *f*, *mp*, *mf*, and *decresc.*. The Oboe I part starts with a *mp* dynamic and a *decresc.* marking. The Oboe II part starts with a *mp* dynamic and a *decresc.* marking. The Bassoon I part starts with a *mp* dynamic and a *decresc.* marking. The Bassoon II part starts with a *mp* dynamic and a *decresc.* marking. The Augustus part starts with a *mp* dynamic and a *decresc.* marking. The Guitar part starts with a *mf* dynamic and a *decresc.* marking. The Piano part starts with a *f* dynamic and a *cresc.* marking. The score is written in 4/4 time and includes various musical notations such as notes, rests, and slurs.*

Oboe I

Oboe II

Bassoon II

Augustus

Guitar

Piano

Let me but drink one last draught of love from your eyes

(Kisses S., prepares to go)

*mp* *decresc. p*

*#mp* *decresc. p*

*f* *decresc.* *mp*

Detailed description of the musical score: The score is written on six staves. Oboe I and Oboe II play a sustained note with a dynamic marking of *mp* and a *decresc. p* instruction. Bassoon II plays a sustained note with a dynamic marking of *p*. Augustus sings the lyrics "Let me but drink one last draught of love from your eyes" with a melodic line. The guitar accompaniment features chords and a melodic line with dynamics *f*, *decresc.*, and *mp*. The piano part consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand.

Four empty musical staves, each consisting of five horizontal lines, positioned at the top of the page.

Musical score for Piano, Guitar, Angustus, Bassoon I, Bassoon II, and Oboe II. The score is written in 3/2 time and includes lyrics: "All of you re-mem-ber Weep for and".

The score consists of six staves. From top to bottom, they are:

- Piano:** Features a melodic line with a dynamic marking of *p* and a series of chords in the right hand.
- Guitar:** Features a melodic line with a dynamic marking of *f*.
- Angustus:** Features a melodic line with a dynamic marking of *mf* and lyrics: "All of you re-mem-ber Weep for and".
- Bassoon II:** Features a melodic line with a dynamic marking of *mp*.
- Bassoon I:** Features a melodic line with a dynamic marking of *mp*.
- Oboe II:** Features a melodic line with a dynamic marking of *mp*.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Oboe I *mf*  
 Oboe II *cresc.* *mf*  
 Bassoon I *p* *cresc.* *mf*  
 Bassoon II *mp* *cresc.* *mf*  
 Augustus  
 pi-ty The im-pri-soned, pi-ning fa-ded Au-gus-tus Cut down in his e-le-va-ted, splen-did prime  
 Guitar *cresc.* *f*  
 Piano *mf* *(p)* *cresc.* *mf*

Oboe I

Oboe II

Bassoon I

Bassoon II

Augustus

Guitar

Piano

Such is the en-vy of a gross, jea-lous world

(Leaves)

decresc.

decresc.

decresc.

decresc.

decresc.

mp

P

P

$\text{♩} = 46$

**Oboe I**  
ff  
decresc.

**Oboe II**  
ff  
decresc.

**Bassoon I**  
mp  
cresc.  
ff

**Bassoon II**  
mp  
cresc.  
ff

**Laura**  
f  
What ca-

**Sophia**  
f  
My dear friends, all is lost  
Weep and la-ment with me

**Guitar**  
f

**Piano**  
ff  
mf



Handwritten musical score for Oboe I, Oboe II, Bassoon I, Bassoon II, Edward, Guitar, and Piano. The score is written in 4/4 time and includes dynamic markings such as *f*, *cresc.*, and *ff*.

**Oboe I**  
 Staff 1: Treble clef, 4/4 time. Notes: whole rests in measures 1-3; quarter notes in measure 4 (F4, G4, A4); quarter notes in measure 5 (B4, C5); quarter note in measure 6 (B4). Dynamics: *f cresc.*, *ff*, *f*.

**Oboe II**  
 Staff 2: Treble clef, 4/4 time. Notes: whole rests in measures 1-3; quarter notes in measure 4 (F4, G4, A4); quarter notes in measure 5 (B4, C5); quarter note in measure 6 (B4). Dynamics: *f cresc.*, *ff*, *f*.

**Bassoon I**  
 Staff 3: Bass clef, 4/4 time. Notes: quarter notes in measure 1 (B2, A2); quarter notes in measure 2 (G2, F2); quarter notes in measure 3 (E2, D2); quarter notes in measure 4 (C2, B1); quarter notes in measure 5 (A1, G1); quarter note in measure 6 (F1). Dynamics: *f*, *cresc.*, *ff*, *f*.

**Bassoon II**  
 Staff 4: Bass clef, 4/4 time. Notes: quarter notes in measure 1 (B2, A2); quarter notes in measure 2 (G2, F2); quarter notes in measure 3 (E2, D2); quarter notes in measure 4 (C2, B1); quarter notes in measure 5 (A1, G1); quarter note in measure 6 (F1). Dynamics: *f*, *cresc.*, *ff*, *f*.

**Edward**  
 Staff 5: Treble clef, 4/4 time. Lyrics: "Much as it might wound me wither me or Kill me I must go forth En-". Notes: quarter notes in measure 1 (G4, A4); quarter notes in measure 2 (B4, C5); quarter notes in measure 3 (D5, E5); quarter notes in measure 4 (F5, G5); quarter notes in measure 5 (A5, B5); quarter note in measure 6 (C6). Dynamics: *f*, *cresc.*, *ff*, *f*.

**Guitar**  
 Staff 6: Treble clef, 4/4 time. Notes: whole rests in measures 1-3; quarter notes in measure 4 (F4, G4, A4); quarter notes in measure 5 (B4, C5); quarter note in measure 6 (B4). Dynamics: *ff*.

**Piano**  
 Staff 7: Treble and Bass clefs, 4/4 time. Notes: quarter notes in measure 1 (B2, A2); quarter notes in measure 2 (G2, F2); quarter notes in measure 3 (E2, D2); quarter notes in measure 4 (C2, B1); quarter notes in measure 5 (A1, G1); quarter note in measure 6 (F1). Dynamics: *f*, *cresc.*, *ff*, *f*.

Oboe I

Oboe II

Bassoon I

Bassoon II

Edward

Guitar

Piano

decrec.

decrec.

decrec.

#p.

#p.

mf

f

ff

And

And with

ture un-known dan-ger And fly

to my tor-tured Au-gus-tus

♩ = 72

**Oboe I**  
 Measure 1: Rest  
 Measure 2: Rest  
 Measure 3:  $\sharp\bar{4}$  (mf cresc.),  $\bar{5}$  (f)  
 Measure 4: Rest

**Oboe II**  
 Measure 1:  $\bar{4}$  (mp)  
 Measure 2:  $\sharp\bar{4}$   
 Measure 3:  $\bar{4}$  (mf cresc.),  $\sharp\bar{4}$  (f)  
 Measure 4: Rest

**Bassoon I**  
 Measure 1: Rest (mp)  
 Measure 2: Rest  
 Measure 3:  $\bar{4}$  (mf cresc.),  $\sharp\bar{4}$  (f)  
 Measure 4: Rest

**Bassoon II**  
 Measure 1: Rest (mp)  
 Measure 2: Rest  
 Measure 3:  $\bar{4}$  (mf cresc.),  $\bar{5}$  (f)  
 Measure 4: Rest

**Sophia**  
 Measure 1: Rest  
 Measure 2: Rest  
 Measure 3: Rest  
 Measure 4:  $\bar{4}$  (mf), triplet (mf),  $\bar{5}$  (mf) — 3 —

**Edward**  
 Measure 1:  $\bar{4}$  (b),  $\bar{4}$  (b),  $\bar{4}$  (b),  $\bar{4}$  (b) — violent, bit-ter tears  
 Measure 2: triplet (cresc.) — com- mi-se-rate with him on his hor-ri-ble of- deal  
 Measure 3:  $\bar{4}$  (f),  $\bar{5}$  (f)  
 Measure 4: Rest

**Guitar**  
 Measure 1:  $\bar{4}$  (mf),  $\bar{4}$  (mf)  
 Measure 2:  $\bar{4}$  (mf),  $\bar{4}$  (mf)  
 Measure 3:  $\bar{4}$  (mf),  $\bar{4}$  (mf)  
 Measure 4:  $\bar{4}$  (f),  $\bar{4}$  (f)

**Piano**  
 Measure 1:  $\bar{4}$  (mf),  $\bar{4}$  (mf)  
 Measure 2:  $\bar{4}$  (mf),  $\bar{4}$  (mf)  
 Measure 3:  $\bar{4}$  (mf),  $\bar{4}$  (mf) — cresc.  
 Measure 4:  $\bar{4}$  (f),  $\bar{4}$  (f)  
 Ped. markings: Ped. (under measures 1-2), Ped. (under measure 3), \*

Oboe I  
Oboe II  
Bassoon I  
Bassoon II  
Laura  
Sophia  
Guitar

mf  
mf  
mf  
mf  
mf  
mf  
mf

(Faints)

I am o-ver-borne with Grief  
is my shock

Most gen-tle Ed-ward,

(sulE)  
(f)

Oboe I

Oboe II

Bassoon II

Laura

Guitar

We will con-si-der what pru-dent steps to take while you are a-way

*mf*

*decresc.* *mp*

*decresc.* *mp*

*mp*

Oboe I

Oboe II

Bassoon I

Bassoon II

Edward

Guitar

Piano

*mf*

*mp*

*mf*

*mf*

*mf*

Then fling my-self do I in-to a vor-tex of pain pi-ty me,

*gva.*  
*mp*  
*Ped.*

\*

Detailed description: This is a handwritten musical score for a scene. It features seven staves. The top four staves are for woodwinds: Oboe I, Oboe II, Bassoon I, and Bassoon II. The fifth staff is for the vocal character Edward, with lyrics written below the notes. The sixth staff is for Guitar, showing chordal accompaniment. The seventh staff is for Piano, with a grand staff (treble and bass clefs) and a pedal marking. The score is divided into measures by vertical bar lines. Time signatures change throughout: 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, and 2/4. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). The lyrics are: "Then fling my-self do I in-to a vor-tex of pain pi-ty me,". At the end of the piano part, there are several empty staves and a pedal marking: *gva.*, *mp*, *Ped.*, followed by an asterisk.

This musical score is arranged in a system with seven staves. From top to bottom, the staves are labeled: Oboe I, Oboe II, Bassoon I, Bassoon II, Edward, Guitar, and Piano. The score includes various musical notations such as clefs, time signatures, dynamics (cresc., f, mp, mf, decresc.), and articulation marks. The vocal line for Edward includes the lyrics: "8 bless me, re-call your brave Ed-ward". The piano part features a complex texture with multiple voices and includes performance instructions like "(Brea)", "mf", "Ped.", and "Ped.". The score is written in a standard musical notation style with a key signature of one flat and a time signature of 4/4.

Oboe I

Oboe II

Bassoon II

Laura

Guitar

Piano

decresc. *pp*

*p*

*mf*

Fare-well, fare-well In-tre-pid Voy-a-ger

decresc. *mp*

*p*

*(b)0*

*(b)0*

*Péd.* \* *Péd.*

Oboe I *mp* *cresc.* *mf*

Oboe II *mp* *cresc.* *mf*

Bassoon I *mf*

Bassoon II *mf*

Laura  
Your trem-bling Lau-ra and the un-con-scious So-phi-a will a-wait your re-tur-n Fare-

Piano *mp* *cresc.* *mf* (Ped.)

Detailed description: This is a page of a musical score for a chamber ensemble. It features six staves. The first four staves are for woodwinds: Oboe I, Oboe II, Bassoon I, and Bassoon II. The fifth staff is for a vocal soloist named Laura, with lyrics written below the notes. The sixth staff is for the Piano. The woodwinds and piano parts include dynamic markings such as *mp* (mezzo-piano), *cresc.* (crescendo), and *mf* (mezzo-forte). The vocal line includes a triplet of notes. The piano part includes a pedaling instruction '(Ped.)'. The bottom of the page shows four empty staves.

Oboe I

Oboe II

Bassoon I

Bassoon II

Laura

Piano

well, Fare-well I a-wait till a-gain we be free

decrec. p

decrec. p

cresc. ff decrec. pp

cresc. ff decrec. pp

cresc. ff decrec. pp

cresc. ff decrec. pp

# Scene 5

$\text{♩} = 90$

Oboe I  
Bassoon I  
Bassoon II  
Guitar

Oboe I  
Bassoon I  
Bassoon II  
Guitar

Handwritten musical score for Oboe I, Oboe II, Bassoon I, Bassoon II, Laura, Sophia, and Guitar. The score is written in 4/4 time and features a key signature change from B-flat major to D major in the fourth measure. The lyrics are: "In vain did we weep In In vain did we wring our hands In".

**Oboe I:** Melodic line with slurs and a crescendo in the final measure.

**Oboe II:** Melodic line with a *pp* dynamic marking and a crescendo in the final measure.

**Bassoon I:** Melodic line with a *p* dynamic marking.

**Bassoon II:** Melodic line with a *mp* dynamic marking and a crescendo in the final measure.

**Laura:** Enters at measure 1 with a *mf* dynamic. Lyrics: "In vain did we weep In".

**Sophia:** Enters at measure 4 with a *mf* dynamic. Lyrics: "In vain did we wring our hands In".

**Guitar:** Accompaniment with chords and a crescendo in the final measure.

Oboe I  
Oboe II  
Bassoon I  
Bassoon II  
Laura  
Sophia  
Guitar

vain did we sigh and  
vain did we sigh and  
" (//)  
f

mp  
decresc.  
mp  
decresc.  
mf  
decresc.  
mf  
decresc.  
mf  
p  
faint  
p  
faint  
p  
#  
f  
ff

But now, dearest So-

Oboe I  
 Oboe II  
 Bassoon I  
 Bassoon II  
 Laura  
 Sophia  
 Guitar  
 Piano

phi-a, our jour-ney is al-most done We shall soon re-dis-co-ver our loves  
 A-las, dear Lau-ra

Musical notation includes dynamic markings (cresc., f, ff), performance instructions (triplets, accents), and a key signature change to D major in the final measure.

Oboe I

Oboe II

Bassoon I

Bassoon II

Sophia

I can't go on The sight of poor Au-gus-tus in such cruel con-fine-ment would shock me, o-ver

The score is written in 4/4 time. The first staff (Oboe I) starts with a forte (f) dynamic and a half note G4. The second staff (Oboe II) starts with a forte (f) dynamic and a quarter note G4. The third staff (Bassoon I) has a whole rest for the first two measures, then a half note G4 in the third measure, and a quarter note G4 in the fourth measure. The fourth staff (Bassoon II) has a whole rest for the first two measures, then a half note G4 in the third measure, and a quarter note G4 in the fourth measure. The fifth staff (Sophia) has a triplet of eighth notes in the first measure, followed by a quarter note G4, and another triplet of eighth notes in the fourth measure. The lyrics are: "I can't go on The sight of poor Au-gus-tus in such cruel con-fine-ment would shock me, o-ver".

Handwritten musical score for Oboe I, Oboe II, Bassoon I, Bassoon II, Laura, Sophia, and Guitar. The score is in 4/4 time and consists of four measures. The key signature has one flat (B-flat).

**Oboe I:** Measure 1:  $p$ . Measure 2:  $b$ ,  $o$ . Measure 3:  $6$ . Measure 4:  $b$ ,  $o$ ,  $4p$ ,  $\#f$ . Dynamics:  $mf$ . Includes a triplet in measure 4.

**Oboe II:** Measure 1:  $J$ ,  $b$ ,  $b$ . Measure 2:  $o$ . Measure 3:  $6$ . Measure 4:  $b$ ,  $o$ . Dynamics:  $mf$ . Includes a slur over measure 4.

**Bassoon I:** Measure 1:  $\#p$ ,  $2$ . Measure 2:  $4$ . Measure 3:  $6$ . Measure 4:  $4$ .

**Bassoon II:** Measure 1:  $p$ ,  $b$ . Measure 2:  $4$ . Measure 3:  $6$ . Measure 4:  $4$ .

**Laura:** Measure 1:  $6$ . Measure 2:  $4$ . Measure 3:  $6$ . Measure 4:  $b$ ,  $o$ ,  $4p$ ,  $4p$ ,  $\#f$ . Dynamics:  $mf$ . Includes a triplet in measure 4. Lyrics: "ve-ry well Let us re-".

**Sophia:** Measure 1:  $4$ . Measure 2:  $4$ . Measure 3:  $6$ . Measure 4:  $4$ . Lyrics: "whelm me My feel-ings re-volt a- gainst such a-go-ny". Includes a triplet in measure 2.

**Guitar:** Measure 1:  $4$ . Measure 2:  $4$ . Measure 3:  $6$ . Measure 4:  $4$ . Dynamics:  $ff$ ,  $///$ ,  $decre.$ ,  $f$ . Includes a triplet in measure 4.

Empty musical staves for the bottom half of the page.

Oboe I

Oboe II

Laura

Guitar

Piano

pose a-while at this pas-to-ral ylen What a love-ly scene

decresc. P

decresc. P

mf

3

3

3

mf

P

Ped.

Detailed description of the musical score: The score is written on five staves. Oboe I and Oboe II parts feature melodic lines with dynamic markings 'decresc.' and 'P'. Laura's vocal line includes the lyrics 'pose a-while at this pas-to-ral ylen' and 'What a love-ly scene', with triplet markings above the notes. The Guitar part provides harmonic accompaniment with chords and a melodic line. The Piano part features a complex accompaniment with triplets and a 'Ped.' (pedal) marking. The music is in a key with one sharp (F#) and a 4/4 time signature.

$\text{♩} = 112$

Oboe I

Oboe II

Bassoon I

Bassoon II

Laura  
Why are not Ed-ward and Au-gus-tus here to en-joy it?

Sophia  
Stop, de-sist, be-lo-ved Lau-ru

Guitar

Piano  
Bua...  
Gua...  
(Ped.)

f

f

f

\* f

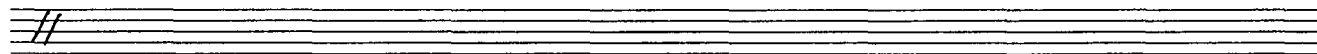
Handwritten musical score for Bassoon I, Bassoon II, Sophia, and Piano. The score is in 6/4 time and consists of three measures. The key signature changes from one sharp (F#) to one flat (Bb) between the first and second measures.

**Bassoon I:** Notes: F# (sub. mf), F# (sub. mf), F# (sub. mf), Bb (f), Bb (f), Bb (f). Dynamics: sub. mf, cresc., f.

**Bassoon II:** Notes: Bb (sub. mf), Bb (sub. mf), Bb (sub. mf), Bb (f), Bb (f), Bb (f). Dynamics: sub. mf, cresc., f.

**Sophia:** Lyrics: "Have pi-ty on me Do not make me re-mem-ber the tor-ment of Au-". Rhythmic markings: 3, 3, 3.

**Piano:** Accompaniment with triplets and dynamic markings: sub. mf, cresc., f.



Continuation of the handwritten musical score for Bassoon I, Bassoon II, Sophia, and Piano. The score is in 6/4 time and consists of three measures. The key signature changes from one flat (Bb) to one sharp (F#) between the first and second measures.

**Bassoon I:** Notes: Bb (sub. mf), Bb (sub. mf), Bb (sub. mf), Bb (f), Bb (f), Bb (f). Dynamics: sub. mf, cresc., f.

**Bassoon II:** Notes: Bb (sub. mf), Bb (sub. mf), Bb (sub. mf), Bb (f), Bb (f), Bb (f). Dynamics: sub. mf, cresc., f.

**Sophia:** Lyrics: "gas-tus such re-col-lection af-fects me too deep-ly I can-not bear to have his poor name". Rhythmic markings: 3, 3.

**Piano:** Accompaniment with triplets and dynamic markings: sub. mf, cresc., f.

$\text{♩} = 72$

Oboe I *p*

Oboe II *p*

Bassoon I *p*

Bassoon II

Laura *mf* My a-pol-o-gies, wor-thy So-phi-a

Sophia men-tioned

Guitar *mf*

Piano *mf* *p* *Ped.*

Ne-ver would I wil-ling-ly wound you

Detailed description: This is a page of a musical score for page 166. It features eight staves: Oboe I, Oboe II, Bassoon I, Bassoon II, Laura (soprano), Sophia (soprano), Guitar, and Piano. The tempo is marked as quarter note = 72. The key signature has two sharps (F# and C#). The Oboe and Bassoon parts have dynamics of *p*. The vocal parts (Laura and Sophia) have a dynamic of *mf*. The Piano part has a dynamic of *mf* and includes a *Ped.* (pedal) marking. The lyrics for Laura and Sophia are: "My a-pol-o-gies, wor-thy So-phi-a" and "men-tioned". The lyrics for the Oboe and Bassoon parts are: "Ne-ver would I wil-ling-ly wound you". There are various musical notations including slurs, ties, and dynamic markings throughout the score.

Oboe I  
Oboe II  
Bassoon I  
Bassoon II  
Laura  
Sophia  
Guitar  
Piano

Let us in-stead ad-mire the no-ble gran-deur of these elms  
Dear-est Lau-ra I be-

(Ped.) \* mf

3  
3ra 3ra 3ra

Detailed description: This is a handwritten musical score for a scene. It features eight staves: Oboe I, Oboe II, Bassoon I, Bassoon II, Laura (soprano), Sophia (soprano), Guitar, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two measures by a double bar line. In the first measure, Oboe I and II play a sustained note, while Bassoon I and II play a dotted half note. Laura and Sophia have vocal lines with lyrics. The Guitar plays a simple accompaniment. The Piano part features a triplet in the right hand and a triplet in the left hand, with a pedal marking '(Ped.)'. In the second measure, the woodwinds play a chord marked 'f'. Laura and Sophia continue their vocal lines. The Piano part features three triplets in the right hand, each marked '3ra', with a dynamic marking 'mf' and an asterisk '\*'.



Handwritten musical score for a scene featuring Laura and Sophia. The score includes parts for Oboe I, Oboe II, Bassoon I, Bassoon II, Laura, Sophia, Guitar, and Piano. The tempo is marked  $\text{♩} = 72$ . The key signature is two sharps (D major or F# minor), and the time signature is 4/4.

**Instrumentation and Dynamics:**

- Oboe I:** Starts with a half note G4, followed by a whole note G4. Dynamics: *p*.
- Oboe II:** Starts with a half note G4, followed by a whole note G4. Dynamics: *p*.
- Bassoon I:** Starts with a half note G4, followed by a whole rest.
- Bassoon II:** Starts with a half note G4, followed by a whole rest.
- Laura:** Enters in the second measure with a half note G4, followed by eighth notes. Dynamics: *mf*. Lyrics: "I beg for-give-ness, my friend Per-haps we may gain com-fort from the".
- Sophia:** Enters in the second measure with a half note G4, followed by a whole rest. Dynamics: *p*. Lyrics: "now".
- Guitar:** Accompaniment in the second measure, dynamics: *mf*. Ends with a double bar line and repeat sign.
- Piano:** Accompaniment in the second measure, dynamics: *p*. Includes a triplet in the left hand and an 8va melodic line in the right hand. Pedal markings are present.

$\text{♩} = 112$

Oboe I  
Oboe II  
Bassoon I  
Bassoon II  
Laura  
Sophia  
Guitar  
Piano

fair blue sky  
Oh, Lau-ra, Lau-ra, Please do not dis-tress me this way The

*f* *mf*

*f* *f* *f* *f* *f* *f* *f* *f*

*Bva.*

*Ped.* *Ped.* *Ped.*

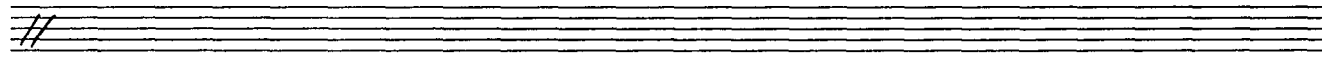
*L-3* \*

Bassoon I  
sub. mf

Bassoon II  
sub. mf

Sophia  
sky is so like Au- gus- tus- 's fa- vo- rite coat Sa- tin blue with stripes of white

Piano  
sub. mf  
Ped.



Laura  
Pray ex- cuse me, So- phi- a

Sophia  
mf  
Laura, why do you not

Guitar  
mf

Piano  
mp  
Ped.

Oboe I

Oboe II

Sophia

Guitar

Piano

speak? I im- plore you to break this si- lence You must not leave me to my

(Ped.)

Bva-----

3

3

p

p

The image shows a handwritten musical score for five instruments: Oboe I, Oboe II, Sophia (vocals), Guitar, and Piano. The score is written on five staves. The Oboe I and Oboe II parts are in treble clef and play sustained notes. The Sophia part is in treble clef and includes the lyrics: "speak? I im- plore you to break this si- lence You must not leave me to my". The Guitar part is in treble clef and features a series of chords and rests. The Piano part is in grand staff (treble and bass clefs) and includes a triplet, a breath mark labeled "Bva", and a pedal marking "(Ped.)". The score is marked with "p" for piano. There are also some handwritten annotations like "3" above the piano part and "Bva-----" with a dashed line.

Oboe I

Oboe II

Bassoon I

Bassoon II

Laura

Sophia

Guitar

Piano

decresc.

decresc.

# $\frac{3}{2}$

p

hp.

p

mp

3

3

O un-hap-py Lau-ra What shall you say?

3

poig-nant me-lan-cho-ly re-# flec-tions

8va

(Ped.)

\*

Handwritten musical score for a chamber ensemble. The score is written on seven staves, each labeled with an instrument name. The instruments are Oboe I, Oboe II, Bassoon I, Bassoon II, Laura, Guitar, and Piano. The music is in 4/4 time and features a variety of dynamics and articulations. The Laura part includes the lyrics "O lu-cky di-ver-sion! Ob-". The Piano part includes the instruction "8va" with a dashed line indicating an octave shift. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *ff*, *mf*, and *f*.

**Oboe I**  
d=75  
ff

**Oboe II**  
ff

**Bassoon I**  
ff

**Bassoon II**  
ff

**Laura**  
mf  
f  
O lu-cky di-ver-sion! Ob-

**Guitar**  
ff

**Piano**  
ff  
8va

(♩=150)

Oboe I *f* *f* *cresc.*

Oboe II *f* *cresc.*

Bassoon I

Bassoon II

Laura  
serve, So-phi-a A car-riage o-ver-turned Its oc-cu-pants stag-ger a-way mor-tal-ly wound-ed

Guitar *f*

Piano *ff*

**Oboe I** (♩=150) **Oboe II** (♩=150) **Bassoon I** (♩=150) **Bassoon II** (♩=150)

**Laura** **Sophia** **Guitar** **Piano**

**Lyrics:**  
They come near us We shall comfort them in their worse mis-  
for-tune  
Ed-ward!  
Au-gus-tus!

**Performance Instructions:**  
ff, cresc., f, f, f, f, f, ff, bva, Ped., \*

Handwritten musical score for Oboe I, Oboe II, Bassoon II, Laura, and Piano. The score is in 4/4 time with a tempo marking of  $\text{♩} = 90$ . The key signature has one flat (B-flat).

**Oboe I:** Rests for the first three measures, then plays a melodic phrase in the fourth measure marked *mf*.

**Oboe II:** Plays a melodic line starting in the first measure, marked *(sub.)mf*. It has a  $\text{♯} = 0$  marking in the third measure and ends in the fourth measure marked *(mf)*.

**Bassoon II:** Plays a melodic line starting in the first measure, marked *(sub.)mf*. It has a  $\text{♯} = 0$  marking in the third measure.

**Laura:** Rests for the first three measures, then sings in the fourth measure. The lyrics are "A mo-ment, So-phi-a" and "Ed-ward yet lives". The music is marked *f* and includes a triplet of eighth notes.

**Piano:** Rests for the first three measures, then plays a melodic phrase in the fourth measure marked *(f)*. It includes a triplet of eighth notes and a  $\text{♯} = 0$  marking.

Below the Piano staff, there are several empty staves, including one labeled *8va* with a dotted line, indicating an octave transposition.

Oboe I  
 Oboe II  
 Bassoon I  
 Bassoon II  
 Laura  
 Edward  
 Guitar  
 Piano

Dear-est a-dored Ed-ward, what has hap-pened?  
 Lau-ra I am not Well I

Musical notation includes treble and bass clefs, time signatures (2/4, 3/4, 4/4), dynamics (mp, mf), and articulation (trills, slurs).

Bassoon I

Bassoon II

Laura

Edward

Guitar

O un-fortu-nate Ed-ward, Tell me what has be-fal-len you since our cruel se-pa-

fear I have been o-ver-turned



Handwritten musical score for a section of an orchestra. The score is written on seven staves, each labeled with an instrument or voice part. The parts are:

- Oboe I**: Treble clef, 2/4 time signature. Starts with a whole note G4, followed by a half note G4, and a quarter note G4. Dynamics: *mp*.
- Oboe II**: Treble clef, 2/4 time signature. Starts with a whole note G4, followed by a half note G4, and a quarter note G4. Dynamics: *mp*.
- Bassoon I**: Bass clef, 2/4 time signature. Starts with a whole note G2, followed by a half note G2, and a quarter note G2.
- Bassoon II**: Bass clef, 2/4 time signature. Starts with a whole note G2, followed by a half note G2, and a quarter note G2.
- Laura**: Treble clef, 2/4 time signature. Lyrics: "My soul ex-plodes Rea-son leaves me". The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. Dynamics: *f*.
- Guitar**: Treble clef, 2/4 time signature. Accompaniment for Laura's part, starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. Dynamics: *f*.
- Piano**: Treble clef, 2/4 time signature. Accompaniment for Laura's part, starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. Dynamics: *f*.

The score includes various musical notations such as clefs, time signatures, dynamics (*mp*, *f*, *sub. mf*), and lyrics. The piano part features a complex rhythmic pattern with many sixteenth notes.

Oboe I

Oboe II

Bassoon I

Bassoon II

Laura

Guitar

Piano

*mf*

*mp*

Talk not to me of car-ri-a-ges

I will play the

The score consists of seven staves. The top four staves are for Oboe I, Oboe II, Bassoon I, and Bassoon II. The fifth staff is for the singer Laura, with lyrics written below the notes. The sixth staff is for Guitar, showing a simple harmonic accompaniment with some rests. The seventh staff is for Piano, featuring a continuous sixteenth-note accompaniment in the right hand and a simple bass line in the left hand. Dynamic markings *mf* and *mp* are present above the Laura staff. The lyrics are 'Talk not to me of car-ri-a-ges' and 'I will play the'.

Oboe I *f* *tr*  
 Oboe II *f* *tr*  
 Bassoon I *f*  
 Bassoon II *f*  
 Laura  
 Guitar  
 Piano *Piano*  
*ff*

sym-bals to soothe his sad ho-  
 urs Be-ware ye nymphs of Cu-pid's thun-der-bolts and In-jur-ies

*Sub. mp*  
*sub. mp*  
*ff*

Oboe II

Bassoon I

Bassoon II

Laura

Guitar

Piano

ar- rows A grove of firs I see-- No, it is a leg of mut-ton Ed-ward can-not be dead They mis-

sub. mf

Handwritten musical score for Oboe I, Oboe II, Bassoon I, Bassoon II, Laura (Vocal), Guitar, and Piano. The score is written in 7/8 time and includes dynamic markings and performance instructions.

**Oboe I:** mp cresc. → f cresc. (tr)

**Oboe II:** mp cresc. → f cresc.

**Bassoon I:** mp cresc. → f cresc.

**Bassoon II:** cresc. → f cresc.

**Laura:** took him for a cu-cum-ber O ye spi-rits of Hea-ven and Earth Fetch

**Guitar:** (Handwritten accompaniment)

**Piano:** cresc. → f cresc.

Additional markings include accents (V), hairpins (cresc.), and a trill (tr) in the Oboe I part.

♩ = 120

Oboe I  
ff

Oboe II  
ff

Bassoon I  
ff

Bassoon II  
ff

Laura  
me my news-pa-per I will be as the wind And blow up Scots-men's Kilts

Piano  
ff

Oboe I

Bassoon I

Bassoon II

Laura

Guitar

(Exits wildly, leaving S. lying on the floor)

Oboe I

Oboe II

Bassoon I

Bassoon II

Guitar

Oboe II

Bassoon II

Piano

*Decresc. p*

*Decresc. p*

*tra*

## Scene 6

$\text{♩} = 90$

Oboe I

Bassoon I

Laura

Guitar

*mp*

*mf*

*mf*

*mf*

(Enter)

Long have I raved and roamed mad But de- spite my grief I must now at- tend to the help- less So-

$\text{♩} = 72$

Oboe I

Bassoon I

Bassoon II

Laura  
phi - a (Wakes S.)  
How do you fare, my on - ly re - main - ing so - lace?

Guitar

Bassoon I

Bassoon II

Sophia  
My dear - est Lau - ra, my in - stinets whis - per that my end is near

Guitar

*cresc.*

Oboe I  
Oboe II  
Bassoon II  
Laura  
Guitar

No, No, So-phi-a I ear-nest-ly en-treat you not to die by your sor-row

decresc.  
decresc.  
decresc.  
decresc.

f  
f  
f  
f  
f

pp  
p  
f  
f

///

The musical score is written for five parts: Oboe I, Oboe II, Bassoon II, Laura (voice), and Guitar. The music is in 4/4 time. The Oboe I part begins with a whole note chord (F4, A4, C5) marked 'f'. The Oboe II part begins with a whole note chord (F4, A4, C5) marked 'f'. The Bassoon II part begins with a whole note chord (F4, A4, C5) marked 'f'. The Laura part begins with a whole note chord (F4, A4, C5) marked 'f'. The Guitar part begins with a whole note chord (F4, A4, C5) marked 'f'. The lyrics are: "No, No, So-phi-a I ear-nest-ly en-treat you not to die by your sor-row". The score includes dynamic markings such as 'f', 'pp', 'p', and 'decresc.'. There are also slurs and a fermata over the first measure of the Laura part. The guitar part ends with a double bar line and a fermata.

Five empty musical staves are provided for other instruments or voices. Each staff consists of five horizontal lines.

Oboe I  
mp

Oboe II  
mp

Bassoon I  
mp

Bassoon II  
mp

Sophia  
mf 3 3 3  
It is not sor-row, poor Lau-ra that is to blame By ly-ing on this cold ground I have caught a fa-tal

Piano  
mf

Detailed description: This is a handwritten musical score for a scene. It features six staves. The top four staves are for woodwinds: Oboe I, Oboe II, Bassoon I, and Bassoon II. Each woodwind part begins with a dynamic marking of *mp* (mezzo-piano). The Oboe I part has a *mp* marking in the second measure. The Bassoon I part has a *mp* marking in the first measure. The Bassoon II part has a *mp* marking in the first measure. The fifth staff is for the soprano, Sophia, with lyrics written below the notes. Her part includes three triplet markings (*mf* 3) over the first three measures. The lyrics are: "It is not sor-row, poor Lau-ra that is to blame By ly-ing on this cold ground I have caught a fa-tal". The sixth staff is for the Piano, with a *mf* (mezzo-forte) marking in the first measure. The score is written in 4/4 time and includes various musical notations such as slurs, ties, and accidentals.

♩ = 112

Oboe I (mp)

Oboe II

Bassoon I

Bassoon II

Laura  
A-no-ther af-flic-ting blow! This is more than I can bear I grow numb with des-pair

Sophia  
chill

Piano  
mp cresc. f

8va  
8va  
8va  
15va

Oboe I

Oboe II

Laura

Piano

How can one so young, so vibrant, so faultless as I deserve another tragedy

15va

f

3

6

6

Ped.

Ped.

\*

9va

$\text{♩} = 72$

Bassoon I  
Bassoon II  
Laura  
Sophia  
Piano

decresc.  
mp  
p  
pp  
p

Pi-ty the poor, was-ted so-phi-a I die a mar-tyr to my

Bassoon I *mp*

Bassoon II *f*

Sophia *mf*  
 grief for Au-gus-tus In the face of hi-de-ous wrongs I swooned once too a-ten Learn from my

Piano *mf*  
*p*

Bassoon I *mp*

Bassoon II *p*

Sophia  
 fate, dear Lau- ra Run mad, Throw fits Lose your senses with vi-gor But in for-bid-ding

Piano *mf*

Oboe I

Oboe II

Bassoon I

Bassoon II

Laura

Sophia

Guitar

Piano

decresc.

decresc.

mp

Fare-well (Dies)

0 be-trayed Lau-ra Who will con-sole you now?

wea-ther do not faint Fare-well

mf

3

f

$\text{♩} = 90$

Oboe I  
Oboe II  
Laura  
Guitar  
Piano

Am I de-ceived? It is my for-mer neigh-bor Is-a-bel And who is with you?

ff  
cresc.  
ff  
cresc.  
ff  
mf  
ff  
cresc.  
sub mf

Oboe I *ff.* *f*

Oboe II *f* *ff*

Laura *f* *ff*  
What...! Ed-ward's Fa-ther?  
Know you then, vil-lain, un-na-tu-ral man-ster, des-troy-er of hap-pi-ness your

Guitar *ff*

Piano *ff.* *f* *ff* *mp* *<* *ped.* \*

Oboe I  
 Oboe II  
 Bassoon I  
 Bassoon II  
 Laura  
 Guitar  
 Piano

son's un-just fate?  
 A house you of-fer me as his wi-dow? In my

Dynamics: *f*, *(f)*, *mf*, *ff*  
 Articulation: accents, slurs, phrasing slurs  
 Performance: *mf* with triplet and grace note

Handwritten musical score for Bassoon I, Bassoon II, Laura, Guitar, and Piano. The score is in 4/4 time and features a key signature of one sharp (F#).

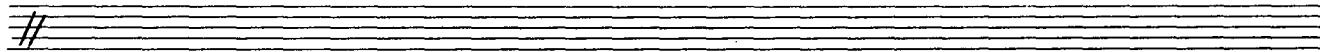
**Bassoon I:** Part I (measures 1-4) has dynamics  $4p$ ,  $b\sharp$ ,  $p$ , and  $a$ . Part II (measures 5-8) has dynamics  $p$ ,  $p$ ,  $p$ , and  $p$ . A *decrease.* instruction is written above the staff.

**Bassoon II:** Part I (measures 1-4) has dynamics  $p$ ,  $p$ ,  $p$ , and  $p$ . A *decrease.* instruction is written below the staff.

**Laura:** Lyrics: "weak-ened state I must pause to con-si-der (Plans what to say) Let it be Known". The melody includes a triplet of eighth notes in measure 4 and another triplet in measure 8.

**Guitar:** Part I (measures 1-4) has dynamics  $mf$  and  $mf$ . Part II (measures 5-8) has dynamics  $mf$  and  $mf$ .

**Piano:** Part I (measures 1-4) has dynamics  $mf$  and  $mf$ . Part II (measures 5-8) has dynamics  $mf$  and  $mf$ .



Handwritten musical score for Laura and Piano. The score is in 4/4 time and features a key signature of one sharp (F#).

**Laura:** Lyrics: "It is on-ly as a mo-nu-ment to my all con-su-ming grief for the lost Ed-ward And as a". The melody consists of eighth and sixteenth notes.

**Piano:** The accompaniment features a steady eighth-note pattern in the right hand and a more complex accompaniment in the left hand, including some chords.

Oboe I

Oboe II

Bassoon I

Bassoon II

Laura

Piano

well-de-served pe-nance for your mis-deeds, black-guard, that I ac-cept

cresc.

ff

ff

ff

ff

Ped.

Oboe I  
decresc.

Oboe II  
decresc.

Bassoon I  
decresc.

Bassoon II  
decresc.

Guitar  
mf

Piano  
(ff)  
(Ped.)

Attacca

\*

# Epilogue

$\text{♩} = 60$

Oboe I

Oboe II

Bassoon I

Bassoon II

Laura

Guitar

Piano

*mf* (Starts resuming "old" persona)

Since that time, Ma-ri-anne, I have re-si-ded in ob-scu-ri-ty Dis-turbed by none

*mp*

*mf*

*mp*

Ped. Ped.

Handwritten musical score for Oboe I, Oboe II, Bassoon I, Bassoon II, Laura (Vocal), Guitar, and Piano. The score includes lyrics: "End-less-ly ho-no-rag-in mem-ory my ma-ther, my fa-ther Ed-ward So-phi-a, and Au".

**Oboe I:** *cresc.*

**Oboe II:** *cresc.*

**Bassoon I:** *sub. mp*

**Bassoon II:** *sub. mp*

**Laura:** *cresc.*  
 End-less-ly ho-no-rag-in mem-ory my ma-ther, my fa-ther Ed-ward So-phi-a, and Au

**Guitar:**

**Piano:** *Ped.*

Four empty musical staves for additional instruments.

Oboe I

Oboe II

Bassoon I

Bassoon II

Laura

Guitar

gus-tus

Still fault-less Still blame-less Still true to all that I be

*f*

*mp*

*f*

*decresc.*

Bassoon I

Laura

Guitar

May my ex-ample pro- vide wis-dom to you As it has to me

*mf*

*mf*

Oboe I

Oboe II

Bassoon I

Bassoon II

Laura

Guitar

Piano

(Exits with her response to M.)

*f*

*mp*

*decresc.*

*mf*

3

3

3

6

*Bva*

$\sharp \frac{2}{2}$

$\flat$

$\sharp$

$\flat$

$\sharp$

$\flat$

$\sharp$

$\flat$

Musical score for Oboe I, Oboe II, Bassoon I, Bassoon II, and Guitar. The score is written in 4/4 time. Oboe I and Oboe II have melodic lines with dynamics *f* and *deces.*. Bassoon I and Bassoon II have sustained notes with dynamics *p*, *mp*, and *mf*. The Guitar part features a rhythmic accompaniment of eighth notes with dynamics *mf*.

Musical score for Bassoon I and Bassoon II. The score is written in 4/4 time. Bassoon I and Bassoon II have sustained notes with dynamics *p* and *mf*. The score includes a double bar line and a repeat sign. The text "Ink Copy 12/13/92" is written vertically on the right side of the score.