

Martin Halpern  
*The Satin Cloak*  
 Chamber Opera in Two Acts

Act I, Scene 1

(As lights slowly come up, the Minstrel, in modern dress and with a lute-like instrument strapped around his shoulders, enters. He mimes plucking motions on the instrument, synchronized with the pizzicati in the strings)

(He stops plucking and turns to conduct the orchestra)

Flute

Clarinet\*

Bassoon

Timpani

Percussion

Violin

Viola

Cello

♩ = 60

♩ = 72

*pizz.*

*p*

*mf*

*mp*

*arco*

*pizz.*

*p*

*mf*

*mp*

*arco*

*pizz.*

*p*

*mf*

*mp*

*arco*

\*Notated at concert pitch

7

Timp. *mp* *mf* *mp*

Perc. *Tam-tam* *pp* *L.v.*

Vln. *mf* *p*

Vla. *mf* *p*

Vcl. *mf* *p*

Detailed description: This is a page of a musical score for five instruments: Timpani (Timp.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The score is in 6/4 time and consists of six measures. The first three measures feature a melodic line in the Timpani part with dynamic markings of *mp*, *mf*, and *mp* respectively. The Percussion part is silent until the fourth measure, where it plays a *Tam-tam* with a *pp* dynamic, followed by a *L.v.* (Larghetto) section. The string parts (Vln., Vla., Vcl.) play a melodic line with triplets in the first two measures, marked *mf* and *p*. The score concludes with a double bar line and a 6/4 time signature.

(He resumes plucking and turns to address the audience)

13  $\bullet = 60$   $\bullet = 72$

Cl. *p*

Bn. *p*

Timp. *p mp mf*

Min. *mf*  
I give you \_\_\_\_\_

Vln. *pp* *f* *pizz.*

Vla. *pp* *f* *pizz.*

Vcl. *pp* *f* *pizz.*

Detailed description: This is a page of a musical score for a chamber ensemble. It features seven staves: Clarinet (Cl.), Bassoon (Bn.), Timpani (Timp.), Minores (Min.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The score is in 6/8 time and consists of three measures. The first measure has a tempo marking of 60 and a rehearsal mark of 13. The second measure has a tempo marking of 72 and a rehearsal mark of 13. The third measure has a rehearsal mark of 13. The Clarinet and Bassoon parts play a melodic line starting in the second measure, marked *p*. The Timpani part plays a rhythmic pattern in the first measure, marked *p*, *mp*, and *mf*. The Minores part has a melodic line in the third measure, marked *mf*, with the lyrics "I give you" underneath. The Violin, Viola, and Violoncello parts play a pizzicato accompaniment, marked *pp* in the first measure and *f* in the second measure, with a *pizz.* marking above the notes.

16

Cl.

Bn.

16

Min.

two hous-es and a well, in a town in a val - ley, some - where in the prov-ince of

16

Vln.

*mf*

16

Vla.

*mf*

16

Vcl.

*mf*

Detailed description: This is a page of a musical score, labeled 'I-1-4' in the top right corner. It features six staves of music. The first two staves are for Clarinet (Cl.) and Bassoon (Bn.), both starting at measure 16 with a rapid sixteenth-note pattern. The third staff is for the Minion (Min.), which begins with a melodic line starting at measure 16, accompanied by the lyrics: 'two hous-es and a well, in a town in a val - ley, some - where in the prov-ince of'. The fourth staff is for Violin (Vln.), starting at measure 16 with a melodic line marked *mf*. The fifth staff is for Viola (Vla.), also starting at measure 16 with a melodic line marked *mf*. The sixth staff is for Violoncello (Vcl.), starting at measure 16 with a melodic line marked *mf*. The score is written in a key signature of one sharp (F#) and a common time signature (C).

(He stops plucking, takes a small book out of his pocket and shows it to the audience)

(Still holding the book, he resumes plucking)

Fl. <sup>21</sup> *p* *rall.* *pp*  $\bullet = 60$

Cl. <sup>21</sup> *p* *pp*

Bn. <sup>21</sup> *p* *pp*

Min. <sup>21</sup> *mp* *rall.*  $\bullet = 60$   
par - a - ble. Based on a tale two cen - tu - ries old which a

Vln. <sup>21</sup> *mp*

Vla. <sup>21</sup> *mp*

Vcl. <sup>21</sup> *mp*

Min. *mf*  
25 sage and saint - ly rab - bi - im - pro - vised in - to the hearts of his de - vout - dis -

Vln. *mf*  
25

Vla. *mf*  
25

Vcl. *mf*  
25

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. It features four staves: Min. (Soprano), Vln. (Violin), Vla. (Viola), and Vcl. (Violoncello). The Min. staff includes lyrics: "sage and saint - ly rab - bi - im - pro - vised in - to the hearts of his de - vout - dis -". The Min. staff has a melodic line with a fermata over the first measure and a triplet of eighth notes in the second measure. The Vln., Vla., and Vcl. staves provide accompaniment with rhythmic patterns of eighth and sixteenth notes. The dynamic marking *mf* (mezzo-forte) is present in the Min. staff and under the Vln., Vla., and Vcl. staves. The page number "I-1-6" is in the top right corner.

(He stops plucking and puts the book back in his pocket)

Fl. <sup>28</sup> *p* *mf* *rall.*  $\bullet = 66$

Cl. <sup>28</sup> *p* *mf*

Bn. <sup>28</sup> *p* *mf*

Timp. <sup>28</sup> *mf* *p*

Min. <sup>28</sup> *mp* *mp*  
ci - ples. Yet

Vln. <sup>28</sup> *mp* *f* *rall.*  $\bullet = 66$  arco *p*

Vla. <sup>28</sup> *mp* *f* *p* *mf* arco *p*

Vcl. <sup>28</sup> *mp* *f* *p* *mf* arco *p*

(He resumes plucking)

32 *mf* *mp*

Min. not his tale, nor with his point or pur-pose. On-ly the seeds of. it his, and those trans-

32 *pizz.* *mf*

Vln.

32 *pizz.* *mf*

Vla.

32 *pizz.* *mf*

Vcl.

Detailed description: This is a page of a musical score for a string quartet and a soloist. The soloist part (Min.) is in bass clef, 3/4 time, and features a melodic line with lyrics. The string parts (Vln., Vla., Vcl.) are in their respective clefs and play a rhythmic accompaniment. Performance markings include dynamics like *mf* and *mp*, and articulation like *pizz.* (pizzicato). There are also triplet markings in the soloist part.

37 *rall.* ----- ♩ = 60 *rall.* -----

Fl. *mp*

Cl. *mp*

Bn. *mp*

Timp. *mf*

Min. *mf* *mp* *mf* *mp*

plan - ted, to grounds, a - las, \_\_\_\_\_ of lack, \_\_\_\_\_ and a long - ing.

37 *rall.* ----- ♩ = 60 *rall.* -----

Vln. *f* *mf*

Vla. *f* *mf*

Vcl. *f* *mf*

(He quickly draws aside the facade of the small house, revealing Tameem on his workbench, hammering on a crude boot, and Akara seated at a small table nearby, mending a shirt. Both are dressed more or less as medieval peasants. Behind them hangs a portrait of a regal-looking man. Tameem's hammering motions correspond with the rhythms in the orchestra)

42  $\bullet = 52$   $\bullet = 60$

Fl. *f*

Cl. *f*

Bn. *f*

Timp. *mp* *mf*

Perc. *mf* Snare Drum (s.c.)

Min. *f*  
But be that as it may. I give you

Vln.  $\bullet = 52$   $\bullet = 60$  *f* *mf* *arco* *mf* *sul ponticello*

Vla. *f* *mf* *arco* *mf* *sul ponticello*

Vcl. *f* *mf* *arco* *mf* *sul ponticello*



(Akara stops mending and looks at him)

(Gesturing off right)

49 *mp* 3 *mf* *f*

Min. child-less ex-cept for him. And soon, from that di-rec-tion,

Vln. 49 *arco* *sul pont.* *mp*

Vla. 49 *arco* *sul pont.* *mp*

Vcl. 49 *arco* *sul pont.* *mp*

Detailed description: This is a page of a musical score for a vocal soloist and a string quartet. The vocal part (Min.) is in 5/4 time and features a triplet of eighth notes at the beginning of the first phrase. The lyrics are "child-less ex-cept for him. And soon, from that di-rec-tion,". The dynamic markings for the vocal part are *mp*, *mf*, and *f*. The string parts (Vln., Vla., Vcl.) are in 5/4 time and feature a triplet of eighth notes at the beginning of the first phrase. The string parts are marked *arco* and *sul pont.* with a dynamic of *mp*. The score is divided into two systems by a vertical bar line.

(Tameem starts hammering again, with increasing speed and loudness, as if to stop him from getting ahead of the story)

(Gesturing up at the mountains)

(Smiling, as Tameem stops hammering)

(Plucking)

*cresc. e accel.*

*a tempo*

52

Cl. *mp*

52

Timp. *f* *p* *mp*

52

Perc. *mp* *f*

52

Min. *mp*

and from that....

Yes yes!

Be that, too, as it may.

*cresc. e accel.*

*a tempo*

52

Vln. *f* *mp* *ord.* *pizz.* *f* *mf*

52

Vla. *f* *mp* *ord.* *pizz.* *f* *mf*

52

Vcl. *f* *mp* *ord.* *pizz.* *f* *mf*

(Tameem resumes hammering at his original speed.  
The Minstrel smiles at him again, then, with a small  
bow to the audience, exits)

(Gesturing around at the set)

56

Fl. *mf cresc.*

Cl. *mf cresc.*

Bn. *mf cresc.*

Perc. *mf* *cresc.*

Min. *3*  
Be all this \_\_\_\_\_ as it may.

Vln. *arco* *sul pont.* *cresc.*

Vla. *arco* *sul pont.* *cresc.*

Vcl. *arco* *sul pont.* *cresc.*

Detailed description: This page of a musical score contains eight staves. The top three staves are for Flute (Fl.), Clarinet (Cl.), and Bassoon (Bn.), each starting at measure 56 with a melodic line and a dynamic marking of *mf cresc.*. The Percussion (Perc.) staff starts at measure 56 with a rhythmic pattern, marked *mf* and *cresc.*. The Minstrel (Min.) staff starts at measure 56 with a melodic line, marked *3* for a triplet, and includes the lyrics "Be all this \_\_\_\_\_ as it may." below it. The bottom three staves are for Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.), each starting at measure 56 with a rhythmic pattern, marked *arco*, *sul pont.*, and *cresc.*.

(Tameem drops the hammer and holds up the boot, proudly and happily)

(Holding up a second boot)

60  $\bullet = 72$

Fl. *ff*

Cl. *ff*

Bn. *ff* *mf*

Perc. *ff*

Tam. *f*

Done! Done! The right boot's done! The but-cher's ap-pren-tice will have new boots this

60 *ff* *f* *pizz.*

Vln. *ff* *f* *pizz.*

Vla. *ff* *f* *pizz.*

Vcl. *ff* *f* *pizz.*

(With stoical good humor)

♩ = 60

Cl. 63

Ak. 63 *mp*  
They've ta - ken you near - ly a month, Ta - meem.

Tam. 63  
ver - y eve - ning as prom - ised! *f* Ex -

Vln. 63 *arco*  
*p*

Vla. 63 *arco*  
*p*

Vcl. 63 *arco*  
*p*

♩ = 60

Detailed description: This is a page of a musical score for a chamber ensemble. It features six staves: Clarinet (Cl.), Alto Saxophone (Ak.), Tambores (Tam.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The music is in 4/4 time with a tempo of 60 beats per minute. The key signature has one flat. The score includes lyrics for the Alto Saxophone and Tambores parts. Performance markings include *mp* (mezzo-piano) for the Alto Saxophone, *f* (forte) for the Tambores, and *arco* (arco) for the string instruments. The string parts are marked *p* (piano). The page number I-1-16 is in the top right corner.

65  $\bullet = 72$

Cl. *mf*

Bn. *mf*

Tam. act - ly! As prom - ised! I'm right on sched - ule! And with-

65  $\bullet = 72$  pizz. *f*

Vln. *f*

65 pizz. *f*

Vla. *f*

65 pizz. *f*

Vcl. *f*

Detailed description: This is a page of a musical score for a concert band or orchestra. It features six staves: Clarinet (Cl.), Bassoon (Bn.), Tambores (Tam.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The music is in 4/4 time with a tempo marking of quarter note = 72. The key signature has one flat (B-flat). The score is divided into two systems. The first system includes the Cl., Bn., and Tam. parts. The Cl. and Bn. parts are marked *mf*. The Tam. part has lyrics: "act - ly! As prom - ised! I'm right on sched - ule! And with-". The second system includes the Vln., Vla., and Vcl. parts. All three string parts are marked *f* and *pizz.* (pizzicato). The Vln. part starts with a tempo marking of quarter note = 72. The Vln. part has a dynamic marking of *f*. The Vla. part has a dynamic marking of *f*. The Vcl. part has a dynamic marking of *f*.

67  $\bullet = 60$

Fl. *f*

Cl. *f*

Ak. *mp*  
With out a doubt. And with-out a doubt, the

Tam. *mp*  
out a doubt these boots are the best I could do, be-ing me.

Vln.  $\bullet = 60$   
arco  
*mp*

Vla. arco  
*mp*

Vcl. arco  
*mp*

70  $\bullet = 72$

Fl. *f*

Ak. *mf*  
but - cher's ap - pren - tice will pay for those boots Ex -

Tam. *mf* *f*  
with what - ev - er he can, be - ing he!

Vln. *pizz.* *arco* *mf* *f* *ff*

Vla. *pizz.* *arco* *mf* *f* *ff*

Vcl. *pizz.* *arco* *mf* *f* *ff*

(She lays down her mending and rises)

*rall.* ----- ♩ = 72 (Also rising)

Fl. *mp* *f*

Bn. *mp* *f*

Ak. *mp* *mf*

Tam. *f* *mp* *mf*

act - ly. And so be it. Well! Lunch time!

Yes! Shall we share a slice of that ex - cel - lent roast?

*rall.* ----- ♩ = 72 *arco*

Vln. *mf* *f* *ff* *mp*

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

Vcl. *mf* *f* *ff* *mp*

(As Akara turns away to get their lunch,  
Tameem crosses to the regal portrait and  
holds up the boots)

(Addressing the portrait reverentially)

♩ = 52

75

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

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

Bn. *mf* *f* *mp* *mf* *mp*

Timp. *mf* *mf* *f*

Ak. *mp*  
What else, Ta-meem? What else?

Tam. *mp* *mf* *mp*  
Yes with - out a doubt these boots are the

75

Vln. *f* *mp* *mf* *f*

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

Vcl. *f* *mp* *mf* *f*

75

♩ = 52

(Akara crosses to him, holding out a wood slab with a chunk of black bread on it, from which two slices have been cut)

(Seeing the bread)

78 *mf* > *mp*

78 *mf* > *mp*

78 *mf* > *mp*

78

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

best I could do be-ing me. With - out a doubt, with-out a doubt, the best I could do be-ing.. Ah!

78 *mp* < *mf* *f* *mf* *f*

78 *mp* < *mf* *f* *mf* *f*

78 *mp* < *mf* *f* *mf* *f*

(He takes a slice and bites into it)

(With gentle irony)

81  $\bullet = 72$   $\bullet = 60$

Timp.  $\bullet = 72$   $\bullet = 60$

Ak.  $\bullet = 72$   $\bullet = 60$  *mp*

Tam. *ff* *f* *mp*  
Mmm! Ten - der and juic - y, seas - on - ing per - fect, cooked just right! The

Vln.  $\bullet = 72$   $\bullet = 60$  *f* *mf*  
*pizz.* *arco*

Vla. *f* *ff* *mf*

Vcl.  $\bullet = 72$   $\bullet = 60$  *f* *ff* *mf* *f*

(Akara lays the wood slab on the eating table and takes the other slice of bread. Both eat for a while)

(Laughing appreciatively)

84

Fl. *mf*

Cl. *mf*

Ak. *mf* *mp*  
best I could do be-ing me.

Tam. *f*  
Ha ha!

Vln. *mp* *mf* *mp* *pizz.* *mf*

Vla. *mp* *mf* *mp* *pizz.* *mf*

Vcl. *mp* *mf* *mp* *pizz.* *mf*

Detailed description: This is a page of a musical score, page I-1-24. It features seven staves: Flute (Fl.), Clarinet (Cl.), Akara (Ak.), Tambores (Tam.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The score is divided into two measures. The first measure starts at measure 84. The Flute part begins with a melodic line marked *mf*. The Clarinet part plays a rhythmic accompaniment of eighth notes, also marked *mf*. The Akara part has a melodic line with lyrics "best I could do" and "be-ing me.", with dynamics *mf* and *mp*. The Tambores part has a rhythmic pattern marked *f* with the sound effect "Ha ha!". The Violin, Viola, and Violoncello parts all play a similar rhythmic accompaniment of eighth notes, with dynamics *mp*, *mf*, and *mp* respectively. The second measure begins with a *pizz.* (pizzicato) instruction for the strings, which then play a melodic line marked *mf*.

86  $\bullet = 66$

Fl.

Cl.

Tam.

86  $\bullet = 66$

Vln.

Vla.

Vcl.

But as it's not ev - ery day I fin - ish a pair of boots,

*f*

*f*

*f*

*f*

*f*

*f*

12/8

12/8

12/8

12/8

12/8

12/8

(He gets two tumblers and lays them on the table)

89 *rall.* ----- ♩ = 56

Fl. *p*

Cl. *p*

Bn. *rall.* -----  
*f* ----- *p*

Ak. *mf*  
Gone, Ta-meem. The last of the jug the vint-ner gave you for

Tam. what say to some wine with lunch?

89 *arco rall.* ----- ♩ = 56

Vln. *mp*

Vla. *arco mp*

Vcl. *arco mp*

Detailed description: This is a page of a musical score, page I-1-26. It features a vocal line and several instrumental parts. The vocal line is for an actor (Ak.) and a tambourine player (Tam.). The instrumental parts are for Flute (Fl.), Clarinet (Cl.), Bassoon (Bn.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The score is in 12/8 time and begins at measure 89. A tempo change to 'rall.' is indicated with a dotted quarter note equal to 56 beats. The vocal line includes lyrics: 'Gone, Ta-meem. The last of the jug the vint-ner gave you for' and 'what say to some wine with lunch?'. The instrumental parts include dynamics like 'p', 'f', 'mf', and 'mp', and performance instructions like 'arco'.

92  $\bullet = 72$

Fl.

Cl.

Bn.

Ak.

Tam.

Vln.

Vla.

Vcl.

*mf*

*mf*

mak-ing his fieldhand's boots last fall is all used up.

But of course the red's used up! And good while it last-ed!

*pizz.* *arco*

*mf* *mp*

*pizz.* *arco*

*mf* *mp*

*pizz.* *arco*

*mf* *mp*

(He pauses, watching for her  
to finish the sentence)

(After a brief hesitation,  
she manages a smile)

95 *rall.* ----- *a tempo*

Bn. *p* ----- *f*

Timp. *mf* ----- *mp*

Ak. *mp*  
For the white.

Tam. *mf*  
But this par - ti - cu - lar roast, this calls... Ex -

Vln. *f* *pizz.* *arco* *mp* ----- *mp* ----- *a tempo* *pizz.* *mp* *mf* *f*

Vla. *f* *pizz.* *arco* *mp* ----- *mp* ----- *pizz.* *mp* *mf* *f*

Vcl. *f* *pizz.* *arco* *mf* ----- *mp* ----- *pizz.* *mp* *mf* *f*

(She turns away and picks up a water pitcher)

(The Minstrel reenters and draws closed the facade before the small house)

(As he begins plucking on his instrument again, from stage right Aruhm enters, wearing stylish traveling clothes and a broad-brimmed hat which covers much of his face. He crosses slowly into the square, taking in the well and the small house)

The musical score consists of seven staves: Bn., Timp., Ak., Tam., Vln., Vla., and Vcl. The score is divided into three measures. The first measure (measures 98-100) is in 5/4 time, marked *mp*. The second measure (measures 101-102) is in 8/8 time, marked *p*, with a tempo of 52. The third measure (measures 103-104) is in 6/4 time, marked *pizz.*, with a tempo of 60. The Bn. staff has a *rall.* marking with a dashed line. The Ak. staff has the lyrics "So be it." The Tam. staff has the lyrics "act-ly!" and "Thank you, my love." The Vln. and Vla. staves have *arco* and *pizz.* markings. The Vcl. staff has a *p* marking.

(As Aruhm turns upstage to gaze at the facade of the ruined house, the Minstrel addresses the audience)

101

Fl.

Cl.

Bn.

Min.

Vln.

Vla.

Vcl.

*f*

*mf*

*f*

*mf*

*mf*

*mf*

And now I give you the world - ly man whom I call A -

3

3

Detailed description: This is a page of a musical score for a scene. It features seven staves: Flute (Fl.), Clarinet (Cl.), Bassoon (Bn.), Minstrel (Min.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The Minstrel part includes lyrics. The score is divided into two systems. The first system (measures 101-104) shows the woodwinds and Minstrel. The second system (measures 105-108) shows the strings and Minstrel. Dynamics include *f* (forte) and *mf* (mezzo-forte). There are triplets in the Minstrel part at the end of the first system.

(Akara emerges from the house with the pitcher)

(Not seeing Aruhm, she crosses to the well and begins pumping water into the pitcher)

Musical score for measures 105-108. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bn.), Timpani (Timp.), Mino, Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.).

Tempo:  $\bullet = 72$

Measures 105-108:

- Fl.: *mp* (measures 105-106), *mf* (measures 107-108)
- Cl.: *mp* (measures 105-106), *mf* (measures 107-108)
- Bn.: *mp* (measures 105-106), *mf* (measures 107-108)
- Timp.: *f* (measures 105-108)
- Min.: *f* (measures 105-108)
- Vln.: *f* (measures 105-106), *pizz.* *mp* (measures 107-108)
- Vla.: *f* (measures 105-106), *pizz.* *mp* (measures 107-108)
- Vcl.: *f* (measures 105-106), *pizz.* *mp* (measures 107-108)

Performance instructions include *arco* and *pizz.* (pizzicato). Trills are marked with a '3' and a bracket.

(Aruhm turns to look at her)

♩ = 52

110

Fl. *mp* *mf*

Cl. *mp* *mf*

Bn. *mp* *mf*

Timp. *f* *p*

Perc. *f* Sn. D. (rim shot)

Ak. (Startled) *f* Oh!!

Ar. *mf* *mp*  
Ex - cuse me. You are, I take it, A - ka - ra,

110

Vln. *mp* *mf* *ff* arco *p*

Vla. *mp* *mf* *ff* arco *p*

Vcl. *mp* *mf* *ff* arco *p*

110

♩ = 52

Detailed description: This page of a musical score covers measures 110 to 113. It features a vocal soloist (Ar.) and an orchestra. The vocal line begins in measure 110 with the lyrics 'Ex - cuse me.' and continues through measure 113 with 'You are, I take it, A - ka - ra,'. The orchestra includes Flute, Clarinet, Bassoon, Timpani, Percussion (Snare Drum), Acoustic Keyboard, Violin, Viola, and Violoncello. Dynamics range from *mp* (mezzo-piano) to *ff* (fortissimo). The score includes performance directions such as 'arco' for the strings and 'Sn. D. (rim shot)' for the snare drum. A tempo marking of ♩ = 52 is present at the top right and bottom right. The key signature has one sharp (F#) and the time signature is 2/4.

114  $\bullet = 72$

Cl.  $p$

Timp.  $mf$

Ak.  $mp$   
That's right. And who might you be?

Ar.  $mf$   
wife of the cob - bler Ta - meem.

Vln.  $mf$   $f$

Vla.  $mf$   $f$

Vcl.  $mf$   $f$

*pizz.*

*pizz.*

*pizz.*

115

Detailed description: This page of a musical score covers measures 114 and 115. The score is for a full orchestra and includes vocal parts. The tempo is marked as quarter note = 72. The key signature has one sharp (F#) and the time signature is 5/4. The instruments are Cl. (Clarinet), Timp. (Timpani), Ak. (Alto Saxophone), Ar. (Arpa/Keyboard), Vln. (Violin), Vla. (Viola), and Vcl. (Violoncello). The vocal parts (Ak. and Ar.) have lyrics. The score includes dynamic markings such as *p*, *mf*, *mp*, and *f*, and articulation markings like *pizz.* (pizzicato). Measure 114 features a triplet in the Clarinet and Arpa parts. Measure 115 features a triplet in the Arpa part. The vocal parts have lyrics: 'That's right. And who might you be?' for the Alto Saxophone and 'wife of the cob - bler Ta - meem.' for the Arpa.

(She looks him up and down)

116  $\bullet = 52$   $\bullet = 60$   $\bullet = 72$

Cl.  $\frac{6}{4}$

Timp.  $\frac{6}{4}$  *mp* *mf*

Ak.  $\frac{6}{4}$  *mf*  
Well if it's boots you're af - ter,

Ar.  $\frac{6}{4}$   
Ju - ust a stran - ger, vis - it - ing. —

Vln.  $\frac{6}{4}$  *arco* *p* *f* *mf*

Vla.  $\frac{6}{4}$  *arco* *p* *f* *mf*

Vcl.  $\frac{6}{4}$  *arco* *p* *f* *mf*

(She resumes filling the pitcher)

119  $\bullet = 60$  *rall.*  $\bullet = 52$

Fl. *mp*

Timp.

Ak. *p*  
I think you've made a mis-take. *mf* On-ly the poor and pa-tient

Ar. *mf*  
Mis-take?

Vln. *pizz.* *arco*  $\bullet = 60$  *rall.* *pizz.*  $\bullet = 52$  *arco*  
*f* *p* *mf* *p*

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

Vcl. *pizz.* *arco*  
*f* *mp* *mf* *p*

Detailed description: This page of a musical score covers measures 119 to 122. It features a vocal soloist and an orchestra. The vocal line (Ak.) has lyrics: "I think you've made a mis-take. On-ly the poor and pa-tient". The orchestra includes Flute (Fl.), Timpani (Timp.), Acoustic Keyboard (Ak.), and strings (Ar., Vln., Vla., Vcl.). The score is divided into four measures. Measure 119 starts with a tempo of 60 and a dynamic of *mp*. Measure 120 has a *rall.* marking. Measure 121 has a tempo of 52 and a dynamic of *p*. Measure 122 continues with a dynamic of *p*. The strings play a rhythmic accompaniment, with various dynamics and articulations like *pizz.* and *arco*.

123

Cl. *mp*

123

Ak. come to Ta-meem for boots. His work is sim-ple and crude,

123

Vln.

123

Vla.

123

Vcl.

Detailed description: This is a page of a musical score for five instruments: Clarinet (Cl.), Alto Saxophone (Ak.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The score is divided into two systems. The first system contains measures 123-124, and the second system contains measures 125-126. The Alto Saxophone part includes the lyrics: "come to Ta-meem for boots. His work is sim-ple and crude,". The Clarinet part has a dynamic marking of *mp*. The Violin, Viola, and Violoncello parts feature long, sustained notes with slurs. The Alto Saxophone part has a melodic line with some rests. The Clarinet part has a melodic line with some rests and a dynamic marking of *mp*.

125

Fl. *mp*

Cl. *mp*

Bn. *mp*

Ak. *mp*

Ar. *p*

and he can take weeks to do what an-oth - er cob-bler can do in a day.

And

125

Vln. *mp* *pizz.*

Vla. *mp* *pizz.*

Vcl. *mp* *pizz.*

$\bullet = 60$

Detailed description: This is a page of a musical score, page I-1-37. It features five staves for woodwinds and saxophones, and three staves for strings. The woodwinds (Flute, Clarinet, Bassoon, Alto Saxophone, and Arranger's Horn) are marked with a mezzo-piano (*mp*) dynamic. The strings (Violin, Viola, and Violoncello) are marked with a mezzo-piano (*mp*) dynamic and a pizzicato (*pizz.*) instruction. The Alto Saxophone part includes the lyrics: "and he can take weeks to do what an-oth - er cob-bler can do in a day." The score is in 5/4 time and includes a tempo marking of a quarter note equal to 60 (♩ = 60). The page number 125 is indicated at the beginning of each staff.

(She looks him up and down again)

129  $\bullet = 72$

Timp. *mp* *mf*

Ak. *mf* *p* *mf*  
They last. But to judge by the looks of you,

Ar. *mf* *p* *mf*  
yet they last, don't they? It is said they last bet - ter than most.

Vln. arco *p* *mf* pizz. *p* *mf*  $\bullet = 72$  pizz. *f* arco *p*

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

Vcl. arco *p* *mf* pizz. *p* *mf* pizz. *f* arco *p*

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloist. The score is divided into two systems. The first system includes the Timpani (Timp.), Alto Saxophone (Ak.), and Alto Saxophone (Ar.) parts. The second system includes the Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.) parts. The music is in 5/4 time and features a key signature of one sharp (F#). The tempo is marked as quarter note = 72. The score includes various dynamic markings such as *mp*, *mf*, *p*, and *f*, as well as performance instructions like *arco* and *pizz.* (pizzicato). The vocal line has lyrics in both English and French. The French lyrics are: "They last. But to judge by the looks of you, yet they last, don't they? It is said they last bet - ter than most." The English lyrics are: "yet they last, don't they? It is said they last bet - ter than most." The score includes a triplet of eighth notes in the Alto Saxophone part at measure 130.

132  $\bullet = 60$  *rall.* -----  $\bullet = 52$

Timp. *p*

Ak. 132 *mf*  
you wouldn't want them to last too long.

Ar. 132 *mf*  
I have not come for boots, A-ka-ra.

Vln. 132 *mf* *mp* *p* *rall.* -----  $\bullet = 52$

Vla. 132 *mf* *mp* *p*

Vcl. 132 *mf* *pizz.* *arco* *mp* *p*

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloist. The score is in 5/4 time and consists of six staves. The top staff is for Timpani (Timp.), the second for Alto (Ak.), the third for Arco (Ar.), the fourth for Violin (Vln.), the fifth for Viola (Vla.), and the sixth for Violoncello (Vcl.). The music begins at measure 132. Above the first three staves, there are tempo markings: a quarter note equals 60 (♩ = 60), followed by a 'rall.' (ritardando) section indicated by a dashed line, and then a quarter note equals 52 (♩ = 52). The vocal soloist (Ak.) has lyrics: 'you wouldn't want them to last too long.' The Arco part has lyrics: 'I have not come for boots, A-ka-ra.' The string parts (Vln., Vla., Vcl.) have dynamic markings: *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The Vcl. part also includes performance markings: *pizz.* (pizzicato) and *arco* (arco). The score is written in a key signature of one sharp (F#) and a 5/4 time signature.

135 ♩ = 60

Timp. *p*

Ar. 135

But if I may, I should like to see Ta-meem.

Vln. 135 ♩ = 60

Vla. 135

Vcl. 135

(She hurries back into the house, as the Minstrel draws aside the facade. Tameem sits eating the last of his slice of bread and happily contemplating the pair of boots. Aruhm turns to stare again at the facade of the ruined house)

Seeing Akara with the pitcher, Tameem jumps to his feet)

138  $\bullet = 72$  (With an ironic bow)  $\bullet = 80$   $\bullet = 60$

Timp. *mf* *f* *f*

Ak. I'll see if he's re- ceiv- ing.

Tam. *f* Aaah! \_\_\_\_\_

Ar. Thank you.

Vln. *mf* *f* *mf* *ff* *pizz.* *arco*  $\bullet = 80$   $\bullet = 60$

Vla. *mf* *f* *f* *ff* *pizz.*

Vcl. *mf* *f* *f* *ff* *pizz.*

(Akara pours water into one of the tumblers.  
Tameem picks it up and looks into it as if it  
were a fine wine)

143 *mf* *f* *mp* *cresc.*

143 *mf* *f* *mp* *cresc.*

143 *mp* *mf*

Yes— the ver - y wine for this roast! So clear and

143 *pizz.* *mf* *f* *mp* *cresc.*

143 *mf* *f* *mp* *cresc.*

143 *mf* *f* *mp* *cresc.*

(He takes a sip)

147  $\bullet = 52$

Fl. *f*

Cl. *f*

Bn. *f* *mp*

Ak.

Tam. *f* Ta

light and ex - cel-lent!

Vln. *f* *mp*

Vla. *f* *mp*

Vcl. *f* *mp*

Detailed description: This page of a musical score, numbered 147, features a tempo marking of quarter note = 52. The score is for a full orchestra and a vocal soloist. The woodwinds (Flute, Clarinet, Bassoon) and strings (Violins, Violas, Cellos) play a rhythmic accompaniment of eighth notes. The vocal soloist has the lyrics "light and ex - cel-lent!". The percussion includes a snare drum (labeled "Ta") and a tam-tam. Dynamics range from forte (f) to mezzo-piano (mp). The key signature has one sharp (F#) and the time signature is 5/4.

150  $\bullet = 60$   $\bullet = 72$

Timp. *f* *mp*

Ak. 150  
meem, there's some-one out-side to see you.

Tam. 150  
A cus - tom - er? Well do showhim in!

Vln. 150  $\bullet = 60$   $\bullet = 72$   
*f* *mp* *f* *mf*

Vla. 150  
*f* *mp* *f* *mf*

Vcl. 150  
*f* *mp* *f* *mf*

Detailed description: This is a page of a musical score for a percussion and string ensemble. It features six staves: Timp., Ak., Tam., Vln., Vla., and Vcl. The score is divided into two measures by a double bar line. The first measure starts at measure 150 with a tempo of 60 (quarter note). The second measure starts at measure 150 with a tempo of 72 (quarter note). The Timp. part has dynamics of *f* and *mp*. The Ak. part has lyrics: "meem, there's some-one out-side to see you." The Tam. part has lyrics: "A cus - tom - er? Well do showhim in!" and includes a triplet of eighth notes. The Vln., Vla., and Vcl. parts have dynamics of *f*, *mp*, *f*, and *mf* across the two measures.

153 ♩ = 60

Timp. *f*

Ak. *p* *mf*  
A strang-er, not a cus-tom-er. I can't think what hecould want with you.

Tam. *mf*  
A strang-er? To see me?

Vln. *arco* *p* *mf* *pizz.* *f*

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

Vcl. *arco* *p* *mf* *pizz.* *f*

156  $\bullet = 52$  *mp* *tr*(#)  $\bullet = 72$

Fl.

Cl. *p*

Bn. *p*

Timp. *f*

Ak. *(Ironically grand)* *mp*  
And ver - y el - eg - ant - ly dressed.

Tam. *(Laying down the tumbler)* *mp*  
Well in that case, so should I be! I

Vln.  $\bullet = 52$   $\bullet = 72$  *arco* *f*

Vla. *arco* *f*

Vcl. *arco* *f*

(He turns and takes a shabby sheepskin coat off a hook)

158

Fl. *mf* *rall.* *tr.*

Cl. *mf*

Bn. *mf*

Tam. *mf* *mp* *mf*

ought to be wearing my sat - in cloak!

Vln. *mp* *mf* *rall.*

Vla. *mp* *mf*

Vcl. *mp* *mf*

(He puts it on and strokes it proudly)

Musical score for Flute (Fl.), Clarinet (Cl.), Bassoon (Bn.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The score is in 3/4 time and features a tempo marking of 160 (♩ = 52) and a dynamic marking of *f* (forte). The Flute part begins with a melodic line marked *f*. The Clarinet and Bassoon parts provide harmonic support with sustained notes. The Violin, Viola, and Violoncello parts enter in the second measure with a melodic line marked *f*.

162 ♩ = 60

Cl.

162

Ak. *(With affection)*  
*mp*  
You look

Tam. *mf*  
Now I'm read-y to meet this strang-er.

162 ♩ = 60

Vln. *mp* *mf* *f*

Vla. *mp* *mf* *f*

Vcl. *mp* *mf* *f*

164

Fl. *f* *mp*

Cl. *f* *mp*

Bn. *f* *mp*

Ak. *quite* *el - eg - ant. —*

Tam. *mf* Don't I al - ways

Vln. *f* *mp*

Detailed description: This page of a musical score covers measures 164 to 166. It features six staves: Flute (Fl.), Clarinet (Cl.), Bassoon (Bn.), Alto Saxophone (Ak.), Tambores (Tam.), and Violin (Vln.). The Flute, Clarinet, and Bassoon parts begin with a forte (*f*) dynamic and transition to mezzo-piano (*mp*) by measure 165. The Alto Saxophone part starts with a 'quite' dynamic and includes a triplet of eighth notes in measure 165. The Tambores part has a rest in measure 164 and 165, followed by a mezzo-forte (*mf*) melodic line in measure 166 with the lyrics 'Don't I al - ways'. The Violin part has a rest in measure 164 and 165, followed by a forte (*f*) melodic line in measure 166 that transitions to mezzo-piano (*mp*) by the end of the measure.

(She crosses quickly to the door  
and calls to Aruhm)

(Aruhm turns quickly  
from the ruined house  
and crosses into the  
small house)

166 *rall.* ----- *a tempo*

Fl. *mf* *mf* *f*

Cl. *mf* *mf* *f*

Bn. *mf* *mf* *f*

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

Ak. *mf*  
Al- ways, my love. You may come in.

Tam. *mf*  
in my sat-in cloak?

Vln. *mf* *pizz.* *f* *arco* *p*

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

Vcl. *mf* *pizz.* *f* *arco* *p*

170 *(Staring hard at Tameem)* *(Gesturing at his workbench)* ♩ = 72

Timp. *mf* *mf*

Ak. *mp*  
This is Ta-meem.

Tam. *mf*  
But won't you be seat-ed!

Ar. *p* *mf*  
In-deed. In-deed. Thank you.

Vln. *mp* *mf* *pizz.* *mf* *p*

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

Vcl. *mp* *mf* *pizz.* *mf* *p*

Detailed description of the musical score: The score is for measures 170-173 in 5/4 time with a tempo of 72. The top staff is Timpani (Timp.) with dynamics *mf*. The Alto Saxophone (Ak.) part has a triplet in measure 171 with the lyric "This is Ta-meem." The Tambores (Tam.) part has a triplet in measure 173 with the lyric "But won't you be seat-ed!". The Arabic Harp (Ar.) part has dynamics *p* and *mf* and lyrics "In-deed. In-deed. Thank you." The string parts (Vln., Vla., Vcl.) all have dynamics *mp*, *mf*, and *p*, and include a *pizz.* instruction in measure 172. The score is divided into two systems by a double bar line between measures 171 and 172.

(As Aruhm sits, Tameem picks up the wood slab with the chunk of bread on it)

(Aruhm looks at the bread with distaste, then quizzically at Tameem)

175 Fl. *mf* *f*  $\bullet = 60$  3 3 3 3

175 Timp. *mf*

175 Tam. *mf* *f*  
Would you care for a slice of this excellent roast?

175 Ar. *p*  
No thank you.

175 Vln. *pizz.* *arco* *mf* *mp*  $\bullet = 60$  *pizz.* *mf* *f* 3

175 Vla. *pizz.* *arco* *mf* *mp* *pizz.* *mf* *f* 3

175 Vcl. *pizz.* *arco* *mf* *mp* *pizz.* *mf* *f* 3

(Tameem puts down the slab and  
picks up the water pitcher)

Fl.  $\bullet = 72$   $mp$   $f$   $mp$   $12/8$

Cl.  $mp$   $f$   $mp$   $12/8$

Bn.  $mp$   $f$   $mp$   $12/8$

Tam.  $mp$   $mf$   $mp$   $12/8$

Vln.  $\bullet = 72$   $mp$   $mf$   $mp$   $12/8$

Vla.  $mp$   $mf$   $mp$   $12/8$

Vcl.  $mp$   $mf$   $mp$   $12/8$

Then some-thing to drink? As you see, there's a fine old wine here, of lo-cal vin-tage.

(He pours a generous amount into his tumbler and hands it to Aruhm)

(Aruhm takes a small sip, then lays the tumbler down)

179  $\bullet = 72$   $\bullet = 60$   $\bullet = 120$

Bn. *f*

Tam. *mf*  
Good, is - n't it?

Vln. *arco* *mp* *mf* *mp* *f* *pizz.*

Vla. *arco* *mp* *mf* *mp* *f* *pizz.*

Vcl. *mf* *f* *mf* *f*

182  $\bullet = 60$

Fl. *mp*

Cl. *mp*

Bn. *p* *mp*

Timp. *p*

Tam. *f* *mp*  
Yes! But of course, you're like-ly to find it a lit-tle mild.

Ar. *mp*  
Re-fresh-ing.

Vln. arco *p*  $\bullet = 60$  pizz. *f*

Vla. arco *p* pizz. *f*

Vcl. arco *p* pizz. *f*

(Aruhm looks at him quizzically again)

185  $\bullet = 52$   $\bullet = 80$

Fl. *f*

Cl. *f*

Bn. *f*

Timp. *mf* *p*

Ak. *f* (Indignantly)  
Of course he knows! He is-n't cra-zy!

Tam. *mf* Wat-cred I mean.

Ar. *mf* *mp*  
Mild? Then you do know?

Vln. *mp* *p* *ff* arco pizz.

Vla. *mp* *p* *ff* arco pizz.

Vcl. *mp* *p* *ff* arco pizz.

189  $\bullet = 60$

Timp. *f* *p*

Ar. *p*  
No, I'm sure he's not. I'm sure he's not.

Vln. *p* arco

Vla. *p* arco

Vcl. *p* arco *mp*

3

Detailed description: This musical score page covers measures 189, 190, and 191. It features five staves: Timp., Ar., Vln., Vla., and Vcl. The tempo is marked as quarter note = 60. The time signature changes from common time (C) to 3/4, and then to 6/4. The Timp. part starts with a forte (f) dynamic and a half note, followed by a piano (p) dynamic and a half note. The Ar. part has lyrics: "No, I'm sure he's not. I'm sure he's not." The Vln., Vla., and Vcl. parts are marked "arco" and start with a piano (p) dynamic. The Vcl. part has a mezzo-piano (mp) dynamic in measure 191. A triplet of eighth notes is marked with a bracket and the number 3 in measure 191.

*rall.*  $\bullet = 66$

192

Fl. *p*  $\curvearrowright$  *mf*

Cl. *mp*  $\curvearrowright$  *mf*

Bn. *mf*

Timp. *mf* *f*

Ak. *mp*  
This roast is bread,

Tam. *mp*  
This roast is bread, nat - u - ral - ly.

*rall.*  $\bullet = 66$

192

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

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

Vcl. *mf* *pizz.* *f* *mp* *mf*

194  
Ak. nat - u - ral - ly. This wine is wat - er, nat - u - ral - ly.

194  
Tam. This wine is wat - er, nat - u - ral - ly. But at the mo - ment,

194  
Vln. *f* *mp* *mf* *f*

194  
Vla. *f* *mp* *mf* *f*

194  
Vcl. *f* *mp* *mf* *f*

Detailed description: This is a page of a musical score, page I-1-60. It features five staves: Ak. (Alto), Tam. (Tambourine), Vln. (Violin), Vla. (Viola), and Vcl. (Violoncello). The Ak. and Tam. staves include lyrics. The Ak. staff has lyrics: "nat - u - ral - ly. This wine is wat - er, nat - u - ral - ly." The Tam. staff has lyrics: "This wine is wat - er, nat - u - ral - ly. But at the mo - ment,". The Vln., Vla., and Vcl. staves have dynamic markings: *f*, *mp*, *mf*, and *f*. The score is in 6/4 time and consists of two measures. The first measure is in G major, and the second measure is in E-flat major. The Ak. staff starts with a treble clef and a key signature of one sharp (F#). The Tam. staff starts with a treble clef and a key signature of one flat (Bb). The Vln. staff starts with a treble clef and a key signature of one flat (Bb). The Vla. staff starts with an alto clef and a key signature of one flat (Bb). The Vcl. staff starts with a bass clef and a key signature of one flat (Bb). The number 194 is written above the first measure of each staff.

196  $\bullet = 56$

Fl. *f* *mp*

Cl. *f* *mp*

Bn. *f* *mp*

Ak. *mf* *f* *mp*  
and quite of - ten, they're all we have. It's like this

Tam. *f* *mp*  
they're all we have. It's like this coat I'm wear - ing.

Ar. *mp*  
I see.

Vln. *ff* *p* arco

Vla. *ff* *p* arco

Vcl. *ff* *p* arco

Detailed description: This page of a musical score covers measures 196 and 197. It features a woodwind section (Flute, Clarinet, Bassoon), vocalists (Alto, Tenor, Alto), and a string section (Violin, Viola, Violoncello). The woodwinds and strings play a rhythmic accompaniment, while the vocalists perform the lyrics. The score includes dynamic markings such as *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), and *ff* (fortissimo). A tempo marking of  $\bullet = 56$  is present at the top. The vocal parts include lyrics in English. The string parts are marked with *arco* (arco) and dynamic markings *p* (piano) and *ff* (fortissimo).

198 *mf* *f*

Fl.

198 *mf* *f*

Cl.

198 *mf* *f*

Bn.

198 *mf* *f* *mf*

Ak.  
coat he's wear-ing. It's the bestcoat he owns. And there-fore,

198 *mf*

Tam.  
It's the best coat I own. And there-fore,

198

Vln.

198

Vla.

198

Vcl.

Detailed description: This is a page of a musical score, page I-1-62. It features five systems of staves. The first system contains Flute (Fl.), Clarinet (Cl.), and Bassoon (Bn.) parts. The second system contains Alto Saxophone (Ak.) and Tambourine (Tam.) parts with lyrics. The third system contains Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.) parts. The score is in 3/4 time and G major. The Flute part starts at measure 198 with a mezzo-forte (*mf*) dynamic, playing a melodic line with a slur and a fermata. The Clarinet and Bassoon parts also start at measure 198 with a mezzo-forte (*mf*) dynamic, playing a similar melodic line. The Alto Saxophone part starts at measure 198 with a mezzo-forte (*mf*) dynamic, playing a melodic line with a slur and a fermata. The Tambourine part starts at measure 198 with a mezzo-forte (*mf*) dynamic, playing a rhythmic pattern with a slur and a fermata. The Violin, Viola, and Violoncello parts start at measure 198 with a mezzo-forte (*mf*) dynamic, playing a harmonic line with a slur and a fermata. The lyrics for the Alto Saxophone and Tambourine parts are: "coat he's wear-ing. It's the bestcoat he owns. And there-fore," and "It's the best coat I own. And there-fore," respectively. The score includes various musical notations such as slurs, fermatas, and dynamics.

200 *rall.* -----  $\bullet = 52$

Fl.

Cl.

Bn.

Timp.

Ak.   
we call it his sat - in cloak.

Tam.   
we call it my sat - in cloak.

Ar.   
I see. You wear that coat,

Vln. *pizz.* *arco* *rall.* -----  $\bullet = 52$  *pizz.* *arco*  
*f* *mp* *mf* *p*

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

Vcl. *pizz.* *arco*  
*f* *mf* *mp* *p*



(Aruhm rises and gazes sadly at Tameem)

205  $\bullet = 52$  *rall.* -----

Fl.

Cl.

Bn.

Timp. *mf*

Perc.

Ar. *p* *mf* *p*

And you get more pleas-ure from that "as though" — than I from... I from...

205  $\bullet = 52$  *arco* *p* *mf* *p* *rall.* -----

Vln.

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

Vcl. *arco* *p* *mf* *p*

(Aruhm abruptly turns away, pulls off the broad-brimmed hat that has covered much of his face, and turns back to Tameem, revealing a prematurely aged face)

207  $\text{♩} = 60$

Fl. *mf* *ff*

Cl. *mf* *ff*

Bn. *mf* *ff*

Timp. *f* *ff* *mp* *mf* *f*

Tam. *mp*

Ar. *mp* *mf* *p* *mf*

Ta-meem, \_\_\_\_\_ do you know me? Come, look closer!

Know you?

Vln. *arco* *mf* *ff* *p* *f* *p* *mf*

Vla. *arco* *mf* *ff* *p* *f* *p* *mf*

Vcl. *arco* *mf* *ff* *p* *f* *p* *mf*

(Tameem slowly moves closer and closer to him, peering intently at his face)

211

Fl. *mf* *f* *ff*

Cl. *mf* *f* *ff*

Bn. *mf* *f* *ff*

Timp. *ff*

Tam. *p* *mp*  
Oh... Oh... Can it be...?

Vln. *f* *ff*

Vla. *f* *ff*

Vcl. *f* *ff*

213

Fl. *f* *ff*

Cl. *f* *ff*

Bn. *f* *ff*

Timp. *p* *f* *tr* *mp* *ff* *p*

Perc. *Cymbal* *ff*

Ak. *mp* *f* *(With some awe)*  
A - ruhm? I've heard of you.

Tam. *mf* *ff* *f*  
Is it...? A - ruhm? Yes... yes... it is! — It is! — Heard of him?!

Vln. *ff* *p*

Vla. *ff* *p*

Vcl. *ff* *p*

(Tameem throws his arms around Aruhm,  
who responds diffidently but not coldly)

216  $\text{♩} = 72$

Fl. *ff*

Cl. *ff*

Bn. *ff*

Timp. *f*

Perc. *Xyl.* *ff*

Ak.

Tam. *ff*

Day in day out in this house! Oh let me em-brace you! Let me em-brace you!

Vln. *f* *pizz.* *ff* *arco* *mf*

Vla. *f* *pizz.* *ff* *arco* *mf* *ff*

Vcl. *f* *mf* *ff*

219  $\bullet = 52$

Fl.

Cl.

Bn.

Timp.

Perc.

Ak. *mp* A - ruhm the clev - er one, — A - ruhm the gift - ed.

Tam. *f* Oh how hap - py I am to see you!

Vln. *p*  $\bullet = 80$  *f*

Vla. *p* *f*

Vcl. *p* *f*

222  $\bullet = 52$  *mf*  $\bullet = 80$  *p*  $\bullet = 52$

Ak. Who once lived there, in the house of your fath - ers. Till twen - ty years a - go

Tam. *f* How hap - py I am to see you!

Vln. *p* *mf* *mp* *f* *p* *mp*

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

Vcl. *p* *mf* *mp* *f* *p* *mp*

Detailed description: This is a page of a musical score, page I-1-71. It features five staves: Ak. (Alto), Tam. (Tambourine), Vln. (Violin), Vla. (Viola), and Vcl. (Violoncello). The Ak. staff contains the vocal line with lyrics: "Who once lived there, in the house of your fath - ers. Till twen - ty years a - go". The Tam. staff has a rhythmic accompaniment with a dynamic marking of *f* and the lyrics "How hap - py I am to see you!". The instrumental staves (Vln., Vla., Vcl.) provide harmonic support with various dynamics including *p*, *mf*, *mp*, and *f*. The score includes tempo markings (e.g.,  $\bullet = 52$ ,  $\bullet = 80$ ), articulation marks like accents, and phrasing slurs. The key signature has one sharp (F#) and the time signature is 3/4. The page number 222 is indicated at the start of each staff.

(Tameem releases Aruhm from his embrace and stands clasping his shoulders)

226 *mp* *f*  $\bullet = 80$

Timp.

226 *mp* *mf* (Rebukingly)  $\overbrace{\hspace{2cm}}^3$  *mf*

Ak. you went off that way, seek-ing fame and for-tune, nev-er to be heard from a - gain. But tell me! Tell me!

Tam.

226 *mf*  $\bullet = 80$

Vln. *mf* *p* *f* *senza vib.*

Vla. *mf* *p* *f* *senza vib.*

Vcl. *mf* *p* *f* *senza vib.*

230

Fl. *ff* *mf* *mp* *rall.*

Cl. *ff* *mf* *mp*

Bn. *ff* *mf* *mp*

Timp. *f* *p*

Tam. *f*

What, af-ter all these years, has brought you back a-gain?

Vln. *ord.* *♩ = 66* *rall.*

Vla. *ord.*

Vcl. *ord.*

Detailed description: This page of a musical score covers measures 230 to 232. It features woodwind parts for Flute (Fl.), Clarinet (Cl.), and Bassoon (Bn.), a Timp. (Tympani) part, a Tam. (Tamtam) part, and string parts for Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The woodwinds and strings play a rhythmic pattern of eighth notes, with triplets indicated by a '3' over the notes. The Flute, Clarinet, and Bassoon parts start with a fortissimo (*ff*) dynamic and transition to mezzo-forte (*mf*) and mezzo-piano (*mp*) dynamics. The Flute part includes a 'rall.' (rallentando) marking with a dashed line. The Tam. part has a forte (*f*) dynamic. The vocal line, which is shared by the Vln., Vla., and Vcl. parts, has the lyrics 'What, af-ter all these years, has brought you back a-gain?'. The tempo is marked as quarter note = 66. The score is in 5/4 time and begins at measure 230.

234 ♩ = 60 (Aruhm turns to look off right)

Timp.

234 (Resentfully) *mf*

Ak.

Hmph!

234 *mp*

Ar. The want of some-where bet-ter to go.

3 1

234 ♩ = 60 *senza vib.* *p* *ord.*

Vln.

234 *senza vib.* *p* *ord.*

Vla.

234 *senza vib.* *p* *ord.*

Vcl.

238  $\bullet = 56$

Fl.  $\bullet = 56$

Cl.  $\bullet = 56$

Bn.  $\bullet = 56$

Timp.  $\bullet = 56$

Ar.  $\bullet = 56$

Vln.  $\bullet = 56$

Vla.  $\bullet = 56$

Vcl.  $\bullet = 56$

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

Cit-y to cit - y I've wan - dered, pro - fes - sion — to pro - fes - sion. But nev - er an - y pro - fes - sion

Detailed description: This page of a musical score covers measures 238 to 241. It features a vocal line and an orchestral accompaniment. The vocal line, in bass clef, has lyrics: "Cit-y to cit - y I've wan - dered, pro - fes - sion — to pro - fes - sion. But nev - er an - y pro - fes - sion". The orchestral parts include Flute, Clarinet, Bassoon, Timpani, and strings (Violins, Viola, and Violoncello). The score is in 12/8 time with a tempo marking of quarter note = 56. Dynamics include *mp*, *p*, and *mf*. A triplet of eighth notes is marked with a '3' in measure 241.

242  $\bullet = 60$

Timp.  $p$   $mp$

Ak.  $f$  Hmph!

Ar.  $mf$   $3$   $3$

for long - er than it took to mas - ter and grow tired of it. Un-til there were, or seemed to be,

Vln.  $p$   $mp$   $mf$   $mp$   $p$   $\bullet = 60$  arco

Vla.  $p$   $mp$   $mf$   $mp$   $p$  arco

Vcl.  $p$   $mp$   $mf$   $mp$   $p$  arco

245  $\bullet = 80$

Timp. *mf* *f*

Tam. *mf* *f*  
So now? You're back for good?

Ar. *mf*  
none left, or none worth mov - ing on to.

Vln.  $\bullet = 80$  *mf* *f* *ff* *pizz.*

Vla. *mf* *f* *ff* *pizz.*

Vcl. *mf* *f* *ff* *pizz.*

Detailed description: This is a page of a musical score, page I-1-77. It features six staves: Timp., Tam., Ar., Vln., Vla., and Vcl. The score is divided into two measures by a double bar line. The first measure is in 4/4 time, and the second measure is in 5/4 time. The tempo is marked as quarter note = 80. The Timp. part has a *mf* dynamic in the first measure and *f* in the second. The Tam. part has a *mf* dynamic in the first measure and *f* in the second, with lyrics "So now? You're back for good?". The Ar. part has a *mf* dynamic in the first measure and is silent in the second, with lyrics "none left, or none worth mov - ing on to.". The Vln., Vla., and Vcl. parts all have a *mf* dynamic in the first measure and *f* and *ff* dynamics in the second measure, with a *pizz.* marking above the notes in the second measure.

(Aruhm turns to look out at the ruined house)

247  $\bullet = 52$

Fl. *mp* *mf*

Cl. *mp* *mf*

Bn. *mp* *mf*

Timp. *mp* *f* *p*

Tam. *mp* *f*  $\bullet = 52$

Ar. *mf*

Vln.  $\bullet = 52$  arco *p*

Vla. arco *p*

Vcl. arco *pp* *p*

You'll move back in - to the house of your fath - ers?

The house of my fath-ers is in ru-ins.

250  $\bullet = 72$   $\bullet = 52$

Fl. *mf* *f*

Cl. *mf* *f*

Bn. *mf* *f*

Timp. *mf* *p*

Tam. *mf* *f*

Ar. *mf* *p*

Vln. *mf* *p*

Vla. *mf* *p*

Vcl. *mf* *pp* *p*

Then you, with one of your so man-y skills, will re-pair it!

The house of myfath-ers is ru-ined

Detailed description: This page of a musical score covers measures 250 to 252. It features six instrumental staves (Flute, Clarinet, Bassoon, Timpani, Tambores, and Arco strings) and three vocal staves (Violin, Viola, and Violoncello). The score is divided into two systems. The first system (measures 250-251) is in 7/4 time with a tempo of 72. The second system (measures 251-252) is in 5/4 time with a tempo of 52. The vocal lines include lyrics: 'Then you, with one of your so man-y skills, will re-pair it!' and 'The house of myfath-ers is ru-ined'. The instrumental parts include various dynamics such as *mf*, *f*, and *p*, and some triplets in the Tambores and Arco parts.

(He turns back to Tameem)

253  $\bullet = 60$

Timp.

Ar.   
past an - y skill of mine to re - pair. No, I have come on - ly to rest, to vis - it you, and to con - sid - er

253  $\bullet = 60$

Vln.

Vla.

Vcl.

256  $\bullet = 72$

Timp. *mp* *mf* *mp*

Tam. 256 *mp*  
I see. And while you're do - ing that,

Ar. 256 *mf*  
where next to turn my steps, what next to turn my hand to.

Vln. 256  $\bullet = 72$   
*mp* *mf* *f* *mp*

Vla. 256 *mp* *mf* *f* *mp*

Vcl. 256 *mp* *mf* *f* *mp*

Detailed description: This is a page of a musical score, page 81 of I-1. It features six staves: Timp., Tam., Ar., Vln., Vla., and Vcl. The score is in 5/4 time and begins at measure 256. A tempo marking of quarter note = 72 is present. The Timp. part has dynamics *mp*, *mf*, and *mp*. The Tam. part has a dynamic of *mp* and includes the lyrics "I see. And while you're do - ing that,". The Ar. part has a dynamic of *mf* and includes the lyrics "where next to turn my steps, what next to turn my hand to." The Vln., Vla., and Vcl. parts have dynamics *mp*, *mf*, *f*, and *mp* across the measures. The score is divided into two systems by a double bar line.

♩ = 80

259

Fl.

259

Cl.

259

Bn.

259

Timp.

259

Perc.

259

Ak.

(Emphatically) *f*

At the inn!

259

Tam.

you'll stay, of course... What?! Stay at that dis - mal inn, when our house is...?

259

Vln.

259

Vla.

259

Vcl.

261  $\bullet = 66$   $\bullet = 60$

Fl. *mp* *p* *mf*

Cl. *mp* *p* *mf*

Bn. *mp* *p* *mf*

Timp. *p* *mp*

Perc.

Ak. *mp* *mf* *f* *f* <sup>3</sup>

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

Vln.  $\bullet = 66$   $\bullet = 60$

Vla.

Vcl.

Yes, it's bet-ter. Be - cause... be - cause... I'm wor-ried. Why? Wor-ried?

264

Fl. *p* *mf* *p*

Cl. *p* *mf* *p*

Bn. *p* *mf* *p*

Timp. *p*

Ar. *mp*

That I might haunt this house, as the house of my fathers, it is said, is haunt-ed?

*arco*

Vln. *pp*

Vla. *arco* *pp*

Vcl. *arco* *pp*

Detailed description: This page of a musical score covers measures 264 to 266. It features five staves: Flute (Fl.), Clarinet (Cl.), Bassoon (Bn.), Timpani (Timp.), and Arco (Ar.). The Flute, Clarinet, and Bassoon parts begin at measure 264 with a dynamic of *p* (piano), followed by a crescendo to *mf* (mezzo-forte) and then a return to *p*. The Bassoon part includes triplet markings. The Timpani part starts at measure 265 with a *p* dynamic. The Arco part begins at measure 265 with a *mp* (mezzo-piano) dynamic and includes triplet markings. The vocal line, indicated by 'Ar.', contains the lyrics: 'That I might haunt this house, as the house of my fathers, it is said, is haunt-ed?'. The string section (Violin, Viola, and Violoncello) is marked 'arco' and plays a sustained chord with a *pp* (pianissimo) dynamic throughout the measures.

267  $\bullet = 80$

Fl. *mp*

Cl. *mp*

Bn. *mp*

Timp. *mf* *f*

Ak. *f* 3  
That is a way of put - ting it.

Tam. *f* 3  
What are you talk - ing a - bout?

Vln. *f*  $\bullet = 80$

Vla. *f*

Vcl. *f*

Detailed description: This page of a musical score covers measures 267 to 270. It features a woodwind section with Flute (Fl.), Clarinet (Cl.), and Bassoon (Bn.), all playing a melodic line in measure 267 with a mezzo-piano (*mp*) dynamic. The percussion section includes Timpani (Timp.) and Tambores (Tam.), with the Timp. playing a rhythmic pattern and the Tam. playing a melodic line in measure 270. The vocal line (Ak.) has lyrics: "That is a way of put - ting it." in measure 267 and "What are you talk - ing a - bout?" in measure 270. The string section (Vln., Vla., Vcl.) provides harmonic support, with the Violins (Vln.) and Violoncello (Vcl.) playing a rhythmic pattern and the Viola (Vla.) playing a melodic line. The score is in 5/4 time and includes a tempo marking of  $\bullet = 80$ .

269  $\bullet = 66$

Timp. *p*

Tam. 269  
Of course he'll stay with us, if he wants to!  
(Taking a coin purse out of his pocket)

Ar. 269 *mp*  
I can pay, well, for lodging here.

Vln. 269  $\bullet = 66$  *p*

Vla. 269 *p*

Vcl. 269 *p*

Detailed description: This page of a musical score covers measures 269 to 272. It features six staves: Timp., Tam., Ar., Vln., Vla., and Vcl. The tempo is marked as quarter note = 66. The Timp. part has a dynamic of *p*. The Tam. part has lyrics: "Of course he'll stay with us, if he wants to! (Taking a coin purse out of his pocket)". The Ar. part has lyrics: "I can pay, well, for lodging here." and a dynamic of *mp*. The Vln., Vla., and Vcl. parts all have a dynamic of *p*. The score is in 6/4 time and ends with a double bar line.

(Snatching the purse and putting  
it back in Aruhm's pocket)

• = 80

273

Fl.

Cl.

Bn.

Timp.

Perc.

Tam.

Vln.

Vla.

Vcl.

*f* *mp* *f* *ff*

*f* *mp* *f* *ff*

*f* *mp* *f* *ff*

Pay — for lodg - ing? In the house of my fath - ers? Out of the quest - ion!

• = 80

(To Akara)

(Akara turns to look dubiously at Aruhm)

The musical score consists of several staves. At the top, Flute (Fl.), Clarinet (Cl.), and Bassoon (Bn.) parts are shown, all starting at measure 275 with a tempo marking of  $\text{♩} = 66$ . They play a simple melodic line, with dynamics increasing from *f* to *f*. The Timpani (Timp.) part also starts at measure 275, playing a rhythmic pattern with dynamics *mp* and *mf*. The Percussion (Perc.) part is silent. The Tambores (Tam.) part features a complex rhythmic solo starting at measure 275, with dynamics *mp*, *mf*, and *f*, and includes triplets. Below the Tambores staff, the vocal line is written with lyrics: "My old - est and dear - est friend \_\_\_\_\_ must stay as our guest here! Our ver - y hon - ored guest!". The string section (Violins (Vln.), Violas (Vla.), and Violoncellos (Vcl.)) starts at measure 275 with a tempo marking of  $\text{♩} = 66$ . They play a melodic line with dynamics *mp*, *mf*, *mp*, *mf*, *f*, *mf*, and *f*.

278

Cl. *mf* *mp* *p* *rall.-----*

Timp. *p*

Ak.

Vln. *rall.-----* ♩ = 60 *p* *rall.-----*

Vla. *mf* *p*

Vcl. *mf* *p*

Detailed description: This page of a musical score covers measures 278 to 281. It features six staves: Clarinet (Cl.), Timpani (Timp.), Acoustic Keyboard (Ak.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The music is in 5/4 time. The Clarinet part begins at measure 278 with a melody marked *mf*, *mp*, and *p*, ending with a *rall.* (ritardando) marking. The Timpani part has a single note at measure 279 marked *p*. The Acoustic Keyboard part is silent. The Violin part starts at measure 278 with a melody marked *mf*, then rests, and begins again at measure 280 marked *p*, with a *rall.* marking. A tempo change is indicated by a quarter note equal to 60 (♩ = 60). The Viola part follows a similar pattern, starting at *mf* and then *p*. The Violoncello part starts at *mf* and then *p*. The score concludes at measure 281.

(Quickly turning away from him)

(Throwing his arms around her)

282

Timp. *mp* *mf* *mf*

Ak. *mp* *mf*

Tam.

Vln. *mp* *mf*

Vla. *mp* *mf*

Vcl. *mp* *mf*

282  $\bullet = 52$

This is no house for such as you. But since you are his oldest friend, and seeing how much this means to him,

3 3 3

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. It features five staves: Timpani (Timp.), Alto Saxophone (Ak.), Tambores (Tam.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The music is in 5/4 time. The vocal line (Ak.) has lyrics: "This is no house for such as you. But since you are his oldest friend, and seeing how much this means to him,". The instrumental parts include a timpani line with dynamics *mp* and *mf*, and string parts (Vln., Vla., Vcl.) with dynamics *mp* and *mf*. There are three triplet markings (3) in the vocal and string parts. A tempo marking  $\bullet = 52$  is present above the violin staff. The page number 282 is indicated at the beginning of each staff.

(Akara draws away from Tameem and quickly exits into the back of the house. Aruhm turns to gaze at the portrait of the regal looking man. Tameem watches Akara go)

(Tameem turns to Aruhm)

The musical score is arranged in a system with the following parts from top to bottom:

- Fl.** (Flute): Treble clef, 285 measure. Tempo markings:  $\bullet = 72$ ,  $\bullet = 80$ ,  $\bullet = 60$ . Dynamics: *mp*, *mf*, *p*.
- Cl.** (Clarinet): Treble clef, 285 measure. Dynamics: *mp*, *mf*, *p*.
- Bn.** (Bassoon): Bass clef, 285 measure. Dynamics: *mp*, *mf*, *p*.
- Timp.** (Timpani): Bass clef, 285 measure. Dynamics: *f*, *mp*, *p*.
- Tam.** (Tambourine): Treble clef, 285 measure. Dynamics: *f*. Includes triplet markings.
- Ar.** (Aruhm): Bass clef, 285 measure. Lyrics: "Yes! Thank you my love! Thank you!" and "Thank you A-ka-ra." Dynamics: *mp*.
- Vln.** (Violin): Treble clef, 285 measure. Dynamics: *f*, *ff*. Includes *pizz.* marking.
- Vla.** (Viola): Bass clef, 285 measure. Dynamics: *f*, *ff*. Includes *pizz.* marking.
- Vcl.** (Violoncello): Bass clef, 285 measure. Dynamics: *f*, *ff*. Includes *pizz.* marking.

(Aruhm turns to him with as cheerful  
a smile as he is capable of)

(Tameem grabs Aruhm's hands and  
dances happily around him)

The musical score consists of the following parts:

- Fl.** (Flute): Starts at measure 288 with a tempo of 92. It plays a melodic line with dynamics *f*, *mp*, and *mf*. A tempo change to 66 occurs at measure 300.
- Cl.** (Clarinet): Starts at measure 288 with a tempo of 92. It plays a melodic line with dynamics *f*, *ff*, *mp*, and *mf*. A tempo change to 66 occurs at measure 300.
- Bn.** (Bassoon): Starts at measure 288 with a tempo of 92. It plays a melodic line with dynamics *mp* and *mf*. A tempo change to 66 occurs at measure 300.
- Timp.** (Timpani): Starts at measure 288 with a tempo of 92. It has rests until measure 300, then plays a rhythmic pattern with dynamics *f* and *mf*.
- Perc.** (Percussion): Starts at measure 288 with a tempo of 92. It has rests throughout the scene.
- Tam.** (Tambourine): Starts at measure 288 with a tempo of 92. It plays a rhythmic pattern with dynamics *f*, *mp*, and *mf*. It includes triplet markings (3) at measures 310 and 311. A tempo change to 66 occurs at measure 300.
- Vln.** (Violin): Starts at measure 288 with a tempo of 92. It plays a melodic line with dynamics *f*, *ff*, and *f*. A tempo change to 66 occurs at measure 300.
- Vla.** (Viola): Starts at measure 288 with a tempo of 92. It plays a melodic line with dynamics *f*, *ff*, and *f*. A tempo change to 66 occurs at measure 300.
- Vcl.** (Violoncello): Starts at measure 288 with a tempo of 92. It plays a melodic line with dynamics *f*, *ff*, and *f*. A tempo change to 66 occurs at measure 300.

Vocal lyrics for the Tam. part:

There! Set - tled! A - ruhm will rest in the house of Ta - meem!



295  $\bullet = 100$

Fl. *fff*

Cl. *fff*

Bn. *fff*

Timp. *ff*

Perc.

Ak.

Tam.

Min.

Ar.

Vln. *fff*

Vla. *fff*

Vcl. *fff*