

The Satin Cloak

Act I, Scene 2

(The Minstrel mimes plucking motions on his instrument again)

♩ = 100 *pizz.* ♩ = 76

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

Vla. *ff* *mp* *f*

Vcl. *ff* *mp* *f*

(Still plucking, he turns to the audience)

6 ♩ = 66 ♩ = 60

Perc. *S. Dr. (s.c.)* *mf* *B. Dr.* *mf*

Min. *mf* *f*


And so A - ruhm did rest in the house of Ta-meem and A-ka - ra, if rest you can call it.


Vln. *mp* *mf* *f*

Vla. *mp* *mf* *f*

Vcl. *mp* *mf* *f*

(He quickly draws the facade aside. Tameem, no longer wearing the sheepskin, sits on his workbench hammering on another boot. Akara stands looking up in distress at the sound of Aruhm pacing back and forth on the floor above, represented by the constant beats of the bass drum)

Perc. 

Ak.  *mf*

Pace, pace, for - ev - er pac - ing. Pace, pace, day in, day out!

(Tameem stops hammering)

Fl.  *f* *ff*

Cl.  *f* *ff*

Bn.  *f* *ff* *mp*

Perc. 

Tam.  *f*

Nat - u - ral - ly! He pac - es, I ham - mer.

Vln.  *ff*

Vla.  *ff*

Vcl.  *ff*

16

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

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

Bn. *mf* *f* *ff*

Timp. *mf* *f*

Perc. *mf* *f*

Ak. *mf*

Tam. *mp* *mf* *f*

Vln. arco *mf* *f*

Vla. arco *mf* *f*

Vcl. arco *mf* *f*

A - ruhm is A - ruhm, Ta-meem is Ta - meem.

But how do you stand it?

Fl. 22 *p*

Cl. 22 *mp* *mf* *p*

Bn. 22 *p*

Perc. 22

Ak. 22 *mf*
Oh

Tam. 22
my un - der - stand - ing. But I'm a sim - ple, con - tent - ed man, where - as he...

Vln. 22 *arco* *p* *mp* *p*

Vla. 22 *p*

Vcl. 22 *p*

Detailed description: This page of a musical score covers measures 22, 23, and 24. The score is for a vocal soloist and an orchestra. The vocal line (Ak.) begins in measure 22 with the lyrics "my un - der - stand - ing." and continues through measure 24 with "But I'm a sim - ple, con - tent - ed man, where - as he...". The orchestra includes Flute (Fl.), Clarinet (Cl.), Bassoon (Bn.), Percussion (Perc.), Tambores (Tam.), Violins (Vln.), Viola (Vla.), and Violoncello (Vcl.). The score features various dynamics such as *mp*, *mf*, *p*, and *mf*, as well as articulation like accents and slurs. There are also triplets and a section marked *arco* for the violins. The percussion part consists of a steady eighth-note pattern. The woodwinds and strings provide harmonic support with various melodic and rhythmic figures.

(Tameem, seeing how distressed she is,
lays down his hammer, crosses to her,
and takes her hands in his)

26

Timp. *f*

Perc. 26

Ak. 26
he's the bril-liant, haunt-ed A-ruh!
Con-tent with noth-ing!

Tam. 26 *mp*
Yet

Vln. 26 *col legno* *f* *ord.* *p*

Vla. 26 *col legno* *f* *ord.* *p*

Vcl. 26 *col legno* *f* *ord.* *mp* *p*

29

Fl.

29

Cl.

29

Bn.

29

Perc.

29

Tam.

grate-ful, my love, to both of us, for bear-ing with him, till he de-cides where

29

Vln.

29

Vla.

29

Vcl.

p

p

p

mf

mf

pizz.

pizz.

mf

mf

33

Fl.

33

Cl.

33

Bn.

33

Timp.

33

Perc.

33

Ak.

33

Tam.

33

Vln.

33

Vla.

33

Vcl.

mf *f*

mf *f*

mf *f*

f

mf *f*

Well I wish that would hap-pen to - day!

next to turn his steps, what next to turn his hand to.

ff

arco

mf *f* *ff*

arco

mf *f* *ff*

(He stops and waits for her reply)

36 $\bullet = 60$

Cl. p

36

Timp.

36

Perc.

36 *mp*

Tam. If it does, so be it. If not...

36 $\bullet = 60$

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

Vla. *p* *mp* *mf*

Vcl. *p* *mp* *mf*

Fl. ³⁹ *f* *ff* *mp* *mf*

Cl. ³⁹ *f* *ff* *mp* *mf*

Bn. ³⁹ *pp* *mp* *mf*

Tim. ³⁹ *f* *mp* *mf*

Perc. ³⁹

Ak. ³⁹ *mp*
(With a resigned sigh) *mp*
So be it.

Tam. ³⁹ *mf* *mp*
(He pulls her into his arms)
Thank you, my love, for bear - ing with both of us!

Vln. ³⁹ *f* *ff*

Vla. ³⁹ *f* *ff*

Vcl. ³⁹ *f* *ff*

Detailed description: This page of a musical score covers measures 39 to 42. It features a full orchestra and a vocal soloist. The woodwinds (Flute, Clarinet, Bassoon) and Timpani play melodic lines with dynamic markings of *f*, *ff*, *mp*, and *mf*. The strings (Violins, Violas, Cellos) play pizzicato accompaniment with *f* and *ff* dynamics. The Percussion part has a steady rhythmic pattern. The vocal soloist (Ak.) has two lines of lyrics: "(With a resigned sigh) *mp* So be it." and "(He pulls her into his arms) *mf* Thank you, my love, for bear - ing with both of us!". The score includes various musical notations such as triplets, slurs, and dynamic hairpins.

(As Tameem continues to hug Akara, the Minstrel slowly draws the facade closed, and the sounds of Aruhm's pacing gradually fade out)

Musical score for measures 43-47, featuring Flute (Fl.), Clarinet (Cl.), Bassoon (Bn.), Timpani (Timp.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The score is in 2/4 time and includes dynamic markings such as *f*, *mf*, *mp*, *p dim.*, and *ppp*.

Measure 43: Flute (*f*), Clarinet (*mf*), Bassoon (*mp*), Timpani (*f*), Percussion, Violin (*f*), Viola (*f*), Violoncello (*f*).

Measure 44: Flute (*mf*), Clarinet (*mf*), Bassoon (*mp*), Timpani, Percussion, Violin (*mf*), Viola (*mf*), Violoncello (*mf*).

Measure 45: Flute, Clarinet, Bassoon (*mp*), Timpani, Percussion, Violin (*mp*), Viola (*mp*), Violoncello (*mp*).

Measure 46: Flute, Clarinet, Bassoon (*p dim.*), Timpani, Percussion (*dim.*), Violin (*p dim.*), Viola (*p dim.*), Violoncello (*p dim.*).

Measure 47: Flute, Clarinet, Bassoon (*ppp*), Timpani, Percussion, Violin (*ppp*), Viola (*ppp*), Violoncello (*ppp*).

(The Minstrel, strumming again,
turns to the audience)

(He gives the orchestra a very soft entrance cue,
conducts it for two measures, then turns to look
up the narrow street winding down from the mountains)

48 ♩ = 66

Perc. *Tam-tam* *p* *l.v.*

Min. *mf*

And so it went, day in, day out, till, fi - nal-ly... *arco*

Vln. *ff* *pp* *arco*

Vla. *ff* *pp* *arco*

Vcl. *ff* *pp* *arco*

up parchment scroll. He quickly scans his surroundings and checks the map)

Musical score for measures 53-56. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bn.), Timpani (Timp.), Percussion (Perc.), Minion (Min.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.).

Measures 53-56 are in common time (C). The Minion part includes the lyrics: "En - ter the Mess - en - ger!".

Dynamic markings include *p*, *mp*, *mf*, and *f*. The score also features various musical notations such as slurs, accents, and dynamic hairpins.

(The Messenger, an officious man in dress and manner, enters. On his coat he wears a gold-colored badge, and he holds in one hand an open map and in the other a rolled-up parchment scroll. He quickly scans his surroundings and checks the map)

(He soliloquizes in metered speech, with free pitch inflections, punctuated by the Minstrel's strummings)

(He starts to gesture at the larger house, but seeing its ruined state, corrects himself and gestures at the smaller house)

57 $\bullet = 72$

Cl.

Bn.

Timp.

Msgr.

Well! This must be the square, and... and that the house.

Vln.

Vla.

Vcl.

ff *pizz.* *ff* *ff* *ff*

60

Msgr.

Though with these wind - ing streets and nar - row al-leys, and these con - fus - ing road signs ev - 'ry-where,

Vln.

Vla.

Vcl.

(Folding up the map and pocketing it)

(He strides over to the small house)

62

Msgr. *it's half a mir-ac-le I've found my way!* *Well, let's have it ov-er and done with.*

Vln. *arco mp mf*

Vla. *arco mp mf*

Vcl. *arco mp mf*

The musical score consists of four staves. The top staff is for the Messenger (Msgr.) in a soprano clef, with lyrics: "it's half a mir-ac-le I've found my way!" and "Well, let's have it ov-er and done with." The second staff is for Violin (Vln.) in a treble clef, the third for Viola (Vla.) in an alto clef, and the fourth for Violoncello (Vcl.) in a bass clef. The string parts are marked "arco" and feature dynamics of "mp" and "mf". The Messenger's part includes two triplet markings over the words "ov-er" and "done".

(He knocks loudly. The Minstrel quickly draws aside the facade and exits. Tameem, seated on his workbench, and Akara, sewing in the chair, rise in surprise. Akara crosses to the door and opens it)

65 *accel.* $\bullet = 100$ $\bullet = 72$

Fl. *mf* *ff* *ff*

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

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

Timp. *ff* *f*

Perc. *ff* Xyl.

Ak. (A gasp) *f* O - oh!

Msgr. Quite so.

Vln. *accel.* $\bullet = 100$ $\bullet = 72$ *pizz.* *ff*

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

Vcl. *ff*

(Thrusting out his chest to flaunt the badge)

(Gesturing at the regal portrait)

68 *p*

68

You rec - og - nize, ——— of course, good mad - am, the badge of a mess - en - ger of your Sov - reign?

68 arco *mp*

68 arco *mp*

68 arco *mp*

mf mp f

mf mp f

mf mp f

Detailed description: This is a page of a musical score for five instruments: Timpani (Timp.), Messengers (Msgr.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The score is divided into two measures. The first measure is marked with a dynamic of *p* (piano) and includes the instruction 'arco' for the strings. The second measure features a crescendo, with dynamics marked as *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). The Messengers part includes the lyrics: 'You rec - og - nize, ——— of course, good mad - am, the badge of a mess - en - ger of your Sov - reign?'. The Timp. part has a *p* dynamic. The Vln., Vla., and Vcl. parts all start with *mp* (mezzo-piano) and follow the same dynamic progression in the second measure.

(As the Messenger strides in past Akara,
Taneem calls upstairs)

72

Fl. *ff*

Cl. *ff*

Bn. *ff*

Timp. *f* *tr*

Perc. *ff*

Tam. You must want... Yes! Oh do come in! A - ruhm!— A...

Msgr. *ff*
Stop!

Vln. *ff*

Vla. *ff*

Vcl. *ff*

Detailed description: This page of a musical score covers measures 72 and 73. The score is for a full orchestra and includes a Messenger. The key signature has one flat (B-flat) and the time signature is 6/4. The woodwinds (Flute, Clarinet, Bassoon) play a melodic line starting in measure 73 with a fortissimo (*ff*) dynamic and a triplet of eighth notes. The percussion (Timpani, Percussion, and Tambores) provides rhythmic accompaniment. The Messenger has a vocal line with lyrics in English and Arabic. The strings (Violin, Viola, Cello) play a supporting melodic line with a fortissimo (*ff*) dynamic. Measure 73 ends with a 'Stop!' instruction for the Messenger.

74

Bn. *mp* *mf*

Timp. 74

Ak. 74 *mp* Then who is it for? *mf*

Tam. 74 *mf* It's not?

Msgr. 74 *mf* My mess-age is for no one of that name!

Vln. 74 $\bullet = 60$ *mp* *mf*

Vla. 74 *mp* *mf*

Vcl. 74

76 *mf* *f*

76 *f*

76 *f*
Ta - meem!

76 *f*
Me?!

76 *mf* *mf*
The cob - bler Ta-meem! You then? You are the cob - bler Ta - meem?

76 *f* *ff* arco *p* *mf*

76 *f* *ff* arco *p* *mf*

76 *ff* arco *p* *mf*

78 $\bullet = 60$ $\bullet = 60$

Timp. *mf*

(With a diffident shrug)

Tam. *mp*
None oth - er.

Msgr. Well! (Aside)
The ways of our Sov-ereign are not for me to ques-tion.

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

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

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

Detailed description: This is a page of a musical score for a scene. It features six staves: Timp., Tam., Msgr., Vln., Vla., and Vcl. The music is in 12/8 time, which changes to 6/4 time at measure 79. The tempo is marked as quarter note = 60. The Msgr. part includes the lyrics: "Well! (Aside) The ways of our Sov-ereign are not for me to ques-tion." The Vln., Vla., and Vcl. parts show dynamic markings of *f*, *p*, *mp*, and *mf* across the measures. The Tam. part has the lyrics "None oth - er." and a performance instruction "(With a diffident shrug)".

80 $\bullet = 72$

Timp. *mf*

Tam. *mf* (To Akara)

Msg. (To Tameem, with a small, dutiful bow)

I am, sir, hon-ored to make your ac-quain-tance.

Hon-ored? Sir? Did you hear, my love?

Vln. *f* *mp* *f* *pizz.* *ff* *arco* *mp*

Vla. *f* *mp* *f* *pizz.* *ff* *arco* *mp*

Vcl. *f* *mp* *f* *pizz.* *ff* *arco* *mp*

83

Timp. *f*

Tam. *f*

He called me "sir," and said he was "hon-ored"! There's been some ver - y fun - ny mis-take!

Vln. *pizz.* *f*

Vla. *pizz.* *f*

Vcl. *pizz.* *f*

85

Fl. *ff* *mp*

Cl. *ff* *mp*

Bn. *ff* *mp*

Timp. *ff* *f* *mf*

Perc. *ff*

Ak. *f* *mf* (Gesturing at the regal portrait)

Or some ver - y un - fun - ny joke! Don't tell us he sent you to

85

Vln. *ff*

Vla. *ff*

Vcl. *ff*

• = 66

Detailed description: This page of a musical score covers measures 85 and 86. It features staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Bn.), Timpani (Timp.), Percussion (Perc.), Alto Saxophone (Ak.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). Measures 85-86 are marked with a tempo of quarter note = 66. The score includes dynamic markings such as *ff* (fortissimo) and *mp* (mezzo-piano). The Alto Saxophone part includes the lyrics: "Or some ver - y un - fun - ny joke! Don't tell us he sent you to". A performance instruction "(Gesturing at the regal portrait)" is placed above the saxophone staff in measure 86. The woodwind and percussion parts feature various rhythmic patterns, including triplets and trills.

89

Timp. *ff*

Perc. *ff*

Tam. *ff*
 poss - ib - ly some low - er, less...
 (Stamping his foot impatiently)

Msgr. *ff*
 I have not come to or - der boots!

Vln. *ff*

Vla. *ff*

Vcl. *ff*

(He ceremoniously unrolls the parchment scroll and holds it up before him. As he does, Aruhm, unseen, enters behind and stands watching and listening)

91

Fl. $\bullet = 56$ *rall.-----*
mf

Cl. *mf*

Bn. *mf*

Timp. *p* *mp*

Perc.

Msgr. *rall.-----*
 But with a mes-sage for the cob-ble Ta-meem! Now kind-ly be still and lis-ten!

Vln. $\bullet = 56$ *rall.-----*

Vla.

Vcl.

(He reads from the scroll, in a formal monotone)

94 *A tempo*

Fl.

Cl.

Bn.

Timp. *mf*

Msgr. *mf* 5 5

In - as - much as the gov - er - nor of this prov - ince has been found in - ept, cor - rupt, and faith - less...

94 *A tempo* *arco* *p*

Vln.

94 *arco* *p*

Vla.

94 *arco* *p*

Vcl.

96 $\bullet = 72$ mf f mf f

96 mf f mf f

96 mf f mf f

96 f mf

96 f Oh how true! Oh praise to our Sov-ereign!

96 ff Si - lence! Please!

96 mf Said gov-er-nor is here-by re-moved from of-fice...

96 $\bullet = 72$ $\bullet = 56$ (He resumes reading)

Fl.

Cl.

Bn.

Timp.

Ak.

Msgr.

Vln.

Vla.

Vcl.

(He glares at her, then resumes reading again)

98
Fl. *f*

98
Cl. *f*

98
Bn. *f*

98
Timp. *ff* *mf*

98
Ak. *ff*
Won-der-ful!

98
Msgr. *f*
And in his place, your Sov-ereign here-by ap-oints

98
Vln.

98
Vla.

98
Vcl.

The musical score consists of ten staves. The woodwind section (Flute, Clarinet, Bassoon) and the timpani part are marked with a forte (*f*) dynamic. The timpani part includes dynamic markings of *ff* and *mf*. The Accordion (Ak.) part is marked with *ff* and includes the vocal line "Won-der-ful!". The Messtextor (Msgr.) part is marked with *f* and includes the vocal line "And in his place, your Sov-ereign here-by ap-oints". The string section (Violins, Violas, Cellos) provides harmonic support. The score is in 6/4 time and spans measures 98 to 100.

100

100

100

100

100

100

the sole man in this prov-ince judged ut-ter-ly hon-est and in-cor-rupt-ib-le,

102

102

102

102

102

102

the sole man in this prov-ince known al-ways to do his best in ev-ery en-deav-or,

107 $\bullet = 60$ $\bullet = 76$

Timp. *ff* *mp* *f*

Ak. *mp* *f*

Msgr. Your Sov-ereign, sir, does not joke! Your

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

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

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

Then sure - ly there has been some mis - take!

3

6/4

(Aruhm steps forward and addresses the Messenger)

109

Timp. *ff*

Tam. *f*
Oh A-ruhm! Did you hear what he...?

Ar. *mf*
If you don't mind... Yes. I heard.

Msgr. *3*
Sov-ereign makes no mis-takes!

Vln. *pizz.* *ff*

Vla. *pizz.* *ff*

Vcl. *pizz.* *ff*

Detailed description: This page of a musical score covers measures 109 and 110. It features seven staves: Timp., Tam., Ar., Msgr., Vln., Vla., and Vcl. The music is in 6/4 time. The Timp. part has a single note in measure 109 marked *ff*. The Tam. part has a melodic line starting in measure 110 with a forte (*f*) dynamic and a triplet of eighth notes. The Ar. part has a melodic line starting in measure 109 with a mezzo-forte (*mf*) dynamic. The Msgr. part has a rhythmic pattern of eighth notes with a triplet of eighth notes in measure 109. The Vln., Vla., and Vcl. parts have pizzicato (*pizz.*) accompaniment starting in measure 109 with a fortissimo (*ff*) dynamic.

(The Messenger looks at him uncertainly for a moment, then hands him the scroll)

(Aruhm scans it)

111 $\bullet = 60$

Fl. f mp *rall.* p $\bullet = 52$ $\bullet = 60$

Cl. f mp p

Bn. f mp p

111 *tr~*
Timp. p mp f mp p

111 *mp*
Ar. (Putting his hand out to the Messenger)

I should like to see that doc-u-ment.

Vln. p mf mp *rall.* $\bullet = 60$

Vla. p mf mp mp p

Vcl. p mp p

118

Fl.

Cl.

Bn.

Timp.

Ar.

Msg.

Vln.

Vla.

Vcl.

p *mp*

p *mp*

p *mp*

f *mf*

mp *mf*

You have this from his own hand?

Oh cer-tain-ly not!

I am, sir, one of his hum-bler ser-vants.

pizz. *f*

pizz. *f*

pizz. *f*

p *mp* *f* *arco* *p* *mp*

Detailed description: This page of a musical score covers measures 118, 119, and 120. It features eight staves: Flute (Fl.), Clarinet (Cl.), Bassoon (Bn.), Timpani (Timp.), Arco (Ar.), Messtrogel (Msg.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The score is in 3/4 time and includes various dynamics such as *p*, *mp*, *f*, and *mf*. The Messtrogel part includes lyrics: "You have this from his own hand?", "Oh cer-tain-ly not!", and "I am, sir, one of his hum-bler ser-vants." The string parts (Vln., Vla., Vcl.) include markings for *pizz.* and *arco*. The woodwind parts (Fl., Cl., Bn.) have melodic lines with dynamics *p* and *mp*. The Timpani part has a rhythmic pattern with dynamics *f* and *mf*.

121

Fl. *mp* *f*

Cl. *mp* *f*

Bn. *mp* *f*

Timp. *mf* *f*

Ar. *f* 3

I see. You have this, then, from an-oth-er. So forth.

Msgr. *f*

And he from an-oth-er, and he from an-oth-er, and...

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

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

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

123

Fl. *mp* *mf*

Cl. *mp* *mf*

Bn. *mp* *mf*

Timp. *mp* *mf* *mp*

Ar. *mp* *mf* *mp*

123

So you have nev - er seen for your - self the auth - or of these de - crees.

Msgr. Quite so. Quite so.

Vln. *f*

Vla. *f*

Vcl. *f*

5/4

5/4

5/4

5/4

5/4

5/4

5/4

5/4

127 $\bullet = 72$

Fl. 127 $\bullet = 66$ *f* [3]

Cl. 127 *f* [3]

Bn. 127 *f* [3]

Timp. 127 *f*

Tam. 127 *mp* *mf* *f* [3] Sure - ly he'd do much bet - ter

Oh I'm con - fused! I'm flab - ber - gast - ed!

Vln. 127 $\bullet = 72$ *f* [3] *pizz.* $\bullet = 66$

Vla. 127 *f* *pizz.*

Vcl. 127 *f* *pizz.*

(Gesturing reverentially
at the portrait)

Fl. 129 *ff*

Cl. 129 *ff*

Bn. 129 *ff*

Timp. 129 *ff*

Tam. 129
to ap-point A-ruhm!

Msgr. 129 *ff* *mp*
But he has ap-point-ed Ta-meem! You love,

Vln. 129 *ff* *fff* arco *p*

Vla. 129 *ff* *fff* arco *p*

Vcl. 129 *ff* *fff* arco *p*

♩ = 76

132

Fl.

132

Cl.

132

Bn.

Timp.

132

Tam.

132

Msgr.

132

Vln.

132

Vla.

132

Vcl.

mf *f* *mp*

mf *f* *mp*

mf *f* *mp*

f

f *mp* $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$

Oh with-out a doubt! With-out a doubt! But I'm a sim-ple, lim-it-ed man!

fear, and would o-bey your Sov-ereign?

♩ = 76

mp *f* $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$

mp *f* $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$

mp *f* $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$

mp *f* $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$

135

Fl. *f* *ff* $\bullet = 66$

Cl. *f* *ff*

Bn. *f* *ff*

Timp. *p* *mf*

Tam. *f*

135

Msg. *p* *mf*

Not ev - en much of a cob - bler!

The ways of our Sov - ereign are not for us to ques - tion.

135

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

135

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

135

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

Detailed description: This page of a musical score covers measures 135 to 137. It features a woodwind section (Flute, Clarinet, Bassoon), percussion (Tympani, Tambores), strings (Violins, Violas, Cellos), and a vocal soloist (Msg.). The woodwinds and strings play a rhythmic pattern of eighth notes with triplets, starting at measure 135. The vocal soloist enters at measure 136 with the lyrics 'Not ev - en much of a cob - bler!' and continues through measure 137 with 'The ways of our Sov - ereign are not for us to ques - tion.' The score includes dynamic markings such as *f*, *ff*, *p*, and *mf*, and performance instructions like 'arco' for the strings. A tempo marking of $\bullet = 66$ is present at the top.

138 $\bullet = 76$

Fl. ff

Cl. ff

Bn. ff

Timp. f

Perc. f ff

Ak. mf
And what, may I ask, will the sal - a - ry be?

Msgr. p mf
The u - su - al, quite hand - some sal - a - ry.

Vln. f p mf

Vla. f p mf

Vcl. f p mf

138 $\bullet = 66$

(Tameem looks agitatedly back and forth from Akara to the Messenger)

142 $\bullet = 90$ *f* *rall.* -----

Timp. *f*

Perc. 142

Ak. 142 *f* *rall.* -----
Well what are you wait - ing for? Ac - cept! Ac - cept!

Vln. 142 $\bullet = 90$ *f* *rall.* -----

Vla. 142 *f*

Vcl. 142 *f* *mf* *f* *mp*

145 $\bullet = 76$

Fl. *ff*

Cl. *ff*

Bn. *ff*

Timp. *p mp mf f*

Ak. *f*

Tam. *mp mf*

Vln. *arco p pizz. f mf*

Vla. *arco p pizz. f mf*

Vcl. *pizz. p f arco mf*

Ac - cept? Me, gov - er - nor of all this prov - ince?

It is our Sov - ereign's will!

(He turns to seek help from Aruhm, but sees him still
turned away and gazing at the portrait)

(He turns back to Akara and the Messenger)

148 $\bullet = 66$ $\bullet = 60$

Fl.

Cl.

Bn.

Timp.

Tam.

Vln.

Vla.

Vcl.

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

Then what can I do but do my best?

151 $\bullet = 84$ $\bullet = 60$ $\bullet = 76$

Fl. *ff*

Cl. *ff*

Bn. *ff*

Timp. *ff*

Perc.

Ak. *f*
Ex - act - ly!

Tam. *mf*
Oh no! Oh not im-me-di-ate-ly!

Mmgr. *f* (Indicating the scroll)
Well! Done! I shall post this im-me-di-ate-ly.

Vln. *pizz.* *ff*

Vla. *pizz.* *ff*

Vcl. *pizz.* *ff*

154

Fl. *mp* *mf* *f*

Cl. *mp* *mf*

Bn. *mp* *mf*

Timp. *mp*

Tam. *mp* *mf* *f*

I've prom - ised a pair of boots to - mor - row! For the ba - ker's as - sis - tant! Please!

Vln. *ff*

Vla. *ff*

Vcl. *ff*

rall. -----

♩ = 66

Cl. 156 *mf*

Bn. 156 *mp*

Timp. 156 *mp*

Tam. 156
Let me fin-ish them first!

Msgr. 156
(With irritation)
Ver - y well. Noon to - mor - row.

Vln. 156 *rall.* ----- *arco* *mf*

Vla. 156 *arco* *mf*

Vcl. 156 *arco* *mf*

*(Tameem and Akara stare after him dazedly)**(Akara turns to Tameem, slowly breaking into a proud smile)*

Fl. 161 $\bullet = 52$

Cl. 161

Bn. 161

Timp. 161

Vln. 161 *pizz.* *mp* *p* $\bullet = 52$ *arco* *tr* *mp*

Vla. 161 *pizz.* *mp* *p* *arco* *tr* *mp*

Vcl. 161 *pizz.* *mp* *p* *arco* *tr* *mp*

(Shet throws her arms around him and holds him tightly)

Ak. 164 *mp* *mf* *f*

Oh — my Ta - meem! My gov - er-nor!

Vln. 164 *f* *mp* *mf* *f*

Vla. 164 *f* *mp* *mf* *f*

Vcl. 164 *f* *mp* *mf* *f*

(Aruhm turns from the portrait to look at them)

Musical score for five instruments: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The score is in 4/8 time and begins at measure 166. The Flute part features a melodic line with three triplet markings and a dynamic marking of *mp*. The Clarinet part has a similar triplet marking and a dynamic marking of *mp*. The Violin, Viola, and Violoncello parts are marked *p* and feature long, sustained notes with a slur across the measures.

(Tameem, still dazed, draws
back from her)

(Turning to Aruhm)

• = 66

Fl. 167 *mf*

Cl. 167 *mf*

Bn. 167 *mp* *mf* *mp*

Timp. 167 *f*

Tam. 167 *mf* *f*
But... Oh but... Oh A - ruhm! Is - n't this strange!

Vln. 167 *ff* *pizz.*

Vla. 167 *ff* *pizz.*

Vcl. 167 *ff* *pizz.*

169
Fl. *mp*

169
Cl. *mp*

169
Bn. *mf*

169
Timp. *mp* *mf* *f*

169
Ak. *f*
On what?

169
Tam. *f*
On what?

169
Ar. *mf*
Pos - sib - ly. Pos - sib - ly not, de - pend - ing.

169
Vln. *arco* *mf* *f*

169
Vla. *arco* *mf* *f*

169
Vcl. *arco* *mf* *f*

(Aruhm turns to the portrait again)

171 $\bullet = 76$

Bn.

Timp.

Ak.

Ar.

Vln.

Vla.

Vcl.

On who is-sued that de-cree. And why?

Who is-sued it?! You saw!! Our Sov-ereign!!

pizz. arco *ff*

pizz. arco *ff*

pizz. arco *ff*

Detailed description: This page of a musical score covers measures 171 and 172. It features a vocal line (Ar.) and instrumental parts for Bassoon (Bn.), Timpani (Timp.), Accordion (Ak.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The tempo is marked as quarter note = 76. The key signature has one flat. The vocal line includes the lyrics: 'On who is-sued that de-cree. And why?' and 'Who is-sued it?! You saw!! Our Sov-ereign!!'. The instrumental parts include dynamic markings such as *ff* and performance instructions like 'pizz.' and 'arco'.

173 $\bullet = 60$

Bn. *mp* *rall.-* $\overbrace{\quad\quad\quad}^3$

Timp. *mp* *f* *ff*

Ak. *f*

Tam. *f*

Ar. *mp* *mf*

I saw the roy-al seal. I saw the roy-al sig-na-ture, so called.

So called?! What does that mean?

So called?!

Vln. $\bullet = 60$ *p* *mp* *f* *ff* $\bullet = 72$ *rall.-*

Vla. *p* *mp* *f* *ff*

Vcl. *p* *mp* *f* *ff*

(He slowly turns back to them)

Musical score for Flute (Fl.), Clarinet (Cl.), Bassoon (Bn.), Timpani (Timp.), and Violoncello (Vcl.). The score is in 5/4 time and begins at measure 176. The tempo is marked as $\bullet = 52$. The dynamics range from *mp* (mezzo-piano) to *p* (piano). The Flute, Clarinet, and Bassoon parts feature triplet patterns in the second measure. The Violoncello part is marked *arco* and also features triplet patterns. The Timpani part has a single note in the second measure.

rall.----- *A tempo*

179

Fl.

179

Cl.

179

Bn.

179

Timp.

179

mp

Ar.

My friends,—— I have seen much of this land.—— I have known man-y of its peop - le.

rall.----- *A tempo*

179

arco

p

Vln.

179

arco

p

Vla.

179

p

Vcl.

182

Fl.

182

Cl.

182

Bn.

182

Timp.

182

Ar.

182

Vln.

182

Vla.

182

Vcl.

f

f

f

mf

But nev - er once known an - y per - son ——— who has seen, or has met a per - son who has seen ——— that Sov - ereign.

mf

mf

mf

Detailed description: This page of a musical score covers measures 182 to 184. The score is for a full orchestra and includes vocal lines. The woodwind section (Flute, Clarinet, Bassoon) has rests in measure 182 and enters in measure 183 with a triplet of eighth notes, marked *f*. The percussion section (Tympani) has a rhythmic pattern of eighth notes, marked *mf*. The strings (Violins, Violas, Cellos) play a sustained harmonic accompaniment, marked *mf*. The vocal line (Ar.) features a melodic line with slurs and accents, corresponding to the lyrics. The lyrics are: "But nev - er once known an - y per - son ——— who has seen, or has met a per - son who has seen ——— that Sov - ereign." The score is in 5/4 time and the key signature has one sharp (F#).

♩ = 72

185

Fl. *mf* *f* *mp*

Cl. *mf* *f* *mp*

Bn. *mf* *f* *mp*

Timp. *mp*

Ak. *mf* *f* *mf*

Tam. *mf* *f* *mf*

Nat - u - ral - ly! That was that way! He lives that way, ver - y far, and ver - y high up!

(Gesturing off right) (Gesturing up at the mountains) Ex - act - ly!

185

♩ = 72

Vln. *f* pizz.

Vla. *f* pizz.

Vcl. *f* pizz.

(Gesturing at the portrait)

188

Timp. *mf*

Ak. *f*

Vln. *arco* *mf* *f*

Vla. *arco* *mf* *f*

Vcl. *arco* *mf* *f*

And ev - 'ry - one knows what he looks like! There's not a house in this town with - out that pic - ture!

(Turning to look out at the ruined house)

190

Timp. *p* *p* *mf*

Ar. *mp*

Vln. *p* *mp* *mf*

Vla. *p* *mp* *mf*

Vcl. *p* *mf*

In - clud - ing the house of my fath - ers.

$\bullet = 52$

193 $\bullet = 60$

Timp. *mp*

Ar. *mp*

Vln. *p*

Vla. *p*

Vcl. *p*

But I have— seen, — in oth - er hous - es, — oth - er por - traits on oth - er walls,

196

Timp. *f*

Ar. *f*

Vln. *f*

Vla. *f*

Vcl. *f*

al - so pur - port - ing — to be him, and all of them re - sem - bling this no more than I re - sem - ble you.

199 $\bullet = 76$ $\bullet = 56$

Fl. *mp* *p*

Cl. *mp* *p*

Bn. *mp* *p*

Timp. *mp* *p*

Tam. *f* (Very dismayed)
O - oh! Is that pos - si - ble?!

Ar. *mp* 3
As pos - si - ble—

Vln. *f*

Vla. *f*

Vcl. *f*

Detailed description: This page of a musical score covers measures 199 to 201. It features a woodwind section with Flute (Fl.), Clarinet (Cl.), and Bassoon (Bn.), a percussion section with Timpani (Timp.) and Tambores (Tam.), a string section with Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.), and a vocal line. The score is in 5/4 time. Measure 199 starts with a tempo marking of quarter note = 76. Measure 200 has a tempo marking of quarter note = 56. The woodwinds and strings play a melodic line that descends from measure 199 to 201. The vocal line enters in measure 199 with the lyrics "O - oh! Is that pos - si - ble?!" and continues in measure 200 with "As pos - si - ble—". The vocal line is marked with a forte (*f*) dynamic and includes a triplet in measure 200. The woodwinds and strings are marked with mezzo-piano (*mp*) and piano (*p*) dynamics. The percussion section includes a snare drum pattern in measure 199 and a cymbal pattern in measure 200.

201 ♩ = 66

Fl.

Cl.

Bn.

201

201

201

201

201

mp

mp

mp

mp

mp

Ar.

3

3

as that these mes - sag - es brought down to us may con - tain not his will, but that of oth - ers on that moun - tain

204 $\bullet = 76$

Fl. *mf* *f*

Cl. *mf* *f*

Bn. *mf* *f*

Timp. *mf* *f*

Ak. *f*
Non - sense! Non - sense!

Tam. *mf*
Oh... Oh but... oh but...

Ar. *f*

who use that seal and sig - na - ture to serve their own de - signs.

204 $\bullet = 76$
Vln. *pizz.* *f*

204 *pizz.* *f*

Vla. *f*

204 *pizz.* *f*

Vcl. *f*

207 $\bullet = 66$

Ak. It is - n't, Ta - meem!

Tam. 207 if that is so... Why would those oth - ers choose me to gov - ern?

Vln. 207 *ff*

Vla. 207 *ff*

Vcl. 207 *ff*

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. It features five staves: Ak. (Alto), Tam. (Tambourine), Vln. (Violin), Vla. (Viola), and Vcl. (Violoncello). The score is divided into two measures by a double bar line. The first measure starts at measure 207. The Ak. staff has a treble clef and a melodic line with a triplet of eighth notes. The Tam. staff has a treble clef and a rhythmic accompaniment with triplets. The Vln., Vla., and Vcl. staves have treble, alto, and bass clefs respectively, and provide harmonic support with a forte (*ff*) dynamic. The second measure begins with a tempo marking of $\bullet = 66$ and a 4/4 time signature. The Ak. staff continues with a melodic line. The Tam. staff has a complex rhythmic pattern with multiple triplets. The Vln., Vla., and Vcl. staves continue their harmonic accompaniment. The lyrics are written below the vocal staves.

209

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

Cl. *p* *mp*

Bn. *p* *mp*

209

Timp. *ff* *p* *mp*

Ar. *mp*

Why else, per-haps, but that you are a sim-ple, ac-cep-ting man, and there-fore use-ful to them?

209

Vln. *ff*

209

Vla. *ff*

209

Vcl. *ff*

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloist. The page is numbered 209 in the top right corner. It features five systems of staves. The first system contains the Flute (Fl.), Clarinet (Cl.), and Bassoon (Bn.) parts. The Flute part starts with a piano (*p*) dynamic, followed by mezzo-piano (*mp*), and then mezzo-forte (*mf*) with a crescendo leading back to *mp*. The Clarinet and Bassoon parts also start with *p* and move to *mp*. The second system contains the Timpani (Timp.) and Arco (Ar.) parts. The Timpani part starts with fortissimo (*ff*), then piano (*p*), and then mezzo-piano (*mp*). The Arco part starts with mezzo-piano (*mp*) and features a complex melodic line with triplets. Below the Arco staff, the lyrics are written: "Why else, per-haps, but that you are a sim-ple, ac-cep-ting man, and there-fore use-ful to them?". The third system contains the Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.) parts. All three string parts are marked fortissimo (*ff*) and have a relatively simple accompaniment. The page includes various musical notations such as dynamics, articulation marks, and triplet markings.

(Tameem begins pacing agitatedly)

Cl. *mf* $\overbrace{\quad}^3$

Timp. *mf* *f*

Perc. *f* *B.Dr.*

Ak. *f*
Non - sense! Don't lis - ten to him! He's jeal - ous, that's all! Jeal - ous!

Tam. *p* *mf*
Oh... Oh... Oh what _____ shall I do? What _____ shall I

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

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

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

214

Timp.

Perc.

Ak.

Tam.

Vln.

Vla.

Vcl.

f

ff

f

ff

ff

ff

do?!

Ta - meem! You're pac-ing! Just like him! Stop it!!

Detailed description: This page of a musical score covers measures 214 and 215. It features seven staves: Timp., Perc., Ak., Tam., Vln., Vla., and Vcl. The Timp. staff begins with a rest in measure 214 and a series of eighth notes in measure 215, marked with a forte (*f*) dynamic. The Perc. staff plays a steady eighth-note pattern throughout. The Ak. staff has a rest in measure 214 and vocal entries in measure 215, marked with fortissimo (*ff*) dynamics. The lyrics are: "Ta - meem! You're pac-ing! Just like him! Stop it!!". The Tam. staff has a rest in measure 214 and a single note in measure 215, marked with forte (*f*) dynamics. The Vln., Vla., and Vcl. staves all play eighth-note patterns, with the Vcl. part marked with fortissimo (*ff*) dynamics. The Vln. and Vla. parts also have fortissimo (*ff*) markings at the beginning of measure 214.

(He abruptly stops pacing, looks down at his legs as though amazed at what they have done,
then sinks down into the chair and stares ahead of him mournfully)

216 $\bullet = 56$

Bn. *pp*

Timp. *ff* *p* *pp*

Perc. *ff*

Tam. *mp*
What shall I do?

Vln. *fff* *p* *pp* arco

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

Vcl. *fff* *p* *pp* arco

(Akara crosses to him)

220 $\bullet = 72$ *rall.* -----

Fl. *mp* *mf*

Cl. *mp* *mf*

Bn. *mf* *mp* *mf*

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

Ak. *mf* *mp* *mf*

Lis - ten to me, Ta-meem! He says him - self it's on - ly pos - sib - le! He does - n't know!

Vln. *mf* *f* *pizz.* *rall.* -----

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

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

223 $\bullet = 60$ $\bullet = 72$

Cl.

Bn.

Timp.

Perc.

Ak.

Ar.

Vln.

Vla.

Vcl.

(Turning to stare at the portrait)
mp
 That's ver - y true. I do not know.

(Angrily, to his back)
f
 Then you should keep these thoughts to your-self!

arco
p

col legno
ff

arco
p

col legno
ff

arco
p

col legno
ff

ord.
mp

(She turns back to Tameem, looks down at him ruefully for a moment,
then kneels before him and takes his hands in hers)

Musical score for Ak., Vln., Vla., and Vcl. The score is in 5/4 time and begins at measure 225 with a tempo marking of ♩ = 52. The Ak. part features a vocal line with lyrics "O - oh my Ta - me - em," and dynamic markings *p* and *mf*. The Vln., Vla., and Vcl. parts provide accompaniment, with dynamic markings *mf*, *f*, *mp*, *f*, *p*, *mf*, and *f*. The Vln. and Vla. parts include an *ord.* (ordine) marking. The Vcl. part starts with a *f* dynamic. The score is written for four staves, each with a 6/4 time signature.

227 $\bullet = 44$

Fl. *p*

Cl. *p*

Bn. *p*

227 *f* *ff*

227 *mp*

227 *ff* *ff* *p*

look what he's done to you! Those

Detailed description: This page of a musical score covers measures 227 to 232. It features seven staves: Flute (Fl.), Clarinet (Cl.), Bassoon (Bn.), Timpani (Timp.), Alto Saxophone (Ak.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The score is in 4/4 time and includes a key signature change from one flat to one sharp at measure 231. The Flute, Clarinet, and Bassoon parts begin at measure 231 with a piano (*p*) dynamic. The Timpani part has a forte (*f*) dynamic at measure 227 and fortissimo (*ff*) at measure 228. The Alto Saxophone part has a mezzo-piano (*mp*) dynamic at measure 232. The Violin, Viola, and Violoncello parts play fortissimo (*ff*) from measure 227 to 230, then change to piano (*p*) at measure 231. The Alto Saxophone part includes the lyrics "look what he's done to you!" and "Those".

229

Fl. *mf* *f*

Cl. *mf* *f*

Timp.

Ak. *mf* *f*

Vcl. *mf* *f*

eyes that used to shine with de - light in what - ev - er you touched are like

231 $\bullet = 60$

Timp. *f*

Ak. *f*

Vln. *f*

Vla. *f*

Vcl. *f*

his eyes now! Haun - ted by doubts and mis - giv - ings!

(Aruhm abruptly turns back to them)

233 ♩ = 72

Fl. 233

Cl. 233

Bn. 233

mp — mf

mp — mf

mp — mf

Timp. 233

ff

mp

mf

Ak. 233

f

Oh why did we take him in? Why did we take him in?!

Ar. 233

f

Vln. 233 ♩ = 72 *col legno* *ff* *rall.* — — — — — ♩ = 60 *ord.* *mp* — *mf*

Vla. 233 *col legno* *ff* *ord.* *mp* — *mf*

Vcl. 233 *col legno* *ff* *ord.* *mp* — *mf*

Ta-meem!

Fl. *mf* *f*

Cl. *mf* *f*

Bn. *mf* *f*

Timp. *mf* *f*

Ar. *mf* *f*

Vln. *f* *ff*

Vla. *f* *ff*

Vcl. *f* *ff*

A - ka - ra! Take heart!

Detailed description: This page of a musical score covers measures 236 to 240. It features a vocal soloist and an orchestra. The vocal line begins at measure 236 with the lyrics 'A - ka - ra!' and 'Take heart!' in measure 239. The vocal melody is marked *mf* and *f*. The orchestral accompaniment includes Flute, Clarinet, Bassoon, Timpani, and Arco strings, all marked *mf* and *f*. The string section (Violins, Violas, and Cellos) is marked *f* and *ff*. The score is in 5/4 time and includes dynamic markings, articulation, and phrasing slurs.

238

Fl. *ff*

Cl. *ff*

Bn. *ff*

Timp. *f ff*

Perc.

Ak. *f*
What?!

Tam. *f*
What?!

Ar. *ff*

I _____ shall find out for you! Yes I _____ shall find out!

Vln. *f ff*

Vla. *f ff*

Vcl. *f ff*

Detailed description: This page of a musical score covers measures 238 to 241. It features a full orchestral ensemble and two vocal parts. The woodwinds (Flute, Clarinet, Bassoon) and strings (Violins, Violas, Cellos) play a rhythmic, ascending eighth-note pattern starting at measure 238, marked *ff*. The timpani and percussion provide a steady accompaniment. The vocal parts (Alto and Tenor) enter in measure 240 with the lyrics "What?!". The vocal lines are marked *f*. The Alto part has a long note in measure 238, and the Tenor part has a long note in measure 239. The vocal lines continue in measure 241 with the lyrics "I _____ shall find out for you!" and "Yes I _____ shall find out!".

Fl. $\bullet = 76$ $\bullet = 60$

Cl.

Bn.

Timp.

Ak.

Tam.

Vln.

Vla.

Vcl.

What are you talk - ing a - bout?!

(Brightening somewhat)

How, A - ruhm? How will you find out?

ff *pizz.* *ff* *pizz.* *ff* *pizz.*

p *mp* *p* *mp*

Detailed description: This page of a musical score covers measures 240 and 241. It features a woodwind section (Flute, Clarinet, Bassoon), Percussion (Timpani, Snare Drum), and a string section (Violins, Violas, Cellos). A vocal soloist (Ak.) enters in measure 240 with the lyrics 'What are you talk - ing a - bout?!'. In measure 241, the vocal line continues with '(Brightening somewhat)' and the lyrics 'How, A - ruhm? How will you find out?'. The woodwinds and strings provide accompaniment. The score includes dynamic markings such as *ff* (fortissimo), *p* (piano), and *mp* (mezzo-piano), as well as articulation like *pizz.* (pizzicato). Tempo markings of $\bullet = 76$ and $\bullet = 60$ are present at the beginning of each measure. The woodwinds and strings play a rhythmic pattern of eighth notes, while the vocal line is more melodic.

(Both Tameem and Akara rise and gesture out at the mountains)

242 $\bullet = 76$ $\bullet = 60$

Fl. *ff*

Cl. *ff*

Timp. *mf* *f*

Ak. *f*
You mean up that way?!

Tam. *f*
You mean up that way?!

Ar. *mp* *mf* *mp* *f*
By go-ing to where the an-swers are. As far as I must go to find those an-swers.

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

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

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

♩ = 72

245

Fl.

245

Cl.

245

Timp.

f *p*

245

Tam.

f *mp* 3

But A-ruhm! No one from here has ev - er dared go up those moun - tains!

♩ = 72

245

Vln.

ff *p*

245

Vla.

ff *p*

245

Vcl.

ff *p*

247 ♩ = 60

Fl. *ff*

Cl. *ff* *p*

Bn. *ff* *p*

Timp. *mf* *p*

Ak. *mf* *f* (Darkly) *mf* 3

Ar. *mf* *f*

Then I shall be the first!

Vln. *mf* *f* *p*

Vla. *mf* *f* *p*

Vcl. *mf* *f* *p*

You won't get ver-y far. They say that af-ter a time,

253 *rall.* ----- ♩ = 56 ♩ = 66

Fl. *mf*

Cl. *mf*

Bn. *mf*

Timp. *mf*

Tam. *mf* (With some trepidation) *p* *mp*

Ar. *mf* *mp*

I shall see for my - self! But will you ev - er come back? If I sur - vive, I shall come back.

Vln. *mp* *p* *mf*

Vla. *mp* *p* *mf*

Vcl. *mp* *p* *mf*

256 *mp* *mf*

256 *mp*

256 *mp*

256

256 *mf* *mp*

That is my prom - ise to you. This jour-ney— is for both of us, Ta-meem. All three of us, A-ka-ra.

256 *pizz.*

256 *pizz.*

256 *pizz.*

Detailed description: This is a page of a musical score, page 87 of I-2. It features five staves of woodwinds and strings. The Flute (Fl.), Clarinet (Cl.), and Bassoon (Bn.) staves are grouped together. The Flute part starts at measure 256 with a mezzo-piano (*mp*) dynamic, moving to mezzo-forte (*mf*) by the end of the page. The Clarinet and Bassoon parts also start at *mp*. The Timpani (Timp.) part has a single note at measure 256. The Arco (Ar.) part starts at measure 256 with a mezzo-forte (*mf*) dynamic, featuring a triplet of eighth notes. The string parts (Violin I (Vln.), Viola (Vla.), and Violoncello (Vcl.)) all start at measure 256 with a pizzicato (*pizz.*) dynamic. The lyrics are: "That is my promise to you. This journey— is for both of us, Ta-meem. All three of us, A-ka-ra." The score is in a key with one sharp (F#) and a 4/4 time signature.

♩ = 76

Fl. ²⁵⁸ *p*

Cl. ²⁵⁹ *mf* *p*

Bn. ²⁵⁹ *mf* *p*

Tim. ²⁵⁹ *mf* *f*

Tam. ²⁵⁹ *p* *mf*

But in the mean - time, how shall I gov - ern here?

Vln. ²⁵⁹ *f* *mf* *mp* *f* *ff*

Vla. ²⁵⁹ *f* *mf* *mp* *f* *ff*

Vcl. ²⁵⁹ *f* *mf* *mp* *f* *ff*

♩ = 76
arco

262

Timp. *mp*

262

Tam. *mp* *3*

262 *mp* *3*

Ar. *mp* *3*

What can you do — but do your best?

262 *ff* *mp* *ff* *mp*

Vln. *ff* *mp* *ff* *mp*

262 *ff* *mp* *ff* *mp*

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

262 *ff* *mp* *ff* *mp*

Vcl. *ff* *mp* *ff* *mp*

♩ = 66

264

Fl. *ff*

Cl. *ff*

Bn. *ff*

Timp.

Tam. *f*

not know - ing who chose me to gov - ern?

Vln. *mp* *mf* *ff*

Vla. *mp* *mf* *ff*

Vcl. *mp* *mf* *ff*

$\bullet = 56$

Detailed description: This page of a musical score covers measures 264, 265, and 266. The score is for a symphony orchestra and a vocal soloist. The key signature has one flat (B-flat major or D minor), and the time signature is 6/4. The tempo is marked as quarter note = 56. The woodwinds (Flute, Clarinet, Bassoon) and strings (Violins, Violas, Cellos) all play a melodic line starting in measure 265, marked *ff*. The percussion includes a snare drum (Tampour) with a triplet of eighth notes in measure 264, and a timpani part with a single note in measure 264. The vocal soloist enters in measure 265 with the lyrics "not know - ing who chose me to gov - ern?". The vocal line is marked *f* and features a triplet of eighth notes in measure 264. The dynamic markings for the strings range from *mp* to *ff*.

266 ♩ = 56

Fl.

Cl.

Bn.

Timp.

Ar.

Till I re - turn with the an - swer to that, gov - ern ————— as though, Ta - meem.

Vln.

Vla.

Vcl.

Detailed description of the musical score: The score is for measures 266 to 270. It features a vocal line and several instrumental parts. The vocal line starts at measure 266 with the lyrics 'Till I re - turn with the an - swer to that, gov - ern ————— as though, Ta - meem.' The instrumental parts include Flute (Fl.), Clarinet (Cl.), Bassoon (Bn.), Timpani (Timp.), and Arco (Ar.). The Timpani part has dynamics of ff, mp, mf, mp, and ff, with a trill (tr) in measure 270. The Arco part has dynamics of mf and f. The string parts (Vln., Vla., Vcl.) have dynamics of p, mf, f, and ff. The tempo is marked as ♩ = 56. The key signature has one flat (Bb). The time signature is 6/4. The score ends with a double bar line and repeat dots.

268 $\bullet = 66$

Fl. *ff*

Cl. *ff*

Bn. *ff*

Timp. *ff*

Ak. *f*
Yes! Ex - act - ly!

Tam. *f*
As though?!

Vln. *pizz.* *ff*

Vla. *pizz.* *ff*

Vcl. *pizz.* *ff*

(Tameem looks from one to the other, uncertainly; then,
drawing into himself, turns to look at the portrait)

270 $\bullet = 56$ $\bullet = 48$

Fl.

Cl.

Bn.

Timp.

Ak.

As though you're sure our Sov-ereign ap-point-ed you!

Vln.

Vla.

Vcl.

Detailed description of the musical score: The score is for measures 270, 271, and 272. The tempo is marked as $\bullet = 56$ for measure 270 and $\bullet = 48$ for measures 271 and 272. The instruments are Flute (Fl.), Clarinet (Cl.), Bassoon (Bn.), Timpani (Timp.), Akordion (Ak.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The Akordion part has the lyrics: "As though you're sure our Sov-ereign ap-point-ed you!". The score includes various dynamics such as *mf*, *ff*, *mp*, *p*, and *pp*, and articulations like *arco* and *pizz.*. There are also triplets and slurs indicated in the Akordion part.

(He turns back to Aruhm) (Aruhm takes the coin purse out of his pocket and holds it up)

273 ♩ = 72

Ak. *mp*
With no pro - vis - ions?

Tam. *p*
When will you start, A-ruhm?

Ar. *mf*
Im - me - di - ate - ly! What pro - vi - sions I'll need

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

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

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

(He puts the purse back in his pocket and takes Akara gently by the hands)

275 $\bullet = 56$

Fl. *f*

Cl. *f*

Bn. *f*

Timp. *f*

Ar. *mp*

can be found on the way. Good - bye, A - ka - ra.

Vln. *arco* *p*

Vla. *arco* *p*

Vcl. *arco* *p*

(He turns to Tameem and takes his hands)

(They embrace very warmly)

277

Fl. *mf* *f*

Cl. *mf* *f*

Bn. *mf* *f*

Timp. *mf*

Ar. *mf*

Thank you for bear-ing with me. Ta-meem, ——— good - bye.

Vln. *mf* *f*

Vla. *mf* *f*

Vcl. *mf* *f*

(Tameem crosses to where his sheepskin is hanging and takes it off the hook)

(He holds it out to Aruhm)

283 $\text{♩} = 60$

Fl. *mf* *f* *tr~*

Cl. *mf* *f*

Bn. *mf* *f*

Timp. *mf* *f*

Ak. *f*

Tam. *f*

So please! Take this!

Vln. arco *mf*

Vla. arco *mf*

Vcl. arco *mf*

Your sat - in cloak!

286 $\bullet = 72$

Timp. f

Tam. *mf*
My sat-in cloak. But for A-ruhm, where he is go-ing, a good, thick, warm-ing sheep - skin.

Vln. *pizz.*
 f ff

Vla. *pizz.*
 f ff

Vcl. *pizz.*
 f ff

Detailed description of the musical score: The score is for measures 286 to 290. It features five staves: Timp., Tam., Vln., Vla., and Vcl. The tempo is marked as quarter note = 72. The key signature has two flats (B-flat and E-flat). The time signature changes from 6/4 to 5/4 and back to 6/4. The lyrics are: "My sat-in cloak. But for A-ruhm, where he is go-ing, a good, thick, warm-ing sheep - skin." Performance markings include *mf* for the Tam. part, *f* and *ff* for the string parts, and *pizz.* for the string parts in measures 288-290.

(Aruhm, strongly moved, takes the sheepskin)

289 $\bullet = 60$

Fl. *mf* *p*

Cl. *mf* *p*

Bn. *mf* *p*

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

Ar. *mp*

289 $\bullet = 60$

Vln. *mf*

Vla. *mf*

Vcl. *mf*

I shall treas - ure this, Ta - meem.

291 $\bullet = 52$

Fl. *mf*

Cl. *mf*

Bn. *mf*

Timp.

Ar. *mf*

I shall nev - er al - low it out of my sight. And when I re - turn, I shall have it with me.

Vln. *f*

Vla. *f*

Vcl. *f*

Detailed description: This page of a musical score covers measures 291 and 292. It features a vocal line and an orchestral accompaniment. The vocal line, in bass clef, contains the lyrics: "I shall nev - er al - low it out of my sight. And when I re - turn, I shall have it with me." The orchestration includes Flute (Fl.), Clarinet (Cl.), Bassoon (Bn.), Timpani (Timp.), and Arco (Ar.). The string section consists of Violins (Vln.), Violas (Vla.), and Cellos (Vcl.). The score is marked with a tempo of 52 (indicated by a quarter note symbol) and dynamic markings of *mf* (mezzo-forte) for the woodwinds and *f* (forte) for the strings. The woodwinds play a melodic line starting in measure 291, while the strings provide a rhythmic accompaniment. The vocal line enters in measure 291 and continues through measure 292. The score is divided into two systems, with the vocal line and strings in the first system, and the woodwinds and timpani in the second system.

(Tameem turns pensively to his workbench)

(He sits and picks up the unfinished boot)

298 *mp* *f* *f* *p* *mp* *f* *p* *mf* *f* *mf* *f*

♩ = 48 ♩ = 66

Well now to fin-ish that boot!

pizz.

Cl.

Bn.

Timp.

Tam.

Vln.

Vla.

Vcl.

Detailed description: This is a page of a musical score for a symphony orchestra. It features seven staves: Clarinet (Cl.), Bassoon (Bn.), Timpani (Timp.), Tambores (Tam.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The music is in 5/4 time and begins at measure 298. The score is divided into three measures. The first measure starts with a tempo of ♩ = 48. The second measure changes to ♩ = 66. The third measure contains the lyrics 'Well now to fin-ish that boot!' and includes a triplet of eighth notes. Dynamics range from *mp* (mezzo-piano) to *f* (forte). Performance instructions include *pizz.* (pizzicato) for the strings. The Cl. and Bn. parts have a *mp* dynamic at the start of the first measure and a *f* dynamic at the start of the second measure. The Timp. part has a *f* dynamic at the start of the second measure and a *p* dynamic at the start of the third measure. The Tam. part has a *mp* dynamic at the start of the third measure. The Vln., Vla., and Vcl. parts have a *mp* dynamic at the start of the first measure, a *f* dynamic at the start of the second measure, and a *p* dynamic at the start of the third measure. The Vln., Vla., and Vcl. parts also have a *mf* dynamic at the start of the third measure and a *f* dynamic at the end of the third measure.

302

Timp.

Ak.

Tam.

Vln.

Vla.

Vcl.

mp
Yes, Ta - meem.

I'll have to eat as I work, my love. So please...

arco *p* *pizz.*

arco *p* *pizz.*

arco *p* *pizz.*

(She picks up the water pitcher)

(Managing a smile)

(Akara goes quickly out to the well)

304

Ak.

Tam.

Vln.

Vla.

Vcl.

mf *rall.* -----

White wine, and a slice of that ex - cel - lent roast.

Ex - act - ly.

arco *mf* *pizz.* *rall.* -----

arco *mf* *pizz.* *mp*

arco *mf* *pizz.* *mp*

arco *mf* *pizz.* *arco* *mp*

(As she begins pumping water into the pitcher, the Minstrel enters and stands watching her)

306 $\bullet = 72$

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

Cl. *p* *mf* *p*

Bn. *p* *mf* *p*

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

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

Vcl. *p* *p* *mp*

Detailed description: This is a page of a musical score for a string quartet and woodwinds. The score is divided into six staves: Flute (Fl.), Clarinet (Cl.), Bassoon (Bn.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The music begins at measure 306 with a tempo marking of quarter note = 72. The Flute part features a melodic line with dynamics *p*, *mf*, *p*, *mp*, and *mf*. The Clarinet and Bassoon parts play a rhythmic accompaniment of eighth notes, with dynamics *p* and *mf*. The Violin, Viola, and Violoncello parts are mostly silent until measure 309, where they enter with a *p* dynamic. The Violin and Viola parts are marked *arco*. The Violoncello part has a *p* dynamic. The Violin and Viola parts have dynamics *p*, *mp*, and *mf*. The Violoncello part has dynamics *p* and *mp*.

(Tameem begins hammering on the boot)

Musical score for measures 311-313. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bn.), Timpani (Timp.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.).

- Fl.:** Measure 311 starts with a *rall.* marking and a tempo of $\bullet = 60$. The dynamics are *p* and *mp*.
- Cl.:** Measure 311 starts with a *rall.* marking and a tempo of $\bullet = 60$. The dynamics are *p* and *mp*.
- Bn.:** Measure 311 starts with a *rall.* marking and a tempo of $\bullet = 60$. The dynamics are *p* and *mp*.
- Timp.:** Measure 311 starts with a *rall.* marking and a tempo of $\bullet = 60$. The dynamics are *p* and *mp*.
- Perc.:** Measure 311 starts with a *rall.* marking and a tempo of $\bullet = 60$. The dynamics are *mf* and *p*.
- Vln.:** Measure 311 starts with a *rall.* marking and a tempo of $\bullet = 60$. The dynamics are *p* and *mp*.
- Vla.:** Measure 311 starts with a *rall.* marking and a tempo of $\bullet = 60$. The dynamics are *p* and *mp*.
- Vcl.:** Measure 311 starts with a *rall.* marking and a tempo of $\bullet = 60$. The dynamics are *p* and *mp*.

(As Akara takes the pitcher back into the house, the Minstrel draws the facade closed)

Musical score for measures 314-316. The score includes parts for Timpani (Timp.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.).

- Timp.:** Measure 314 starts with a *rall.* marking and a tempo of $\bullet = 52$. The dynamics are *p*, *pp*, and *mf*.
- Vln.:** Measure 314 starts with a *rall.* marking and a tempo of $\bullet = 52$. The dynamics are *pp* and *mf*.
- Vla.:** Measure 314 starts with a *rall.* marking and a tempo of $\bullet = 52$. The dynamics are *pp* and *mf*.
- Vcl.:** Measure 314 starts with a *rall.* marking and a tempo of $\bullet = 52$. The dynamics are *mp* and *pp*.

End of Act One