

# ACT THREE: BEFORE THE ROMAN HOUSE

[A footpath lies at the foot of a large Roman-style building]

## Scene 1: The Moment Is Come (Athena)

Philip Armstrong

**Allegro Moderato**  $\text{♩} = 76$

Flute 1  
Flute 2  
Oboe 1  
Oboe 2  
Clarinet  
Bass Clarinet  
Bassoon  
Contrabassoon  
Horn 1  
Horn 2  
Trumpet 1  
Trumpet 2  
Trombone 1  
Trombone 2  
Tuba  
Timpani  
Percussion  
Bass Drum  
Harp  
Athena  
Violin I  
Violin II  
Viola  
Violoncello  
Contrabass

1: B-F, 2: A-D, 3: F-Bb, 4: C-F  
1: F, 2: E, 3: D, 4: G tr

Sus. Cym.  
DCB/E/F/GA

**Allegro Moderato**  $\text{♩} = 76$  [Athena descends from the divine realms.]

The mo - ment is come,

**Allegro Moderato**  $\text{♩} = 76$

A

FL. 1 *f p f*

FL. 2 *f p f*

Ob. 1 *f p f*

Ob. 2 *f p f*

Cl. *f p f*

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

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

Cbsn. *f p f* *f p f*

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

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

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

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

Tbn. 1 *f p f* *f p f mp* *f p f f<sup>3</sup> fp*

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

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

Timp. *p f* *p f*

Dr. *f* *f*

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

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

A

Ath. the Na - tu - ral Law. The mo - ment is come,

A

Vln I *f p f*

Vln II *f p f*

Vla *f p f*

Vc. *f p f*

Cb. *f p f*



**B**

19

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

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

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

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

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

B. Cl. *f* *mf*

Bsn. *f*

Cbsn. *f*

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

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

Tpt. 1 *f* *f<sup>3</sup> fp* *mf* *f<sup>3</sup> fp* *mf* *f<sup>3</sup> fp* *mf*

Tpt. 2 *f* *f<sup>3</sup> fp* *mf* *f<sup>3</sup> fp* *mf* *f<sup>3</sup> fp* *mf*

Tbn. 1 *f*

Tbn. 2 *f*

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

Timp. *f*

Dr.

B. D. *f*

Hp. *f* *p* *3*

**B**

Ath. the Na - tu - ral Law. And thus A - the - na de - scends from the

Vln I *f* *f* *div.* *3*

Vln II *f* *f* *div.* *3* *3*

Vla. *f* *f* *div.*

Vc. *f*

Cb. *f*



C

30

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.

Dr.

B. D.

Hp.

Snare drum

Ath.

gen - til - ness, yet, Found - er - ing a - mid scep - tic pa - ra - dox.

C

Vln I

Vln II

Vla

Vc.

Cb.

35

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.

Dr.

B. D.

Hp.

Ath.

Vln I

Vln II

Vla.

Vc.

Cb.

*p* *mp* *f* *mf* *fp* *fz* *pizz.* *div.*

The sub-ject shall sub-mit to the O-ther, Is comm-an-ded to

D

39

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

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

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

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

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

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

Bsn. *mf* *p*

Cbsn.

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

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

Tpt. 1

Tpt. 2

Tbn. 1 *mf*<sup>3</sup> *ff* *mf*<sup>3</sup>

Tbn. 2 *mf*<sup>3</sup> *ff*

Tba.

Timp. *p* *f*

Dr.

B. D. *p* *f*

Hp. *p*

Ath. *mf* *f* *mf*<sup>3</sup>

du - ty from out - side, Is or - dered to e - thi - cal a - gen - cy. The trans - fixed shall seek ri - tual o - bla - tion.

D

Vln I *pp* *f* *p*

Vln II *p*

Vla. *mf*

Vc. *mf* *arco div.*

Cb. *mf*

46

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.

Dr.

B. D.

Hp.

Ath.

Vln I

Vln II

Vla.

Vc.

Cb.

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

*ff* *mf*<sup>3</sup> *ff* *mf* *ff* *mf*<sup>3</sup> *ff* *mf*<sup>3</sup> *ff* *mf* *ff* *mf*<sup>3</sup> *ff* *mf* *ff* *mp*

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

*mp* *f* *mf*

*mf* *f* *p*

This is the time ho-noured o - bli - ga - tion; The de - i - ties be - yond O lym - pus swoon. If my creat - ures of the woods are



F Poco meno mosso ♩ = 68

61

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., Dr., B. D., Hp.

Ath. *f* few, Shall re-lish with fond-ness the al-tar stone. Bound less tri-bute to ten-der age; *mp* I say, *f* Hon-our to those who per-form the du-ty,

Vln I, Vln II, Vla, Vc., Cb.

F Poco meno mosso ♩ = 68



G

75

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

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

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

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

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

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

Bsn. *p*

Cbsn.

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

Hn. 2 *p* *mp* *p*

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Dr.

B. D.

Hp.

Ath. *f* *mf*

those who rose a-loft to o-ffer dues. King A-ga-mem-non was one such fi-gure; A cham-pi-on to this

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

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

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

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

Cb. *mf*





**I**

93

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

Fl. 2 *p*

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

Ob. 2 *p*

Cl. *mp* *p*

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

Bsn. *p* *f*

Cbsn. *p* *f*

Hn. 1 *mp*

Hn. 2 *mp*

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Dr.

B. D.

Hp. *p*

**I**

Ath. *mp*  
not be for - go - tten, the heart - break. Let it not be un - said that long a - go

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

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

Vla. unis. *p* *mf* *p*

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

Cb. *mf*

97

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.

Dr. triangle *p*

B. D. *p*

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

Ath. *mf* *mp* *mf*

Vln I *p*

Vln II *p*

Vla *p*

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

Cb. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *p*

Pe - lops failed to a - know - ledge the al - tar, Ho - ly rites, to com - pre - hend his

unis. *gliss.*

*p* *pp* *pp* *pp* *pp* *pp* *pp* *p*

J

J



**K** Tempo primo ♩ = 76

109

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.

Temp.

Dr.

B. D.

Hp.

**K** Tempo primo ♩ = 76

Ath.

O - res - tes can be proud of his fa - ther, Who per - formed great ser - vice to his peo - ple.

**K** Tempo primo ♩ = 76

Vln I

Vln II

Vla.

Vc.

Cb.

L

110

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf*

Ob. 2 *mf* *f*

Cl. *mf* *f*

B. Cl. *f*

Bsn. *f*

Cbsn. *f*

Hn. 1 *mp* *f*

Hn. 2 *mp* *f*

Tpt. 1 *mp* *f*

Tpt. 2 *mp* *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tba. *f*

Temp. *mp* *f*

Dr. *p* Tam-tam

B. D.

Hp.

Ath. *f* *mp* *f*

Who led ma - ny cour - a geous young men on To brave - ly face the sharp point of a spear, And im - pelled his daugh - ter to the al - tar. al -

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

Cb. *f*



134

Fl. 1 *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Fl. 2 *mf* *ff*

Ob. 1 *ff*

Ob. 2 *mf* *ff*

Cl. *mf* *ff*

B. Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tba. *ff*

Temp. *mp* *f*

Dr. *mp* *f* *Sus. Cym.*

B. D. *ff*

Hp.

Ath. al tar, al - tar, al - tar,

Vln I *div.* *ff*

Vln II *div.* *ff*

Vla *ff*

Vc. *unis.* *ff*

Cb. *ff*

**N**

140

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

Fl. 2 *mf* *mf*

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

Ob. 2 *mf* *mf*

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

B. Cl. *mf*

Bsn. *f* *p* <sup>(b)</sup> <sup>(b)</sup>

Cbsn.

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

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

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

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

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

Tbn. 2 *f fp* *mf* *f fp* *mf* *f fp* *mp* *f* *p*

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

Timp.

Dr.

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

Hp.

**N**

Ath.

**N**

Vln I

Vln II

Vla

Vc.

Cb.

146

**O**

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

Fl. 2 *f p f mf mf p*

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

Ob. 2 *f p f mf mf p*

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

B. Cl. *f p mf*

Bsn. *f p f*

Cbsn. *f p f*

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

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

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

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

Tbn. 1 *p f*

Tbn. 2 *p f*

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

Timp. *p f*

Dr. *f*

B. D. *f p f*

Hp. *p f p*

Ath. *f* **O**  
 Will O-res - tes wa-llow in deep re-gret Like Pe-lops, and like his own dear mo-ther? Or

Vln I *f p* **O** *f* *div.*

Vln II *f p* *div.*

Vla. *f p* *div.*

Vc. *f p*

Cb. *f p f*

152

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.  
Dr.  
B. D.  
Hp.  
Ath.  
Vln I  
Vln II  
Vla.  
Vc.  
Cb.

mp  
p  
f fp

fo - llow this pa - ter - nal wis - dom, Thus en - dowed of King A - ga - mem - non,

156

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.

Dr.

B. D.

Hp.

Ath.

Vln I

Vln II

Vla

Vc.

Cb.

and Tan - ta - lus, Cro - nus and Gai - a be - fore? The mo - ment is here, the blade i - mma - nent.

Tam-tam

*f* *fp* *mf* *f* *fp* *mf* *f* *fp* *mf* *f* *fp* *mf*

*f* *fp* *mf* *f* *fp* *mf* *f* *fp* *mf* *f* *fp* *mf*

*mf* *f* *fp* *mf* *f* *fp* *mf* *f* *fp* *mf* *f* *fp* *mf*

*f* *fp* *mf* *f* *fp* *mf* *f* *fp* *mf* *f* *fp* *mf*

*p* *f*

# Act 3 Scene 2: She Speaks To Me (Orestes, Pylades)

Philip Armstrong

Adagietto ♩=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

Adagietto ♩=72 [Orestes and Pylades enter and approach Athena. Enter Musaeus]

Pylades  
Orestes

Adagietto ♩=72

Violin I  
Violin II  
Viola  
Violoncello  
Double Bass

6

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

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

Ob. 1 *mf* *p*

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

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

B. Cl.

Bsn. 1

Cbsn.

Hn. 1 *mp*

Hn. 2 *mp*

Tpt. 1

Tpt. 2

Tbn. 1 *mp*

Tbn. 2 *mp*

Tba. *mp*

Timp.

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

Pyl.

Ore. *mf*  
She speaks to me.

Vln I *mp*

Vln II *mp*

Vla. *mp*

Vc. *mp*

Db.

Fl. 1 *p* *mf* *p*  
 Fl. 2 *p*  
 Ob. 1 *mf* *p*  
 Ob. 2  
 Cl. 1 *mf* *p* *mf* *p*  
 B. Cl.  
 Bsn. 1 *p* *mf* *p*  
 Cbsn.  
 Hn. 1 *mp* *mf = f* *mf = f*  
 Hn. 2 *mp* *mf = f* *mf = f*  
 Tpt. 1  
 Tpt. 2  
 Tbn. 1 *mp* *mp* *mf*  
 Tbn. 2 *mp* *mp*  
 Tba.  
 Timp. *mp*  
 Perc. *p* *mf* *mp*  
 Pyl. *mf*  
 Ore. *mf*  
 Vln I *mp* *mp* *mp* *div.*  
 Vln II *mp* *mp* *mp* *div.*  
 Vla. *mp* *mp* *mp*  
 Vc. *mp* *mp* *div.*  
 Db. *f* *mp*

I do. I see her right be fore us now.  
 Do you see her, my friend? Do you



23

Fl. 1 *mf* *p*

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

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

Ob. 2 *mp* *mf*

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

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

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

Cbsn. *mf* *mf*

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

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

Tpt. 1 *p*

Tpt. 2 *p*

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

Tba. *mp* *mf*

Timp.

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

B. D. *mf*

**B**

Py. and still. I did.

Ore. *mf*  
You saw the goddess and, before, the girl?

**B**

Vin I *mp* *mp* *mf* *pp* *p* *mp*

Vin II *mp* *mp* *mf* *pp* *p* *mp*

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

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

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



33

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

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

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

Cbsn.

Hn. 1 *mf*

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

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

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

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

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

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

Timp. *p* *f* *p* *f* 4.G 3 *mf*

Perc. *mf*

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

Pyl.

Ore. *mf*  
A - the - na is queen of the neth - er, yet None is fair - er than Iph - i -

Vin I *mp* *mf* *pp* *p* *mf* *p* *mf*

Vin II *mp* *mf* *pp* *p* *mf* *p* *mf*

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

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

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

38

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. 1 *mp* *p*

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

Bsn. 1 *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. gen - i - a I re - mem - ber re - cei - ving her wrist band.

Mus. *mf* She seeks no lib - er - ta - ri - an re - sort, A free will built on the in - con - so - nant, On the claim that

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

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

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

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

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

43

Fl. 1 *p* < *f* 3

Fl. 2 *p* 3 3

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

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

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

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

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

Cbsn. *mf*

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

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

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

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

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

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

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

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

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

Pyl.

Ore. I re - moved it my - self from her fore - arm. It was tak - en as a gift at her death.

Mus. no - thing is de - ter - mined. She re - pu - di - ates the a - no - mo - lous, The in - de - ter - mi - nate, which re - du - ces To ran - dom choice, to pro - ba - bi - li - ty

Vin I *mp* *p* < *mf* *p* < *mf*

Vin II *mp* *p* < *mf* *p* < *mf* *p* <

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

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

Db. *p* 3

48 **D** **E**

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

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

Ob. 1 *mf* *p*

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. 1

Tpt. 2

Tbn. 1 *mf*

Tbn. 2 *mf*

Tba. *mf*

Timp.

Perc. *p* *mf* *p*

B. D. *p* *mf*

**D** **E**

Py. *mf*  
Would that such mat- ters might be for - gott - en.

Ore.

Mus.

**D** **E**

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

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

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

Vc. *f* *p* *f*

Db. *f* *p* *f*

div.

53

Fl. 1 *p* *f* *3*

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

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

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

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

B. Cl. *p* *mf*

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

Cbsn. *mf*

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

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

Tpt. 1

Tpt. 2

Tbn. 1 *mf*

Tbn. 2

Tba.

Timp.

Perc. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *Sus. Cymbal*

B. D.

Pyl.

Ore. *mf*  
I rem-em-ber al- - so the lance in the Hand of A - chi lles, sent to

Vin I *mp* *mf* *pp* *p* *p* *mp* *mf* *pp*

Vin II *mp* *mf* *pp* *p* *p* *mp* *mf* *pp*

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

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

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

57

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

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

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

Ob. 2 *mf* *mp*

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

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

Bsn. 1

Cbsn.

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tba. *mf*

Timp. 2.E, 3.D *f*

Perc. *mf* *p* *mf*

Pyl.

Ore. win his bride. My dear - est sis - ter, she too re - calls all. She re - mem - bers them lead - ing her

Vln I *mp* *mp* *mp*

Vln II *mp* *mp* *mp*

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

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

Db. *mp* *pizz.* *3* *3* *3*

61

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

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

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

Ob. 2 *mf* *p*

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

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

Bsn. 1 *p*

Cbsn.

Hn. 1 *f* *p*

Hn. 2

Tpt. 1 *p*

Tpt. 2 *p*

Tbn. 1 *f* *p*

Tbn. 2 *f* *p*

Tba.

Timp.

Py.

Ore. for - ward To the al - tar, a sly re - - dir - ec - tion. They un - dressed her - - but for the re - gal crown And

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

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

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

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

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

66

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

Fl. 2 *mp* *p*

Ob. 1 *mf* *p*

Ob. 2

Cl. 1 *mp*

B. Cl.

Bsn. 1 *mf* *p*

Cbsn.

Hn. 1 *mp*

Hn. 2 *mp*

Tpt. 1 *p* con sord.

Tpt. 2 *p* con sord.

Tbn. 1 *mp*

Tbn. 2 *mp* *mf*

Tba.

Timp. *mf* *p*

Pyk. *mf*

Ore. led her a - cross the san - dy pass - age. For all to gape at,

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

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

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

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

Db. *mf* *p*

[F]

[F]

[F]

71

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 *mp*

Tpt. 2 *mp* *p*

Tbn. 1 *mp* *mp*

Tbn. 2 *mp* *mp*

Tba.

Timp. *mp*

Perc. *mp*

PyL. a tooth - - some eye - ful.

Ore. *mf* She re- calls the al- tar stone and

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

Vln II *mp* *mp* *mp* *div.*

Vla. *mp* *mp* *mp*

Vc. *div.*

Db. *mp*

75 **G**

Fl. 1 *p* *f* 3 *p* *f* 3

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

Ob. 1 *mf* *p* *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 senza sord. *p* 3 *f* *mp* *p* 3 *f* *mp*

Tpt. 2 senza sord. *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*

**G**

Pyl.

Ore. raised blade. She re- mem- bers the dagg- er thrust. She sees it; She

**G**

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

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

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

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

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

H

81

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

Fl. 2 *p < f* *mp* *mp* *p*

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

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

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

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

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

Cbsn. *mf*

Hn. 1 *mp*

Hn. 2 *p* *mf*

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

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

Tbn. 1 *p* *mf*

Tbn. 2 *p* *mf*

Tba. *p* *mf* *mf*

Timp. *mf* *p*

B. D. *p* *mf*

H

82

83

Ore. hears it; she feels it ev - ery mo - ment. When her fa - ther im - paled her chest, and then Lunged at her throat,

H

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

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

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

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

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

86

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. *f* *p* *f*

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

Perc. *p* *mf* *p*

B. D. *mf*

Pyl.

Ore. bleed - ing her out, and then Took of her flesh, and shared with his house - hold, There was

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

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

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

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

Db. *f* *p* *f*



94

Fl. 1 *p* < *f* 3

Fl. 2 *p* 3 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* 3

Bsn. 1 *p* 3 *mf* *p* 3 *mf*

Cbsn.

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

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

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

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

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*

Pyl. *mp*  
All the way to this Thu - rin - gi - an soil.

Ore. lif - ted her spi - rit through shin - ing sky.

Vln I *mf* *p* *mf* *mp* 3 *mp* 3 *mp* 3

Vln II *mf* *p* *mf* *p* *mp* *mp* 3 *mp* 3 *mp* 3

Vla. *mf* *p* *mf* *p* *mp* *mp* 3 *mp* 3 *mp*

Vc.

Db.

100

**J**

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

Fl. 2 *p* *p*

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

Ob. 2 *f*

Cl. 1

B. Cl.

Bsn. 1 *f*

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1 *mf*

Tbn. 2

Tba.

Timp.

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

B. D. *p* *mf*

**J**

Pyl.

Ore. *mf*  
She was

**J**

Vin I *mp* *mf* *pp* *mp* *mf* *pp* *p*

Vin II *mp* *mp* *mf* *pp* *mp* *mf* *pp* *p*

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

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

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



107

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

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

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

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

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

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

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Tpt. 1 *f*

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp. *f* 2.E. 3.D

Perc. *p* *mf*

Pyl.

Ore.  
 feed the rites Those who she con - se - crates taste of her blood And know that

Vln I *mp* *mp* *mp*

Vln II *mp* *mp* *mp*

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

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

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

111

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

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

Bsn. 1 *p*

Cbsn.

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

Hn. 2 *mp*

Tpt. 1 *p*

Tpt. 2 *p*

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

Tbn. 2 *f*

Tba.

Timp.

Pyl.

Ore. folk shall take of their flesh too. This shall continue in Perpetua. Until at

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

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

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

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

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

116

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*

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. 1 *f* *p*

Tpt. 2 *f* *p*

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

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

Tba. *p* *mf* *p*

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

Perc. *p* *f*

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

Py. *mf*  
Your A -

Ore. *mf*  
last we shall all be at rest, And embrace that black-ened ob-li-vi-on.

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

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

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

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

Db. *p*

121 **K**

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

Fl. 2 *p*

Ob. 1 *mf* *p*

Ob. 2

Cl. 1 *mf* *p*

B. Cl.

Bsn. 1 *p*

Cbsn.

Hn. 1 *p*

Hn. 2 *p*

Tpt. 1

Tpt. 2

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

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

Tba. *mf* *mp*

Timp.

Perc. *p* *mf*

**K**

Pyt. the - na knows of these matt - ers too. She

Ore.

**K**

Vln I *mp* *mp*

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

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

Vc. *mp*

Db. *f*

124

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*

Hn. 2 *mf* *f*

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp. *mp*

Perc. *mp*

Py. won't for - get in all e - ter - ni - ty.

Ore.

Vln I *div.*

Vln II *div.*

Vla.

Vc. *div.*

Db.

# Act 3 Scene 3: Dearest Youths And Maidens (Townswomen)

Philip Armstrong

Moderato  $\text{♩} = 100$

Flute 1  
Flute 2  
Oboe 1  
Oboe 2  
Clarinet 1 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  
Bass Drum  
Harp

Moderato  $\text{♩} = 100$  [Enter townswomen]

Musaeus  
Soprano  
Alto  
Violin I  
Violin II  
Viola  
Violoncello  
Double Bass

**A**

6

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc.

B. D.

Hp.

**A**

S. *mf* Dear - est youths and maid - ens, our hearts beat full *f* With the rhyme and me - ter of danc - ing feet, *mp* With the bless - ings of a

A. *mf* Dear - est maid - ens, our hearts beat full *f* With the rhyme With the rhyme of danc - ing feet, *mp* With the bless - ings of a

(b)

**A**

Vin I *mp* *f*

Vin II *mp* *f* *mp*

Vla *p* *mp* *f*

Vc. *mp* *mp* *mp*

Db. *mp* *mp*

unis. (b) *mp* *f*

div. *mp* *mp*

**B** Meno Mosso ♩=68 (♩=)

**C** A Tempo ♩=100

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc.

Hp.

**B** Meno Mosso ♩=68 (♩=)

**C** A Tempo ♩=100

S.

A.

Vln I

Vln II

Vla

Vc.

Db.

lyre me - lo - dy, This mus - ic for the pier - ced and punc - tured dead. Ma - ny diff - i - cult things are

lyre me - lo - dy, This mus - ic for the pier - ced and punc - tured dead. Ma - ny things are

**B** Meno Mosso ♩=68 (♩=)

**C** A Tempo ♩=100

16

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

borne from birth, Yet do not make hard ir - on of the heart To keep the pain and suff - er - ing at bay.

borne from birth, Yet do not make hard ir - on of the heart To keep the pain and suff - er - ing at bay.

**D** Meno Mosso ♩=68

27

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

4:B

Timp.

Perc.

Hp.

**D** Meno Mosso ♩=68

S.

A.

*mf*

*mf*

*mp*

*mp*

Be not lulled by Harp - o - crat - es sil - ence. Do not de - ny the cheer and merr - i - ment. We en - vy this

Be not lulled by Harp - o - crat - es sil - ence. Do not de - ny the cheer and merr - i - ment. We en - vy this

**D** Meno Mosso ♩=68

Vln I

Vln II

Vla

Vc.

Db.

*f*

*f*

*p*

div.

E A Tempo ♩=100

27

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mp*

B. Cl. *mp*

Bsn. *mf*

Cbsn. *mf*

Hn. 1 *mp* *f*

Hn. 2 *mp* *f*

Tpt. 1

Tpt. 2

Tbn. 1 *mp* *f*

Tbn. 2 *mp* *f*

Tba. *mp* *f* *mp*

Timp.

Perc. *mp*

Hp.

E A Tempo ♩=100

Mus. *mp* *f* *mp*

I - phi - ge - ni - a need not con - tend for The supp - lant - ing of vir - tue and good - ness By

S. gift; you will have tri - umph Where we have de - feat. Like So - phie be - fore,

A. gift; you will have tri - umph Where we have de - feat.

unis. *mp* *f* *mp*

E A Tempo ♩=100

Vin I *mp* *f*

Vin II *mp* *f* *mp*

Vla. *mp* *f*

Ve. *mp* *f* *mp*

Db. *mp*

div. *mp*

unis. *mp* *f* *mp*

F

31

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

F

Mus. re - source to non mo - ral pro - per - ties.  
S. You will have joy where we have shame and guilt.  
A. You will have joy where we have shame and guilt.

F

Vin I  
Vin II  
Vla  
Vc.  
Db.

G

36

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc.

B. D.

Hp.

Mus.

S.

A.

She need not take re-sort to fa-vour-ing An in-su-la-tion of e-thi-caltruth From na-tu-ra-lis-tic pa-ra-digm.  
 Do not be a-fraid of us brash a-gents; Like Au-guste be  
 Do not be a-fraid of us brash a-gents; Like Au-guste be

G

Vin I

Vin II

Vla

Vc.

Db.



**H** *Meno Mosso* ♩=68

50

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

**H** *Meno Mosso* ♩=68

Mus.  
S.  
A.

will And the spi-rit of ab-so-lute free-dom, And his-to-ri-cal de-ter-mi-ni-sm, con-se-cra-tion of O-bla-tions on the way to the al-tar, And for re-ass-u-rance, to lend cou-ra-ge.

con-se-cra-tion of O-bla-tions on the way to the al-tar, And for re-ass-u-rance, to lend cou-ra-ge.

unis. div.

**H** *Meno Mosso* ♩=68

Vln I  
Vln II  
Vla  
Vc.  
Db.

I A Tempo ♩=100

55

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mp*

B. Cl. *mp*

Bsn. *mf*

Cbsn. *mf*

Hn. 1 *mp* *f*

Hn. 2 *mp* *f*

Tpt. 1

Tpt. 2

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

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

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

Timp.

Perc. *mp*

Hp.

I A Tempo ♩=100

S. *mp* *f*  
Do not be fright-ened by us el - der serfs. Know that the tools are wield - ed by o - thers.

A. *mp* *f*  
Do not be fright-ened by us el - der serfs. Know that the tools are wield - ed by o - thers.

I A Tempo ♩=100

Vln I *p* *mp* *f*

Vln II *mp* *f* *mp*

Vla. *mp* *f*

Vc. *mp* *f* *mp*

Db. *mp*

J **Meno Mosso** ♩=68

60

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn.

Cbsn.

Hn. 1  
*mp* *f*

Hn. 2  
*mp* *f*

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

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

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

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

Tba.  
*f* *mp* *f*

Timp.  
4-B  
*p* *mf* *p*

Perc.  
*mp*

Hp.  
*mf* *pp*

J **Meno Mosso** ♩=68

S.  
*mp* *f* *mf*  
Sharp ag - ents too po - tent for us to hold, Or to see. We fill the sil - ver gob - lets

A.  
*mp* *f* *mf* *div.*  
Sharp ag - ents too po - tent for us to hold, Or to see. We fill the sil - ver gob - lets

J **Meno Mosso** ♩=68

Vln I  
*mp* *f*

Vln II  
*mp* *f*

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

Vc.  
*mp* *mp* *f*

Db.  
*mp* *mp* *f*

65

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Hp.

S.

A.

Vln I

Vln II

Vla.

Vc.

Db.

*mf*

*pp*

*mp*

*p*

*mp*

*mp*

*mp*

[Exit Musaeus and Townswomen]

Up-on the al - tar, re - ceivedby the gods, And no- thing o- ther\_\_\_ Nought else. A blank void\_\_\_

Up-on the al - tar, re - ceivedby the gods, And no- thing o- ther\_\_\_ Nought else. A blank void\_\_\_

*mp*

# Act 3 Scene 4: Second Dance - A Celebration Of Ritual (Handboys and Handmaidens)

Philip Armstrong

Andante  $\text{♩} = 76$

Repeat (or omit) as required **A**

Musical score for woodwinds, brass, and percussion. The score is in 4/4 time and includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Horn 1, Horn 2, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Tuba, Timpani, Percussion, and Bass Drum. The woodwinds and brass parts feature dynamic markings such as *p*, *mf*, *f*, *fp*, and *mp*. The percussion parts include patterns for the timpani and bass drum, with dynamic markings like *f* and *mp*. The score is divided into measures by vertical bar lines.

1:F, 2:Es, 3:D $\flat$ , 4:G

[Enter handboys and handmaidens]

Andante  $\text{♩} = 76$

Repeat (or omit) as required **A**

Musical score for strings, including Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 4/4 time and includes dynamic markings such as *mp*, *f*, and *mp*. The strings are divided into measures by vertical bar lines.

B

FL. 1 *f p f p mf p mf*

FL. 2 *f p f mf mf*

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

Ob. 2 *f p f mf mf*

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

B. Cl. *f p f mf*

Bsn. *f p f p f*

Cbsn. *f p f*

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

Hn. 2 *f p f mp p f f fp mf*

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

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

Tbn. 1 *f p p f*

Tbn. 2 *f p f*

Tba. *p f p f f p f*

Timp. *p f*

Perc. *f*

B. D. *f p f p f*

Hp. *p f p*

DCB/EFGA

B

Vln I *f p f*

Vln II *f p f*

Vla *f p f*

Vc. *f p f*

Cb. *f p f*

Fl. 1 *p* *mf* *mf*  
 Fl. 2 *p* *mf* *mf*  
 Ob. 1 *p* *mf* *p* *mf* *p* *mf*  
 Ob. 2 *mf* *mf*  
 Cl. *mf* *p* *mf* *p* *mf*  
 B. Cl. *mf* *mf*  
 Bsn. *f* *p* *f* *p* *f* *p*  
 Cbsn. *f* *p* *f* *p* *f* *p*  
 Hn. 1 *mf* *f* *fp* *mf*  
 Hn. 2 *f* *fp* *mf*  
 Tpt. 1 *f* *fp* *mf*  
 Tpt. 2 *mf* *f* *fp* *mf*  
 Tbn. 1 *f* *fp* *mf* *f* *fp* *mf* *f* *fp* *mf*  
 Tbn. 2 *f* *fp* *mf* *f* *fp* *mf* *f* *fp* *mf*  
 Tba. *f* *p* *f* *p* *f* *p*  
 Timp. *p* *mf* *p* *mf* *p* *mf*  
 Perc. *f* *p* *f* *p* *f* *p* *f* *p*  
 B. D. *f* *p* *f* *p* *f* *p*  
 Hp. *f* *p* *f* *p* *f* *p*  
 Vln I  
 Vln II *div.* *p*  
 Vla. *p*  
 Vc. *f* *p* *f* *p* *f* *p*  
 Cb. *f* *p* *f* *p* *f* *p*

C

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

FL. 2 *p* *mf* *mf* *f*

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

Ob. 2 *p* *f*

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

B. Cl.

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

Cbsn. *f* *p* *f*

Hn. 1 *mp* *f*

Hn. 2 *mp* *f*

Tpt. 1 *mp* *f*

Tpt. 2 *mp* *f*

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

Tbn. 2 *mf* *f* *fp* *mf* *p* *f*

Tba. *f* *p* *f*

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

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

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

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

C

Vln I

Vln II *p* *p*

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

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

Cb. *f* *p* *f* *p* *mf*

D

23

Fl. 1 *mf* *p*

Fl. 2

Ob. 1

Ob. 2

Cl. *p* *f*

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

Bsn. *f*

Cbsn. *f*

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

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

Tpt. 1 *mp* *f*

Tpt. 2 *mp* *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tba. *f*

Timp. *mp* *f*

Perc.

B. D. *f*

Hp.

Vln I *mf* *mp* *f*

Vln II *mf* *mp* *f*

Vla. *mf* *mp* *f*

Vc. *mf* *mp* *f*

Cb. *mp* *f*

D



40

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

Fl. 2 *mf* *ff*

Ob. 1 *mf* *ff*

Ob. 2 *mf* *ff*

Cl. *mf* *ff*

B. Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tba. *ff*

Timp. *mp* *f*

Perc. *mp* *f*

B. D. *ff*

Hp.

Vln I *ff* *div.*

Vln II *ff* *div.*

Vla. *ff*

Vc. *ff* *unis.*

Cb. *ff*

Sus. Cym.

45

Fl. 1 *f* <sup>3</sup> *ff* *f* <sup>3</sup> *ff* *f* <sup>3</sup> *ff* *f* <sup>3</sup> *ff* *f* <sup>3</sup> *ff* *p* *mf*

Fl. 2 *mf*

Ob. 1 *mf* *p*

Ob. 2 *mf*

Cl. *mf* *p*

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1 *f* *fp* *mf* *f* *fp* *mf* *f* *fp*

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

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

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

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

Timp. <sup>3</sup> *f* *p*

Perc.

B. D.

Hp.

Vln I *f* *mf*

Vln II

Vla

Vc.

Cb.

F

F

G

52

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

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

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

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

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

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

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

Cbsn. *f* *p* *f*

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

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

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

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

Tbn. 1 *f* *fp* *f* *p* *p* *f* *p* *f* *f* *p*

Tbn. 2 *mf* *mp* *f* *p* *p* *f* *p* *f* *f* *p*

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

Timp. *p* *f*

Perc. *f*

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

Hp. *p* *f* *p*

G

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

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

Vla *f* *p* *f*

Vc. *f* *p* *f*

Cb. *f* *p* *f*

58

Fl. 1 *f p f*

Fl. 2 *f p f*

Ob. 1 *f p f*

Ob. 2 *f p f*

Cl. *f p f*

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

Bsn. *p f p f mp*

Cbsn. *f p f*

Hn. 1 *f p f mp*

Hn. 2 *f p f mp*

Tpt. 1 *mp f f p f*

Tpt. 2 *mp f f p f*

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

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

Tba. *f p f*

Timp. *p f*

Perc. *f*

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

Hp. *p f mp pp*

Vln I *f p f*

Vln II *f p f*

Vla. *f p f*

Vc. *f p f*

Cb. *f p f*

62

Fl. 1 *f p f*

Fl. 2 *f p f*

Ob. 1 *f p f*

Ob. 2 *f p f*

Cl. *mp f p f*

B. Cl. *f p f*

Bsn. *mf p f p f*

Cbsn. *f p f*

Hn. 1 *f p f*

Hn. 2 *f p f*

Tpt. 1 *mp f f p f*

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

Tbn. 1 *f mp f p f*

Tbn. 2 *f mp f p f*

Tba. *f p f*

Timp. *p f mp*

Perc. *f*

B. D. *f p f*

Hp. *p f mp pp*

Vln I *f p f*

Vln II *f p f*

Vla. *f p f*

Vc. *f p f*

Cb. *f p f*



17

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. *mp*

B. Cl. *mf* *mp*

Bsn.

Cbsn.

Hn. 1 *mf* *mp*

Hn. 2 *mp*

Tpt. 1 *mf*

Tpt. 2 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tba.

Timp.

B. D.

Perc.

Hp.

Ath. *mp* *mf*

T. *mp*

B. *mp*

Vln I

Vln II

Vla. *mf*

Vc. *mf*

Cb.

ceived by dog - ma, yet The face of the O - ther is core va - lue;

hear the rit - ual drum, bell and cym - bal, The long dro - ning of

hear the rit - ual drum, bell and cym - bal, The long dro - - - - ning of

23

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.

Perc.

Hp.

Ath.

T.

B.

Vln I

Vln II

Vla

Vc.

Cb.

ne - cro - man - tic song.

ne - cro - man - tic song.

mf

f

fp

p

arco

mf

DCB#EFG#A

**B** Andante moderato  $\text{♩} = 92$

29

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., Perc., Hp.

**B** Andante moderato  $\text{♩} = 92$

Ath. It is not a sym - bol of some - thing else. Pri - or to all lan - guage and re -

T. We see the shared vi - sion of a har - - - bour; individually lower pitch slowly until out of breath

T. We see the shared vi - sion of a har - - - bour; individually lower pitch slowly until out of breath

B. We see the shared vi - sion of a har - - - bour; individually lower pitch slowly until out of breath

B. We see the shared vi - sion of a har - - - bour; individually lower pitch slowly until out of breath

**B** Andante moderato  $\text{♩} = 92$

Vln I, Vln II, Vla, Vc., Cb.

C Tempo Primo ♩ = 124

37

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.

Perc.

Hp.

Ath. *p* flec - tion \_\_\_\_\_ It sets de - mands u - pon the a - ni - ma. Bright wild - flo - wer, you must bear du - ty to Sanc - tion this O - ther \_\_\_\_\_ to

T.

B. *p* individually sing lowest pitch possible  
The swell is strong, the foam e - ffer - ve - scent

C Tempo Primo ♩ = 124

Vln I

Vln II

Vla.

Vc.

Cb.





**D** Andante moderato ♩ = 92

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., B. D., Perc., Hp.

**D** Andante moderato ♩ = 92

Ath., T., T., B., B.

Tis al - so a thirst for bo - dies and death

**D** Andante moderato ♩ = 92

Vln I, Vln II, Vla, Vc., Cb.

66

Fl. 1 *p*

Fl. 2

Ob. 1 *p*

Ob. 2 *p*

Cl.

B. Cl. *p*

Bsn. *p*

Cbsn. *p*

Hn. 1 *p*

Hn. 2 *p*

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

B. D. *p*

Perc.

Hp. *p*

Ath. *mf* *p* *mp*

show great cou- rage and bra - ve-ry A -llo - wing the mar - ve lous deed be done. These in - ci - sions to the in -

T. *rits.*

T. *rits.*

B. *rits.* *p*

In the ban-que-ting hall and it's fee - ding.

B. *rits.*

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

Cb. *p*

div. *p*

unis. *p*

pizz. unis. *pp*

div. *pp*

unis. *pp*

*pp*

77

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

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

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

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

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

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

Bsn. *mp* *mp* *mp* *mp* *mp*

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

B. D.

Perc. *p*

Hp.

Ath.

te - ri - or, This sca - tle - ring of pe - tals to the wind.

T. *mf*  
We do not spurn this hun - ger and pa - ssion.

B. *mf*  
We do not spurn this hun - ger and pa - ssion.

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

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

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

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

Cb. *mp* *mp* *p* *p* *p*



**F** Andante moderato  $\text{♩} = 92$

91

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

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

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

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

Cl. *p*

B. Cl. *p*

Bsn. *mf* *f*

Cbsn.

Hn. 1 *f* *p*

Hn. 2 *f* *p*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Tba. *mf* *f*

Timp.

B. D. *p* *f*

Perc. *p* *f*

Hp. *mf* *p*

**F** Andante moderato  $\text{♩} = 92$

Ath. *f* *mf* *mp*  
E- flo- re- scent blo- ssom of the mea- dow, You would live in bi- ter- ness for all days; Wit- ness the self re- proach of be-

T. *f* *mf* *mp*  
There are o- thers rea- dy in the stock - ade, *sfz*

T. *f* *mf* *mp*  
There are o- thers rea- dy in the stock - ade, *sfz*

B. *mf* *f* *mp*  
There are o- thers rea- dy in the stock - ade, *sfz*

B. *mf* *f* *mp*  
There are o- thers rea- dy in the stock - ade, *sfz*

**F** Andante moderato  $\text{♩} = 92$

Vin I *mf* *f* *div.* *p*

Vin II *mf* *f* *div.* *p*

Vla. *mf* *f* *p*

Ve. *mf* *f* *div.* *p*

Cb. *mf* *f* *div.* *p*





116

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.

Perc.

Hp.

Ath.

T.

B.

Vln I

Vln II

Vla.

Vc.

Cb.

*mp*

*mf*

rea - dy your - self for sharp in - tru - sions.

They fur - nish fine fare for the

They fur - nish fine fare for the

120

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.

Perc.

Hp.

Ath.

T.  
sac - ra - ment.

B.  
sac - ra - ment.

Vln I

Vln II

Vla

Vc.

Cb.

[Exit Athena, townsmen, handboys and handmaidens]



A

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.  
Peer.  
B. D.  
Hp.

A

Fur. 1  
Fur. 2  
Fur. 3  
Ore.

This day is a night - y phil - an - throp - y. No - where can - there be great - - er

A

Vln I  
Vln II  
Vla  
Vc.  
Db.

**B**

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

Fl. 2

Ob. 1 *mf* *f* *p* *mp* *f* <sup>(b)</sup>

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

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

B. Cl.

Bsn. *mp* *f*

Cbsn.

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

Hn. 2

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

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

Tbn. 1

Tbn. 2

Tbn. 3 *mf* *f*

Timp.

Peer. *f* *f* *mf* *mp* *p* *mf* *p* *mf*

B. D.

Hp. *mp* *f* *p*

2: Fl, 3: C♯

**B**

Fur. 1

Fur. 2

Fur. 3

Ore.  
alms - giv - ing\_

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

Vln II *mf* *f* *mp*

Vla *mf* *f*

Vcl *mf* *f*

Db. *mf* *f*

**B**

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

Vln II *mf* *f* *mp*

Vla *mf* *f*

Vcl *mf* *f*

Db. *mf* *f*

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

Fl. 2 *f*

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

Ob. 2 *ff*

Cl. *ff* *mp* *f* *mp*

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

Bsn. *mp*

Cbsn.

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

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

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

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

Tbn. 1

Tbn. 2

Tba. *f* *f*

Temp. *f* *p*

Pcer. *f* *f* *f* *mf* *mp* *p* *mf* *f* *f* *mf*

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

Hp.

Fur. 1

Fur. 2

Fur. 3

Vln I *mf* *f*

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

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

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

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

D

29

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

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

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

Ob. 2 *mp*

Cl. *mp* *f* *mp*

B. Cl. *f* *mp*

Bsn. *mp*

Cbsn.

Hn. 1 *f* *mp*

Hn. 2

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

Tpt. 2 *f* *mp*

Tbn. 1

Tbn. 2

Tba.

Timp.

Peer. *mp* *p* *mf*

B. D. *mf*

Hp. *mp* *f* *mp*

D

Fur. 1 *mf* *p*  
Well said, this sal-ute to cha-ri-ty— yet Still emp-ti-ness of

Fur. 2 *mf* *p*  
Well said, this sal-ute to cha-ri-ty— yet Still emp-ti-ness of

Fur. 3 *mf* *p*  
Well said, this sal-ute to cha-ri-ty— yet Still emp-ti-ness of

D

Vin I *mf* *f* *p* *mf* *pizz.*

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

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

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

Db. *f* *mf*

34

Fl. 1 *mp*

Fl. 2 *mp*

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.

Timp. *2.F. 3-D*

Peer. *mf*

B. D.

Hp. *D<sub>4</sub>*

Fur. 1 *mf*  
mean - ing con - fronts him, He who dodged the cut - ting edge of a blade; It acc - osts him from ev - er - y as - pect.

Fur. 2 *mf*  
mean - ing con - fronts him, He who dodged the cut - ting edge of a blade; It acc - osts him from ev - er - y as - pect.

Fur. 3 *mf*  
mean - ing con - fronts him, He who dodged the cut - ting edge of a blade; It acc - osts him from ev - er - y as - pect.

Vin I *arco* *mf*

Vin II *mf*

Vla *mp*

Vc. *mp*

Db. *mp*

E

41

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

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

Ob. 1

Ob. 2

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

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

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

Cbsn.

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

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

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

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

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

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

Tba.

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

Peer. *mf* *p < mf* *mf* *p < mf* *mf* *p < mf* *mf*

B. D.

Hp. *mp*

E

Fur. 1

Fur. 2

Fur. 3

Ore. *mf*  
Tis much glutt - on - ous

E

Vln I *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *p < mf* *pizz.* *arco* *p < mf* *arco* *p < mf* *mf* *unis.*

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

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

Vc.

Db.

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.

Timp.

Perc.

B. D.

Hp.

Fur. 1

Fur. 2

Fur. 3

Ore.

Vln I

Vln II

Vla

Vc.

Db.

app - e - ten - cy, yet I do not spurn this hung - er and pass - ion. I do not den - y the sig - ni - fi - cance.

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Iphigenia in Weimar



**F** Adagio  $\text{♩} = 72$

59

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

Fl. 2 *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*

Tbn. 2 *mp*

Tba. *mp*

Timp.

Pcer. Ride cymbal *p* *mf* *p* *mf*

B. D.

Hp.

**F** Adagio  $\text{♩} = 72$  [Pylades calms Orestes]

Fur. 1

Fur. 2

Fur. 3

Pyl. *mp*  
The pass - ion

**F** Adagio  $\text{♩} = 72$

Vln I *mp*

Vln II *mp*

Vla *mp*

Vc. *mp*

Db.

64 **G**

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

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

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

Ob. 2 *mp* *mf*

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

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

Bsn. *p* *mf* *mf*

Cbsn. *mf* *mf*

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

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

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

Tba. *mf*

Timp. *f*

Peer. *p* *mf* *mp*

B. D.

Hp.

**G**

Fur. 1

Fur. 2

Fur. 3

Pyl.

Ore. *mf*

of Chry - sipp - us béau is here.  
There is much aff - ec - tion and ea - ger - ness.

**G**

Vln I *mp*

Vln II *mp* *mp* *mp*

Vla *mp* *mp*

Vc. *mp* *mp*

Db.

70

H

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.

Peer.

B. D.

Hp.

H

Fur. 1

Fur. 2

Fur. 3

Pyt.

The knives are ground and filed to their finest.

H

Vln I

Vln II

Vla

Vc. div.

Db.

f

p

mp

p





86

[J]

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

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

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

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

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

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

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

Cbsn. *mf*

Hn. 1 *mp*

Hn. 2 *p* *mf*

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

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

Tbn. 1 *p* *mf*

Tbn. 2 *p* *mf*

Tba. *p* *mf*

Timp. *mf* *p*

Peer. *mf*

B. D. *p* *mf*

Hp.

[J]

Fur. 1

Fur. 2

Fur. 3

Ore. *f* *mp*

You who em-brace the dy-ing and the dead, You who con-se-crate all et-er-ni-ty. Do not

[J]

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

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

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

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

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

91

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

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

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

Ob. 2 *mf*

Cl. *mp* *p* *mf*

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

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

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

Peer. *p* *mf* *p*

B. D. *mf*

Hp.

Fur. 1

Fur. 2

Fur. 3

Ore. trem - ble at the sight of fur - ies. *p* Is it dread in these eyes? *f* No, sure - ly not. It is

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

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

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

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

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

Philip Armstrong

Iphigenia in Weimar

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.  
Pcer.  
B. D.  
Hp.  
Fur. 1  
Fur. 2  
Fur. 3  
Ore.  
Vln I  
Vln II  
Vla.  
Vc.  
Db.

hon - our, love and true dev - o - - tion. Dear - est it is cour - age and comm - it - ment. The

**K** Allegro Moderato ♩ = 112

100

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** Allegro Moderato ♩ = 112

Fur. 1, Fur. 2, Fur. 3, Ore.

Well said from the bond - age of du - ty, yet It is not the Fur-ies that con-front him; It is the mor-bi-di-ty of reg-  
 Well said from the bond - age of du - ty, yet It is not the Fur-ies that con-front him; It is the mor-bi-di-ty of reg-  
 Well said from the bond - age of du - ty, yet It is not the Fur-ies that con-front him; It is the mor-bi-di-ty of reg-  
 dagg - er is ours for e - ter-ni - ty.

**K** Allegro Moderato ♩ = 112

Vln I, Vln II, Vla, Vc., Db.

arco div. unis. div. unis. div.



113

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

Cbsn.

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

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

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

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

Tbn. 1

Tbn. 2

Tbn.

Timp. *p* *f*

Pcer. *mf* *p* *mf*

B. D.

Hp.

Fur. 1 *mf*

Fur. 2 *mf*

Fur. 3 *mf*

Would that he might have over-whelmed the guilt By way of av-eng-ing a slain fath-er, In-just-ice of a be-trayed he-ri-tage.

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

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

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

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

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



128

Timp. *f p f p f*

Peer. *p mf mf p mf p mf*

B. D. *f p f p f*

Fur. 1 *f*  
du-ty to his fam - i-ly, and In his acq- ui- ese- ence to A- chi- lles, Then he could make a- mends by this bold act. Yet it was err- o- neous cal - cu - la- tion. And ev- en now he fools him- self he is

Fur. 2 *f*  
du-ty to his fam - i-ly, and In his acq- ui- ese- ence to A- chi- lles, Then he could make a- mends by this bold act. Yet it was err- o- neous cal - cu - la- tion. And ev- en now he fools him

Fur. 3 *f*  
du-ty to his fam - i-ly, and In his acq- ui- ese- ence to A- chi- lles, Then he could make a- mends by this bold act. Yet it was err- o- neous cal - cu - la- tion. And ev- en

136 **N**

Fur. 1  
Charged with cul - pa - bil - i - ty for his death And ev- en now he fools him- self he is Charged with cul - pa - bil - i - ty for his death When still it is sad- ness and sor- row at A-

Fur. 2  
self he is Charged with cul - pa - bil - i - ty for his death And ev- en now he fools him- self he is Charged with cul - pa - bil - i - ty for his death When still it is sad- ness and sor- row

Fur. 3  
now he fools him- self he is Charged with cul - pa - bil - i - ty for death And ev- en now he fools him- self he is Charged with cul - pa - bil - i - ty for his death When still it is sad- ness and

146 **O**

Hn. 1 *mf*

Tpt. 2 *mf*

Tba. *f*

Peer. *f<sup>3</sup> f<sup>3</sup> mf<sup>3</sup>*

Fur. 1  
void - ing Troy that fes - ters in his mind. And the lack of mean - ing grows tor - tur - ous.

Fur. 2  
at A - void - ing Troy that fes - ters in his mind. And the lack of mean - ing grows tor - tur - ous.

Fur. 3  
sor - row at A - void - ing Troy that fes - ters in his mind. And the lack of mean - ing grows tor - tur - ous.

Vla. *mf*

Vc. *mf f*

Db. *f*

Philip Armstrong Iphigenia in Weimar

153

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

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

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

Ob. 2 *mp*

Cl. *mp* *f* *mp*

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

Bsn. *mp*

Cbsn.

Hn. 1 *f* *mp*

Hn. 2

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

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

Tbn. 1 *mf*

Tbn. 2

Tba.

Timp.

Pcer. *mp* *p*

B. D.

Hp. *mp* *f* *mp*

Fur. 1 *mf*  
But now he beg - ins to disc - ern that still There is one alt - er - na - tive that re - mains.

Fur. 2 *mf*  
But now he beg - ins to disc - ern that still There is one alt - er - na - tive that re - mains.

Fur. 3 *mf*  
But now he beg - ins to disc - ern that still There is one alt - er - na - tive that re - mains.

Mus. *f*  
She does not fa - vour the em - pi - ri - cal E - li - mi - na - ting the mind ma - ni - fest.

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

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

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

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

Db. *f* *mf*



P

166

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.  
Pcer.  
B. D.  
Hp.

P

Fur. 1  
Fur. 2  
Fur. 3  
Mus.

off - er the gods, Those who would rel - ish a blade at his throat.  
off - er the gods, Those who would rel - ish a blade at his throat.  
off - er the gods, Those who would rel - ish a blade at his throat.  
tween the two.

P

Vln I  
Vln II  
Vla  
Vc.  
Db.



**Q**

178

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

Peer. *mf* *p* *mf* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *mf*

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

**Q**

Fur. 1 *mp* *mf*  
 now there is this girl call - ing to him, Whis - per - ing to him with pass - ion - ate words. He must off - er his blood to the al - tar, The stone slab, as did his

Fur. 2 *mp* *mf*  
 now there is this girl call - ing to him, Whis - per - ing to him with pass - ion - ate words. He must off - er his blood to the al - tar, The stone slab, as did his

Fur. 3 *mp* *mf*  
 now there is this girl call - ing to him, Whis - per - ing to him with pass - ion - ate words. He must off - er his blood to the al - tar, The stone slab, as did his

**R**

186

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

Fl. 2 *mp* *f*

Ob. 1 *mf* *f*

Ob. 2 *mp* *f*

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

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

Cbsn. *f* *f* *mp*

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

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

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

Tba. *f* *f* *mp*

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

Peer. *f* *mf* *mp* *p* *mf* *f* *mf* *mp* *p*

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

Hp. *mp* *f*

**R**

Fur. 1 sis - ter be - fore.

Fur. 2 sis - ter be - fore.

Fur. 3 sis - ter be - fore.

**R**

Vln I *mf* *f* *mf* *f*

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

Vla *mf* *f* *mf* *f*

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

Db. *f* *mf* *f*



198

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.

Pcer.

B. D.

Hp.

[Exit Orestes, Pylades and the Furies]

Fur. 1  
ce - le - brant thrusts the dag ger down And euph - or - ic bliss in e - ter - ni - ty.

Fur. 2  
ce - le - brant thrusts the dag ger down And euph - or - ic bliss in e - ter - ni - ty.

Fur. 3  
ce - le - brant thrusts the dag ger down And euph - or - ic bliss in e - ter - ni - ty.

Mus.  
na - tu - ral a - ccount. She does not court ei - ther the o pposite She seeks re - con - cile - ment be - tween the two.

Vln I  
arco div.  
p mf

Vln II  
mf mp p mf

Via  
mp mp mp mp p mf

Vc.  
mp mp mp mp

Db.

# Act 3 Scene 7: These Handboys And Handmaidens Hold For Truth (Townswomen)

Philip Armstrong

Moderato ♩=100  
DCB/EFGA

Harp *mp*

Soprano *mf* *mp*  
These hand-boys and hand-maid-ens hold for truth Yet al- so they weep at the suff-er-ing. As birds u-pon the shore cry;

Alto *mf* *mp*  
These hand-boys and hand-maid-ens hold for truth Yet al- so they weep at the suff-er-ing. As birds u-pon the shore cry;

Moderato ♩=100

Violin I

Violin II

Viola

Violoncello

Double Bass

9

Harp

S. *mp* *mf*  
we too have Wailed our grief, al- though for o-ther rea- sons. All know our fate, but it is told a- gain. For us it is not a howl- ing of free- dom But of

A. *mp* *mf*  
we too have Wailed our grief, al- though for o-ther rea- sons. All know our fate, but it is told a- gain. For us it is not a howl- ing of free- dom But of

A

Vln I

Vln II

Vla

Vc.

Db.

**B**

17

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

Perc.

Hp.

S.

A.

Vin I

Vin II

Vla

Vc.

Db.

rue-ful-ness, re-gret andre-morse, A fail-ing of missed o-ppor-tu-ni-ty. Thus we place high re-gard on these

rue-ful-ness, re-gret andre-morse, A fail-ing of missed o - ppor - tu - ni - ty. Thus we place high re-gard on these

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

**B** **B** **B**

25

Picc. *p*

Fl. 1 *p* *mp*

Fl. 2 *mp*

Ob. 1 *p* *mf*

Ob. 2 *p* *mf*

Cl. 1 *mp* *mf*

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

Bsn. *p*

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc.

Hp.

S. *f* *mp*  
 ma - ny O - thers who come lone - some to the sea - shore, Who, though they too have no wings, al - so cry. Com - pli - ance is a great -

A. *f* *mp*  
 ma - ny O - thers who come lone - some to the sea - shore, Who, though they too have no wings, al - so cry. Com - pli - ance is a great -

Vin I

Vin II

Vla

Vc. *p*

Db.

C

32

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc.

Hp.

C

Mus.

S.

A.

*mf*  
In-tu-i-tive-ly I-phi-ge-ni-a Knows she does not con-tra-dict Ar-te-mis. She re-mains com-pa-ti-ble with the

*mf*  
stru-ggle for them, To serve the Lord of Wei-mar and his toils, Du-ty to his peo-ple, to Ar-te-mis, To whom is paid the

*mf*  
stru-ggle for them, To serve the Lord of Wei-mar and his toils, Du-ty to his peo-ple, to Ar-te-mis, To whom is paid the

C

Vln I

Vln II

Vla

Vc.

Db.

D

39

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

Hp. Mus. S. A.

law That does not re - gu - late her a - gen - cy. Thus for end - less time, I - phi - gen - i - a Walks the caus - tic path of self sa - cri - fice, blood of the che - rished. In - stead they long for the fa - mi - li - ar, The mar - ket place of home, the o - live tree. blood of the che - rished. In - stead they long for the fa - mi - li - ar, The mar - ket place of home, the o - live tree.

D

Vln I Vln II Vla. Vc. Db.

46

Picc. *p*

Fl. 1 *p*

Fl. 2

Ob. 1 *p*

Ob. 2 *p*

Cl. 1

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1 *mf*

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

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

Perc.

Hp.

Mus. *mp* Yet she does so of her own vo-li-tion.

S. *mp* But con-sent they do to ac-qui-e-scence, And then there is be-lief and con-fi-dence, And then there is love and a-dor-a-tion.

A. *mp* But con-sent they do to ac-qui-e-scence, And then there is be-lief and con-fi-dence, And then there is love and a-dor-a-tion.

T. *mf* And then there is be-lief and con-fi-dence, And then there is love and a-dor-a-tion.

B. *f* And then there is love and a-dor-a-tion.

Vln I *p* *mf* *p*

Vln II *p* *mf* *p*

Vla *p* *mf* *p*

Vc. *p* *mf* *p*

Db. *p* *mf* *p*

**E**

53

Picc. *mf* *mf*

Fl. 1 *mf* *mf*

Fl. 2

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *mp* *mp*

B. Cl. *mp* *mp*

Bsn. *f*

Cbsn. *f*

Hn. 1 *f* *p*

Hn. 2 *f* *mp*

Tpt. 1 *f* *mp*

Tpt. 2 *f* *mp*

Tbn. 1 *f* *p*

Tbn. 2 *f* *p*

Tba. *f* *p*

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

Perc. *f* *p*

B. D. *mp*

Hp.

**E**

Mus. *mp* She is pre -

S.

A.

**E**

Vln I *mp* *pp*

Vln II *mp* *pp*

Vla. *pp*

Vc. *mp*

Db. *mp*

Curtain - end of Act III

58

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc.

B. D.

Hp.

Mus.

S.

A.

Curtain - end of Act III

Vln I

Vln II

Vla

Vc.

Db.

Curtain - end of Act III