

The Satin Cloak

Act Two

(Seven years later. On the first note, lights come up very brightly. The facade before Tameem's and Akara's house is still closed. The Minstrel stands far downstage, conducting the orchestra with vigorous head movements as he makes plucking motions on his instrument in keeping with the pizzicati in the strings. Behind him, the entire square is decked out with garlands, wreaths, streamers, and other emblems of a holiday celebration.)

Vivace $\text{♩} = 72$

Fl. *ff*

Cl. *ff*

Timp. *ff*

Perc.

Vln. *ff* *pizz.*

Vla. *ff* *pizz.*

Vcl. *ff* *pizz.*

rall. ----- ♩ = 66

7

Cl. *mp* *mf* *mp*

Bn. *mp* *mf* *mp*

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

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

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

Detailed description: This page of a musical score, labeled 'II - 2', features five staves for Clarinet (Cl.), Bassoon (Bn.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The score begins with a 'rall.' (ritardando) marking and a tempo of 66 beats per minute. The music is in 3/4 time and consists of seven measures. The Clarinet part starts with a melodic line, featuring a triplet in the final measure. The Bassoon part has a similar melodic line, also with a triplet. The Violin, Viola, and Violoncello parts provide harmonic support with rhythmic patterns. Dynamics are indicated by *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The score includes various musical notations such as slurs, accents, and hairpins.

This musical score page, labeled "II - 3", features seven staves for different instruments. The Flute (Fl.) staff at the top begins with a measure number of 13 and a dynamic marking of *mp*. It includes an *accel.* marking with a dashed line above the staff. The Clarinet (Cl.) and Bassoon (Bn.) staves also start at measure 13, with dynamics of *mf* and *mp* respectively. The Timpani (Timp.) staff has a dynamic of *mp*. The Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.) staves are grouped together at the bottom, each starting at measure 13 with dynamics of *mf* and *mp*. The lower strings (Vln., Vla., Vcl.) have a consistent rhythmic pattern of quarter notes. The woodwinds (Cl., Bn.) and Flute have more complex melodic lines with various dynamics and articulations. The Flute's *accel.* marking is positioned above the final measures of the page.

(The Minstrel cues in the timpani, then turns upstage and waves in the Chorus and other townspeople)

(The Chorus and other townspeople, in holiday attire, enter through the upstage and stage-right entrances, dancing jubilantly. The Minstrel continues to pluck his instrument as he watches their dance)

The musical score consists of eight staves for various instruments. The Flute (Fl.), Clarinet (Cl.), and Bassoon (Bn.) parts feature rapid sixteenth-note passages, with dynamics ranging from *f* to *ff*. The Timpani (Timp.) part includes a trill and a *p* dynamic section. The Percussion (Perc.) part features a thumb roll with dynamics from *mf* to *ff*. The Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.) parts provide harmonic support with dynamics from *f* to *ff*. A tempo marking of $\bullet = 84$ is present at the beginning of the score.

Fl. 26 *f*

Cl. 26

Bn. 26 *f* *ff*

Timp 26

Perc 26 *f* *ff* (Thumb roll) *ff* *f* *ff*

Vln. 26 *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Vla. 26 *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Vcl. 26 *f* *ff* *f* *ff* *f* *ff* *f* *ff*

40 *mf* *f* *mf* *f* *ff* *f* *ff* *f* *mf*

40 *mf* *f* *mf* *f* *ff* *f* *ff* *f* *mf*

40 *mf* *f* *mf* *f* *ff* *f* *ff* *f* *mf*

40 (Shake) (Shake) (Shake) (Shake) *f* *mf*

40 *mf* *f* *mf* *f* *ff* *f* *ff* *f* *mf*

40 *mf* *f* *mf* *f* *ff* *f* *ff* *f* *mf*

40 *mf* *f* *mf* *f* *ff* *f* *ff* *f* *mf*

This musical score page, labeled II - 9, features seven staves for different instruments. The Flute (Fl.), Clarinet (Cl.), and Bassoon (Bn.) staves begin at measure 53 with a dynamic marking of *f*. The Flute part includes a trill in the first measure. The Clarinet and Bassoon parts have melodic lines with various articulations. The Percussion (Perc.) staff starts at measure 53 with a dynamic of *f*, followed by a *ff* dynamic and a *f* dynamic, with a *(Shake)* instruction above the staff. The Violin (Vln.), Viola (Vla.), and Cello (Vcl.) staves also begin at measure 53 with a dynamic of *f*, with the Violin and Cello parts showing a *ff* dynamic in the first measure. The score is written in a key signature of one flat and a common time signature.

Fl. 59 *tr*

Cl. 59 *tr*

Bn. 59

Timp. 59

Perc. 59 (Shake) (Shake)

Vln. 59

Vla. 59

Vcl. 59

Detailed description: This page of a musical score covers measures 59 through 64. It features seven staves: Flute (Fl.), Clarinet (Cl.), Bassoon (Bn.), Timpani (Timp.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), and Cello (Vcl.). The Flute and Clarinet parts include trills (tr) in measures 60 and 61. The Percussion part has two instances of 'Shake' in measures 62 and 63. The Violin, Viola, and Cello parts provide harmonic support with various rhythmic patterns. The Flute, Clarinet, and Bassoon parts have more complex melodic lines with slurs and ties. The page number '59' is printed at the beginning of each staff.

(The dance ends with loud cheers and applause. The Minstrel turns back to conduct the orchestra during the dance and has stood watching it with pleasure, now crosses to the well to address the chorus and other townspeople. He is now dressed more or less like them, and no longer wears his badge. Though some of his earlier pomposity remains, his disdain has given way to a genuine warmth)

The musical score is arranged in seven staves, each with a measure number '65' at the beginning. The instruments are: Flute (Fl.), Clarinet (Cl.), Bassoon (Bn.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The Flute, Clarinet, and Bassoon parts feature melodic lines with trills (tr) and dynamic markings of *ff* and *fff*. The Percussion part includes a rhythmic pattern with 'Shake' markings and dynamic markings of *ff* and *fff*. The Violin, Viola, and Violoncello parts provide harmonic support with dynamic markings of *ff* and *fff*. The score is written in 4/4 time.

Fl. $\bullet = 60$ f ff f ff $\bullet = 72$ ff

Cl. ff f ff

Bn. ff f ff

Timp. f ff f ff

Msgr. f $(Proudly)$ ff
72 Cit - i - zens! My fel - low cit - i - zens! Once a - gain we cel - e - brate

Vln. $\bullet = 60$ f ff f ff $\bullet = 72$ ff

Vla. ff f ff

Vcl. ff f ff

Timp. *p* *mf*

Msgr. 76 that great day sev-en years a-go when a new gov-ern-or took of-fice here!

Vln. *p* *mf*

Vla. *p* *mf*

Vcl. *p* *mf*

♩ = 60

Timp. 78

Msgr. *mp* 78 A man poor in all world-ly goods but rich in spir-it, who for sev-en years

♩ = 60

Vln. *arco* *p*

Vla. *arco* *p*

Vcl. *arco* *p*

80

Cl. *mp*

80

Timp. *f*

80

Msgr. has giv-en ev-ery cent of his sal-a-ry to the poor and need-y, while he him-self

80

Vln. *mf* *f*

80

Vla. *mf* *f*

80

Vcl. *mf* *f*

Detailed description: This is a page of a musical score, page 14 of Act II. It features six staves: Clarinet (Cl.), Timpani (Timp.), Messiaen's organ (Msgr.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The music is in 5/4 time, which changes to 3/2 time at the second measure. The lyrics for the Messiaen organ part are: "has giv-en ev-ery cent of his sal-a-ry to the poor and need-y, while he him-self". The score includes dynamic markings such as *mp*, *f*, *mf*, and *f*. There are also performance instructions like "80" at the beginning of each staff and "3" above some notes in the organ part, indicating triplets.

Fl. 82

Cl. 82

Msgr. 82
has eat - en on - ly bread baked by his wife, and drunk

Vln. 82 *pizz.* *mp* *mf*

Vla. 82 *pizz.* *mp* *mf*

Vcl. 82 *pizz.* *mp* *mf*

Fl. 84

Cl. 84

Msgr. 84
on - ly wat - er drawn from this well! A man who, side by side with that peer - less wife,

Vln. 84
arco
f *p*

Vla. 84
arco
f *p*

Vcl. 84
arco
f *p*

86 *mf* *f* *mp*

86 has proved the wis-est, the most just, the most loved of an-y gov-er-nor

86 *mf* *f* *p* *tr*

86 *mf* *f* *p* *tr*

86 *mf* *f* *p* *tr*

Detailed description: This is a page of a musical score for five instruments: Timp (Tympani), Msgr. (Messiaen), Vln. (Violin), Vla. (Viola), and Vcl. (Violoncello). The score is in 5/4 time and starts at measure 86. The Timp part features a melodic line with dynamics *mf*, *f*, and *mp*. The Msgr. part has lyrics: "has proved the wis-est, the most just, the most loved of an-y gov-er-nor". The Vln., Vla., and Vcl. parts have dynamics *mf*, *f*, and *p*, and include trills (*tr*) at the end of the passage.

Fl. 88 *ff*

Cl. 88 *ff*

Bn. 88 *ff*

Timp. 88 *mf* *f* *ff*

Msgr. 88 *ff*
in the his - to - ry — of this prov - ince! So let us lift our voic - es now,

Vln. 88 *mf* *f* *ff* pizz.

Vla. 88 *mf* *f* *ff* pizz.

Vcl. 88 *mf* *f* *ff* pizz.

Detailed description: This page of a musical score, labeled 'II - 18', features seven staves. The top three staves are for Flute (Fl.), Clarinet (Cl.), and Bassoon (Bn.), each starting with a dynamic marking of *ff*. The fourth staff is for Timpani (Timp.), with dynamics *mf*, *f*, and *ff*. The fifth staff is for Mesquite (Msgr.), which includes the lyrics 'in the his - to - ry — of this prov - ince!' and 'So let us lift our voic - es now,' with a dynamic marking of *ff*. The bottom three staves are for Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.), each with dynamics *mf*, *f*, and *ff*, and a 'pizz.' (pizzicato) marking. The score is in 5/4 time and includes various musical notations such as slurs, accents, and a triplet in the Mesquite part.

Fl. 93 *f*

Cl. 93 *f*

Bn. 93

Min. 93 *f*

Sopr. 93 *f*

Ten. 93 *f*

Bs. 93 *f*

Vln. 93 *f* pizz.

Vla. 93 *f* pizz.

Vcl. 93 *f* pizz.

praise all praise all praise all

96

Fl.

Cl.

Bn.

Min.

96 **praise** all praise all praise all

Sopr.

96 praise all praise all praise all praise all

Alt.

96 all praise all praise all praise all praise all praise all praise all

Ten.

96 **praise** all praise all praise

Bs.

96 **praise** all praise all praise all

Vln.

96 *arco*
f

Vla.

96

Vcl.

96

99

Fl.

Cl.

Bn.

Min.

99 praise all praise all praise all

Sopr.

99 praise all praise all praise

Alt.

99 praise all praise all praise all

Ten.

99 all praise all praise all praise all

Bs.

99 praise all praise all praise all

Vln.

99

Vla.

99

Vcl.

99

(As the Minstrel turns back to conduct the orchestra, the door of the small house opens, and Tameem and Akara step out hand in hand. Tameem's manner is cheerful, but behind it there is a great weariness, and he looks more than seven years older than at the end of Act One. Akara has aged normally)

The musical score consists of five staves: Timp., Tam., Vln., Vla., and Vcl. The key signature is one flat (B-flat) and the time signature is 6/4. The score begins at measure 106. The Timp. part has a single note in measure 107. The Tam. part has a triplet of eighth notes in measure 107, marked *mp*. The Vln. part has a *Solo* section in measure 107, marked *p*, and a *Tutti* section in measure 108. The Vla. part has a *Solo* section in measure 107, marked *p*, and a *Tutti* section in measure 108. The Vcl. part has a triplet of eighth notes in measure 106, marked *mf*, and a *p* section in measure 107. The lyrics "Thank you, good Mess-en - ger. Thank you all." are written below the Vln. and Vla. staves in measure 108.

• = 72

Fl. 109

Cl. 109

Bn. 109

Timp. 109

Ak. 109 *mf*

Tam. 109

Vln. 109 *pizz.* *arco* *mf* *f* *pizz.*

Vla. 109 *pizz.* *arco* *mf* *f* *pizz.*

Vcl. 109 *pizz.* *arco* *mf* *f* *pizz.*

Ex - Mess-en-ger Ta-meem.

Of course. But ex - Mess - en - ger, have - n't you for - got - ten some - one?

• = 60

Fl. 114

Cl. 114

Bn. 114

Timp. 114 *ff* *mp*

Tam. 114

Msg. 114 *pp* *mp*

Vln. 114 *pp* *mp* pizz.

Vla. 114 *pp* *mp* pizz.

Vcl. 114 *pp* *mp* pizz.

(Dutifully, without conviction)

So soft - ly? And so in - diff - erent - ly?

And to our Sov - ereign, great - est of all.

• = 60

Fl. 118 *mf*

Timp 118 *mf*

Perc 118

Tam. 118 *mp* *mf*

Vln. 118 *p* *mf* *f* *mf* *f* *pizz.*

Vla. 118 *p* *mf* *f* *mf* *f* *pizz.*

Vcl. 118 *p* *mf* *f* *mf* *f* *pizz.*

Yes, that's a lit - tle bet - ter. Now go, en - joy your hol - i - day!

Fl. 120

Cl. 120

Timp. 120

Perc. 120

Sopr. 120

Alt. 120

Ten. 120

Bs. 120

Vln. 120

Vla. 120

Vcl. 120

♩ = 72

(Solo) f But it's your hol - i - day too!

(Tutti) f Yes! Yes! Join us! Join us!

f Yes! Yes! Join us! Join us!

f Yes! Yes! Join us! Join us!

f Yes! Yes! Join us! Join us!

f Yes! Yes! Join us! Join us!

f Yes! Yes! Join us! Join us!

• = 60

Cl. 122 *mp*

Bn. 122 *p* *mf*

Ak. 122 *mp*
Thank you, we can't. There's work to do.

Alt. 122 *f* (Solo)
You work so hard! So much!

Vln. 122 *mf* *mp* *p* *mp* *p* *mf* *f*
arco

Vla. 122 *mf* *mp* *p* *mp* *p* *mf* *f*
arco

Vcl. 122 *mf* *mp* *p* *mp* *p* *mf* *f*
arco

• = 60

Detailed description: This is a page of a musical score for a chamber ensemble. It features seven staves: Clarinet (Cl.), Bassoon (Bn.), Alto Saxophone (Ak.), Alto Saxophone (Alt.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The score is divided into three measures. The first measure (measures 122-123) is in 12/8 time with a tempo of quarter note = 60. The second measure (measures 123-124) is in 12/8 time. The third measure (measures 124-125) is in 6/4 time with a tempo of quarter note = 60. The Clarinet part starts with a melodic line in the first measure, marked *mp*. The Bassoon part has a melodic line in the second measure, marked *p*, and a more active line in the third measure, marked *mf*. The Alto Saxophone part has lyrics: "Thank you, we can't." in the first measure, "There's work to do." in the second measure, and a solo line in the third measure marked *f*. The Violin, Viola, and Violoncello parts play a rhythmic accompaniment, with dynamics ranging from *mf* to *f*. The strings are marked *arco* throughout. The score includes various musical notations such as slurs, accents, and dynamic markings.

125 *mp*

125 *mp*

125 *mp*

125 *mf*

125 *mf*

125 *mf*

125 *mf*

Nat - u - ral - ly! It takes me long - er than oth - ers to do my work. I've al - ways been slow.

pizz.
mf *f*

pizz.
mf *f*

pizz.
mf *f*

This musical score page covers measures 127 through 130. It features a vocal soloist section with Soprano, Alto, Tenor, and Bass parts, and a full orchestral accompaniment including Clarinet, Bassoon, Timpani, Percussion, Minion, Violin, Viola, and Violoncello. The vocal parts enter in measure 128 with the lyrics "Praise! Praise! praise to Ta-meem and A-ka-ra!". The orchestral parts include various dynamics such as *mf*, *f*, and *ff*, and specific performance instructions like *arco* for the strings and *Cymbal* for the percussion. The score is written in a common time signature with a key signature of one sharp (F#).

Cl. 127

Bn. 127

Timp. 127 *mf* *f* *ff*

Perc. 127 *f* *ff* Cymbal

Min. 127 *f*

Sopr. 127 *f* Praise! Praise! praise to Ta-meem and A-ka-ra!

Alt. 127 *f* Praise! Praise! praise to Ta-meem and A-ka-ra!

Ten. 127 *f* Praise! Praise! praise to Ta-meem and A-ka-ra!

Bs. 127 *f* Praise! Praise! praise to Ta-meem and A-ka-ra!

Vln. 127 *f* arco

Vla. 127 *f* arco

Vcl. 127 *f* arco

(The Chorus exits upstage. Tameem, Akara, and the Messenger watch them go)

Musical score for Flute (Fl.), Clarinet (Cl.), Bassoon (Bn.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The score is in 4/4 time and begins at measure 130. The Flute part starts with a rest, followed by a melodic line starting at measure 132 with a forte (*f*) dynamic. The Clarinet and Bassoon parts enter at measure 130 with a rhythmic pattern, also marked *f*. The Violin, Viola, and Violoncello parts play a rhythmic accompaniment, marked *pizz.* (pizzicato) and *f*. The Violin part includes a section marked *arco* (arco) starting at measure 134. The score spans five measures.

poco a poco dim.

Fl. 135

Cl. 135

Bn. 135

Vln. 135

Vla. 135

Vcl. 135

(Akara crosses to the Messenger and shakes his hand)

Musical score for Akara and orchestra, measures 140-142. The score is in 6/4 time and includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bn.), Timpani (Timp.), Akara (Ak.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.).

Measures 140-142 are marked with a tempo of $\text{♩} = 72$. The Akara part begins in measure 141 with the lyrics: "That was a good speech, ex - Mess - en - ger." The Akara part features a triplet of eighth notes in measures 141 and 142.

Dynamic markings include *pp* (pianissimo) for the woodwinds and strings, and *mf* (mezzo-forte) for the Akara part.

143

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

Tam. *mf* *mf* *mf* *p*

Msgr. *mf*
143 Be-lieve me, Mad-am, it came from the heart.

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

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

Vcl. *p* *mf* *mp* *mf* *p* (Solo) arco

143

But why no men-tion— of our Sov-ereign? Till I re-mind-ed you.

rall.----- $\bullet = 60$

146 *p*

146

For - give me, Ta - meem. It's just that, since I re - tired from the Mess - en - ger Ser - vice, and set - tled here,

rall.----- $\bullet = 60$
arco

146 *p*

146 *p*

(Tutti)

146 *mf* *p*

Detailed description: This is a page of a musical score for a string quartet and a messenger. The score is in 6/4 time and consists of five staves: Timp (Tympani), Msgr. (Messenger), Vln. (Violin), Vla. (Viola), and Vcl. (Violoncello). The tempo is marked 'rall.' (rallentando) and the metronome marking is 60. The music begins at measure 146. The Messenger part includes the lyrics: 'For - give me, Ta - meem. It's just that, since I re - tired from the Mess - en - ger Ser - vice, and set - tled here,'. The Messenger part features triplet markings over the words 'meem', 're - tired', and 'set - tled'. The Violin part is marked 'arco' and 'p' (piano). The Viola part is also marked 'p'. The Violoncello part starts with a 'mf' (mezzo-forte) dynamic and then moves to 'p'. The Timp part has a 'p' dynamic. The score includes various musical notations such as rests, notes, and dynamic markings.

149 *f* *mf*

149 *mf* [3]
Oh you should-n't have said that.

149 *f*
Un-real?! Un-real?!

149
all that, up there, seems quite un-real. Well then, re-mote, ir-rel-e-vant.

149 *mp* *ff* *p* *mf*

149 *mp* *ff* *p* *mf*

149 *mp* *ff* *p* *mf*

(Tameem, distressed and agitated, turns away)

(Turning back)

Fl. 152 *p* *rall:* ----- $\bullet = 56$

Cl. 152 *p*

Timp. 152 *f* *p*

Ak. 152 *f* You should - n't have said that eith - er.

Tam. 152 *mp* Sev - en years back

Vln. 152 *ff* *rall:* ----- $\bullet = 56$

Vla. 152 *ff*

Vcl. 152 *ff* *(Solo)* *p*

Fl. 156 *mf* *p*

Cl. 156 *mf* *p*

Bn. 156 *p*

Tam. 156
you brought a mess - age. It was our Sov - ereign's will that I be gov - er - nor here.

Vln. 156 *p* *mf* *f*

Vla. 156 *p* *mf* *f*

Vcl. 156 *mf* *p* *mf* *f*

(Tutti)

160

Fl. *mf* *p*

Cl. *mf* *p*

Bn. *mf* *p*

Timp. *p*

Tam. *mp* *mf*

That be - ing his will, with A - ka - ra's help I have done my best.

(Solo) *p*

(Solo) *p*

(Solo) *p*

160

♩ = 66

Timp. *mf*

163

Tam. *mp* *mf* *f* *p* [3]

163 But how do you think I've made de - ci - sions on quest - ion — af - ter quest - ion? I ask my - self, as hard as I can,

♩ = 66

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

(Tutti)

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

(Tutti)

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

163

Fl. 166 *p* *rall.* $\bullet = 56$

Cl. 166 *p*

Timp. 166 *p* *mp* *tr* *mf* *f* *ff*

Perc. 166

Tam. 166 *mf* *f* *ff*
what would he do if he were I? He! Our Sov-ereign!

Vln. 166 *p* *mf* *f* *(Solo)* *p* *rall.* $\bullet = 56$ *mf* *p*

Vla. 166 *p* *mf* *f* *(Solo)* *p* *mf* *p*

Vcl. 166 *p* *mf* *f* *(Solo)* *p* *mf* *p*

Fl. 170 *mf*

Cl. 170 *mf*

Timp. 170 *mf*

Tam. 170 *p* *mf*

Vln. 170 *(Tutti) pizz. mf* *f*

Vla. 170 *(Tutti) pizz. mf* *f*

Vcl. 170 *mf* *f*

Tam. 173 *f*

Vln. 173 *ff* *fff*

Vla. 173 *ff* *fff*

Vcl. 173 *ff* *fff*

Of - ten the an - swers were long in com - ing. Some - times I thought they'd nev - er come! But when they did come,

then, then on - ly, could I do jus - tice and keep or - der here!

Fl. 176 *ff*

Cl. 176 *ff*

Timp. 176 *ff* *p* *mf* *f*

Tam. 176 *mp*

Vln. 176 *p* *mp*

Vla. 176 *p* *mp*

Vcl. 176 *p* *mp*

So please good friend, ne - e - ver ev - er say that what is up there

arco

arco

arco

$\bullet = 72$

5

5

5

5

5

3

3

(He abruptly turns and goes into the house)

(The Messenger, disturbed by this rebuke,
watches as Tameem disappears into the house)

The musical score consists of eight staves. The Flute (Fl.) and Clarinet (Cl.) parts feature a melodic line with three five-measure phrases, each marked with a forte (*ff*) dynamic. The Bassoon (Bn.) part has a single phrase in measure 180 marked with a piano (*p*) dynamic. The Timpani (Timp.) part has a rhythmic pattern in measure 180. The Tambores (Tam.) part has a melodic phrase in measure 178 marked with a forte (*f*) dynamic, with the lyrics "is ir - rel - e - vent!" written below. The Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.) parts have a rhythmic accompaniment in measure 178 marked with a forte (*f*) dynamic, and a more active accompaniment in measure 179 marked with a fortissimo (*ff*) dynamic.

Fl. 178 *ff*

Cl. 178 *ff*

Bn. 178 *p*

Timp. 178

Tam. 178 *f*
is ir - rel - e - vent!

Vln. 178 *f* *ff*

Vla. 178 *f* *ff*

Vcl. 178 *f* *ff*

(The Messenger manages a small smile, then turns and slowly exits upstage. As Akara enters the house, the Minstrel quickly draws aside the facade and steps back to watch the next scene. Tameem stands gazing intently at the portrait. Akara crosses to the table where the usual loaf of bread sits, picks up a knife and begins slicing it)

rall. ----- ♩ = 60

Fl. 180

Cl. 180

Bn. 180

Timp. 180

Ak. 180

Vln. 180

Vla. 180

Vcl. 180

En - joy the hol - i - day, — ex - Mess - en - ger.

pizz. mf

pizz. mf

pizz. mf

rall. ----- ♩ = 60

(In an effort to cheer him up)

(Turning from the portrait; with anguish)

Musical score for orchestra and vocal soloist, measures 183-185. The score is in 5/4 time and features dynamic markings from *pp* to *ff*. The vocal soloist (AK) has lyrics: "Lunch time Ta - meem." and "How long?".

Fl. 183 *pp* *p* *mp* *mf* *f* *ff*

Cl. 183 *pp* *p* *mp* *mf* *f* *ff*

Bn. 183 *pp* *p* *mp* *mf* *f* *ff*

Timp. 183 *f* *ff*

Ak. 183 *mp* *3*
Lunch time Ta - meem.

Tam. 183 *mf*
How long?

Vln. 183 *p* *mp* *mf* *f* *ff* arco

Vla. 183 *p* *mp* *mf* *f* *ff* arco

Vcl. 183 *p* *mp* *mf* *f* *ff* arco

(Akara stops slicing and looks at him ruefully)

186

Cl. *ff*

Timp *mf* *f*

Tam. *mf* *f*

186 How long till A - ruhm gets back?

Vln. *mf* *f* *ff*

Vla. *mf* *f* *ff*

Vcl. *mf* *f* *ff*

186

Detailed description: This page of a musical score, numbered 186, features six staves. The top staff is for Clarinet (Cl.) in 4/4 time, starting with a rest and then playing a series of eighth-note triplets marked *ff*. The second staff is for Timpani (Timp.) in 4/4 time, with a melodic line starting at *mf* and increasing to *f*. The third staff is for Tambores (Tam.) in 4/4 time, playing a melodic line with triplets, also starting at *mf* and increasing to *f*. The fourth staff is for Violins (Vln.) in 4/4 time, playing a rhythmic accompaniment of eighth-note triplets, starting at *mf* and increasing to *ff*. The fifth staff is for Violas (Vla.) in 4/4 time, also playing eighth-note triplets, starting at *mf* and increasing to *ff*. The sixth staff is for Violoncellos (Vcl.) in 4/4 time, playing a melodic line with triplets, starting at *mf* and increasing to *ff*. The lyrics 'How long till A - ruhm gets back?' are written below the Tambores staff.

188

mp

188 He may be dead by now. Or else have just for - got - ten us.

188 *f* No! *ff* Ne - ver!

188 *p* *mf*

188 *p* *mf*

188 *p* *mf*

Detailed description: This is a page of a musical score, page 51 of Part II. It features six staves: Timp (Timpani), Ak. (Alto Saxophone), Tam. (Tambourine), Vln. (Violin), Vla. (Viola), and Vcl. (Violoncello). The score is divided into two measures. The first measure contains the lyrics 'He may be dead by now.' and the second measure contains 'Or else have just for - got - ten us.' The Tam. part has the lyrics 'No!' and 'Ne - ver!' in the second measure. Dynamics include *mp*, *f*, *ff*, *p*, and *mf*. A triplet of eighth notes is marked with a '3' in the second measure of the Ak. part.

190 *f* *tr* *mp* *f* *ff*

190 He will come back! He must come back, to lift from us, once and for all, the bur-den of that im-mense As Though!

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

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

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

Detailed description: This page of a musical score, labeled 'II - 52', contains five staves of music. The top staff is for Timpani (Timp.), the second for Tambores (Tam.), the third for Violins (Vln.), the fourth for Violas (Vla.), and the fifth for Cellos (Vcl.). The music begins at measure 190. The Timp. staff starts with a dynamic of *f* and features a trill (*tr*) in the final measure. The Tam. staff includes the lyrics: 'He will come back! He must come back, to lift from us, once and for all, the bur-den of that im-mense As Though!'. The Vln., Vla., and Vcl. staves all start with a dynamic of *f*. The score shows dynamic changes across the measures, with *ff* appearing in the middle and *mp* appearing in the final measure, which also contains a crescendo hairpin leading to *f* and *ff*. The Vln. staff includes a trill in the final measure. The Vcl. staff has a key signature change to one flat in the final measure.

(Tameem sinks down on his cobbler's bench. Akara looks at him with concern, then crosses to him and strokes the back of his shoulders)

Musical score for measures 193-198. The score is divided into two systems by a double bar line at measure 198. The first system (measures 193-198) has a tempo of $\bullet = 84$. The second system (measures 198-203) has a tempo of $\bullet = 42$. The instruments and their parts are:

- Fl.:** Measures 193-198: *ff*. Measures 198-203: *p*.
- Cl.:** Measures 193-198: *ff*. Measures 198-203: Rest.
- Bn.:** Measures 193-198: *ff*. Measures 198-203: Rest.
- Timp.:** Measures 193-198: *mp*. Measures 198-203: *p*.
- Vln.:** Measures 193-198: *pizz.*. Measures 198-203: *mp* then *p* *arco*.
- Vla.:** Measures 193-198: *pizz.*. Measures 198-203: *mp* then *p* *arco*.
- Vcl.:** Measures 193-198: *pizz.*. Measures 198-203: *mp* then *p* *arco*.

Measure numbers 193, 198, and 203 are indicated at the beginning of their respective staves. The key signature is one sharp (F#).

(Trying for a light tone)

Musical score for Flute (Fl.), Timpani (Timp.), Acoustic Keyboard (Ak.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.).

Fl. (195): *mf*, *mp*, *mf*, *p*. Includes tempo marking $\bullet = 60$.

Timp. (195): *mf*.

Ak. (195): *mp*. Lyrics: "In the mean - time, there's an ex - cel - lent roast for lunch,".

Vln. (195): *mf*, *p*, *mf.*

Vla. (195): *mf*, *p*, *mf*.

Vcl. (195): *mf*, *p*, *mf*. Includes tempo marking $\bullet = 60$.

(She crosses to the water pitcher and picks it up)

rall. -----

Fl. 197

Bn. 197

Ak. 197

and an ex - cel - lent wine to go with it.

rall. -----

Vln. 197

Vla. 197

Vcl. 197

(Two Chorus members, an alto and a tenor, come rushing into the square from upstage)

(Akara puts down the pitcher, crosses to the door and opens it)

• = 112

199 *f* *ff* *mf* *f*

Fl.

Cl.

Bn.

Timp.

Ak.

199 *f* Yes? What is it?

Alt.

199 Ta-meem! Ta-meem!

Ten.

199 A-ka-ra! A-ka-ra!

• = 112

Vln.

199 *ff* *f*

Vla.

199 *ff* *f*

Vcl.

199 *ff* *f*

(Tameem jumps to his feet and crosses over beside Akara)

• = 72

Fl. 203

Cl. 203

Bn. 203

Timp. 203 *mp*

AK. 203 *f*
From the moun - tain?

Alt. 203 *f*
There's a man, come down from the moun - tain!

Ten. 203 *f*
There's a man, come down from the moun - tain! Ver - y slow - ly!

Vln. 203

Vla. 203

Vcl. 203

203

205 *mf* *ff*

205 *mf*

205

205 *ff*

205 *ff*

205 *ff*

head - ing this way!

One of the mess - en - gers? Come to re - lieve me _____ of this of - fice?

♩ = 60

Timp. 207 *p* *mf* *p* *mp* *mf* *f*

Tam. 207 (Tremulously) *p* Yes?

Alt. 207 *p* He is - n't dressed like a mess - en - ger. In fact, he's wear - ing

Ten. 207 *f* No badge!

Vln. 207 *p* *mf* *p* *mf* *f*

Vla. 207 *p* *mf* *p* *mf* *f*

Vcl. 207 *p* *mf* *p* *mf* *f*

(Both stop short as they see Aruhm enter from behind the ruined house, followed by several curious members of the chorus. He walks with great difficulty, supporting himself with a stick. The sheepskin is in tatters, and he has aged immensely. On seeing Tameem, he stops and gazes at him)

(Weakly, but with fervor)

Fl. 211

Cl. 211

Bn. 211

Timp 211

Perc 211

Ar. 211

Vln. 211

Vla. 211

Vcl. 211

tr

p

Ta - meem. I have made it

pizz.

p *mf* *mp* *p*

pizz.

p *mf* *mp* *p*

(He drops the stick and
collapses into Tameem's
arms)

♩ = 60

215

Timp. *f* *p*

Ak. *mp*
An old, dear friend.

Tam. *p* *mp* *mf*
Oh yes. I knew you would. I knew you would.

Ar. *f*
back to you.

Sopr. *(Solo) f*
Who is he?

Vln. *mf* *p < mp* *mf* *pizz.* *f* *mp*

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

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

(Seeing Akara over Tameem's shoulder; weakly but warmly)

Fl. 218 *p* *mf* *f* $\bullet = 72$

Cl. 218 *p* *mf* *f*

Bn. 218 *p* *mf* *f*

Timp. 218 *f*

Ak. 218 *mp* Wel-come back, A-ruhm. *mf* Nev - er mind.

Ar. 218 *p* A-ka - ra.

Bs. 218 *(Solo)* *f* But what was he do-ing up there?

Vln. 218 *arco* *p* *mf* *f* $\bullet = 72$

Vla. 218 *arco* *p* *mf* *f*

Vcl. 218 *arco* *p* *mf* *f*

221 *p*

221 *p*

221 *p*

221 *p*

221 *p*

Go back to what you were do - ing, my friends. As you see, he's quite ex-haust - ed.

Detailed description: This is a page of a musical score for five instruments: Timpani (Timp), Acoustic Keyboard (Ak), Violin (Vln), Viola (Vla), and Violoncello (Vcl). The score is in 5/4 time and consists of two measures. The key signature has one flat (B-flat). The lyrics are: "Go back to what you were do - ing, my friends. As you see, he's quite ex-haust - ed." The Ak part features two triplet markings over the first two measures. The dynamics are marked *p* (piano) for all parts. The Timp part has a single note in the first measure and a single note in the second measure. The Vln, Vla, and Vcl parts have a half note in the first measure and a quarter note in the second measure.

(Drawing back from Aruhm and taking one of his arms)

(Akara takes his other arm and they lead him slowly toward the house. As they go, Aruhm looks around with wonder at the festive decorations in the square)

♩ = 60

Fl. 223

Cl. 223

Perc. 223

Tam. 223 *mp* Yes, please friends, go back to what you were do - ing.

Vln. 223 *pizz.* *arco* ♩ = 60 *pizz.* *mp*

Vla. 223 *pizz.* *arco* *pizz.* *pp* *mp* *pp* *mp*

Vcl. 223 *pizz.* *arco* *pizz.* *pp*

(The Minstrel, seeing that the chorus members have not left, crosses to them and gestures for them to exit upstage. One by one, reluctantly, they do so).

(As the last chorus member exits, the Minstrel turns back to watch Tameem and Akara lead Aruhm into the house and help him sit in the chair by the small table. Then he moves to an inconspicuous corner upstage to watch the rest of the scene)

The musical score consists of seven staves: Flute (Fl.), Clarinet (Cl.), Bassoon (Bn.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The score is in 3/4 time and begins at measure 226. The Flute, Clarinet, and Bassoon parts feature intricate melodic lines with frequent triplets and slurs. The Flute and Clarinet parts start at *mp* and transition to *mf* and *mp* later. The Bassoon part starts at *mf* and ends with a *pp* dynamic. The Percussion staff is mostly silent. The Violin and Viola parts feature a similar melodic pattern with triplets, starting at *p* and *mp* and reaching *f* and *mf* dynamics. The Violoncello part provides a rhythmic accompaniment, starting at *p* and *mp* and reaching *f* and *mf* dynamics. A *rall.* marking with a dashed line appears at the end of the Flute and Violin staves.

(Tameem kneels before Aruhm and takes off his very battered boots. Akara gently takes the shepskin off him and stands clutching it fondly)

• = 52

Timp. 228 *p* *pp* *p* *pp* *mf*

Ar. 228 *p* Oh my friends, I have made it back, as prom-ised!

Vln. 228 *p* arco *pizz.* *mp* *mf*

Vla. 228 *p* arco *pizz.* *mp* *mf*

Vcl. 228 *p* arco *pizz.* *mp* *mf*

(Indicating the sheepskin)

Fl. 232 *mp* *mf* *f*

Cl. 232 *mp* *mf* *f*

Bn. 232 *mp* *mf* *f*

Timp. 232 *f*

AK. 232 *mp*
And brought this with you, as promised.

Tam. 232 *f* (To Aruhm)
But tell us! Tell us!

Vln. 232 *arco* *p* *mp* *mf* *f*

Vla. 232 *arco* *p* *mp* *mf* *f*

Vcl. 232 *arco* *p* *mp* *mf* *f*

• = 72

Timp. 234

Ak. 234 *mf*
Not now, Ta-meem. Let him rest a while.

Tam. 234
Where have you been? What have you learned?

Vln. 234 arco *mp*

Vla. 234 arco *mp*

Vcl. 234 arco *f* *mp*

Detailed description: This is a page of a musical score for a string quartet and percussion. It features six staves: Timp (Tympani), Ak. (Alto Saxophone), Tam. (Tambourine), Vln. (Violin), Vla. (Viola), and Vcl. (Violoncello). The score is divided into three measures. The first measure (measures 234-235) is in 7/4 time. The second measure (measures 236-237) is in 5/4 time. The third measure (measures 238-239) is in 6/4 time. The tempo is marked as quarter note = 72. The Alto Saxophone part has lyrics: "Not now, Ta-meem. Let him rest a while." The Tambourine part has lyrics: "Where have you been? What have you learned?". Performance markings include *mf* (mezzo-forte) for the Alto Saxophone, *mp* (mezzo-piano) for the Violin and Viola, and *f* (forte) and *mp* (mezzo-piano) for the Violoncello. The Violoncello part includes a dynamic crescendo from *f* to *mp*. The word "arco" is written above the Violin and Viola staves in the second measure.

♩ = 84 ♩ = 60

Timp. 237 *mf* *mp* *p* *p* *pp*

Tam. 237 *mf* *mp* *p*

Vln. 237 *mf* *mp* *p* arco *f* *mp* *p*

Vla. 237 *mf* *mp* *p* arco *f* *mp* *p*

Vcl. 237 *mf* *mp* *p* arco *f* *mp* *p*

Of course. For-give me. Will you eat some-thing? Drink some-thing?

Detailed description: This page of a musical score features five staves. The top staff is for Timpani (Timp.), the second for Tambores (Tam.), and the bottom three for Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The score is divided into two measures by a double bar line. The first measure is in 4/4 time with a tempo of ♩ = 84. The second measure is in 5/4 time with a tempo of ♩ = 60. Dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo). The strings (Vln., Vla., Vcl.) are marked *pizz.* (pizzicato) in the first measure and *arco* (arco) in the second. The Tambores part includes lyrics: "Of course. For-give me. Will you eat some-thing? Drink some-thing?".

241

f

f Yes! Thank you! The ess - en - tials!

mp Not till I've *mf* told you the ess - en - tials.

pp *p* *mf* *f* *pizz.*

pp *p* *mf* *f* *pizz.*

pp *p* *mf* *f* *pizz.*

241

♩ = 72

♩ = 72

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloist. The page is numbered 241 in the top right corner. It features six staves: Timp (Timpani), Tam (Tamtam), Ar. (Arco), Vln. (Violin), Vla. (Viola), and Vcl. (Violoncello). The vocal line is written in the Ar. staff. The music is in 5/4 time and begins at measure 241. The tempo is marked as quarter note = 72. Dynamics include *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), *pp* (pianissimo), and *pizz.* (pizzicato). The lyrics are: 'Not till I've told you the ess - en - tials.' and 'Yes! Thank you! The ess - en - tials!'. The score includes various musical notations such as slurs, accents, and dynamic markings.

(Tameem, still kneeling before him, and Akara, sill clutching the sheepskin, move in closer as Aruhm summons the energy to proceed)

The musical score is arranged in seven staves, each with a measure number '244' at the beginning. The top three staves are for Flute (Fl.), Clarinet (Cl.), and Bassoon (Bn.). The fourth staff is for Timpani (Timp.). The bottom three staves are for Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.).

Flute (Fl.): Treble clef, 6/8 time signature. Starts with a tempo marking of quarter note = 60. The music features triplet eighth notes. Dynamics include *ff*. A *rall.* section begins with a dashed line and ends with a new tempo marking of quarter note = 52.

Clarinet (Cl.): Treble clef, 6/8 time signature. Features triplet eighth notes. Dynamics include *ff*.

Bassoon (Bn.): Bass clef, 6/8 time signature. Features eighth notes and triplet eighth notes. Dynamics include *ff*.

Timpani (Timp.): Bass clef, 6/8 time signature. Features a rhythmic pattern of eighth notes. Dynamics include *f*, *mp*, *p*, and *pp*.

Violin (Vln.): Treble clef, 6/8 time signature. Starts with a tempo marking of quarter note = 60. Features triplet eighth notes. Dynamics include *ff*, *mf*, *mp*, *p*, and *pp*. The *pp* section is marked *senza vib.* A *rall.* section begins with a dashed line and ends with a new tempo marking of quarter note = 52.

Viola (Vla.): Alto clef, 6/8 time signature. Features triplet eighth notes. Dynamics include *ff*, *mf*, *mp*, *p*, and *pp*. The *pp* section is marked *senza vib.*

Violoncello (Vcl.): Bass clef, 6/8 time signature. Features eighth notes and triplet eighth notes. Dynamics include *ff*, *mf*, *mp*, *p*, and *pp*. The *pp* section is marked *senza vib.*

(Though very weak and in pain,
he strains to be as clear and
coherent as he can, singing his
highest notes in a head voice that
borders on falsetto)

(Gesturing at the sheepskin)

Tam-tam

248 *pp*

248 *mp*

248 *mf*

248 *mp*

248 *mp*

248 *mp*

248 *p ord.*

248 *p ord.*

248 *p ord.*

• = 72

• = 72

The first two years I spent as - cend - ing. And thanks to that gift,

Fl. *mp* 253

Cl. *mp* 253

Bn. *mp* 253

Perc. 253

Ar. *mp* 253

Vln. *mp* 253 *pp*

Vla. *mp* 253 *pp*

Vcl. *mp* 253 *pp*

I bore with ease the grow-ing cold and grow-ing thin-ness of the air.

♩ = 52

Timp. 257 *pp* *p* *mp*

Perc. 257

Ar. 257 Then, as I read - ied my - self

Vln. 257 *p* *pp* *p* *senza vib.*

Vla. 257 *p* *pp* *p* *senza vib.*

Vcl. 257 *p* *pp* *p* *senza vib.*

Fl. 264 $\bullet = 60$ $\bullet = 72$ $\bullet = 52$

Cl. 264

Bn. 264

Timp. 264 *mp* *mf* *f* *ff*

Ak. 264

Tam. 264

Ar. 264 *mp*

I was tak - en pris - on - er.

Vln. 264 $\bullet = 60$ $\bullet = 72$ $\bullet = 52$ *p* *mf* *f* *ff* *arco* *pizz.*

Vla. 264 *p* *mf* *f* *ff* *arco* *pizz.*

Vcl. 264 *p* *mf* *f* *ff* *arco* *p*

By whom?!

Pris - on - er?!

Musical score for orchestra and vocal soloist, measures 267-270. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bn.), Timpani (Timp.), Agitated Kettles (AK.), Tam-tam (Tam.), Arpa (Ar.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.).

Tempo: $\bullet = 72$

Measures 267-270:

- Fl., Cl., Bn.: *ff* (fortissimo), featuring triplet patterns.
- Timp.: *mp* (mezzo-piano) to *ff* (fortissimo).
- AK., Tam.: *f* (forte), with vocal-like phrasing.
- Ar.: *f* (forte), with melodic lines.
- Vln., Vla., Vcl.: *mp* (mezzo-piano) to *ff* (fortissimo).

Vocal Soloist (AK., Tam.):

The what?!

The what?!

Lyrics (Ar.):

The de-fend - ers of that cas - tle a - gainst the re - bel - lion.

(Seeing him hesitate)

(Evading the question)

The musical score is arranged in a system of staves. The top two staves are for Clarinet (Cl.) and Bassoon (Bn.), both in 5/4 time. The Clarinet part starts with a quarter note G4, followed by a dotted quarter note A4, and then rests. The Bassoon part starts with a quarter note G3, followed by a dotted quarter note A3, and then rests. The next two staves are for Timpani (Timp.) and Accordion (Ak.). The Timpani part features a rhythmic pattern of eighth notes with triplets, starting with a piano (*p*) dynamic and moving through *mf*, *f*, and *mf*. The Accordion part has a melodic line that begins in the second measure with a forte (*f*) dynamic. The next two staves are for Tambores (Tam.) and Accordion (Ar.). The Tambores part has a melodic line that begins in the second measure with a forte (*f*) dynamic. The Accordion part has a melodic line that begins in the second measure with a forte (*f*) dynamic and continues through the fourth measure with a mezzo-piano (*mp*) dynamic. The vocal soloist part is on the next staff, with lyrics: "A war, to ov - er - throw... They took me for one of the reb - els,". The vocal line starts in the second measure with a mezzo-forte (*mf*) dynamic and continues through the fourth measure with a mezzo-forte (*mf*) dynamic. The bottom three staves are for Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The Violin part starts with a piano (*p*) dynamic and moves through *mf*, *f*, and *mf*. The Viola part starts with a piano (*p*) dynamic and moves through *mf*, *f*, and *mf*. The Violoncello part starts with a piano (*p*) dynamic and moves through *mf*, *f*, and *mf*. The score includes tempo markings of 60 and 72 beats per minute, and various dynamic markings such as *p*, *mf*, *f*, and *mp*. There are also triplets and accents indicated throughout the score.

275

275

f

No!

275

and locked me in a dun - geon for near - ly three years.

275

275

275

f

f

f

f

f

f

f

The musical score consists of six staves. The top staff is for Timpani (Timp) in bass clef, 5/4 time, with a measure rest at the beginning and a dynamic marking of *f* at the end. The second staff is for Tambores (Tam) in treble clef, 5/4 time, with a measure rest and a dynamic marking of *f* above the staff. The third staff is for Arpeggiated Bass (Ar.) in bass clef, 5/4 time, with lyrics underneath. It features two triplet markings over the first two measures. The fourth staff is for Violin (Vln.) in treble clef, 5/4 time, with a dynamic marking of *f* at the end. The fifth staff is for Viola (Vla.) in alto clef, 5/4 time, with a dynamic marking of *f* at the end. The sixth staff is for Violoncello (Vcl.) in bass clef, 5/4 time, with a dynamic marking of *f* at the end. The score is divided into two measures by a bar line. The first measure is in 5/4 time, and the second measure is in 6/4 time.

Timp
277 $\bullet = 48$
p *f* *ff*

Tam.
277 *f*
No!!

Ar.
277 *mp*
Where I was of - ten beat - en, and some - times tor - tured.

Vln.
277 $\bullet = 48$ *col legno*
p *f* *ff*

Vla.
277 *col legno*
p *f* *ff*

Vcl.
277 *col legno*
p *f* *ff*

(Tameem, disconsolate, drops down onto his workbench)

♩ = 60

Timp. 279 *mp* *mf*

Tam. 279 *ff* No!!

Ar. 279 *mp* *mf*

And where I made the ac - quaint - ance of the on - ly man I had ev - er met

Vln. 279 *ord.* *p* *mp* *mp* *mf*

Vla. 279 *ord.* *p* *mp* *mp* *mf*

Vcl. 279 *ord.* *p* *mp* *mp* *mf*

Fl. 281 *ff*

Cl. 281 *ff*

Bn. 281 *ff*

Timp. 281 *mf* *f* *ff*

Tam. 281 (Reviving) *f* 3
Seen him! With his own eyes?!

Ar. 281 *f* 3
who claimed to have seen our Sov-ereign.

Vln. 281 *f* *ff* pizz.

Vla. 281 *f* *ff* pizz.

Vcl. 281 *f* *ff* pizz.

Tempo: ♩ = 84

Detailed description: This page of a musical score covers measures 281 to 284. It features woodwinds (Flute, Clarinet, Bassoon), percussion (Tympani, Tam-tam), strings (Violins, Violas, Cellos), and vocal soloists (Alto). The woodwinds and strings play a rhythmic pattern of eighth notes, starting in measure 281 and becoming more active in measure 282. The percussion provides a steady accompaniment. The vocal soloists enter in measure 281 with the lyrics 'who claimed to have seen our Sov-ereign.' and continue through measure 284. The Alto part includes a triplet in measure 284 with the lyrics 'Seen him! With his own eyes?!'. The score includes dynamic markings such as *mf*, *f*, *ff*, and *pizz.* (pizzicato). A tempo marking of ♩ = 84 is present at the top right of the page.

Fl. 283

Cl. 283

Bn. 283

Timp. 283

Tam. 283

Ar. 283

Vln. 283

Vla. 283

Vcl. 283

Tempo markings: $\bullet = 52$, $\bullet = 48$

Dynamic markings: *p*, *mp*, *arco*, *col legno*

Performance instructions: (Weakly), No—

Lyrics: He was my tor - tu - rer. Whose teach - er,

Detailed description: This page of a musical score covers measures 283, 284, and 285. The score is for a full orchestra and a vocal soloist. The woodwinds (Flute, Clarinet, Bassoon) and strings (Violins, Violas, Cellos) play complex rhythmic patterns, often marked *arco* or *col legno*. The percussion includes Timpani and Tam-tam. The vocal soloist (Ar.) has lyrics in measures 284 and 285. The score includes tempo markings of 52 and 48 beats per minute, and dynamic markings such as *p* (piano) and *mp* (mezzo-piano). A 'No—' instruction is present in the Tam-tam part in measure 285.

(Tameem scrambles to his feet and stares aghast at the portrait)

Fl. 286 *ff*

Cl. 286 *ff*

Bn. 286 *ff*

Timp. 286 *mp* *mf* *ff*

Ar. 286 *mf* *f*

Vcl. 286 *mp* *mf*

Vla. 286 *mp* *mf*

Vln. 286 *mp* *mf*

and mas - ter, so he claimed, was our Sov - eign him - self.

Fl. 288

Cl. 288

Bn. 288

Timp 288

Perc 288

Ak. 288 *f* And you be - lieved him?!

Ar. 288 *mp* No more, or less,

Vln. 288 *pizz.* *ff* *mp*

Vla. 288 *pizz.* *ff* *mp*

Vcl. 288 *pizz.* *ff* *mp*

Tempo: ♩ = 60

Measures 288-291. The score includes parts for Flute, Clarinet, Bassoon, Timpani, Percussion, Alto Saxophone, Alto Horn, Violin, Viola, and Violoncello. The woodwinds and strings play sixteenth-note passages with sixteenth rests, marked with a '6' and a slur. The vocal soloists have lyrics: 'And you be - lieved him?!' and 'No more, or less,'. Dynamics range from *ff* to *mp*. A tempo marking of ♩ = 60 is present.

Fl. 290

Cl. 290

Bn. 290

Timp. 290 *mf* *p* *mf*
(A low moan)

Tam. 290

Ar. 290 *mf*

Vln. 290 *mf* *p* *mf* arco

Vla. 290 *mf* *p* *mf* arco

Vcl. 290 *mf* *p* *mf* arco

290 than I be - lieved my fel - low pris - on - ers when they claimed that our Sov - ereign was long since dead,

Fl. 292 *ff* *ff* $\bullet = 84$

Cl. 292 *ff* *ff*

Bn. 292 *ff* *ff*

Timp. 292 *f* *ff* *tr* *tr*

Perc. 292

Ak. 292

Ar. 292 *f*

Vln. 292 *f* *ff* $\bullet = 84$

Vla. 292 *f* *ff*

Vcl. 292 *f* *ff*

Then whom were they try - ing to ov - er - throw?

or might not have ev - er ex - ist - ed.

Detailed description: This is a page of a musical score for orchestra and vocal soloist, measures 292-294. The score is in 4/4 time. The woodwinds (Flute, Clarinet, Bassoon) play a melodic line with triplets and accents, marked *ff*. The timpani and percussion play a rhythmic pattern, with the timpani marked *f* and *ff*, and trills indicated by wavy lines. The vocal soloist (Ar.) has two lines of lyrics: "Then whom were they try - ing to ov - er - throw?" and "or might not have ev - er ex - ist - ed." The vocal line features triplets and accents, marked *f*. The strings (Violins, Violas, Cellos) play a rhythmic accompaniment, marked *f* and *ff*. A tempo marking of $\bullet = 84$ is present above the Flute and Violin staves.

Fl. 294 $\bullet = 52$ *ff* (Eileen slowly turns back to him)

Cl. 294 *ff*

Bn. 294

Timp. 294 *mp* *mf* *f* *ff*

Perc. 294

Vln. 294 $\bullet = 52$ *mp* *mf* *f* *ff*

Vla. 294 *mp* *mf* *f* *ff*

Vcl. 294 *mp* *mf* *f* *ff*

A Tempo $\bullet = 72$

296 *mf*

Tam. 296 *p*

How did you get out of that place?

Ar. 296 *mp*

Du - ring a reb - el at - tack,

$\bullet = 48$ *rall.* ----- *A Tempo* $\bullet = 72$

Vln. 296 *p* *pp* *pizz.* *mf* *f*

Vla. 296 *p* *pp* *pizz.* *mf* *f*

Vcl. 296 *p* *pp* *pizz.* *mf* *f*

299 *f* (Grasping at a hope) *ff* $\text{♩} = 60$

Tam. *mf* And then went the rest of the way?

Ar. *mf* in the heat of the bat - tle, I man - aged to es - cape.

Vln. *arco* *pizz.* *arco* $\text{♩} = 60$ *pizz.*

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

Vcl. *arco* *pizz.* *ff* *arco* *pizz.*

299 *ff*

Detailed description: This page of a musical score covers measures 299 to 302. It features six instrumental staves (Timp, Tam, Ar., Vln., Vla., Vcl.) and two vocal lines. The music is in 2/4 time and begins with a key signature of one flat. Measure 299 starts with a forte (*f*) dynamic. The vocal line in measure 299 includes the instruction "(Grasping at a hope)". The tempo is marked as quarter note = 60. Measure 300 contains the vocal line "in the heat of the bat - tle, I man - aged to es - cape." with a mezzo-forte (*mf*) dynamic. Measure 301 continues the vocal line "And then went the rest of the way?" with a mezzo-forte (*mf*) dynamic. Measure 302 concludes the section with a fortissimo (*ff*) dynamic. The string parts (Vln., Vla., Vcl.) alternate between arco (bowed) and pizzicato (*pizz.*) playing. The woodwinds (Timp, Tam) have specific rhythmic patterns and dynamics.

Ar. 302 Part of the way. But then they, the reb-els, tak-ing me for one of the de-fend-ers, *f*

Vln. 302 arco senza vib. *p* pizz. *mp* *mf* *f*

Vla. 302 arco senza vib. *p* pizz. *mp* *mf* *f*

Vcl. 302 arco senza vib. *p* pizz. *mp* *mf* *f*

Detailed description: This is a page of a musical score for a vocal soloist and a string quartet. The vocal line (Ar.) is in bass clef and contains the lyrics: "Part of the way. But then they, the reb-els, tak-ing me for one of the de-fend-ers,". The string parts (Vln., Vla., Vcl.) are in their respective clefs (treble for Vln., alto for Vla., bass for Vcl.). The score is divided into four measures. The first measure is marked "arco senza vib." and "p". The second measure is marked "pizz." and "mp". The third measure is marked "mf". The fourth measure is marked "f". The vocal line has a long note in the fourth measure that is marked "f".

305

Bn. *p*

Timp. *ff* *fff*

Ak. *p*
No

Tam. *p*
No

Ar. *ff* *fff*

305 set up - on me with their weap - ons, and left me for dead.

Vln. *ff* *fff*

Vla. *ff* *fff*

Vcl. *ff* *fff*

305

Detailed description: This page of a musical score covers measures 305, 306, and 307. The score is for a full orchestra and a vocal soloist. The vocal line, written in bass clef, has the lyrics: "set up - on me with their weap - ons, and left me for dead." The vocal line begins in measure 305 with a half note, followed by a quarter note in measure 306, and a quarter note in measure 307. The instrumental parts include: Bassoon (Bn.) with a half note in measure 307; Timpani (Timp.) with a rhythmic pattern of eighth notes in measures 305-306 and a half note in measure 307; Accordion (Ak.) and Tambores (Tam.) with rests in measures 305-306 and a half note in measure 307; Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.) with rhythmic patterns of eighth notes in measures 305-306 and a half note in measure 307. Dynamic markings include *ff* (fortissimo) and *fff* (fortississimo) for the percussion and strings, and *p* (piano) for the woodwinds and accordion. The score is in common time (C) and changes to 5/4 time at the start of measure 307.

Bn. 308 *pp*

Timp. 308 *pp* *mp* *mf*

Ar. 308 *mp* *f*

Vcl. 308 *p* *mf* *f*

Vla. 308 *p* *mf* *f*

Vln. 308 *p* *mf* *f*

308 When I came to, I knew the on - ly way to see you a - gain

arco *ord.*

310 *mp* *p* *pp*

310 *mp* 3

310 *pp*

310 *pp*

310 *pp*

was to start back down at once. So for-give me, Ta-meem,

Detailed description: This is a page of a musical score for five instruments: Timpani (Timp), Arpa (Ar.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The page number is 310. The Timp part has a melodic line with dynamics *mp*, *p*, and *pp*. The Ar. part has a melodic line with lyrics: "was to start back down at once. So for-give me, Ta-meem," and a triplet of notes marked *mp*. The Vln., Vla., and Vcl. parts are mostly silent, with a final chord marked *pp* at the end of the page.

♩ = 72

Timp. 312

Perc. 312 *Tam-tam* *pp*

Ak. 312

Ar. 312

Vln. 312 *mp* *f* *pizz.*

Vla. 312 *mp* *f* *pizz.*

Vcl. 312 *mp* *f* *pizz.*

I have not learned who made you gov - er - nor.

For-give you? Af - ter what you've suf-fered for us?

Fl. 314 $\bullet = 52$ *mp* \rightarrow *f* $\bullet = 66$

Cl. 314 *mp* \rightarrow *f* *p*

Bn. 314 *mp* \rightarrow *f* *p*

Timp. 314 *f*

Tam. 314 *f* More im-por-tant?

Ar. 314 *f*

Voice 314 But I have learned — some - thing more — im-por - tant.

Vln. 314 $\bullet = 52$ *arco* *mp* \rightarrow *f* $\bullet = 66$ *pizz.* *f* *mf*

Vla. 314 *arco* *mp* \rightarrow *f* *pizz.* *f* *mf*

Vcl. 314 *arco* *mp* \rightarrow *f* *pizz.* *f* *mf* \rightarrow *p*

Fl. 316 *mp* *f* *mp* *mf*

Cl. 316 *mf* *mp* *mf*

Bn. 316 *mf* *mp* *mf*

Timp. 316 *mf*

Ar. 316 *mp* *mf*

rall. $\bullet = 52$

From the mo-ment I en-tered this prov-ince a-gain,

Fl. 319 *f* *ff* *mp* *f* $\bullet = 60$

Cl. 319 *f* *ff* *mp* *f*

Bn. 319 *f* *ff* *mp* *f*

Timp. 319 *f* *pp* *mp*

Ar. 319 *f* *ff* *mp*

Vln. 319 *pizz.* *f* *ff* *mp* *f* *pp* *arco*

Vla. 319 *pizz.* *f* *ff* *mp* *f* *pp* *arco*

Vcl. 319 *pizz.* *f* *ff* *mp* *f* *pp* *arco*

ev - ery face I be-held... bore wit-ness to a mir - ac-le! To what a tru - ly vir - tu - ous man,

Fl. 322 *mf*

Cl. 322 *mf*

Bn. 322 *mf*

Timp. 322 *f*

Ar. 322

know - ing noth - ing — of those moun - tains ex - cept the shad - ows they cast,

Vln. 322 *mf*

Vla. 322 *mf*

Vcl. 322 *mf*

Detailed description: This page of a musical score, labeled 'II - 100', features eight staves. The top three staves are for woodwinds: Flute (Fl.), Clarinet (Cl.), and Bassoon (Bn.), each starting at measure 322. The Flute and Clarinet parts include trills marked with a '3' and a bracket. The Bassoon part has a similar trill. The fourth staff is for Timpani (Timp.), with a single note in measure 322 and a dynamic marking of *f*. The fifth staff is for Arco strings (Ar.), showing a melodic line with trills and a dynamic marking of *mf*. Below this staff, the lyrics are written: 'know - ing noth - ing — of those moun - tains ex - cept the shad - ows they cast,'. The bottom three staves are for strings: Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.), all starting at measure 322 with a dynamic marking of *mf*. The Vln. and Vcl. parts also feature trills.

Fl. *f* 324

Cl. *f* 324

Bn. *f* 324

Timp. 324 *ff*

Ar. *f* 324 *ff* 3

Vln. *f* 324 *pizz.* *arco* $\text{♩} = 72$

Vla. *f* 324 *pizz.* *arco*

Vcl. *f* 324 *pizz.* *arco*

can make of the world he does know, in his own im - age!

Detailed description: This page of a musical score covers measures 324 to 326. It features eight staves: Flute (Fl.), Clarinet (Cl.), Bassoon (Bn.), Timpani (Timp.), Arco (Ar.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The music is in 2/4 time and begins with a key signature of one flat. Measures 324 and 325 are marked with a forte (*f*) dynamic. In measure 326, the tempo is marked as quarter note = 72. The Arco staff includes a triplet of eighth notes marked *ff*. The voice part, which is not explicitly labeled as such but has lyrics, enters in measure 324 with the lyrics: "can make of the world he does know, in his own im - age!". The string parts (Vln., Vla., Vcl.) are marked with *f* and include *pizz.* (pizzicato) and *arco* (arco) markings. The woodwinds and timpani also play throughout the measures.

Fl. 327 *ff*

Cl. 327 *ff*

Bn. 327 *ff*

Timp. 327 *ff*

Perc. 327

Ar. 327

Vcl. 327 *ff*

Vln. 327 *ff*

Vla. 327 *ff*

Vcl. 327 *ff*

There-fore I say: be you our sov-ereign!

$\text{♩} = 60$

(Tameem abruptly turns away) (As Aruhm, exhausted, sinks back into himself, Akara, still clutching the sheepskin, crosses to Tameem)

Fl. 329

Cl. 329

Bn. 329

Timp 329

Perc 329

Ak. 329

Ar. 329

Vln. 329

Vla. 329

Vcl. 329

Oh yes.

Rule in your own right, — Ta-meem!

p *mf* *mp*

The musical score consists of ten staves. The Flute, Clarinet, and Bassoon parts feature a melodic line with a dynamic shift from *p* to *mf* at measure 330. The Timpani and Percussion parts are mostly silent, with some rhythmic patterns in the Timpani. The Akara part has a vocal line starting at measure 331 with the text "Oh yes." The Aruhm part has a vocal line starting at measure 329 with the text "Rule in your own right, — Ta-meem!". The Violin, Viola, and Violoncello parts provide harmonic support with a melodic line that changes at measure 330.

● = 66

Fl. 333 *p*

Cl. 333 *p*

Bn. 333 *p*

Timp. 333 *p*

AK. 333 *mp*

The man you were told ap - point - ed you may be an e - vil man,

Vln. 333 *p*

Vla. 333 *p*

Vcl. 333 *p*

Fl. 336 *f*

Cl. 336 *f*

Bn. 336 *f*

Timp. 336 *mp* *mf* *p* *mf* *tr*

Ak. 336 *mf* *p* *mf*

Vln. 336 *mf* *p* *mf* *f*

Vla. 336 *mf* *p* *mf* *f*

Vcl. 336 *mf* *p* *mf* *f*

or help-less in the face of e-vil, or may be dead, or may have nev-er ex-ist-ed.

Fl. 339 *mp* *mf* *f* $\bullet = 60$ $\bullet = 52$

Cl. 339 *mp* *mf* *f*

Bn. 339 *mp* *mf* *f*

Timp. 339 *f* *mp* *mf* *f*

Ak. 339 *f*

There - fore, rule in your own right,

Vln. 339 *mf* *f* *p* *mp* *mf*

Vla. 339 *mf* *f* *p* *mp* *mf*

Vcl. 339 *mf* *f* *p* *mp* *mf*

Detailed description: This page of a musical score, labeled 'II - 106', contains parts for woodwinds, timpani, and strings. The woodwind section includes Flute (Fl.), Clarinet (Cl.), and Bassoon (Bn.), each starting at measure 339. The Flute part has a tempo change from 60 to 52. The Clarinet and Bassoon parts follow a similar dynamic progression from mezzo-piano (mp) to mezzo-forte (mf) to forte (f). The Timpani (Timp.) part starts with a forte (f) dynamic, then moves to mezzo-piano (mp), mezzo-forte (mf), and forte (f). The Alto Saxophone (Ak.) part features a triplet of eighth notes. The string section consists of Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.), all starting at measure 339. The Violin and Viola parts have a dynamic progression from mezzo-forte (mf) to forte (f), then to piano (p), mezzo-piano (mp), and mezzo-forte (mf). The Violoncello part follows a similar dynamic path. The lyrics 'There - fore, rule in your own right,' are placed under the Alto Saxophone part.

♩ = 60

Fl. 341 *mf* *f* *ff*

Cl. 341 *mf* *f* *ff*

Bn. 341 *mf* *f* *ff*

Timp 341 *ff*

Perc 341 Cymbal *ff*

Tam. 341 (Almost a wail) *ff*
No ooo! No ooo!

Vln. 341 *f* *ff*

Vla. 341 *f* *ff*

Vcl. 341 *f* *ff*

♩ = 60

(Tameem turns to them)

♩ = 72

Fl. 344 *ff*

Cl. 344 *ff*

Bn. 344 *ff*

Timp. 344

Perc. 344

Tam. 344
 What are you say - ing?! Rule in my own right? My _____ right?!

Vln. 344 *ff* pizz. arco

Vla. 344 *ff* pizz. arco

Vcl. 344 *ff* pizz. arco

(He snatches the sheepskin out of Akara's hands and puts it on)

(Tameem turns slowly to Aruhm)

♩ = 60

rall. -----

The musical score consists of ten staves: Flute (Fl.), Clarinet (Cl.), Bassoon (Bn.), Timpani (Timp.), Percussion (Perc.), Akara (Ak.), Tameem (Tam.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.).

- Fl., Cl., Bn.:** Play a melodic line starting at measure 348. Dynamics range from *mf* to *f*. The Flute part includes a trill in measure 349.
- Timp.:** Provides rhythmic accompaniment with notes in measures 348 and 349, and rests in measure 350. Dynamics range from *mp* to *f*.
- Ak.:** Silent in measures 347 and 348. In measure 349, plays a triplet of eighth notes. In measure 350, plays a single note. Lyrics: "What are you do-ing?!"
- Tam.:** Plays a melodic line in measure 347 with lyrics: "Why I'm not e-ven much of a cob-ler!". In measure 348, plays a triplet of eighth notes. In measure 349, plays a triplet of eighth notes. In measure 350, is silent.
- Vln., Vla., Vcl.:** Play a melodic line starting at measure 348. Dynamics range from *mf* to *f*. The Violin part includes a trill in measure 349.

Tempo markings: *mf*, *f*, *mp*, *rall.*

A tempo

Bn. *p*

350

Timp. *p* *f*

350

Tam. *mp* *f* *mf*

350

You went far, A-ruhm. And what you've suf-ered for us can nev - er be re-paid. But you did-n't go far e-nough!

A tempo

Vln. *p*

350

Vla. *p*

350

Vcl. *p*

350

(As he starts toward the door, Akara grabs him and holds on tight)

(With his last bit of strength, Aruhm rises and tears his garment open at the breast, revealing a gaping wound)

(Tameem and Akara turn to look at him)

354 *ff* $\bullet = 66$

Fl.

354 *ff*

Cl.

354 *ff*

Bn.

354 *ff*

Timp.

354 *ff* *tr* $\bullet = 40$

Perc.

354

Ak.

354 *ff* *f* (A gasp) *f*

No! You can't pos - sib - ly...! Oh!!

Ar.

354 *ff* Ta - meem! Look!!

Vln.

354 *ff* *col legno*

Vla.

354 *ff* *col legno*

Vcl.

354 *ff* *col legno*

356 *p* *ff* *mp*

356

356 (With horror) *mf* Your...?

356 What is that? Your...?

356 (Dropping to his knees) *mp* (With increasing weakness) *p*

356 My death wound. I could - n't let my - self die till I'd...

356 *senza vib.* *p* *mp* $\bullet = 52$

356 *senza vib.* *p* *mp*

356 *senza vib.* *p* *mp*

(Aruhm's head drops down on his chest)

358

358 *mf* *f* *ff*

358

358 *mf* *p*

358 *f*

358 *mf* *f* *ff*

358 *mf* *f* *ff*

358 *f*

We must get you a doc - tor!

And they'd kill you too, Ta-meem, if you... No. Too late.

$\bullet = 96$ $\bullet = 56$

Fl. 361 *p*

Cl. 361 *p*

Bn. 361 *pp*

Ar. 361
Just bring me, if you will, a sip of that fine white wine.

Vln. 361 *pizz.* *p* *pp* *mp*

Vla. 361 *pizz.* *p* *pp* *mp*

Vcl. 361 *pizz.* *p* *pp* *mp*

Detailed description: This page of a musical score, labeled 'II - 114', features six staves. The top three staves are for woodwinds: Flute (Fl.), Clarinet (Cl.), and Bassoon (Bn.). The Flute and Clarinet parts begin at measure 361 with a rest, then enter in measure 362 with sixteenth-note runs marked with a piano (*p*) dynamic and a sixteenth-note slur. The Bassoon part starts at measure 361 with a half note and a piano-piano (*pp*) dynamic. The Arpa (Ar.) part begins at measure 361 with a vocal line: 'Just bring me, if you will, a sip of that fine white wine.' The bottom three staves are for strings: Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). All three string parts start at measure 361 with a rest, then enter in measure 362 with a pizzicato (*pizz.*) dynamic. The Violin part has dynamics *p*, *pp*, and *mp*. The Viola and Violoncello parts have dynamics *p*, *pp*, and *mp*.

(After a moment of puzzlement, both nod understandingly. Akara picks up a tumbler and rushes out to the well to fill it. Tameem crosses to the table and picks up the slice of bread which Akara had cut for him before)

364

Cl. *f*

Bn. *f*

Timp. *mp* *f*

Ar. *mp* *mf* *f*

364 And a slice of that ex - cel - lent roast.

Vln. *mp* *mf* *f*

Vla. *mp* *mf* *f*

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

Detailed description: This page of a musical score covers measures 364 and 365. The woodwind section (Clarinets and Bassoons) has rests in measure 364 and enters in measure 365 with a sixteenth-note sixteenth-measure figure in the right hand and a sixteenth-note sixteenth-measure figure in the left hand, both marked *f*. The Timpani part has a half note in measure 364 (*mp*) and a half note in measure 365 (*f*). The Archaic Lute (Ar.) part has a melodic line in measure 364 with dynamics *mp*, *mf*, and *f*. The string section (Violins, Violas, and Cellos) plays a rhythmic accompaniment of eighth notes in measure 364 and sixteenth notes in measure 365, with dynamics *mp*, *mf*, and *f*. The vocal line (Ar.) has the lyrics "And a slice of that ex - cel - lent roast." in measure 364. The score includes various performance markings such as *arco* for the strings and dynamic markings *p*, *mp*, *mf*, and *f*.

(Tameem crosses back to Aruhm and hands him the slice of bread)

(Aruhm takes a very small bite, hands the bread back to Tameem, and chews and swallows with difficulty)

Fl. 366 *f* *rall.* $\bullet = 40$

Cl. 366

Bn. 366

Timp. 366 *f* *pp*

Ar. 366 Thank you. Yes, *rall.* $\bullet = 40$

Vln. 366 *rall.* $\bullet = 40$

Vla. 366 *pizz.*

Vcl. 366 *pizz.* *arco* *p*

Detailed description: This page of a musical score covers measures 366 to 368. It features seven staves: Flute (Fl.), Clarinet (Cl.), Bassoon (Bn.), Timpani (Timp.), Arco (Ar.), Violin (Vln.), and Viola (Vla.). The Flute part begins with a sixteenth-note sextuplet marked 'f' and 'rall.', followed by a quarter-note melody. The Clarinet and Bassoon parts play a similar quarter-note melody. The Timpani part has a rest in measure 366, followed by a strong 'f' stroke in measure 367 and a very soft 'pp' stroke in measure 368. The Arco part has a rest in measure 366, then plays a quarter note in measure 367 with the text 'Thank you.' above it, and a triplet quarter note in measure 368 with the text 'Yes,' above it. The Violin part plays a sixteenth-note sextuplet in measure 366, followed by a quarter-note melody. The Viola and Violoncello (Vcl.) parts play a pizzicato accompaniment. The Vcl. part includes an 'arco' section in measure 368. A tempo marking of $\bullet = 40$ is present above the Flute and Arco staves. The piece concludes with a 'rall.' marking and a dashed line.

(In the manner of a sacramental ritual)

(Akara reenters with the tumbler and hands it to Aruhm.
He clutches it in both hands and gazes at the water inside)

Fl. 368 *mp* $\bullet = 48$ *pp* $\bullet = 52$

Cl. 368 *mp* *pp*

Bn. 368 *mp*

Ar. 368 *mp*
ten - der and juic - y, seas - on - ing per - fect, cooked just right. Yes

Vln. 368 *pizz.* *mp* *p* $\bullet = 48$ $\bullet = 52$

Vla. 368 *pizz.* *mp* *p*

Vcl. 368 *pizz.* *mp* *p*

Fl. *p*
371

Cl. *p*
371

Ar. *mp*
371
the ver - y wine for this roast. So clear, so light,

Vln. *mp*
371

Vla. *mp*
371

Vcl. *mp*
371

(He takes a very small sip)

(He hands the tumbler back to Akara, then looks at Tameem)

Fl. 373 *mf*

Cl. 373 *mf*

Timp 373 *mf* *pp*

Ar. 373 so ex - cel-lent! Now may I wear it? *p*

Vln. 373 *mf* *arco* *pp*

Vla. 373 *mf* *arco* *pp*

Vcl. 373 *mf* *arco* *pp*

Detailed description: This is a page of a musical score for a scene. It features seven staves: Flute (Fl.), Clarinet (Cl.), Timpani (Timp.), Archa (Ar.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The music is in 5/4 time. The Flute and Clarinet parts are marked *mf*. The Timpani part has dynamics *mf* and *pp*. The Archa part has lyrics: "so ex - cel-lent! Now may I wear it?" with a dynamic of *p*. The Violin, Viola, and Violoncello parts are marked *mf* and *arco* *pp*. The score is divided into three measures by vertical bar lines. The first measure is 5/4, the second is 9/8, and the third is 5/4.

Fl. 376 $\bullet = 52$ $\bullet = 60$ *mf*

Cl. 376 *mf*

Bn. 376 *p*

Timp. 376 *mf*

Tam. 376 *p*

Ar. 376 *mp*

Vln. 376 $\bullet = 52$ $\bullet = 60$ *mf* *pizz.*

Vla. 376 *mf* *pizz.*

Vcl. 376 *mf* *pizz.*

Just once more? The sheep - skin? The sat - in cloak!

(Tameem takes off the sheepskin and gently lays it around Aruhm's shoulders)

(Aruhm strokes the sheepskin)

The musical score consists of six staves: Flute (Fl.), Clarinet (Cl.), Bassoon (Bn.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The piece is in 5/4 time and is divided into three measures. The first measure (measures 378-380) is marked *mf* and features a trill (*tr*) in the flute. The second measure (measures 381-382) is marked *ff*. The third measure (measures 383-384) is marked *mp* and includes the instruction *ralk:-----*. The strings (Vln., Vla., Vcl.) are marked *arco* in the third measure. The flute part includes a trill (*tr*) in the first measure and a *ralk:-----* instruction in the third measure. The clarinet and bassoon parts have dynamic markings of *mp*, *ff*, and *mp* across the three measures. The violin, viola, and cello parts are marked *mp* and *p* in the third measure.

♩ = 40

Cl. 381 *pp*

Timp 381 *p* *pp*

Ar. 381 *pp* Now I'm... read-y to...

♩ = 40

Vln. 381 *pizz.* *pp* arco *ppp*

Vla. 381 *pizz.* *pp* arco *ppp*

Vcl. 381 *pizz.* *pp* arco *ppp*

(They drop to their knees on either side of him.
Akara feels his pulse)

(He falls dead)

(Touching Aruhm's face)

• = 60

Bn. 385 *f* *p*

Timp. 385 *f* *p* *pp* *mf*

Perc. 385

Ak. 385 *p*
He's dead, Ta-meem.

Tam. 385 *f* *mp* *pp*
A - ruhm!! A - ruhm!

Vln. 385 *f* *p* *mp* *f*

Vla. 385 *f* *p* *mp* *f*

Vcl. 385 *f* *p* *pp* *f*

Detailed description: This is a page of a musical score for a scene. It features seven staves: Bassoon (Bn.), Timpani (Timp.), Percussion (Perc.), Akara (Ak.), Tambores (Tam.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The music is in 3/4 time and consists of measures 385 through 392. The score includes dynamic markings such as *f* (forte), *p* (piano), *pp* (pianissimo), *mp* (mezzo-piano), and *mf* (mezzo-forte). Akara has a vocal line with the lyrics "He's dead, Ta-meem." and "A - ruhm!!" / "A - ruhm!". A tempo marking of "• = 60" is present. The scene is described as "(They drop to their knees on either side of him. Akara feels his pulse)" and "(He falls dead)" / "(Touching Aruhm's face)".

(Touching the sheepskin) ♩ = 40 ♩ = 60 (Tameem slowly gets to his feet)

Timp. 389 *pp* *mp* *mf*

Tam. 389 *p* *pp* *p* A - ruhm! I must talk to the peop-le.

Vln. 389 *mp* *p* *mf* *f*

Vla. 389 *mp* *p* *mf* *f*

Vcl. 389 *mf* *p* *mf* *f*

(As Aruhm stands gazing down at Aruhm's body, Akara hurries out to the street leading off upstage)

(Akara gets quickly to her feet)

Fl. 392 $\bullet = 104$ $\bullet = 72$
Cl. 392 f ff
Bn. 392 f ff
Timp. 392 ff
Ak. 392 *mf* Yes! I'll call them. f Ev' - ry - one come!
Tam. 392 Thank you. 3
Vln. 392 f $\bullet = 104$ *pizz.* $\bullet = 72$ ff
Vla. 392 f *pizz.* ff
Vcl. 392 f *pizz.* ff

(She hurries back into the house)

Musical score for measures 396-400. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bn.), Timpani (Timp.), Percussion (Perc.), Alto Saxophone (Ak.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.).

Tempo markings: $\bullet = 72$, $\bullet = 84$, $\bullet = 120$.

Dynamic markings: *f*, *mp*.

Performance instructions: *arco*, *S. Dr. (c.c.)*.

Lyrics for Alto Saxophone (Ak.):
396 Gath-er at the well! Your gov-er-nor sum-mons you!

Measure 396: Fl., Cl., Bn., and Timp. play a rhythmic pattern of eighth notes with a dynamic of *f*. The Ak. part begins with the lyrics "Gath-er at the well!".

Measure 397: Fl., Cl., Bn., and Timp. continue the rhythmic pattern. The Ak. part continues with the lyrics "Your gov-er-nor sum-mons you!".

Measure 398: Fl., Cl., Bn., and Timp. continue the rhythmic pattern. The Ak. part continues with the lyrics "Your gov-er-nor sum-mons you!".

Measure 399: Fl., Cl., Bn., and Timp. continue the rhythmic pattern. The Ak. part continues with the lyrics "Your gov-er-nor sum-mons you!".

Measure 400: Fl., Cl., Bn., and Timp. continue the rhythmic pattern. The Ak. part continues with the lyrics "Your gov-er-nor sum-mons you!".

(The first to enter is the Messenger, followed, individually and in groups, by the Chorus and other townspeople. As they rapidly fill the square, Tameem and Akara hold each other in a mournful embrace)

Fl. 399 $\text{♩} = 72$ *mf*

Cl. 399 *mp*

Bn. 399 *p*

Timp. 399

Perc. 399 *f*

Vln. 399 *f* *pizz.* *mp* *mf* *arco* *mf*

Vla. 399 *f* *pizz.* *mp* *mf* *arco* *mp*

Vcl. 399 *f* *pizz.* *mp* *mf* *arco* *p*

(When all have assembled before the well, Tameem and Akara end their embrace and, hand in hand, head for the door)

Musical score for Timp, Vln., Vla., and Vcl. from measure 403 to 407. The score is in 5/4 time and features dynamic markings of *f* and *mf*. A tempo marking of $\bullet = 56$ is present. The Timp part has rests followed by a *f* chord and a *mf* chord. The Vln. part has a *f* chord and a *mf* chord. The Vla. part has a *mf* chord and a *f* chord. The Vcl. part has a *mf* chord and a *f* chord.

(As they emerge from the house and move to the well, the crowd watches them with anticipation. The Minstrel, who has been watching everything from a corner of the stage, crosses to the facade of the house and draws it closed. Then he takes his place at the front of the crowd as though he, like the Messenger, is now one of the townspeople)

(Having arrived at the well, Tameem, still holding Akara's hand, looks solemnly at the crowd awhile as he prepares to speak)

Musical score for Fl., Cl., Timp, Vln., Vla., and Vcl. from measure 408 to 412. The score is in 5/4 time and features dynamic markings of *p*, *mp*, *f*, and *mf*. The Fl. and Cl. parts have a *p* dynamic. The Timp part has a *mp* dynamic and a *p* dynamic. The Vln. part has a *f* dynamic, a *mf* dynamic, a *mp* dynamic, a *p* dynamic, and a *mf* dynamic. The Vla. part has a *f* dynamic, a *mf* dynamic, a *mp* dynamic, and a *p* dynamic. The Vcl. part has a *f* dynamic, a *mf* dynamic, a *mp* dynamic, and a *p* dynamic. There are triplets in the Vln. and Vla. parts.

Fl. 415 *mp*

Cl. 415 *mp*

Bn. 415 *p*

Timp. 415 *mp*

Tam. 415 *mp*
The day I be-came your gov - er - nor there was a guest— in our house.

Vln. 415 *mp* *pizz.* *mf* *f* *mp* *arco*

Vla. 415 *mp* *pizz.* *mf* *f* *mp* *arco*

Vcl. 415 *pizz.* *mf* *f* *mp* *arco* [3] [3]

(Gesturing at the ruined house)

418 *mf*

418 *p* *mp* *p*

418

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

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

418 *p* *mp* *mf*

Once he lived there in the house of his fath-ers, known as the haunt-ed house.

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

♩ = 52

422

Fl.

Cl.

Bn.

422

422

Timp.

mp *mf* *f* *ff*

Tam.

3

mf *f* *ff*

422

But let it be known, from this day forth, as the house of our am - bas - sa - dor!

422

♩ = 52

Vln.

p *mp* *mf* *f* *ff*

Vla.

p *mp* *mf* *f* *ff*

Vcl.

p *mp* *mf* *f* *ff*

422

Detailed description: This is a page of a musical score for a woodwind and string ensemble, with vocal lyrics. The score is divided into two systems. The first system includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bn.), Timpani (Timp.), and Tambores (Tam.). The Flute, Clarinet, and Bassoon parts are mostly rests, with a final measure in 6/4 time marked *ff*. The Timpani part has a rhythmic pattern of eighth notes, with dynamics *mp*, *mf*, *f*, and *ff*. The Tambores part has a melodic line with a triplet of eighth notes, with dynamics *mf*, *f*, and *ff*. The second system includes parts for Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). All three string parts have a similar melodic line, with dynamics *p*, *mp*, *mf*, *f*, and *ff*. The vocal line is written in the bass clef and contains the lyrics: "But let it be known, from this day forth, as the house of our am - bas - sa - dor!". The tempo is marked as quarter note = 52. The page number 422 is written at the beginning of each staff.

rall. ----- ♩ = 52

Fl. 425

Cl. 425

Bn. 425

Timp. 425

Tam. 425

Vln. 425

Vla. 425

Vcl. 425

And this was his fi - nal mes-sage,

p *pp* *mf* *p* *mf*

427 *mf* *f* *pp*

Perc *Tam-tam* *pp*

Tam. *mp* *mf* *p*

427 which we all must learn to live with, and live by! My friends, I may not be,

Vln. *mp* *mf* *pp*

Vla. *mp* *mf* *pp*

Vcl. *mp* *mf* *pp*

Detailed description: This page of a musical score covers measures 427 to 429. It features six staves: Timp (Tympani), Perc (Percussion), Tam. (Tamtam), Vln. (Violin), Vla. (Viola), and Vcl. (Violoncello). The Timp part has notes with dynamics *mf*, *f*, and *pp*. The Perc part includes a *Tam-tam* section with *pp* dynamics. The Tam. part has a melodic line with dynamics *mp*, *mf*, and *p*, including a triplet. The Vln., Vla., and Vcl. parts provide harmonic support with dynamics *mp*, *mf*, and *pp*. The lyrics are: "which we all must learn to live with, and live by! My friends, I may not be,".

(The crowd reacts with confusion and dismay)

The musical score consists of the following parts:

- Fl. (Flute):** Measures 430-431. Measure 430 is a whole rest. Measure 431 begins with a tempo marking of $\bullet = 72$ and a dynamic of *p*, transitioning to *ff* by the end of the measure.
- Cl. (Clarinet):** Measures 430-431. Measure 430 is a whole rest. Measure 431 begins with a dynamic of *p*, transitioning to *ff* by the end of the measure.
- Timp. (Timpani):** Measures 430-431. Measure 430 has a triplet of eighth notes. Measure 431 begins with a dynamic of *mf*, transitioning to *ff* by the end of the measure.
- Perc. (Percussion):** Measures 430-431. Measure 430 has a quarter note followed by a quarter rest. Measure 431 is a whole rest.
- Tam. (Tam-tam):** Measures 430-431. Measure 430 has a dynamic of *mp*. Measure 431 begins with a dynamic of *mf* and a triplet of eighth notes.
- Vcl. (Violin):** Measures 430-431. Measure 430 has a whole rest. Measure 431 begins with a tempo marking of $\bullet = 72$ and a dynamic of *p*, transitioning to *ff* by the end of the measure.
- Vla. (Viola):** Measures 430-431. Measure 430 has a whole rest. Measure 431 begins with a dynamic of *p*, transitioning to *ff* by the end of the measure.
- Vcl. (Violoncello):** Measures 430-431. Measure 430 has a whole rest. Measure 431 has a half note.

Vocal soloist lyrics:

in the sense we've all be - lieved, your gov - er - nor.

(Tameem puts up a hand to quiet them)

mf *mp*

p

432 432 432 432 432

But on - ly in the sense that each of you can be, to your-self, a gov - er - nor.

pp *pp* *pp*

432 432 432

Musical score for Timp, Tam., Vln., Vla., and Vcl. with lyrics and performance markings. The score includes a tempo marking of quarter note = 52. The lyrics are: "But on - ly in the sense that each of you can be, to your-self, a gov - er - nor."

(Members of the crowd look at each other uncertainly, but a gesture from the Messenger turns their attention back to Taneem)

The musical score is arranged in eight staves. The first three staves are for woodwinds: Flute (Fl.), Clarinet (Cl.), and Bassoon (Bn.). The next three are for percussion: Timpani (Timp.), Snare Drum (Sn. Dr. (sc)), and Tam-tam (Tam.). The final two staves are for strings: Violin (Vln.) and Violoncello (Vcl.).

Tempo markings: $\bullet = 72$ (measures 434-437) and $\bullet = 52$ (measures 438-441).

Dynamic markings: *f* (Flute, Clarinet, Bassoon, Violin, Viola, Violoncello), *ff* (Timpani, Snare Drum, Violin, Viola, Violoncello), *mp* (Timpani, Tam-tam, Violin, Viola, Violoncello), and *pp* (Violin, Viola, Violoncello).

Performance instructions: *pizz.* (pizzicato) and *arco* (arco) for the Violoncello.

Vocal line (measures 438-441):
I mean, by act - ing as one,

436

mp

mf

436

as hard as you can,

436

mf

436

mf

436

mf

Detailed description: This is a page of a musical score for a percussion and string ensemble. It features five staves: Timp (Tympani), Tam (Tamtam), Vln. (Violin), Vla. (Viola), and Vcl. (Violoncello). The music is in 6/4 time. The Timp staff has a measure of rest followed by a quarter note G2 with a *mp* dynamic. The Tam staff has a measure of rest followed by a quarter note G4 with a *mf* dynamic and a slur over the next two notes. The Vln. and Vla. staves have a measure of rest followed by a quarter note G4 with a *mf* dynamic and a slur over the next two notes. The Vcl. staff has a measure of rest followed by a quarter note G2 with a *mf* dynamic and a slur over the next two notes. The lyrics 'as hard as you can,' are written below the Tam staff. The page number 436 is written at the beginning of each staff.

Fl. *f* 438

Cl. *f* 438

Timp. *f* 438

Tam. *f* 438

as though by the will of, and in the im-age of, some wise, and just,

Vln. *f* 438 *ff* pizz.

Vla. *f* 438 *ff* pizz.

Vcl. *f* 438 *ff* pizz.

This musical score page, numbered 139, contains measures 441 through 443. It features a vocal soloist and a full symphony orchestra. The vocal line, in a 4/4 time signature, has lyrics: "and lov - ing sov - ereign!" in measure 441, and "And that, my friends," in measure 443. The orchestra includes Flute (Fl.), Clarinet (Cl.), Bassoon (Bn.), Timpani (Timp.), Tambores (Tam.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The woodwinds and strings play sixteenth-note patterns, often in sixteenth-note triplets, with dynamic markings of *ff* (fortissimo) and *fff* (fortississimo). The timpani and tambores play rhythmic patterns, with the tambores featuring triplet markings. The strings play sustained chords, with the violins and violas marked *arco* (arco) and *p* (piano) in measure 443. Tempo markings of $\bullet = 84$ and $\bullet = 52$ are present above the woodwind and string staves respectively.

(As he and Akara start back to their house, the Messenger steps toward them)

(Stopping them with his voice)

444

Bn. *mf* *f*

Timp. *mf* *f*

Tam. *mf* *f*

444 is what I need-ed to say.

444 *f*

444 Praise to our am-bas-sa-dor!

444 *pp* *mp*

444 *pp* *mp*

444 *pp* *mp*

(As Tameem and Akara turn to him, the Minstrel also steps toward them)

(He cues the timpani, then turns to conduct the Chorus, singing with the basses)

447 $\bullet = 72$

Timp. *f*

Min. *f* 3

Sopr. *f* 3
447 Praise! Praise! Praise! Praise to our am - bas - sa - dor!

Alt. *f*
447 Praise! Praise! Praise! Praise

Ten. *f*
447 Praise! Praise! Praise! Praise Praise

Bs. *f*
447 Praise! Praise! Praise! Praise

Vln. *pizz.* *ff* $\bullet = 72$ *arco* *f* 3

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

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

This musical score page, numbered II-142, features a variety of instruments and vocal parts. The instruments include Timpani (Timp), Percussion (Perc), Akordion (Ak.), Tambores (Tam.), Minicorno (Min.), Messaggero (Msgr.), Soprano (Sopr.), Alto (Alt.), Tenor (Ten.), Bass (Bs.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.).

The score is divided into three measures. The first measure (measures 451-452) includes the lyrics "Praise!" for the Soprano, Alto, and Bass parts. The second measure (measures 453-454) features the lyrics "And to that Sov-ereign, great-est of all!!" for the Akordion, Tambores, and Messaggero parts. The third measure (measures 455-456) includes the lyrics "to our am-bas-sa-dor!" for the Tenor part and "And to that Sov-ereign, great-est of all!!" for the Messaggero part.

Performance markings include *ff* (fortissimo) for the Timpani, Akordion, Tambores, and Violoncello parts. The Messaggero part includes a triplet of eighth notes in the third measure. The Violin and Viola parts include *pizz.* (pizzicato) markings in the third measure. The Percussion part includes a *Cymbal* marking in the first measure.

Fl. 456 *mf* *f* *ff*

Cl. 456 *mf* *f* *ff*

Bn. 456 *mf* *f* *ff*

Timp. 456 *mf* *f* *ff*

Tam. 456

Vln. 456 *mf* *f* *ff*

Vla. 456 *mf* *f* *ff*

Vcl. 456 *mf* *f* *ff*

if you cry it loud enough, your voices will reach that Sovereign's ear!!

(Both Tameem and the Minstrel conduct the chorus with urgent, even frantic gestures)

Fl. 459 *fff*

Cl. 459 *fff*

Bn. 459 *fff*

Timp. 459 *fff*

Perc. 459 *ff* *Tam-tam*

Ak. 459 *fff*
And to that Sov-ereign, great-est of all!!

Tam. 459 *fff*
And to that Sov-ereign, great-est of all!!

Min. 459 *fff*
And to that Sov-ereign, great-est of all!!

Msgr. 459 *fff*
And to that Sov-ereign, great-est of all!!

Sopr. 459 *fff*
And to that Sov-ereign, great-est of all!!

Alt. 459 *fff*
And to that Sov-ereign, great-est of all!!

Ten. 459 *fff*
And to that Sov-ereign, great-est of all!!

Bs. 459 *fff*
And to that Sov-ereign, great-est of all!!

Vln. 459 *fff*

Vla. 459 *fff*

Vcl. 459 *fff*

Fl. *ffff* 462

Cl. *ffff* 462

Bn. *ffff* 462

Timp. *ffff* 462

Perc. *fff* 462

Ak. *ffff* 462

Tam. *ffff* 462

Min. *ffff* 462

Mesgr. *ffff* 462

Sopr. *ffff* 462

Alt. *ffff* 462

Ten. *ffff* 462

Bs. *ffff* 462

Vln. *ffff* 462

Vla. *ffff* 462

Vcl. *ffff* 462

And to that Sov - ereign, great - est of all!!

arco

The End