

# ACT TWO: AT THE WEIMAR CASTLE

[A bridge scene over a small river with a large baroque castle nearby]

## Scene 1: Is Anybody There? (Orestes, Pylades)

Philip Armstrong

Adagio  $\text{♩} = 72$

Flute 1  
Flute 2  
Oboe 1  
Oboe 2  
Clarinet in Bb  
Bass Clarinet in Bb  
Bassoon  
Contrabassoon  
Horn 1 in F  
Horn 2 in F  
Trumpet 1 in C  
Trumpet 2 in C  
Trombone 1  
Trombone 2  
Tuba  
Timpani

Detailed description: This section of the score covers the woodwind and brass parts. The woodwinds (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon, and Contrabassoon) have active parts with various dynamics (p, mf, p) and articulations (trills, slurs, accents). The brass section (Horns, Trumpets, Trombones, and Tuba) and Timpani are currently silent.

Adagio  $\text{♩} = 72$  [Orestes and Pylades cross a bridge moving towards the castle, cautious to avoid anybody noticing them]

Pylades  
Orestes

Detailed description: This section shows the vocal parts for Pylades and Orestes. Both staves are currently blank, indicating that the vocalists are silent during this specific musical passage.

Adagio  $\text{♩} = 72$

Violin I  
Violin II  
Viola  
Violoncello  
Double Bass

Detailed description: This section covers the string parts. The Violin I and II parts are silent. The Viola, Violoncello, and Double Bass parts have active parts with a consistent rhythmic pattern of eighth notes, marked with dynamics like mp and flaut. (flautando).

7

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

Fl. 2 *p*

Ob. 1 *mf* *p*

Ob. 2 *p* *mf* *p* *mf*

Cl. *mf* *p* *p*

B. Cl.

Bsn. *mp*

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1 *mp* *mp*

Tbn. 2 *mp* *mp*

Tba. *mp*

Timp.

Perc. Ride cymbal *p* *mf* *p* *mf* *p* *mf*

Pyl.

Ore. *mf* Is an - y - bo - dy there? We must watch

Vln I *mp* *mp* *mp* *mp*

Vln II *mp* *mp* *mp* *mp*

Vla. *mp* *mp* *mp* *mp* *mp*

Vc. *mp*

Db. *mp*

12 *mf* *p* *mf* *p* *mf* *p*

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

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

Ob. 1 *mf* *p*

Ob. 2

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

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

Bsn. *p* *mf* *p*

Cbsn.

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

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

Tpt. 1

Tpt. 2

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

Tba. *mp* *mf*

Timp. *mp*

Perc. *mp* Ped. Bass Drum

1:F, 2:E, 3:D, 4:A

Py. *mf* I'm watch - ing, my friend. I see no o - thers.

Ore. out! *mf* This is the an - cient

Vln I *mp* div.

Vln II *mp* div.

Vla *mp* div.

Vc. *mp* div.

Db. *f* *mp*

19

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

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

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

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

Cl. *mp* *mf* *mf*

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

Bsn. *p*

Cbsn.

Hn. 1

Hn. 2

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

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

Tbn. 1 *mp*

Tbn. 2 *mp*

Tba. *mp*

Timp. *f*

Perc. *p* *mf*

Py. *mf*  
Yes, O - re - stes. This is the

Ore. *mf*  
cas - tle; we've found it!

Vln I *mp* *p* *mp* *mp*

Vln II *mp* *mp* *mp*

Vla. *mp* *mp* *mp*

Vc. *p*

Db.

**B**

**B**

**B**

24 **C**

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

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

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

Ob. 2 *mp* *mf*

Cl. *mf* *mp* *mf*

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

Bsn. *mf* *mf*

Cbsn. *mf* *mf*

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

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

Tpt. 1 *f* *mf*

Tpt. 2 *f* *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tba. *mf*

Timp. *f*

Perc. *mp* *p* *mf* *p*

**C**

place we sought.

*mf*

Ore. In there is the al-tar where blood is shed. I smell the foul re-mains of the slaugh-tered.

**C**

Vln I *mp* *mf* *pp* *p*

Vln II *mp* *mf* *pp* *p*

Vla *mp* *mf* *pp* *mf* *p*

Vc. *f* *p* *mp*

Db. *f* *p* *mp*

29 **D**

Fl. 1 *mf* *p* *mf* *p* *p* *p* *p* *6*

Fl. 2 *mf* *p* *p* *p* *6* *3*

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

Ob. 2 *p* *mf* *p*

Cl. *mf* *p* *p*

B. Cl.

Bsn.

Cbsn. *p*

Hn. 1 *p*

Hn. 2

Tpt. 1 *p*

Tpt. 2 *p*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tba. *mp*

Timp.

Perc. *mf*

B. D.

**D**

Pyll. Foul, yes. Yet these were once fresh fruits of spring.

Ore.

**D**

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

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

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

Vc. *p* *p*

Db. *p*

34

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc.

B. D.

35

Pyl.

Ore.

We're no fledg - lings. Still, we must be cau - tious.

36

Vln I

Vln II

Vla

Vc.

Db.

div.

unis.

V

mp

f

p

mp

p

f

p

mp

p

39

Fl. 1 *p* *f* 3

Fl. 2 *p* 3 3

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

Ob. 2 *mf* *p* *p* *mf* *p* *mf* *p*

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

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

Bsn. *mf* *p* *p* *mf* *p* *mf* *p*

Cbsn.

Hn. 1 *mf*

Hn. 2 *p* *mf* *p* *mf*

Tpt. 1 *p* *f* *mp* *p* *f* *mp*

Tpt. 2 *p* *mf* *mp* *p* *mf* *mp*

Tbn. 1 *p* *mf* *p* *mf*

Tbn. 2 *p* *mf* *p* *mf*

Tba. *p* *mf* *p* *mf*

Timp. *p* *f* *p* *f* *mf* 4:G♯

Perc. *mf*

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

Pyl.

Ore. *mf*  
I sense this shrine is a barbed snare of sorts, Though I am loath to

Vln I *mp* *mf* *pp* *p* *mf* *p* *mf*

Vln II *mp* *mf* *pp* *p* *mf* *p* *mf*

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

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

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

44

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

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

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

Ob. 2

Cl. *mp* *p*

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

Bsn. *mf* *p*

Cbsn. *mf*

Hn. 1 *mp*

Hn. 2

Tpt. 1 *mp* *p* *f* *mp*

Tpt. 2 *mp* *p* *mf* *mp*

Tbn. 1 *mp*

Tbn. 2

Tba. *mf*

Timp. *p* *3: C, 4:A* *p* *f* *p* *f* *mf*

PyL.

Ore. flee; some - - thing draws me. I take these foot-steps of my own free will. I have wan- dered here a

Vln I *mp* *mp* *mp* *mp*

Vln II *mp* *mp* *mp* *mp*

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

Vc. *mp* *p* *mp* *p* *p* *mp* *p* *p* *mp*

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

F

49

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc.

B. D.

F

Pyl.

Ore.

time - less e - xile, A man houn - ded by pain and mi - se - ry, — Yet when

F

Vln I

Vln II

Vla

Vc.

Db.

53 G

Fl. 1 *p* *f* *p*

Fl. 2 *p* *f* *p*

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

Ob. 2 *mf* *p* *mf* *p* *mf* *p*

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

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

Bsn. *p* *mf* *p* *mf* *p* *mf*

Cbsn. *p* *mf* *p* *mf* *p* *mf*

Hn. 1 *p* *mf* *p* *mf*

Hn. 2 *p* *mf* *p* *mf*

Tpt. 1 *p* *f* *mp*

Tpt. 2 *p* *mf* *mp*

Tbn. 1 *p* *mf* *p* *mf*

Tbn. 2 *p* *mf* *p* *mf*

Tba. *p* *mf* *p* *mf* *p* *mf*

Timp. *p* *f* *p* *f*

Perc. *mf* *p* *mf* *p* *mf*

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

Pyl. G *mf*  
We must not be

Ore. stand - ing in this san - ctu - a - ry, It feels to me I am ve - ry near home.

Vln I *p* *mf* *p* *mf* *mp* *flaut.*

Vln II *p* *mf* *p* *mf* *p* *mp* *flaut.*

Vla. *p* *mf* *mf* *p* *p* *mf* *p* *mp* *flaut.*

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

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

59

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

Fl. 2 *p* *p* *p*

Ob. 1 *mf* *p*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Py. seen here by this tem - ple. Yet we should not flee, we should not

Ore.

Vln I *mp* *mp* *mp* *mp*

Vln II *mp* *mp* *mp* *mp*

Vla *mp* *mp* *mp* *mp*

Vc.

Db.

64

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

Fl. 2 *p* *p* *p* *p* *p* *p*

Ob. 1 *mf* *p*

Ob. 2 *p* *mf* *p* *mf*

Cl. *mf* *p* *p*

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1 *mp* *mp* *mp*

Tbn. 2 *mp* *mp* *mp*

Tba.

Timp.

Perc. Ride cymbal *p* *mf* *p* *mf* *p* *mf*

Py. pa - nic. This is not the cus - tom of our peo - ple. We can hide in the park

Ore.

Vln I *mp* *mp* *mp* *mp* *mp*

Vln II *mp* *mp* *mp* *mp* *mp*

Vla *mp* *mp* *mp* *mp* *mp*

Vc. *mp*

Db.

69

Fl. 1 *mf* *p* *mouth away from blow hole* *p* *p*

Fl. 2 *p* *p* *mouth away from blow hole*

Ob. 1 *mf* *p*

Ob. 2

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

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

Bsn. *p* *mf* *p*

Cbsn.

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

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

Tpt. 1

Tpt. 2

Tbn. 1 *mp*

Tbn. 2 *mp*

Tba. *mp*

Timp. *mp* 2: E, 3: D

Perc. *mp* Hi hat closed/open Ped. Bass Drum

B. D. *p*

Pyt. down in a cave. Then at night we can re - turn to our pur - pose.

Ore.

Vln I *mp* div.

Vln II *mp* div.

Vla. *mp* div.

Vc. *mp* div.

Db. *f* *mp*

75 **H**

Fl. 1 *p*  $\leftarrow$  *f* <sup>3</sup>

Fl. 2 *p* <sup>3</sup>

Ob. 1 *p*  $\leftarrow$  *f* <sup>3</sup> *p*

Ob. 2 *f* *p*

Cl. *p* <sup>5</sup> *mf* *p*

B. Cl. *p* *mf*

Bsn. *f* *p* *p* <sup>3</sup> *mf*

Cbsn. *mf*

Hn. 1 *mf*  $\leftarrow$  *f*

Hn. 2 *mf*  $\leftarrow$  *f*

Tpt. 1

Tpt. 2

Tbn. 1 *mf*

Tbn. 2

Tba.

Timp.

Perc. *p*  $\leftarrow$  *mf* *p*  $\leftarrow$  *mf* *p*  $\leftarrow$  *mf* *p*  $\leftarrow$  *mf* *p*  $\leftarrow$  *mf*

B. D. *mf*

**H**

Orc. Our pur - pose? Our ear - - nest de -

**H**

Vln I *mp*  $\leftarrow$  *mf*  $\leftarrow$  *pp* *mp*  $\leftarrow$  *mf*  $\leftarrow$  *pp* *p*  $\leftarrow$  *p*  $\leftarrow$  *mp*  $\leftarrow$  *mf*  $\leftarrow$  *pp*

Vln II *mp*  $\leftarrow$  *mf*  $\leftarrow$  *pp* *mp*  $\leftarrow$  *mf*  $\leftarrow$  *pp* *p*  $\leftarrow$  *p*  $\leftarrow$  *mp*  $\leftarrow$  *mf*  $\leftarrow$  *pp*

Vla. *mp*  $\leftarrow$  *mf*  $\leftarrow$  *pp* *mp*  $\leftarrow$  *mf*  $\leftarrow$  *pp* *mf*  $\leftarrow$  *p* *mp*  $\leftarrow$  *mf*  $\leftarrow$  *pp* *mf* *p* *mf* *mf*

Vc. *f*  $\leftarrow$  *p* *f* *p* *f* *p* *mf* *p* *mf* *p* *mf*

Db. *f*  $\leftarrow$  *p* *f* *p* *f* *p* *mf* *p* *mf* *p* *mf*

79

I

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

Fl. 2 *mp* *mf* *p* *mp* *mp* *5* *5*

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

Ob. 2 *mp* *mf*

Cl. *mp* *mf* *mp* *5*

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

Bsn. *p*

Cbsn.

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

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

Tpt. 1

Tpt. 2

Tbn. 1 *mf*

Tbn. 2 *mf*

Tba. *mf*

Timp.

Perc. *mf* *p* *mf* *p*

B. D.

I

Pyl.

Ore. sign? But yes, We have - n't braved the time - zones to give up at the end.

Vln I *mp* *mp*

Vln II *mp* *mp* *5* *5*

Vla. *p* *mp* *p* *mp* *p* *p* *6* *6*

Vc. *p* *mp* *p* *mp* *p* *p* *6* *6*

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

83

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

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

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

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

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

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

Bsn. *mf*

Cbsn.

Hn. 1 *f* *p*

Hn. 2

Tpt. 1 *f* *p*

Tpt. 2 *p*

Tbn. 1 *f* *p*

Tbn. 2 *f* *p*

Tba.

Timp. *f*

Perc. *mf*

Py.

Ore. Py - la - des, your words are wise. I have yearned for an end to the tor - ment. I have

Vln I *mp* *mp* *mp* *mp*

Vln II *mp* *mp* *mp* *mp*

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

Vc. *mp* *p* *mp* *p* *mp* *p* *mp* *p*

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

87

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

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

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

Ob. 2

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

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

Bsn. *p* *mf* *p*

Cbsn. *mf* *p*

Hn. 1 *mp*

Hn. 2 *mp*

Tpt. 1 *f*

Tpt. 2

Tbn. 1 *mp*

Tbn. 2 *mp* *mf*

Tba.

Timp. *mf* *p*

Pyl.

Ore. come here to this altar of strife But not to seize a mystical image.

Vln I *mp* *mp* *mp*

Vln II *mp* *mp* *mp*

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

Vc. *p* *mp* *p* *p* *p* *mp* *p* *mp* *p* *p*

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

**J**

Fl. 1 *p* *p* *p < mf* *p* *p < f* *3*

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

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

Ob. 2 *mf* *p* *mf* *p*

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

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

Bsn. *mf* *p* *mf* *p*

Cbsn. *p* *mf* *p* *mf*

Hn. 1 *mf* *p*

Hn. 2 *mf* *p*

Tpt. 1 *p* *p* *f* *mp*

Tpt. 2 *f* *p* *p* *mf* *mp*

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

Tbn. 2 *p* *mf* *p* *mf*

Tba. *p* *mf* *p* *mf*

Timp. *mf* *p*

Perc. *p* *f* *p < mf* *p < mf* *p < mf*

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

**J**

Pyl.

Ore. *No long - er do I trust this is my path. There are o - ther du - ties,*

**J**

Vln I *p* *mf* *p < mf* *mp < mf* *pp* *mp < mf* *pp* *p*

Vln II *p* *mf* *p < mf* *mp < mf* *pp* *mp < mf* *pp* *p*

Vla. *p* *p* *mf* *p < mf* *mp < mf* *pp* *mp < mf* *pp* *mf > p*

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

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

*div.*  
*arco*

97

Fl. 1 *p* *f* *p* *p*

Fl. 2 *p* *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. *p* *mf* *p*

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

Bsn. *p* *mf* *p*

Cbsn. *mf*

Hn. 1

Hn. 2

Tpt. 1 *p* *f* *mp*

Tpt. 2 *p* *mf* *mp*

Tbn. 1

Tbn. 2

Tba. *p* *mf* *p* *mf* *p*

Timp.

Perc. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

B. D. *mf*

Pyl.

Orc. o - ther char - ges. But wait, I hear move - ment in the dis - - tance.

Vln I *p* *mp* *mf* *pp* *mp* *p*

Vln II *p* *mp* *mf* *pp* *mp*

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

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

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

101 **K** **L**

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

Fl. 2 *p*

Ob. 1 *mf* *p*

Ob. 2

Cl. *mf* *mf*

B. Cl. *mf*

Bsn. *p* *mf*

Cbsn. *mf*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1 *mp*

Tbn. 2 *mp*

Tba. *mp*

Timp.

Perc. *p* *mf*

**K** **L**

Pyll. *mf*  
I hear it too. It comes from o - - ver there.

Ore.  
It is the dam - na - ble Fu - ries;

**K** **L**

Vln I *mp* *mp*

Vln II *mp* *mp*

Vla. *mp* *mp* *mf* *p* *mf* *p* *mf* *p*

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

Db.



# Act 2 Scene 2: Orestes Is Afflicted By Regret (Furies)

Philip Armstrong

Allegro Moderato ♩ = 112

Flute 1  
Flute 2  
Oboe 1  
Oboe 2  
Clarinet in Bb  
Bass Clarinet in Bb  
Bassoon  
Contrabassoon  
Horn 1 in F  
Horn 2 in F  
Trumpet 1 in C  
Trumpet 2 in C  
Trombone 1  
Trombone 2  
Tuba  
Timpani

Allegro Moderato ♩ = 112 [Enter Furies]

Furies 1  
Furies 2  
Furies 3

*p*  
Or -

*p*  
Or -

*p*  
Or -

Allegro Moderato ♩ = 112

Violin I  
Violin II  
Viola  
Violoncello  
Double Bass

*pizz.*  
*p* *mf* *p* *mf*

*arco div.* *p* *mf* *pizz.*

*div.* *p* *mf*

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

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

*div.* *p* *mf* *div.* *p* *mf*





**B**

25

Fl. 1 *p* < > *p*

Fl. 2 *p* < > *p*

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1 *mf* *p*

Hn. 2 *mf* *p*

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp. *p* *mp* *mf*

Perc. *f* *f* *mf* *mp* *p*

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

Hp. *mf* *pp*

**B**

Fur. 1  
mulls\_ wheth-er to loathe it or co-vet it.

Fur. 2  
mulls\_ wheth-er to loathe it or co-vet it.

Fur. 3  
mulls\_ wheth-er to loathe it or co-vet it. *mf* Al- ways un- sett- led by his fa- mi- ly, *mp* Troub- led\_ by the gaze which seeks his pen- ance: Ev- 'ry

**B**

Vln I *p* *mf*

Vln II *p* *mf*

Vla *p* *mf*

Vc.

Db.



40

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

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

Ob. 1 *mp*

Ob. 2 *mp*

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1 *p* *mf* *p* *mf*

Hn. 2 *mf* *p* *mf* *p*

Tpt. 1 *mf* *p*

Tpt. 2 *mf* *p*

Tbn. 1 *p* *mf* *p* *mf* *p* *mf*

Tbn. 2 *p* *mf* *p* *mf* *p* *mf*

Tba. *p* *mf* *p* *mf* *p* *mf*

Timp. *mf* *p* *mf* *p*

Perc. *p* *f* *p* *f*

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

Hp.

Fur. 1 *mp* *mf*  
 sac - ri - fice. At the fin - al batt - le he had stood at the thresh - old of de - light - ful pu - bese ence, But not the burn - ing gates of the ci - ty. He could have

Fur. 2 *mp* *mf* *mf*  
 sac - ri - fice. At the fin - al batt - le he had stood at the thresh - old of de - light - ful pu - bese ence, But not the burn - ing gates of the ci - ty. He could have

Fur. 3 *mp* *mf* *mf*  
 sac - ri - fice. At the fin - al batt - le he had stood at the thresh - old of de - light - ful pu - bese ence, But not the burn - ing gates of the ci - ty. He could have

Vln I *p* *mf* *p* *mf* *p* *mf*

Vln II *mf* *mf* *mf* *mp* *p* *mf* *p* *mf* *p*

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

Ve. *mp* *mp* *mp* *mp* *mp* *mp*

Db.

arco div. *p* *mf* *p* *mf* *p* *mf*

div. *p* *mf* *p* *mf* *p* *mf*



54

**E**

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp. *mp* *mp* *mf*

Perc. *mf* *p* *mf* *p* *mf* *p*

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

Hp. *mf* *pp*

D:CB/EFGA B:

**E**

Fur. 1  
As a - llur - ing as A - chi - lles.

Fur. 2  
All would have re - joiced to see him bare - skinned U - pon the batt - le field, to aim

Fur. 3  
llur - ing as the young A - chi - lles.

**E**

Vln I *mf*

Vln II *mf*

Vla. arco *mf* pizz. *mf* arco *mf* pizz. *mf* arco

Vc. *mf* *mp* *mf* *mp*

Db. *mf* *mf*

60

FL. 1  
FL. 2  
Ob. 1  
Ob. 2  
Cl.  
B. Cl.  
Bsn.  
Cbsn.  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Timp.  
Perc.  
B. D.  
Hp.  
Fur. 1  
Fur. 2  
Fur. 3  
Vln I  
Vln II  
Vla  
Vc.  
Db.

he des ired this too.  
a - rows At his un - clad form;  
he des - ired this too.

**F**

65

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1

Ob. 2

Cl.

B. Cl. *mp*

Bsn. *mp*

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Temp.

Perc. *f* *mf* *mp*

Hp. *mp*

**F**

Fur. 1  
In - spired by a vi - sion of dis - robed youths, He sees them im - paled, sees his own ribs speared. He had

Fur. 2  
In - spired by a vi - sion of dis - robed youths, He sees them im - paled, sees his own ribs speared. He had

Fur. 3  
In - spired by a vi - sion of dis - robed youths, He sees them im - paled, sees his own ribs speared. He had

**F**

Vin I *mf* pizz.

Vin II *mf*

Vla *mp*

Vc. *mp*

Db. *mf*

71

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc.

B. D.

Hp.

**G**

Fur. 1

Fur. 2

Fur. 3

watched him - self through their pierc - ing eyes. He knew of their crav - ings\_ to trans - fix him.

watched him - self through their pierc - ing eyes. He knew of their crav - ings\_ to trans - fix him.

watched him - self through their pierc - ing eyes. He knew of their crav - ings\_ to trans - fix him.

**G**

Vin I

Vin II

Vla

Ve.

Db.

arco

div.

**G**



84

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp. *mp* *tr* *mf* *mp*

Perc.

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

Harp. *mf* *pp*

Mus.

Fur. 1

Fur. 2

Fur. 3 *mf*

Vln I

Vln II

Vla.

Vc.

Db.

knows it is poss - i-ble to ar - gue A - gainst a ne - - ce-ssa-ry co-nnec - tion Fast-en - ing this chain of cir - cum-stan - ces.

flesh. He can hear it now, the a - bid - ing blows, End - less thump ing for - ev - er in his mind.

*mf* *f* *mf* *f* *mf* *f*

H

90

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

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

Ob. 1 *f* *mp*

Ob. 2 *f* *mp* *f* *mp*

Cl. *mp* *f* *mp*

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

Bsn. *f* *mp*

Cbsn. *f*

Hn. 1 *f* *mp*

Hn. 2

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

Tpt. 2 *f* *mp*

Tbn. 1

Tbn. 2

Tba. *f*

Timp.

Perc. *mp* *p* *mf* *f* *mf* *mp*

Hp. *mp* *f* *mp*

Fur. 1 *mf* In par - ti - cu - lar his

Fur. 2 *mf* In par - ti - cu - lar his

Fur. 3 *mf* In par - ti - cu - lar his

Vln I *mf* *f* *mp* *pizz.* *mf*

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

Vla. *mf* *f* *mp* *mp* *mp* *mp* *mp*

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

Db. *f* *mf*

I

95

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc.

B. D.

Hp.

Mus.

Fur. 1

Fur. 2

Fur. 3

Vln I

Vln II

Vla

Vc.

Db.

*mf*

A - gainst the rules of mo - dal in - fer - ence, The Trans - fer of  
 mind is up - on, A - chill - es' spear, this ap - ex most of all. He should have dis - closed his mind. He knows that Ach - ill - es had the  
 mind is up - on, A - chill - es' spear, this ap - ex most of all. He should have dis - closed his mind. He knows that Ach - ill - es  
 mind is up - on, up - on, A - chill - es' spear, this ap - ex most of all.

102

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc.

B. D.

Hp.

Mus.

Fur. 1

Fur. 2

Fur. 3

Vln I

Vln II

Vla.

Vc.

Db.

Po - wer - less - ness based on Fi - xi - ty of past, fi - xi - ty of law. She shall be the same in - tu - i - tion had the same As a boy, this a - ppeal to shame - less men, And there - af - ter faced the same con - tri - tion, This that drove him to ske - wer so

arco

pizz.

*mp*, *mf*, *p*, *pp*

*tr*, *trill*, *trills*

*3*, *trills*

100

Mus. ul - ti - mate source of choice.

Fur. 1 Or - es - tes knows well he should have gone forth, A fixed

Fur. 2 Or - es - tes knows well he should have gone forth, A fixed

Fur. 3 ma - ny In such fu - ry, this and his great skill and strength. Or - es - tes knows well he should have gone forth, A fixed



K

122

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl.  
B. Cl.  
Bsn.  
Cbsn.  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Timp.  
Perc.  
B. D.  
Hp.

K

Fur. 1  
Fur. 2  
Fur. 3

He car-ies a bur - den of shame, dev-oid Of cour-age to con-summate the vi - sion.

K

Vln I  
Vln II  
Vla  
Vc.  
Db.





141

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

B. D.

Hp.

Fur. 1

Fur. 2

Fur. 3

Vin I

Vin II

Vla

Vc.

Db.

mere - ly ling - ers, Fac - ing the pros - pect of a slow dem - ise, Of pro - longed de - cay and em -

mere - ly ling - ers, Fac - ing the pros - pect of a slow dem - ise, Of pro - longed de - cay and em -

mere - ly ling - ers, Fac - ing the pros - pect of a slow dem - ise, Of pro - longed de - cay and em -

pizz. unis.

*mf*

*mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

*mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

*mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

145

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Fur. 1  
bitt - er - ment.

Fur. 2  
bitt - er - ment.

Fur. 3  
bitt - er - ment.

Vln I  
pizz. *p* *mp* arco div. *p* *mf*

Vln II  
*mp* *mf* div. *p* *mf*

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

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

Db.  
div. *p* *mf*

[Exit Furies]

# Act 2 Scene 3: They Have Gone Away (Orestes, Pylades)

Philip Armstrong

**Adagio**  $\text{♩} = 72$

Flute 1  
Flute 2  
Oboe 1  
Oboe 2  
Clarinet in Bb  
Bass Clarinet in Bb  
Bassoon  
Contrabassoon  
Horn 1 in F  
Horn 2 in F  
Trumpet 1 in C  
Trumpet 2 in C  
Trombone 1  
Trombone 2  
Tuba  
Timpani  
Percussion  
Pylades  
Orestes

**Adagio**  $\text{♩} = 72$  [Orestes and Pylades reappear]

Violin I  
Violin II  
Viola  
Violoncello  
Double Bass

*mf*  
They have gone a - way; the

6 **A**

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

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

Ob. 1 *mp* *mf*

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

Cl. 1 *mf* *mp* *mf*

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

Bsn. 1

Cbsn.

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

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

Tpt. 1 *f* *senza sord.*

Tpt. 2 *f* *senza sord.*

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

Tba. *mf*

Timp. 1F, 2E, 3D, 4A *f*

Perc. *p* *mf* *mp*

**A**

PyL. court- yard is clear.

Ore. *mf*  
Then you saw them this time, my kind - ly friend?

**A**

Vin I *mp*

Vin II *mp*

Vla *mp*

Vc. *mp*

Db.

The musical score is divided into two main sections, B and C, indicated by boxed letters. Section B spans measures 11 to 18, and Section C spans measures 19 to 24. The score includes parts for Flutes 1 and 2, Oboes 1 and 2, Clarinet 1, Bass Clarinet, Bassoon 1, Contrabassoon, Horns 1 and 2, Trumpets 1 and 2, Trombones 1 and 2, Tuba, Timpani, Percussion, Pyralis (Pyl.), and Oboe (Ore.).

**Section B (Measures 11-18):** The woodwinds and strings play complex rhythmic patterns with triplets and sixteenth notes. Dynamics range from *p* (piano) to *mf* (mezzo-forte). The vocal line (Pyl.) begins with the lyrics "I heard them, but could not".

**Section C (Measures 19-24):** The woodwinds and strings continue with similar rhythmic motifs. Dynamics include *mf*, *f* (forte), and *mp* (mezzo-piano). The vocal line (Ore.) continues with the lyrics "I could un-der-stand ev - ery".

**Lyrics:**  
 Pyl. I heard them, but could not de - ci - pher words.  
 Ore. I could un-der-stand ev - ery

17

FL. 1  
FL. 2  
Ob. 1  
Ob. 2  
Cl. 1  
B. Cl.  
Bsn. 1  
Cbsn.  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Timp.  
Perc.  
Pyl.  
Ore.  
Vin I  
Vin II  
Vla.  
Vc.  
Db.

sy-lla-ble. They spoke of\_terr-i-ble and shock ing things\_ They spoke of my own

23

Fl. 1 *mf* *p* **D** *mf* *p* *mf* *p* *p* *p*

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

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

Ob. 2 *mf*

Cl. 1 *mf*

B. Cl. *mf*

Bsn. 1

Cbsn.

Hn. 1 *p*

Hn. 2

Tpt. 1 *p*

Tpt. 2 *p*

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. *p* *mf* *p* *mf*

B. D. *mf*

**D** *mf*

PyL. Did they speak of your de-light-ful

Ore. imm-an-ent dem-ise.

**D**

Vln I *mp* *mf* *pp* *p* *mp* *mp* *mp*

Vln II *mp* *mf* *pp* *p* *mp* *mp* *mp*

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

Vc. *div.* *f* *p* *mp* *p* *p*

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

28

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

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

Ob. 1

Ob. 2 *p* *mf* *p*

Cl. 1 *mf* *p* *mf* *p*

B. Cl.

Bsn. 1 *p* *mf* *p*

Cbsn.

Hn. 1 *mp* *mp*

Hn. 2 *mp* *mp*

Tpt. 1

Tpt. 2

Tbn. 1 *mp* *mp*

Tbn. 2 *mp* *mp*

Tba. *mp* *mp*

Timp. *tr* *mp*

Perc. *mp*

Pyt. sis - ter? Do they know why she app - eared be - fore us?

Ore.

Vin I *mp* *mp* *div.*

Vin II *mp* *mp* *div.*

Vla. *mp* *mp* *mp*

Vc. *div.*

Db. *mp*

33 **E**

Fl. 1 *p* *f* *p* *f*

Fl. 2 *p* *f*

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

Ob. 2 *mf* *p* *p* *mf*

Cl. 1 *p* *mf*

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

Bsn. 1 *mf* *p* *p* *mf*

Cbsn.

Hn. 1 *mf*

Hn. 2 *p* *mf*

Tpt. 1 *p* *f* *mp* *p* *f* *mp*

Tpt. 2 *p* *mf* *mp* *p* *mf* *mp*

Tbn. 1 *p* *mf*

Tbn. 2 *p* *mf*

Tba. *p* *mf*

2 Eb, 3 Bb  
Timp. *p* *f* *p* *f* *p* *f* *p* *f*

Perc. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

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

**E**

Pyl.

Ore. *mf*

Mus. *mf*

At the time she went up to the al - tar, My  
I - phi - gen - i - a has madnote of the

**E**

unis. *mp* *mp* *mf* *pp* *p* *mf*

Vln I *mp* *mp* *mf* *pp* *p* *mf*

Vln II *mp* *mp* *mf* *pp* *p* *mf*

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

div. *f* *p* *mp* *p* *f* *p* *mp* *p* *p* *mf*

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

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



**F**

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

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

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

Ob. 2 *mf*

Cl. 1 *mp* *p* *mf*

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

Bsn. 1 *mf* *p*

Cbsn. *mf*

Hn. 1

Hn. 2

Tpt. 1 *p* *f* *mp*

Tpt. 2 *p* *mf* *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tba. *mp* *f* *p* *f*

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

Perc. *p* *mf* *p*

B. D. *mf*

**F**

Ore. fa - ther knew it too, but woe is me Our mo - ther did not, the Child - bear - er not.

Mus. — If she is deemed to a - ccur - e be - liefs free - ly On - ly if she acts of her own free will, Then act - ing

**F**

Vln I *mp* *mp* *mp* *mp* *mp* *mf* *pp*

Vln II *mp* *mp* *mp* *mp* *mp* *mf* *pp*

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

Vc. *mp* *p* *p* *mp* *mp* *mp* *pp* *div.* *f* *p* *f*

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



51

Fl. 1 *p* < *f* 3

Fl. 2 *p* 3

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

Ob. 2 *p* *mf* *p* *mf* *p*

Cl. 1 *p* *mf* *p* *mf* *p*

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

Bsn. 1 *p* *mf* *p* *mf* *p*

Cbsn.

Hn. 1 *mf* *p* *mf* *p* *mf*

Hn. 2 *mf* *p* *mf* *p* *mf*

Tpt. 1 *p* *f* *mp* *p* con sord.

Tpt. 2 *p* *mf* *mp* *p* con sord.

Tbn. 1 *mf* *p* *mf* *p* *mf*

Tbn. 2 *mf* *p* *mf* *p* *mf*

Tba. *mf* *p* *mf* *p* *mf*

Timp. *p* *f* *p* *f*

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

Py. *mf*  
El - ekt - ra, who is your

Ore. Nat - u - ral Law, To the ways and means of the prob - ing knife.

Mus. Un - til the ve - ry last gasp of the world. But she re - noun - ces the im - poss - i - ble.

Vln I *mf* *p* *mf* *mp* *mp*

Vln II *mf* *p* *mf* *p* *mp* *mp*

Vla. *mf* *p* *mf* *p* *mp* *mp*

Vc.

Db.

G

56

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

Fl. 2 *p* *p* *p*

Ob. 1 *mf* *p*

Ob. 2

Cl. 1 *mf* *mf*

B. Cl.

Bsn. 1

Cbsn.

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

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

Tpt. 1 *mp* *p*

Tpt. 2 *mp* *p*

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

Tba. *mf*

Timp.

Perc. *p* *mf* *mp*

Py. *mf*

Ore. *mf*

Vin I *mp* *mp* *mp* *mp*

Vin II *mp* *mp* *mp* *mp*

Vla. *mp* *mp* *mp* *mp*

Vc.

Db.

sis - ter, my wife, She al - so con - trived her pur - pose in this.

Do not

H H H

62

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

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

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

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

Cl. 1 *mp* *mf* *mf*

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

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Tpt. 1 *senza sord.* *f* *f* *f*

Tpt. 2 *senza sord.* *f* *f* *f*

Tbn. 1

Tbn. 2

Tba.

Timp. *f* *f* *f*

Pyk. *mf*  
It was she who inst - i - gat - ed rev - enge And thus

Ore. blame your - self for these dark matt - ers.

Vln I *mp* *p* *mp* *mp*

Vln II *mp* *mp* *mp*

Vla. *mp* *mp* *mp*

Vc. *p*

Db.

67

I

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc.

B. D.

I

Pyll.

summ oned forth the fil - thy Fur - - ies.

Ore.

My

I

Vln I

Vln II

Vla.

Vc.

Db.

71

Fl. 1 *p* *p* *p*

Fl. 2 *p* *p* *p*

Ob. 1

Ob. 2

Cl. 1 *p* *p* *p*

B. Cl.

Bsn. 1 *mp* *pp* *p* *mp* *pp* *p*

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

B. D. *mp* *mp* *mp*

Pyl.

Ore.  
mo - ther could not see her daught - - ers pride, The girl sel - ect - ed a -

Vin I *mp* *mp* *mp*

Vin II *p* *mp* *p* *mp* *mp*

Vla *mp* *pp* *mp* *pp* *mp*

Vc. *mp* *pp* *p* *mp* *pp* *p* *mp* *pp* *p*

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

74

Fl. 1 *p* *p* *p*

Fl. 2 *p* *p* *p*

Ob. 1

Ob. 2

Cl. 1 *p* *p* *p* *p*

B. Cl.

Bsn. 1 *mp* *pp* *p* *mp* *pp* *p* *mp* *pp*

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

B. D. *mp* *mp* *mp*

Pyl.

Ore.  
bove all oth - ers. My mo - ther would have had her stay be - hind

Vin I *mp* *mp* *mp*

Vin II *p* *mp* *mp* *p* *mp* *p*

Vla *pp* *mp* *pp* *mp* *pp* *mp*

Vc. *mp* *pp* *p* *mp* *pp* *p* *mp* *pp*

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

J

77

Fl. 1 *mp*

Fl. 2 *p*

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1 *p mp pp p mp pp*

Cbsn.

Hn. 1 *p*

Hn. 2

Tpt. 1 *con sord. (straight mute) pp mp p f pp*

Tpt. 2 *con sord. (straight mute) mp p f pp*

Tbn. 1

Tbn. 2

Tba.

Timp.

B. D. *mp mp*

J

PyL

Ore. *Brood - ing in reg - ret, like these towns - - wo - men. My mo - ther was a fool. Yet I do not Hold this a -*

Vin I *mp unis. pp pp pp pp pp*

Vin II *mp p mp pp pp pp pp*

Vla *pp mp unis. pp pp pp pp*

Vc. *p mp pp p mp pp*

Db. *p mp pp p mp pp*

81

Fl. 1

Fl. 2

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

Ob. 2

Cl. 1

B. Cl.

Bsn. 1  
*mp* *pp* *p* *mp* *pp* *p* *mp* *pp*

Cbsn.

Hn. 1

Hn. 2

Tpt. 1  
*mp* *p* *f* senza sord.

Tpt. 2  
*mp* *p* *f* senza sord.

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc.  
*p* *mp* *p mp* *p p*

B. D.

Pyl. *mf*

Ore.  
gainst her, not now she is gone, I sym - pa - thise with her pre - di - ca - ment.

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

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

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

Vc.  
*p* *mp* *pp* *p* *mp* *pp* *p* *mp* *pp*

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

K

85

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc.

B. D.

K

Pyl.

Ore.

rea - son - be - yond just mere re - venge.

When my fa - mi - ly fed u - pon the blood Of my

K

Vln I

Vln II

Vla

Vc.

Db.



93

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc.

B. D.

Pyl.

Ore.

Vln I

Vln II

Vla

Vc.

Db.

Shame of her ab - - - ne - ga - tion to her death. On - ly my fa - ther



L

100

Fl. 1 *mf* — *ff* *mf* — *ff* *mf*

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

Ob. 1 *mf* — *ff* *mf* — *ff* *ff*

Ob. 2 *mf* — *ff* *mf* — *ff* *ff*

Cl. 1 *f* *f* *f*

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

Bsn. 1 *p* *mp* — *pp* *p* *mp* — *pp* *f* *f* *f*

Cbsn. *f* *f* *f*

Hn. 1 *mp* — *f* *mp* — *f* *mp*

Hn. 2 *mp* — *f* *mp* — *f* *mp*

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

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

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

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

Tba. *f* *f* *f*

Timp. 1-G, 2-F4, 3-C3 *f* *p* *f* *p*

Perc. *f* *f*

B. D. *p* — *mf* *f* *f*

L

Pyel.

Ore. slen - der, due to my ten - der age.

L

Vln I *p* — *mf* *p* — *mf* *f* *f* *f*

Vln II *p* — *mf* *p* — *mf* *f* *f* *f*

Vla. *p* — *mf* *p* — *mf*

Vc. *p* — *mp* — *pp* *f* *f* *f*

Db. *f* *f* *f*

104

accel. M Più Mosso  $\text{♩} = 100$

Fl. 1 *mf* *ff* *mf* *mf*

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

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

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

Cl. 1 *mf* *ff* *mp*

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

Bsn. 1 *f*

Cbsn. *f*

Hn. 1 *f* *mp* *f* *mp* *f* *f*

Hn. 2 *f* *mp* *f* *mp* *f* *f*

Tpt. 1 *mf* *f*

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tba. *mp* *f*

Timp. *f* *p* *f* *p* *f* *p* *f* *p*

Perc. *f*

B. D.

accel. M Più Mosso  $\text{♩} = 100$

Pyl.

Ore.

Vln I *mp* *pp*

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

Vla. *mf* *mf* *mf* *mf* *mf* *mf* *pp*

Vc.

Db.

100

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1 *p*

Hn. 2 *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tbn. 1 *p*

Tbn. 2 *p*

Tba. *p* *mf* *mf*

Timp. *f* *p* *f*

Perc. *p*

B. D.

Pyl.

Ore. *mp*

Vln I *mp*

Vln II *mp* *p* *pp*

Vla. *pp* *p* *pp* *arco*

Vc. *mp* *pp*

Db. *mp*

It was my

117

**N** **O**

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

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

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

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

Cl. 1 *mp* *mf* *f*

B. Cl. *mf* *f*

Bsn. 1 *mf* *f*

Cbsn. *mf* *f*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tba. *mf* *f*

Timp. *f* *p = f*

2 Eb, 4: F4

**N** **O**

Py. *mf*

E - lek - tra ate of the breast and the heart.

Ore. fa - ther who ate the thighs.

**N** **O**

Vln I

Vln II

Vla

Vc.

Db.



141

Fl. 1 *p* <sup>3</sup> <sub>3</sub>

Fl. 2 *p* <sup>3</sup> <sub>3</sub>

Ob. 1 *p* *mf*

Ob. 2 *p* <sup>3</sup> <sub>3</sub>

Cl. 1 *p* <sup>3</sup> <sub>3</sub>

B. Cl.

Bsn. 1 *mp*

Cbsn. *mp*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. *p* *rall.*

Pyl.

Ore. *rall.* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

u-re-dly, her death blessed the war. She gave add-ed pur-pose to the fight ingBe-yond that of He-lenscap-ti-vi-ty. Not on-lyto King A-ga-mem-nons troop Butto the en-tire He-llen-ic ar-my.

Vin I *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Vin II *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Vla *mp*

Vc. *mp*

Db. *mp*

**P** Adagio  $\text{♩} = 72$

152

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc.

B. D.

**P** Adagio  $\text{♩} = 72$

Pyl.

Ore.

Your fa-mi-ly gave pur-pose to the war.

My sis-ter gave our fa-mi-ly pur- pose Un-til I, in ter-ror, be-

**P** Adagio  $\text{♩} = 72$

Vln I

Vln II

Vla

Vc.

Db.

pizz. div.

*mf*

*p*

*mp*

*pp*

157

FL. 1 *p* *p* *p*

FL. 2 *p* *p* *p*

Ob. 1

Ob. 2

Cl. 1 *p* *p* *p*

B. Cl.

Bsn. 1

Cbsn.

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. *p* *p* *mp* *mp* *mp* *mp* *p* *p*

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

Py.

Ore. *trayed them all By re-fus-ing to re-lo - cate to Troy, By re- fus- ing the fierce de-monic sword, By lack-ing the cour-age and brav - er - y*

Vln I *p* *mp* *mp* *mp* *mp*

Vln II *mp* *mp* *mp* *mp* *mp*

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

Vc. *p* *mp* *pp* *p* *mp* *pp* *p* *mp* *pp* *p*

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

161

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

Fl. 2 *p* *p* *p* *p*

Ob. 1

Ob. 2

Cl. 1 *p* *p* *p* *p*

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. *p* *p* *p* *p*

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

Pyl.

Ore.  
Shown by my va- li- ant fear- less sis- ter. I should be a phan- tom a- long- side her A- long-

Vln I *unis.*

Vln II *mp* *mp* *mp* *mp*

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

Vc. *mp* *pp* *p* *mp* *pp* *p* *mp* *pp* *p* *mp*

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



170

Fl. 1 *p*

Fl. 2 *p*

Ob. 1

Ob. 2

Cl. 1 *p*

B. Cl. *p*

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. *mp*

B. D. *p* *f* *p*

Pyel. *mf*

Ore. blade.

Vln I *mp*

Vln II *mp*

Vla. *p* *mp*

Vc. *mp* *pp* *p* *mp* *pp*

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

**Q**

E - lek - tra be - moaned how she was de - nied That to which Iph - i - ge - ni - a su cumbed. She rued there was no

**Q**

**Q**

*div.*

*gliss.*

*gliss.*

*gliss.*

*gliss.*



179

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

Fl. 2 *p* *p* *p*

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

Ob. 2 *p* *mf* *p* *mf*

Cl. 1 *p* *p* *mf* *p*

B. Cl. *p*

Bsn. 1 *p*

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1 *mp* *mp*

Tbn. 2 *mp* *mp*

Tba. *mp*

Timp.

Perc. *mf* *p* *mf* *p* *mf*

Py. lack of dir - ec - tion. When - ev - er a he - ro - ic fig - ure fell She bid me

Ore.

Vin I *mp* *mp* *mp* *mp*

Vin II *mp* *mp* *mp* *mp*

Vla *mp* *mp* *mp* *mp* *mp*

Vc.

Db. *mp*

**R**

183

Fl. 1 *p*

Fl. 2 *p*

Ob. 1

Ob. 2

Cl. 1 *mf* *p*

B. Cl. *mf* *p*

Bsn. 1 *mf* *p*

Cbsn.

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

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

Tpt. 1

Tpt. 2

Tbn. 1 *mp*

Tbn. 2 *mp*

Tba.

2.E. 3.D  
Timp. *mp* *mf*

Perc. *mp*

**R**

Pyl. *mp*

sim - u - late knives in - to her. I made pre - tence at the ri - tu - al death But it was nev - er e - nough for her, no. She drew

Ore.

**R**

div. *mp* *mp*

Vln I *mp* *mp*

Vln II *mp* *mp*

Vla. *mp* *p* *mp*

Vc. *mp* *p* *mp*

Db. *mp* *p* *mp*

*mp*

180

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

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

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

Ob. 2 *mf* *p* *mf* *p*

Cl. 1 *mp* *mp* *p* *mf* *p* *mf* *p* *mf*

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

Bsn. 1 *mf* *p* *mf* *p* *mf* *p*

Cbsn. *mf* *p* *p* *mf* *p* *mf*

Hn. 1 *mf* *p*

Hn. 2 *mf* *p*

Tpt. 1 *f* *p*

Tpt. 2 *f* *p*

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

Tbn. 2 *mf* *p* *mf* *p* *mf*

Tba. *p* *mf* *p* *mf*

Timp. *p* *mf* *p*

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

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

Py. *mf*

close to the do- mains of mad- ness. I strug- gled to per- suade her back to me.

Ore. *mf*

Py - l - a - des, she trust - ed you, you

Vln I *p* *mf* *p* *mf* *mp* *pp*

Vln II *p* *mf* *p* *mf* *mp* *mf* *pp*

Vla *p* *p* *p* *p* *mf* *mp* *mf* *pp*

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

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

194

Fl. 1 *p* *f* 3

Fl. 2 *p* 3 3

Ob. 1

Ob. 2

Cl. 1 *mf* *mp* *p* 5 5 *mf* *p*

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

Bsn. 1 *p* *mf* 3

Cbsn. *mf*

Hn. 1

Hn. 2

Tpt. 1 *p* 3 *f* *mp* *p* 3 *f* *mp*

Tpt. 2 *p* *mf* *mp* *p* 3 *mf* *mp*

Tbn. 1

Tbn. 2

Tba. *p* *mf* *p* *mf* *p* *mf* *p*

Timp.

Perc. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

B. D. *mf*

Pyl.

Ore. calmed her, As you calm me; it was af - ter you took To the knif - ing that she came to

Vln I *mp* *mf* *pp* *p* *mp* *mf* *pp*

Vln II *mp* *mf* *pp* *p* *mp* *mf* *pp*

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

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

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

198

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

Fl. 2 *p* *p* *p*

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

Ob. 2 *p*

Cl. 1 *mf* *mf*

B. Cl. *p* *mf*

Bsn. 1 *p* *mf*

Cbsn. *mf*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1 *mp*

Tbn. 2 *mp*

Tba. *mp*

Timp.

Perc. *p* *mf* *p* *mf* *p* *mf*

B. D.

199

Pyl. *mf* I be - lieve this is true. my clos - est friend.

Ore. love you. You too are entwined with our

200

Vln I *mp* *p* *mp* *mp*

Vln II *mp* *mp* *mp*

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

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

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



# Act 2 Scene 4: I Shall Not Remain Separate From You (Orestes)

Philip Armstrong

Andante ♩=84  
D=C#B/EF#G#A#

Harp

Orestes

Musaeus

Violin I

Violin II

Viola

Violoncello

Double Bass

[Iphigenia surprises Orestes when she appears with the handboys and handmaidens]

Her peo - ple were i - mmersed in the Cri - tiques. They turned a - way from a bound - ed do - main In con - ten - tion with

7

Hp.

Ore.

Mus.

Vin I

Vin II

Via

Vc.

Db.

hu - man lib - erty. She per - ceives the e - ssence of a - gen - cy, This i - rre - du - ci - ble sub - stance, Not in it - self be - yond her self con - trol At the four

13

Hp.

Ore.

Mus.

Vin I

Vin II

Via

Vc.

Db.

I shall not rem - ain se - pa - rate from you. Eith - er come with me, my cher - ished sis - ter, Or else shall lie down be - side you here, And for - ev - er re - main close at your

da - tional base of e - vents. She has lib - er - tar - i - an sym - pa - thies.

A

21

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Pc.

B. D.

Hp.

Ore.

side.

*p*

*mp*

*mf*

*f*

*tr*

A

Vln I

Vln II

Vla

Vc.

Db.

*f*

*mp*

*mf*

*f*

*div.*

*p*

*mp*

*mf*

*p*

*mp*

**B**

28

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Pc.

B. D.

Hp.

Ore.

Vln I

Vln II

Vla

Vc.

Db.

We shall em - brace lib - er - ty, our birth - right. You shall free me, and I too shall free you Joy - full - y we shall walk in the

34

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Pc.

B. D.

Hp.

Ore.

Mus.

Vin I

Vin II

Vla.

Vc.

Db.

*p* *f*

*p* *f*

*p* *p* *p* *p* *p* *p* *p* *p* *p*

*f*

light con-joined.

*mp*

I - phi - gen - i - a knows the di - ffi - cul - ties Of the lib - er - ta - ri - ans are made void If a - gen - cy is be - yond nat - 'ral law.

*f* *mp > pp* *f* *pp* *pp* *pp*

# Act 2 Scene 5: First Dance - A Celebration Of Iphigenia (Handboys and Handmaidens)

Philip Armstrong

**Andante**  $\text{♩} = 76$  **Repeat (or omit) as required** A

**Flute 1**  
**Flute 2**  
**Oboe 1**  
**Oboe 2**  
**Clarinet in B $\flat$**   
**Bass Clarinet in B $\flat$**   
**Bassoon**  
**Contrabassoon**  
**Horn 1 in F**  
**Horn 2 in F**  
**Trumpet 1 in C**  
*con sord. (cup mute)*  
*pp* *mp*  
*con sord. (cup mute)*  
*pp* *mp*  
**Trumpet 2 in C**  
*con sord. (cup mute)*  
*pp* *mp*  
*con sord. (cup mute)*  
*pp* *mp*  
**Trombone 1**  
**Trombone 2**  
**Tuba**  
**Timpani**  
**Percussion**  
**Snare drum**  
*f* *mp*  
*f* *mp*  
**Tamborine**  
*p* *mp*  
*p* *mp*  
**Bass Drum**  
*mp < f* *mp < f* *mf*  
*f* *D:C#B/E#F#G#A#*  
**Harp**  
*p* *p* *p* *p*  
*mp* *pp* *mp* *pp*  
**Violin I**  
**Andante**  $\text{♩} = 76$  **Repeat (or omit) as required** A  
*mp > pp*  
**Violin II**  
*pizz.*  
*pp*  
*arco div.*  
*pp* *mp* *pp* *mp*  
**Viola**  
*mp > pp*  
*pp*  
**Violoncello**  
*pp*  
**Double Bass**

7

Fl. 1 *p* *mp* *f*

Fl. 2 *p* *f*

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

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

Cl. *mp* *f*

B. Cl.

Bsn. *p* *mp* *mf*

Cbsn.

Hn. 1 *p* *mp* *mf*

Hn. 2 *p* *mp*

Tpt. 1 *pp* *mp* *pp* *mp* *pp* *mp*

Tpt. 2 *pp* *mp* *pp* *mp* *pp* *mp*

Tbn. 1

Tbn. 2

Tba. *mp* *mf*

Timp. 1: F#2, E, 3: C#2, 4: G# *p* *mf*

Perc. *p* *mf* *p* *mp* *p* *mp*

B. D. *mp* *p < mp* *p < mp* *p < mp* *p < mp*

Hp. *p* *p* *p* *p*

Vn I *pizz. div.* *p* *arco unis.* *mp* *f*

Vn II *unis.* *p* *mp* *f*

Vla. *div.* *p* *mp* *f* *col legno* *p*

Vc. *div.* *p* *mp* *mf* *unis.* *pp*

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

**B**

16

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

Fl. 2 *p* *p* *p*

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

Ob. 2

Cl.

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

Bsn. *p* *mp* *f* *mp* *f* *mp*

Cbsn.

Hn. 1 *p*

Hn. 2 *p*

Tpt. 1 *open* *mp* *f* *mp* *f*

Tpt. 2 *open* *mp* *f* *mp* *f*

Tbn. 1 *mp* *f* *mp* *f*

Tbn. 2 *mp* *f* *mp* *f*

Tba.

Timp. *p* 4:C *p*

Perc.

B. D. *mp* *p* *mp* *p* *mp* *p* *mp* *p* *f* *p*

Hp. *mp* *f* *mp* *f*

Vln I *pizz. div.* *p* *arco unis. flaut.* *mp* *mp*

Vln II *unis.* *p* *mp* *flaut.* *mp* *mp* *unis. flaut.* *mp* *mp*

Vla. *arco div.* *p* *mp* *mp* *mp*

Vc. *div.* *p* *mp* *mp* *unis.* *mp*

Db. *p* *mp*

21

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

Fl. 2 *p*

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

Ob. 2 *p* *mf* *p* *mf*

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

B. Cl. *mp* *f*

Bsn. *mf* *p* *mp* *f*

Cbsn.

Hn. 1

Hn. 2

Tpt. 1 *mp* *f* *mp* *f*

Tpt. 2 *mp* *f* *mp* *f*

Tbn. 1 *mp* *f* *mp*

Tbn. 2 *mp* *f* *mp*

Tba. *mp*

Trmp. *mf* *p*

Perc. Ride cymbal *p* *mf* *p* *mf*

B. D.

Hp. *mp* *f* *mp* *f*

Vln I *mp*

Vln II *mp*

Vla. *mp*

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

Db.



C

29

Fl. 1 *mf* *p*

Fl. 2

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

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

Cl. *mf* *mp*

B. Cl.

Bsn.

Cbsn. *mf*

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

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

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

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

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

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

Tba. *mf* *mf*

Timp. *f* *f*

Perc. *f* *mp* *p* *mf*

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

Hp.

C

Vln I

Vln II

Vla

Vc.

Db.

D

Fl. 1 *mf* *p*

Fl. 2 *mf* *p*

Ob. 1 *mf*

Ob. 2 *mf* *p*

Cl. *mf*

B. Cl. *mf*

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. *p* *mp* *p* *mp*

B. D.

Hp. *p* *p* *p* *p* *p* *p*

D

Vln I *mp* *pp*

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

Vla. *col legno* *p* *arco* *mp* *pp*

Vc. *pp*

Db.



**E**

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

Fl. 2 *f* *p*

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

Ob. 2 *p* *mp*

Cl. *f* *p* *mf*

B. Cl. *p*

Bsn. *p*

Cbsn. *p*

Hn. 1 *mp* *mf*

Hn. 2 *mp*

Tpt. 1 *p* *mp* *mf*

Tpt. 2 *mp*

Tbn. 1 *mp*

Tbn. 2 *p* *mp*

Tba. *mp*

Timp. *f*

Perc. *p*

B. D. *p < mp* *p < mp*

Hp. *p* *mp* *mf*

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

Vln II *f* *p* *mp*

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

Vc. *p* *mp*

Db. *p* *mp*

F

58

Fl. 1 *f* *p* *mp*

Fl. 2 *p*

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

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

Cl. *f* *mp*

B. Cl.

Bsn. *mp*

Cbsn. *mp*

Hn. 1 *p* *mp*

Hn. 2 *p* *mp*

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp. *p*

Perc. *mf*

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

Hp. *mf* *p*

Vln I *f* *mp*

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

Vla. *p* *mp*

Vc. *p* *mp*

Db. *p* *mp*

F

63

Fl. 1 *f*

Fl. 2 *f*

Ob. 1

Ob. 2

Cl. *f*

B. Cl. *mf*

Bsn. *mf*

Cbsn. *mf*

Hn. 1 *mf*

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp. *mf*

Perc. *p* *mf* *p* *mp* *p* *mp* *p* *mp*

B. D. *p* *mp*

Hp. *p* *p* *p* *p* *p* *p*

Ds Cs Gs As

[Exit Musaeus with handboys and handmaidens]

Vln I *f*

Vln II *f*

Vla. *f* unis.

Vc. *mf* *pp* unis.

Db. *mf* *p*

# Act 2 Scene 6: You Are My Orestes (Iphigenia)

Philip Armstrong

Andante Moderato  $\text{♩}=96$

Flute 1 *mp*

Flute 2

Oboe 1

Oboe 2 *p*

Clarinet in B $\flat$

Bass Clarinet in B $\flat$

Bassoon

Contrabassoon

Horn 1 in F

Horn 2 in F

Trumpet 1 in C

Trumpet 2 in C

Trombone 1

Trombone 2

Tuba

Percussion *p*

Bass Drum

Harp *p* DCB/EPFGA *p*  $D\sharp$  *p*  $B\flat$  *pp*

Iphigenia *mp*  
You are my O -

Violin I *pp*  $\text{♯}^{\flat}$  *mf* *pp*  $\text{♯}^{\flat}$

Violin II *pp*  $\text{♯}^{\flat}$  *mf* *pp*  $\text{♯}^{\flat}$

Viola *pp*  $\text{♯}^{\flat}$  *mf* *pp*  $\text{♯}^{\flat}$

Violoncello

Double Bass

Andante Moderato  $\text{♩}=96$  [Iphigenia glows in radiant light]

Andante Moderato  $\text{♩}=96$



15

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Perc.

B. D.

Hp.

Iph.

Vln I

Vln II

Vla.

Vc.

Db.

*p*

*mp*

*mp*

*p*

*p*

*mp*

*D#*

*F# G#*

Look up-on each oth - er. There is won - der and joy In this re - u - ni-on. You are my own bro - ther... And we are

**B**

2/

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Perc.

B. D.

Hp.

Iph.

**B** *mf* *mp*

joined in blood And in ad - or - a - tion; I have missed you so much. I am con - tent,

**B**

Vln I

Vln II

Vla

Vc.

Db.

28

Fl. 1 *mp* *mp* *mp* *mp*

Fl. 2

Ob. 1 *mp*

Ob. 2 *mp*

Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Perc.

B. D.

Hp. *mp* *p* *p* *pp*

Iph. joy - ful, Yet my heart was emp - ty. I re - mem - ber Au - lis, Where al - ways the winds howl A - cross the blue sea

Vln I

Vln II

Vla

Vc.

Db.

35

Fl. 1 *mp* *mp* *mp*

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Perc. *p*

B. D.

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

Iph. *p* *mp* *p* *mp* *mp*

Vln I *pp* *mp*

Vln II *p*

Vla.

Vc.

Db.

straights. It is a dream now, yet Do not fear my bear - - ing.

**C**

Fl. 1 *mp*

Fl. 2 *p* *p* *p<sup>3</sup>*

Ob. 1

Ob. 2

Cl. *mp*

B. Cl.

Bsn.

Cbsn.

Hn. 1 *mp*

Hn. 2 *mp*

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Perc. *mp*

B. D. *mp*

Hp. *mp*

F# G# D# F# G#

**C** *mf*

Iph. *mf*

I came to con - vic - tion E - ven when all a - bout Were shedd - ing woe - ful tears. And I per - se - vere with Con -

**C**

Vln I

Vln II *mp*

Vla *mp*

Vc. *mp* div. *pizz.*

Db. *mp* *pizz.*

**D**

47

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Perc.

B. D.

Hp.

**D**

*f*

Iph.

vic - tion to this day. I give strength to o - thers. I

**D**

Vln I

Vln II

Vla

Vc.

Db.

51 *Rit.*

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl.  
B. Cl.  
Bsn.  
Cbsn.  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Perc.  
B. D.

*Rit.*

Iph.  
bid them have cou - rage. I bid them lift their eyes. To a res - plen - dent path.

*Rit.*

Vln I  
Vln II  
Vla  
Vc.  
Db.

# Act 2 Scene 7: This Girl Before Us Is So Beautiful (Orestes, Pylades)

Philip Armstrong

Allegro Moderato  $\text{♩} = 112$

Flute 1  
Flute 2  
Oboe 1  
Oboe 2  
Clarinet in Bb  
Bass Clarinet in Bb  
Bassoon  
Contrabassoon  
Horn 1 in F  
Horn 2 in F  
Trumpet 1 in C  
Trumpet 2 in C  
Trombone 1  
Trombone 2  
Tuba  
Timpani  
Bass Drum

Dynamic markings: *f*, *mp*, *p*, *f*, *f*, *p*, *f*, *f*, *p*, *f*, *f*, *p*, *f*.

Performance instructions: *f*, *mp*, *f*, *f*, *p*, *f*, *f*, *p*, *f*.

1.F#, 2.Eb, 3.C, 4.Ab

Allegro Moderato  $\text{♩} = 112$  [Orestes addresses Iphigenia, though there is no response]

Pylades  
Orestes

Dynamic markings: *f*, *mp*, *f*, *mp*, *f*.

Pylades: This girl be-fore us is so beau-ti-ful. We had diff-i-cul-ties...

Orestes: My sis-ter bids we a-c-count of our-selves.

Allegro Moderato  $\text{♩} = 112$

Violin I  
Violin II  
Viola  
Violoncello  
Double Bass

Dynamic markings: *pp*, *pp*, *pp*, *pp*.

Performance instructions: *pp*, *pp*, *pp*, *pp*.





**C**

26

Fl. 1 *p*  $\leq$  *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

Cl. *p*  $\leq$  *p*  $\leq$  *p*  $\leq$  *p*  $\leq$  *p*

B. Cl. *p*  $\leq$  *p*  $\leq$  *p*  $\leq$  *p*  $\leq$  *p*

Bsn. *p*  $\leq$  *p*  $\leq$  *p*  $\leq$  *p*  $\leq$  *mp*  $\leq$  *mp*  $\leq$  *mp*

Cbsn.

Hn. 1 *p*  $\leq$  *f*  $\leq$  *f*  $\leq$  *p*  $\leq$  *f*

Hn. 2 *p*  $\leq$  *f*  $\leq$  *f*  $\leq$  *p*  $\leq$  *f*

Tpt. 1 *p*  $\leq$  *f*  $\leq$  *f*  $\leq$  *p*  $\leq$  *f*

Tpt. 2 *p*  $\leq$  *f*  $\leq$  *f*  $\leq$  *p*  $\leq$  *f*

Tbn. 1 *f*  $\leq$  *p*  $\leq$  *f*

Tbn. 2 *f*  $\leq$  *p*  $\leq$  *f*

Tba.

Timp.

Perc. *mf*  $\leq$  *mf*  $\leq$  *mf*  $\leq$  *mf*  $\leq$  *mf*

B. D. *p*  $\leq$  *p*

**C**

Pyl.

Ore.  
oth - er creat - ures com - ing for me. It was the gha - st - ly she - drag - ons of Hell. My sis - ter, there was no face to be seen, On - ly

Vln I *p*  $\leq$  *mf*  $\leq$  *mf*  $\leq$  *p*  $\leq$  *mf*  $\leq$  *mf*  $\leq$  *p*  $\leq$  *mf*  $\leq$  *mf*

Vln II *mf*  $\leq$  *mf*  $\leq$  *p*  $\leq$  *mf*  $\leq$  *p*  $\leq$  *mf*  $\leq$  *p*  $\leq$  *mf*  $\leq$  *mf*

Vla. *p*  $\leq$  *mf*  $\leq$  *mf*  $\leq$  *p*  $\leq$  *mf*  $\leq$  *p*  $\leq$  *mf*  $\leq$  *p*  $\leq$  *mf*  $\leq$  *mf*

Vc. *mf*  $\leq$  *mf*

Db. *mf*  $\leq$  *mf*

32

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

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

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

Ob. 2 *mp* *f*

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

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

Bsn. *p*

Cbsn. *f*

Hn. 1 *p* *mf* *f* *mp*

Hn. 2 *p*

Tpt. 1 *p* *mf* *f* *mp*

Tpt. 2 *p* *mf* *f* *mp*

Tbn. 1

Tbn. 2

Tba. *f* *f*

Timp.

Perc. *p* *mf* *f* *mf* *mp* *p* *mf* *f* *mf* *mp*

B. D. *pp* *f* *p*

Hp. *mp* *f*

Pyl.

Ore. gnash - ing fangs, bent on my down - fall.

Vin I *p* *mf* *mf* *f* *p*

Vin II *p* *mf* *mf* *f* *mp*

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

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

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



43

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc.

B. D.

Pyl.

Ore.

Vln I

Vln II

Vla.

Vc.

Db.

smoke; their wings fanned it fur - ther. I tried to re - pulse them, to drive them back, But they are as deft in strength as they are

**E**

49

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. *p*

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. *mp*

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

**E**

Pyl. To my eyes, there were no grim shapes at all. It was on-ly you that saw these

Ore. hid-e-ous to be-hold. They crow-ded me.

**E**

Vln I *mf*

Vln II *mf*

Vla *mf* *pizz.* *arco* *mf* *pizz.* *arco* *mf* *pizz.* *arco* *mf* *pizz.*

Vc. *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Db. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

56

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp. 2: F#, 3: D *mp* *mp* *mf* *f*

Perc.

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

Hp. *p* *mf* *pp*

Py.

Ore. *mf* *f*

Vln I *mf*

Vln II *mf*

Vla. arco *mf* pizz.

Vc. *mf* *mp*

Db. *mf*

Fur - ies. It was your noise that bait - ed the herds - men.

They were there ev - en if just I saw them. I drew my sword to them, I

**F**

62

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl.  
B. Cl.  
Bsn.  
Cbsn.  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Timp.  
Perc.  
B. D.  
Hp.

**F**

Pyt.  
Ore.

You leaped on the gra - zing sheep and catt - le.  
leaped on them.

**F**

Vln I  
Vln II  
Vla.  
Vc.  
Db.



73

Fl. 1 *mp* *f*

Fl. 2 *mp* *f*

Ob. 1 *f*

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

Cl. *mp* *f*

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

Bsn. *mf* *f*

Cbsn. *f*

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

Hn. 2

Tpt. 1 *mf* *f*

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

Tbn. 1

Tbn. 2

Tba. *f*

Timp. *mp* *mf* *mp*

Perc. *f* *f* *mf* *mp* *p*

B. D. *p* *f*

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

Py. herds - men blew their horns for help And a whole host of them came down the hill.

Ore.

Vln I *mf* *f*

Vln II *mf* *f*

Vla. *arco* *mf* *f*

Vc. *mf* *f*

Db. *f* *mf* *f*

79

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *f* *mp*

Cl. *mp*

B. Cl. *mp* *p*

Bsn.

Cbsn. *f* *mp* *f*

Hn. 1

Hn. 2

Tpt. 1 *mp*

Tpt. 2

Tbn. 1

Tbn. 2

Tba. *f* *mp* *f*

Timp.

Perc. *mf*

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

Py. *f* *mp* *f* *mf*

Ore.

Vln I *mp* *mf* *mf*

Vln II *mp* *mf* *mf*

Vla. *mf* *mf* *mf*

Vc. *mf* *mp* *mf* *mp*

Db. *mf* *mf*

But by then the mad-ness had slipped a-way. You lay down, your lips dripp-ing with spitt-le. You coll-apsed on the ground in ex-

G

85

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc.

B. D.

Hp.

G [Orestes grows rapturous]

Pyt. haus - tion.

Ore. My sis - ter, this man knelt to care for me. Ev - en while hold - ing his

Vin I

Vin II

Vla.

Vc.

Db.

92

Fl. 1 *f*

Fl. 2 *mp* *f*

Ob. 1 *f*

Ob. 2

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

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

Bsn. *p* *p* *p* *p* *p* *p* *p*

Cbsn.

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

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

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

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

Tbn. 1 *mf* *p*

Tbn. 2 *mf* *p*

Tba.

Timp. *3:C2* *p* *f* *p*

Perc. Triangle *mf* *mf* *p* *mf*

B. D. *mp*

Hp. *p* *f*

Pyl.

Ore. *cloak to shield me From the thrown stones, un-til I rose a-gain And saw the batt - le ra- ging a- round me, The per- il close at hand. I*

Vin I *mf* *f*

Vin II

Vla.

Vc. *mf*

Db. *mf*

**H**

**H**

**H**



I

104

Fl. 1 *p < mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

Cl. *p* *p < p < p < p*

B. Cl. *p* *p < p < p < p*

Bsn. *p* *p < p < p < p* *p < mp* *p < mp* *p < mp*

Cbsn.

Hn. 1 *p* *f* *p < f*

Hn. 2 *p* *f* *p < f*

Tpt. 1 *p* *f* *p < f*

Tpt. 2 *p* *f* *p < f*

Tbn. 1 *f* *p < f*

Tbn. 2 *f* *p < f*

Tba.

Timp.

Perc. *mf* *mf p < mf* *mf p < mf*

B. D. *p* *p*

I

Pyl.

Ore. *f*  
 foll - ow me". Our two swords went in - to wor - thy ac - tion Driv - ing back the herds - men; none of their stones Struck

Vln I *p < mf* *mf* *p < mf* *p < mf* *p < mf*

Vln II *mf* *mf* *p < mf* *p < mf* *p < mf*

Vla *p < mf* *mf* *p < mf* *p < mf* *p < mf*

Vc. *mf* *mf*

Db. *mf* *mf*

110 **J**

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

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

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

Ob. 2 *mp* *f*

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

B. Cl. *p*

Bsn. *p*

Cbsn.

Hn. 1 *p* *mf* *f* *mp*

Hn. 2 *p*

Tpt. 1 *p* *mf* *f* *mp*

Tpt. 2 *p* *mf* *f* *mp*

Tbn. 1

Tbn. 2

Tba. *f*

Timp.

Perc. *p* *mf* *f* *mf* *mp* *p* *mf* *mp* *mf* *p*

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

Hp. *mp* *f*

**J**

Pyt. We es - caped, though they rea - lise we are

Ore. home for we were guard - ed by the gods.

**J**

Vin I *p* *mf* *mf* *f* *mf* *mf*

Vin II *p* *mf* *mf* *f* *mf* *mf*

Vla. *p* *mf* *mf* *f* *mf* *mf* *pizz.* *arco* *mf* *pizz.*

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

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

116

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp. *mp* 2.F4 *mp*

Perc. *mp*

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

Hp. *mf* *pp*

Pyl. near. No doubt they plot for us to re-ceive The ho - ly spray, thus un - to the blood bowl.

Orc.

Vln I *mf*

Vln II *mf*

Vla. *mf* arco *mf* pizz. *mf* arco *mf* pizz. *mf* arco *mf* pizz.

Vc. *mf* *mp* *mf* *mp* *mf* *mp*

Db. *mf* *mf* *mf*

**K**

122

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl.  
B. Cl.  
Bsn.  
Cbsn.  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Timp.  
B. D.  
Hp.  
Pyl.  
Ore.

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

1:G, 2:F#, 3:C#, 4:A

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

**K** [Iphigenia disappears but Orestes remains ecstatic]

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

She \_\_\_\_\_ is gone. Come let's go while we have the time. \_\_\_\_\_ Yet you al-so summ-oned the foul

*mf*

It is awe - some I can call my sis - ter.

**K**

Vln I  
Vln II  
Vla  
Vc.  
Db.

*pp* *pp* *pp*

div. arco div. div.

*pp*



Curtain - end of Act II

143

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

Chsn.

*p*

*mp*

*f*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

*mp*

*f*

B. D.

Pyel.

Ore.

*mp*

*f*

*mf*

you are mak - ing a might - y jest.

A - the-na, come down to me. Show\_ your - self!

Curtain - end of Act II

Curtain - end of Act II

Vln I

Vln II

Vla

Vc.

Db.

*mp*

*mp*

*mp*

*mp*

div.