

Antony & Cleopatra

An Opera in Three Acts

Based on the play *Antony & Cleopatra*
by William Shakespeare

Libretto by

Music by

Gene Tyburn

Gerard Chiusano

Full Score

Instrumentation —

2 Flutes
Piccolo
2 Oboes
English Horn
2 Clarinets
Bass Clarinet
4 Bassoons
Contrabassoon

4 Horns
3 Trumpets
3 Trombones
Tuba

3 Percussion

Harp
Strings

DRAMATIS PERSONÆ

Enobarbus	Baritone
Cleopatra	Mezzo-Soprano
Antony	Tenor
Messenger	Baritone
Charmian	Mezzo-Soprano
Iras	Soprano
Sooth Sayer	Bass
Mæcenus	Baritone
Octavius Cæsar	Bass
Octavia	Soprano
Captain	Tenor
Thidius	Tenor
Eunuch	Countertenor
Proculeus	Baritone
(Fig) Man	Baritone

**with
Chorus**

OVERTURE (14:00)..... page 1

ACT I (40:00) page 77

ACT II (40:00)..... page 267

ACT III (55:00) page 438

Anthony and Cleopatra

OVERTURE

Gerard Chiusano

Adagio.

rit.

a tempo

The musical score is arranged in two systems. The first system includes woodwind instruments: Flutes 1 & 2, Piccolo, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Bassoons 3 & 4, and Contrabassoon. The second system includes string instruments: Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The key signature is two sharps (D major), and the time signature is 3/4. The score is marked with dynamics such as *p* (piano) and *mf* (mezzo-forte). The tempo markings are **Adagio.**, **rit.**, and **a tempo**. The woodwinds enter in the final measure of the first system with a melodic line starting on a half rest, marked with a first ending bracket and *p*. The strings play a continuous melodic line throughout, with dynamics *p* and *mf* indicated.

Adagio.

rit.

a tempo

Overture

rit. a tempo

Fl. 1 & 2

Picc.

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

rit. a tempo

rit. a tempo

Overture

Fl. 1 & 2

Picc.

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Overture

Fl. 1 & 2

Picc.

E.H.

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 3

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1

f

Timp.

f

Overture

Fl. 1 & 2

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3/Tba.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Solo

f

f

The musical score is written for a full orchestra. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into measures by vertical bar lines. The instruments are listed on the left side of the page. The Flute and Clarinet parts feature complex rhythmic patterns and dynamics. The English Horn has a solo section marked 'Solo' and 'f'. The Bassoon part has a dynamic marking of 'f'. The Horn, Trombone, and Trumpet parts have sustained notes. The Harp part has a complex rhythmic pattern. The Violin, Viola, Violoncello, and Contrabass parts have sustained notes.

Fl. 1 & 2

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3/Tba.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

mf

10

10

Overture

2

Fl. 1 & 2

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

mf

cresc.

10

3.

2

Overture

The musical score is arranged in systems. The first system includes Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, and Bassoons 1 & 2. The second system includes Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, and Trombone 3/Tuba. The third system includes Percussion 3, Harp, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics such as *p* are indicated throughout. A key signature change to F# and D# is noted in the Harp part.

rit. Allegro vivace. 3

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Hn. 1 & 2
Tpt. 1 & 2
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

mp mf

rit. Allegro vivace. 3

mf

Overture

Fl. 1 & 2
Ob. 1 & 2
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

mf

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Triangle
Perc. 2
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

mf

a 2

f

mf

f

mf

mf

mf

mf

f

f

f

f

f

f

Overture

Fl. 1 & 2
Picc.
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 2
Perc. 3
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Key signature: two sharps (F# and C#).
Time signature: 4/4.
Musical notation includes various notes, rests, and articulations. Dynamics include *f* (forte) and *a 2* (second octave). Performance techniques like *arco* (arco) and *6* (sixteenth notes) are indicated.

Overture

Fl. 1 & 2

Picc.

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 3

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

poco rit.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 3 & 4

Cbsn.

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 3

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1. Solo

mf

1. Solo

mf

mf

poco rit.

Overture

4 a tempo

Fl. 1 & 2 *mp*

Ob. 1 & 2 *mp*

Cl. 1 & 2 1. Solo *p*

Bsn. 1 & 2 1. Solo *p*

Bsn. 3 & 4 3. Solo *p*

Hn. 1 & 2 *p*

Hn. 3 & 4

Perc. 1

Perc. 2 *p*

Perc. 3

Hp. *p*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

4 a tempo

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Hn. 1 & 2

Hn. 3 & 4

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

D₄

1.

Overture

This page of the musical score, titled "Overture", features a variety of orchestral instruments. The instrumentation includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoon, Bassoons 1 & 2, Bassoons 3 & 4, Horns 1 & 2, Trumpets 1 & 2, Trumpet/Tuba, Percussion 2, Harp, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. A consistent *mf* (mezzo-forte) dynamic is indicated for many parts. The Harp part includes specific chord markings: A# and D# in the first measure, G and G# in the second, and A and Ab in the third. The Viola part includes the instruction "div." (divisi) in the third measure, and the Violoncello and Contrabass parts are marked "arco" (arco). The page number "18" is centered at the bottom.

Fl. 1 & 2
cresc.
f

Ob. 1 & 2
cresc.
f

Cl. 1 & 2
cresc.
f

Bs. Cl.
cresc.
f

Bsn. 1 & 2
cresc.
f

Bsn. 3 & 4
cresc.
f

Hn. 1 & 2
cresc.
f

Hn. 3 & 4
f

Tbn. 1 & 2
cresc.
f

Tbn. 3/Tba.
cresc.

Perc. 3
f

Hp.
cresc.
f
D₄

Vln. 1
cresc.
f

Vln. 2
cresc.
f

Vla.
cresc.
f

Vc.
cresc.
f

Cb.
cresc.
f

This musical score for Overture, page 21, features a full orchestral ensemble. The instruments are arranged in the following order from top to bottom: Fl. 1 & 2, Ob. 1 & 2, Cl. 1 & 2, Bs. Cl., Bsn. 1 & 2, Bsn. 3 & 4, Hn. 1 & 2, Hn. 3 & 4, Tbn. 1 & 2, Tbn. 3/Tba., Perc. 3, Hp. (piano), Vln. 1, Vln. 2, Vla., Vc., and Cb. The score is written in G major (one sharp) and 4/4 time. The key signature has a sharp for F# on the staff lines. The piece begins with a series of chords that gradually increase in volume, indicated by 'cresc.' markings, before reaching a sustained fortissimo 'f' dynamic. The strings provide a steady accompaniment, while the woodwinds and brass contribute to the overall texture with various melodic and harmonic lines. The piano part is active with flowing sixteenth-note passages. The score concludes with a final chord and a fermata on the strings.

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tbn. 3/Tba.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

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

Overture

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3/Tba.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

mf

arco

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3/Tba.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Overture

Fl. 1 & 2 *mf* *mp*

Picc. *mf*

Ob. 1 & 2 *mf* *mp*

E.H. *mf*

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4 *mp*

Tbn. 1 & 2

Tbn. 3/Tba.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Overture

5

1 2

Fl. 1 & 2

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Perc. 3

Vln. 1

Vln. 2

Vla. unis.

Vc.

Cb.

mf

mp

Solo

1.

1. Solo

mp

pizz.

1 2

5

Overture

Fl. 1 & 2

Picc.

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3/Tba.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. 1 & 2 *f* *mf* *mp*

Picc.

Ob. 1 & 2 *f* *mf* *mp*

Cl. 1 & 2 *f* *mf* *mp*

Bsn. 1 & 2 *f* *mf* *mp*

Bsn. 3 & 4 *f*

Cbsn. *mf* *mp*

Hn. 1 & 2 *f* *mf* *mp*

Hn. 3 & 4

Tbn. 1 & 2 *f* *mf* *mp*

Tbn. 3/Tba. *f* *mf* *mp*

Vln. 1 *f* *mf* *mp*

Vln. 2 *f* *mf* *mp*

Vla. *f* *mf* *mp*

Vc. *f* *mf* *mp*

Cb. *f* *mf* *mp*

Overture

Fl. 1 & 2 *p*

Picc.

Ob. 1 & 2 *p*

E.H.

Cl. 1 & 2 *p*

Bs. Cl.

Bsn. 1 & 2 *p*

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2 *p*

Hn. 3 & 4

Tbn. 1 & 2 *p*

Tbn. 3/Tba. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *pizz.* *p*

Vc. *p*

Cb. *p*

Fl. 1 & 2

Picc.

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Xylophone

B.D.

arco

a 2

f

ff

p

trb

Overture

This page of the musical score, titled "Overture", contains the following parts and staves:

- Fl. 1 & 2
- Picc.
- Ob. 1 & 2
- E.H.
- Cl. 1 & 2 (marked *a2*)
- Bsn. 1 & 2
- Bsn. 3 & 4 (marked *trb*)
- Cbsn.
- Hn. 1 & 2
- Hn. 3 & 4
- Tbn. 1 & 2
- Tbn. 3/Tba.
- Perc. 1
- Perc. 2
- Perc. 3
- Hp. (Harp)
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It features complex rhythmic patterns, including sixteenth-note runs in the Clarinet and Violoncello parts, and sustained chords in the Horns and Trombones. The Percussion parts include intricate rhythmic figures, and the Harp part features arpeggiated chords. The strings provide a steady accompaniment with various rhythmic textures.

Fl. 1 & 2

Picc.

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1. (b)

mf

1.

mf

mf

Overture

Fl. 1 & 2

Picc.

Ob. 1 & 2

E.H.

Cl. 1 & 2
mf

Bs. Cl.

Bsn. 1 & 2
mf

Bsn. 3 & 4
mf

Cbsn.
mf

Perc. 1

Perc. 2

Perc. 3
f

Vln. 1

Vln. 2

Vla.
mf unis.

Vc.
mf

Cb.
mf

6

Fl. 1 & 2 *mf*

Ob. 1 & 2 *f* *a2*

Cl. 1 & 2 *mf*

Bs. Cl. *f* *a2*

Bsn. 1 & 2 *f*

Bsn. 3 & 4 *mf*

Cbsn. *mf*

Hn. 1 & 2 *mf*

Hn. 3 & 4 *mf*

Tpt. 1 & 2 *mf* *1.*

Tpt. 3 *mf*

Tbn. 1 & 2 *mf*

Tbn. 3/Tba. *mf* *secco*

Perc. 3

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *mf*

6 *mf*

Overture

Musical score for Overture, measures 37-39. The score is for a full orchestra and includes parts for Flutes 1 & 2, Piccolo, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Bassoons 3 & 4, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Trombone 3/Tuba, Percussion 3, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The key signature is B-flat major (two flats) and the time signature is 4/4. The score shows dynamic markings of *f* (forte) and *mf* (mezzo-forte). Measure 37 features a *f* dynamic for the Flutes and a *mf* dynamic for the Piccolo. Measure 38 features a *mf* dynamic for the Flutes and a *f* dynamic for the Bassoons. Measure 39 features a *mf* dynamic for the Flutes and a *f* dynamic for the Bassoons. The score includes various musical notations such as slurs, accents, and dynamic markings.

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Dynamic markings: *f*, *mf*, *mp*, *cant.*, *a 2*

First ending: 1.

Page number: 39

Overture

Fl. 1 & 2

Picc.

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

cresc.

f

mf

dim.

Fl. 1 & 2 *mp* *cresc.*

Picc.

Ob. 1 & 2 *mp* *cresc.*

E.H.

Cl. 1 & 2 *p cant.* *cresc.*

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4 *p* *cresc.*

Cbsn. *p* *cresc.*

Hn. 1 & 2 *p cant.* *cresc.*

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2 *p* *cresc.*

Tbn. 3/Tba. *p* *cresc.*

Vln. 1 *mp* *cresc.*

Vln. 2 *mp* *cresc.*

Vla. *p* *cresc.*

Vc. *p* *cresc.*

Cb. *p* *cresc.*

Overture

Fl. 1 & 2 *mf* *cresc.*

Ob. 1 & 2 *mf* *cresc.*

Cl. 1 & 2

Bsn. 3 & 4 *mp* *cresc.*

Cbsn. *mp* *cresc.*

Hn. 1 & 2 *cresc.*

Hn. 3 & 4

Tpt. 1 & 2 *mf* *cresc.*

Tpt. 3

Tbn. 1 & 2 *mp* *cresc.*

Tbn. 3/Tba. *mp* *cresc.*

Perc. 3 *mf* *cresc.*

Vln. 1 *mf* *cresc.*

Vln. 2 *mf* *cresc.*

Vla. *mp* *cresc.*

Vc. *mp* *cresc.*

Cb. *mp* *cresc.*

Fl. 1 & 2
cresc. poco a poco

Picc.

Ob. 1 & 2
cresc. poco a poco

E.H.

Cl. 1 & 2
cresc. poco a poco

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4
cresc. poco a poco

Cbsn.
cresc. poco a poco

Hn. 1 & 2
cresc. poco a poco

Hn. 3 & 4

Tbn. 1 & 2
cresc. poco a poco

Tbn. 3/Tba.
cresc. poco a poco

Vln. 1
cresc. poco a poco

Vln. 2
cresc. poco a poco

Vla.
cresc. poco a poco

Vc.
cresc. poco a poco

Cb.
cresc. poco a poco

Overture

Fl. 1 & 2

Picc.

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3/Tba.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. 1 & 2

Picc.

Ob. 1 & 2

Cl. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 3

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f *a 2*

Overture

7

Fl. 1 & 2

Picc.

Ob. 1 & 2
1. Solo
mf

Cl. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 3

Vln. 1

Vln. 2
mf

Vla.
mf

Vc.
pizz.
mf

Cb.
pizz.
mf

7

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Perc. 2
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

1.
mf
mf
mf
a 2
mf
a 2
mf
3.
mf
mf
Triangle
mf
mf

Overture

Fl. 1 & 2
Picc.
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 2
Perc. 3
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

This page of the musical score, page 51, features the following instruments and parts:

- Fl. 1 & 2
- Picc.
- Ob. 1 & 2
- Cl. 1 & 2
- Bsn. 1 & 2
- Bsn. 3 & 4
- Cbsn.
- Tpt. 1 & 2
- Tpt. 3
- Tbn. 1 & 2
- Tbn. 3/Tba.
- Perc. 2
- Perc. 3
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

The score includes various musical notations such as dynamics (*f*, *a 2*), articulation (*6*), and performance instructions. The key signature is one sharp (F#), and the time signature is 3/4. The page number 51 is centered at the bottom.

Overture

Fl. 1 & 2

Picc.

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 3

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

poco rit. 8 a tempo

Fl. 1 & 2
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 2
Perc. 3
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

1. Solo
mf
1. Solo
mf
Solo
p
1. Solo
p
8
p
p
E F# G# A#
D# C# B#
mf
mp
mp
pizz.
mp
pizz.
p
p

poco rit. 8 a tempo

Overture

Fl. 1 & 2

Picc.

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Hn. 1 & 2

Perc. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

3. Solo

p

G#

Overture

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Perc. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

1.
mp
mp
p
3. Solo
p
G#
D#B#

Overture

The musical score consists of multiple staves for various instruments. The key signature has three sharps (F#, C#, G#). The tempo and dynamics are indicated by markings such as *mf* and *cresc.*. The score is divided into four measures. The first measure shows the initial entry of several instruments. The second measure introduces the *mf* dynamic. The third and fourth measures show a *cresc.* dynamic. The instruments listed are: Fl. 1 & 2, Picc., Ob. 1 & 2, Cl. 1 & 2, Bs. Cl., Bsn. 1 & 2, Bsn. 3 & 4, Hn. 1 & 2, Tbn. 1 & 2, Tbn. 3/Tba., Perc. 2, Hp., Vln. 1, Vln. 2, Vla., Vc., and Cb. The Harp part includes a 'D4B4' marking. The Viola part includes a 'div.' marking and 'arco' playing instructions. The Violoncello and Contrabass parts also include 'arco' playing instructions.

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

The musical score for page 57 of the Overture is written for a large orchestra. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score is divided into several systems. The first system includes Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Bassoon 3 & 4, Horn 1 & 2, Trumpet 1 & 2, and Trumpet 3/Tuba. The second system includes Percussion 3, Harp, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score features various dynamics, including forte (f), and includes articulation marks such as accents and slurs. The Harp part includes a 'Gtr' marking. The overall texture is dense, with multiple instruments playing complex rhythmic and melodic patterns.

Overture

Fl. 1 & 2 *mf* *cresc.*

Picc. *mf* *cresc.*

Ob. 1 & 2 *mf* *cresc.*

Cl. 1 & 2 *mf* *cresc.*

Bs. Cl. *mf* *cresc.*

Bsn. 1 & 2 *mf* *cresc.*

Bsn. 3 & 4 *mf* *cresc.*

Hn. 1 & 2 *mf* *cresc.*

Hn. 3 & 4 *mf* *cresc.* 3. Solo

Tbn. 1 & 2 *mf* *cresc.*

Tbn. 3/Tba. *mf* *cresc.*

Hp. *mf* *cresc.* G#

Vln. 1 *mf* *cresc.*

Vln. 2 *mf* *cresc.*

Vla. *mf* *cresc.*

Vc. *mf* *cresc.*

Cb. *mf* *cresc.*

Fl. 1 & 2

Picc.

Ob. 1 & 2

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 3

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Overture

Fl. 1 & 2 *mp* *mf*

Picc. *mp* *mf*

Ob. 1 & 2 *mp* *mf*

E.H. *mp* *mf*

Cl. 1 & 2 *mp*

Bsn. 3 & 4 *mf* a 2

Cbsn. *mf*

Hn. 1 & 2 *mp*

Tbn. 1 & 2

Tbn. 3/Tba. *mf*

Hp.

Vln. 1 *mf cant.*

Vln. 2 *mf cant.*

Vla. *mp*

Vc. *mf* pizz. arco

Cb. *mf* pizz. arco

Fl. 1 & 2 *mp* *mf* *mp*

Picc. *mp* *mf*

Ob. 1 & 2 *mp* *mf* *mp*

E.H. *mp* *mf*

Cl. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4 *mp*

Tbn. 3/Tba.

Hp.

Vln. 1

Vln. 2

Vla.

Vc. *pizz.*

Cb. *pizz.*

Overture

Fl. 1 & 2 *mp*

Picc. *mp*

Ob. 1 & 2 *mp*

E.H. *mp*

Cl. 1 & 2 *mp*

Bsn. 3 & 4 *mp*

Cbsn. *mp*

Hn. 1 & 2 *mp*

Hn. 3 & 4 *mp*

Tbn. 3/Tba. *mf*

Hp.

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. *mp* *mf*

Vc. *arco* *pizz.*

Cb. *arco* *pizz.*

Detailed description: This is a page of a musical score for an Overture, page 62. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Flutes 1 & 2, Piccolo, Oboes 1 & 2, English Horn (E.H.), Clarinets 1 & 2, Bassoons 3 & 4, Contrabassoon (Cbsn.), Horns 1 & 2, Horns 3 & 4, Trombones 3/Tuba (Tbn. 3/Tba.), Harp (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in a key signature of two sharps (F# and C#) and a 3/4 time signature. The score is divided into three measures. The first measure shows the initial entry of several instruments. The second measure features a prominent woodwind section with various dynamics like *mp* and *mf*. The third measure continues the woodwind and string textures, with some strings marked *pizz.* (pizzicato). The overall texture is dense and characteristic of a 19th-century orchestral overture.

Fl. 1 & 2 *mf* *mp* *mf* *mp*

Picc. *mf* *mp* *mf*

Ob. 1 & 2 *mf* *mp* *mf* *mp*

E.H. *mf* *mp* *mf*

Cl. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4 *mp*

Tbn. 3/Tba.

Hp.

Vln. 1

Vln. 2

Vla.

Vc. *arco* *pizz.*

Cb. *arco* *pizz.*

Overture

Fl. 1 & 2

Picc.

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. 1 & 2

Picc.

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Overture

Fl. 1 & 2
Picc.
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

The image shows a page of a musical score for an orchestra, titled "Overture". The page number "68" is centered at the bottom. The score is arranged in a standard orchestral layout with staves for various instruments. The key signature is one sharp (F#) and the time signature is 4/4. The instruments listed on the left are: Flute 1 & 2, Piccolo, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Bassoon 3 & 4, Contrabassoon, Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trumpet 3, Trombone 1 & 2, Trombone 3/Tuba, Harp, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score contains musical notation including notes, rests, and dynamic markings such as *mf* and *ff*. The woodwinds and strings are playing active parts, while the brass and harp are mostly in a sustained or resting state.

Fl. 1 & 2
Picc.
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tbn.
Perc. 2
Perc. 3
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Overture

Fl. 1 & 2

Picc.

Ob. 1 & 2

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 3

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. 1 & 2

Picc.

Ob. 1 & 2

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 3

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

C#Bb

Overture **11** Feroce.

Fl. 1 & 2
Picc.
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 2
Perc. 3
Hp.
Vln. 1
Vln. 2
Vla. unis.
Vc.
Cb.

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 2
Perc. 3
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Anthony and Cleopatra

ACT ONE

Libretto by Gene Tyburn

Music by Gerard Chiusano

As scene opens we see ENOBARBUS and a MESSENGER from Rome, standing stage left. Above them towers the statue of Ramses II. They watch the approach of the royal entourage of Antony and Cleopatra coming through a great door. ANTONY, in pantomime, shows his adoration of CLEOPATRA by kissing the hem of her garment, then her hand, then each finger, all for the amusement of the court. Enobarbus is Antony's trusted first general. But he sees the decline and fall of his dear friend coming. He sings only the truth.

Mesto. (curtain)

Piccolo Solo mp

Bassoons 1 & 2 p

Bassoons 3 & 4 p

Contrabassoon p

Horns 1 & 2 sfp

Trumpets 1 & 2 *con sord.* mp a 2 3

Trumpet 3 *con sord.* mp 3

Trombones 1 & 2 sfp

Percussion 2 S.D. (muted) p 3

Percussion 3 Timpani p

Violoncello p

Contrabass p

Mesto.

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Act I, cont. (2)

Musical score for Act I, cont. (2), featuring various instruments and their parts across three measures. The score is written in 5/4 and 4/4 time signatures. The instruments and their parts are:

- Fl. 1 & 2: *mp* *cresc.* *f*
- Picc.: *mp*
- Cl. 1 & 2: *mp* *cresc.* *f*
- Bs. Cl.: *f*
- Bsn. 1 & 2: *a 2*
- Bsn. 3 & 4: *a 2*
- Cbsn.: *a 2*
- Hn. 1 & 2: *a 2* *f*
- Tpt. 1 & 2: *mp* *f*
- Tpt. 3: *mp* *f*
- Tbn. 1 & 2: *a 2* *f*
- Perc. 2: *f*
- Perc. 3: *f*
- Vln. 1: *mp* *cresc.* *f*
- Vln. 2 div.: *mp* *cresc.* *f*
- Vla. div.: *mp* *cresc.* *f*
- Vc.: *f*
- Cb.: *f*

This musical score page, titled "Act I, cont. (3)", features a full orchestral arrangement. The instruments and their parts are as follows:

- Fl. 1 & 2:** Treble clef, key signature of two sharps (F# and C#). Part 1 starts with a *mf* dynamic and a five-measure phrase, then continues with a *f* dynamic. Part 2 starts with a first ending bracket and a *mf* dynamic.
- Ob. 1 & 2:** Treble clef, key signature of two sharps. Part 1 starts with a first ending bracket and a *mf* dynamic.
- Cl. 1:** Treble clef, key signature of three sharps (F#, C#, G#). Part 1 starts with a *mf* dynamic and a five-measure phrase, then continues with a *f* dynamic.
- Cl. 2:** Treble clef, key signature of three sharps. Part 1 starts with a *mf* dynamic and a five-measure phrase, then continues with a *f* dynamic. Includes a triplet of eighth notes.
- Bs. Cl.:** Treble clef, key signature of three sharps. Part 1 starts with a five-measure phrase.
- Bsn. 1 & 2:** Bass clef, key signature of two sharps. Part 1 starts with a five-measure phrase.
- Bsn. 3 & 4:** Bass clef, key signature of two sharps. Part 1 starts with a five-measure phrase.
- Cbsn.:** Bass clef, key signature of two sharps. Part 1 starts with a five-measure phrase.
- Hn. 1 & 2:** Treble clef, key signature of two sharps. Part 1 starts with a five-measure phrase.
- Hn. 3 & 4:** Treble clef, key signature of two sharps. Part 1 starts with a five-measure phrase.
- Tpt. 1 & 2:** Treble clef, key signature of three sharps. Part 1 starts with a five-measure phrase.
- Tpt. 3:** Treble clef, key signature of three sharps. Part 1 starts with a five-measure phrase.
- Tbn. 1 & 2:** Bass clef, key signature of two sharps. Part 1 starts with a five-measure phrase.
- Vln. 1:** Treble clef, key signature of two sharps. Part 1 starts with a *mf* dynamic and a five-measure phrase.
- Vln. 2 div.:** Treble clef, key signature of two sharps. Part 1 starts with a *mf* dynamic and a five-measure phrase.
- Vla.:** Alto clef, key signature of two sharps. Part 1 starts with a *mf* dynamic and a five-measure phrase.
- Vc.:** Bass clef, key signature of two sharps. Part 1 starts with a *mf* dynamic and a five-measure phrase.
- Cb.:** Bass clef, key signature of two sharps. Part 1 starts with a five-measure phrase.

The score is divided into three measures. Dynamics range from *mf* (mezzo-forte) to *f* (forte). Various articulations and phrasing marks are present throughout the score.

rit. 1 a tempo

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

- Ob. 1 & 2:** Treble clef, 4/4 time. Starts with a triplet of eighth notes (*mf*), then rests. Re-enters in 3/4 time with a solo line (*mp*) featuring a triplet.
- E.H.:** Treble clef, 4/4 time. Plays a few notes (*mf*) before resting.
- Cl. 1 & 2:** Treble clef, 4/4 time. Starts with a first ending (*mf*), then rests. Re-enters in 3/4 time with a first ending (*mp*) featuring a triplet.
- Bsn. 1 & 2:** Bass clef, 4/4 time. Starts with a first ending (*mf*), then rests. Re-enters in 3/4 time with a first ending (*mp*).
- Bsn. 3 & 4:** Bass clef, 4/4 time. Starts with a first ending (*mf*), then rests. Re-enters in 3/4 time with a second ending (*mp*) featuring a triplet.
- Cbsn.:** Bass clef, 4/4 time. Starts with a first ending (*mf*), then rests. Re-enters in 3/4 time with a first ending (*mp*).
- Hn. 1 & 2:** Treble clef, 4/4 time. Plays a few notes (*mf*) before resting.
- Hn. 3 & 4:** Treble clef, 4/4 time. Plays a few notes (*mf*) before resting.
- Tbn. 3/Tba.:** Bass clef, 4/4 time. Plays a few notes (*mf*) before resting.
- Perc. 3:** Bass clef, 4/4 time. Plays a few notes (*mf*) before resting.
- ENOBARBUS:** Bass clef, 4/4 time. Vocal line with lyrics: "Look, you, — at the dot - ing of our gen - eral." The line includes a triplet of eighth notes.
- Vln. 1:** Treble clef, 4/4 time. Starts with a triplet of eighth notes (*mf*), then rests. Re-enters in 3/4 time with a first ending (*mp*) featuring a triplet.
- Vln. 2:** Treble clef, 4/4 time. Starts with a triplet of eighth notes (*mf*), then rests. Re-enters in 3/4 time with a first ending (*mp*) featuring a triplet.
- Vla.:** Bass clef, 4/4 time. Starts with a first ending (*mf*), then rests. Re-enters in 3/4 time with a first ending (*mp*) featuring a triplet.
- Vc.:** Bass clef, 4/4 time. Starts with a first ending (*mf*), then rests. Re-enters in 3/4 time with a first ending (*mp*).
- Cb.:** Bass clef, 4/4 time. Starts with a first ending (*mf*), then rests. Re-enters in 3/4 time with a first ending (*mp*).

rit. 1 a tempo

Fl. 1 & 2
colla voce
mp *delicato*

Cl. 1 & 2
colla voce
mp *delicato*

Bsn. 1 & 2
colla voce *mp*

Bsn. 3 & 4
colla voce *mp*

Cbsn.
mf colla voce *mp*

Hn. 1 & 2
colla voce *mp*

Hn. 3 & 4
mf colla voce *mp*

Tpt. 1 & 2
colla voce *mp*

Tpt. 3
colla voce *mp*

Tbn. 1 & 2
colla voce *mp*

Eno.
heart which in scuf - fles of great fights had

Vln. 1
colla voce *mp* *delicato*

Vln. 2
colla voce *mp* *delicato*

Vla.
colla voce *mp*

Vc.
colla voce *mp*

Cb.
colla voce *mp* arco

rit. a tempo

E.H. *p* Solo *mf*

Cl. 1 & 2 *p* Solo *mf*

Bs. Cl. *p*

Bsn. 1 & 2 *mf*

Bsn. 3 & 4 *mf*

Cbsn. *p*

Hn. 1 & 2 *mp*

Eno. *p* *mf* 3
lus - ty gyp-sy's hand. Note, you will see in

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

rit. a tempo

Musical score for Act I, cont. (10). The score is in G major (one sharp) and 3/4 time. It features a vocal line for Enoch and an orchestral accompaniment. The vocal line includes the lyrics: "him the tri-ple pil-lar of the world trans - formed in-to a". The orchestral parts include Flute 1 & 2 (Solo), Oboe 1 & 2, Clarinet 1 & 2 (a2), Bassoon 1 & 2, Bassoon 3 & 4, Horn 1 & 2, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is divided into three measures. The first measure is marked *mf* and the second and third measures are marked *f*. The score includes various musical notations such as triplets, slurs, and dynamics.

Fl. 1 & 2 Solo *mf* *f*

Ob. 1 & 2 *mf* *f*

Cl. 1 & 2 a2

Bs. Cl.

Bsn. 1 & 2 *f*

Bsn. 3 & 4 *f*

Hn. 1 & 2 *mf* *f*

Eno. him the tri-ple pil-lar of the world trans - formed in-to a

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

This page of a musical score features a variety of instruments and a vocal line. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Bassoons 3 & 4, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, and Trombone 3/Euphonium. The percussion section includes Percussion 3 and Harp. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The vocal line is for the Eno character. The score is in a key with three sharps (F#, C#, G#) and a common time signature. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). Performance instructions such as *pizz.* (pizzicato), *arco* (arco), *div. arco* (divisi arco), *senza sord.* (senza sordina), and *unis.* (unisono) are present. The harp part includes a chord change from Gb to Db. The vocal line includes the lyrics: "strum - pet's fool: no long - er fit to com-mand, no long - er fit to".

2

accel.

Poco allegro.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bs. Cl.

Perc. 3

Hp.

CLEOPATRA *f*
passionato If you say you love me, then

Eno.
 rule.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

2

accel.

Poco allegro.

rall. a tempo

Ob. 1 & 2
Cl. 1 & 2
Bs. Cl.
Hn. 1 & 2
Hp.
C.
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

mea - sured. _____
I'll set a mark _____ that no one else can

rall. a tempo

Detailed description: This is a page of a musical score for Act I, continuing from page 14. The score is for a full orchestra and two vocal soloists (C. and A.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo markings are 'rall.' (ritardando) and 'a tempo'. The woodwinds include Oboes 1 & 2, Clarinets 1 & 2 (with a second clarinet 'a 2' part), Bass Clarinet, Horns 1 & 2, and Harp. The strings include Violins 1 & 2, Viola, Violoncello, and Contrabass. The vocal soloists have lyrics: 'mea - sured. _____' and 'I'll set a mark _____ that no one else can'. The harp part includes chord markings 'E|G|' and 'G#'. The score is divided into five measures.

Fl. 1 & 2
mf

Ob. 1 & 2
1.

E.H.
mf

Cl. 1 & 2
a 2

Bs. Cl.

Hp.
G#
E#G#

C.
touch.

A.
f
Needs find new heav - ens, new earth to act up-on our

Vln. 1

Vln. 2

Vla.
unis.

Vc.

Cb.

Detailed description: This is a page of a musical score for Act I, continuing from page 14. The score is for a full orchestra and a vocal soloist. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments are arranged in a standard orchestral layout. The woodwinds (Flutes, Oboes, English Horn, Clarinets, Bassoon) and strings (Violins, Viola, Violoncello, Contrabass) are playing melodic and harmonic parts. The vocal soloist (A.) is singing the lyrics: "Needs find new heav - ens, new earth to act up-on our". The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and performance instructions like "touch." and "unis." (unison). The page number 91 is centered at the bottom.

Tbn. 1 & 2

Tbn. 3/Tba.

CLEOPATRA *f* *a piacere mf*

Hear him, An - to - ny, per - haps young Cae - sar has sent new mandates to

A. now, a - way.

Vln. 1 *colla voce*

Vln. 2 *colla voce*

Vla. *colla voce*

Vc. *colla voce*

Cb. *colla voce*

Fl. 1 & 2 *mp*

Ob. 1 & 2 *mp*

Cl. 1 & 2 *mp*

C. you: Do this or that, en - fran - chise all kingdoms that you see, then

Vln. 1 *div.*

Vln. 2 *div.*

Vla.

Vc. *div.*

Cb.

C. hur - ry back to Rome and do it on your knees. **ANTONY** *f*
How now, my love, you're los - ing

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

rit.
Hn. 1 & 2
Tbn. 1 & 2
Tbn. 3/Tba.
C. *mf* Hear the mes - sen - ger, my lord, my An - to - ny. *mf*
A. faith in me? Not
Vln. 1 *mf* unis.
Vln. 2 *mf* unis.
Vla. *mf*
Vc. *mf*
Cb. *mf*
mf *rit.*

a tempo

Fl. 1 & 2
 Ob. 1 & 2
 Bsn. 1 & 2
 Hp.
 A.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

mf *colla voce* *mf* *colla voce* *mf* *colla voce*

[Eb F# Gb A#
 D# Cb Bb] *mf* C# *colla voce*

so my love, let Rome in Ti - ber melt, _____ and the wide arch of the rang - ed em - pire

div. *unis.* *colla voce* *colla voce* *colla voce*

pizz. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *colla voce*

pizz. *colla voce*

a tempo

Act I, cont. (20)

Musical score for Act I, cont. (20). The score is in 3/4 time and features the following instruments and parts:

- Fl. 1 & 2**: Flute parts with triplets and slurs.
- Ob. 1 & 2**: Oboe parts with triplets and slurs.
- Bsn. 1 & 2**: Bassoon parts with triplets and slurs.
- Hn. 1 & 2**: Horn 1 & 2 parts, marked *mf* with triplets.
- Hn. 3 & 4**: Horn 3 & 4 parts, marked *mf* with triplets.
- Hp.**: Harp part with a chord marked *F#*.
- A.**: Soloist part with lyrics: "fall. Oc - ta - vius may beck - on, but none here will heed the".
- Vln. 1**: Violin 1 part with triplets and slurs.
- Vln. 2**: Violin 2 part with triplets and slurs.
- Vla.**: Viola part with a *div.* marking.
- Vc.**: Violoncello part with *arco* and *pizz.* markings.
- Cb.**: Contrabass part.

allarg.

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

- Fl. 1 & 2:** Flute parts with a triplet and *mp* dynamic.
- Picc.:** Piccolo part.
- Ob. 1 & 2:** Oboe parts with *a 2* and *f* dynamics.
- E.H.:** English Horn part.
- Cl. 1 & 2:** Clarinet parts with a first ending, triplet, and *mf* dynamic.
- Bs. Cl.:** Bass Clarinet part.
- Bsn. 1 & 2:** Bassoon parts with *a 2* and *f* dynamics.
- Bsn. 3 & 4:** Bassoon parts with *a 2* and *f* dynamics.
- Hn. 1 & 2:** Horn parts.
- Hn. 3 & 4:** Horn parts.
- Tpt. 1 & 2:** Trumpet parts with *con sord.*, *mf*, triplet, and *senza sord. a 2* dynamics.
- Tpt. 3:** Trumpet part with *con sord.*, *mf*, triplet, and *senza sord.* dynamics.
- A.:** Vocal line with lyrics: "call. The no-ble-ness of life is to do thus, (A passionate kiss)".
- Vln. 1:** Violin I part with *div.*, *mf*, and *unis.* dynamics.
- Vln. 2:** Violin II part with *mf* dynamic.
- Vla.:** Viola part with *mf* dynamic.
- Vc.:** Violoncello part with *pizz.* and *arco* markings.
- Cb.:** Contrabass part with *arco* and *mf* dynamics.

allarg.

Musical score for Act I, cont. (22). The score includes parts for Fl. 1 & 2, Picc., Ob. 1 & 2, E.H., Cl. 1 & 2, Bs. Cl., Bsn. 1 & 2, Bsn. 3 & 4, Cbsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3/Tba., Perc. 3, Hp., A., Vln. 1, Vln. 2, Vla., Vc., and Cb. The score features various musical notations including trills, triplets, and dynamic markings such as *mf* and *f*. The vocal line (A.) includes the lyrics: "when such a twain shall do it. On pain of death the world to weet".

$\text{♩} = \text{♩}$ Allegro.

Fl. 1 & 2

Picc.

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Perc. 3

A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

we stand up peer-less... a - vaunt, my sweet.

$\text{♩} = \text{♩}$ Allegro.

Act I, cont. (24)

Musical score for Act I, cont. (24). The score includes parts for Fl. 1 & 2, Picc., Cl. 1, Cl. 2, Bsn. 1 & 2, Bsn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3/Tba., Perc. 2 (Piatti), and Perc. 3. The woodwinds and brass play melodic lines with various articulations and dynamics. The percussion provides a rhythmic accompaniment with Piatti and a bass drum part. The score is in a key with one sharp (F#) and a common time signature.

He gives the signal to move on, but CLEOPATRA stops the royal train,

Musical score for Act I, cont. (24) featuring strings. The score includes parts for Vln. 1, Vln. 2, Vla., Vc., and Cb. The strings play a rhythmic accompaniment with various articulations and dynamics. The score is in a key with one sharp (F#) and a common time signature.

$\text{♩} = \text{♩}$
Più mosso.

Fl. 1 & 2
Picc.
Ob. 1 & 2
Cl. 1
Cl. 2
Bsn. 1 & 2
Bsn. 3 & 4
Tpt. 1 & 2
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 2
Perc. 3
Hp.
CLEOPATRA *f*
and with mocking laughter says: Ha! Ex - cel - lent false - hood. I'll
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

f
Più mosso.
 $\text{♩} = \text{♩}$

C. seem the fool I'm not. Mark An - to - ny will be him - self, or does he

Vln. 1 div.

Vln. 2 div.

Vla. div.

Vc.

Detailed description: This system contains the vocal line and the first four staves of the string ensemble. The vocal line (C.) is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "seem the fool I'm not. Mark An - to - ny will be him - self, or does he". The strings (Vln. 1, Vln. 2, Vla., Vc.) are in various clefs and provide harmonic support with a "div." (divisi) instruction. The music concludes with a double bar line and repeat sign.

E.H. **Poco più mosso.**

rit. *mf*

C. fear a Cle - o - pa - trian plot?

ANTONY *mf*

Now for the

Vln. 1 unis.

Vln. 2

Vla. unis. *mf*

Vc.

Cb. pizz. arco

rit. **Poco più mosso.**

Detailed description: This system continues the musical score. It includes the E.H. (English Horn) part, the vocal line (C.), and the vocal line for ANTONY. The string ensemble (Vln. 1, Vln. 2, Vla., Vc., Cb.) continues with various articulations like "pizz." and "arco". The tempo markings "rit." and "Poco più mosso." are placed above and below the system. The music concludes with a double bar line and repeat sign.

Fl. 1 & 2 *1. Solo mp*

Cl. 1 & 2

A. streets, talk to all and stay up late,

Vln. 1

Vla.

Vc.

Cb.

Cl. 1 & 2

Bs. Cl.

A. feast as we walk, but hide our roy - al state; thus kings may stay in

Vln. 1

Vln. 2

Vla.

Vc. *arco div.*

Cb. *arco*

not your ear - ly les - sons, will end in sor - ry

Hn. 1 & 2
Hn. 3 & 4
A.
Vln. 1
Vln. 2
Vla. *unis.*
Vc.
Cb.

4 *Alla marcia*₃

Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 2
Perc. 3
A.
Vln. 1
Vln. 2
Vc.
Cb.

f *a 2* *3* *f* *troth.*

They exit. MESSENGER follows after.

As the entourage exits, IRAS and CHARMIAN, Cleopatra's handmaidens, hold back an old blind SOOTHSAYER, and in a merry mood demand their fortunes be told. Enobarbus stays to watch the fortune telling.

Musical score for the first system, featuring Tpt. 1 & 2, Tbn. 1 & 2, Tbn. 3/Tba., Perc. 2, Perc. 3, Vln. 1, Vln. 2, Vla., Vc., and Cb. The score includes various musical notations such as triplets and accents.

Meno mosso (quasi recit.).

Musical score for the second system, featuring Bsn. 1 & 2, Bsn. 3 & 4, Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tbn. 1 & 2, and Tbn. 3/Tba. The score includes dynamics like 'f' and 'decrese.'

CHARMIAN

a piacere **f** *3*
Tell us our for-tune, or get thee

Musical score for the third system, featuring Vln. 1, Vln. 2, Vla., Vc., and Cb. The score includes dynamics like 'colla voce' and 'mp'.

Meno mosso (quasi recit.).

IRAS *mf* (excited)

Mine first, here's my hand,

Char,

gone! For a char-la-tan we paid thee well, now say.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. 1 & 2

Picc.

Ob. 1 & 2

Bsn. 1 & 2

Cbsn.

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Ir.

read it with-out de-lay.

SOOTHSAYER

Si-lence all, this work de-mands I sum-mon up the

Vc.

Cb.

1. Solo

1. Solo

Lento.

1.

mf

mf

1.

mf

mf

Lento.

Musical score for Act I, cont. (34). The score is in 3/4 time and features a variety of instruments including woodwinds, brass, strings, and a solo singer. The key signature has three sharps (F#, C#, G#). The score is divided into two systems of staves. The first system includes Cl. 1 & 2, Bs. Cl., Bsn. 1 & 2, Cbsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, and Tbn. 1 & 2. The second system includes S-S. (Solo Singer), Vln. 1, Vln. 2, Vla., Vc., and Cb. The Solo Singer part includes the lyrics: "spir - its. Bring me drink, to clear the chan-nels filled by dai - ly use. This hand fore -". The dynamic marking *mf* (mezzo-forte) is used throughout the score.

Più mosso.

S-S. tells no bet-ter for - tune, no bet-ter for - tune than your mis-tress din - ner goose.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Più mosso.

Poco allegro. a 2

Fl. 1 & 2

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

mf

mf

mf

mf

mf

mf

mf

ENOBARBUS

f

What have we here? For - tunes or feast - ing?

Vln. 1

Vln. 2

Vc. pizz. div.

Cb. pizz.

Poco allegro.

The musical score is for Act I, cont. (36) and is in 2/4 time. The key signature has two sharps (F# and C#). The score includes parts for Fl. 1 & 2, Ob. 1 & 2, E.H., Cl. 1 & 2, Bsn. 1 & 2, Bsn. 3 & 4, Cbsn., Eno., Vln. 1, Vln. 2, Vla., Vc., and Cb. The Eno. part includes the lyrics: "Talk straight a - way, dis - sem - bling words like worms leads_ on - ly to de -". The score features several triplets and a "rit." (ritardando) marking at the top right and bottom right. The Eno. part has first and third endings marked "1." and "3." respectively.

a tempo

Fl. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Tbn. 1 & 2
Tbn. 3/Tbn.
Eno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

1. Solo
mp scherzando
mp scherzando
mp scherzando
mf
mf
IRAS *mf*
Now re - mem - ber prof - it, I
cay.
pizz.
mp scherzando
mp scherzando
mp scherzando
mp scherzando

a tempo

Fl. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Ir.
Vln. 1
Vln. 2
Vla.
Vc.

love long life bet - ter than gold, so read me well and leave me

Poco meno mosso.

Fl. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 1 & 2
Hn. 1 & 2
Ir.
Vln. 1
Vln. 2
Vla.
Vc.

Solo
mp

Solo
mp

old.
SOOTHSAYER*mf*
I make not the fu - ture but tell what I see:

arco
arco
arco
Poco meno mosso.

Ob. 1 & 2 *1. Solo mp*

Cl. 1 & 2 *1. Solo mp*

Hn. 1 & 2

S-S. *3 3 3*
you and your mis - tress shall die ex - qui - site - ly.

Vln. 1

Vln. 2

Vla. *6 6*

Vc. *div. 6 6*

Ob. 1 & 2 *mp*

Cl. 1 & 2

Hn. 1 & 2 *mp*

S-S. *3*
But this line here doth a sud - den curve,

Vln. 1 *3*

Vln. 2 *3*

Vla. *div.*

Vc.

Fl. 1 & 2 *mf* *f* *giocoso*

Ob. 1 & 2 *f* *giocoso*

Cl. 1 & 2 *f* *giocoso*

Bsn. 1 & 2 *f* *giocoso*

Bsn. 3 & 4 *f* *giocoso*

Hn. 1 & 2

Hp. *mf* *f*

CHARMIAN *f*
giocoso Fie, fie, you

Eno. *f*
you shall both out - live the la - dy you serve.

Vln. 1 *f* *giocoso*

Vln. 2 *f* *giocoso*

Vla. *f* *giocoso*

Vc. *f* *giocoso*

Cb. *f* *giocoso*

a 2, *6*, *a 2*, *a 2*, *a 2*

E♭ F G A♭
D C B B♭

3, *S-S.*

mf, *f*, *f*, *f*, *f*, *f*, *f*, *f*, *f*

giocoso, *giocoso*, *giocoso*, *giocoso*, *giocoso*, *giocoso*, *giocoso*, *giocoso*, *giocoso*

♩ = ♩.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Char.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

blind old fool! No more rid-dles, break the rule. How ma - ny chil - dren

Detailed description: This page of a musical score contains ten staves. The top five staves are for woodwinds: Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, and Bassoon 3 & 4. The sixth staff is for the Character (Char.), with lyrics written below the notes. The bottom five staves are for strings: Violin 1, Violin 2, Viola, Violoncello (Vc.), and Contrabass (Cb.). The music is in a key with two flats and a 3/4 time signature. The vocal line is in a higher register than the instrumental parts. The woodwinds and strings provide accompaniment for the vocal line.

This musical score page includes the following parts and markings:

- Fl. 1 & 2**: Flute parts with melodic lines.
- Ob. 1 & 2**: Oboe parts with block chords.
- Cl. 1 & 2**: Clarinet parts with block chords.
- Bsn. 1 & 2**: Bassoon parts with rhythmic patterns.
- Bsn. 3 & 4**: Bassoon parts with rhythmic patterns.
- Hn. 1 & 2**: Horn parts, starting with *mf* in the final measure.
- Hn. 3 & 4**: Horn parts, starting with *mf* in the final measure.
- Tpt. 1 & 2**: Trumpet parts, starting with *mf con sord.* in the final measure.
- Tpt. 3**: Trumpet part, starting with *mf con sord.* in the final measure.
- Char.**: Character soloist with lyrics: "must we bear to sa - tis - fy all who find us fair?" and "Were your ev - ery". Includes the instruction *SOOTHSAYER mf*.
- Vln. 1**: Violin part, starting with *mf* in the final measure.
- Vln. 2**: Violin part, starting with *mf* in the final measure.
- Vla.**: Viola part, starting with *mf* in the final measure.
- Vc.**: Violoncello part, starting with *mf pizz.* in the final measure.
- Cb.**: Contrabass part, starting with *mf* in the final measure.

The musical score consists of the following parts:

- Hn. 1 & 2:** Horns 1 and 2, playing a rhythmic pattern of eighth notes.
- Hn. 3 & 4:** Horns 3 and 4, playing a rhythmic pattern of eighth notes, with a marking "(sempre 5th lower)".
- Tpt. 1 & 2:** Trumpets 1 and 2, playing a rhythmic pattern of eighth notes.
- Tpt. 3:** Trumpet 3, playing a rhythmic pattern of eighth notes.
- S.S.:** Soprano Soloist, with lyrics: "wish a womb, and fer-tile ev - ery wish, a mil-lion or". The tempo marking "scherzando" and dynamic marking "f" are present.
- Vln. 1:** Violin 1, playing a rhythmic pattern of eighth notes.
- Vln. 2:** Violin 2, playing a rhythmic pattern of eighth notes.
- Vla.:** Viola, playing a rhythmic pattern of eighth notes.
- Vc.:** Violoncello, playing a rhythmic pattern of eighth notes.
- Cb.:** Contrabasso, playing a rhythmic pattern of eighth notes.

The tempo marking "scherzando" is repeated for each instrument part. The key signature is B-flat major (two flats).

Fl. 1 & 2
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 1 & 2
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 2
Perc. 3
S.S.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

mf
mf
mf
mf
mf
a 2
a 2
senza sord.
mf
mf
mf
mf
S.D. (no mute)
mf
f
ENOBARBUS
f
A - way, a - way... comes Mark
more brats both of you should dish. (ALL laugh.)
pizz.
arco
mf
pizz.
arco
mf
pizz.
arco
mf
arco
pizz.
arco
mf
arco
pizz.
arco
mf

Fl. 1 & 2
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 2
Perc. 3
Eno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Ensemble dynamics: *f*, *sfz*, *a 2*, *7*

Vocal line (Eno.):
An - to - ny _____ in a mil - i - ta - ry mood. *ALL exit quickly.*

This page of a musical score, labeled "Act I, cont. (46)", features 15 staves for various instruments. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, and Bassoons 3 & 4. The brass section consists of Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, and Trombone 3/Tuba. The percussion section has two staves, Percussion 2 and Percussion 3. The string section includes Violin 1, Violin 2, Viola, Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It contains various musical notations such as trills (tr), accents (>), dynamic markings (sfz), and articulation marks (a 2, 7, b). The woodwinds and strings play sustained notes, while the brass and percussion play rhythmic patterns.

Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Msg.
Vla.
Vc.
Cb.

pret - ty song, teach - er - y by your wife is an un - ex - pec - ted

Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Msg.
Vla.
Vc.
Cb.

ANTONY *mf*
Whotells me true, though it end in death, binds me to him strong.
wrong.

Fl. 1 & 2 *1. Solo* **rit. a tempo**

Ob. 1 & 2 *1. Solo p*

Cl. 1 & 2 *p mp*

Bsn. 1 & 2 *p mp*

A. Roman gos-sip rules the world, who_ cares if it be

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp unis.*

Vc. *mp*

Cb. *mp*

rit. mp a tempo

Fl. 1 & 2 *mp*

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4 *mp*

A. wrong. Mince the thoughts of Ro - man clots bought with

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This musical score page features a variety of instruments and a vocal line. The woodwind section includes Flutes 1 & 2, Piccolo, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Bassoons 3 & 4, and Contrabassoon. The brass section includes Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, and Trombone 3/Tuba. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The vocal line is for a male character, labeled 'A.', with lyrics: "grain and gold. I'm her cap-tive, I'm her". The score is written in a key signature of three flats and a common time signature. The vocal line has a melisma on the word "gold." indicated by a long horizontal line. The instrumental parts feature various rhythmic patterns, including sixteenth-note runs and sustained chords.

Hn. 1 & 2

Tbn. 1 & 2

Tbn. 3/Tba.

Msg.

Vln. 1

Vla.

Vc.

Cb.

Fl. 1 & 2

Hn. 1 & 2

Msg.

Vln. 1

Vln. 2

Vla.

Vc.

1. Solo

Ful - via your wife has brought this strife to bring you down, or home. Con -

Solo

p

fu - sion quakes the state we love, re - turn you now to

div.

div.

6

Hn. 1 & 2
 Tpt. 1 & 2
 Tpt. 3
 Tbn. 1 & 2
 Tbn. 3/Tba.

ANTONY *mp*
 Grates me this, there's more I fear.

Msg.
 Rome. There's more I fear, that

Vln. 1
 Vln. 2
 Vla. unis.
 Vc. unis.
 Cb. *p*

6

Più lento.

Fl. 1 & 2
 Ob. 1 & 2
 Cl. 1 & 2
 Tpt. 1 & 2
 Tbn. 1 & 2
 Tbn. 3/Tba.

Msg.
 you must hear I'm a - fraid to say. Your con - ten - tious wife who

Vc.
 Cb. *mp*

Più lento.

Fl. 1 & 2
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3/Tba.
Msg.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

p
p
a 2
p
a 2
p
ANTONY *f*
furioso Ful-via dead? Ful - via
brought this strife, _____ is no more a - live to - day.

Ob. 1 & 2 *mf* 1. Solo *rit.*

Bsn. 1 & 2 *mf*

Bsn. 3 & 4 *mf* 3. Solo

Tbn. 1 & 2 *mf* 1.

Tbn. 3/Tba. *mf* Tba.

A. *mf* dead?

Msg. *mf* Yes, my lord, as I have said. _____

Vln. 1 *mf*

Vc. *mf*

Cb. *mf* *rit.*

a tempo 7 *Andante doloroso.*

Cl. 1 & 2 *mf sost.*

Bsn. 1 & 2 *mf sost.*

Bsn. 3 & 4 *mf*

A. *mf* O there's a great spir - it gone, would that hand could bring her

Vln. 1 *mf sost.*

Vln. 2 *mf sost.*

Vla. *a tempo* 7 *mf sost. Andante doloroso.*

Vc. *mf sost.*

Cl. 1 & 2
Bsn. 1 & 2
A.
Vln. 1
Vln. 2
Vla.
Vc.

colla voce
colla voce
back that must have shoved her on. I must haste from hence, re - turn to
colla voce
colla voce
colla voce
colla voce

Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

colla voce
colla voce
mf
colla voce
Rome, mat - ters broached there call me home. My en -
colla voce
colla voce
colla voce
colla voce
colla voce

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

A.

chant - ing queen must let me go, but I fear her words like dag - gers

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

A.

thrown. Her pi - teous looks could bind me tight and

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

colla voce

a piacere

mf

mf

a tempo

E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

slow the progress of my flight. Griefs left un-settled now in Rome

mf *a 2* *mf* *mf* *mf* *mf* *mf*

a tempo

E.H.
Cl. 1 & 2
Bsn. 1 & 2
Hn. 1 & 2
A.
Vln. 1
Vln. 2
Vla.
Vc.

will on - ly stew and rot;

mf

Fl. 1 & 2 *mf* ^{a2}

Picc.

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hp. *mf*
E^b F[♯] G^b A^b
D^b C[♯] B^b E[♯]

A.
my pre - sent needs to face our Cae - sar _____ and re - di - vide the

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for Act I, continuing from page 59. The score is for a full orchestra and a soloist (A.). The instruments listed are Flute 1 & 2, Piccolo, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Bassoon 3 & 4, Contrabassoon, Horn 1 & 2, Harp, and Soloist (A.). The score is in 6/4 time and consists of two systems. The first system has a 6/4 time signature, and the second system has a 3/4 time signature. The key signature is three flats (B-flat, E-flat, A-flat). The soloist part (A.) has the lyrics: "my pre - sent needs to face our Cae - sar _____ and re - di - vide the". The harp part has a chord diagram: E^b F[♯] G^b A^b / D^b C[♯] B^b. The dynamic marking *mf* (mezzo-forte) is present in several parts.

Picc.

Ob. 1 & 2

Cl. 1 & 2

Tbn. 1 & 2

Tbn. 3/Tba.

Eno.

Vc.

Cb.

seen her rend her hair when small things go a - miss. Leav - ing

Picc.

Ob. 1 & 2

Cl. 1 & 2

Tbn. 1 & 2

Tbn. 3/Tba.

Eno.

Vc.

Cb.

ANTONY *mf*

Her

now will cause a row that I would ra - ther miss.

Act I, cont. (62)

Musical score for Act I, cont. (62). The score is in 4/4 time and features a variety of instruments and a vocal line. The key signature has three flats (B-flat, E-flat, A-flat). The instruments and their parts are:

- Fl. 1 & 2: Melodic line with a *mf* dynamic marking.
- Picc.: Melodic line with a *mf* dynamic marking.
- Ob. 1 & 2: Harmonic accompaniment with eighth-note patterns.
- E.H.: Rest.
- Cl. 1 & 2: Harmonic accompaniment with eighth-note patterns.
- Bs. Cl.: Rest.
- Bsn. 1 & 2: Rest.
- Bsn. 3 & 4: Rest.
- Cbsn.: Rest.
- Tbn. 1 & 2: Harmonic accompaniment with a *mf* dynamic marking.
- Tbn. 3/Tba.: Rest.
- A.: Vocal line with lyrics: "sighs and tears are great - er than an - y temp - est known. She's".
- Vln. 1: Rest.
- Vln. 2: Rest.
- Vla.: Rest.
- Vc.: Bass line with eighth-note patterns and triplets.
- Cb.: Bass line with eighth-note patterns and triplets.

trattenuto

Act I, cont. (63)

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

cun - ning past man's thoughts that ev - er are re-nowned. The
ENO BARBUS The

trattenuto

8 a tempo

Musical score for Act I, cont. (64), starting at measure 8. The score is in 2/4 time and features a variety of instruments including Flutes, Piccolo, Oboes, Clarinets, Bass Clarinet, Bassoons, Contrabassoon, Trumpets, Trombones, Percussion, and Strings. The music is marked *f* (forte) and *a tempo*. The score includes vocal parts for A. and Eno. with lyrics: "pipes not played or drum been made where she can - not change the". The score is divided into three measures, with a 2/4 time signature for the first two and a 4/4 time signature for the third. A box with the number 8 is placed above the first measure, and another box with the number 8 is placed below the last measure.

8 a tempo

Fl. 1 & 2
colla voce

Ob. 1 & 2
colla voce

Cl. 1 & 2
colla voce

Bs. Cl.
colla voce

Bsn. 1 & 2
colla voce

Bsn. 3 & 4
colla voce

Cbsn.
colla voce

Tpt. 1 & 2
colla voce

Tpt. 3
colla voce

Tbn. 1 & 2
colla voce

Tbn. 3/Tba.
colla voce

A.
sound. I must break my go - ing forth and get her leave to

Eno.
sound. You must break forth and get her leave to

Vln. 1
colla voce

Vln. 2
colla voce

Vla.
colla voce

Vc.
colla voce

Cb.
colla voce

Act I, cont. (66)

This page of a musical score features a variety of instruments and vocal parts. The woodwind section includes Flutes 1 & 2, Piccolo, Oboes 1 & 2, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Bassoons 3 & 4, and Contrabassoon. The brass section consists of Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, and Trombone 3/Tuba. Percussion includes two different parts. The keyboard section features a Harpsichord with a *G_b* pedal. The vocal parts are for A. (Alto) and Eno. (Ensemble). The score is divided into three measures with time signatures of 2/4, 4/4, and 2/4. Dynamics include *f* (forte) and *a 2* (second ending). The vocal line for A. includes the lyrics: "You, to our cap - tains straight a -".

molto allarg.

a tempo

Fl. 1 & 2

Picc.

Ob. 1 & 2

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 2

Perc. 3

Hp.

A.

Eno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

way, I'll need a li-on's heart to - - - day.

You'll need a li-on's heart to - - - day.

They exit.

molto allarg.

a tempo

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 3

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

As scene changes to Cleopatra's bed chamber, CLEOPATRA is pacing back and forth. She is visibly agitated, realizing that Mark Antony may leave for Rome, thus weakening her hold on him, and thus losing control of her kingdom. IRAS and CHARMIAN await her orders. She is upset, trying to think of a way to stop Antony from leaving.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf staccato

mf staccato

mf

mf

mf

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Perc. 1

Xylophone

mf

Perc. 3

f

C.

Where is he, Char - mian? Seek him

Vln. 1

Vln. 2

Vc.

Cb.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Perc. 1

Perc. 3

C.

straight a - way. — If you find him sad, say that

Vln. 1

Vln. 2

Vc.

Cb.

Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Perc. 1
Perc. 3
C.
Vln. 1
Vln. 2
Vc.
Cb.

I am gay. If you find him mer-ry, say that I'm

Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
C.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

sick. Op - po - sites at - tract, they say,

you know this lit - tle trick. I see him. I'm

faint, Char - mian, help me a - way. But

molto rit.

Meno mosso.

Fl. 1 & 2

Picc.

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Perc. 1

Perc. 2

Perc. 3

Hp.

C.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Celeste

Cymb. (coin zing)

Triangle

mp

mf

f

p

mf

f

mp

a piacere

p *colla voce*

p *colla voce*

p *colla voce*

p *colla voce*

arco div.

p *colla voce*

mf

p

p

p

D#

hold, I know by that wrin - kled brow

molto rit.

Meno mosso.

a tempo

Fl. 1 & 2

Picc.

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Perc. 1

Hp.

C.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

mp

mf

mp

mp

mf

pizz.

unis. pizz.

unis. pizz.

mp

a tempo mp

2.

mp

mp

mp

mp

Xylophone

mp

[E#] [D#] G#

mf

Enter ANTONY. CLEOPATRA is exploding with anger.

this is not my luck - y day.

This page of a musical score includes staves for various instruments and a vocal line. The instruments listed are Fl. 1 & 2, Picc., Ob. 1 & 2, E.H., Cl. 1 & 2, Bs. Cl., Bsn. 1 & 2, Bsn. 3 & 4, Cbsn., Hn. 1 & 2, Perc. 1, Perc. 3, C., Vln. 1, Vln. 2, Vla., Vc., and Cb. The score is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. Dynamic markings include *mf*, *f*, *staccato*, *arco*, and *div.*. There are two instances of *a 2* (second ending) markings above the Flute and Clarinet staves. The vocal line for the character C. (Anthony) contains the lyrics: "(to Anthony) What says the married man?". The page number 152 is centered at the bottom.

(to Anthony) What says the married man?

Fl. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Perc. 1

Perc. 3

C.

Vln. 1

Vln. 2

Vc.

Cb.

Would that you had nev - er come to vis - it E - gypt - land.

Fl. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Perc. 1

C.

Vln. 1

Vln. 2

Vc.

Cb.

You're free to go! You're free to go! I nev - er had

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Hp.
C.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

1. Solo
mf
mf
mf
mf
mf
mf
mf
mf
[E] [C#] *mf*
pow - er to hold you so.
mf
arco
mf
pizz.
ancora pizz.
tutti arco
arco
mf

1. = 1.

Musical score for Act I, cont. (79). The score is in 4/4 time and features a key signature of three sharps (F#, C#, G#). The tempo is **Meno mosso.** The score includes parts for Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Bassoon 3 & 4, Contrabassoon, Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trumpet 3, Trombone 1 & 2, Trombone 3/Tuba, Percussion 1, Percussion 3, Harp, Cello, Violin 1, Violin 2, Viola, and Cello/Double Bass. The Cello part includes the lyrics: "Nev - er was a queen so might - i - ly be - trayed!". The score is marked with **f** (forte) and *poco maestoso, ma furioso*. A **Marimba** part is also indicated. The score is divided into two systems, with the first system ending at measure 10 and the second system starting at measure 11. The tempo marking **Meno mosso.** is repeated at the bottom of the page.

Musical score for Act I, cont. (80). The score is written for a full orchestra and includes a vocal line. The instruments are arranged in a standard orchestral layout. The vocal line is for a male voice (C.). The lyrics are: "I'll have this writ in mar - ble, I'll have it carved to - day!". The score is in 4/4 time and features a key signature of two sharps (D major). The music is marked with a forte (f) dynamic. The vocal line is marked with a *div.* (divisi) instruction. The lyrics are: "I'll have this writ in mar - ble, I'll have it carved to - day!".

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 1
Perc. 3
C.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

I'll have this writ in mar - ble, I'll have it carved to - day!

div.
unis.

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 1
Perc. 3
C.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

How could I be - lieve you could be an - y - thing but false,

div. unis.

Detailed description: This is a page of a musical score for Act I, continuing from page 81. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwinds (Flutes, Piccolo, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoons, and Contrabassoon) and brasses (Horns, Trumpets, and Trombones) are shown with their respective parts. The percussion section includes two parts. The strings (Violins, Viola, and Cello) are also present. A vocal line is included, with the lyrics "How could I be - lieve you could be an - y - thing but false,". The score features various musical notations such as dynamics (e.g., *f*, *mf*), articulation (accents, staccato), and performance instructions like "div." and "unis.". The time signature changes from 4/4 to 2/4 and back to 4/4. The key signature is D major.

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 1

Perc. 3

C.

Vln. 1

Vln. 2

Vla.

Ve.

Cb.

af - ter be - ing false to Ful - via, could I ex - pect bet - ter?

Lento.

Fl. 1 & 2

C.

Vln. 1

Vln. 2

Vla.

Vc.

mp

mp

mp

mp

Lento.

mf

molto cant.

1.

mf

molto cant.

ANTONY *mf*

Most sweet

molto cant.

div.

unis.

unis.

Though tu - tored well I was, I nev - er learned this let - ter.

Andante.

Fl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

mf

mf

mf

queen, know the pur - pose that I bear: two things that I will

Andante.

Fl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

C.

CLEOPATRA *f*

O bid fare-well and

tell you, that will finally clear the air.

go! Once there was a time for words. E - ter - ni - ty was on our

div.

Musical score for Act I, cont. (85). The score is written for a full orchestra and includes vocal parts. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked **poco allarg.** (poco allargando). The score is divided into three measures. The first measure features a flute solo (Fl. 1 & 2) marked *mf* and a woodwind ensemble (Ob. 1 & 2) playing a triplet of eighth notes marked *f*. The second measure continues the woodwind ensemble's triplet. The third measure features a flute solo (Fl. 1 & 2) marked *mf* and a woodwind ensemble (Ob. 1 & 2) playing a triplet of eighth notes marked *f*. The vocal parts (C., Vln. 1, Vln. 2, Vla., Vc., Cb.) are shown with lyrics: "lips and in our eyes, but". The percussion part (Perc. 1) includes a bell part marked *mf*. The string parts (Vln. 1, Vln. 2, Vla., Vc., Cb.) are shown with various rhythmic patterns.

Musical score for Act I, cont. (86). The score is written for a full orchestra and includes a vocal line. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into two measures. The first measure contains the vocal line and the beginning of the orchestral accompaniment. The second measure contains the continuation of the orchestral accompaniment. The vocal line is written in the soprano clef and includes the lyrics "now the great - est sol - dier of the world". The orchestral parts include Flute 1 & 2, Oboe 1, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Trombone 3/Tuba, Percussion 1, Percussion 3, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The dynamic marking *f* (forte) is present in most parts. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

Fl. 1 & 2
Ob. 1
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tbn.
Perc. 1
Perc. 3
C.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

now the great - est sol - dier of the world

rit. Andante doloroso.

Fl. 1 & 2 *mf*

Cl. 1 & 2 *mp*

Bsn. 1 & 2 *mp* a 2

Bsn. 3 & 4 *mp* a 2

Cbsn. *mp*

Hn. 1 & 2 *mf*

Hn. 3 & 4 *mf*

Tpt. 1 & 2 *mf*

Tpt. 3 *mf*

Tbn. 1 & 2 *mf*

Tbn. 3/Tba. *mf*

Perc. 1 *mf*

Perc. 2 Tom Tom (mallet) *mp*

Perc. 3 *mf*

Hp. *mp*

C. *mp*

tells the great-est lies. ANTONY *mp*

Hear me, queen. Strong ne-ces-si-ty of

Vln. 1 *mf* *mp*

Vln. 2 *mf*

Vla. *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

rit. Andante doloroso.

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Perc. 2

Hp.

A.

Vln. 1

Vla.

Vc.

Cb.

ser - vice com - mands my go - ing hence: Civ - il war threat - ens Rome and young

3

E \flat E \flat

div.

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Perc. 2

Hp.

A.

Vln. 1

Vla.

Vc.

Cb.

Cae - sar now blames me. To ig - nore this strife would put the lie to my

a 2

unis.

Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Perc. 2
Hp.
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
E.H.
Perc. 1
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

life, and could en - dan - ger thee. — The oth - er news — is less than

dread, and should vouch - safe your curse: that Ful - via, my

Solo
Celeste
mp

allarg. a tempo

Fl. 1 & 2
 Picc.
 Ob. 1 & 2
 E.H.
 Cl. 1 & 2
 Bs. Cl.
 Bsn. 1 & 2
 Bsn. 3 & 4
 Cbsn.
 Hn. 1 & 2
 Hn. 3 & 4
 Tbn. 1 & 2
 Tbn. 3/Tba.
 Perc. 1
 Perc. 2
 A.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

1. Solo
 1.
 3.
 1.
 1.
 Cymb. (coin zing)
 B.D.
 CLEOPATRA
 Ful - via dead? Can Ful - via die?
 head - strong wife no long - er walks the earth.
 div.

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

allarg. a tempo

Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3/Tba.
C.
A.
Vln. 1
Vln. 2
Vla.
Vc.

subito p
mf
mp
mp
mp
mp
subito p
subito p
subito p
subito p

She's dead, my queen, the im - ped - i - ment is done; stands not a

11

Hp.
C.
A.
Vln. 1
Vln. 2
Vla.
Vc.

f
p
3
colla voce
div.
con sord.
delicato
3
colla voce
div.
con sord.
colla voce
div.
con sord.
colla voce
div.
con sord.

O most _____ false _____ love! Note

breath of air twixt us and the blaz - ing sun. con sord.

delicato

11

Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Hp.
C.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Solo
mf
mf
mf
mf
mf
Tutti
unis.
unis.
unis.
p

world, how he takes the pass-ing of Ful - via!

poco rit.
poco rit.

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
C.
Vln. 1
Vln. 2
Vla.
Vc.

a tempo
mp
mp
mf
mp
mp
mp
a tempo
mp

Now I know how my death shall re - ceiv - ed be:

senza sord.
senza sord.
senza sord.
senza sord.

Fl. 1 & 2

Picc.

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hp.

C.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Not a tear to wet his cheeks _____ as he bids a-dieu to me. _____

div. unis.

div.

div.

Detailed description: This page of a musical score, page 169, contains the following parts: Flute 1 & 2 (with a triplet), Piccolo (rest), Oboe 1 & 2 (with a slur), English Horn (rest), Clarinet 1 & 2 (with a slur), Bass Clarinet (rest), Bassoon 1 & 2 (rest), Bassoon 3 & 4 (rest), Contrabassoon (rest), Harp (rest), Chorus (vocal line with lyrics: "Not a tear to wet his cheeks _____ as he bids a-dieu to me. _____"), Violin 1 (with a slur and triplet), Violin 2 (with a slur and triplet), Viola (with a slur), Violoncello (with a slur), and Contrabass (rest). The score is in a key with three flats and a 3/4 time signature.

Fl. 1 & 2 *p doloroso* a 2

Ob. 1 & 2 *p doloroso* 1.

E.H. *p doloroso*

Cl. 1 & 2 *p doloroso* 1.

Bs. Cl. *p*

Bsn. 1 & 2 *mp* *p doloroso*

Bsn. 3 & 4 *p doloroso*

Cbsn. *p doloroso*

Hp. *p doloroso* Cb

C. *mp* *doloroso*
I pri-thee sir, turn a - side and weep for her

Vln. 1 *p doloroso*

Vln. 2 *p doloroso*

Vla. *unis.* *p doloroso*

Vc. *unis.* *div.* *unis.* *p doloroso*

Cb. *mp* *p doloroso*

Musical score for Act I, cont. (95). The score is in 2/4 time and features a variety of instruments and vocal parts. The woodwind section includes Flutes 1 & 2, Piccolo, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Bassoons 3 & 4, and Contrabassoon. The brass section includes Horns 1 & 2, Horns 3 & 4, Trombones 1 & 2, and Trombone/Tuba. Percussion includes Percussion 3. The vocal parts are for Chorus (C.) and Actor (A.). The string section includes Violins 1 & 2, Viola, Violoncello (Vc.), and Contrabass (Cb.).

Key features of the score include:

- Fl. 1 & 2:** Rests throughout the passage.
- Picc.:** Rests throughout the passage.
- Ob. 1 & 2:** Rests throughout the passage.
- E.H.:** Rests throughout the passage.
- Cl. 1 & 2:** Play a melodic line starting in the first measure, moving to a sustained note in the second measure.
- Bs. Cl.:** Rests throughout the passage.
- Bsn. 1 & 2:** Rests throughout the passage.
- Bsn. 3 & 4:** Rests throughout the passage.
- Cbsn.:** Rests throughout the passage.
- Hn. 1 & 2:** Rests throughout the passage.
- Hn. 3 & 4:** Rests throughout the passage.
- Tbn. 1 & 2:** Rests throughout the passage.
- Tbn. 3/Tba.:** Rests throughout the passage.
- Perc. 3:** Rests throughout the passage.
- C.:** Sing the lyrics "and say the tears be - long to me." with dynamics *pp* and *mp*.
- A.:** Sing the lyrics "E-nough," with dynamics *f*.
- Vln. 1 & 2:** Play a melodic line with a long slur across the first two measures.
- Vla.:** Play a melodic line with a long slur across the first two measures.
- Vc.:** Play a bass line with a *div.* (divisi) instruction in the second measure.
- Cb.:** Play a bass line with a *div.* (divisi) instruction in the second measure.

Poco più mosso.

Perc. 1

C.

A.

Vln. 1

Vln. 2

Vla.

Vc.

f *mf* *mf*

Sir! You and I must part, but that's not
 wrang-ling queen!

mf *mf* *mf* *mf*

6

3/4 4/4 3/4

Poco più mosso.

Fl. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Perc. 1

C.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf *mf* *mf* *mf*

it. Sir! You and I have loved, but that's not it. That you know

3 3 3 3

6

3/4 4/4 3/4

Fl. 1 & 2 *f*

Ob. 1 & 2 *f*

E.H. *f*

Cl. 1 & 2 *f*

Bsn. 1 & 2 *f* *a 2*

Bsn. 3 & 4 *f*

Hp. *f*
Eb F G A B
D C B Bb

C. *f*
well. But yet, I sense your ro - yal hon - or calls you hence. May

A.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

Musical score for Act I, cont. (97). The score is in 4/4 time and features a variety of instruments including flutes, oboes, English horn, clarinets, bassoons, harp, cornet, violins, viola, violin, and cello. The music is marked with a forte (f) dynamic. The vocal line for the character C. includes the lyrics: "well. But yet, I sense your ro - yal hon - or calls you hence. May". The harp part includes a chord diagram: Eb F G A B / D C B Bb.

poco maestoso

a tempo

Musical score for Act I, cont. (98). The score is written for a full orchestra and vocal soloists. The tempo is *poco maestoso* and the time signature is 4/4. The score is divided into three measures. The first measure is marked *mf*. The second measure is marked *mf*. The third measure is marked *sf*. The score includes parts for Fl. 1 & 2, Picc., Ob. 1 & 2, E.H., Cl. 1 & 2, Bs. Cl., Bsn. 1 & 2, Bsn. 3 & 4, Cbsn., Hn. 1 & 2, Hp., C., A., Vln. 1, Vln. 2, Vla., Vc., and Cb. The vocal soloists (C. and A.) have lyrics: "smooth suc - cess be strewn, flow - ers be - fore your feet; and I all a -".

poco maestoso

a tempo

Ob. 1 & 2 *mp*

E.H. *mp*

Cl. 1 & 2 *mp* 3

Bsn. 1 & 2 *mp*

Bsn. 3 & 4 *mp*

Cbsn. *mp*

Hn. 1 & 2

Hp. *mp*

C. lone, must wan - der through the streets.

A. *mf* 3 My go - ing forth

Vln. 1 *mp* 3

Vln. 2 *mp*

Vla. *mp* 3

Vc. *mp*

Cb. *mp*

Detailed description: This page of a musical score, page 175, features a variety of instruments and vocal parts. The woodwinds include Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bassoon 1 & 2, Bassoon 3 & 4, and Contrabassoon, all playing in a mezzo-piano (*mp*) dynamic. The brass section consists of Horns 1 & 2, which are silent, and Trumpets 1 & 2, Horns 3 & 4, and Trombones 1 & 2, all playing in a mezzo-piano (*mp*) dynamic. The keyboard section includes the Harpsichord (*mp*) and the Cello (*mp*). The string section includes Violin 1 (*mp*), Violin 2 (*mp*), Viola (*mp*), and Cello (*mp*). The vocal parts include the Soprano (S), who sings the lyrics "lone, must wan - der through the streets." and the Alto (A), who sings "My go - ing forth". The Alto part features a mezzo-forte (*mf*) dynamic and a triplet of eighth notes. The score is written in a key signature of two flats and a 4/4 time signature, with a 3/4 time signature change in the second measure of each staff.

rit.

Musical score for Act I, cont. (100). The score is written for a full orchestra and a vocal soloist (A.). The key signature is B-flat major (two flats). The time signature is 4/4, which changes to 3/4 in the second measure of each system. The score is divided into four systems. The first system includes parts for Oboe 1 & 2, Clarinet 1 & 2, Bass Clarinet, and Contrabass. The second system includes parts for Horn 1 & 2, Horn 3 & 4, and Harp. The third system includes parts for Trumpet C, Vocal Soloist (A.), Violin 1, Violin 2, Viola, and Violoncello. The fourth system includes parts for Contrabass. The vocal soloist's part includes the lyrics: "quick - ly pur - sag - es quick re - turn. Come, my". The score includes dynamic markings such as *mp* and *rit.*.

rit.

12 Valse lento.

Ob. 1 & 2 *mp* *sempre poco trattenuto*

Cl. 1 & 2 *mp* *sempre poco trattenuto*

Bs. Cl. *mp* *sempre poco trattenuto*

A. love, come, my sweet, one last night of love 'ere we part must keep us both, must

Vln. 1 *mp* *sempre poco trattenuto*

Vln. 2 *mp* *sempre poco trattenuto*

Vc. *mp* *sempre poco trattenuto*

Cb. *mp* *sempre poco trattenuto*

12 Valse lento.

Ob. 1 & 2

E.H.

Cl. 1 & 2 *mp*

Bs. Cl. *mp*

A. keep us both in each oth - er's heart. Cae-sar's ar-my, nor distance far, shan't

Vln. 1

Vln. 2

Vc.

Cb.

Ob. 1 & 2
cresc. poco a poco

E.H.
cresc. poco a poco

Cl. 1 & 2
a 2
cresc. poco a poco

Bs. Cl.
cresc. poco a poco

Bsn. 1 & 2
mp *cresc. poco a poco*

Bsn. 3 & 4
mp *cresc. poco a poco*

Hp.
f

A.
slow my re - turn, shan't slow my re - turn to your

Vln. 1
cresc. poco a poco

Vln. 2
cresc. poco a poco

Vc.
cresc. poco a poco

Cb.
cresc. poco a poco

Detailed description: This is a page of a musical score for Act I, continuing from page 102. The score is for a full orchestra and a vocal soloist. The instruments listed are Oboe 1 & 2, English Horn, Clarinet 1 & 2 (second octave), Bass Clarinet, Bassoon 1 & 2, Bassoon 3 & 4, Harp, Alto, Violin 1, Violin 2, Viola, and Cello. The music is in a key with two flats (B-flat major or D-flat minor) and a common time signature. The tempo is marked 'slow'. The score features a 'cresc. poco a poco' (crescendo poco a poco) instruction for the woodwinds and strings, and a 'f' (forte) dynamic for the harp and vocal soloist. The vocal soloist's part includes the lyrics: 'slow my re - turn, shan't slow my re - turn to your'. The harp part has a '9' written below it, indicating a specific fingering or position. The score is arranged in a standard orchestral layout with staves for each instrument and the vocal soloist.

Fl. 1 & 2

Picc.

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

dim. *mf* *mf* *mf*

1. Solo

a 2

CLEOPATRA *mf*

Come, my love, come, my sweet, one last night of love 'ere we

wait - ing arms.

A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

dim. *mp* *mf* *mf* *legato* *legato* *mf* *mf*

Ob. 1 & 2

Cl. 1 & 2

Bs. Cl.

Bsn. 3 & 4

C.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

part must keep us both, must keep us both in each oth - er's

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bs. Cl.

Bsn. 3 & 4

C.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

heart. Cae-sar's ar - my, nor dis-tance far, shan't slow your re -

mf

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

Fl. 1 & 2

Picc.

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

C.
turn, shan't slow your re - turn to my wait - ing
ANTONY *poco f*
Our

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

13 Poco più mosso.

Fl. 1 & 2 *mf*

Ob. 1 & 2 *mf*

Cl. 1 & 2 *mf*

Bsn. 1 & 2 *mf*

Bsn. 3 & 4 *mf*

Hp. *mf* *poco f*
 G♯ [F♭G♭] *sim.*
 D♭C♭

C. arms. Your roy - al hon - or calls you hence; Be

A. se - par - a - tion so a - bides and flies that,

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf* pizz.

13 Poco più mosso.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Hp.

C.

A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

deaf to my un - pit - ied fol - ly, — And all the gods go with

though you're here, you will go with me.

G#

Detailed description: This page of a musical score is for Act I, continuing from page 107. It features a full orchestral arrangement and two vocal parts. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, and Bassoons 1, 2, 3 & 4. The string section consists of Violins 1 & 2, Viola, Violoncello, and Contrabass. The harp part is marked with a G#. The vocal parts are for a Soprano (C.) and an Alto (A.). The lyrics for the Soprano are "deaf to my un - pit - ied fol - ly, — And all the gods go with" and for the Alto are "though you're here, you will go with me." The score is written in a key signature of two flats and a common time signature.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Hp.

CHARMIAN *mf*

Cle - o - pa - tra, if you

you.

f And though I must de - part here, *mf* I will re - main with you,

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Hp.

Char.

C.

A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

cresc. poco a poco

love him, do not hold the method to enforce the

mf

Your royal honor

I will remain with you,

cresc. poco a poco

Musical score for Act I, cont. (110). The score includes parts for Fl. 1 & 2, Ob. 1 & 2, Cl. 1 & 2, Bsn. 1 & 2, Bsn. 3 & 4, Hp., Char., C., A., Vln. 1, Vln. 2, Vla., Vc., and Cb. The music is in a key with two flats and a 3/4 time signature. The vocal parts (Char., C., A.) have lyrics in French. The instrumental parts include woodwinds, brass, strings, and harp. Dynamics include *f* and *fz*. The harp part includes a B \sharp chord. The vocal parts include the name IRAS.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Hp.

IRAS *f*

Char. *f*

C. *f*

A. *fz*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

Temp^t him not so too

like from him. Do not hold the me - thod

calls you hence. Your roy - al hon - or calls you

I will re - main with you, will re -

Fl. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Hn. 3 & 4
Hp.
Ir.
Char.
C.
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

far. _____ Tempt _____ him not so too far, too
to en - force the like from him, from
hence, and all the gods go with you, go with
main with you, as you will re - main with

f
f
A₄

This page of a musical score includes the following parts and lyrics:

- Fl. 1 & 2**: Flute parts with various melodic lines.
- Picc.**: Piccolo part.
- Ob. 1 & 2**: Oboe parts.
- Cl. 1 & 2**: Clarinet parts.
- Bs. Cl.**: Bass Clarinet part.
- Bsn. 1 & 2**: Bassoon parts.
- Bsn. 3 & 4**: Bassoon parts.
- Hn. 1 & 2**: Horn parts.
- Hn. 3 & 4**: Horn parts.
- Tpt. 1 & 2**: Trumpet parts.
- Tpt. 3**: Trumpet part.
- Perc. 3**: Percussion part.
- Hp.**: Harp part with chords $[A^b]$ and $[B^b]$.
- Ir.**: Irish Harp part.
- Char.**: Character vocal part with lyrics: "far. Tempt him", "him. Cle-o - pa - tra, if you", "you. Come, my love,".
- C.**: Contralto vocal part with lyrics: "me. Come, my love, come, my love,".
- A.**: Alto vocal part with lyrics: "me. Come, my love, come, my love,".
- Vln. 1**: Violin 1 part.
- Vln. 2**: Violin 2 part.
- Vla.**: Viola part.
- Vc.**: Violoncello part.
- Cb.**: Contrabasso part.

Fl. 1 & 2
Picc.
Ob. 1 & 2
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Hn. 3 & 4
Ir.
Char.
C.
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

not, tempt him not
love him, do not hold him the method to enforce
come, my sweet, one last night 'ere we part. Come,
sweet, one last night 'ere we part. Come, my

Fl. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Hn. 3 & 4
Hp.
Ir.
Char.
C.
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

sim.
D_b

so _____ too far. Come, my love, _____ come, my
the like from him. Come, my love, _____ come, my
love, _____ come, love, _____ come, love, _____
love, _____ come, my love, _____ come, my love, _____ my

This page contains a musical score for Act I, continuing from page 116. The score is arranged in a standard orchestral format with multiple staves for each instrument and vocal parts. The instruments listed on the left are: Fl. 1 & 2, Picc., Ob. 1 & 2, Cl. 1 & 2, Bsn. 1 & 2, Bsn. 3 & 4, Cbsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 3/Tba., Perc. 1, Hp., Ir., Char., C., A., Vln. 1, Vln. 2, Vla., Vc., and Cb. The vocal parts (Ir., Char., C., A.) have lyrics written below their staves. The lyrics are: "one last night of love 'ere we part" and "Must keep you both, must keep us both, must". The score includes various musical notations such as notes, rests, slurs, and dynamic markings like "a 2".

This page of a musical score features a variety of instruments and vocal parts. The woodwind section includes Flutes 1 & 2, Piccolo, Oboes 1 & 2, Clarinets 1 & 2 (with a second clarinet part marked 'a2'), Bassoons 1 & 2, Bassoons 3 & 4, and Contrabassoon. The brass section consists of Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, and Trombone/Euphonium. The keyboard section includes Harp and Irregular Chords. The vocal section includes Character (Char.), C. (Cassius), and A. (Antony). The string section includes Violin 1, Violin 2, Viola, Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two flats and a common time signature. Dynamics such as *mf* and *f* are indicated throughout. The vocal parts have lyrics: "keep you both in each other's heart. Caesar's" for Char., "keep us both in each other's heart." for C., and "keep us both in each other's heart." for A.

This page of a musical score includes the following parts and lyrics:

- Fl. 1 & 2**: Flute parts with various notes and rests.
- Picc.**: Piccolo part with sixteenth-note runs, marked with '6' and '7'.
- Ob. 1 & 2**: Oboe parts with sustained notes.
- Cl. 1 & 2**: Clarinet parts with sixteenth-note runs, marked with 'a 2' and '6'.
- Bsn. 1 & 2**: Bassoon parts with sustained notes.
- Bsn. 3 & 4**: Bassoon parts with sustained notes.
- Cbsn.**: Contrabassoon part with sustained notes.
- Hn. 1 & 2**: Horn parts with sustained notes, marked *mf*.
- Hn. 3 & 4**: Horn parts with sustained notes.
- Tbn. 3/Tba.**: Trombone and tuba part with sustained notes, marked *mf*.
- Hp.**: Harp part with a tremolo effect and a chord marked A_b .
- Ir.**: Irish flute part with lyrics: "ar - my, nor dis-tance far, shan't slow your re -".
- Char.**: Character part with lyrics: "ar - my, nor dis-tance far, shan't slow your re -".
- C.**: Cello part with lyrics: "Cae - sar's_ ar-my, dis - tance_ far, shan't slow your re -".
- A.**: Viola part with lyrics: "Cae - sar's_ ar-my, dis - tance_ far, shan't slow my re -".
- Vln. 1**: Violin 1 part.
- Vln. 2**: Violin 2 part.
- Vla.**: Viola part.
- Vc.**: Violoncello part.
- Cb.**: Contrabass part.

molto allarg.

This page contains a full orchestral score for Act I, cont. (119). The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The tempo is marked **molto allarg.** (very slow) and the dynamic is **ff** (fortissimo). The instruments listed on the left include Flutes 1 & 2, Piccolo, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bassoons 1 & 2, Bassoons 3 & 4, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Trombone 3/Tuba, Percussion 2, Percussion 3, Harp, and a Chorus consisting of Irregulars (Ir.), Characters (Char.), Children (C.), and Adults (A.). The vocal parts have lyrics: "turn, shan't slow your re - turn to her wait - ing". The score includes various musical notations such as dynamics (*f*, *ff*), articulation (*acc.*, *stacc.*), and performance instructions like "Sus. Cymb. (mallets)".

molto allarg. ff

Più vivo.

Fl. 1 & 2
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 2
Perc. 3
Ir.
Char.
C.
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

a 2
a 2
poco decresc.
a 2
poco decresc.
a 2
poco decresc.
poco decresc.
3.
Piatti
f
arms.
arms.
arms.
arms.
arms.
poco decresc.
poco decresc.
poco decresc.
poco decresc.
poco decresc.
poco decresc.

Più vivo.

poco decresc.

Musical score for woodwinds and percussion. The score includes parts for Flute 1 & 2, Piccolo, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Bassoon 3 & 4, Contrabassoon, Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trumpet 3, Trombone 1 & 2, Trombone 3/Tuba, Percussion 2, and Percussion 3. The music is in 4/4 time and features a dynamic of *f* (forte). The Flute and Piccolo parts have a five-measure phrase marked with a '5' and a slur. The Percussion 2 part has a dynamic of *f*. The Percussion 3 part has a dynamic of *f*. The score concludes with a *(breve) attacca* marking.

ANTONY picks CLEOPATRA up, they kiss passionately. He turns upstage as the girls pull back the curtain surrounding the bed.

Musical score for strings. The score includes parts for Violin 1, Violin 2, Viola, Violoncello (Vc.), and Contrabass (Cb.). The music is in 4/4 time and features a dynamic of *f* (forte). The Violoncello part has a *div.* (divisi) marking. The score concludes with a *(breve) attacca* marking.

A palace in Rome. At center stage there is a large double door flanked by Guards. Roman columns abound. Music comes up and the doors are thrown open. Out pour MEN in togas. SERVANTS appear and serve refreshments to those at this meeting between CAESAR and ANTONY. ENO BARBUS and MAECENUS walk down center stage. These two old soldiers can now talk frankly, now that they are not in a formal meeting.

15

Alla marcia.

Ob. 1 & 2
Tpt. 1 & 2

15

Alla marcia.

Fl. 1 & 2
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 2
Perc. 3
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Musical score for Act I, cont. (123). The score is arranged in a system of staves for various instruments. The instruments listed are Fl. 1 & 2, Ob. 1 & 2, Cl. 1 & 2, Bsn. 1 & 2, Tpt. 1 & 2, Tbn. 1 & 2, Tbn. 3/Tba., Perc. 2, Perc. 3, Vln. 1, Vln. 2, Vla., Vc., and Cb. The score is in 3/4 time, with a key signature of one sharp (F#). The tempo is marked with a quarter note equal to a half note (♩ = ½). The score is divided into three measures. The first measure features a prominent seven-note scale in the woodwinds and strings. The second measure shows a change in the woodwind parts, with the bassoon and tuba playing a rhythmic pattern. The third measure continues the woodwind and string parts, with the cello and double bass playing a pizzicato pattern. The score includes various musical notations such as slurs, accents, and dynamic markings.

Picc. Solo *mf*

Bsn. 1 & 2 *mf*

MAECENUS *f*

Wel - come, sir, from E - gypt, back to civ - il - i - za - tion.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf* pizz. arco pizz. arco pizz. arco

Bsn. 1 & 2 *mf*

ENOBARBUS *mf*

Well met we are in peace, not war. I've seen you oft in

Vln. 1

Vln. 2

Vla.

Vc.

Cb. pizz. arco pizz. arco pizz. arco

Bsn. 1 & 2

Eno.

bat - tle score. I've ad - mired your skill and praised you high, 'tis bet-ter to

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz. arco pizz. arco

f

Fl. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

TENORS *f*

BASSES *f*

'Tis bet-ter to drink than fight and die.

'Tis bet-ter to drink than fight and die.

Eno.

drink than fight and die.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

arco

mf

Bsn. 1 & 2

mf

Eno.

Pledge me now, if we ev - er meet, to turn your back and

Vln. 1

mf

Vln. 2

mf

Vla.

mf

Vc.

mf

Cb.

pizz. arco pizz. arco pizz. arco

Bsn. 1 & 2

a 2

Eno.

call re - treat. To kill a drink - ing

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz. arco pizz. arco

16

Meno mosso.

Ob. 1 & 2

Bsn. 1 & 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1. Solo *mf*

mp

MAECENUS

How goes your time in E - gypt? 'Tis oft re - port - ed that come from there, she's a

16

Meno mosso.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Mae.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mf

mf

ENOBARBUS *mf*

Aye, sir, — we did sleep day — out of night,
won - drous la - dy, if word is square.

Fl. 1 & 2

Picc.

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Eno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

and drink_ the e - qual of the flow - ing Nile so lit - tle is

f *cantabile* *f* *a 2* *f* *arco* *f* *cantabile* *arco* *f* *cantabile* *arco* *f* *cantabile* *pizz.*

$\text{♩} = \text{♩}$

Molto meno mosso.

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Hn. 3 & 4
Hp.
Eno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

1. *p* colla voce
1. *p* colla voce
p colla voce
p colla voce
p colla voce
p colla voce
p colla voce
[E F# A] [D C# B] *p* colla voce
mp
left for the cro - co - dile. As for Cle - o - pa - tra,
p colla voce
p colla voce
p colla voce
arco
p arco
p

Molto meno mosso.

Fl. 1 & 2

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Hn. 1 & 2

Hn. 3 & 4

Perc. 1

Glockenspiel Solo

Hp.

Eno.

vol - umes I could write; When she first met our An - to - ny, 'twas an his -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

Solo

div.

♩ = ♪

rit. **Tempo I^o.**

Fl. 1 & 2
Picc.
Ob. 1 & 2
Cl. 1 & 2
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
TENORS *f*
Tell us! Tell us! Tell us!
BASSES *f*
Tell us! Tell us! Tell us!
Eno.
to - ri - o - graph - i - cal sight.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

rit. **Tempo I^o.**

Fl. 1 & 2

Picc.

Ob. 1 & 2

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Sus. Cymb. (mallets)

Perc. 2

Perc. 3

Hp.

Ch.

Eno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff

f

Tell us! Tell us! Tell us!

I will tell you. The barge she

arco unis. *f*

arco *f*

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Hp.

Ch G# Bb B#

Eno.

came in was a won-der to be - hold; it sat in green wa - ter, and the deck was beat - en

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for Act I, continuing from page 134. The score is for a full orchestra and includes a vocal line. The instruments listed on the left are Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Bassoon 3 & 4, Contrabassoon, Horn 1 & 2, Horn 3 & 4, Harp, and English Horn. The vocal line is for the English Horn (Eno.) and contains the lyrics: "came in was a won-der to be - hold; it sat in green wa - ter, and the deck was beat - en". The score is written in G major and 4/4 time. The key signature has one sharp (F#). The tempo and meter are not explicitly stated but are implied by the notation. The score is divided into three measures. The first measure is in G major. The second measure has a key signature change to E minor (three flats). The third measure has a key signature change to G major (one sharp). The harp part is indicated with chords: Ch, G#, Bb, and B#. The English Horn part has triplets in the second and third measures. The woodwinds and strings provide accompaniment for the vocal line.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Hp.

Eno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

gold, pur-ple the sails and so per - fumed, the winds were

1. 3

a 2

f 3

div.

Fl. 1 & 2 *mp* *leggiero*

Picc. *mp* *leggiero*

Ob. 1 & 2

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2 *mp*

Bsn. 3 & 4 *mp*

Eno. *mf*
love - sick that af - ter - noon. To the

Vln. 1

Vln. 2

Vla.

Vc. *mp*

Cb. *mp*

Detailed description: This is a page of a musical score for Act I, continuing from page 136. The score is for a full orchestra and a solo voice (Eno.). The instruments listed are Flute 1 & 2, Piccolo, Oboe 1 & 2, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Bassoon 3 & 4, English Horn, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The music is in 4/4 time and features a key signature of one sharp (F#). The flute and piccolo parts are marked *mp* *leggiero*. The bassoon 1 & 2 part has a first ending marked *mp*. The English Horn part has a dynamic marking of *mf* and includes the lyrics "love - sick that af - ter - noon. To the". The violin 2 part has a dynamic marking of *mp*. The viola part has a dynamic marking of *mp*. The cello part has a dynamic marking of *mp*. The contrabass part has a dynamic marking of *mp*. The score is divided into three measures by vertical bar lines.

Fl. 1 & 2
Picc.
Hn. 1 & 2
Eno.

mp

tune of flutes the row - ers kept beat, the

Fl. 1 & 2
Picc.
Hn. 1 & 2
Eno.

winds moved the per - fume a - long the shore, and each

Fl. 1 & 2
Picc.
Bsn. 3 & 4
Hn. 1 & 2
Eno.

mf

stroke was made with a sil - ver oar. For her own per - son she was

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

mf

stroke was made with a sil - ver oar. For her own per - son she was

Fl. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Eno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

sta - tue still, her gown was silk of an a - zure blue, Di -

This system of the musical score includes staves for Flutes 1 & 2, Bassoons 3 & 4, Horns 1 & 2, English Horn, Violins 1 & 2, Viola, Violoncello, and Contrabass. The vocal line (Eno.) features the lyrics "sta - tue still, her gown was silk of an a - zure blue, Di -". The music is in 3/4 time and includes various musical notations such as triplets and slurs.

Cl. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Eno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

a - phan - ous cur - tains obscured the view. But her

This system continues the musical score with staves for Clarinets 1 & 2, Bassoons 3 & 4, Horns 1 & 2, English Horn, Violins 1 & 2, Viola, Violoncello, and Contrabass. The vocal line (Eno.) features the lyrics "a - phan - ous cur - tains obscured the view. But her". The music transitions to 4/4 time and includes dynamic markings such as *mp*.

poco rall.

a tempo

17

Act I, cont. (139)

Fl. 1 & 2

Picc.

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 3

TENORS *f*

BASSES *f*

O rare for

O rare for

Eno.

eyes were dark and pierced right through.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

poco rall.

mf a tempo

17

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 3/Tba.
Perc. 3
Ch.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

An - tony, O rare _____ for An - to-ny! We know a - bout those
An - tony, O rare _____ for An - to-ny! We know a - bout those

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
Ch.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

con-juring eyes, we know a - bout those con-juring eyes.
con-juring eyes, we know a - bout those con-juring eyes.

ENOBARBUS *mf*

On each

poco rall. Poco meno mosso.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 3/Tba.

Perc. 3

Ch.
turn to Rome in ab - ject shame.

Eno.
turn to Rome in ab - ject shame. —

Vln. 1
Her gen - tle - wo - men__ were as

Vln. 2

Vla.
unis. div.

Vc.

Cb.

mf

mp

mp

mp

mp

mp

poco rall. Poco meno mosso.

Fl. 1 & 2 *mp* *1. Solo*

Eno. *mp*

mer-maids dressed, tend - ed her needs and stood bare

Vln. 1

Vla.

Vc.

Cb.

Tpt. 3 *mp* *cresc. poco a poco*

Tbn. 1 & 2 *mp* *cresc. poco a poco*

Tbn. 3/Tba. *mp* *cresc. poco a poco*

Eno. *mp* *cresc. poco a poco*

breast. The ci - ty, learn - ing her ap - proach was near, a -

Vln. 1 *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

Tpt. 3

Tbn. 1 & 2 *1.*

Tbn. 3/Tba.

Eno. *3* *5* *3*

ban-doned our An - to - ny in the ci - ty square, and spilled they out on the land - ing pier; and

Vln. 1 *unis.*

Vla.

Vc.

Cb.

Ob. 1 & 2 *f* a 2

Cl. 1 & 2 *f*

Bsn. 1 & 2 *f* a 2

Cbsn. *f*

Tpt. 1 & 2 *f* 1.

Tpt. 3 *f*

Tbn. 1 & 2 *f*

Tbn. 3/Tba. *f*

TENORS *f*
A - ban - don, a - ban - don,

BASSES *f*
A - ban - don, a - ban -

Eno. *f*
left him to whis-tle to the emp - ty air.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

Ob. 1 & 2
staccato

Cl. 1 & 2
staccato

Bsn. 1 & 2
staccato

Hn. 1 & 2
f

Hn. 3 & 4
3.
f

Tbn. 1 & 2
f

Tbn. 3/Tba.
f

Ch.
a - ban-don our Gen-eral, a - ban-don our Gen-eral in the emp - ty
don, a ban-don our Gen-eral, a - ban-don our Gen-eral in the emp - ty

Vln. 1
staccato

Vln. 2
staccato

Vla.
staccato

Vc.
staccato

Cb.
staccato

Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
Ch.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

state; an - y - thing less we won't tol - er - ate.
state; an - y - thing less we won't tol - er - ate.

The score is for Act I, cont. (149). It features a full orchestral ensemble and a choral part. The instruments listed are Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trumpet 3, Trombone 1 & 2, Trombone 3/Tuba, Percussion 3, Chorus, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The choral part includes the lyrics: "state; an - y - thing less we won't tol - er - ate." and "state; an - y - thing less we won't tol - er - ate." The score is written in 4/4 time and includes various musical notations such as dynamics, articulation, and phrasing.

Musical score for Act I, cont. (150). The score is in 4/4 time and features a key signature of one sharp (F#). The instruments and parts include:

- Fl. 1 & 2: Solo, *mp*. Features a triplet of eighth notes.
- Ob. 1 & 2: 1. Solo, *mp*. Features a triplet of eighth notes.
- Hn. 1 & 2: *mp*. Features a triplet of eighth notes.
- Hn. 3 & 4: *mp*. Features a triplet of eighth notes.
- ENOBARBUS: *mf*. Features a triplet of eighth notes.
- Vln. 1: *mp*. Features a triplet of eighth notes.
- Vla.: *mp*. Features a triplet of eighth notes.
- Vc.: *mp*. Features a triplet of eighth notes.
- Cb.: *mp*. Features a triplet of eighth notes.
- Cl. 1 & 2: *mp*. Features a triplet of eighth notes.
- Bsn. 1 & 2: *mp*. Features a triplet of eighth notes.
- Hn. 1 & 2: *mp*. Features a triplet of eighth notes.
- Hn. 3 & 4: *mp*. Features a triplet of eighth notes.
- Eno.: *mp*. Features a triplet of eighth notes.
- Vln. 1: *mp*. Features a triplet of eighth notes.
- Vln. 2: *mp*. Features a triplet of eighth notes.
- Vla.: *mp*. Features a triplet of eighth notes.
- Vc.: *mp*. Features a triplet of eighth notes.
- Cb.: *mp*. Features a triplet of eighth notes.

The vocal line for ENOBARBUS includes the lyrics: "Up - on her land - ing — she in - vites him to dine. Be - ing hun - gry and bar - bered ten times o'er he goes to the feast and pays much".

Ob. 1 & 2 *Solo mp*

Cl. 1 & 2 *1. Solo mp*

Hn. 1 & 2 *1. Solo*

Hn. 3 & 4 *mp*

Tbn. 3/Tba. *mp*

TENORS *f con fuoco*
Now he's

BASSES *f con fuoco*
Now he's

Eno.
more: the loss of his heart, to this pa - ra - mour.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Fl. 1 & 2 *con fuoco mf*

Ob. 1 & 2 *con fuoco mf*

Cl. 1 & 2 *con fuoco mf*

Bsn. 1 & 2 *con fuoco f*

Bsn. 3 & 4 *con fuoco f*

Tpt. 1 & 2 *con fuoco mf*

Tpt. 3 *con fuoco mf*

Tbn. 1 & 2 *con fuoco mf*

Tbn. 3/Tba. *con fuoco a2 f*

Ch. *brok - en the chains of her ma - gic spell, he's back in Rome and*

brok - en the chains of her ma - gic spell, he's back in Rome and

Vln. 1 *con fuoco f*

Vln. 2 *con fuoco f*

Vla. *con fuoco f*

Vc. *con fuoco f*

Cb. *con fuoco f*

This page contains a musical score for Act I, continuing from page 153. The score is arranged in a standard orchestral format with multiple staves for woodwinds, brass, percussion, strings, and vocal soloists. The woodwind section includes Flutes 1 & 2, Piccolo, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2 and 3 & 4, Horns 1 & 2 and 3 & 4, Trumpets 1 & 2 and 3, and Trombones 1 & 2 and 3/Tuba. The brass section includes Percussion 3. The string section includes Violins 1 and 2, Viola, Violoncello, and Contrabass. The vocal soloists are labeled 'Ch.' and have lyrics in both English and French. The lyrics are: 'all is well. Roy - al wench! Roy - al vi - per! He has'. The score includes various musical notations such as dynamics (mf, ff), articulation (accents), and phrasing slurs. The key signature is B-flat major and the time signature is 4/4.

This page of a musical score includes parts for various instruments and a vocal soloist. The instruments listed are Flute 1 & 2, Piccolo, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bassoon 1 & 2, Bassoon 3 & 4, Contrabassoon, Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trumpet 3, Trombone 1 & 2, Trombone 3/Tuba, Percussion 3, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The vocal soloist part is for a character named ENO BARBUS. The score is written in 4/4 time and features dynamic markings such as *f* (forte) and *sost.* (sostenuto). The vocal line includes the lyrics: "left her for ev - er - more!" and "That our". The page number 230 is centered at the bottom.

This page of a musical score features a variety of instruments and a vocal line. The woodwind section includes Flutes 1 & 2, Piccolo, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bassoons 1 & 2, Bassoons 3 & 4, and Contrabassoon. The brass section consists of Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, and Trombone 3/Tuba. Percussion 3 and Euphonium are also present. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. A vocal line is positioned between the Percussion and Euphonium staves. The lyrics for the vocal line are: "An - to - ny will nev - er do; their fates are". The score is written in a key signature of three flats and a common time signature. The vocal line has a melodic line with a long note on "nev - er" and a triplet on "do;".

This page of a musical score features a variety of instruments and vocal parts. The woodwind section includes Flutes 1 & 2, Piccolo, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bassoons 1 & 2, Bassoons 3 & 4, and Contrabassoon. The brass section consists of Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, and Trombone 3/Tuba. Percussion 3 and Euphonium are also present. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. A vocal line is positioned between the Euphonium and Violin 1 staves, with the lyrics "one, I fear it's" written below the notes. The score is written in a key signature of three flats and a common time signature. The music is divided into two measures, with the second measure containing a fermata over the vocal line and the beginning of a new phrase.

This page of a musical score features a variety of instruments including woodwinds, brass, strings, and percussion. The woodwind section includes Flutes 1 & 2, Piccolo, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bassoons 1 & 2, Bassoons 3 & 4, and Contrabassoon. The brass section consists of Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, and Trombone/Trumpet. Percussion includes Percussion 3 and Euphonium. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The vocal line for Euphonium (labeled 'Eno.') has lyrics: "true. Age can - not". The score is marked with a dynamic of *mf* (mezzo-forte) and includes several triplet markings. The key signature has two flats and the time signature is 3/4.

This page contains a musical score for Act I, continuing from page 158. The score is for a full orchestra and a solo voice (Eno). The key signature is three flats (B-flat major or D-flat minor), and the time signature is 2/4. The score is divided into three measures. The first measure is in 2/4 time, and the second and third measures are in 4/4 time. The instruments and their parts are as follows:

- Fl. 1 & 2:** Flute parts, mostly playing sustained notes.
- Ob. 1 & 2:** Oboe parts, playing sustained notes.
- Cl. 1 & 2:** Clarinet parts, playing sustained notes.
- Bs. Cl.:** Bass Clarinet part, playing a triplet of eighth notes in the first measure, then a triplet of eighth notes in the second measure, and a triplet of eighth notes in the third measure. Dynamic: *mf*.
- Bsn. 3 & 4:** Bassoon parts, playing sustained notes. Dynamic: *f*.
- Hn. 1 & 2:** Horn parts, playing sustained notes. Dynamic: *f*.
- Hp.:** Harp part, playing a triplet of eighth notes in the first measure, then a triplet of eighth notes in the second measure, and a triplet of eighth notes in the third measure. Chords are indicated as A_b , A_b , and G_b . Dynamic: *mf*.
- Eno.:** Solo voice part, singing the lyrics "weath-er her, time pass-es her by." in the first measure, and "time pass-es her by." in the second measure. The third measure is a rest.
- Vln. 1 & 2:** Violin parts, playing sustained notes. Dynamic: *f*.
- Vla.:** Viola part, playing a triplet of eighth notes in the first measure, then a triplet of eighth notes in the second measure, and a triplet of eighth notes in the third measure. Dynamic: *mf*.
- Vc.:** Violoncello part, playing a triplet of eighth notes in the first measure, then a triplet of eighth notes in the second measure, and a triplet of eighth notes in the third measure. Dynamic: *f*.
- Cb.:** Contrabass part, playing sustained notes.

Fl. 1 & 2
Cl. 1 & 2
Eno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

mf
mf
mf
mf
mf
mf
mf

Oth - er wo - men glog the ap - pe - tite they feed. She makes hun - gry, where

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Hn. 1 & 2
TENORS
BASSES
Eno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Solo
p
1. Solo
p
mp
mp
p
p

The wan - ton queen goes too far, _____
The wan - ton queen goes too far, _____
most she sat - is - fies.

Act I, cont. (160)

Ob. 1 & 2

Hn. 1 & 2

Ch.
act we must to re - dom - i - nate; he's re - turned_ to_ us, it's

act we must to re - dom - i - nate; he's re - turned_ to_ us, it's

Vc.

Cb.

Allegretto scherzando.

19

Fl. 1 & 2

Ob. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3/Tba.

Ch.
not_ too late.
not_ too late.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

19

Allegretto scherzando.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Tbn. 1 & 2

Tbn. 3/Tba.

ENOBARBUS *f*

Child-like things be-come_ them-selves in her. I saw_ her

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 1

Eno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

once hop for - ty pa - ces through the pub - lic street, lost her

f

f

f

f

f

f

f

f

f

f

f

f

f

Xylo. a2

This musical score page features 14 staves for various instruments and a vocal line. The instruments include Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Bassoons 3 & 4, Trumpets 1 & 2, Trumpet 3/Tuba, Percussion 1, English Horn, Violins 1 & 2, Viola, Violoncello, and Contrabass. The score is divided into four measures. The first measure is in 3/4 time with a key signature of one flat. The second measure is in 3/8 time with a key signature of two sharps. The third and fourth measures are in 3/4 time with a key signature of one flat. Dynamics include *mf* and *f*. The English Horn part includes the lyrics: "breath, and made light to all, hop for ty more when".

♩ = ♩ **Poco meno mosso.**

Fl. 1 & 2

Ob. 1 & 2 *mf* *decresc.*

E.H. *mp*

Cl. 1 & 2 *decresc.*

Bs. Cl. *decresc.*

Bsn. 1 & 2 *decresc.*

Bsn. 3 & 4 *mf*

Perc. 1 *decresc.*

Eno. *mp*
did she sprawl; _____ breath-less and laugh-ing, she en-chan-ted

Vln. 1 *decresc.* *p* *div.* *unis.*

Vln. 2 *decresc.* *p*

Vla. *decresc.* *pizz.* *arco* *p*

Vc. *decresc.* *pizz.* *arco* *p* *div.*

Cb. *mf*

♩ = ♩ **Poco meno mosso.**

Poco più mosso.



Fl. 1 & 2 *mf*

Picc.

Ob. 1 & 2

Cl. 1 & 2 *mf* 3

Bsn. 1 & 2 *mf* 3

Bsn. 3 & 4 *mf*

Cbsn.

Tpt. 1 & 2 *mf*

Tpt. 3 *mf*

Tbn. 1 & 2 *mf*

Tbn. 3/Tba. *mf*

Perc. 2 Piatti S.D. *f*

Perc. 3 *mf*

TENORS *f*

BASSES *f*

Eno.

Vln. 1 all. *f*

Vln. 2 *f*

Vla. *f*

Vc. unis. *f* div. pizz. *f* unis. *f* div.

Cb. arco *f* pizz. *f*

Poco più mosso.



This page contains a musical score for Act I, continuing from page 166. The score is arranged in a standard orchestral format with multiple staves. The instruments and parts are as follows:

- Fl. 1 & 2:** Flute parts with a melodic line in the second measure, marked with *a2* and a *7* fingering.
- Picc.:** Piccolo part, mirroring the flute line.
- Ob. 1 & 2:** Oboe parts with a melodic line in the second measure, marked with *a2* and a *7* fingering.
- Cl. 1 & 2:** Clarinet parts with a melodic line in the second measure, marked with *a2* and a *7* fingering.
- Bsn. 1 & 2:** Bassoon parts with a rhythmic accompaniment.
- Bsn. 3 & 4:** Bassoon parts with a rhythmic accompaniment.
- Cbsn.:** Contrabassoon part with a rhythmic accompaniment.
- Tpt. 1 & 2:** Trumpet parts with a melodic line.
- Tpt. 3:** Trumpet part with a melodic line.
- Tbn. 1 & 2:** Trombone parts with a melodic line.
- Tbn. 3/Tba.:** Trombone and tuba part with a melodic line.
- Perc. 2:** Percussion part with a rhythmic accompaniment.
- Ch.:** Chorus part with lyrics: "rare witch! She needs no". The first two measures are marked with *v* and *g*. The third measure is marked with *f*.
- Vln. 1:** Violin I part with a rhythmic accompaniment.
- Vln. 2:** Violin II part with a rhythmic accompaniment.
- Vla.:** Viola part with a rhythmic accompaniment.
- Vc.:** Violoncello part with a rhythmic accompaniment, marked with *unis.* and *div.*
- Cb.:** Contrabass part with a rhythmic accompaniment.

This page contains a musical score for Act I, continuing from page 167. The score is arranged in a standard orchestral format with multiple staves for woodwinds, brass, percussion, strings, and vocal soloists. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Bassoons 3 & 4, and Contrabassoon. The brass section includes Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, and Trombone 3/Tuba. The percussion section has two parts. The vocal soloist part is for a Chorus (Ch.), with lyrics in Italian: "ar - my nor a drum. All Ro - man". The score includes various musical notations such as dynamics (e.g., *ben marcato*, *sfp*, *f*), articulation marks, and phrasing slurs. The key signature is B-flat major, and the time signature is 2/4.

This musical score page features a variety of instruments and a vocal line. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Bassoons 3 & 4, and Contrabassoon. The brass section consists of Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, and Trombone 3/Tuba. Percussion includes two different parts. The vocal line is for a Chorus (Ch.), with lyrics: "war - riors, all Ro - man war - riors, all Ro - man war - riors, all Ro - man". The string section includes Violins 1 & 2, Viola, Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key with one flat and a 4/4 time signature.

This musical score page includes the following parts and markings:

- Fl. 1 & 2:** Treble clef, starting with a rest, then playing a series of eighth notes. Dynamics: *mf*, *cresc.*
- Ob. 1 & 2:** Treble clef, playing a series of eighth notes. Dynamics: *mf*, *cresc.*
- Cl. 1 & 2:** Treble clef, playing a series of eighth notes. Dynamics: *mf*, *cresc.*
- Bsn. 1 & 2:** Bass clef, playing a series of eighth notes. Dynamics: *mf*, *cresc.*
- Bsn. 3 & 4:** Bass clef, playing a series of eighth notes. Dynamics: *mf*, *cresc.*
- Cbsn.:** Bass clef, playing a series of eighth notes. Dynamics: *mf*, *cresc.*
- Tpt. 1 & 2:** Treble clef, playing a series of eighth notes. Dynamics: *mf*, *cresc.*
- Tpt. 3:** Treble clef, playing a series of eighth notes. Dynamics: *mf*, *cresc.*
- Tbn. 1 & 2:** Bass clef, playing a series of eighth notes. Dynamics: *mf*, *cresc.*
- Tbn. 3/Tba.:** Bass clef, playing a series of eighth notes. Dynamics: *mf*, *cresc.*
- Perc. 2:** Percussion part with a rhythmic pattern of eighth notes. Dynamics: *mf*, *cresc.*
- Ch.:** Chorus part with lyrics: "war - riors to her suc -". Dynamics: *mf*, *cresc.*
- Vln. 1:** Treble clef, playing a series of eighth notes. Dynamics: *mf*, *cresc.*
- Vln. 2:** Treble clef, playing a series of eighth notes. Dynamics: *mf*, *cresc.*
- Vla.:** Alto clef, playing a series of eighth notes. Dynamics: *mf*, *cresc.*
- Vc.:** Bass clef, playing a series of eighth notes. Dynamics: *mf*, *cresc.*
- Cb.:** Bass clef, playing a series of eighth notes. Dynamics: *mf*, *cresc.*

Fl. 1 & 2 *a 2* *tr*

Ob. 1 & 2 *a 2* *f tr*

Cl. 1 & 2 *f* (2. no trill)

Bsn. 1 & 2 *f*

Bsn. 3 & 4 *f*

Cbsn. *f*

Tpt. 1 & 2 *f*

Tpt. 3 *f*

Tbn. 1 & 2 *f*

Tbn. 3/Tba. *f*

Perc. 2 *f*

Perc. 3 *f*

Hp. *f* G#A#

Ch. *f* cumb!

ENOBARBUS *mf*

An - to - ny mar - ried but his oc -

Vln. 1 *f* *mf* *pizz.*

Vln. 2 *f* *mf* *pizz.*

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

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

Cb. *f* *mf*

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Hp.
Eno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

a 2
f *câmpana in aria*
a 2
f *câmpana in aria*

ca - sion here. Cae - sar's sis - ter can - not

Act I, cont. (172)

Musical score for Act I, cont. (172). The score is arranged in two systems. The first system includes woodwinds: Fl. 1 & 2, Picc., Ob. 1 & 2, E.H., Cl. 1 & 2, Bs. Cl., Bsn. 1 & 2, Bsn. 3 & 4, and Cbsn. The second system includes brass and strings: Hn. 1 & 2, Hn. 3 & 4, Hp., Eno., Vln. 1, Vln. 2, Vla., Vc., and Cb. The vocal line (Eno.) has lyrics: "hold him long; the east will call and he'll be".

This page of a musical score features the following instruments and parts:

- Fl. 1 & 2:** Flute parts with dynamics *mf* and *p*.
- Picc.:** Piccolo part with dynamic *p*.
- Ob. 1 & 2:** Oboe parts, mostly silent.
- E.H.:** English Horn, silent.
- Cl. 1 & 2:** Clarinet parts with dynamic *p*.
- Bs. Cl.:** Bass Clarinet, silent.
- Bsn. 1 & 2:** Bassoon parts, silent.
- Bsn. 3 & 4:** Bassoon parts, silent.
- Cbsn.:** Contrabassoon, silent.
- Hp.:** Harp part with a *C#* marking and dynamic *p*.
- Eno.:** English Horn part with dynamic *mp* and lyrics: "gone. The hoops that bind _____ their _____".
- Vln. 1 & 2:** Violin parts with dynamic *p*.
- Vla.:** Viola part with dynamic *p*.
- Vc.:** Violoncello, silent.
- Cb.:** Contrabass, silent.

The score is divided into three measures. The first measure is in 6/8 time, the second in 6/8, and the third in 12/8. Dynamics include *mf*, *p*, and *mp*. A *C#* marking is present in the Harp part.

Musical score for Act I, cont. (174). The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Fl. 1 & 2, Picc., Ob. 1 & 2, E.H., Cl. 1 & 2, Bs. Cl., Bsn. 1 & 2, Bsn. 3 & 4, Cbsn., Hp., Eno., Vln. 1, Vln. 2, Vla., Vc., and Cb. The score is divided into two measures. The first measure shows the initial melodic lines for Flute, Piccolo, Clarinet, and Bassoon. The second measure features a dynamic shift to *f* and the introduction of a new melodic line for the Bassoon and strings, marked with *arco*. The English Horn (E.H.) and Oboe (Ob.) parts are silent throughout. The Horns (Hp.) play a rhythmic accompaniment. The Eno. part includes the lyrics: "friend - ship up will end with a sud - den snap;".

Fl. 1 & 2

Picc.

Ob. 1 & 2

E.H.

Cl. 1 & 2
mf

Bs. Cl.

Bsn. 1 & 2
mf

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2
mf modo ord.

Tbn. 1 & 2
mf

Perc. 3
mf

Eno.
f

for Mar - cus An - to - nius

Vln. 1
mf

Vln. 2
mf

Vla.
mf

Vc.
mf

Cb.
mf

Detailed description: This page of a musical score, numbered 251, contains the orchestral accompaniment for Act I, continuing from page 175. The score is written for a full orchestra and includes a vocal line for the character Enobarbus (Eno.). The instruments listed are Flutes 1 & 2, Piccolo, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Bassoons 3 & 4, Contrabassoon, Horns 1 & 2, Trombones 1 & 2, Percussion 3, Enobarbus (Eno.), Violins 1 & 2, Viola, Violoncello (Vc.), and Contrabass (Cb.). The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into two measures. The vocal line for Enobarbus begins in the second measure with the lyrics "for Marcus Antonius". The orchestration features a variety of textures, with woodwinds and strings providing harmonic support and rhythmic patterns. Dynamics include mezzo-forte (mf) and forte (f). Performance markings such as accents and slurs are present throughout the score.

Musical score for Act I, cont. (176). The score includes parts for Fl. 1 & 2, Picc., Ob. 1 & 2, E.H., Cl. 1 & 2, Bs. Cl., Bsn. 1 & 2, Bsn. 3 & 4, Cbsn., Hn. 1 & 2, Eno., Vln. 1, Vln. 2, Vla., Vc., and Cb. The Eno. part includes the lyrics: (and I know him well) longs for his mis - tress's. The score features various dynamics such as *mf* and *f*.

20 **Alla marcia.**

Act I, cont. (177)

The musical score is arranged in a standard orchestral format. It includes staves for Flutes (Fl. 1 & 2), Piccolo (Picc.), Oboes (Ob. 1 & 2), English Horn (E.H.), Clarinets (Cl. 1 & 2), Bassoons (Bsn. 1 & 2, Bsn. 3 & 4), Contrabassoon (Cbsn.), Horns (Hn. 1 & 2, Hn. 3 & 4), Trumpets (Tpt. 1 & 2, Tpt. 3), Trombones (Tbn. 1 & 2, Tbn. 3/Tba.), Percussion (Perc. 1, Perc. 2, Perc. 3), Harp (Hp.), and Cymbals (Cb.).

Key performance markings include dynamics such as *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). The woodwinds and strings play sustained chords, while the brass and percussion provide rhythmic accompaniment. The percussion section includes Tubular Chimes, Piatti (cymbals), and S.D. (snare drum). The harp part features a *C♯B♯* chord.

The vocal line for Enobarbus (Eno.) begins with the lyrics: "roy - al lap! new wife, OCTAVIA, on his arm. As they enter, they are met with:". The vocal part is written in a tenor clef and includes a *f* dynamic marking.

20 **Alla marcia.**

This page of a musical score, labeled "Act I, cont. (178)", contains 18 staves of music. The instruments are arranged as follows:

- Fl. 1 & 2 (Flute 1 & 2)
- Picc. (Piccolo)
- Ob. 1 & 2 (Oboe 1 & 2)
- E.H. (English Horn)
- Cl. 1 & 2 (Clarinet 1 & 2)
- Bs. Cl. (Bass Clarinet)
- Bsn. 1 & 2 (Bassoon 1 & 2)
- Bsn. 3 & 4 (Bassoon 3 & 4)
- Cbsn. (Contrabassoon)
- Tpt. 1 & 2 (Trumpet 1 & 2)
- Tpt. 3 (Trumpet 3)
- Tbn. 1 & 2 (Tuba 1 & 2)
- Tbn. 3/Tba. (Tuba 3 / Trombone)
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)
- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Cello)

The score features various musical notations including rests, notes, and dynamic markings such as *mf* and *f*. It also includes performance instructions like *acc.* (accents) and *tr.* (trills). The woodwind and brass sections have complex rhythmic patterns, often involving triplets and sixteenth notes. The string section provides a steady accompaniment with some melodic lines in the lower registers.

This page of a musical score features the following instruments and parts:

- Fl. 1 & 2:** Flute parts with a dynamic marking of *f* and a trill marked 'a 2'.
- Ob. 1 & 2:** Oboe parts with a dynamic marking of *f* and a trill marked 'a 2'.
- Cl. 1 & 2:** Clarinet parts with a dynamic marking of *f* and a trill marked 'a 2'.
- Bs. Cl.:** Bass Clarinet part with a dynamic marking of *f* and a trill marked 'a 2'.
- Bsn. 1 & 2:** Bassoon parts with a dynamic marking of *f* and a trill marked 'a 2'.
- Bsn. 3 & 4:** Bassoon parts with a dynamic marking of *f* and a trill marked 'a 2'.
- Hn. 1 & 2:** Horn parts, with the second staff including the instruction *(sempre 5th lower)*.
- Hn. 3 & 4:** Horn parts, with the second staff including the instruction *(sempre 5th lower)*.
- Tpt. 1 & 2:** Trumpet parts.
- Tpt. 3:** Trumpet part.
- Tbn. 3/Tba.:** Trombone part.
- Perc. 3:** Percussion part.
- Vln. 1:** Violin I part.
- Vln. 2:** Violin II part.
- Vla.:** Viola part.
- Vc.:** Violoncello part.
- Cb.:** Contrabasso part.

The score includes various musical notations such as trills, triplets, and dynamic markings (*f*).

Act I, cont. (180)

This page of a musical score, titled "Act I, cont. (180)", features a variety of instruments. The top section includes Tbn. 1 & 2, Tbn. 3/Tba., Vln. 1, Vln. 2, Vla., and Vc., all marked with a forte (*f*) dynamic. The middle section includes Fl. 1 & 2, Ob. 1 & 2, Cl. 1 & 2, Bsn. 1 & 2, and Bsn. 3 & 4, marked with mezzo-forte (*mf*). The bottom section includes Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3/Tba., Perc. 3, Vln. 1, Vln. 2, Vla., Vc., and Cb., with dynamics ranging from *mf* to *f*. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. It contains complex rhythmic patterns, including triplets and sixteenth-note runs, and uses various musical notations such as slurs, accents, and dynamic markings.

Maestoso.

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 1
Perc. 2
TENORS
f *religioso*
Hail, Cae - sar! Hail,
BASSES
f *religioso*
Hail, Cae - sar! Hail,
Vln. 1
Vln. 2
Vla. *div.*
Vc.
Cb.

Maestoso.

This page contains a musical score for Act I, cont. (183). The score is arranged in a standard orchestral format with multiple staves for woodwinds, brass, percussion, and strings, along with a vocal line for the character Antony. The key signature is one sharp (F#) and the time signature is 4/4. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Bassoons 3 & 4, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, and Trombone 3/Tuba. The percussion section includes Percussion 1 and Percussion 2. The string section includes Violins 1 and 2, Viola, Violoncello (Vc.), and Contrabass (Cb.). The vocal line is for the character Antony, with lyrics: "An - tony! Hail to the hap - py". The score includes dynamic markings such as *f* (forte) and *ben marcato* (marked). The woodwinds and strings play a rhythmic accompaniment, while the vocal line is a simple melody. The percussion provides a steady beat.

This page of a musical score includes the following parts and markings:

- Fl. 1 & 2**: Flute parts with rests and dynamic markings.
- Cl. 1 & 2**: Clarinet parts with rests and dynamic markings.
- Bsn. 1 & 2** and **Bsn. 3 & 4**: Bassoon parts with rests and dynamic markings.
- Hn. 1 & 2** and **Hn. 3 & 4**: Horn parts with rests and dynamic markings.
- Tpt. 1 & 2** and **Tpt. 3**: Trumpet parts with rests and dynamic markings.
- Tbn. 1 & 2** and **Tbn. 3/Tba.**: Trombone parts with rests and dynamic markings.
- Perc. 2**: Percussion part with a **Piatti** (cymbal) marking and a **f** dynamic.
- Ch.**: Chorus parts with lyrics: "cou - ple! Hail, O hail, O".
- Vln. 1** and **Vln. 2**: Violin parts with continuous eighth-note patterns.
- Vla.**: Viola part with continuous eighth-note patterns.
- Vc.**: Violoncello part with rests and dynamic markings.
- Cb.**: Contrabass part with rests and dynamic markings.

Fl. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tbn.
Perc. 3
Ch.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

hail to the hap - py cou - ple! O hail, O
hail to the hap - py cou - ple! O hail, O

This page of a musical score features the following instruments and parts:

- Fl. 1 & 2**: Flute parts in treble clef.
- Cl. 1 & 2**: Clarinet parts in treble clef.
- Bsn. 1 & 2**: Bassoon parts in bass clef, including first and second endings (a 2).
- Bsn. 3 & 4**: Bassoon parts in bass clef, including first and second endings (a 2).
- Hn. 1 & 2**: Horn parts in treble clef.
- Hn. 3 & 4**: Horn parts in treble clef.
- Tpt. 1 & 2**: Trumpet parts in treble clef.
- Tpt. 3**: Trumpet part in treble clef.
- Tbn. 1 & 2**: Trombone parts in bass clef, including first and second endings (a 2).
- Tbn. 3/Tba.**: Trombone part in bass clef, including first and second endings (a 2).
- Perc. 3**: Percussion part in bass clef.
- Ch.**: Chorus parts in treble and bass clefs with lyrics: "hail! O hail, O hail, to the".
- Vln. 1**: Violin I part in treble clef.
- Vln. 2**: Violin II part in treble clef.
- Vla.**: Viola part in alto clef.
- Vc.**: Violoncello part in bass clef.
- Cb.**: Contrabass part in bass clef.

This page of a musical score features the following instruments and parts:

- Fl. 1 & 2**: Flute parts with various dynamics and articulations.
- Ob. 1 & 2**: Oboe parts, mostly resting.
- Cl. 1 & 2**: Clarinet parts with dynamics like *a 2* and *mf*.
- Bsn. 1 & 2**: Bassoon parts with dynamics like *a 2*.
- Bsn. 3 & 4**: Bassoon parts with dynamics like *a 2*.
- Cbsn.**: Contrabassoon part with dynamics like *f*.
- Hn. 1 & 2**: Horn parts.
- Hn. 3 & 4**: Horn parts.
- Tpt. 1 & 2**: Trumpet parts.
- Tpt. 3**: Trumpet part.
- Tbn. 1 & 2**: Trombone parts with dynamics like *a 2*.
- Tbn. 3/Tba.**: Trombone/Tuba part with dynamics like *a 2*.
- Perc. 3**: Percussion part.
- Ch.**: Chorus with lyrics: "new - ly mar - ried cou - ple!"
- Vln. 1**: Violin I part.
- Vln. 2**: Violin II part.
- Vla.**: Viola part.
- Vc.**: Violoncello part.
- Cb.**: Contrabass part.

This page of a musical score includes the following parts and staves:

- Fl. 1 & 2
- Ob. 1 & 2
- Cl. 1 & 2
- Bsn. 1 & 2
- Bsn. 3 & 4
- Cbsn.
- Hn. 1 & 2
- Hn. 3 & 4
- Tpt. 1 & 2
- Tpt. 3
- Tbn. 1 & 2
- Tbn. 3/Tba.
- Perc. 3
- Ch. (Chorus) - includes vocal lines with lyrics: "O hail! O hail! Hail!"
- Vln. 1
- Vln. 2
- Vla. (Violoncello) - includes the instruction "unis."
- Vc. (Violone)
- Cb. (Cello)

The score features various musical notations such as dynamics (e.g., *f*), articulation (accents), and performance directions (e.g., *a 2*).

21

Fl. 1 & 2

Picc.

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 1

Perc. 2

Perc. 3

Hp.

Ch.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

21

Più mosso.

(curtain)

All raise their cups to the happy couple. ENO BARBUS laughs, and ANTONY gives him a look to silence him. ENO BARBUS understands that he must go along with the farce.

Più mosso.

(curtain)

End of Act I

ACT TWO

CLEOPATRA is lying on a hundred silk pillows on a raised platform stage left. She is dressed in the briefest of gowns and Diaphanous train. She is fanned by her nubian slaves. Complete luxury abounds. Smoke pours forth from urns of incense. She is watching with keen interest a slow dance stage right, performed by THREE MEN and a young WOMAN. Seductive and slow, their bodies intertwine.

Slow. (curtain)

Solo

Violin I *p molto rubato* *pp*

The dance, called the "Black Widow", portrays the men's pursuit of the maid. When she is caught, she stings and kills them. The dance ends with a clash of cymbals as the last man is stung to death.

Hp. *pp*

Vln. I

Più mosso.

Perc. 3 Timp. *pp*

Hp. *pp*

Vln. I *mf* *p* *f con fuoco*

Vln. I *mf* *a piacere* *f con fuoco di nuovo*

Vln. I

Bsn. 1 & 2

Bsn. 3 & 4

Perc. 2

Perc. 3

Vln. 1

Vla. div.

Vc.

Cb.

Bsn. 1 & 2

Bsn. 3 & 4

Perc. 2

Perc. 3

Vln. 1

Vla. div.

Vc.

Cb.

Act II, cont. (4)

Musical score for Act II, cont. (4), measures 1-4. The score includes parts for Bsn. 1 & 2, Bsn. 3 & 4, Perc. 2, Perc. 3, Vln. 1, Vla. div., Vc., and Cb. The key signature is one sharp (F#) and the time signature is 3/4. The first violin part features a triplet of eighth notes in the first measure, followed by a half note, and then a dynamic marking of *f* (forte) in the third measure. The woodwinds and strings provide harmonic support with various rhythmic patterns.

Musical score for Act II, cont. (4), measures 5-8. The score continues with the same instrumentation as the previous system. The first violin part features a triplet of eighth notes in the fifth measure, followed by a half note, and then another triplet of eighth notes in the seventh measure. The woodwinds and strings continue their respective parts, maintaining the harmonic and rhythmic structure.

This musical score page features 17 staves for various instruments. The woodwinds include Flutes 1 & 2, Piccolo, Oboes 1 & 2 (with a 1. Solo part), English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2 (with a 1. Solo part), Bassoons 3 & 4, and Contrabassoon. The brass section consists of Trumpets 1 & 2, Trumpets 3/Tuba, Percussion 2, and Percussion 3. The strings include Violin 1 (with a Tutti part), Violin 2, Viola divisi, Violoncello, and Contrabass. The score is written in a key with one sharp (F#) and a 2/2 time signature. It contains dynamic markings such as *f* (forte) and *f* (fortissimo), and performance instructions like "1. Solo" and "Tutti".

stringendo

Ob. 1 & 2

Cl. 1 & 2
1. Solo
mf

Bsn. 1 & 2
1. Solo
mf

Bsn. 3 & 4
mf

Hn. 1 & 2
1.
mf

Hn. 3 & 4
3.
mf

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 2

Perc. 3

Vln. 1
mf

Vln. 2
mf

Vla. div.
mf

Vc.
pizz.
mf

Cb.
mf

stringendo

Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Hn. 3 & 4
Vln. 1
Vln. 2
Vla. div.
Vc.
Cb.

cresc. poco a poco

This system contains the first nine staves of the musical score. The instruments listed on the left are Clarinets 1 & 2, Bassoons 1 & 2, Bassoons 3 & 4, Horns 1 & 2, Horns 3 & 4, Violins 1 & 2, Viola divisi, Violoncello, and Contrabass. The music is in a key with one sharp (F#) and a 3/4 time signature. The first measure of each staff begins with a dynamic marking of *cresc. poco a poco*. The notation includes various note values, rests, and phrasing slurs.

Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Hn. 3 & 4
Vln. 1
Vln. 2
Vla. div.
Vc.
Cb.

f

This system contains the next nine staves of the musical score. The instruments listed on the left are the same as in the first system. The music continues in the same key and time signature. The first measure of each staff begins with a dynamic marking of *f*. The notation includes various note values, rests, and phrasing slurs, with some measures featuring triplets indicated by a '3' over a bracket.

1. Solo

Fl. 1 & 2 *f* *cresc. poco a poco*

Cl. 1 & 2 *cresc. poco a poco*

Bsn. 1 & 2 *cresc. poco a poco*

Bsn. 3 & 4 *cresc. poco a poco*

Hn. 1 & 2 *cresc. poco a poco*

Hn. 3 & 4 *cresc. poco a poco*

Tpt. 1 & 2 1. *f* *cresc. poco a poco*

Vln. 1 *cresc. poco a poco*

Vln. 2 *cresc. poco a poco*

Vla. div. *cresc. poco a poco*

Vc. *arco* *cresc. poco a poco*

Cb. *cresc. poco a poco*

Detailed description: This is a page of a musical score for Act II, continuing from page 8. The score is for a full orchestra and includes parts for Flutes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2 and 3 & 4, Horns 1 & 2 and 3 & 4, Trumpets 1 & 2, Violins 1 & 2, Viola (divisi), Violoncello (arco), and Contrabass. The music is in 2/2 time and features a key signature of one sharp (F#). The score is divided into four measures. The first measure is marked '1. Solo' and 'f'. The subsequent measures are marked 'cresc. poco a poco'. The Flute 1 & 2 part has a '1. Solo' marking and features triplet patterns. The Clarinet, Bassoon, Horn, and Violin parts also feature triplet patterns. The Trumpet part has a '1.' marking. The Viola and Violoncello parts are marked 'arco'. The Contrabass part is marked 'arco' and features triplet patterns. The overall dynamic is 'f' (forte) and the tempo is 'cresc. poco a poco' (crescendo poco a poco).

This page of a musical score, labeled "Act II, cont. (10)", features a full orchestral arrangement. The score is organized into systems for various instruments, including woodwinds, brass, percussion, strings, and a double bass. The woodwind section includes Oboes (Ob.), Clarinets (Cl.), Bassoons (Bsn.), and a Trumpet (Tpt.). The brass section consists of Trombones (Tbn.) and a Trombone/Trumpet (Tbn. 3/Tba.). Percussion is divided into two parts (Perc. 2 and Perc. 3). The string section includes Violins (Vln.), Viola (Vla. div.), Violoncello (Vc.), and Double Bass (Cb.). The score is written in a key signature of one sharp (F#) and a common time signature. The woodwinds and strings play melodic lines with various articulations and dynamics, while the brass and percussion provide rhythmic support. A "1. Solo" marking is present for the Clarinet and Trumpet parts. A dynamic marking of *f* (forte) is also indicated. The score is divided into measures by vertical bar lines, and the page number "276" is centered at the bottom.

This page of a musical score, labeled "Act II, cont. (11)", features a full orchestral ensemble. The instruments are arranged in a standard symphonic layout. The woodwinds include Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Bassoons 3 & 4, and Contrabassoon. The brass section consists of Trumpets 1 & 2, Trumpets 3 & 4, and Trombones. The percussion section includes a Xylophone and a second percussionist. The strings are divided into Violins 1 & 2, Violas (divided), Violoncello, and Contrabass. The score is written in a key signature of one sharp (F#) and a 3/4 time signature. It begins with a dynamic marking of *f* (forte). The woodwinds and strings play melodic lines with various articulations, while the percussion provides a rhythmic accompaniment. The Xylophone part is particularly prominent, playing a complex, rhythmic pattern. The overall texture is dense and energetic.

Act II, cont. (12)

This musical score page contains two systems of staves. The first system includes parts for Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Bassoons 3 & 4, Percussion 1, Violins 1 & 2, Viola, and Cello. The second system includes parts for Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Bassoons 3 & 4, Trumpets 1 & 2, Trombones 1 & 2, Percussion 1, Violins 1 & 2, Viola, Cello, and Double Bass. The score is written in a key signature of one sharp (F#) and a common time signature. The woodwind parts feature melodic lines with slurs and ties. The string parts consist of rhythmic patterns, with the violins playing sixteenth-note figures and the cellos and double basses playing eighth-note patterns. The percussion part features a complex, multi-layered rhythmic pattern. The dynamic marking *cresc. poco a poco* is present in the first system, and *f* is used in the second system.

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Perc. 1
Vln. 1
Vln. 2
Vla.
Vc.
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Tpt. 1 & 2
Tbn. 1 & 2
Perc. 1
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
f *cresc. poco a poco*
f

Fl. 1 & 2 *ff* **rall.**

Ob. 1 & 2 *ff* *dim. poco a poco* *mp* 1. Solo

Cl. 1 & 2 *ff* *dim. poco a poco*

Bsn. 1 & 2 *ff* *dim. poco a poco* 1.

Bsn. 3 & 4 *ff* *dim. poco a poco* 3.

Tpt. 1 & 2 *ff* *dim. poco a poco*

Tbn. 1 & 2 *ff*

Tbn. 3/Tba. *ff* *dim. poco a poco* Tbn.

Perc. 1 *ff*

Vln. 1 *ff* *dim. poco a poco*

Vln. 2 *ff* *dim. poco a poco*

Vla. *ff* *dim. poco a poco*

Vc. *ff* *dim. poco a poco*

Cb. *ff* *dim. poco a poco* **rall.**

3 **Meno mosso.**

Musical score for the first system, measures 1-4. The score includes parts for Ob. 1 & 2, Cl. 1 & 2, Bsn. 1 & 2, Tbn. 3/Tba., Perc. 2 (Triangle and Castanets), Hp., Vln. 1, Vln. 2, Vla., Vc., and Cb. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is **Meno mosso.** The dynamics are *mp* and *leggiere*. The woodwinds and strings play a rhythmic pattern of eighth notes, often in groups of three. The percussion includes a triangle and castanets. The harp provides harmonic support with chords in the right hand and bass notes in the left hand.

3 **Meno mosso.**

Musical score for the second system, measures 5-8. The score includes parts for Ob. 1 & 2, Cl. 1 & 2, Bsn. 1 & 2, Bsn. 3 & 4, Perc. 2, Hp., Vln. 1, Vla., Vc., and Cb. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is **Meno mosso.** The dynamics are *mp*, *leggiere*, and *mf*. The woodwinds and strings continue their rhythmic pattern. The percussion includes a triangle and castanets. The harp provides harmonic support with chords in the right hand and bass notes in the left hand. The strings are marked *pizz.* and *arco*.

Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Perc. 2
Hp.
Vla.
Vc.
Cb.

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Perc. 2
Hp.
Vla.
Vc.
Cb.

stringendo

a tempo

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

- Fl. 1 & 2
- Picc.
- Ob. 1 & 2
- Cl. 1 & 2
- Bsn. 1 & 2
- Bsn. 3 & 4
- Hn. 1 & 2
- Hn. 3 & 4
- Tpt. 1 & 2
- Trumpet 3
- Tbn. 1 & 2
- Tbn. 3/Tba.
- Perc. 2
- Perc. 3
- Hp.
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

The score is divided into three measures. The first measure is marked **stringendo** and **f**. The second measure is also marked **stringendo** and **f**. The third measure is marked **a tempo** and **f**. The key signature is one sharp (F#). The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings.

stringendo

a tempo

This musical score page includes the following parts and markings:

- Fl. 1 & 2:** Features triplet markings (3) and dynamic markings like *p* and *f*.
- Picc.:** Piccolo part with dynamic markings like *p* and *f*.
- Ob. 1 & 2:** Oboe part with dynamic markings like *f*.
- Bsn. 1 & 2:** Basset Horn part with markings for *a 2* and triplet markings (3).
- Bsn. 3 & 4:** Basset Horn part with first ending markings (1.) and *a 2*.
- Hn. 1 & 2:** Horn part with dynamic markings like *f*.
- Hn. 3 & 4:** Horn part with dynamic markings like *f*.
- Tpt. 1 & 2:** Trumpet part with a *1. Solo* marking and dynamic markings like *f*.
- Tbn. 1 & 2:** Trombone part with first ending markings (1.) and dynamic markings like *f*.
- Tbn. 3/Tba.:** Trombone/Contrabass part with dynamic markings like *f*.
- Perc. 2:** Percussion part with triplet markings (3).
- Vln. 1:** Violin I part with triplet markings (3) and dynamic markings like *p* and *f*.
- Vln. 2:** Violin II part with dynamic markings like *p* and *f*.
- Vla.:** Viola part with dynamic markings like *p* and *f*.
- Vc.:** Violoncello part with markings for *arco*, *pizz.*, and triplet markings (3).
- Cb.:** Contrabass part with dynamic markings like *p* and *f*.

This musical score page features 18 staves for various instruments. The top staff is for Flutes 1 & 2, followed by Piccolo, Oboes 1 & 2, Bassoons 1 & 2, Bassoons 3 & 4, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trombones 1 & 2, Trombone 3/Tuba, Percussion 2, Percussion 3, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score includes complex rhythmic patterns with triplets and slurs, dynamic markings such as *p*, *mf*, and *arco*, and performance instructions like *a 2* and *pizz.*. The tempo is marked *poco rall.* at the top right and bottom right of the page.

a tempo

Musical score for Act II, cont. (19), marked **a tempo**. The score includes parts for Fl. 1 & 2, Picc., Ob. 1 & 2 (1. Solo), E.H., Cl. 1 & 2, Bsn. 1 & 2, Bsn. 3 & 4, Cbsn., Tpt. 1 & 2, Perc. 2, Perc. 3, Hp., Vln. 1, Vln. 2, Vla., Vc., and Cb. The score features various musical notations including dynamics (*mp*), articulations (*pizz.*), and performance instructions like *1. Solo* and *a 2*. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into three measures.

a tempo

Act II, cont. (20)

This musical score page contains two systems of staves for a symphony orchestra. The first system includes Piccolo, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Percussion 2, Harp, Violin 1, Viola, Violoncello, and Contrabass. The second system includes Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Bassoon 3 & 4, Trombone 1 & 2, Trombone 3/Tuba, Percussion 2, Harp, Violin 1, Viola, Violoncello, and Contrabass. The score features various musical notations including triplets, accents, and dynamic markings such as *mf*. The Harp part includes chord changes to D#C# and G#. The Viola and Violoncello parts include *arco* and *pizz.* markings. The page number 286 is centered at the bottom.

This musical score page features the following instruments and parts:

- Fl. 1 & 2:** Flute parts, mostly resting.
- Picc.:** Piccolo part, resting.
- Ob. 1 & 2:** Oboe parts with triplet figures.
- E.H.:** English Horn, resting.
- Cl. 1 & 2:** Clarinet parts with a triplet figure.
- Bs. Cl.:** Bass Clarinet, resting.
- Bsn. 1 & 2:** Bassoon parts with triplet figures and an *a2* marking.
- Bsn. 3 & 4:** Bassoon parts with a simple rhythmic pattern.
- Cbsn.:** Contrabassoon, resting.
- Perc. 2:** Percussion part with triplet figures.
- Hp.:** Harp part with chords *D4Bb* and *C#B4*.
- Vln. 1:** Violin I part with triplet figures.
- Vln. 2:** Violin II, resting.
- Vla.:** Viola part with a simple rhythmic pattern.
- Vc.:** Violoncello part with a simple rhythmic pattern.
- Cb.:** Contrabass part with a simple rhythmic pattern.

Act II, cont. (22)

Musical score for Act II, cont. (22), featuring various instruments and dynamics. The score is arranged in a standard orchestral layout with multiple staves for each instrument family.

Instrumentation:

- Fl. 1 & 2
- Ob. 1 & 2
- Cl. 1 & 2
- Bsn. 1 & 2
- Bsn. 3 & 4
- Tpt. 1 & 2
- Trumpet 3
- Tbn. 1 & 2
- Tbn. 3/Tba.
- Perc. 2
- Perc. 3
- Hp.
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

Dynamics: *mf*, *f*, *arco*

Tempo/Style: The score includes various musical notations such as triplets, slurs, and accents, indicating a complex rhythmic structure.

Key Signatures: The key signature changes from one key to another, indicated by the presence of sharps and naturals in the notation.

4

Fl. 1 & 2

Picc.

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Trumpet 3

Tbn. 1 & 2

Tbn. 3/Tba.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

4

This page of a musical score features the following instruments and parts:

- Ob. 1 & 2:** Treble clef, playing a melodic line with sixteenth notes and slurs. Includes the instruction *cresc. poco a poco*.
- Cl. 1 & 2:** Treble clef, playing a melodic line with sixteenth notes and slurs. Includes the instruction *cresc. poco a poco*.
- Bsn. 1 & 2:** Bass clef, playing a melodic line with sixteenth notes and slurs. Includes the instruction *cresc. poco a poco*.
- Bsn. 3 & 4:** Bass clef, playing a melodic line with sixteenth notes and slurs. Includes the instruction *cresc. poco a poco*.
- Tpt. 1 & 2:** Treble clef, rests.
- Trumpet 3:** Treble clef, rests.
- Tbn. 1 & 2:** Bass clef, playing a rhythmic accompaniment of eighth notes. Includes the instruction *f*.
- Tbn. 3/Tba.:** Bass clef, playing a rhythmic accompaniment of eighth notes. Includes the instruction *f*.
- Perc. 1, 2, 3:** Percussion staves. Perc. 2 includes the instruction *Sus. Cymb. (mallets)* and *f*.
- Hp.:** Harp, rests.
- Vln. 1 & 2:** Treble clef, playing a melodic line with sixteenth notes and slurs. Includes the instruction *cresc. poco a poco*.
- Vla.:** Alto clef, playing a melodic line with sixteenth notes and slurs. Includes the instruction *cresc. poco a poco*.
- Vc.:** Bass clef, playing a melodic line with sixteenth notes and slurs. Includes the instruction *cresc. poco a poco*.
- Cb.:** Bass clef, playing a rhythmic accompaniment of eighth notes. Includes the instruction *f*.

Tempo I^o

The musical score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Fl. 1 & 2
- Ob. 1 & 2
- Cl. 1 & 2
- Bsn. 1 & 2
- Bsn. 3 & 4
- Hn. 1 & 2
- Hn. 3 & 4
- Tpt. 1 & 2
- Trumpet 3
- Tbn. 1 & 2
- Tbn. 3/Tba.
- Perc. 2 (Tom Toms (mallets))
- Perc. 3
- Harp (Hp.)
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

The score features several sixteenth-note passages with fingerings (6) and accents (>) in the woodwinds and strings. The percussion part includes a rhythmic pattern on the Tom Toms. The harp part has a tremolo effect. The dynamic marking *ff* (fortissimo) is used extensively throughout the score. The tempo is marked *Tempo I^o*.

Tempo I^o

Ob. 1 & 2 *1. Solo*
f *molto rubato, quasi ad lib.* *mf*

Perc. 2 *mf*

Ob. 1 & 2 *f* *mf*

Perc. 2

Ob. 1 & 2 *f* *mf*

Perc. 2

Ob. 1 & 2 *f* *mf*

Perc. 2

Ob. 1 & 2 *mf*

Perc. 2

5 a tempo

Fl. 1 & 2 *mf*

Ob. 1 & 2 *a 2*

Perc. 2 Snare Drum

Vln. 1 *mf* a tempo

Vln. 2 *mf*

This page of a musical score features 15 staves for various instruments. The top section includes Fl. 1 & 2, Ob. 1 & 2, Cl. 1 & 2, Bsn. 1 & 2, Bsn. 3 & 4, Tpt. 1 & 2, Tbn. 1 & 2, and Tbn. 3/Tba. The bottom section includes Perc. 2, Perc. 3, Vln. 1, Vln. 2, Vla. div., Vc., and Cb. The score is written in a key with one sharp (F#) and a 2/4 time signature. It begins with a forte (*f*) dynamic. The woodwinds and strings play melodic lines with triplets and slurs, while the brass and percussion provide rhythmic accompaniment. The percussion parts feature patterns of eighth and sixteenth notes. The string parts include a pizzicato section for the cello.

This page contains a musical score for Act II, continuing from page 28. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Fl. 1 & 2, Picc., Ob. 1 & 2, E.H., Cl. 1 & 2, Bs. Cl., Bsn. 1 & 2, Bsn. 3 & 4, Cbsn., Tbn. 1 & 2, Tbn. 3/Tba., Perc. 2, Perc. 3, Vln. 1, Vln. 2, Vla. div., Vc., and Cb. The score is divided into three measures, with a key signature change from one sharp (F#) to two sharps (F# and C#) between the first and second measures. The notation includes various rhythmic values, accidentals, and phrasing slurs. The bottom of the page features the page number 294.

This page of a musical score, labeled "Act II, cont. (30)", features a full orchestral arrangement. The score is organized into systems for various instruments. The top system includes Flutes 1 & 2, Piccolo, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, and Bassoons 3 & 4. The middle system includes Trumpets 1 & 2, Trombones 1 & 2, and Trombone 3/Tuba. The bottom system includes Percussion 2 and Percussion 3. The string section is divided into Violin 1, Violin 2, Violins divided (Vla. div.), Viola, Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). It contains several measures of music, with prominent triplet figures in the woodwinds and strings, and a dynamic marking of *f* (forte) in the flute part. The notation includes various note values, rests, and articulation marks.

This musical score is for Act II, cont. (31) and features a variety of instruments. The score is organized into systems:

- Fl. 1 & 2:** Flute 1 and 2 parts.
- Picc.:** Piccolo part.
- Ob. 1 & 2:** Oboe 1 and 2 parts.
- Bsn. 1 & 2:** Bassoon 1 and 2 parts.
- Bsn. 3 & 4:** Bassoon 3 and 4 parts.
- Hn. 1 & 2:** Horn 1 and 2 parts.
- Tpt. 1 & 2:** Trumpet 1 and 2 parts.
- Tbn. 1 & 2:** Trombone 1 and 2 parts.
- Tbn. 3/Tba.:** Trombone 3 and Tuba part.
- Perc. 2:** Percussion 2 part.
- Vln. 1:** Violin 1 part.
- Vln. 2:** Violin 2 part.
- Vla. div.:** Viola division (two staves).
- Vc.:** Violoncello part.
- Cb.:** Contrabass part.

The score includes dynamic markings such as *f* (forte) and *cresc.* (crescendo). There are also articulation marks like *arco* (arco) and *a 2* (second octave). A box containing the number **6** is present at the top center and bottom center of the page.

This page of a musical score features 14 staves for various instruments. The top staff is for Flutes 1 & 2, followed by Oboes 1 & 2, Bassoons 1 & 2, Bassoons 3 & 4, Horns 1 & 2, Trumpets 1 & 2, Trombones 1 & 2, Trombone 3/Tuba, Percussion 1, Violins 1 & 2, Viola division (two staves), Violoncello, and Contrabass. The score is written in a key with one sharp (F#) and a 2/4 time signature. The tempo and dynamics are marked as *ff* *furioso*. The music is characterized by rapid sixteenth-note passages and sustained chords. Many staves include the marking 'a 2', indicating a second ending or a specific performance instruction. The percussion part features a complex, rhythmic pattern of sixteenth notes.

This page of a musical score features the following instruments and parts:

- Fl. 1 & 2:** Flute parts with melodic lines and slurs.
- Ob. 1 & 2:** Oboe parts with melodic lines and slurs.
- Cl. 1 & 2:** Clarinet parts, mostly resting.
- Bsn. 1 & 2:** Bassoon parts with a *ff* dynamic marking.
- Bsn. 3 & 4:** Bassoon parts with a *ff* dynamic marking.
- Cbsn.:** Contrabassoon part with a *ff* dynamic marking.
- Tpt. 1 & 2:** Trumpet parts with melodic lines and slurs.
- Tbn. 1 & 2:** Trombone parts with a *ff* dynamic marking.
- Tbn. 3/Tba.:** Trombone/Baritone part with a *ff* dynamic marking.
- Perc. 1:** Percussion part with a complex rhythmic pattern.
- Vln. 1:** Violin I part with a *ff* dynamic marking.
- Vln. 2:** Violin II part with a *ff* dynamic marking.
- Vla.:** Viola part with a *ff* dynamic marking.
- Vc.:** Violoncello part with a *ff* dynamic marking.
- Cb.:** Contrabass part with a *ff* dynamic marking.

This musical score page features ten staves for various instruments. The top staff is for Ob. 1 & 2, followed by E.H. (English Horn), Cl. 1 & 2 (Clarinets), Bsn. 1 & 2 (Bassoons), Bsn. 3 & 4 (Bassoons), Tpt. 1 & 2 (Trumpets), Trumpet 3, Tbn. 1 & 2 (Tubas), Tbn. 3/Tba. (Tubas), Perc. 1 (Percussion), Vln. 1 (Violin), Vln. 2 (Violin), Vla. (Viola), Vc. (Violoncello), and Cb. (Cello). The score is written in a key signature of one sharp (F#) and a common time signature. The E.H. and Cl. 1 & 2 parts include a *ff* dynamic marking. The Tpt. 1 & 2 part also includes a *ff* dynamic marking. The Cb. part includes a *ff* dynamic marking. The score contains various musical notations including notes, rests, slurs, and triplets.

This page of a musical score, labeled 'Act II, cont. (35)', features a variety of instruments. The woodwind section includes Flutes 1 & 2, Piccolo, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bassoons 1 & 2, Bassoons 3 & 4, and Contrabassoon. The brass section consists of Horns 1 & 2, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, and Trombone 3/Tuba. The percussion section includes three parts: Perc. 1, Perc. 2 (with 'Sus. Cymb. (sticks)' and 'Piaatti' markings), and Perc. 3. The harp (Hp.) is also present. The string section includes Violin 1, Violin 2, Viola, Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into measures, with a key signature of one sharp (F#) and a time signature of 3/4. Dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *sfz* (sforzando) are used throughout. The instruction 'G.P.' (Grave) is placed above several measures, indicating a change in tempo. The Perc. 2 part features a rhythmic pattern of eighth notes with triplet groupings, marked with 'mf' and 'Piaatti'. The Perc. 3 part begins with a piano (*p*) dynamic. The score concludes with a double bar line and the instruction *sfz* below the Cb. staff.

7 Moderato, ma un poco trattenuto.

CLEOPATRA *f*

CLEOPATRA rolls over on her back and holds out her cup, while singing. Ooh _____ Give me brim-ming cups of man -

Vln. 1

Vln. 2 *pizz. mf*

Vla. *pizz. mf*

Vc. *pizz. mf*

Cb. *pizz. mf*

7 Moderato, ma un poco trattenuto.

C. dra-go-la to drink, that I might sleep out this gap in time _____

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Ob. 1 & 2 *rall.* *1. Solo a tempo*

C. while my man of men is gone and I must think. Stands _____ or walks he,

Vln. 1 *mf*

Vln. 2 *mf* *arco*

Vla. *mf* *arco*

Vc. *mf* *arco*

Cb. *mf* *arco*

rall. *a tempo*

Ob. 1 & 2 *mf* *p* *mf* *p*

C. *mf* *p*

Vln. 1 *mf* *p* *mf* *p*

Vln. 2 *mf* *p* *mf* *p*

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

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

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

Char - mian? Or sits he up - on his fav - orite horse?

rit. a tempo

Ob. 1 & 2 *pp*

Cl. 1 & 2 *mf*

C. *p* *mf*

Vln. 1 *pp* Solo *mp* Tutti *mf*

Vln. 2 *pp* Solo *mp* Tutti *mf* Tutti pizz.

Vla. *pp* Solo *mp* Tutti *mf* Tutti pizz.

Vc. arco Solo *mp* Tutti *mf* Tutti pizz.

Cb. *mp* *mf*

O hap - py horse to bear the weight, the

rit. a tempo

Cl. 1 & 2 *poco rall.* a tempo

C. *poco rall.* a tempo

Vln. 1 *poco rall.* a tempo

Vln. 2 *poco rall.* a tempo

Vla. *poco rall.* a tempo

Vc. *poco rall.* a tempo

Cb. *poco rall.* a tempo

weight of An - to - ny. Could that I ex - change the bur - den of that

8 Meno mosso, a ritmo ordinario.

rit.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

p

C.

p

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

arco

arco div.

rit.

3.

beast. No compass would I need to bring me east.

8 Meno mosso, a ritmo ordinario.

mf

C.

3

Oh, what could I devise to-day that could speed him

Vln. 1

Vln. 2

Vla.

Vc.

mp

mp

mp

mp

un.

mp

Tpt. 1 & 2

a 2

3

ff

C.

home without de-lay? MESSENGER enters.

Vln. 1

Vln. 2

Vla.

Vc.

Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.

He is obviously very affected, and delivers with great flourish.
CLEOPATRA kneels up, awaiting the news.

MESSENGER

Hail, _____ Sov - reign, mes - ges from mar - bled Rome: some good, some

Fl. 1 & 2
Cl. 1 & 2

1. Solo
mp

Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.

mp

Perc. 1

Celeste
mp

Msg.

bad, some to make you groan. Cae-sar and An - to-ny are friends again,

mf 3

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

mp
arco
mp

Fl. 1 & 2
Cl. 1 & 2
Perc. 1
Msg.
Vln. 1
Vln. 2
Vla.
Vc.

al - most bro - thers, one could say. This trea - sured

mp

E.H.
Cl. 1 & 2
Bs. Cl.
Msg.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

milk white pearl he kissed, the last of man - y kis-ses, and sent me on my

mp
mp
mp
stretto
stretto
stretto
pizz. unis. *stretto* arco
pizz. *mp*

Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2

CLEOPATRA slides down her mountain of pillows and snatches the pearl from his hand, looks at it, and tosses it over her head.

Msg. *mp*

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

way. His thoughts are al-ways

Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2

CLEOPATRA f excited

Msg. Yes? Yes? But was he
with you, and re - turn he will some - day.

Vln. 1
Vln. 2
Vla.
Vc.

C. *mf a piacere*
sad or mer-ry? Say with-out de - lay.

Msg. 'Twi'x the both, Ma-dam, if I can read him yet; the

Msg. bus-iness of the state is a heav - y thing to bear, but I per-ceived a va - cant - ness

Vln. 1 *mf colla voce*

Vln. 2 *mf colla voce*

Vla. *mf colla voce*

Vc. *mf colla voce* unis.

9 a tempo

Bs. Cl. *mf*

Hn. 1 & 2 *mf*

Perc. 1 Glockenspiel *mf*

Msg. **CLEOPATRA** *mf*
Bring me pen and ink, pa - pyrus by the cart,
that might lead him to des-pair.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. arco *mf*

9 a tempo

Bs. Cl.

Hn. 1 & 2

C.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

I'll scrib - ble out a son-net that will soothe his lone - ly heart.

Fl. 1 & 2

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Hn. 1 & 2

Hn. 3 & 4

C.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Who's born that day that I not send, shall a

Hn. 1 & 2 *a²* *p* **rall.**

C. *p* *a piacere* *3*

beg-gar die with-out a friend. I - ras, did ev - er I love old Jul - ius so?

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *arco* *p* **rall.**

IRAS *mf* **a tempo** *f*

O yes, Ma-dam, yes, or so you told me so. *pizz.* Val - iant Cae - sar! *arco* Val - iant

Vln. 1 *pizz.* *p* *arco* *mf*

Vln. 2 *pizz.* *p* *arco* *mf*

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

Vc. *a tempo* *pizz.* *p* *arco* *mf*

Hn. 1 & 2 *p*

Hn. 3 & 4 *p*

Ir. *3* Cae - sar! I heard you of - ten cry. —

CLEOPATRA *f* *mf*

Say, brave An - to - ny! Brave —

Vln. 1 *p* *p*

Vln. 2 *p* *p*

Vla. *p* *p*

Vc. *p* *p*

Hn. 1 & 2 *p* *mp*

Hn. 3 & 4 *p* *mp*

Ir. *f*

C. *f furioso*

An - to-ny! For there my plea - sure lies. Val - iant Cae - sar! Val - iant Cae - sar! By Is - is,

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *mp* arco

Tpt. 1 & 2 *sfp*

Tbn. 1 & 2 *sfp*

Tbn. 3/Tba. *sfp*

C. *f ancora* 5

I will give thee blood - y teeth if thou with Cae - sar com - pare my

Vln. 1 *sfp*

Vln. 2 *sfp*

Vla. *sfp*

Vc. *sfp*

Cb. *sfp*

rall.

Andante.

Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Hp.
C.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

man of men! Cae-sar was my teach-er, but knew

rall. **10** *p* Andante.

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Hp.
C.
Vln. 1
Vln. 2
Vla.
Cb.

nothing of the heart. I taught him how to love, I

rall. **10** *p* Andante.

Hp. *B#* *colla voce*

C. *a piacere*
taught him how to love, though he

Vln. 1 *colla voce*

Vln. 2 *colla voce*

Vla. *colla voce*

Cb. *colla voce*

più lento

Perc. 1 **8** *pp*

Hp. *pp* [E♭G♯] [C♯B♭] *F♯A♯*

... *IRAS mf* *5*

C. *pp* thought — me but a tart. Most gracious par-don, I was but sing-ing af-ter you.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp* con sord. *pp*

Cb. *pp*

più lento

Ancora lento.

Fl. 1 & 2 *p* 1. Solo *p* 3

Cl. 1 & 2 *p*

Bsn. 1 & 2 *p* a 2 3

C. *mp* (a tempo) *p* 3

Vln. 1 senza sord. *p* 3

Vln. 2 senza sord. *p* 3

Vla. *p* **Ancora lento.** senza sord. pizz. 3 arco

Vc. *p*

Ah, yes, my sal - ad days, when I was green in judge - ment, —

(softly in remembrance)

Fl. 1 & 2 *mp* 3 rit. a tempo

Ob. 1 & 2 1. *p* Solo 3

Cl. 1 & 2 *p* 1. Solo 3

Bsn. 3 & 4 *p*

Hn. 1 & 2 1. *p*

Hn. 3 & 4 *p*

Tpt. 1 & 2 2. *p* *f* *mp*

C. *f* *mp*

Vln. 1

Vln. 2

Vla. a tempo

Vc. rit.

cold in blood. A mor - sel for Cae - sar,

Cl. 1 & 2 *colla voce* *mf* **rall.**

Bsn. 1 & 2 *colla voce*

Bsn. 3 & 4 *p colla voce* *mf*

Tbn. 1 & 2 *p colla voce*

Tbn. 3/Tba. *p colla voce a piacere* *mf*

C. *mf*
rolled out of a rug.

Vln. 1 *colla voce* *mf*

Vln. 2 *colla voce* *mf*

Vla. *colla voce*

Vc. *colla voce* *mf*

Cb. *colla voce* *mf* **rall.**

Cl. 1 & 2 *a tempo* *3*

Hn. 1 & 2 *p* *sost.* *mf*

C. *mp* *3* *f*
My sal - ad days, when I was green in judge - ment,

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *sost.* *mf*

Vc. *a tempo* *sost.* *mf*

Cl. 1 & 2

Hn. 1 & 2

C.

Vln. 1

Vln. 2

Vla.

Vc.

2. Solo

p

3

soft as lead, learn - ing my trade in Cae - sar's bed. It takes an An - to - ny to

Cl. 1 & 2

C.

Vln. 1

Vln. 2

Vla.

Vc.

mp

cresc. poco a poco

lead the world to peace, to bind up loose af - fec - tions strong - er than be - fore, to

div.

unis.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

C.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

11 *Poco più mosso.* *f*

stop ar - mies clash - ing, gain - ing hon - or with - out gore. But yet?

MESSENGER *mf*

But yet, Ma - dam,

mp

11 *Poco più mosso.*

C. I do not like "but yet"! "But yet" is like the jail - er a - bout to lose a

C. loved one, but some mon - strous beast ap - pears. Pour out the mat - ter, good or bad, I have an

Vln. 1

Vln. 2 unis. *f*

Vla. *f*

Vc. *f*

Cb. *f*

C. *mf* o - pen ear. He's friends with Cae - sar, so you say, in health, and wealth, and on his

Vln. 1

Vln. 2

Vla. *f*

Vc. *f*

Cb. *f*

C. *mf* way? MESSANGER *mf*

On his way? On his way? Those words I nev - er said. All I know I here - by

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Msg. state, and nev - er you mis - led: for bound he is, these words are hard,

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

CLEOPATRA *f*

Msg. Bound, you say? Bound for bed! *mf*

for Caesar's sis-ter's bed. The glue that binds the Ro-man

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Msg. state, that makes the world breathe free; the mar - riage vows 'twixt them

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

rit.

12 Pesante.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 2

Perc. 3

B.D.

Piatti

CLEOPATRA stands and walks around him.

Msg.

both was no doubt the cur-ren-cy.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

rit.

12 Pesante.

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 2
Perc. 3

CLEOPATRA
ff *ben marcato*

Hence, hor - rid vil-lian, I could un - hair thy head! would stew you in

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Detailed description: This page of a musical score is for Act II, continuing from page 54. It features a vocal line for Cleopatra and a full orchestral accompaniment. The vocal line is marked *ff* (fortissimo) and *ben marcato* (well marked). The lyrics are: "Hence, hor - rid vil-lian, I could un - hair thy head! would stew you in". The orchestration includes woodwinds (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Contrabassoon), brass (Horns, Trumpets, Trombones, Tuba), percussion (Percussion 2 and 3), and strings (Violins, Viola, Violoncello, Contrabass). The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The vocal line has a melodic line with a triplet of eighth notes and a triplet of quarter notes. The orchestral parts feature various textures, including trills in the woodwinds and strings, and rhythmic patterns in the brass and percussion.

Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Hn. 3 & 4
C.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

1.

colla voce

colla voce

colla voce

colla voce

colla voce

a piacere

3 3

pour from this trea - sure chest. Name your price and re -

colla voce

colla voce

colla voce

colla voce

colla voce

Più mosso.

Cl. 1 & 2
Bs. Cl.
Hn. 1 & 2
Tbn. 1 & 2
Tbn. 3/Tba.
C.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

f

f

f

a 2 *f*

f **IRAS** *f con fuoco*

Good

cant the words; mar - ried to Oc - ta - via, could it be worse!

f

f

f

f

f

f

pizz. arco *f* pizz.

pizz. *f*

f

Più mosso.

Hn. 1 & 2

Tbn. 1 & 2

Tbn. 3/Tba.

Ir.

ma - dam, keep your - self with - in your - self, this man is in - no - cent and

CLEOPATRA draws a knife out of a bracelet on her arm. She walks behind him and is ready to cut his throat. She is restrained by IRAS and CHARMIAN. The messenger runs away.

Vln. 1

Vln. 2

Vla.

Vc. arco pizz. arco pizz.

Cb.

Hn. 1 & 2

Tbn. 1 & 2

Tbn. 3/Tba.

Ir.

no - thing worth.

CLEOPATRA *mf più calmo*

Melt E - gypt in - to Nile, and ser - pents take the

Vln. 1

Vln. 2

Vla.

Vc. arco

Cb.

C. land; though I'm mad, I will not sting, bring him

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

C. back a - gain. They lack no - bil - i - ty that strike a mean - er

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

C. in their ranks. 'Tis nev - er wise to bring bad news and ex - pect our roy - al thanks.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Meno mosso.

Fl. 1 & 2 *p* *pp*

C. *mp* *p* *pp*
 Mar - ried, you say? Mar - ried, you say!

Vln. 1 *p* *pp*

Vln. 2 *p* *pp*

Vla. *p* *pp*

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

Cb. *p* *pp*

Meno mosso.

a tempo

Fl. 1 & 2 *f*

Cl. 1 & 2 *Solo* *f*

Hn. 1 & 2 *f* *mf*

Hn. 3 & 4 *f* *mf*

Tbn. 1 & 2 *f*

Tbn. 3/Tbn. *Tbn.* *f*

C. *f* *mf*
 How could the gods _____ treat me this way? In prais-ing An - to - ny far too

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

Vla. *f* *mf*

Vc. *div.* *f* *unis.* *mf* *mf*

Cb. *f* *mf*

a tempo

Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2

1. Solo
mf

IRAS
mf

O you did, Ma - dam.

C.
much, I dis - praised Cae - sar, did I not?

Vln. 1
Vln. 2
Vla.
Vc.

13

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2

1. Solo
mf

1. Solo
mf

C.
mf

Now I'm paid, I'm paid, I'm paid a ter - ri - ble lot.

Vln. 1
mf

Vln. 2
mf

Vla.
mf

Vc.
mf

She gets down on the floor with the MESSENGER and lifts him up slowly, treating him kindly.

Act II, cont. (62)

Fl. 1 & 2
 Ob. 1 & 2
 Cl. 1 & 2
 C.
 Vln. 1
 Vln. 2
 Vla.
 Vc.

mp *mf*

Re - turn to Rome, hon - est fel - low,

Fl. 1 & 2
 Cl. 1 & 2
 Bsn. 1 & 2
 Hn. 1 & 2
 Hn. 3 & 4
 Tbn. 1 & 2
 Tbn. 3/Tbn.
 Perc. 3
 C.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

p *a 2*

and re-port all you see: her years, her hair, her bear-ing, and bring it back to

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 2

Perc. 3

Hp.

G♭A♭

C.

In great pain she cries out.

me. I'm sick, Char - mian, sick! Though he be

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cl. 1 & 2 *mf*

Hp. *mf* 12 D \sharp 12 [G \sharp D \flat]

C. paint - ed like a Gor-gon, he's still a Mars to me. Bring me

Vln. 1

Vln. 2

Vla. *mf*

Vc. *mf*

Cb. *mf*

Cl. 1 & 2

Hp. G \flat 6 8 12

C. word of her dis - po - si - tion then I shall see what I must be! I-ras,

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

She puts out her arms for support. The GIRLS run to aid and support her, as she sings.

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
C.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

mf
ten.
ten.
crescendo
mf
ten.
ten.
ten.
crescendo
ten.
crescendo
ten.
crescendo
ten.
crescendo

bring me hot wa-ter, I would steep me in it deep. I'll wash out this temporal pain and let the

allarg.

Meno mosso.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 3

Hp.

C.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1.

mf

poco f

poco f

a 2.

mp

mp

1.

mp

3.

mp

poco f

poco f

poco f

poco f

poco f

poco f

poco f

poco f

poco f

mp

poco f

poco f

poco f

poco f

mp

mp

mp

mp

div.

mp

mp

mp

mp

allarg.

Meno mosso.

a tempo

Fl. 1 & 2
 Ob. 1 & 2
 Cl. 1 & 2
 Bsn. 1 & 2
 Bsn. 3 & 4
 Tbn. 1 & 2
 Tbn. 3/Tba.
 C.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

up the Ti - ber's mouth in - to I - ta - ly,

a tempo

Cl. 1 & 2
 Tbn. 1 & 2
 Tbn. 3/Tba.
 C.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

in - to I - ta - ly. *A new inspired thought crosses her face.*

a tempo

Cl. 1 & 2 *p*

Bsn. 1 & 2 *p*

C. *mp* 3
 Then when my An - to - ny but wash his curl - ed beard, he will be

Vln. 1 *p*

Vln. 2 *p*

Vla. *a tempo*

Vc. *unis.* *p*

Cl. 1 & 2 *mp* *mf* **string.**

Bsn. 1 & 2 *mp* *mf*

Hn. 1 & 2 *mf*

Hn. 3 & 4 *mf*

C. *mf* *f* *mf* 3 3
 kiss-ing me... he will be drink-ing me! Bring me hot wa-ter, tor-rents of

Vln. 1 *mp* *mf* *mf*

Vln. 2 *mp* *mf* *mf*

Vla. *mp* *mf* *mf*

Vc. *mp* *mf* *mf*

Cb. *mf* **string.**

14 Poco allegro.

Act II, cont. (69)

Fl. 1 & 2
 Ob. 1 & 2
 Cl. 1 & 2
 Bsn. 1 & 2
 Bsn. 3 & 4
 Cbsn.
 Hn. 1 & 2
 Hn. 3 & 4

SOPRANOS

ALTOS

TENORS

BASSES

Cloud bursts and floods, bring on

Cloud bursts and floods, bring on

Cloud bursts and floods, bring on

Cloud bursts and floods, bring on

hot wa - ter.

Bring me floods, bring on floods.

C.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

14 Poco allegro.

Act II, cont. (70)

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3/Tba.

f

f

This block contains the orchestral score for the first section of Act II, cont. (70). It features ten staves for woodwinds and brass instruments. The Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Horn 1 & 2, and Horn 3 & 4 parts are written in treble clef. The Bassoon 1 & 2, Bassoon 3 & 4, and Contrabassoon parts are written in bass clef. The Trombone 1 & 2 and Trombone 3/Tuba parts are also in bass clef. The music consists of sustained chords with some melodic movement, primarily in the upper registers of the woodwinds and brass. A forte (*f*) dynamic is indicated for the Trombone 1 & 2 and Trombone 3/Tuba parts.

Thunder and lightning, full of new hope, they sing:

Ch.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

floods, cloud bursts and floods, cloud bursts and
floods, cloud bursts and floods, cloud bursts and
floods, cloud bursts and floods, cloud bursts and
floods, cloud bursts and

This block contains the vocal and string parts for the second section of Act II, cont. (70). It features six staves. The first four staves are for the Chorus (Ch.), with lyrics: "floods, cloud bursts and floods, cloud bursts and". The vocal lines are in treble clef. The last two staves are for the strings: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The string parts are in bass clef and consist of sustained chords. The music is in a minor key and features a steady, rhythmic accompaniment.

This page of a musical score features a variety of instruments and vocal parts. The woodwind section includes Flutes 1 & 2, Piccolo, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Bassoons 3 & 4, and Contrabassoon. The brass section consists of Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, and Trombone 3/Tuba. The percussion section includes Percussion 2 and Percussion 3. The vocal part, labeled 'Ch.', has four staves with lyrics: 'floods. Bring on floods!'. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is written in a key signature of three flats and a 2/4 time signature. Dynamics such as *f* and *a 2* are indicated throughout. The page number 337 is centered at the bottom.

This page of a musical score features a variety of instruments and vocal parts. The woodwind section includes Flutes 1 & 2, Piccolo, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Bassoons 3 & 4, and Contrabassoon. The brass section consists of Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, and Trombone 3/Tuba. Percussion includes Percussion 2 and Percussion 3. The vocal section, labeled 'Ch.', has four staves with the lyrics 'Bring on floods!' repeated. The string section includes Violins 1 and 2, Viola, Violoncello, and Contrabass. The score is written in a key signature of three flats and a common time signature. The woodwinds and strings play complex rhythmic patterns, while the brass and percussion provide harmonic support. The vocal parts are simple, focusing on the repeated phrase.

This page of a musical score, Act II, cont. (73), features a variety of instruments and vocal parts. The woodwinds include Flute 1 & 2, Piccolo, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Bassoon 3 & 4, and Contrabassoon. The brass section consists of Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trumpet 3, Trombone 1 & 2, and Trombone 3/Tuba. Percussion includes Percussion 2 and Percussion 3. The vocal part, labeled 'Ch.', has five staves with the lyrics 'Floods!'. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is written in a key signature of three flats and a common time signature. The first system shows the beginning of the piece with various rests and melodic lines. The second system, starting at measure 10, is marked with a forte dynamic (*ff*) and features more active melodic and harmonic textures. The vocal part enters in the second system with the word 'Floods!' on a long note. The score concludes with a final measure in the second system.

15

Fl. 1 & 2 *f*

Ob. 1 & 2 *f*

E.H.

Cl. 1 & 2 *f*

Bs. Cl. *Solo* *mf*

Bsn. 1 & 2 *f* *1. Solo* *mf*

Bsn. 3 & 4 *f*

Cbsn. *f*

Tbn. 1 & 2 *f*

Tbn. 3/Tba. *f*

Perc. 3 *f*

Ch. *Unis. mf*
Bring on floods, bring on

Unis. mf
Bring on floods, bring on floods! Cloud bursts and

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f* *mf*

Cb. *f*

15

E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Ch.
Vla.
Vc.

floods! Floods! Floods!
floods. Cloud bursts, cloud bursts and floods

E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Ch.
Vla.
Vc.

Cloud bursts and floods! Cloud bursts and floods! Cloud bursts and
Floods! Floods! Cloud bursts and floods! Cloud bursts and floods!

Ob. 1 & 2 *mf*

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Ch.
Unis. *mf*
Bring on floods, bring on floods!
Bring on floods, bring on floods!
Bring on floods, bring on floods!
Bring on floods, bring on floods!

Unis. *mf*
Bring on floods, bring on
Cloud bursts and
Bring on

Vln. 1 *mf*

Vln. 2 *mf*

Vla.

Vc.

Cb. *mf*

Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 1 & 2
Ch.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

f

floods! _____ Floods! _____ Floods! _____ Bring on floods! _____

floods! _____ Cloud bursts! _____ Cloud bursts and _____ floods! _____ Bring on floods! _____

floods! _____ Cloud bursts! _____ Floods! _____ Floods! _____ Floods! _____

floods! _____ Bring on floods, cloud bursts and floods! _____ Floods! _____ Floods! _____

Fl. 1 & 2

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Ch.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bring on floods! _____ Bring on floods! Floods! _____ Floods! _____

Bring on floods! _____ Bring on floods! Floods! _____ Floods! _____

Floods! _____ Floods! _____

Floods! _____ Floods! _____

div.

div.

f

f

f

3.

Fl. 1 & 2

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Hn. 1 & 2

Tpt. 1 & 2

Tbn. 1 & 2

Tbn. 3/Tba.

Ch.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Floods! Bring on floods, cloud bursts and floods!

Floods! Floods! Floods, cloud bursts and floods, cloud bursts and

ben marcato

ben marcato

unis.

unis.

f

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 3

Ch.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

a 2

Floods! Bring on floods! Bring on

Floods! Bring on floods! Bring on

floods! Cloud bursts and floods, cloud bursts and floods! Bring on floods! Bring on

floods! Cloud bursts and floods, cloud bursts and floods! Bring on floods! Bring on

Detailed description: This page of a musical score for Act II, cont. (80) features a variety of instruments and a vocal soloist. The woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns, and Trombones) and strings (Violins, Viola, Violoncello, and Contrabass) are arranged in a standard orchestral format. The vocal soloist (Ch.) has a prominent role, with lyrics that include "Floods! Bring on floods! Bring on" and "floods! Cloud bursts and floods, cloud bursts and floods! Bring on floods! Bring on". The score includes dynamic markings such as *f* and *a 2*, and various musical notations like slurs, accents, and articulation marks. The key signature is B-flat major, and the time signature is 4/4.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Hn. 1 & 2

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 3

Ch.

floods! Bring on floods! Bring on floods!

floods! Bring on floods! Bring on floods!

floods! _____ Bring on floods! _____ Bring on floods! Bring on

floods! _____ Bring on floods! _____ Bring on floods! Cloud _____ bursts and _____

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Tbn. 1 & 2

Ch.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

a 2

Bring on floods! Bring on floods! Bring on

Bring on floods! Bring on floods! Bring on floods! Bring on

floods! Cloud bursts and floods! Bring on floods! Bring on

floods! Cloud bursts and floods! Bring on floods! Bring on

This page of a musical score features a variety of instruments and vocal parts. The woodwind section includes Flutes (Fl. 1 & 2), Oboes (Ob. 1 & 2), Clarinets (Cl. 1 & 2), Bassoons (Bsn. 1 & 2, Bsn. 3 & 4), and Contrabassoon (Cbsn.). The brass section consists of Horns (Hn. 1 & 2, Hn. 3 & 4), Trumpets (Tpt. 1 & 2, Tpt. 3), Trombones (Tbn. 1 & 2, Tbn. 3/Tba.), and Percussion (Perc. 2, Perc. 3). The string section includes Violins (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). A Chorus (Ch.) is also present with four vocal parts. The score is written in a key signature of two flats and a 4/4 time signature. It begins with a dynamic marking of *f* and transitions to *ff* (fortissimo) in the second measure. The vocal parts have lyrics: "floods, cloud_bursts and floods, cloud_bursts and floods! Bring on". The instrumental parts feature complex rhythmic patterns, including sixteenth-note runs and sustained chords. The percussion parts are marked with *ff* and include a circled cross symbol.

Act II, cont. (84)

Musical score for Act II, cont. (84). The score is written for a full orchestra and a vocal soloist (Ch.). The instruments listed are Fl. 1 & 2, Picc., Ob. 1 & 2, Cl. 1 & 2, Bsn. 1 & 2, Bsn. 3 & 4, Cbsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3/Tba., Perc. 2, Perc. 3, Hp., Ch., Vln. 1, Vln. 2, Vla., Vc., and Cb. The score is in 3/4 time and features a key signature of two flats. The vocal soloist (Ch.) has the lyrics "floods!" repeated four times. The score concludes with the instruction "She exits with IRAS and CHARMIAN." and a dynamic marking of *f*.

poco string.

The musical score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Fl. 1 & 2: Features a melodic line starting with a first ending (1.) and a second ending (a 2). Dynamics include *f* and *tr*.
- Picc.: Piccolo part, mostly silent with a trill (*tr*) in the second measure.
- Ob. 1 & 2: Oboe parts, mostly silent with a trill (*tr*) in the second measure.
- Cl. 1 & 2: Clarinet parts, mostly silent with a trill (*tr*) in the second measure.
- Bsn. 1 & 2: Bassoon parts, mostly silent with a triplet (*3*) in the second measure.
- Bsn. 3 & 4: Bassoon parts, mostly silent with a triplet (*3*) in the second measure.
- Tpt. 1 & 2: Trumpet parts, mostly silent with a triplet (*3*) in the second measure.
- Tpt. 3: Trumpet part, mostly silent with a triplet (*3*) in the second measure.
- Tbn. 1 & 2: Trombone parts, mostly silent with a triplet (*3*) in the second measure.
- Tbn. 3/Tba.: Trombone part, mostly silent with a triplet (*3*) in the second measure.
- Perc. 2: Percussion part, mostly silent with a dynamic marking of *f*.
- Perc. 3: Percussion part, mostly silent with a dynamic marking of *f*.
- Hp.: Harp part, playing chords in the first measure and remaining silent in the second.
- Vln. 1: Violin I part, playing a melodic line.
- Vln. 2: Violin II part, playing a melodic line.
- Vla.: Viola part, playing a rhythmic pattern.
- Vc.: Violoncello part, playing a rhythmic pattern.
- Cb.: Contrabasso part, playing a rhythmic pattern.

The score is marked with a tempo of *poco string.* and includes various dynamic markings such as *f* (forte) and *tr* (trill). The key signature is B-flat major (two flats).

poco string.

This page contains a musical score for Act II, continuing from page 86. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Fl. 1 & 2, Picc., Ob. 1 & 2, Cl. 1 & 2, Bsn. 1 & 2, Bsn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3/Tba., Perc. 2, Perc. 3, Vln. 1, Vln. 2, Vla., Vc., and Cb. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several instances of triplets, indicated by a '3' above the notes. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support. The percussion parts are mostly rests, with some rhythmic patterns in Perc. 2 and Perc. 3. The overall texture is dense and characteristic of a late 19th or early 20th-century symphony.

rit.

Act II, cont. (87)

Musical score for Act II, cont. (87). The score is written for a full orchestra and includes the following parts:

- Fl. 1 & 2
- Picc.
- Ob. 1 & 2
- Cl. 1 & 2
- Bs. Cl.
- Bsn. 1 & 2
- Bsn. 3 & 4
- Tpt. 1 & 2
- Tpt. 3
- Tbn. 1 & 2
- Tbn. 3/Tba.
- Perc. 2
- Perc. 3
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

The score is in 5/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The tempo marking *rit.* (ritardando) is present at the top right and bottom right of the page. The score includes various musical notations such as dynamics (e.g., *f*), articulation (accents, slurs), and performance instructions (e.g., *rit.*). The score is divided into measures, with a double bar line indicating the end of a section.

rit.

Rome, a year later. The scene opens in Caesar's chambers. MAECENUS, his general, stands at his desk awaiting orders. CAESAR is reading reports. In the room, around the perimeter, sit his SECRETARIES, who write down all his pronouncements and repeat them.

17

Lento.

1. Solo

Musical score for Oboes 1 & 2, Horns 1 & 2, Horns 3 & 4, Violin 1, Violin 2, Viola, and Violoncello. The score is in 5/4 time and D major. It features a 'Lento' tempo. The Oboe 1 & 2 part has a '1. Solo' marking. Dynamics include *p* and *mp*. There are triplets in the Oboe and Violin 1 parts.

17

Lento.

Musical score for Flute 1 & 2, Oboe 1 & 2, Horns 1 & 2, and vocal parts. The score is in 5/4 time and D major. It features a 'Lento' tempo. The Flute 1 & 2 part has a '1. Solo' marking. Dynamics include *mp*, *fp*, and *pizz.*. There are triplets in the vocal parts. The vocal line includes the text: "CAESAR stands, and with controlled anger, addresses MAECENUS. CAESAR Our Mark An - to - ny and that whore".

Hn. 1 & 2

Cs.

sit in chairs of chas-en gold, hold court in Al-ex-an-dria, con-demn-ing Rome, this must be told.

E.H.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Perc. 1

Solo
mf

1. Solo
mf

mf

mf

1. Solo
mf

Chime
f

The CHORUS write and repeat.

TENORS

f

BASSES

f

Let Rome be thus in - formed.

Let Rome be thus in - formed.

MAECENUS

f

Let Rome be thus in - formed.

arco

mf

mf

Ch.

Vc.

Cb.

mf

f

mf

mf

mf

She has chal - langed Rome for ma - ny years. We have lost him to her

She has chal - langed Rome for ma - ny years. We have lost him to her

Hn. 1 & 2

Hn. 3 & 4

Ch.

spell s a-gain. Hon - or has lost to pass - ion's slave: The time, _____

spell s a-gain. Hon - or has lost to pass - ion's slave: The time, _____

Vc.

Cb.

Ob. 1 & 2

E.H.

Cl. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Ch.

the time has come to end her reign. _____

the time has come to end her reign. _____

the time has come to end her reign. _____

Vc.

Cb.

Fl. 1 & 2
 Ob. 1 & 2
 Cl. 1 & 2
 Hn. 1 & 2
 Hn. 3 & 4
 Tbn. 1 & 2
 Tbn. 3/Tba.
 CAESAR *f*
 All a - gree-ments are now dis-band. _____ Un - der ex -

Fl. 1 & 2
 Ob. 1 & 2
 Cl. 1 & 2
 Tbn. 1 & 2
 Tbn. 3/Tba.
 Cs.
 Vln. 1
 Vln. 2
 Vc.
 cose he blames me for _____ the trai - tor re - turns to the east to

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Hn. 1 & 2
a 2
sf

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Ch.
formed.

formed.

Cs.
f
The un-law - ful is - sue of their lust kneel at their feet and beg to

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This page of a musical score is for Act II, continuing from page 91. It features a full orchestral ensemble and a chorus. The instruments listed are Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Horns 1 & 2 (with a second horn part marked 'a 2' and dynamic 'sf'), Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Trombone 3/Euphonium, Chorus, Cymbals, Violins 1 & 2, Viola, Violoncello, and Contrabass. The music is in 5/4 time with a key signature of two sharps (D major). The chorus part includes the lyrics: 'The un-law - ful is - sue of their lust kneel at their feet and beg to'. The score is divided into two measures per system.

Hn. 1 & 2

Cs.

hold king - doms that slip through their hands,

Hn. 1 & 2

Cs.

buy - ing friends with lands they stole.

18 Più mosso.

Fl. 1 & 2

Cl. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Perc. 2

18 *f* Più mosso. Drums and horns announce the entrance of Antony's wife, OCTAVIA, with her maids. ALL kneel and salute.

OCTAVIA *f*

Fl. 1 & 2

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Oct.

Vln. 1

Vln. 2

Vla.

Vc.

giocoso

f

Caesar, most dear brother, hail! We only come to

Hail,

unis.

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Hn. 1 & 2
Hn. 3 & 4
Oct.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

vis - it, look you why so pale?
CAESAR
That we should call you cast - a - way is a

sfpp *mf*

Fl. 1 & 2
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Cs.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

stab wound to my heart; when I gave you to An - to - nio I wished_ you

f *mf*

Fl. 1 & 2
Cl. 1 & 2
Oct.
Cs.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

mp
mf
mf
mp
mp
mp
mp
mp

Solo
3
We part-ed, on - ly a - gain to meet when his
n'ere to part.

Fl. 1 & 2
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Oct.
Cs.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

mp
mf
mf
mp
mp
mf
mf
mf
mf
mf
mf
mf
mf
mf

work in A - thens is com - plete.
Not so, my trust - ing sis - ter dear. 'Pa - tra that

Ob. 1 & 2
E.H.
Bsn. 1 & 2
Bsn. 3 & 4
Cs.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

cat has mewed him back. He's giv - en his coun - try up for a

This system contains measures 361 and 362. The woodwinds (Ob., E.H., Bsn., Cs.) and strings (Vln., Vla., Vc., Cb.) play sustained notes. The Cs. part features a triplet of eighth notes in measure 362. The lyrics are: "cat has mewed him back. He's giv - en his coun - try up for a".

Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cs.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

whore and now makes plans to stage a war and give their heirs for - ev - er -

This system contains measures 363 and 364. The woodwinds (Cl., Bsn.) and strings (Vln., Vla., Vc., Cb.) play sustained notes. The Cs. part features a triplet of eighth notes in measure 364. The lyrics are: "whore and now makes plans to stage a war and give their heirs for - ev - er -".

Fl. 1 & 2

Ob. 1 & 2 1.

E.H.

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4 4.

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 1

Perc. 2

Perc. 3

TENORS *f*

BASSES *f* Let the mob be thus in -

Let the mob be thus in -

Cs. more lands won by us man-y years be - fore.

MAECENUS *f*

Let the mob be thus in - formed.

Vln. 1 unis. *mf* *f*

Vln. 2 unis. *mf* *f*

Vla. *mf* unis. *f*

Vc. unis. *mf* *f*

Cb. *mf* *f*

Musical score for Act II, cont. (97). The score is in 5/4 time and features a variety of instruments including woodwinds, brass, percussion, strings, and voice. The key signature is three sharps (F#, C#, G#). The score includes dynamic markings such as *mf* and *pizz.*, and articulation like accents and slurs. The vocal line (Cs.) includes the lyrics: "But wel - come, sis - ter, be of good cheer, a - bused — be -".

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 2

Perc. 3

Ch.

Ch.
formed.

Ch.
formed.

Cs.
But wel - come, sis - ter, be of good cheer, a - bused — be -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Cs.
Vln. 1
Vln. 2
Vla.
Vc.

yond the words to say the a-dult-ing cou-ple for this must pay.

mf *arco* *mf*

rall.

Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
Cs.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

To for-give them this would be an er-ror. Rome wants re-venge, it's on-ly.

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

rall.

a tempo 19

Alla marcia.

Ob. 1 & 2

Cl. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 2

Perc. 3

TENORS

Rome_needs blood, it's on - ly fair.

BASSES

Rome_needs blood, it's on - ly fair.

Cs.

fair. Mae-

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

a tempo 19

Alla marcia.

Musical score for Act II, cont. (100). The score is written for a full orchestra and includes a vocal line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into three measures. The vocal line is in the center, with the lyrics "ce - nus, make you our na - vy read - y" written below it. The instrumental parts include Flute 1 & 2 (Solo), Oboe 1 & 2, Clarinet 1 & 2, Horns 1 & 2, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Trombone 3/Tuba, Percussion 2, Cymbals (Cs.), Violin 1, Violin 2, Viola, Violoncello (Vc.), and Contrabass (Cb.). The score features various musical notations such as dynamics (f), articulation (accents), and phrasing (breath marks).

Fl. 1 & 2
Cl. 1 & 2
Hn. 1 & 2
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 2
Cs.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

now. We know their minds, _____ and

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

B.D.

Act II, cont. (102)

Fl. 1 & 2

Cl. 1 & 2

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tbn.

Perc. 2

Cs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

a 2

f

f

f

f

f

Tbn.

div.

will not yield. We'll chal - lenge him to fight at

Fl. 1 & 2
Cl. 1 & 2
Hn. 1 & 2
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 2
Cs.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

sea on a blue _____ and wav - y boun - cing field. _____ Sis-ter, a -

The musical score is for Act II, cont. (103). It features a vocal line and an orchestral accompaniment. The instruments listed are Fl. 1 & 2, Cl. 1 & 2, Hn. 1 & 2, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3/Tba., Perc. 2, Cs., Vln. 1, Vln. 2, Vla., Vc., and Cb. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line is in the center of the page, with lyrics: "sea on a blue _____ and wav - y boun - cing field. _____ Sis-ter, a -". The orchestral parts are arranged in staves above and below the vocal line. The Flute, Clarinet, Horn, Trumpet, and Trombone parts have dynamic markings like *a 2* and *f*. The Percussion part has a rhythmic pattern of eighth notes. The String parts (Violin, Viola, Violoncello, and Contrabass) provide harmonic support.

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Hn. 1 & 2
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 2
Cs.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

a 2
mf
a 2

dieu. We go forth now, _____

Detailed description: This is a page of a musical score for Act II, continuing from page 104. The score is for a full orchestra and includes vocal parts. The instruments listed on the left are Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Trumpet 3, Trombone 1 & 2, Trombone 3/Tuba, Percussion 2, Cymbals, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The music is in a key signature of three sharps (F#, C#, G#) and a common time signature. The vocal line, which is not explicitly named but appears to be a solo voice, has the lyrics "dieu. We go forth now, _____". The score features various musical notations including dynamics like *a 2* and *mf*, and articulation marks like accents and slurs. The vocal line is positioned between the Percussion 2 and Cymbals staves and above the string staves.

Fl. 1 & 2

Cl. 1 & 2

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 2

Perc. 3

Cs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

unis.

in part for wrongs _____ he's done to you. — We sail to -

Detailed description: This page of a musical score is for Act II, continuing from page 105. It features a full orchestral arrangement with a vocal line. The instruments listed on the left are Flute 1 & 2, Clarinet 1 & 2, Trumpet 1 & 2, Trumpet 3, Trombone 1 & 2, Trombone 3/Tuba, Percussion 2, Percussion 3, Cymbals, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is in a key signature of three sharps (F#, C#, G#) and a common time signature. The vocal line, written in bass clef, has the lyrics: "in part for wrongs _____ he's done to you. — We sail to -". The music includes various dynamics such as *mf* and *unis.* (unison). There are also performance markings like *a 2* and *1.* (first ending). The percussion parts include rhythmic patterns on Perc. 2 and rests on Perc. 3.

Musical score for Act II, cont. (106). The score is written for a full orchestra and includes a vocal line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments are arranged as follows:

- Fl. 1 & 2
- Cl. 1 & 2
- Tpt. 1 & 2
- Tpt. 3
- Tbn. 1 & 2
- Tbn. 3/Tba.
- Perc. 2
- Perc. 3
- Cs.
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

The vocal line (Cs.) has the following lyrics: night_ for Ac - ti - um. End we

The score includes various musical notations such as notes, rests, and dynamic markings. A dynamic marking of *mf* is present in the Perc. 3 part.

Fl. 1 & 2
Cl. 1 & 2
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 2
Perc. 3
Cs.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

must this cor - rupt re - gime, _____ turned his back on his

mf

Detailed description: This is a page of a musical score for Act II, continuing from page 107. The score is written for a full orchestra and includes a vocal line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The orchestration includes Flutes 1 & 2, Clarinets 1 & 2, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Trombone 3/Tuba, Percussion 2 and 3, Cymbals, Violins 1 and 2, Viola, Violoncello, and Contrabass. The vocal line is in the bass clef and has the lyrics: "must this cor - rupt re - gime, _____ turned his back on his". The music features a complex texture with many chords and moving lines. A dynamic marking of *mf* (mezzo-forte) is present in the Perc. 3 part. The page number 375 is at the bottom.

This musical score page features ten staves of instrumental accompaniment and a vocal line. The instruments are: Flutes 1 & 2, Clarinets 1 & 2, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Trombone 3/Tuba, Percussion 2, and Cymbals. The vocal line is positioned between the Cymbals and Violin 1 staves. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The vocal line includes the lyrics: "coun - try - men, for such a plot - ting, pam - pered".

Fl. 1 & 2

Cl. 1 & 2

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba. ^{a 2}

Perc. 2

Cs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

coun - try - men, for such a plot - ting, pam - pered

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 2

Perc. 3

TENORS
Turned his back on his coun - try - men, _____ turned his

BASSES
Turned his back on his coun - try - men, _____ turned his

Cs.

queen. *He exits with SOLDIERS, flags waving. The CHORUS sing their notes to the air, as they march off happily to war.*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 2
Perc. 3
Ch.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

mf

back, turned his back, turned his back on his coun - try, on his coun - try,
back, turned his back, turned his back on his coun - try, on his coun - try,

div.

This page of a musical score features a variety of instruments and a vocal line. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, and Trombone 3/Tuba. The percussion section consists of Percussion 2 and Percussion 3. The string section includes Violins 1 and 2, Viola, Cello, and Double Bass. A Chorus line is also present with lyrics in Russian: "plot - ting, pam - pered". The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The vocal line is in a soprano or alto range, with lyrics written below the notes. The instrumental parts are arranged in a standard orchestral layout, with woodwinds and brass in the upper staves and strings and percussion in the lower staves.

Fl. 1 & 2 *ff* *a 2*

Ob. 1 & 2 *ff*

Cl. 1 & 2 *ff* *a 2*

Bsn. 1 & 2 *ff* *a 2*

Bsn. 3 & 4 *ff* *a 2*

Cbsn. *ff*

Hn. 1 & 2 *ff*

Hn. 3 & 4 *ff*

Tpt. 1 & 2 *ff*

Tpt. 3 *ff*

Tbn. 1 & 2 *ff* *3.*

Tbn. 3/Tba. *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Ch. *ff* *queen.*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff* *unis.*

Vc. *ff*

Cb. *ff*

This page of a musical score, Act II, cont. (114), features a full orchestral ensemble. The instruments are arranged in a standard symphonic layout. The woodwinds include Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Bassoons 3 & 4, and Contrabassoon. The brass section consists of Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, and Trombone 3/Tuba. The percussion includes Percussion 2 and Percussion 3. The strings are represented by Violins 1 & 2, Viola, Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. It is divided into five measures. The first measure shows the woodwinds and strings playing a rhythmic pattern, with dynamics of *mf*. The second measure continues this pattern. The third measure introduces a dynamic shift to *f* for the woodwinds and brass. The fourth and fifth measures maintain the *f* dynamic, with some instruments playing staccato or with accents. The percussion parts provide a steady rhythmic accompaniment throughout.

This musical score page features 15 staves for various instruments. The top section includes Flutes (Fl. 1 & 2), Oboes (Ob. 1 & 2), Clarinets (Cl. 1 & 2), Bassoons (Bsn. 1 & 2, Bsn. 3 & 4), Horns (Hn. 1 & 2, Hn. 3 & 4), Trumpets (Tpt. 1 & 2, Tpt. 3), Trombones (Tbn. 1 & 2, Tbn. 3/Tba.), and Percussion (Perc. 2). The bottom section includes Violins (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a dynamic marking of *mf* and includes performance instructions such as *a 2*, *cresc. poco a poco*, and *2.* (second ending). The music is characterized by rhythmic patterns and melodic lines across the woodwinds and strings.

This page of a musical score, labeled "Act II, cont. (116)", features a 2/4 time signature and a key signature of three sharps (F#, C#, G#). The score is arranged in a standard orchestral format with the following parts:

- Fl. 1 & 2:** Flute parts, mostly silent with a trill (tr) and forte (f) dynamic at the end.
- Ob. 1 & 2:** Oboe parts, mostly silent with a trill (tr) and forte (f) dynamic at the end.
- Cl. 1 & 2:** Clarinet parts, mostly silent with a trill (tr) and forte (f) dynamic at the end.
- Bsn. 1 & 2:** Bassoon parts, playing a rhythmic pattern of quarter notes with accents and forte (f) dynamics.
- Bsn. 3 & 4:** Bassoon parts, playing a rhythmic pattern of quarter notes with accents and forte (f) dynamics.
- Hn. 1 & 2:** Horn parts, playing a rhythmic pattern of quarter notes with accents and forte (f) dynamics.
- Hn. 3 & 4:** Horn parts, playing a rhythmic pattern of quarter notes with accents and forte (f) dynamics.
- Tpt. 1 & 2:** Trumpet parts, playing a rhythmic pattern of quarter notes with accents and forte (f) dynamics.
- Tpt. 3:** Trumpet part, playing a rhythmic pattern of quarter notes with accents and forte (f) dynamics.
- Tbn. 1 & 2:** Trombone parts, playing a rhythmic pattern of quarter notes with accents and forte (f) dynamics.
- Tbn. 3/Tba.:** Trombone/Tuba part, playing a rhythmic pattern of quarter notes with accents and forte (f) dynamics.
- Perc. 2:** Percussion part, mostly silent with a forte (f) dynamic at the end.
- Vln. 1 & 2:** Violin parts, playing a melodic line with slurs and accents, ending with a trill (tr) and forte (f) dynamic.
- Vla.:** Viola part, playing a rhythmic pattern of quarter notes with accents and forte (f) dynamics.
- Vc.:** Violoncello part, playing a rhythmic pattern of quarter notes with accents and forte (f) dynamics.
- Cb.:** Contrabass part, playing a rhythmic pattern of quarter notes with accents and forte (f) dynamics.

Andante subito.

1. Solo

Fl. 1 & 2 *mp subito cantabile*

Ob. 1 & 2 *mp subito*

Cl. 1 & 2 *mp subito cantabile a 2*

Bsn. 1 & 2 *mp subito*

Bsn. 3 & 4 *mp subito*

Hn. 1 & 2 *mp* 1. Solo

Tpt. 1 & 2 *mp subito*

Tpt. 3 *mp subito*

Tbn. 1 & 2 *mp subito*

Tbn. 3/Tba. *mp subito*

Perc. 1 *mp* Bells

Perc. 3 *mp subito*

Vln. 1 *mp subito mp*

Vln. 2 *mp subito*

Vla. *mp subito*

Vc. *mp subito*

Cb. *mp subito*

Andante subito.

CLEOPATRA and ENOBARBUS are standing on a promontory overlooking the sea. She is being dressed as a warrior by IRAS and CHARMIAN. CLEOPATRA and ENOBARBUS are having an argument about her going into battle with the Troops.

21

Fl. 1 & 2 *Solo*

Cl. 1 & 2 *mp*

CLEOPATRA *mf*

I'll be ev - en with thee yet, doubt it not, for speak - ing 'gainst my act - ing in this

Vln. 1 *mp* 3

Vln. 2

Vla. *mp*

Vc.

21

Fl. 1 & 2

C. 3

war. Cae - sar has de-nounced us both, did he not? Is't my hon - or less be -

Vln. 1

Vla.

Fl. 1 & 2

Hn. 1 & 2 *sfz*

Hn. 3 & 4 *sfz*

C. *f*

cause he names me whore? *mf*

ENOBARBUS *mf*

This slan - der a - side, 'tis not

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf* 3

Vc. *mf*

Eno. fit that wo-man should fight with shield and sword. Your

Vln. 1

Vln. 2

Vla.

Vc.

Cl. 1 & 2

Hp.

Eno. pre-sence in bat-tle could dis-tract our lord, who needs his fa-cul-ties to fight this horde.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

[F#G#A#] [D#]

mf

D \flat

F#A \flat

pizz.

pizz.

pizz.

mf

Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Hp.
Eno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

mf 3 3 3
1. Solo *mf* 3
E \flat G \flat A \natural B \flat
Be-sides, the ru - mors spread a - pace: Your

Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Tbn. 1 & 2
Tbn. 3/Tbn.
Eno.
Vln. 1
Vln. 2
Vla.
Vc.

Solo *mf* 3 3 3
Tbn. *f*
f
maids and eu - nuch run this war, and Mark An - to - ny is but your

Ob. 1 & 2
Cl. 1 & 2
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
Eno.
Vin. 1
Vin. 2

CLEOPATRA *f*
Sink Rome, and their
toy to ad-vance your king-dom as far as Troy.

Ob. 1 & 2
Cl. 1 & 2
Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
C.
Vin. 1
Vin. 2
Vla.
Vc.
Cb.

tongues rot out, truth and lies are all the same.

allarg.

Hn. 1 & 2 *fp*

Hn. 3 & 4 *fp*

Tpt. 1 & 2

Tpt. 3 *f*

Tbn. 1 & 2 *fp*

Perc. 3 *fp*

Hp. *f*

C. Rome has mixed — them up a-gain. As sovereign of my state I will ap -

Vln. 1 *fp*

Vln. 2 *fp*

Vla. *fp*

Vc. *fp*

Cb. *fp*

allarg.

C. **a tempo** *mf* pear; Speak not a-gainst, I'll not stay here. ENO BARBUS *mf*

I bite my lip,

Vln. 1 *mf* 3

Vln. 2 *mf* 3

Vla. *mf*

Vc. *mf*

Cb. *mf*

a tempo

Hn. 1 & 2
Hn. 3 & 4
Eno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

mf

3

but my blood de - mands I speak my peace, when my heart com -

22

Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3

f

1.

ANTONY *f*

Enter ANTONY and other CAPTAINS for battle, flags and trumpets.

'Tis a -

Eno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

mands.

f

22

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tbn. 3/Tba.

A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

maz - ing if true of Cae - sar's force, he crossed the

a 2

3

f

Detailed description: This is a page of a musical score for Act II, continuing from page 124. The score is for a full orchestra and a solo voice (A.). The instruments listed are Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Bassoon 3 & 4, Trumpet 1 & 2, Trombone 1 & 2, Trombone 3/Tuba, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The vocal line (A.) has the lyrics "maz - ing if true of Cae - sar's force, he crossed the". The score is in 4/4 time and features a key signature of one flat (B-flat major or D minor). The woodwinds and strings play a rhythmic pattern of eighth notes. The trumpets and trombones play a similar pattern. The vocal line is in a higher register. The score is divided into two measures. The second measure of the trumpet part includes a first ending bracket labeled "a 2" and a triplet of eighth notes marked with a forte dynamic (*f*).

Musical score for Act II, cont. (125). The score is arranged in a system of staves. The instruments and parts are:

- Fl. 1 & 2
- Ob. 1 & 2
- Cl. 1 & 2
- Bsn. 1 & 2
- Tpt. 1 & 2
- Tpt. 3
- Tbn. 1 & 2
- Tbn. 3/Tba.
- Perc. 3
- A. (Soprano)
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

The score is in 2/4 time and features a key signature of one flat (B-flat). The vocal part (A.) has the following lyrics: "Io - nian Sea with speed, tak - ing Cy - press as well as". The score includes various musical notations such as dynamics (e.g., *f*), articulation (accents), and phrasing slurs. A rehearsal mark "a 2" is present in the Bassoon part. The page number 393 is centered at the bottom.

A. Crete. Have you heard this news, my cap - tain sweet?
ENOBARBUS *mf* Most wor - thy sir, fight not by

Vln. 1 *sfp* *mf*

Vln. 2 *sfp* *mf*

Vla. *mf*

Vc. *sfp* *mf*

Cb. *sfp* *mf*

Fl. 1 & 2 1. Solo *mf*

Ob. 1 & 2 Solo *mf*

Cl. 1 & 2 1. Solo *mf*

Eno. sea, your ships are manned by mu - le - teers, _____ re - cent - ly

Vln. 1

Vln. 2

Vla. div.

Vc.

Cb.

Eno. *pressed from plow - ing field, _____ not fit for bat - tle it now ap - pears. _____*

Vln. 1

Vln. 2

Vla. *unis.*

Vc.

Cb.

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Eno. *Let our 'Gyp - tians go a - duck - ing, _____*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Musical score for Act II, cont. (128). The score is written for a full orchestra and includes a vocal line. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The score is divided into three measures. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet) plays a melodic line starting in the third measure with a *mf* dynamic. The brass section (Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Trombone 3/Tuba) plays a chordal accompaniment starting in the first measure with a *f* dynamic. The strings (Violins 1 & 2, Viola, Violoncello, Contrabass) also play a chordal accompaniment starting in the first measure with a *f* dynamic. The vocal line (Eno) starts in the first measure with a *f* dynamic and includes a triplet of eighth notes in the second measure. The lyrics are: "they know the ways of the ebb _____ and _____ flow."

Fl. 1 & 2

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Eno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

f

f

f

f

f

f

they know the ways of the ebb _____ and _____ flow.

Fl. 1 & 2

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 3

Eno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

f

1.

Ro - man sol - diers should war on

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Perc. 3
Eno.

land to charge and cut with shield in hand. It shows no

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Eno.

weak-ness to re-fuse at sea, vic-t'ry is ours with cav-al-ry.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Perc. 3 *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla.

Vc.

Cb.

23

Fl. 1 & 2

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 3

CLEOPATRA *f*

By sea! By sea! We'll make them drink the salt-ed brine as they do

pizz. *mf*

pizz. *mf*

pizz. *mf*

pizz. *mf*

pizz. *mf*

pizz. *mf*

mf poco string.

Fl. 1 & 2
mf

Cl. 1 & 2
mf

Tpt. 1 & 2
mf

Tpt. 3
mf

Tbn. 3/Tba.
mf

Perc. 3
mf

C.
sink; so thick the wa - ter with Cae-sar's crew, we'll dance on them, and not fall through.
ENOBARBUS *f*
But why? But

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

allarg.

Musical score for woodwinds, brass, and percussion. The instruments listed are Fl. 1 & 2, Ob. 1 & 2, E.H., Cl. 1 & 2, Bsn. 1 & 2, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3/Tba., Perc. 1, and Perc. 3. The score is in a key with two flats and a common time signature. The woodwinds and brass parts are mostly rests, with some notes appearing in the second measure. Percussion includes Chimes in the first measure and other rhythmic patterns in the second measure. Dynamics include *f* and *a 2*.

Vocal line for Antony. The lyrics are: "Be-cause he dares me do it, and be-cause I am Mark An - to - ny. why? But why by sea?" The music is in a key with two flats and a common time signature. The vocal line starts with a rest, followed by a series of eighth notes and quarter notes. Dynamics include *f*.

Musical score for strings: Vln. 1, Vln. 2, Vla., Vc., and Cb. The strings are playing a rhythmic pattern of eighth notes and quarter notes. Dynamics include *f* and *arco*.

allarg.

a tempo

Musical score for Act II, cont. (134). The score is arranged in systems for various instruments and voice. The instruments listed are Fl. 1 & 2, Ob. 1 & 2, E.H., Cl. 1 & 2, Bsn. 1 & 2, Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3/Tba., Perc. 1, Perc. 3, Eno., Vln. 1, Vln. 2, Vla., Vc., and Cb. The score includes dynamic markings such as *sfp* and *p*, and a triplet marking. The vocal line (Eno.) includes the lyrics: (to himself) Cae - sar need not sub - due thee now, your judge-ment's fled.

Ob. 1 & 2

E.H.

Hn. 1 & 2

Hn. 3 & 4

ANTONY *mf*

Eno. What say't thou, coun - sel-lor? Speak ye up.
and we are dead. I've done, my lord, — my lips are

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

rit. **Più mosso.** 1. Solo

Ob. 1 & 2 *mf*

Cl. 1 & 2 *mf*

Bsn. 1 & 2 a 2 *mf*

Hn. 1 & 2 a 2

CLEOPATRA *sfp* *mf*

Eno. (sings out bravely) I have six - ty sails, Cae - sar but half. Our
shut.

Vln. 1 *f* *mf*

Vln. 2 *f*

Vla. *f* pizz.

Vc. *f* pizz. *mf*

Cb. *f* pizz. *mf*

rit. **Più mosso.**

Fl. 1 & 2 *mf*

Ob. 1 & 2

E.H.

Cl. 1 & 2 *mf*

Bsn. 1 & 2 a 2

Bsn. 3 & 4 a 2 *mf*

Perc. 3 *mf*

C.
o - ver-plus will fire and send a - midst his fleet in blow - ing wind, and burn him down at

Vln. 1

Vln. 2 *mf*

Vla. arco

Vc. arco

Cb. arco

Detailed description: This is a page of a musical score for Act II, continuing from page 136. The score is for a full orchestra and a solo voice. The instruments listed are Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bassoon 1 & 2, Bassoon 3 & 4, Percussion 3, Chorus (C.), Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The music is in a key with three flats (B-flat major or D-flat minor) and a common time signature. The flute part begins with a first ending bracket. The bassoon parts have 'a 2' markings. The percussion part has a 'mf' dynamic. The chorus part has lyrics: 'o - ver-plus will fire and send a - midst his fleet in blow - ing wind, and burn him down at'. The violin and viola parts have 'arco' markings. The dynamic 'mf' (mezzo-forte) is used throughout the score.

Fl. 1 & 2

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 3

C.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

a 2

(All cheer her bravado)

Ac - ti - um.

This page of a musical score, labeled "Act II, cont. (138)", contains 14 staves of music for various instruments. The instruments listed on the left are: Fl. 1 & 2, Ob. 1 & 2, Cl. 1 & 2, Bsn. 1 & 2, Bsn. 3 & 4, Cbsn., Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3/Tba., Perc. 3, Vln. 1, Vln. 2, Vla., Vc., and Cb. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The music is organized into four measures. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, and Contrabass) features melodic lines with dynamic markings such as *mf* and *ff*, and articulation marks like accents and slurs. The brass section (Trumpets and Trombones) provides harmonic support with chords and sustained notes. The string section (Violins, Viola, Violoncello, and Contrabass) plays a rhythmic accompaniment, with the Violins and Viola parts featuring intricate sixteenth-note patterns. The Percussion part (Perc. 3) has a steady, rhythmic pattern. The score includes various musical notations such as stems, beams, slurs, and dynamic markings.

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 3/Tba.

Perc. 3

ANTONY *f*

'Bar-bus, hide our le-gions here.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Act II, cont. (140)

Hn. 1 & 2
Hn. 3 & 4
A.
Vln. 1
Vln. 2

Eye the bat - tle from this hill. Should he land, then de - ploy your force be -

Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tbn.
Perc. 2
A.
Vln. 1
Vln. 2

f *a 2*
f
f
S.D.
f
Sounds of battle. Snare drums, trumpets blowing a cacophony of war-like sounds.

hind that ridge, lay ten thou - sand horse.

Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tbn.
Perc. 2
Perc. 3
Vc.
Cb.

f
f
f

allarg.

Meno mosso (militare).

Fl. 1 & 2

Picc.

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Tpt. 1 & 2

Tpt. 3

Tbn. 3/Tba.

Perc. 2

Perc. 3

A.

My ad - mi - ral, our

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

allarg.
409

Meno mosso (militare).

Fl. 1 & 2

Ob. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 3/Tba.

Perc. 2

TENORS *f* To a

BASSES

A.

ships a-wait. You to yours and I to mine, to a glo - rious vic - to - ry, or a ter - ri - ble

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. 1 & 2
 Ob. 1 & 2
 E.H.
 Cl. 1 & 2
 Bs. Cl.
 Bsn. 1 & 2
 Bsn. 3 & 4
 Hn. 1 & 2
 Hn. 3 & 4
 Tpt. 1 & 2
 Tpt. 3
 Tbn. 3/Tba.
 Perc. 2

glo - rious vic - to - ry, or a ter - ri - ble fate. To a glo - rious vic - to -

Ch.
 To a glo - rious vic - to - ry, or a ter - ri - ble fate. To a glo - rious vic - to - ry, or a ter - ri - ble fate. To a glo - rious vic - to -

A.
 fate.

Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Fl. 1 & 2
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 3/Tba.
Perc. 2

ry, or a ter - ri - ble fate. To a glo - rious vic - to - ry, or a ter - ri - ble
fate. To a glo - rious vic - to - ry, or a ter - ri - ble fate. To a
glo - rious vic - to - ry, or a ter - ri - ble fate. To a glo - rious vic - to -
ry, or a ter - ri - ble fate. To a glo - rious vic - to - ry, or a ter - ri - ble

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 3/Tba.
Perc. 2

fate. To a glo - rious vic - to - ry, or a ter - ri - ble fate. To a
glo - rious vic - to - ry, or a ter - ri - ble fate. To a glo - rious vic - to -
ry, or a ter - ri - ble fate. To a glo - rious vic - to - ry, or a ter - ri - ble
fate. To a glo - rious vic - to - ry, or a ter - ri - ble fate. To a

Ch.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Act II, cont. (146)

Fl. 1 & 2 *cresc. poco a poco*

Picc. *cresc. poco a poco*

Ob. 1 & 2 *cresc. poco a poco*

E.H. *cresc. poco a poco*

Cl. 1 & 2 *cresc. poco a poco*

Bs. Cl. *cresc. poco a poco*

Bsn. 1 & 2 *cresc. poco a poco*

Bsn. 3 & 4 *cresc. poco a poco*

Cbsn. *cresc. poco a poco*

Hn. 1 & 2 *cresc. poco a poco*

Hn. 3 & 4 *cresc. poco a poco*

Tpt. 1 & 2 *cresc. poco a poco*

Tpt. 3 *cresc. poco a poco*

Tbn. 1 & 2 *cresc. poco a poco*

Tbn. 3/Tba. *cresc. poco a poco*

Perc. 2 *cresc. poco a poco*

Ch.

glo - rious vic - to - ry, or a ter - ri - ble fate. To a glo - rious vic - to -

ry, or a ter - ri - ble fate. To a glo - rious vic - to - ry, or a ter - ri - ble fate. To a

glo - rious vic - to - ry, or a ter - ri - ble fate. To a glo - rious vic - to -

Vln. 1 *cresc. poco a poco*

Vln. 2 *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 2
Perc. 3

f
ry, or a ter - ri - ble fate. To a glo - rious vic - to - ry, or a ter - ri - ble
fate. To a glo - rious vic - to - ry, or a ter - ri - ble fate. To a
glo - rious vic - to - ry, or a ter - ri - ble fate. To a glo - rious vic - to -
ry, or a ter - ri - ble fate. To a glo - rious vic - to - ry, or a ter - ri - ble

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Act II, cont. (148)

This page of a musical score features a variety of instruments and a vocal soloist. The woodwind section includes Flutes 1 & 2, Piccolo, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Bassoons 3 & 4, and Contrabassoon. The brass section consists of Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, and Trombone 3/Tuba. Percussion includes Percussion 2 and Percussion 3. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. A Chorus soloist (Ch.) is also present. The score is written in a key signature of two flats and a common time signature. The first system shows the woodwinds and brass playing a rhythmic pattern with accents and dynamic markings of *ff*. The second system continues this pattern, with some instruments playing triplets. The third system introduces the vocal soloist with the lyrics: "fate. To a glo - rious vic - to - ry, or a ter - ri - ble, ter - ri - ble". The strings provide a harmonic accompaniment throughout.

accel.

Fl. 1 & 2

Picc.

Ob. 1 & 2

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 2

Perc. 3

Ch.

ANTONY and CLEOPATRA exit. He is saluting her and she is throwing him kisses and saluting him as they exit in different directions to their respective ships. ENO BARBUS is left standing center stage, watching them depart.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

accel.

♩ = .

Allegro.

Musical score for Act II, cont. (150). The score is for a full orchestra and includes the following parts:

- Bsn. 1 & 2
- Bsn. 3 & 4
- Cbsn.
- Hn. 1 & 2
- Hn. 3 & 4
- Tpt. 1 & 2
- Tpt. 3
- Tbn. 1 & 2 (with *a 2* markings)
- Tbn. 3/Tba.
- Perc. 1 (labeled *Marimba*)
- Perc. 3
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

The score is in 6/8 time and features a key signature of three flats (B-flat major or D-flat minor). The tempo is marked **Allegro.** The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is characterized by a strong rhythmic pulse and a variety of textures, including woodwind and string entries, brass accompaniment, and a prominent marimba part. Dynamics such as *f* (forte) are indicated throughout the score.

♩ = .

Allegro.

Musical score for Act II, cont. (151). The score is written for a full orchestra and includes the following parts:

- Hn. 1 & 2
- Hn. 3 & 4
- Tpt. 1 & 2
- Tpt. 3
- Tbn. 1 & 2
- Tbn. 3/Tba.
- Perc. 1
- Perc. 2
- Perc. 3
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

The score is in the key of D major (indicated by two sharps) and 4/4 time. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The percussion parts are particularly active, with Perc. 1 and Perc. 3 playing a driving, rhythmic accompaniment. The woodwinds and strings provide harmonic support and melodic lines. The score is marked with various dynamics, including *f* (forte) and *mf* (mezzo-forte).

Musical score for woodwinds and strings. The score includes parts for Fl. 1 & 2, Picc., Ob. 1 & 2, Cl. 1 & 2, Bsn. 1 & 2, Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3/Tba., Perc. 1, Perc. 2, Perc. 3, and Hp. The woodwinds play a melodic line with dynamics ranging from *f* to *mp*. The strings play a rhythmic accompaniment. The harp part includes a chord diagram: $\begin{matrix} E & F & G & A & \# \\ D & \# & C & B & \# \end{matrix}$.

Actium, on the promontory overlooking the battle sounds of the war and sky red with flames. ENOARBUS enters with other CAPTAINS, distraught.

Musical score for strings. The score includes parts for Vln. 1, Vln. 2, Vla., Vc., and Cb. The strings play a rhythmic accompaniment with dynamics ranging from *mp* to *f*.

This page of a musical score features 21 staves for various instruments. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bassoons 1 & 2, Bassoons 3 & 4, and Contrabassoon. The brass section includes Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, and Trombone 3/Tuba. The percussion section has two parts. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. It contains dynamic markings such as *f*, *mp*, and *f*, and includes performance instructions like *a 2*, *3.*, and *v*. The page number 421 is centered at the bottom.

This page of a musical score features a variety of instruments and a vocal line. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Bassoons 3 & 4, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, and Trombone 3/Tuba. The percussion section consists of Percussion 2 and Percussion 3. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. A vocal line for ENO BARBUS is also present. The score is written in a key with three sharps (F#, C#, G#) and a common time signature. Dynamics such as *f* and *ff* are indicated throughout. The vocal line includes the lyrics "No".

This page of a musical score features a variety of instruments and vocal parts. The woodwind section includes Flutes 1 & 2, Piccolo, Oboes 1 & 2, Clarinets 1 & 2 (marked *a 2*), Bassoons 1 & 2, Bassoons 3 & 4, and Contrabassoon. The brass section consists of Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, and Trombone 3/Tuba (marked *a 2*). Percussion 3 and Euphonium are also present. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The vocal part includes lyrics: "more, no more, I can no lon - ger watch." The score is written in a key with three sharps (F#, C#, G#) and a common time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* and *a 2*. The page number 423 is centered at the bottom.

This page of a musical score features a variety of instruments and a vocal line. The woodwinds include Flutes 1 & 2, Piccolo, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, and Contrabassoon. The brass section consists of Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, and Trombone 3/Tuba. Percussion includes Percussion 3 and Euphonium. The string section includes Violins 1 & 2, Viola, Violoncello, and Contrabass. The vocal line is for the character Eno. The score is in a key with three sharps (F#, C#, G#) and a common time signature. Dynamics are marked with *f* (forte). The vocal line includes the lyrics: "Cle - o - pa - tra's ships turn rud - der and".

This page of a musical score features 17 staves. The top 16 staves are for various instruments: Fl. 1 & 2, Picc., Ob. 1 & 2, Cl. 1 & 2, Bsn. 1 & 2, Cbsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3/Tba., Perc. 3, and Eno. The bottom staff is for the vocal line. The score is in a key with three sharps (F#, C#, G#) and a common time signature. The vocal line includes the lyrics: "all her forces turn and fly. Not a blow is struck 'gainst". The music is marked with a forte *f* dynamic throughout. The Eno. staff has a double bar line and a repeat sign at the end of the phrase.

This page of the musical score includes the following parts and their corresponding staves:

- Fl. 1 & 2
- Ob. 1 & 2
- Cl. 1 & 2
- Bsn. 1 & 2
- Cbsn.
- Hn. 1 & 2
- Hn. 3 & 4
- Tpt. 1 & 2
- Tpt. 3
- Tbn. 1 & 2
- Tbn. 3/Tba.
- Perc. 1
- Perc. 3
- Eno. (Euphonium)
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

The vocal line (Eno.) contains the following lyrics:

Cae - sar, no damned E - gyp-tian fights or dies.

The great - er

The score includes dynamic markings such as *f* (forte) and *a 2* (second ending). The key signature is three sharps (F#, C#, G#).

part of the world is lost. She's kissed a - way king - doms with the

turn of her oar. Our na - vy is lost be - cause _

Ob. 1 & 2

Bsn. 1 & 2

Cbsn.

Capt.

— of that whore. **ENOBARBUS** *f* An - to - ny, see - ing her

Vln. 1

Vln. 2

Vc.

Cb.

Ob. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Eno.

quick re-treat, he hoist his sails to o - ver - take, then like a

Vln. 1

Vln. 2

Vc.

Cb.

arco

arco

1. Solo

Fl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Eno.

dot - ing duck in heat he fol - lows af - ter

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3/Tbn.

Eno.

in her wake. For - ev - er lost is

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Act II, cont. (162)

Fl. 1 & 2
Ob. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Tbn. 1 & 2
Tbn. 3/Tba.
Eno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

our great na - vy, de - serts his men and ships at

mf

Detailed description: This is the first system of a musical score for Act II, continuing from page 162. It features a full orchestral ensemble and a vocal soloist (Eno.). The instruments listed are Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Bassoons 3 & 4, Horns 1 & 2, Trombones 1 & 2, Trombone 3/Tuba, English Horn, Violins 1 & 2, Viola, Violoncello, and Contrabass. The vocal line for Eno. begins with the lyrics "our great na - vy, de - serts his men and ships at". The music is in a key with three sharps (F#, C#, G#) and a common time signature. The first measure of the vocal line has a dynamic marking of *mf*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Fl. 1 & 2
Ob. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Tbn. 1 & 2
Tbn. 3/Tba.
Eno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

sea at the ver - y point of vic - to - ry,

f

Detailed description: This is the second system of the musical score. It continues the orchestral and vocal parts from the first system. The vocal line for Eno. continues with the lyrics "sea at the ver - y point of vic - to - ry,". The music maintains the same key signature and time signature. The second measure of the vocal line has a dynamic marking of *f*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Fl. 1 & 2
 Ob. 1 & 2
 Bsn. 1 & 2
 Bsn. 3 & 4
 Hn. 1 & 2
 Tbn. 1 & 2
 Tbn. 3/Tba.
 Eno.

for rea - sons yet un - clear to me.

Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

27

Fl. 1 & 2
 Ob. 1 & 2
 Bsn. 1 & 2
 Bsn. 3 & 4
 Hn. 1 & 2
 Tbn. 1 & 2
 Tbn. 3/Tba.

CAPTAIN

E - no - bar - bus, I must and will for - give - ness beg of Cae - sar's

Eno.

Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

27

Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Tbn. 1 & 2
Tbn. 3/Tba.
Capt.
heart. Six oth - er kings show me the way to seek his
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Tbn. 1 & 2
Tbn. 3/Tba.
Capt.
mer - cy with - out de - lay.
The CAPTAIN exists with his Discip
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Vln. 1
Vln. 2
Vla.
Vc.

cresc. poco a poco

Vln. 1
Vln. 2
Vla.
Vc.

f **molto rit.**

28

Largo.

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2

pp *sost.* *pp*

ENOBARBUS

p

(to himself) I will yet fol - low his wound - ed chance, though rea - son

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

pp *pp* *pp* *pp sost.* *pp sost.*

28

Largo.

Act II, cont. (166)

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Eno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

sits in the wind a - gainst his a - chieve - ment past make

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Eno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

his - to - ry, turn - ing cer - tain loss to vic - to - ry.

allarg. **a tempo**

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Bassoon 3 & 4, Horn 1 & 2, Trumpet 1 & 2, Trumpet 3, Trombone 1 & 2, Trombone 3/Tuba), Percussion (Perc. 2, Perc. 3, Harp), and an Euphonium (Eno.). The bottom section includes strings (Violin 1, Violin 2, Viola, Violoncello, Contrabass). The score features dynamic markings such as *molto cresc.*, *mf*, *f*, and *ff*. Performance instructions include *allarg.* and *a tempo*. The Euphonium part includes the lyrics: "I love the man and will not de - lay:". The score is marked with various articulations and phrasing slurs.

rall.

a tempo

Musical score for Act II, cont. (168). The score includes parts for Fl. 1 & 2, Picc., Ob. 1 & 2, Cl. 1 & 2, Bsn. 1 & 2, Cbsn., Hn. 1 & 2, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3/Tba., Perc. 2, Perc. 3, Hp., Eno., Vln. 1, Vln. 2, Vla., Vc., and Cb. The score is divided into two sections: the first section is marked 'rall.' and the second section is marked 'a tempo'. The key signature is D major (two sharps). The score features various dynamics including *ff* (fortissimo) and *f* (forte). The vocal line (Eno.) includes the lyrics: "a - ban - don - ment is not my way." The score includes various musical notations such as slurs, accents, and triplets.

rall.

a tempo

(curtain)

This page contains a musical score for Act II, continuing from page 169. The score is written for a full orchestra and includes the following parts: Flute 1 & 2, Piccolo, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Bassoon 3 & 4, Contrabassoon, Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trumpet 3, Trombone 1 & 2, Trombone 3/Tuba, Percussion 2, Percussion 3, Harp, and Eno. The score is in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked **molto allarg.** (very slow). The score begins with a **p** (piano) dynamic and includes a **ff** (fortissimo) section starting at measure 169. A **curtain** marking is present above the woodwind staves. The Eno part includes the instruction *He exits with his MEN.* The score concludes with a **ff** dynamic and a **div.** (divisi) marking for the strings. The page number 437 is centered at the bottom.

ACT THREE

Prelude

Andante doloroso.

Flutes 1 & 2 *p*

Piccolo *p*

Bassoons 1 & 2 *a 2*
mp molto cantabile

Violin 1 *p*

Violin 2 *p*

Viola *p*

Violoncello *mp molto cantabile*

Andante doloroso.

mp molto cantabile

Detailed description: This system contains the first six staves of the score. Flutes 1 & 2 and Piccolo play a melodic line with a triplet of eighth notes. Bassoons 1 & 2 play a lower melodic line, starting with a second octave marking 'a 2'. Violins 1 & 2, Viola, and Violoncello provide harmonic support with sustained notes and some triplet patterns. The tempo is marked 'Andante doloroso' and dynamics range from piano (p) to mezzo-piano (mp).

Fl. 1 & 2

Picc.

Bsn. 1 & 2

Vln. 1

Vln. 2

Vla.

Vc.

rit. a tempo

rit. a tempo

Detailed description: This system contains the next six staves. Flutes 1 & 2 and Piccolo continue their melodic lines. Bassoons 1 & 2 play a more active line. Violins 1 & 2, Viola, and Violoncello play with triplet patterns and sustained notes. The tempo markings 'rit.' and 'a tempo' appear above the Flutes and below the Violoncello. Dynamics are consistent with the previous system.

poco rit.

Act III, cont. (2)

Fl. 1 & 2

Picc.

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

a2

mf

mf

a tempo

poco rit.

Fl. 1 & 2

Picc.

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

p

mf

p

p

mf

a tempo

Act III, cont. (3)

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

cresc. poco a poco
cresc. poco a poco
mf
cresc. poco a poco
cresc. poco a poco
mf
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco

3 7 3 3 3 3 3 3

3 3

3 3 3 3

Musical score for Act III, cont. (4), featuring various instruments and dynamics. The score is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The instruments and their parts are:

- Fl. 1 & 2: Treble clef, playing a melodic line with slurs and accents. Dynamics: *mf*.
- Picc.: Treble clef, playing a melodic line with slurs and accents. Dynamics: *mf*.
- Cl. 1 & 2: Treble clef, playing a melodic line with slurs and accents. Dynamics: *mf*.
- Bs. Cl.: Treble clef, playing a melodic line with slurs and accents. Dynamics: *mf*.
- Bsn. 1 & 2: Bass clef, playing a melodic line with slurs and accents. Dynamics: *mf*. Includes marking "a 2".
- Cbsn.: Bass clef, playing a melodic line with slurs and accents. Dynamics: *mf*.
- Hn. 1 & 2: Treble clef, playing a melodic line with slurs and accents. Dynamics: *mf*.
- Hn. 3 & 4: Treble clef, playing a melodic line with slurs and accents. Dynamics: *mf*.
- Tpt. 1 & 2: Treble clef, playing a melodic line with slurs and accents. Dynamics: *mf*.
- Tbn. 1 & 2: Bass clef, playing a melodic line with slurs and accents. Dynamics: *mf*. Includes marking "a 2".
- Tbn. 3/Tba.: Bass clef, playing a melodic line with slurs and accents. Dynamics: *mf*. Includes marking "a 2".
- Perc. 3: Bass clef, playing a melodic line with slurs and accents. Dynamics: *mf*.
- Vln. 1: Treble clef, playing a melodic line with slurs and accents. Dynamics: *mf*.
- Vln. 2: Treble clef, playing a melodic line with slurs and accents. Dynamics: *mf*.
- Vla.: Treble clef, playing a melodic line with slurs and accents. Dynamics: *mf*.
- Vc.: Bass clef, playing a melodic line with slurs and accents. Dynamics: *mf*. Includes marking "div." and "unis.".
- Cb.: Bass clef, playing a melodic line with slurs and accents. Dynamics: *mf*.

Musical score for Act III, cont. (5). The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The score is divided into three measures. The first measure is marked with a repeat sign and a fermata. The second measure is marked with a forte (*f*) dynamic. The third measure is marked with a mezzo-forte (*mf*) dynamic. The instruments and their parts are: Fl. 1 & 2 (Flute), Picc. (Piccolo), Cl. 1 & 2 (Clarinet), Bs. Cl. (Bass Clarinet), Bsn. 1 & 2 (Bassoon), Cbsn. (Contrabassoon), Hn. 1 & 2 (Horn), Hn. 3 & 4 (Horn), Tpt. 1 & 2 (Trumpet), Tbn. 1 & 2 (Tuba), Tbn. 3/Tbn. (Tuba), Perc. 3 (Percussion), Vln. 1 (Violin), Vln. 2 (Violin), Vla. (Viola), Vc. (Violoncello), and Cb. (Cello). The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

This page of a musical score, labeled "Act III, cont. (6)", features a key signature of three sharps (F#, C#, G#) and a common time signature. The score is arranged in a standard orchestral format with the following parts and staves:

- Fl. 1 & 2:** Flute parts, starting with a *mp* dynamic and transitioning to *p*.
- Picc.:** Piccolo part, starting with a *mp* dynamic and transitioning to *p*.
- Ob. 1 & 2:** Oboe parts, starting with a *p* dynamic.
- Cl. 1 & 2:** Clarinet parts, playing a rhythmic pattern with a *mp* dynamic, transitioning to *p*.
- Bs. Cl.:** Bass Clarinet part, playing a rhythmic pattern with a *mp* dynamic, transitioning to *p*.
- Bsn. 1 & 2:** Bassoon parts, playing a melodic line with triplets and an *a 2* marking, starting with a *p* dynamic.
- Bsn. 3 & 4:** Bassoon parts, playing a melodic line with triplets, starting with a *p* dynamic.
- Hn. 1 & 2:** Horn parts, playing a rhythmic pattern with a *mp* dynamic, transitioning to *p*.
- Hn. 3 & 4:** Horn parts, playing a rhythmic pattern with a *mp* dynamic, transitioning to *p*.
- Tpt. 1 & 2:** Trumpet parts, playing a rhythmic pattern with a *mp* dynamic, transitioning to *p*.
- Vln. 1:** Violin I part, playing a melodic line with a *mp* dynamic, transitioning to *p*.
- Vln. 2:** Violin II part, playing a melodic line with a *mp* dynamic, transitioning to *p*.
- Vla.:** Viola part, playing a melodic line with a *mp* dynamic, transitioning to *p*.
- Vc.:** Violoncello part, playing a melodic line with triplets, starting with a *p* dynamic.
- Cb.:** Contrabass part, playing a melodic line with triplets, starting with a *p* dynamic.

1

$\text{♩} = \text{♩}$ **Allegro.**

Musical score for the first system, measures 1-3. The score includes parts for Ob. 1 & 2, Bs. Cl., Bsn. 1 & 2, Bsn. 3 & 4, Vln. 1, Vln. 2, Vla., Vc., and Cb. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The tempo is marked **Allegro.** with a quarter note equal to a half note. The first measure contains a first ending bracket labeled '1'. The second measure begins with a new time signature of 2/2. Dynamics include *mf* and *a 2*. Trills and triplets are present in the woodwind parts.

1

$\text{♩} = \text{♩}$ **Allegro.**

Musical score for the second system, measures 4-6. The score includes parts for Bsn. 1 & 2, Bsn. 3 & 4, Vln. 1, Vln. 2, Vc., and Cb. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The tempo is marked **Allegro.** with a quarter note equal to a half note. The first measure contains a first ending bracket labeled '1'. The second measure begins with a new time signature of 2/2. Dynamics include *mf*. The string parts feature a *div.* (divisi) marking.

Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

a 2
mf
1.
3.
mf
unis.

This system contains measures 441 to 443. The key signature is three sharps (F#, C#, G#). The first measure (441) is mostly rests for the woodwinds. In measure 442, the Clarinet 1 & 2 part begins with a dynamic marking of *mf* and a hairpin crescendo. The Bassoon 1 & 2 part has a first ending bracket over measures 442 and 443. The Bassoon 3 & 4 part has a third ending bracket over measures 442 and 443. The Violin 1 and Violin 2 parts play a rhythmic pattern of eighth notes. The Viola part has a dynamic marking of *mf*. The Violoncello part has a dynamic marking of *mf* and the instruction *unis.* (unison). The Contrabass part has a dynamic marking of *mf*.

Fl. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Vln. 1
Vln. 2
Vla.
Vc.

a 2
mf
f
f
pizz.
pizz.
f

This system contains measures 444 to 446. The key signature remains three sharps. In measure 444, the Flute 1 & 2 part begins with a dynamic marking of *mf* and a hairpin crescendo. The Clarinet 1 & 2 part has a dynamic marking of *mf*. The Bassoon 1 & 2 part has a dynamic marking of *f*. The Bassoon 3 & 4 part has a dynamic marking of *f*. The Violin 1 and Violin 2 parts continue with their rhythmic pattern. The Viola part has a dynamic marking of *f* and the instruction *pizz.* (pizzicato). The Violoncello part has a dynamic marking of *f* and the instruction *pizz.* (pizzicato). The Contrabass part has a dynamic marking of *f*.

This musical score page, labeled 'Act III, cont. (9)', features a full orchestral arrangement. The score is organized into three systems, each containing staves for Flutes (Fl. 1 & 2), Clarinets (Cl. 1 & 2), Horns (Hn. 1 & 2, Hn. 3 & 4), Trumpets (Tpt. 1 & 2, Tpt. 3), Trombones (Tbn. 1 & 2, Tbn. 3/Tbn.), and Violins (Vln. 1, Vln. 2). The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The first system shows the beginning of the piece with various instruments playing rhythmic patterns. The second system continues the orchestration, with some instruments like the Horns and Trombones playing sustained chords. The third system concludes the page with similar rhythmic and harmonic textures. Dynamics such as *f* (forte) are indicated throughout the score.

Fl. 1 & 2
Cl. 1 & 2
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Vln. 1
Vln. 2

This section of the score covers measures 445 to 448. It features a complex woodwind and string arrangement. The woodwinds (Flutes, Clarinets, Horns, Trumpets, and Trombones) play a variety of rhythmic patterns, including eighth and sixteenth notes, often with slurs and accents. The strings (Violins 1 and 2) play a steady eighth-note accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4.

Fl. 1 & 2
Picc.
Ob. 1 & 2
Cl. 1 & 2
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Vln. 1
Vln. 2
Vla.

This section of the score covers measures 449 to 452. It features a complex woodwind and string arrangement. The woodwinds (Flutes, Piccolo, Oboes, Clarinets, Horns, Trumpets, and Trombones) play a variety of rhythmic patterns, including eighth and sixteenth notes, often with slurs and accents. The strings (Violins 1 and 2, and Viola) play a steady eighth-note accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. Performance markings include *div.* (divisi) for the strings and *un.* (unison) for the strings and *f* (forte) for the strings in the final measure.

Act III, cont. (11)

Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

mf subito
mf subito
mf subito
mf subito
mf subito
mf subito
mf subito
mf subito
mf subito

f
f
f
f
f

Vln. 1
Vln. 2

dim. poco a poco
dim. poco a poco

Vln. 1 div.
Vln. 2 div.
Vla.

molto rit. **2** *Largo.*
pp molto espressivo
pp molto espressivo
pp molto espressivo
pp molto espressivo
pp molto espressivo

mf
mf
mf
mf
mf

Vln. 1 div.
Vln. 2 div.
Vla.
Vc.

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

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

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

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

arco *p*

poco rit.

Vln. 1
Vln. 2
Vla.
Vc.

f *mf* *p*

f *mf* *p*

div. *unis.* *f* *mf* *p*

f *mf* *p*

poco rit.

Fl. 1 & 2
Cl. 1
Cl. 2
Vln. 1 div.
Vln. 2 div.
Vla.
Vc.

a tempo *mf* *mp* *pp*

mf *mp* *pp* *molto espress. e cant.*

mf *mp* *pp*

a tempo *mf* *mp* *pp* *molto espress. e cant.*

a tempo *mf* *mp* *pp* *molto espress. e cant.*

rit. 3 a tempo

Fl. 1 & 2

Cl. 1

Cl. 2

Vln. 1 div.

Vln. 2 div.

Vla.

Fl. 1 & 2

Cl. 1

Cl. 2

Vln. 1 div.

Vln. 2 div.

Vla.

Vc.

p

mp

p

pizz.

mf

rit. a tempo

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1
Cl. 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Vln. 1 div.
Vln. 2 div.
Vla.
Vc.
Cb.

rit. a tempo

The musical score is arranged in a standard orchestral format with 15 staves. The top section includes Flutes 1 & 2, Piccolo, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bassoon, Bassoon 3 & 4, and Cello. The bottom section includes Violins 1 & 2 (divided), Viola, and Cello. The score is divided into three measures. The first measure is in 2/4 time with a 'rit.' (ritardando) marking. The second measure is in 4/4 time with an 'a tempo' marking. The third measure is in 2/4 time. The key signature is three flats (B-flat, E-flat, A-flat). Dynamics include *f* (forte) and *mf* (mezzo-forte). The score features various musical notations such as slurs, accents, and dynamic markings.

(curtain)

This musical score page, numbered 452, is for Act III, continuing from page 15. It features a full orchestral arrangement in 4/4 time with a key signature of three flats. The score is divided into two systems. The first system includes parts for Flutes 1 & 2, Piccolo, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2 and 3 & 4, Trumpets 1 & 2, 3, and Trombones 1 & 2, 3/Tuba, and Percussion 3. The second system includes Violins 1 and 2 (divided), Viola, Violoncello, and Contrabass. The score contains various musical notations such as slurs, accents, and dynamic markings. The word "(curtain)" appears above the Flute 1 & 2 staff and below the Violin 1 div. staff. Dynamic markings include *ff* (fortissimo) and *f* (forte). Performance instructions include *a 2* (second octave) for the Flute 1 & 2, Bassoon 1 & 2, and Bassoon 3 & 4 parts, and *arco* (arco) for the Cello and Contrabass parts.

rit.

4

Andante marziale.

Fl. 1 & 2

Picc.

Ob. 1 & 2

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 2

Perc. 3

Promontory at Actium. ANTONY enters, carrying a banner. He is full of anger and despair. He is followed by his AIDES.

ANTONY

f

Blood-y, blood-y bawd, burn in

Vln. 1 div.

Vln. 2 div.

Vla.

Vc.

Cb.

rit.

4

Andante marziale.

Act III, cont. (17)

Fl. 1 & 2
Picc.
Ob. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Tbn. 1 & 2
Perc. 2
A.
hell. The land should cast me off this
Vln. 1 div.
Vln. 2 div.
Vc.

The first system of the musical score for Act III, cont. (17). It features a vocal line for 'A.' with lyrics: "hell. The land should cast me off this". The instrumental parts include Flutes 1 & 2, Piccolo, Oboes 1 & 2, Bass Clarinet, Bassoons 1 & 2, Trombones 1 & 2, Percussion 2, Violins 1 & 2 (divided), and Viola. The score is written in a key signature of two flats and a 4/4 time signature.

Fl. 1 & 2
Picc.
Bs. Cl.
Bsn. 1 & 2
Tbn. 1 & 2
Perc. 2
A.
day. Can cow - ards walk up - on the
Vln. 1 div.
Vln. 2 div.
Vc.

The second system of the musical score for Act III, cont. (17). It continues the vocal line for 'A.' with lyrics: "day. Can cow - ards walk up - on the". The instrumental parts are the same as in the first system. The score is written in a key signature of two flats and a 4/4 time signature.

Fl. 1 & 2
Picc.
Ob. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Tbn. 1 & 2
Perc. 2
A.
Vln. 1 div.
Vln. 2 div.
Vc.

earth and not be turned to com-mon clay!

Fl. 1 & 2
Picc.
Ob. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Tbn. 1 & 2
Perc. 2
A.
Vln. 1 div.
Vln. 2 div.
Vc.

mp subito
mp subito
mp subito
mp subito
mp subito
mp subito
mp
mp subito
mp subito
mp subito
mp subito
mp subito
mp subito
mp subito
mp subito
mp subito

a tempo *rit.*

My friends, I am a man no more. I've lost my-self and have no

a 2 *a tempo* *rit.*

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Hn. 1 & 2

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 3

TENORS *ben marcato*

f Not true, my lord, not true, not true, my lord!

BASSES *unis., ben marcato*

f Not true, my lord, not true, not true, my lord!

A. *mf*

worth. I've a new course re-resolved this

Vln. 1 *unis., f* *mf*

Vln. 2 *unis., f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

a tempo **Più mosso.**

Ob. 1 & 2

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Hn. 1 & 2

Perc. 3

A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1. Solo

p

mf

p doloroso

mf

The MEN reluctantly leave Antony and exit.

day, leave me now, a-lone... a-lone, I pray.

He takes out his sword and looks at it. We realize he is going to take his own life. Then IRAS, CHARMIAN and CLEOPATRA appear. CLEOPATRA is frightened because of the part she has played in this debacle.

Cl. 1 & 2

Hn. 1 & 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

mp

mp

mp

p

457

mp

[E \flat F#G \flat A \flat
D \flat C#B \flat]

5 poco più mosso

Cl. 1 & 2 *p*

Harp

IRAS *mf*
Ma - dam, come, ap - proach, a com - fort be.

CHARMIAN *mf*
The man is wrought with

Vln. 1 *p*

Vln. 2 *p*

Vla. *p* poco più mosso

Vc. *p*

Cl. 1 & 2 poco presto

Perc. 1 *f* Xllyo.

Harp *f* G#A#

Char. mis - er - y. **CLEOPATRA** *mp*
Let me sit down and be with thee.

ANTONY *f*
No, no, no, no, no, no,

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. *p* *f*

Vc. *mp* *p*

Cb. *mp* *p*

poco presto

a tempo

rall.

a tempo

Act III, cont. (22)

Fl. 1 & 2

Perc. 1

Perc. 3

Hp.

C.

A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f *mp* *mf*

Sir, let me take your warrior's hand.

no! Fie, fie, I who

a tempo **rall.** **a tempo**

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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

spoke for Julius, turned the angered mob on Brutus, stopped

Fl. 1 & 2
Ob. 1 & 2
Hn. 1 & 2
Hn. 3 & 4
A.
Vc.
Cb.

Ro - man from kill - ing Ro - man, with - drew in - jus - tice from the

Fl. 1 & 2
Picc.
Ob. 1 & 2
Bsn. 1 & 2
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

brink. And now, to this you caused me sink.

6

Cl. 1 & 2
 Bsn. 1 & 2
 Bsn. 3 & 4
 Cbsn.
 Tbn. 1 & 2
 Tbn. 3/Tba.
 A.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

I, who crossed the high Py - re - nees, ate bad

6

Cl. 1 & 2
 Bsn. 1 & 2
 Bsn. 3 & 4
 Tbn. 1 & 2
 Tbn. 3/Tba.
 A.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

flesh and browsed on leaves to conquer

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Tbn. 1 & 2

Tbn. 3/Tba.

A.

lands as far as Gaul, now end my

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

rit.

Ob. 1 & 2

A.

days des - pised by all.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp IRAS *mp*

My lord, the

p

p

unis. *p*

p ben marcato

p ben marcato

Andante misterioso.

Andante misterioso.

Ob. 1 & 2
 Ir.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

queen will speak with you.

f *maestoso*

meno mosso

a tempo

Fl. 1 & 2
 Cl. 1 & 2
 Bsn. 1 & 2
 Bsn. 3 & 4
 Cbsn.
 Hp.

p

p

p

p

p

p

p

p

CLEOPATRA

mp

ANTONY

p

My lord, for -

E - gypt, whi - ther hast thou led me to?

Vln. 1
 Vln. 2
 Vc.
 Cb.

pizz. *p*

pizz. *p*

pizz. *p*

p

meno mosso

a tempo

Fl. 1 & 2

Hp.

C.

Vln. 1

Vln. 2

Vc.

give my fear - ful sails. I lit - tle thought you'd fol - low me,

Fl. 1 & 2

Hp.

C.

Vln. 1

Vln. 2

Vc.

clash of bat-tle and sea turned red, be - yond all thoughts of what I'd see.

Fl. 1 & 2

Ob. 1 & 2

Bsn. 1 & 2

ANTONY

Vc.

E - gypt, thou know'st all too well, my heart was to thy

Bs. Cl. *p*

Bsn. 1 & 2 *p*

A. rud - der tied by strings that towed me af - ter you,

Vln. 1 *arco p*

Vln. 2 *arco p*

Vla. *arco p*

Vc. *p*

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2 *p*

A. from the place I should have died. But now I must to Cae - sar send

Vln. 1

Vln. 2

Vla.

Vc.

Cb. *p*

rall.

Fl. 1 & 2

Picc.

Ob. 1 & 2

E.H.

Cl. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 3

A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

hum - ble en - treat - ies bow and bend. I, who with half the world did

p

a 2

p

p

div.

unis.

rall.

a tempo

7

Fl. 1 & 2 *p* a 2

Ob. 1 & 2 *p* 1.

Cl. 1 & 2 *p*

Bsn. 1 & 2 *p*

Cbsn. *p*

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Perc. 3

Hp. *p* E \flat B \flat

A. **CLEOPATRA** *mf*
Oh,
play, end a beg - gar with feet of clay.

Vln. 1

Vln. 2

Vla. *p* div. unis.

Vc.

Cb. *p*

7

a tempo

Andante romantico.

Fl. 1 & 2 *mf* *f*

Ob. 1 & 2 *mf* *f*

Cl. 1 & 2 *mf* *f*

Bsn. 1 & 2 *mf* *f*

Cbsn. *mf* *f*

Hn. 1 & 2 *mf* *f*

Hn. 3 & 4 *f*

Tbn. 3/Tba. *f*

Perc. 2 *mf* *f*

Hp. *mf* *f* *sim.*

C. *mf* *f*

A. *f* *passionato*

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

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

Vc. *mf* *f*

Cb. *mf* *f*

par - don, par - don, par - don me. *f* *passionato*

Fall not a salt-ed tear, I say.

Andante romantico.

rit.

Fl. 1 & 2
Picc.
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tbn. 3/Tba.
Perc. 2
Perc. 3
Hp.
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

One of them rates all that's lost. Give me a

1. Solo

[Eb] [Bb] C# [G#A#] [Db]

rit.

a tempo

This musical score page features the following instruments and parts:

- Fl. 1 & 2:** Flute parts with sustained notes and a melodic line.
- Picc.:** Piccolo part with a complex, rhythmic pattern.
- Cl. 1 & 2:** Clarinet parts with sustained notes.
- Bsn. 1 & 2:** Bassoon parts with sustained notes.
- Hn. 1 & 2:** Horns 1 and 2 with sustained notes.
- Hn. 3 & 4:** Horns 3 and 4 with sustained notes and a triplet.
- Tpt. 1 & 2:** Trumpets 1 and 2 with sustained notes.
- Tpt. 3:** Trumpet 3 with sustained notes.
- Tbn. 3/Tba.:** Trombone 3 and Tuba with sustained notes.
- Perc. 1:** Percussion 1 (Celeste) with a rhythmic pattern.
- Perc. 3:** Percussion 3 with sustained notes.
- Hp.:** Harp with chords and a *sim.* marking.
- A.:** Vocal line with lyrics: "kiss and this re - pays".
- Vln. 1 & 2:** Violins 1 and 2 with sustained notes.
- Vla.:** Viola with sustained notes and a *unis.* marking.
- Vc.:** Violoncello with sustained notes.
- Cb.:** Contrabass with sustained notes.

The score includes dynamic markings such as *f* and *sim.*, and various musical notations like triplets and slurs.

a tempo

Fl. 1 & 2

Picc.

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 3/Tba.

Perc. 1

Perc. 3

Hp.

A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

the for - tune won and lost to -

rit.

rit.

a tempo

Fl. 1 & 2
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Hn. 3 & 4
Tbn. 3/Tba.
Perc. 1
Perc. 3
Hp.
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

He takes her face in his hands and kisses her tenderly.

day.

a tempo

Musical score for Act III, cont. (36). The score is arranged in systems for various instruments. The instruments listed are:

- Ob. 1 & 2
- E.H.
- Cl. 1 & 2
- Bs. Cl.
- Bsn. 1 & 2
- Bsn. 3 & 4
- Hn. 1 & 2
- Hn. 3 & 4
- Tbn. 1 & 2
- Tbn. 3/Tba.
- Perc. 1
- Hp.
- A.
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

The score features dynamic markings such as *f* (forte) and *mf* (mezzo-forte). First and second endings are indicated with "1." and "2.". A key signature change to F#A is noted for the Harp. The score concludes with a section marked "I".

Musical score for Act III, cont. (37). The score includes parts for Fl. 1 & 2, Ob. 1 & 2, E.H., Cl. 1 & 2, Bs. Cl., Perc. 1, Hp., A., Vln. 1, Vln. 2, Vla., and Vc. The key signature is D major (two sharps). The tempo is marked *dim. poco a poco*. The vocal part (A.) has the lyrics: "must needs rest and have some drink. When I re - vive, we'll talk and think." The score features a 3-measure triplet in the vocal line. Dynamics include *p* and *Solo*.

Musical score for Act III, cont. (37) - Section 8. The score includes parts for Fl. 1 & 2, Cl. 1 & 2, Bsn. 1 & 2, Hp., Vln. 1, Vla., and Vc. The key signature is D major (two sharps). The tempo is marked **8 Lento.** Dynamics include *p*. The score features a 3-measure triplet in the bassoon line. The harp part includes chords: D4, [A#], and [C#].

Hp.

CLEOPATRA *a piacere*
mp

What shall we do,

ENOBARBUS *a piacere*
mf

E - no - bar - bus? Is
Fan - cy a - bout what could have been, and die!

C.

Eno.

An - to - ny or I in fault for this?
He made his will lord of his rea - son, though you

a tempo

Tbn. 1 & 2

Perc. 3

Eno.

fled in the heat of war, when half the

Ob. 1 & 2

Cl. 1 & 2

Tbn. 1 & 2

Perc. 3

Eno.

world lay on the scale his judge - ments made de - serve no

Ob. 1 & 2

Cl. 1 & 2

Tpt. 1 & 2

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 3

Eno.

A trumpet sounds.

IRAS *f*

En - voys from

more.

Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Perc. 2
Ir.
Vln. 2
Vla.
Vc.
Cb.

alla marcia mp
alla marcia mp
alla marcia mp
alla marcia mp
alla marcia mp
alla marcia mp
alla marcia mp
alla marcia mp
alla marcia mp
alla marcia mp

Cae - sar come a-pace. CLEOPATRA *mf*
Pre- pare us for his

Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Perc. 2
C.
Vln. 2
Vla.
Vc.
Cb.

alla marcia mp
alla marcia mp
alla marcia mp
alla marcia mp
alla marcia mp
alla marcia mp
alla marcia mp
alla marcia mp
alla marcia mp
alla marcia mp

A rug is thrown over the rock to make it look more regal, and she is quickly dressed and seated. She is now in command again.
au-dience. 'Bar-bus, act as our ad - vis - or here.

Cl. 1 & 2
 Bs. Cl.
 Bsn. 1 & 2
 Perc. 2

C.
 Let them pay hom-age now to my maids.

Vln. 2
 Vla.
 Vc.
 Cb.

Enter a small group of Caesar's GUARDS,
 who bow. THIDIUS addresses CLEOPATRA.

9 **Maestoso.**

Fl. 1 & 2
 Hn. 1 & 2
 Tpt. 1 & 2
 Tbn. 3/Tba.
 Perc. 1
 Perc. 2
 Perc. 3
 Hp.
 THIDIUS *f* *a piacere*
 Cae - sar_ knows_ all and un - der - stands_ em - brace - ment of Mark

Chimes
 B.D. *sfz*
 E♭A♭ *sfz*

mf

Act III, cont. (41)

Ob. 1 & 2
Cl. 1 & 2
Hn. 1 & 2
Tpt. 1 & 2
Tpt. 3
Tbn. 3/Tba.
Perc. 3
Thid.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

An - to - ny was but a dal - liance, was but sport from fear of him and not from

Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 1
Perc. 3
Thid.
Vc.
Cb.

love, pi - ties your plight and would lend sup -

a tempo

Act III, cont. (42)

Fl. 1 & 2 *mp* a 2 6

Ob. 1 & 2 *mf* *mp*

E.H. *mf* *mp*

Cl. 1 & 2 *mp* a 2 6

Bs. Cl. *mp* a 2

Bsn. 1 & 2 *mp* a 2

Bsn. 3 & 4 *mp*

Cbsn. *mf* *mp*

Hn. 1 & 2

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 3 *mf* *mp*

Hp. *mf* *mp* B \flat F \flat

CLEOPATRA *mf* 3

Thid. He is a god and knows my mind. We yield - ed on - ly and

Vln. 1 port. *mp* 6

Vln. 2 *mf* *mp*

Vla. *mf* *mp*

Vc. *pizz.*

Cb. *pizz.*

Musical score for Act III, cont. (43). The score is written for a full orchestra and a vocal soloist. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into two systems. The first system includes parts for Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bassoon, Bassoons 1 & 2, Bassoons 3 & 4, Cello, Double Bass, Harp, and Violin 1. The second system includes parts for Violin 2, Viola, Violoncello, and Contrabass. The vocal soloist part is also included. The score features various dynamics such as *f*, *mp*, and *fp*. The vocal line includes the lyrics: "act su-pine, to a - wait the time for Cae - sar's".

Fl. 1 & 2 *f mp*

Ob. 1 & 2 *fp mp*

E.H. *fp mp*

Cl. 1 & 2 *f mp*

Bs. Cl. *fp mp*

Bsn. 1 & 2 *fp mp*

Bsn. 3 & 4 *fp mp*

Cbsn. *fp mp*

Harp. *f mp* G# [F# D# C#]

C. act su-pine, to a - wait the time for Cae - sar's

Vln. 1 *f mp*

Vln. 2 *f mp*

Vla. *f mp*

Vc. *fp mp*

Cb. *fp mp*

Fl. 1 & 2
 Ob. 1 & 2
 E.H.
 Cl. 1 & 2
 Bs. Cl.
 Bsn. 1 & 2
 Bsn. 3 & 4
 Cbsn.
 Tbn. 1 & 2
 Tbn. 3/Tba.
 Hp.
 C.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

rule, re - stor - ing

Act III, cont. (45)

This page of a musical score features the following instruments and parts:

- Fl. 1 & 2:** Flute parts with a dynamic marking of *mf*.
- Ob. 1 & 2:** Oboe parts with a dynamic marking of *mf*.
- E.H.:** English Horn part.
- Cl. 1 & 2:** Clarinet parts with a dynamic marking of *mf*.
- Bs. Cl.:** Bass Clarinet part.
- Bsn. 1 & 2:** Bassoon parts with a dynamic marking of *mf*.
- Bsn. 3 & 4:** Bassoon parts with a dynamic marking of *mf*.
- Cbsn.:** Contrabassoon part.
- Hn. 1 & 2:** Horn parts with a dynamic marking of *f*.
- Hn. 3 & 4:** Horn parts with a dynamic marking of *mf*.
- Tbn. 1 & 2:** Trombone parts with a dynamic marking of *mf*.
- Tbn. 3/Tba.:** Trombone/Tuba part.
- Perc. 3:** Percussion part with a dynamic marking of *f*.
- Hp.:** Harp part with a dynamic marking of *mf*. It includes a chord of E#G# and a section with a 6-measure repeat.
- C.:** Cello part with a dynamic marking of *mf*.
- Vin. 1 & 2:** Violin parts with a dynamic marking of *mf*.
- Vla.:** Viola part with a dynamic marking of *mf*.
- Vc.:** Violoncello part with a dynamic marking of *mf* and a *pizz.* (pizzicato) marking.
- Cb.:** Contrabass part with a dynamic marking of *mf* and a *pizz.* marking.

The vocal line includes the lyrics: "peace and quit the".

Poco più mosso.

Fl. 1 & 2

Picc.

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

C.

fool.
ENOBARBUS *mp*

(to himself) An old tune here, I know this song. _____ I'll to

Vln. 1

Vln. 2

Vla. *div.*

Vc.

Cb.

The musical score is for Act III, cont. (46). The tempo is marked 'Poco più mosso.' The key signature has three sharps (F#, C#, G#). The score is divided into two measures. The first measure contains the following parts: Flute 1 & 2 (with first ending '1.'), Piccolo, Oboe 1 & 2 (with *mf*), English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2 (with first ending '1.'), Bassoon 3 & 4 (with third ending '3.'), Contrabassoon, and Cello. The second measure contains: Flute 1 & 2 (with first ending '1.' and *mf*), Piccolo, Oboe 1 & 2 (with *mf*), English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2 (with first ending '1.'), Bassoon 3 & 4 (with third ending '3.'), Contrabassoon, Cello, and a vocal solo by Enobarbus. The vocal solo is marked 'fool.' and 'ENOBARBUS mp'. The lyrics are '(to himself) An old tune here, I know this song. _____ I'll to'. The score also includes parts for Violin 1, Violin 2, Viola (with *div.*), and Violoncello.

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

C.

Eno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

He exits.

Say to

An - to-ny and right this wrong.

f

f

f

f

f

f

f

unis.

arco

C.

Vln. 1

Vln. 2

Vla.

Vc.

Cae - sar, I'll kiss his hand. We wait to hear his next com -

sost.

sost.

sost.

sost.

poco rit. a tempo

Act III, cont. (48)

Fl. 1 & 2
E.H.
Cl. 1 & 2
C.
Vln. 1
Vln. 2
Vla.
Vc.

mf *colla voce* *mf* *colla voce* *colla voce* *colla voce* *colla voce*

mand. Our crown be - fore his feet we lay, we trust his

poco rit. a tempo

Fl. 1 & 2
Ob. 1 & 2
E.H.
Cl. 1 & 2
Hp.
C.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

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

hon - or will per - mit our stay.

THIDIUS No - ble la - dy, you com - pre -

a tempo

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Tpt. 1 & 2
Tbn. 1 & 2
Hp.
Thid.
Vln. 1
Vln. 2
Vla.
Vc.

hend. Give me leave to kiss your hand.

f, *mf*, *arco*, *a 2*

Detailed description: This is a page of a musical score for Act III, continuing from page 49. The score is for a full orchestra and a soloist. The instruments listed are Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Bassoon 3 & 4, Horn 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, Harp, Tenor Soloist (Thid.), Violin 1, Violin 2, Viola, and Violoncello. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The soloist's part includes the lyrics: "hend. Give me leave to kiss your hand." The orchestral parts feature various dynamics such as *f* (forte) and *mf* (mezzo-forte), and performance instructions like *arco* (arco) and *a 2* (second ending). The score is written in a standard musical notation with staves for each instrument and a vocal line for the soloist.

This page of a musical score features a full orchestral ensemble and a vocal soloist. The instruments are arranged in the following order from top to bottom: Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Bassoon 3 & 4, Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trumpet 3, Trombone 1 & 2, Trombone 3/Tuba, Percussion 3, Harp, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The vocal soloist, ANTONY, is positioned above the string section. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. The music is marked with a forte (*f*) dynamic throughout. The vocal line includes the lyrics: "Giv-ing out fa-vors, now I see." The score is divided into three measures. The first measure contains the initial instrumental and vocal entries. The second measure continues the instrumental accompaniment. The third measure features a more complex instrumental texture with multiple melodic lines in the woodwinds and strings, and a vocal line with a triplet of eighth notes. The page number 487 is centered at the bottom.

This page of a musical score features a variety of instruments and a vocal line. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, and Contrabassoon. The brass section consists of Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, and Trombone 3/Tuba. Percussion 3 and Harp are also present. The vocal line is for the character A. The string section includes Violins 1 & 2, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *f* and *ff*, and performance instructions like *a 2* and *v*. The vocal line includes the lyrics: "Who art thou, fel-low? — Speak to".

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Cbsn.

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 1

Perc. 3

Hp.

A.

me. THIDIUS *f* Cae - sar's en - voy with com-mands to

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Musical score for Act III, cont. (54), page 491. The score is in 3/4 time and key of G major. It features a vocal line (A.) and various orchestral staves.

Vocal Line (A.): whip-ping, take out the slave and whip him hard for feast-ing on a

Orchestration:

- Fl. 1 & 2: Melodic line with accents and dynamics markings (a 2).
- Ob. 1 & 2: Sustained notes.
- E.H.: Sustained notes.
- Cl. 1 & 2: Melodic line with accents and dynamics markings (a 2, mf).
- Bsn. 1 & 2: Sustained notes.
- Bsn. 3 & 4: Sustained notes.
- Tpt. 1 & 2: Melodic line with accents and dynamics markings (1., mf).
- Hp.: Percussion with a dynamic marking (mf).
- Vln. 1: Sustained notes.
- Vln. 2: Sustained notes.
- Vla.: Sustained notes.
- Vc.: Sustained notes with a dynamic marking (div.).
- Cb.: Sustained notes.

Fl. 1 & 2 *f*

Ob. 1 & 2 *f*

Cl. 1 & 2 *f*

Bsn. 1 & 2 *f*

Bsn. 3 & 4 *f*

Tpt. 1 & 2 *f*

Tpt. 3

Tbn. 1 & 2 *f*

Tbn. 3/Tba. *f*

Perc. 3 *f*

Hp. *f*

A. *f*

They take him out.

hand that's _____ ours.

unis.

unis.

f

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Perc. 3

Hp.

A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

a 2

3

a 2

3

f

a piacere

colla voce

colla voce

colla voce

colla voce

colla voce

colla voce

colla voce

So free with fav - ors, art done

Musical score for Act III, cont. (57). The score is arranged in a standard orchestral layout with multiple staves for woodwinds, brass, strings, and a vocal line.

Woodwinds:

- Fl. 1 & 2: Treble clef, key signature of two sharps (F# and C#). Rested in the first measure, then plays a series of notes starting in the second measure with a forte (*f*) dynamic.
- Cl. 1 & 2: Treble clef, key signature of three sharps (F#, C#, G#). Rested in the first measure, then plays a series of notes starting in the second measure with a forte (*f*) dynamic.
- Bsn. 3 & 4: Bass clef, key signature of two sharps (F# and C#). Rested in the first measure, then plays a series of notes starting in the second measure with a forte (*f*) dynamic.
- Cbsn.: Bass clef, key signature of two sharps (F# and C#). Rested in the first measure, then plays a series of notes starting in the second measure with a forte (*f*) dynamic.
- Hn. 1 & 2: Treble clef, key signature of two sharps (F# and C#). Rested in the first measure, then plays a series of notes starting in the second measure with a forte (*f*) dynamic. Includes a first overtone (*a 2*) marking.
- Hn. 3 & 4: Treble clef, key signature of two sharps (F# and C#). Rested in the first measure, then plays a series of notes starting in the second measure with a forte (*f*) dynamic. Includes a first overtone (*a 2*) marking.
- Tbn. 1 & 2: Bass clef, key signature of two sharps (F# and C#). Rested in the first measure, then plays a series of notes starting in the second measure with a forte (*f*) dynamic.
- Tbn. 3/Tba.: Bass clef, key signature of two sharps (F# and C#). Rested in the first measure, then plays a series of notes starting in the second measure with a forte (*f*) dynamic.

Brass:

- A.: Treble clef, key signature of two sharps (F# and C#). Lyrics: "yet? What's her name? Once Cle - o -". Dynamics include *ff* (fortissimo).

Strings:

- Vln. 1: Treble clef, key signature of two sharps (F# and C#). Plays a series of notes starting in the second measure with a forte (*f*) dynamic.
- Vln. 2: Treble clef, key signature of two sharps (F# and C#). Plays a series of notes starting in the second measure with a forte (*f*) dynamic.
- Vla.: Bass clef, key signature of two sharps (F# and C#). Plays a series of notes starting in the second measure with a forte (*f*) dynamic.
- Vc.: Bass clef, key signature of two sharps (F# and C#). Rested in the first measure, then plays a series of notes starting in the second measure with a forte (*f*) dynamic.
- Cb.: Bass clef, key signature of two sharps (F# and C#). Rested in the first measure, then plays a series of notes starting in the second measure with a forte (*f*) dynamic.

This page of a musical score features the following instruments and parts:

- Fl. 1 & 2:** Flutes, marked *ff*.
- Cl. 1 & 2:** Clarinets, marked *ff*.
- Bsn. 3 & 4:** Bassoons, marked *ff*.
- Cbsn.:** Contrabassoon, marked *ff*.
- Hn. 1 & 2:** Horns, marked *ff*.
- Hn. 3 & 4:** Horns, marked *ff*.
- Tpt. 1 & 2:** Trumpets, marked *ff*, with a *a²* marking.
- Tpt. 3:** Trumpet, marked *ff*.
- Tbn. 1 & 2:** Trombones, marked *ff*.
- Tbn. 3/Tba.:** Trombone/Contrabass, marked *ff*.
- Perc. 3:** Percussion, marked *ff*.
- A.:** Soloist, with lyrics: "pa - tra! You were". The first part is marked *p* and the second part is marked *f*.
- Vln. 1 & 2:** Violins, marked *ff*.
- Vla.:** Viola, marked *ff*.
- Vc.:** Violoncello, marked *ff*.
- Cb.:** Double Bass, marked *ff*.

The musical score consists of the following parts:

- Fl. 1 & 2:** Flute parts with a melodic line, marked *mf*. Includes a trill (3) and a dynamic marking *a 2*.
- Ob. 1 & 2:** Oboe parts with a melodic line, marked *mf*. Includes a trill (3) and a dynamic marking *a 2*.
- Cl. 1 & 2:** Clarinet parts with a melodic line, marked *mf*. Includes a trill (3) and a dynamic marking *a 2*.
- Bsn. 1 & 2:** Bassoon parts with a harmonic accompaniment, marked *mf*.
- Bsn. 3 & 4:** Bassoon parts with a harmonic accompaniment, marked *mf*.
- Cbsn.:** Contrabassoon part with a harmonic accompaniment, marked *mf*.
- Hn. 1 & 2:** Horn parts with a harmonic accompaniment, marked *mf*.
- Hn. 3 & 4:** Horn parts with a harmonic accompaniment, marked *mf*.
- Tbn. 3/Tba.:** Trombone and tuba part with a harmonic accompaniment, marked *mf*.
- Hp.:** Harp part with chords, marked *mf*. Includes a chord marked *G#*.
- A.:** Vocal soloist Cleopatra. The score shows her entry with the lyrics: "half blast - ed 'ere we met. Has it". Her part is marked *f*.
- Vln. 1:** Violin I part with a melodic line, marked *mf*. Includes a trill (3).
- Vln. 2:** Violin II part with a melodic line, marked *mf*.
- Vla.:** Viola part with a melodic line, marked *mf*.
- Vc.:** Violoncello part with a melodic line, marked *mf*.
- Cb.:** Contrabass part with a melodic line, marked *mf*.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Tpt. 1 & 2

Tbn. 3/Tba.

Hp.

C.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

a 2

1. 3

come to this, An - to - nio?

G♯

2/4

rit. Andante doloroso.

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Tpt. 1 & 2
ANTONY
I found you but a mor - sel cold

mp *p* *mp* *p* *sost.*

rit. Andante doloroso.

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
A.
up - on dead Cae - sar's din - ner plate, a chop on oth - er beds be -

p *pizz.* *p*

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Hn. 1 & 2

A.

sides. Did once you ev - er hes - i - tate? _____ If you

Vln. 1

Vln. 2

Vla.

Vc. arco

p

a 2

p

Cl. 1 & 2

A.

did, I'd be sur - prised. May the

Vln. 1

Vln. 2

Vla.

Vc.

p

This musical score page contains the following parts and markings:

- Cl. 1 & 2:** Treble clef, starting with a five-measure rest (marked '5') and then playing a melodic line. Dynamic: *mf*.
- Bsn. 1 & 2:** Bass clef, playing a rhythmic accompaniment of eighth notes. Dynamic: *mf*.
- Cbsn.:** Bass clef, playing a rhythmic accompaniment of eighth notes. Dynamic: *mf*.
- Hn. 1 & 2:** Treble clef, playing a rhythmic accompaniment of eighth notes. Dynamic: *mf*.
- Hn. 3 & 4:** Treble clef, playing a rhythmic accompaniment of eighth notes. Dynamic: *mf*. Includes a *3. P* marking.
- Perc. 3:** Bass clef, playing a rhythmic accompaniment of eighth notes. Dynamic: *p*.
- A.:** Treble clef, vocal line with lyrics: "gods of love quit thee now. To be fa -".
- Vln. 1:** Treble clef, playing a melodic line with a five-measure rest (marked '5'). Dynamic: *mf*.
- Vln. 2:** Treble clef, playing a rhythmic accompaniment of eighth notes. Dynamic: *mf*.
- Vla.:** Bass clef, playing a melodic line with a five-measure rest (marked '5'). Dynamic: *mf*.
- Vc.:** Bass clef, playing a rhythmic accompaniment of eighth notes. Dynamic: *mf*. Includes a *div.* marking.
- Cb.:** Bass clef, playing a rhythmic accompaniment of eighth notes. Dynamic: *mf*. Includes an *arco* marking.
- Fl. 1 & 2:** Treble clef, playing a melodic line with a five-measure rest (marked '5'). Dynamic: *mf*.
- Cl. 1 & 2:** Treble clef, playing a melodic line with a five-measure rest (marked '5'). Dynamic: *mf*. Includes a *1.* marking.
- A.:** Treble clef, vocal line with lyrics: "mil - iar with your hand my play — fel - low, — with that".
- Vln. 1:** Treble clef, playing a rhythmic accompaniment of eighth notes.
- Vln. 2:** Treble clef, playing a rhythmic accompaniment of eighth notes.
- Vla.:** Bass clef, playing a rhythmic accompaniment of eighth notes.
- Vc.:** Bass clef, playing a rhythmic accompaniment of eighth notes.
- Cb.:** Bass clef, playing a rhythmic accompaniment of eighth notes.

Fl. 1 & 2
Cl. 1 & 2
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Jack. To flat-ter Cae-sar, you trade looks with his slave that

f

Fl. 1 & 2
Cl. 1 & 2
Bs. Cl.
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

licks his boots.

ENOBARBUS

Sir, Cae-sar's ar-my lies close by, our ar-my and

12

mf

12

Cl. 1 & 2

Bs. Cl.

Eno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

theirs are now en - joined. Your E - gyp - tian

Cl. 1 & 2

Bs. Cl.

Eno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

troops now sworn to Rome to have your head, to save their

Fl. 1 & 2 *mf* *a 2* *9* *f* *tr.*

Picc. *mf* *a 2* *9* *f* *tr.*

Ob. 1 & 2 *mf* *a 2* *9* *f* *tr.*

Cl. 1 & 2 *mf* *a 2* *9* *f* *tr.*

Bs. Cl. *mf* *a 2* *9* *f*

Bsn. 1 & 2 *mf* *a 2* *9* *f*

Bsn. 3 & 4 *mf* *a 2* *9* *f*

Cbsn. *mf* *a 2* *9* *f*

Hn. 1 & 2 *f*

Hn. 3 & 4 *f*

Tpt. 1 & 2 *f*

Tpt. 3 *f*

Tbn. 1 & 2 *f*

Tbn. 3/Tba. *f*

Perc. 2 *Piatti* *f*

Perc. 3 *mf* *f*

Eno. home. Van-ish, or I will

Vln. 1 *f* *tr.*

Vln. 2 *f* *tr.*

Vla. *f* *tr.*

Vc. *unis.* *f*

Cb. *f* *9*

This page of a musical score features a variety of instruments and a vocal line. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Bassoons 3 & 4, and Contrabassoon. The brass section consists of Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, and Trombone 3/Tuba. Percussion parts 2 and 3 are also present. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. A vocal line for 'A.' is positioned above the strings. The score is written in a key with three sharps (F#, C#, G#) and a common time signature. It features several trills (tr) and dynamic markings such as accents (>) and hairpins ($\hat{>$ and $\hat{>$). The vocal line includes the lyrics: "give thee death. All is lost, this foul E-gyp-tian ar-my be-trays me".

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 2
Perc. 3
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

one more time. You've sold me to that Ro - man slave, now I a -

This page of a musical score features a variety of instruments and a vocal line. The instruments include Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2 and 3 & 4, Contrabassoon, Horns 1 & 2 and 3 & 4, Trumpets 1 & 2 and 3, Trombones 1 & 2 and 3/Tuba, Percussion 3, Violins 1 and 2, Viola, Violoncello, and Contrabass. The vocal line is for a soloist (A.). The score is in a key with three sharps (F#, C#, G#) and a common time signature. The vocal line includes the lyrics: "lone must make my grave. Be gone be-fore I end your". The score includes dynamic markings such as *mf* and *f*, and performance instructions like *div.* and *unis.*. The page number 506 is located at the bottom center.

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tbn. 3/Tba.

A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

life. Your eyes brought forth these war - ring ways

a 2

f.

2.

f.

Detailed description: This is a page of a musical score for Act III, continuing from page 70. The score is arranged in systems. The first system includes Clarinets 1 & 2, Bassoons 1 & 2, Bassoons 3 & 4, and Contrabassoon. The second system includes Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trombones 1 & 2, and Trombone 3/Tuba. The third system is the vocal line for 'A.', with lyrics: 'life. Your eyes brought forth these war - ring ways'. The fourth system includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The music is in a key with four sharps (F#, C#, G#, D#) and a common time signature. The vocal line features a melodic phrase starting on a half rest, followed by eighth notes. The instrumental parts provide harmonic support with chords and rhythmic patterns. Dynamics include *f.* (forte) and *a 2* (second ending). The page number 507 is centered at the bottom.

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3/Tba.

A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1.

a 2

3.

2.

3

3

unis.

unis.

like a false — Gyp - sy fast and loose, — be - guiled me to this ver - y

Detailed description: This is a page of a musical score for Act III, continuing from page 70. The score is for a full orchestra and a soloist (A.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The orchestration includes Clarinets 1 & 2, Bassoons 1 & 2, Bassoons 3 & 4, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Trombones 1 & 2, Trombone 3/Tuba, Soloist (A.), Violins 1 & 2, Viola, Violoncello (Vc.), and Contrabass (Cb.). The soloist part features a melodic line with triplets and a fermata. The orchestral parts provide harmonic support with various textures and dynamics. The page number 508 is centered at the bottom.

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tbn. 3/Tba.

(to the GIRLS and to the EUNUCH) **CLEOPATRA** *mf*

Re-tire we to our mon-u-ment, he rag-es like an

A.

day.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp rumoroso

mp rumoroso

mp rumoroso

div.

mp rumoroso

mp rumoroso

C. *an - gered bee. Spread the lie I have killed my - self, say the*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This system contains the first two measures of the vocal line and the string accompaniment. The vocal line is in treble clef with a key signature of two sharps (D major). The lyrics are "an - gered bee. Spread the lie I have killed my - self, say the". The strings (Vln. 1, Vln. 2, Vla., Vc., Cb.) are in the same key signature and provide harmonic support with various textures.

C. *last I spoke was "An - to - ny". Re - port to us how he takes this news, then re -*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This system contains the next two measures of the vocal line and string accompaniment. The lyrics are "last I spoke was 'An - to - ny'. Re - port to us how he takes this news, then re -". The vocal line continues with a melodic line. The string accompaniment remains consistent with the first system.

C. *turn to us in se - cre - cy.*

EUNUCH

Yes, ma - dam, yes, ma - dam.

CLEOPATRA exits with her COURT.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This system marks the entrance of the Eunuch and the exit of Cleopatra. The vocal line for Cleopatra ends with "turn to us in se - cre - cy." The Eunuch enters with the line "Yes, ma - dam, yes, ma - dam." The string accompaniment features a rhythmic pattern in the violins and a more active line in the violas and cellos. A section of the score is bracketed and labeled "unis." (unison). The system concludes with the stage direction "CLEOPATRA exits with her COURT."

13

rit. Grave.

Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3/Tba.
ANTONY *p*
'Tis time. I have made these
Vln. 1
Vln. 2
Vc.
Cb. *mp*

13

rit. Grave.

Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3/Tba.
A.
wars on - ly to please a queen whose heart was mine.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Hn. 1 & 2 *f mp*

Hn. 3 & 4 *f mp*

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2 *f mp*

Tbn. 3/Tba. *f mp*

Perc. 1

Perc. 2

Perc. 3

A. *mf* [>] ₃ ₃ ₃
But false, _____ all's _____ false, _____ de - lud - ed fool,

Vln. 1 *f mp*

Vln. 2 *f mp*

Vla. *f mp*

Vc. *f mp*

Cb. *f mp*

poco rit.

a tempo

Fl. 1 & 2

Picc.

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Hp.

G#

mp subito

D#

mf

Enter Cleopatra's EUNUCH.

A.

robbed of hon - or, a fate too cruel.

EUNUCH

No, Cap - tain, my mis - tress

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

mp subito

mf

pizz.

poco rit.

a tempo

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Hp.
Eun.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

loved thee. But fear of for - tune and dis - qui - et, she took her life this

D4C4 [G4] C4#

C4Bb

514

Detailed description: This is a page of a musical score for Act III, continuing from page 77. The score is for a full orchestra and a soloist. The instruments listed are Flute 1 & 2, Piccolo, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Harp, Euphonium, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The key signature is D major (two sharps). The time signature is 4/4. The score is divided into three measures. The Euphonium part has lyrics: "loved thee. But fear of for - tune and dis - qui - et, she took her life this". The Harp part has chord markings: D4C4, [G4] C4#, and C4Bb. The Bass Clarinet and Bassoon parts feature triplet markings. The Violoncello part also has triplet markings. The Violin 1 part has a fermata in the first measure. The Violin 2, Viola, and Contrabass parts are mostly silent in this section.

Picc.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hp.

Eun.

Vln. 1

ver - y night. She took her life, that you would do.

Fl. 1 & 2

Picc.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hp.

Eun.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The last she spoke was love for you. She whis-pered this and

Fl. 1 & 2 *pp*

Picc. *pp*

Ob. 1 & 2

E.H.

Cl. 1 & 2 *pp*

Bs. Cl.

Bsn. 1 & 2 *pp*

Bsn. 3 & 4

Cbsn.

Hp. *pp* E#

Eun. *mp* *p*
 gave up breath, no long - er yours, she wel - comed death.

Vln. 1 *pp* div.

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Meno mosso.

con fuoco

Act III, cont. (80)

2. *p* *f* a 2

Tbn. 1 & 2 *p* *f*

Tbn. 3/Tba. *p* *f*

Perc. 2 Triangle *f*

Perc. 3 *p* *f*

ANTONY *f* Dead, then? _____ Dead? *EUNUCH exits.*

Eun. *mf* Dead!

Vln. 1 *f* unis. *f*

Vln. 2 *f*

Vla. *f*

Vc. *Meno mosso.* *con fuoco* *f*

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Perc. 2

ANTONY *p*
O

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

14 **Mesto.**

Cl. 1 & 2 *p*

Bs. Cl. *p*

A. *delicato*
stay with me, my fleet-ing queen.

Vc. *p*

Cb. *p*

14 **Mesto.**

Cl. 1 & 2

Bs. Cl.

A. We'll meet in bloom-ing flow-er fields, walk in

Vc.

Cb.

Cl. 1 & 2
Bs. Cl.
A.
Vc.
Cb.

star - ry skies _____ and peep be - low at fool - ish mor - tals, friends and

Poco più mosso.

E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

foes. He takes off his armor. Pluck off, pluck off, the

Act III, cont. (83)

E.H.
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

day's com-plete. No more the roar-ing li-on

Fl. 1 & 2
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

act. Bruised ar-mor let fall to rest,

This page of a musical score is for Act III, continuing from page 84. The tempo is marked *allarg.* (ritardando). The score is for a full orchestra and a vocal soloist (A.). The instruments listed are Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Bassoon 3 & 4, Contrabassoon, Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trumpet 3, Trombone 1 & 2, Trombone 3/Tuba, Percussion 2 (Sus. Cymbal), Harp, and Violin 1 & 2, Viola, Violoncello, and Contrabass. The vocal soloist (A.) has the lyrics: "this sword will give the final". The score includes various musical notations such as dynamics (e.g., *f*, *a2*), articulation (accents), and performance instructions (e.g., "Sus. Cymbal (mallets)", "Hp. [EbA#][D#B#]").

a tempo

15

#8

Fl. 1 & 2 *ff* *mf*

Ob. 1 & 2 *ff* *mf*

E.H. *ff*

Cl. 1 & 2 *ff* *a 2* *3* *a 2*

Bs. Cl. *ff* *mf* *a 2*

Bsn. 1 & 2 *ff* *mf*

Cbsn. *ff* *mf*

Hn. 1 & 2 *ff* *mf* *3.*

Hn. 3 & 4 *ff* *mf*

Tpt. 1 & 2 *ff*

Tpt. 3 *ff*

Tbn. 1 & 2 *ff*

Tbn. 3/Tba. *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Hp. *[E#1]* *[B#1]* *ff* *mf* *3*

A. *mf*
test. I will o'er-take thee, roy - al

Vln. 1 *ff* *mf*

Vln. 2 *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf* *unis.*

Cb. *ff* *mf*

15 **a tempo**

Fl. 1 & 2
 Ob. 1 & 2
 Cl. 1 & 2
 Bs. Cl.
 Bsn. 1 & 2
 Cbsn.
 Hn. 1 & 2
 Hn. 3 & 4
 Hp.
 A.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

The score is written for a full orchestra and a vocal soloist. It consists of 14 staves. The woodwinds (Flutes, Oboes, Clarinets, Bassoon, Contrabassoon, Horns) and strings (Violins, Viola, Violoncello, Contrabass) are marked with a dynamic of *mf*. The vocal soloist (A.) has the lyrics: "sweet, and beg for par-don at your feet. Now I". The music features various time signatures (2/4, 4/4, 3/4) and includes triplets and sixteenth-note passages.

Musical score for Act III, cont. (87). The score is in 3/4 time and features a key signature of three sharps (F#, C#, G#). The instruments and parts are:

- Fl. 1 & 2: Flute parts with melodic lines and slurs.
- Ob. 1 & 2: Oboe parts with a prominent triplet figure.
- Cl. 1 & 2: Clarinet parts with sustained notes.
- Bsn. 1 & 2: Bassoon parts with sustained notes.
- Cbsn.: Contrabassoon part with sustained notes.
- Hn. 1 & 2: Horn parts with sustained notes.
- Hn. 3 & 4: Horn parts with sustained notes.
- Hp.: Harp part with arpeggiated chords.
- A.: Alto part with lyrics: "must a bride - groom be, and run un -".
- Vln. 1: Violin 1 part with a triplet figure.
- Vln. 2: Violin 2 part with sustained notes.
- Vla.: Viola part with sustained notes.
- Vc.: Violoncello part with sustained notes.
- Cb.: Contrabass part with sustained notes.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Hp.

A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

to my trust - ed sword,

The musical score is for Act III, cont. (88). It features a full orchestral ensemble and a soloist (A.). The score is in 4/4 time and consists of 12 staves. The instruments are: Fl. 1 & 2, Ob. 1 & 2, Cl. 1 & 2, Bsn. 1 & 2, Cbsn., Hn. 1 & 2, Hn. 3 & 4, Hp., A., Vln. 1, Vln. 2, Vla., Vc., and Cb. The key signature is three sharps (F#, C#, G#). The soloist (A.) has the lyrics "to my trust - ed sword,". The score includes various musical notations such as notes, rests, and dynamic markings.

This page of a musical score includes parts for various instruments and a vocal line. The instruments listed are Fl. 1 & 2, Ob. 1 & 2, E.H., Cl. 1 & 2, Bs. Cl., Bsn. 1 & 2, Bsn. 3 & 4, Cbsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tbn. 1 & 2, Tbn. 3/Tba., Perc. 3, Hp., and A. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). The vocal line (A.) has the lyrics "just as two lov - ers meet at night". The woodwind and brass parts feature complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings such as *f*, *mf*, and *fz*. The piano part (Hp.) has a prominent bass line with triplets and chords. The string parts (Vln. 1, Vln. 2, Vla., Vc., Cb.) provide harmonic support with sustained notes and rhythmic patterns.

Fl. 1 & 2

Picc.

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tbn.

Perc. 3

Hp.

A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ANTONY falls on his sword.

to seek each oth - er's sweet re - ward, and do thus...

Grave.

The musical score is arranged in a standard orchestral format with the following parts and staves:

- Fl. 1 & 2
- Picc.
- Ob. 1 & 2
- E.H.
- Cl. 1 & 2
- Bsn. 1 & 2
- Bsn. 3 & 4
- Cbsn.
- Hn. 1 & 2
- Hn. 3 & 4
- Tpt. 1 & 2
- Tpt. 3
- Tbn. 1 & 2
- Tbn. 3/Tba.
- Perc. 2 (B.D.)
- Perc. 3
- Hp.
- A.
- Vln. 1
- Vln. 2
- Vla.
- Vc. div.
- Cb.

The score includes various musical notations such as *sfz*, *f*, *a 2*, *f marcando*, and *f*. The vocal line (A.) includes the lyrics "Pain and warm blood,". The score concludes with the marking *f* and the tempo instruction *Grave.*

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 2
Perc. 3
Hp.
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

but not done yet? E - ven at this my skills have fled.

unis.

529

This page of a musical score includes the following parts and staves:

- Fl. 1 & 2
- Picc.
- Ob. 1 & 2
- E.H.
- Bsn. 1 & 2
- Bsn. 3 & 4
- Cbsn.
- Hn. 1 & 2
- Hn. 3 & 4
- Tpt. 1 & 2
- Tbn. 1 & 2
- Tbn. 3/Tba.
- Perc. 2
- Perc. 3
- Hp.
- A.
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

The score features various musical notations including dynamics such as *f* (forte) and performance directions like *Enter EUNUCH with others.* The vocal line for the Eunuch includes the lyrics: "Help! Ho, help! I've done my".

This page contains a musical score for Act III, cont. (94). The score is written for a full orchestra and a vocal soloist (A.). The instruments and parts are:

- Fl. 1 & 2
- Picc.
- Ob. 1 & 2
- Cl. 1 & 2
- Bsn. 1 & 2
- Bsn. 3 & 4
- Cbsn.
- Hn. 1 & 2
- Hn. 3 & 4
- Tpt. 1 & 2
- Tbn. 1 & 2
- Tbn. 3/Tba.
- Perc. 2
- Perc. 3
- Hp.
- A. (Vocal Soloist)
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

The score includes various musical notations such as dynamics (e.g., *f*, *a 2*), articulation (accents, slurs), and performance instructions (e.g., *1.*, *unis.*). The vocal part (A.) has lyrics: "work ill. Draw your knife and give me peace, show com - pas - sion and". The piano accompaniment includes chord symbols: E, F, G, Bb, A, B, Bb, G.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Perc. 2

Perc. 3

Hp.

A.

give re - lease.

EUNUCH *mf*

Most pi - tied lord, my queen has sent I come to you, I dread too

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Perc. 2

Perc. 3

Hp.

A.

mf

O, she

Eun.

late. She had a pro - phe - sy - ing fear of what has come to pas - sage here.

Vc.

Cb.

Cl. 1 & 2 *mf* *cresc. poco a poco*

Bs. Cl. *mf* *cresc. poco a poco*

Perc. 2 *cresc. poco a poco*

Perc. 3 *cresc. poco a poco*

Hp. *cresc. poco a poco*

A. *cresc. poco a poco*

lives? She lives? Ho, bring me to her, I beg of

E.H. *mf*

Cl. 1 & 2 *mf*

Bs. Cl. *mf*

Hn. 1 & 2 *f*

Hn. 3 & 4 *f*

Tpt. 1 & 2 *f*

Perc. 2 *f*

Perc. 3 *f*

Hp. *f* [F#G#] [D#B#]

A. *mf*

you. 'Tis the last ser-vice I'll ask of

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Fl. 1 & 2 *f*

Picc. *f*

Ob. 1 & 2 *f* a2

Cl. 1 & 2 *f*

Hn. 1 & 2

Hn. 3 & 4 3.

Tpt. 1 & 2

Tpt. 3 *f*

Tbn. 1 & 2 *f*

Tbn. 3/Tba. *f* a2

Perc. 3 *f*

Hp. *f* A#

A. *f* They help him away.
you.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

This page contains a full orchestral score for Act III, continuing from page 98. The score is written for a large ensemble and is organized into several systems. The instruments included are:

- Flutes 1 & 2 (Fl. 1 & 2)
- Piccobello (Picc.)
- Oboes 1 & 2 (Ob. 1 & 2)
- Clarinets 1 & 2 (Cl. 1 & 2)
- Bassoons 1 & 2 (Bsn. 1 & 2)
- Horns 1 & 2 (Hn. 1 & 2)
- Horns 3 & 4 (Hn. 3 & 4)
- Trumpets 1 & 2 (Tpt. 1 & 2)
- Trumpet 3 (Tpt. 3)
- Trombones 1 & 2 (Tbn. 1 & 2)
- Trombone 3/Euphonium (Tbn. 3/Tba.)
- Two Percussion parts (Perc. 2 and Perc. 3)
- Harpsichord (Hp.)
- Violins 1 and 2 (Vln. 1 and Vln. 2)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

The score features complex rhythmic patterns, including frequent changes between 2/4 and 4/4 time signatures. It includes various musical notations such as slurs, accents, and dynamic markings like *f* (forte) and *mf* (mezzo-forte). Specific performance instructions are noted, such as "Sus. Cymbal (mallets)" and "a2" (second octave). The key signature is three sharps (F#, C#, G#). The page number 535 is centered at the bottom.

This page of a musical score, labeled "Act III, cont. (99)", features a full orchestral ensemble. The instruments are arranged in the following order from top to bottom: Flutes 1 & 2, Piccolo, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Trombone 3/Tuba, Percussion 3, Harp, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. It includes various musical notations such as slurs, ties, and dynamic markings like *sfz*. The Harp part includes a "Solo" section with a melodic line and chordal accompaniment, with specific chords $F\sharp$ and $D\flat$ indicated. The woodwinds and strings play complex rhythmic and melodic patterns, with some instruments using *sfz* dynamics. The percussion part features a steady, rhythmic accompaniment. The overall texture is dense and dramatic, typical of a late 19th or early 20th-century opera score.

CLEOPATRA's monument. A large stone vaulted room, set up as a tomb with a throne.
The EUNUCH comes ahead to say:

Act III, cont. (100)

Largo.

EUNUCH *mp*

His death is up - on him, but yet a -

Vln. 1 div.

pp

mf

Vln. 2 div.

pp

mf

Vla.

pp

mf

Largo.

ANTONY is helped in by others and placed
at the foot of CLEOPATRA's throne.

Eun.

(to the others)

live; bring him quick - ly, he still sur - vives. —

Vln. 1 div.

pp

p

Vln. 2 div.

pp

p

Vla.

pp

p

CLEOPATRA *mf*

O An - to - ny, — my — An - to - ny, how doth — my wound - ed lord?

Vln. 1 div.

f

p

Vln. 2 div.

f

p

Vla.

f

p

Vc.

p

ANTONY

p *toscendo* I'm dy - ing, E - gypt, dy - ing. But

unis. *f* *p*

18 *f* *p*

Detailed description: This system contains the vocal line and the first four staves of the orchestra. The vocal line begins with a piano (*p*) dynamic and includes a *toscendo* marking. The lyrics are "I'm dy - ing, E - gypt, dy - ing. But". The strings (Violins 1 and 2, Viola, and Cello) play a rhythmic accompaniment with triplets and dynamic markings of *f* and *p*. A rehearsal mark "18" is placed in the Viola staff.

poco rall. *a tempo*

Fl. 1 & 2 *p*

Cl. 1 & 2 *p*

Bsn. 1 & 2 *p*

A. *mf*
hold off, death, I will not die till the

Vln. 1 *poco rall.* *a tempo*

Vln. 2 *poco rall.* *a tempo*

Vla. *poco rall.* *a tempo*

Vc. *poco rall.* *a tempo*

Detailed description: This system continues the orchestral accompaniment. It includes staves for Flutes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, and the A. (Alto Saxophone). The woodwinds play melodic lines with triplets and a *p* dynamic. The A. part has the lyrics "hold off, death, I will not die till the" and a *mf* dynamic. The strings continue with their accompaniment, with dynamic markings of *poco rall.* and *a tempo*. A first ending bracket is present in the Bassoon staff.

Fl. 1 & 2
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
A.
Vln. 1
Vln. 2
Vla.
Vc.

mp p mp p mp p mp p

last of a thou - sand kiss - es I will lay up - on thy

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
A.
Vln. 1
Vln. 2
Vla.
Vc.

CLEOPATRA f f f f f f

Die when thy must, 'tis no mat - ter.
dark - ened eyes.

Act III, cont. (103)

Fl. 1 & 2 *mf*

Ob. 1 & 2 *mf*

Cl. 1 & 2 *mf*

Bs. Cl.

Bsn. 1 & 2 *mf*

C. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

rit.

I will quick - en thee with a kiss, my lov - ing

meno mosso

rit.

Fl. 1 & 2 *a 2*

Ob. 1 & 2 *1.*

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2 *a 2*

Cbsn.

C. *p*

Vln. 1 *unis.*

Vln. 2

Vla.

Vc. *unis.*

Cb. *arco*

lips have that pow - er, and shall wear your mouth out

meno mosso

p

rit. **19** a tempo

Act III, cont. (104)

Fl. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 1 & 2
Cbsn.
C.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

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

1. *p* *pp*

div. *Solo* *p* *pp* *pp*

rit. **19** a tempo

She kisses him many times.
with my bliss.

E.H.
Vln. 1
Vln. 2
Vla.

rit. *Lento.*

ANTONY *p* *pp* *pp* *Lento.*

I'm dy - ing, E - gypt, dy - ing.

rit. *Lento.* *pp* *Solo* *pp* *pp*

A.
Vln. 1
Vln. 2
Vla.
Vc.

mp *Tutti* *Tutti p* *Tutti p* *Tutti p* *Solo* *Tutti p* *pp* *p*

Friends of Cae - sar none be - lieve. To seek your safe - ty or your

pp *p*

Act III, cont. (105)

Ob. 1 & 2
Bsn. 1 & 2
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

crown, they'll say all to fetch you down. La -

p *mp* *mf*

Ob. 1 & 2
Cl. 1 & 2
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

ment not my sor - row - ful end, but re - mem - ber my for - mer state,

mp

Ob. 1 & 2
Bsn. 1 & 2
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

when in my life I've shown most bright,

mp *div.*

Fl. 1 & 2
Ob. 1 & 2
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

but an-gered the gods and lost to fate. And now, do not my

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

hel-met doff to those, my cor-rupt-ed coun-try-men; But a

Fl. 1 & 2

Picc.

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

a 2

mf

Ro - man, by a Ro - man, val - iant - ly

Detailed description: This page of a musical score, labeled 'Act III, cont. (107)', features a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flutes 1 & 2, Piccolo, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Bassoons 3 & 4, and Contrabassoon. The brass section includes Horns 1 & 2 and Trombones. The string section includes Violins 1 & 2, Viola, Violoncello, and Contrabass. The vocal part is for a soloist (A.). The vocal line begins with the lyrics 'Ro - man, by a Ro - man, val - iant - ly'. The score includes various musical notations such as rests, notes, slurs, and dynamic markings like *mf* and *a 2*. The woodwinds and strings provide accompaniment for the vocal line.

Fl. 1 & 2

Picc.

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 2

Perc. 3

A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1. *mf*

mf

mf

mf

a2

f

f

f

f

f

f

f

Piatti *f*

ANTONY dies in CLEOPATRA's arms.

van - quished, at my end.

f

f

f

f

13 *f*

This page of a musical score, Act III, cont. (109), features a full orchestral ensemble. The instruments are arranged in a standard symphonic layout. The woodwinds include Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Bassoons 3 & 4, and Contrabassoon. The brass section consists of Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, and Trombone 3/Tuba. Percussion includes Percussion 3. The strings are represented by Violin 1, Violin 2, Viola, and Violoncello. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. It features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *f* (forte). The page number 546 is centered at the bottom.

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3/Tba.
CLEOPATRA
The crown of all the earth doth melt.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Detailed description: This page of a musical score is for Act III, continuing from page 110. It features a large orchestral ensemble and a vocal soloist. The instruments listed on the left are Flutes 1 & 2, Piccolo, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Bassoons 3 & 4, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, and Trumpets 3/Tuba. The vocal line is for Cleopatra, with the lyrics "The crown of all the earth doth melt." The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. The vocal line begins with a forte (f) dynamic. The orchestral parts include various melodic lines, some with accents and slurs, and some with rests. The page number 547 is centered at the bottom.

Act III, cont. (III)

Musical score for Act III, cont. (III). The score is written for a full orchestra and a vocal soloist. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into three measures. The vocal soloist (C.) has the lyrics: "Nob - lest of lords, would'st thou die? Shall I a -". The orchestral parts include Flutes (Fl. 1 & 2), Oboes (Ob. 1 & 2), Clarinets (Cl. 1 & 2), Bassoons (Bsn. 1 & 2, Bsn. 3 & 4), Contrabassoon (Cbsn.), Horns (Hn. 1 & 2, Hn. 3 & 4), Trumpets (Tbn. 1 & 2, Tbn. 3/Tba.), Violins (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various musical notations such as slurs, accents, and dynamic markings like *f* and *a 2*.

This page contains a musical score for Act III, continuing from page 112. The score is for Act III, cont. (112) and includes the following parts:

- Woodwinds:**
 - Ob. 1 & 2:** Plays a melodic line with accents and slurs.
 - Cl. 1 & 2:** Plays a similar melodic line with accents and slurs.
 - Bsn. 3 & 4:** Plays a lower melodic line with accents.
 - Cbsn.:** Plays a similar lower melodic line with accents.
 - Hn. 1 & 2:** Plays a melodic line with accents and slurs.
 - Hn. 3 & 4:** Plays a triplet of eighth notes.
- Strings:**
 - Perc. 3:** Provides rhythmic accompaniment.
 - Hp.:** Plays chords in the right hand and a melodic line in the left hand.
 - Vln. 1 & 2:** Play a melodic line with accents and slurs, transitioning from *f* to *mf*.
 - Vla.:** Play a melodic line with accents and slurs, transitioning from *f* to *mf*.
 - Vc.:** Play a lower melodic line with accents and slurs, transitioning from *f* to *mf*.
 - Cb.:** Play a lower melodic line with accents and slurs, transitioning from *f* to *mf*.
- Vocal Soloist (C.):**
 - Lyrics: "bide in this dull world, which in thy absence Ma-dam,"
 - Performance markings: *f*, *mf*, and a triplet of eighth notes.

poco rit.

Musical score for Act III, cont. (113). The score is in G major (one sharp) and 3/4 time. It features a woodwind section (Flutes 1 & 2, Piccolo, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Bassoons 3 & 4, and Contrabassoon), a string section (Violins 1 & 2, Viola, Violoncello, and Contrabass), a Harp (Hp.), and vocal parts (Irregular and C). The vocal parts have lyrics: "ma - dam, roy - al E - gypt! is but a sty?". The score includes dynamic markings such as *mp* and *poco rit.* at the beginning and end of the page. There are first and second endings for the Oboe and English Horn parts, and a triplet in the C part.

poco rit.

21 **Meno mosso.**

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hp.

C.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

mp

mp

mp

mp

mf

mp

Peace, I - ras, peace, our lamp is spent. Take heart, we'll

21 **Meno mosso.**

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hp.

C.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

light — him a - fire — — — — — in the high — — — — — Ro - man

mp 6

6

3

C#

G#A#

G#

6

3

3

3

3

3

3

Musical score for Act III, cont. (116). The score includes parts for Fl. 1 & 2, Ob. 1 & 2, E.H., Cl. 1 & 2, Bsn. 1 & 2, Hn. 1 & 2, Hp., C., Vln. 1, Vln. 2, Vla., Vc., and Cb. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score features various musical notations including dynamics (mp), articulation (accents), and performance directions (1., 3.). The vocal line (C.) includes the lyrics: fash - ion, dressed in ar - mor and best at -

Act III, cont. (117)

Fl. 1 & 2

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hp.

C.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

a 2

A \sharp C \sharp G \sharp

tire. A - las, my wo - man, we have no friends but

3

Detailed description: This is a page of a musical score for Act III, continuing from page 117. The score is for a full orchestra and a solo voice. The instruments listed on the left are Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Horns 1 & 2, Harp, Cello, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The music is in a key with four sharps (F# major or D minor) and a 3/4 time signature. The vocal line (C.) has the lyrics: "tire. A - las, my wo - man, we have no friends but". There are dynamic markings *mp* and *a 2*. The harp part has chord markings A \sharp , C \sharp , and G \sharp . A triplet of eighth notes is marked with a '3' above it. The score is written in a standard musical notation with staves for each instrument and a vocal line.

poco allarg.

Fl. 1 & 2

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hp.

C.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

p

mp

a2

1.

div.

unis.

re - so - lu - tion and the brief -

poco allarg.

rit. a tempo

rit.

Fl. 1 & 2
 Ob. 1 & 2
 E.H.
 Cl. 1 & 2
 Bs. Cl.
 Bsn. 1 & 2

Woodwind and Percussion staves including Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, and Bassoon 1 & 2. The music features various melodic lines and rests across these instruments.

Hp.

Harp staff with chordal accompaniment. Chords are labeled: G# (pizz.), D# (pizz.), C# (pizz.), G# (pizz.), and C# (pizz.).

All in the chamber converge on the corpse of Antony and place candles around the fallen warrior.

C.

Chorus staff with lyrics: "est" and "end.".

Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

String staves including Violin 1, Violin 2, Viola, Violoncello, and Contrabasso. Performance markings include "Solo", "Tutti", "div.", "pizz.", "arco", and "unis.".

rit. a tempo

p rit.

The Vaulted Tomb. CLEOPATRA sits on her throne, surrounded by her Court.
She is talking with PROCULEUS, a messenger from Caesar. She is now charming and friendly.

Act III, cont. (120)

22 Andante.

Fl. 1 & 2
Ob. 1 & 2
Vln. 1
Vln. 2
Vc.
Cb.

1. Solo
mp
mf
mp
mp
mf
mp

poco rit. 1. Solo
mp

22 Andante.
a tempo

Fl. 1 & 2
Ob. 1 & 2
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

a tempo
mp
mf
mp
pp
pp
pp
pp

poco rit.

Ob. 1 & 2
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2

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

poco rit.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

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

CLEOPATRA *mf*
So says
mp
mp
mp

Act III, cont. (121)

Ob. 1 & 2
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
C.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Cae - sar, then all ___ is said. So says Cae - sar, then all ___ is

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Cbsn.

mf

a 2

a 2

SOPRANOS *mf*
ALTOS *mf*
TENORS *mf*
BASSES *mf*

So says Cae - sar, then all, then all ___ is said.

So says Cae - sar, then ___ all, then all is said.

C.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

said.

mf

mf

mf

mf

mf

pizz.

pizz.

Cl. 1 & 2 *f* *mf* 1.

Bs. Cl. *mf*

Bsn. 1 & 2 *f* *mf*

Ch. Then all is said. Then all is said. PROCULEUS *mf* He — would not have a

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

Vla. *f* *mf* arco

Vc. *f* *mf* arco

Cb. *f* *mf*

Fl. 1 & 2 1. Solo *mf*

Ob. 1 & 2 1. Solo *mf*

Proc. queen — his beg - gar, he bids you not to a - buse your-self. You have fal - len in - to

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Tpt. 1 & 2

Tbn. 3/Tba.

Perc. 3

Proc.
prince - ly hands, he ___ begs ___ you stud - y our fair de - mands. ___

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Tpt. 1 & 2

Tbn. 3/Tba.

Perc. 3

SOPRANOS

Fear not, sir, we know Cae-sar's way. Fear not, sir, we know

ALTOS

Fear not, sir, we know Cae-sar's way. Fear not, sir, we know

TENORS

Fear not, sir, we know Cae-sar's way. Fear not, sir, we know

BASSES

Fear not, sir, we know Cae-sar's way. Fear not, sir, we know

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Hn. 1 & 2
Ch.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Cae-sar's way, — and a -
Cae-sar's way, — and a - wait his vis - i - ta - tion
Cae-sar's way, — and a - wait his vis - i - ta - tion — on —
Cae-sar's way, —

a 2
f
1.
a 2
f
f
f
pizz. arco
pizz. arco

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Tpt. 1 & 2

Tbn. 1 & 2

Perc. 3

Ch.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

wait his hap - py day. We fear ___ not, sir, we know Cae-sar's
 on this hap - py day. We fear ___ not, sir, we know Cae-sar's
 this his hap - py day. We fear ___ not, sir, we know Cae-sar's
 his hap - py day. We fear not, sir, we know Cae-sar's

Musical score for Act III, cont. (127). The score includes parts for Fl. 1 & 2, Ob. 1 & 2, Cl. 1 & 2, Bsn. 1 & 2, Hn. 1 & 2, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Perc. 3, Ch. (Chorus), Vln. 1, Vln. 2, Vla., Vc., and Cb. The Chorus part includes lyrics: "way. This hap - py day. way. This hap - py day. way. We fear not Cae-sar on this hap - py, fes - tive day. You may".

Fl. 1 & 2
 Ob. 1 & 2
 Cl. 1 & 2
 Bsn. 1 & 2
 Hn. 1 & 2
 Hn. 3 & 4
 Tpt. 1 & 2
 Tpt. 3
 Tbn. 1 & 2
 Tbn. 3/Tbn.
 Perc. 3
 Ch.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

go, sir. He goes. CLEOPATRA stands, and with rage cries out:
 CLEOPATRA Slave! Of no more trust - ing than love that

a piacere

This musical score page features a full orchestral and vocal arrangement. The instruments are organized into a woodwind section (Flutes, Oboes, Clarinets, Bassoons, Trumpets, Trombones), a brass section (Trumpets, Trombones, Tuba/Euphonium), a string section (Violins, Viola, Cello), and a vocal line. The vocal line includes the lyrics: "hired for quick re - pose. Cae - sar words me, girls,". The score is written in a key signature of one sharp (F#) and a common time signature. The woodwind and string parts include dynamic markings such as *f* (forte) and accents. The vocal line is in a treble clef with a key signature of one sharp. The page number 566 is centered at the bottom.

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
C.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

he words _____ me.

ff, *f*, *a2*, *3.*

Detailed description: This page of a musical score, labeled 'Act III, cont. (130)', features a full orchestral and vocal ensemble. The instruments listed on the left include Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Bassoons 3 & 4, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Trombone 3/Tuba, Percussion 3, and a Chorus (C.). The vocal line is also present. The score is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature. The music is divided into four measures. The first measure shows the initial notes for most instruments. The second measure contains the vocal line with the lyrics 'he words _____ me.' and dynamic markings of *ff* and *f*. The third measure continues the instrumental accompaniment with dynamic markings of *ff* and *f*. The fourth measure concludes the phrase with dynamic markings of *f* and *ff*. Specific performance instructions include *a2* (second ending) and *3.* (triplets) for the Horns.

Andante.

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page: Fl. 1 & 2, Ob. 1 & 2, E.H., Cl. 1 & 2, Bs. Cl., Bsn. 1 & 2, Hn. 1 & 2, Hn. 3 & 4, Tbn. 1 & 2, Perc. 3, Hp., C., Vln. 1, Vln. 2, Vla., Vc., and Cb. The score is divided into four measures. The first three measures are primarily rests for most instruments, with some activity in the woodwinds and strings. The fourth measure features a vocal line (C.) with the lyrics "Should I be less than im-mor-tal bound," and a forte (*f*) dynamic marking. The piano accompaniment includes a harp (Hp.) with specific chord markings (F#, D#, G#) and a forte (*f*) dynamic. The string section (Vln. 1, Vln. 2, Vla., Vc., Cb.) plays a rhythmic pattern of eighth notes throughout the piece.

Andante.

Fl. 1 & 2
Ob. 1 & 2
E.H.
Cl. 1 & 2
Hn. 1 & 2
Hn. 3 & 4
Perc. 3
Hp.
C.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

and kick my heels at his cures and hounds?

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

f *mf* *f* *mf*

f *mf* *f* *mf*

mf *f* *mf*

mf *f* *mf*

mf *f* *mf*

mf *f* *mf*

mf *f* *mf*

Act III, cont. (133)

Fl. 1 & 2 *mf*

Picc.

Ob. 1 & 2

E.H. *mf*

Cl. 1 & 2 *mf*

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hp.

C.
Let's make a fin - ish now, my girls.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for Act III, continuing from page 133. The score is for a full orchestra and includes a vocal line. The instruments listed are Flute 1 & 2, Piccolo, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Bassoon 3 & 4, Contrabassoon, Harp, Cello, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in 3/4 time and features a melodic line in the flute and English horn/clarinet parts, and a vocal line for the Cello. The dynamic marking *mf* (mezzo-forte) is used for the flute and English horn parts. The vocal line has the lyrics "Let's make a fin - ish now, my girls." The score is divided into two measures by a double bar line.

This musical score page features a vocal line and a full orchestral accompaniment. The vocal part, for a male voice, begins with the lyrics "We are no more for the sun. I-ras, fetch_ my best at-tire,_____". The orchestration includes Flutes 1 & 2, English Horn, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2 and 3 & 4, Percussion 3, Harp, Violins 1 & 2, Viola, Violoncello, and Contrabass. The score is divided into four measures. The vocal line has a melodic line with some grace notes and a long final note. The instrumental parts feature various textures, including sustained chords in the strings and woodwinds, and rhythmic patterns in the percussion and harp. Dynamics range from *mf* to *f*. The key signature has one sharp (F#) and the time signature is 6/8.

Fl. 1 & 2
E.H.
Cl. 1 & 2
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
Hp.
C.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

bring my robe and my crown - et. We have no

mf *f* *ancora f*

This musical score page features a variety of instruments and a vocal line. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trombones 1 & 2, and Trombone 3/Tuba. The percussion section includes Percussion 3 and Harp. The string section includes Violins 1 & 2, Viola, Violoncello, and Contrabass. The vocal line is for a soloist. The score is written in a key with two flats and a 3/4 time signature. It consists of four measures. The first measure is in 3/4 time, and the second measure changes to 6/8 time. The third and fourth measures return to 3/4 time. The vocal line begins in the third measure with the lyrics "e - qual of roy - al - ty. Im - mor - tal". The harp part includes chord markings: Gb, DbBb, D1, and Ab. Dynamics include *mf*, *ff*, and *f*. The harp part has a *ff* dynamic in the second measure and a *f* dynamic in the third measure. The vocal line has a *f* dynamic in the third measure. The string section has *ff* dynamics in the second and third measures, and *f* dynamics in the third and fourth measures. The percussion part has *f* dynamics in the first and fourth measures.

This page of a musical score includes parts for the following instruments and voices:

- Fl. 1 & 2
- Ob. 1 & 2
- E.H.
- Cl. 1 & 2
- Bs. Cl.
- Bsn. 1 & 2
- Bsn. 3 & 4
- Cbsn.
- Hn. 1 & 2
- Hn. 3 & 4
- Tpt. 1 & 2
- Tbn. 1 & 2
- Tbn. 3/Tba.
- Perc. 3
- Hp. (G♯, B♭)
- C. (voice)
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

The score features various musical notations including dynamics such as *f* and *a 2*, and includes the vocal line with the lyrics: "love is call - ing me, My".

Fl. 1 & 2 *dim. poco a poco*

Ob. 1 & 2 *dim. poco a poco*

E.H. *dim. poco a poco*

Cl. 1 & 2 *a 2 dim. poco a poco*

Bs. Cl. *dim. poco a poco*

Bsn. 1 & 2 *dim. poco a poco*

Bsn. 3 & 4 *dim. poco a poco*

Cbsn. *dim. poco a poco*

Hp. *dim. poco a poco*
 C# [Eb Gb Ab] [C#]

C. An - to - ny _____ is call - ing me, _____ my

Vln. 1 *dim. poco a poco*

Vln. 2 *dim. poco a poco*

Vla. *dim. poco a poco*

Vc. *dim. poco a poco*

Cb. *dim. poco a poco*

dim. poco a poco

Fl. 1 & 2

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hp.

C.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

An - to - ny is call - ing me,

[E \flat G \sharp C \sharp B \flat]
[C \sharp]
[E \flat G \flat]
[C \sharp]

Detailed description: This page of a musical score for Act III, cont. (139) features a variety of instruments. The woodwinds include Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2 (with 'a 2' markings), Bass Clarinet, Bassoons 1 & 2, Bassoons 3 & 4, and Contrabassoon. The strings consist of Violins 1 & 2, Viola, Violoncello, and Contrabass. The keyboard part includes Harp and Cello. The vocal part is for a male soloist. The score is in a key with two flats and a 4/4 time signature. The vocal line has lyrics: 'An - to - ny is call - ing me,'. The harp part includes chord diagrams: [E \flat G \sharp C \sharp B \flat] and [C \sharp].

Meno mosso.

Ob. 1 & 2 *p* *più calmo*

Cl. 1 & 2 *p* *più calmo*

Bs. Cl. *p* *più calmo*

Bsn. 1 & 2 *p* *più calmo*

Perc. 3 *p* *più calmo*

Hp. *p* *più calmo*

C. *mp*
my An - to - ny a - waits for me.

Vln. 1 *p* *più calmo*

Vln. 2 *p* *più calmo*

Vla. *p* *più calmo*

Vc. *p* *più calmo*

Cb. *p* *più calmo*

Meno mosso.

24

A small old MAN enters, wearing only a turban and a loin cloth, and carrying a basket.

CHARMIAN

mf *quasi recit.*

Ma-dam, here is that kind - ly man that you re - quest - ed bring us figs.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

24

Char. Ap - proach, good fel - low, fear her naught. The gift you

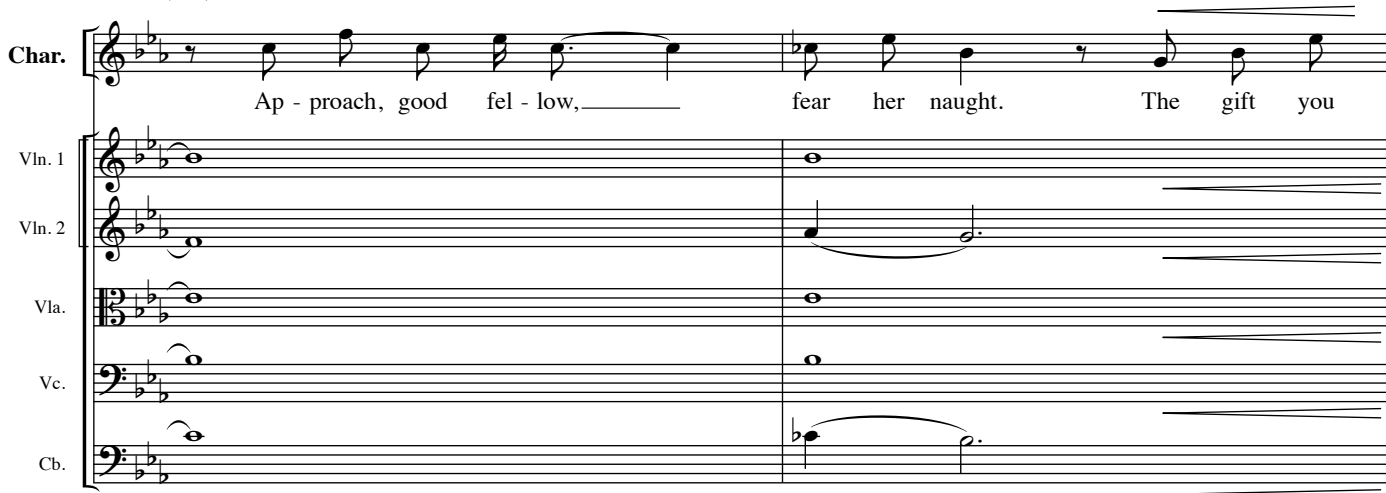
Vln. 1

Vln. 2

Vla.

Vc.

Cb.



Poco moderato.

Char. *f* bring we long have sought. *mf* CLEOPATRA *f* Has thou the

Vln. 1 *mf* *f* *mf*

Vln. 2 *mf* *f* *mf*

Vla. *mf* *f* *mf*

Vc. *mf* *f* *mf*

Cb. *mf* *f* *mf*

Poco moderato.



C. worm of the Niles brought? MAN *mf* Tru - ly, la - dy,

Vln. 1

Vln. 2

Vla.

Vc.



cresc. poco a poco

Act III, cont. (142)

Man he's here in - side, and those that touch most of - ten die

Vln. 1 *cresc. poco a poco*

Vln. 2 *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Ob. 1 & 2 *f*

E.H. *f*

Cl. 1 & 2 *f*

Bsn. 1 & 2 *f*

CLEOPATRA *f*
Thank you,

Man
— of sleep - like death, no pain nor cry.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 1 & 2
C.
Vln. 1
Vln. 2
Vla.
Vc.

fel - low, now get thee hence.

rit.

MAN *p*

I

Vln. 1
Vln. 2
Vla.
Vc.

25 Andante.

Ob. 1 & 2
E.H.
Man
Vln. 1
Vln. 2
Vla.

Solo *p*

wish you care in the hand - ling,

25 Andante.

Ob. 1 & 2

E.H.

Bsn. 1 & 2

Man

Vln. 1

Vln. 2

Vla.

but what it bites it

p

Solo

p

p

p

p

p

Ob. 1 & 2

E.H.

Bsn. 1 & 2

Man

Vln. 1

Vln. 2

Vla.

sel - dom eats. A -

p

pp

pp

pp

mf

pp

pp

pp

This page of a musical score includes parts for Fl. 1 & 2, Picc., Ob. 1 & 2, E.H., Cl. 1 & 2, Bs. Cl., Bsn. 1 & 2, Bsn. 3 & 4, Cbsn., Hp., Man, Vln. 1, Vln. 2, Vla., Vc., and Cb. The Man part features the lyrics: gain, it's not worth feed - ing much: Be -

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The Man part is in a bass clef. The orchestral parts are in various clefs: Flutes, Clarinets, and Saxophones in treble clef; Bassoon, Cello, and Double Bass in bass clef; and Violins, Viola, and Harp in grand staff (treble and bass clefs). Dynamics include *pp* (pianissimo) and *p* (piano). The Man part has a *p* dynamic. The score is divided into three measures, with a double bar line at the end of the second measure.

rit.

p

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

rit.

Man

ware, my la - dy, of what you touch.

pizz. *arco*

mf

a tempo

mf

mf

mf

mf

mf

CLEOPATRA

Pre - sume no more, my dwarf - ish friend, more ad - vice could more of -

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. Cl.
Bsn. 1 & 2
Cbsn.

The MAN starts to go, but stops with... **f**
fend. E - clipse your - self, be
MAN *mf*
One more thing that I might add...

Ob. 1 & 2
Cl. 1 & 2
Bsn. Cl.
Bsn. 1 & 2
Bsn. 3 & 4

gone, dis - missed. I heard your

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Ob. 1 & 2 *con fuoco*

E.H. *ff con fuoco*

Cl. 1 & 2 *con fuoco*

Bs. Cl. *con fuoco*

Bsn. 1 & 2 *con fuoco*

Bsn. 3 & 4 *con fuoco*

Hn. 1 & 2 *f*

Hn. 3 & 4 *f*

Tpt. 1 & 2 *f*

Tpt. 3 *f*

Tbn. 1 & 2 *f*

Tbn. 3/Tba. *f*

Perc. 3 *f*

C.
 coun - sel, now _____ you're dis - missed. Go! Go!

Vln. 1 *con fuoco*

Vln. 2 *con fuoco*

Vla. *con fuoco*

Vc. *con fuoco*

Cb. *con fuoco*

string.

Fl. 1 & 2
 Ob. 1 & 2
 E.H.
 Cl. 1 & 2
 Bs. Cl.
 Bsn. 1 & 2
 Bsn. 3 & 4
 Hn. 1 & 2
 Hn. 3 & 4
 Tpt. 1 & 2
 Tpt. 3
 Tbn. 1 & 2
 Tbn. 3/Tba.
 Perc. 3
 Hp.
 IRAS
 CHARMIAN
 C.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

string.

Furioso.

Act III, cont. (150)

Fl. 1 & 2 *ff*

Ob. 1 & 2 *ff*

E.H. *ff*

Cl. 1 & 2 *ff*

Bs. Cl. *ff*

Bsn. 1 & 2 *ff*

Bsn. 3 & 4 *ff*

Cbsn. *f*

Hn. 1 & 2 *ff*

Tpt. 1 & 2 *ff*

Tbn. 1 & 2 *ff*

Tbn. 3/Tba. *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Harp. *ff* *Ab* *A₄* *C₄* *C₅* *10*

Ir.

Char. *Go! Go!* *The MAN exits. CLEOPATRA gains control again. She sits, and with great will she slowly draws an asp out of the basket. She looks in its face, then smiles at it, as if it were now a friend. She places it in her bosom.*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Furioso.

This page of a musical score, Act III, cont. (151), features a full orchestral arrangement. The score is organized into systems for various instruments, including woodwinds, brass, strings, and percussion. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The dynamic marking *mf* (mezzo-forte) is consistently used across most parts. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, English Horn, Bassoon, Clarinet, Bassoon 3 & 4, and Contrabassoon. The brass section includes Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, and Trumpet 3/Tuba. The string section includes Violins 1 & 2, Viola, Violoncello, and Contrabass. The percussion section includes Percussion 3 and Harp. The Harp part features a prominent arpeggiated figure with a decelerando hairpin and a fermata over a ten-measure phrase. The woodwinds and strings provide harmonic support, with some instruments playing sustained chords or moving lines. The brass section provides a rhythmic and harmonic foundation, with some parts featuring sustained chords and others playing moving lines. The overall texture is rich and complex, typical of a late 19th or early 20th-century orchestral score.

27

Hp. *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp* pizz.

Ob. 1 & 2

1. Solo *mf*

Hp.

Vln. 1

Vln. 2

Vla.

Ob. 1 & 2

5

Hp.

Vln. 1

Vln. 2

Vla.

Vc. *mf* pizz.

Cb. *mf* pizz.

Ob. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

a 2

mf

arco

mf

Ob. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

mf

This musical score page, numbered 591, is for Act III, continuing from page 154. It features a full orchestral ensemble. The instruments and their parts are as follows:

- Fl. 1 & 2:** Flutes 1 and 2, playing a melodic line with a forte (*f*) dynamic.
- Picc.:** Piccolo, playing a melodic line with a forte (*f*) dynamic.
- Ob. 1 & 2:** Oboes 1 and 2, playing a melodic line with a forte (*f*) dynamic.
- E.H.:** English Horn, playing a melodic line with a forte (*f*) dynamic.
- Cl. 1 & 2:** Clarinets 1 and 2, playing a melodic line with a forte (*f*) dynamic.
- Bs. Cl.:** Bass Clarinet, playing a melodic line with a forte (*f*) dynamic.
- Bsn. 1 & 2:** Bassoons 1 and 2, playing a melodic line with a forte (*f*) dynamic.
- Bsn. 3 & 4:** Bassoons 3 and 4, playing a melodic line with a forte (*f*) dynamic.
- Cbsn.:** Contrabassoon, playing a melodic line with a forte (*f*) dynamic.
- Hn. 1 & 2:** Horns 1 and 2, playing a melodic line with a forte (*f*) dynamic.
- Hn. 3 & 4:** Horns 3 and 4, playing a melodic line with a forte (*f*) dynamic.
- Perc. 3:** Percussion 3, playing a melodic line with a forte (*f*) dynamic.
- Hp.:** Harp, playing a melodic line with a forte (*f*) dynamic.
- Vln. 1:** Violin 1, playing a melodic line with a forte (*f*) dynamic.
- Vln. 2:** Violin 2, playing a melodic line with a forte (*f*) dynamic.
- Vla.:** Viola, playing a melodic line with a forte (*f*) dynamic.
- Vc.:** Violoncello, playing a melodic line with a forte (*f*) dynamic.
- Cb.:** Contrabass, playing a melodic line with a forte (*f*) dynamic.

The score includes various musical notations such as dynamics (*f*), articulation (*div.*), and performance instructions (*arco*). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

rit.

This page of a musical score features the following instruments and parts:

- Fl. 1 & 2:** Flute parts with a first ending marked 'a 2'.
- Picc.:** Piccolo part.
- Ob. 1 & 2:** Oboe parts.
- Cl. 1 & 2:** Clarinet parts with a first ending marked 'a 2'.
- Bs. Cl.:** Bass Clarinet part.
- Bsn. 3 & 4:** Bassoon parts.
- Cbsn.:** Contrabassoon part.
- Hn. 1 & 2:** Horn parts with a first ending marked 'a 2'.
- Tbn. 1 & 2:** Trombone parts.
- Tbn. 3/Tba.:** Trombone/Trumpet part.
- Perc. 1:** Glockenspiel part.
- Vln. 1:** Violin I part, including 'pizz.' and 'arco' markings.
- Vln. 2:** Violin II part, including 'pizz. unis.' and 'arco' markings.
- Vla.:** Viola part, including 'pizz.' and 'arco' markings.
- Vc.:** Violoncello part.
- Cb.:** Contrabasso part.

The score includes various musical notations such as slurs, accents, and dynamic markings like *f* (forte) and *rit.* (ritardando). The key signature is B-flat major (two flats).

rit.

a tempo

rit.

This page contains a musical score for Act III, cont. (156). The score is written for a full orchestra and includes the following parts: Fl. 1 & 2, Ob. 1 & 2, E.H., Cl. 1 & 2, Bsn. Cl., Bsn. 1 & 2, Bsn. 3 & 4, Cbsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3/Tba., Perc. 3, Vln. 1, Vln. 2, Vla., Vc., and Cb. The score is in 4/4 time and features a key signature of two flats. The tempo is marked 'a tempo' at the beginning and 'rit.' at the end. The dynamics range from *f* (forte) to *mf* (mezzo-forte). The score includes various musical notations such as slurs, accents, and dynamic markings. The woodwinds and strings play a complex, rhythmic pattern, while the brass instruments provide a steady accompaniment. The percussion part is marked with *f* and features a series of rhythmic pulses. The strings are divided into two parts, with the first part playing a melodic line and the second part providing harmonic support. The overall texture is dense and dramatic.

a tempo

rit.

28

Andante doloroso.

Cl. 1 & 2

Sus. Cymbal (sticks)

Perc. 2

Hp.

1. Solo

mp

CLEOPATRA

mf

No more the grapes of E-gypt drink.

Vln. 1

Vln. 2

28

mp

Andante doloroso.

Fl. 1 & 2

Cl. 1 & 2

Perc. 2

1. Solo

mp

a 2

Hp.

G#

A#

C.

Now, quench your - self on this heav - 'nly

Vln. 1

Vln. 2

Vla.

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Hp.
C.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

p
p
f
p
fp
fp
fp

brew. She laughs. Me - thinks I hear my

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
C.

poco rall.
poco rall.

An - to-ny. He beck - ons forth, I bid a - dieu.

a tempo

Fl. 1 & 2 *mp*

Ob. 1 & 2 *mp*

E.H. *mp*

Cl. 1 & 2 *mp*

Bsn. 1 & 2 *mp*

Bsn. 3 & 4 *mp*

Hn. 1 & 2 *mp*

Tbn. 1 & 2 *mp*

Tbn. 3/Tbn. *mp*

C. *mf*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Come, re - leas - ing worm, come, come dis-patch;

a tempo

Fl. 1 & 2 *mf*

Ob. 1 & 2 *mf*

E.H. *mf*

Cl. 1 & 2 *mf*

Bs. Cl. *mf*

Bsn. 1 & 2 *mf*

Bsn. 3 & 4 *mf*

Hn. 1 & 2 *mf* *mp* *mf*

Tbn. 1 & 2 *mf*

Tbn. 3/Tba. *mf*

C. *mf* *f*

I am at death's port,

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

597

Detailed description: This is a page of a musical score for Act III, continuing from page 160. The score is for a full orchestra and a soloist. The instruments listed on the left are Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Bassoon 3 & 4, Horn 1 & 2, Trumpet 1 & 2, Trumpet 3/Tuba, Cor Anglais, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The score consists of four measures. The Cor Anglais part has lyrics: "I am at death's port," with a fermata over the first measure and a triplet of eighth notes in the second measure. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). There are various articulations such as slurs and accents throughout the score.

This page of a musical score features the following parts and staves:

- Fl. 1 & 2**: Flute parts with various articulations.
- Cl. 1 & 2**: Clarinet parts with various articulations.
- Bsn. 1 & 2**: Bassoon parts with various articulations.
- Bsn. 3 & 4**: Bassoon parts with various articulations.
- Hn. 1 & 2**: Horn parts with various articulations.
- Tpt. 1 & 2**: Trumpet parts with various articulations.
- Tpt. 3**: Trumpet part with various articulations.
- Tbn. 1 & 2**: Trombone parts with various articulations.
- Tbn. 3/Tba.**: Trombone part with various articulations.
- Perc. 2**: Percussion part with various articulations.
- Ir.**: Soprano vocal line with lyrics: "east - ern star of glo - ry!".
- C.**: Alto vocal line, currently silent.
- Vln. 1**: Violin I part.
- Vln. 2**: Violin II part.
- Vla.**: Viola part.
- Vc.**: Violoncello part.

Fl. 1 & 2

Picc.

Ob. 1 & 2

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Perc. 2

Triangle

Ir.

East - ern star of glo - ry, of glo - ry.

CHARMIAN

East - ern star of glo - ry, of glo - ry.

C.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz.

f

Fl. 1 & 2

Picc. Solo *mf*

Ob. 1 & 2

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Perc. 2

Ir.

Char. East - ern star of glo - ry, of glo - ry.

C. *mf* East - ern star of glo - ry, of glo - ry.

Vln. 1 Peace, I - ras, peace. Doth thou not

Vln. 2

Vla.

Vc.

Cb.

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1
Cl. 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Perc. 2
Ir.
Char.
C.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

East - ern star of glo - ry, of glo - ry.
East - ern star of glo - ry, of glo - ry.
see the ba - by

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1
Cl. 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Perc. 2
Ir.
Char.
C.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

East - ern star of glo - ry, of glo - ry.
East - ern star of glo - ry, of glo - ry.
at the moth - er's breast, that

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1
Cl. 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Perc. 2
Ir.
Char.
C.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

East - ern star of glo - ry, of glo - ry.
East - ern star of glo - ry, of glo - ry.
sucks the tired nurse to sleep? Hus-band, I come, my

Detailed description: This is a page of a musical score for Act III, continuing from page 167. The score is for a full orchestra and vocal soloists. The instruments listed on the left are Flute 1 & 2, Piccolo, Oboe 1 & 2, English Horn, Clarinet 1, Clarinet 2, Bass Clarinet, Bassoon 1 & 2, Bassoon 3 & 4, Contrabassoon, Percussion 2, Irish Horn, Character Horn, Cornet, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The vocal soloists are Irregular Horn (Ir.), Character Horn (Char.), and Cornet (C.). The music is in a key with three sharps (F#, C#, G#) and a common time signature. The vocal lines have lyrics: 'East - ern star of glo - ry, of glo - ry.' for Ir. and Char., and 'sucks the tired nurse to sleep? Hus-band, I come, my' for C. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1
Cl. 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Perc. 2
Ir.
Char.
C.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

East - ern star of glo - ry, of glo - ry. East - ern star of
East - ern star of glo - ry, of glo - ry. East - ern star of
prom - ise to keep: gen - tle as the

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1
Cl. 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Perc. 2
Ir.
Char.
C.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

glo - ry, of glo - ry. East - ern star of glo - ry, of glo - ry.
glo - ry, of glo - ry. East - ern star of glo - ry, of glo - ry.
lov - ers' kiss, sweet as hon - ey,

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1
Cl. 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Perc. 2
Ir.
Char.
C.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

East - ern star of glo - ry, of glo - ry. East - ern star of
East - ern star of glo - ry, of glo - ry. East - ern star of
and full of bliss, scent of flow - ers, soft as

Picc.

Ob. 1 & 2

Cl. 1

Cl. 2

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Perc. 2

Ir.

Char.

C.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

glo - ry, of glo - ry. East - ern star ___ of

glo - ry, of glo - ry. East - ern star ___ of

air, gen - tle as fog in morn - ing fair-

CLEOPATRA dies, a slight smile on her face.

ff

ff

3

3

3

30

Hn. 1 & 2 *ff*

Hn. 3 & 4 *ff*

Tbn. 1 & 2 *sfz* a 2

Tbn. 3/Tba. *sfz*

Perc. 3 *sfz*

Ir. *ff* *molto espress.* Oh! Oh! Oh! Pro -

Char. *ff* *molto espress.* Oh! Oh! Oh! Pro -

Hn. 1 & 2 *sfp* *mf* **allarg.**

Hn. 3 & 4 *sfp* *mf*

Tbn. 1 & 2 *sfp* *mf*

Tbn. 3/Tba. *sfp*

Perc. 3 *sfp*

Hp. *mf* [E#] [C#] D#

Ir. phet - ic curse!

Char. phet - ic curse!

Vc. *arco* *mf* **allarg.**

Meno mosso. **31** **Maestoso.**

Meno mosso. **31** **Maestoso.**

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 1 Chime

Perc. 2 S.D. B.D.

Perc. 3

Hp. [E \flat G \sharp] [D \flat] [E \flat A \sharp] [C \sharp]

Ir.
f We have out-lived the la - dy we serve. *They hug each other, then reach into the basket and take out the other asps. They place them in their bosoms.*

Char.
f We have out-lived the la - dy we serve.

Vc.

Cb. arco

Meno mosso. **31** **Maestoso.**

This page of a musical score, labeled "Act III, cont. (174)", features a 4/4 time signature and a key signature of two sharps (D major or F# minor). The score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Fl. 1 & 2**: Flute parts, mostly resting.
- Picc.**: Piccolo part, mostly resting.
- Ob. 1 & 2**: Oboe parts, mostly resting.
- E.H.**: English Horn part, mostly resting.
- Cl. 1 & 2**: Clarinet parts, mostly resting.
- Bs. Cl.**: Bass Clarinet part, mostly resting.
- Bsn. 1 & 2**: Bassoon parts, playing a melodic line with long notes and slurs.
- Bsn. 3 & 4**: Bassoon parts, playing a rhythmic triplet accompaniment.
- Cbsn.**: Contrabassoon part, playing a rhythmic triplet accompaniment.
- Tbn. 1 & 2**: Trombone parts, playing a melodic line with long notes and slurs.
- Tbn. 3/Tba.**: Trombone and Tuba parts, playing a rhythmic triplet accompaniment.
- Perc. 2**: Percussion 2, playing a rhythmic triplet accompaniment.
- Perc. 3**: Percussion 3, playing a rhythmic triplet accompaniment.
- Hp.**: Harp, playing a rhythmic accompaniment.
- Vln. 1**: Violin 1 part, mostly resting.
- Vln. 2**: Violin 2 part, mostly resting.
- Vla.**: Viola part, mostly resting.
- Vc.**: Violoncello part, playing a melodic line with long notes and slurs.
- Cb.**: Contrabass part, playing a melodic line with long notes and slurs.

The score includes various musical notations such as slurs, triplets, and rests. The page number "611" is centered at the bottom.

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Perc. 2
Hp.
Cs.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

come with gage and chains to show you off in Rome with

3

Poco più mosso.

The musical score is arranged in a standard orchestral format. It includes staves for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Bassoon 3 & 4, Contrabassoon, Percussion 2, Harp, Chorus (Cs.), Violin 1, Violin 2, Viola, Violoncello (Vc.), and Contrabass (Cb.). The vocal part is for Charmian. The score is in G major and 4/4 time. The tempo is marked 'Poco più mosso.' and the dynamic is 'mf'. The vocal line includes the lyrics: 'Too late, too late. Soft, ye Cae - sar, she will not shame.' The instrumental parts feature various textures, including triplets in the woodwinds and strings, and a harp accompaniment.

Poco più mosso.

Fl. 1 & 2
 Ob. 1 & 2
 Cl. 1 & 2
 Bsn. 3 & 4
 Cbsn.
 Hn. 1 & 2
 Perc. 1
 Perc. 2
 Hp.
 Char.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

wake. 'Tis ex - cel - lent done and be - fit - ting this queen, — the

mf
mf
 1.
 3
 3
 3
 3
 3
 3
 3
 C#
 div.

Musical score for Act III, cont. (179). The score is written for a full orchestra and a vocal soloist. The instruments and parts are:

- Fl. 1 & 2
- Cl. 1 & 2
- Bsn. 3 & 4
- Cbsn.
- Hn. 1 & 2
- Perc. 2
- Hp.
- Char.
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

The vocal part (Char.) has the following lyrics:

last in the line of Ptol - e - my. Bow your head to

The score features various musical notations, including triplets (marked with '3') and slurs. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line is in a soprano or alto range. The orchestration includes woodwinds, strings, and percussion.

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

- Fl. 1 & 2: Flute parts with a trill (a 2) and a forte (*f*) dynamic.
- Cl. 1 & 2: Clarinet parts with a trill (a 2) and a forte (*f*) dynamic.
- Bsn. 3 & 4: Bassoon parts with a triplet of eighth notes and a forte (*f*) dynamic.
- Cbsn.: Contrabassoon part with a triplet of eighth notes and a forte (*f*) dynamic.
- Hn. 1 & 2: Horn parts with a forte (*f*) dynamic.
- Hn. 3 & 4: Horn parts with a forte (*f*) dynamic.
- Tpt. 1 & 2: Trumpet parts with a forte (*f*) dynamic.
- Tpt. 3: Trumpet part with a forte (*f*) dynamic.
- Perc. 2: Percussion part with a triplet of eighth notes and a forte (*f*) dynamic.
- Hp.: Harp part with a forte (*f*) dynamic.
- Char.: Character vocal line with lyrics: "maj-es-ty. La - dy, I come, do not for -".
- Vln. 1: Violin 1 part with a forte (*f*) dynamic.
- Vln. 2: Violin 2 part with a forte (*f*) dynamic.
- Vla.: Viola part with a forte (*f*) dynamic.
- Vc.: Violoncello part with a forte (*f*) dynamic.
- Cb.: Contrabass part with a forte (*f*) dynamic.

The score features a key signature of two sharps (D major) and a common time signature. Dynamics are primarily forte (*f*). The vocal line is in a lower register, and the instrumental parts include various rhythmic patterns, including triplets and trills.

This page contains a musical score for Act III, cont. (182). The score is arranged in a standard orchestral format with multiple staves. The instruments and parts are as follows:

- Fl. 1 & 2:** Flute parts, starting with a melodic line in the first measure.
- Ob. 1 & 2:** Oboe parts, with a *mp* dynamic marking.
- E.H.:** English Horn part, with a *mp* dynamic marking.
- Cl. 1 & 2:** Clarinet parts, with a *mp* dynamic marking.
- Bs. Cl.:** Bass Clarinet part, with a *mp* dynamic marking.
- Bsn. 3 & 4:** Bassoon parts, with a *mp* dynamic marking.
- Cbsn.:** Contrabassoon part, with a *mp* dynamic marking.
- Hn. 1 & 2:** Horn parts, with a *mp* dynamic marking.
- Perc. 2:** Percussion part 2.
- Hp.:** Harp part, with chord markings *D^b*, *[G^b]*, and *D[#]*.
- Cs.:** Cello part, with the lyrics: "pur - pose, and took her own way. Sad we are it".
- Vln. 1 & 2:** Violin parts.
- Vla.:** Viola part.
- Vc.:** Violoncello part.
- Cb.:** Contrabass part.

The score features a key signature of three sharps (F#, C#, G#) and a time signature that changes from 3/4 to 4/4. Dynamics include *mp* (mezzo-piano) and *a* (accendo).

Fl. 1 & 2

Picc. *mp*

E.H.

Cl. 1 & 2 *mp*

Bs. Cl.

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4 *mp*

Perc. 2

Hp. *A \flat*

IRAS *mf*
Cae-sar, be-hold a queen so no - ble,
end - ed this way.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

3

3

3

3

Picc. 

Ob. 1 & 2 
mp

Cl. 1 & 2 
1.

Bsn. 3 & 4 
3

Cbsn. 
3

Hn. 1 & 2 
1.

Tpt. 1 & 2 
mp
3

Tpt. 3 
mp
3

Perc. 2 

Hp. 

Ir. 
— you will nev - er see such a face a - gain. Her

Vln. 1 

Vln. 2 

Vla. 

Vc. 
3

Cb. 
3

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Perc. 2

Hp.

Ir.
crown's a-wry, I'll mend it so, then rest I here, be -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

mf

3

3

3

3

3

3

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 1

Perc. 2

Perc. 3

Hp.

Ir.

fore I go... *She slides down the throne and dies at Cleopatra's feet.*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

rit.

Musical score for Act III, cont. (187). The score includes parts for Tbn. 1 & 2, Tbn. 3/Tba., Perc. 3, Vln. 1, Vln. 2, Vla., and Vc. The key signature is one sharp (F#). The score features dynamics such as *mf* and *dim.*, and a *rit.* marking.

Mesto.

Musical score for Act III, cont. (187) - **Mesto.** This section includes parts for Ob. 1 & 2, E.H., Bsn. 3 & 4, Cbsn., Hn. 1 & 2, Hn. 3 & 4, Tbn. 3/Tba., and Perc. 2. The score is marked **Mesto.** and includes dynamics such as *p* and *a 2*.

Musical score for Act III, cont. (187) - **CAESAR**. The score includes the lyrics: "She looks like death a - sleep, as if to catch her An - to-ny in her".

Ob. 1 & 2 *sost.*

E.H. *sost.*

Cl. 1 & 2

Bsn. 3 & 4 *a 2* *p*

Cbsn. *sost.* 3

Hn. 1 & 2 *sost.*

Hn. 3 & 4 *a 2* *sost.* 3

Tbn. 1 & 2 *a 2* *p* *sost.* 3

Tbn. 3/Tba. *sost.* 3

Perc. 2

Perc. 3

Cs. *mp* *p* *mp*

strong em - brac - ing arms. So ends the

Ob. 1 & 2 1.

Cl. 1 & 2

Bsn. 3 & 4 3 3

Cbsn. 3 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2 3 3

Tbn. 3/Tba. 3 3

Cs. 3 3

house of Ptol - e - my. Cae - sar is touched by

Poco più mosso.

Musical score for Act III, cont. (189). The score is for a full orchestra and a vocal soloist (Cs.). The key signature is one sharp (F#) and the time signature is 4/4. The tempo marking is *Poco più mosso.* The score is divided into two systems. The first system includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 3 & 4, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Trombones 1 & 2, Trombone 3/Tuba, Percussion 2, Harp, and Cello. The second system includes Cello, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The vocal soloist (Cs.) has the lyrics: "what he sees. — Take her up, take her up". The score features various musical notations including triplets, sixteenth notes, and dynamic markings such as *mf*.

Poco più mosso.

This musical score page includes the following parts and markings:

- Fl. 1 & 2:** Flute parts with melodic lines and slurs.
- Ob. 1 & 2:** Oboe parts with a first ending (*1.*) and a dynamic marking of *mf*.
- Cl. 1 & 2:** Clarinet parts with melodic lines.
- Bsn. 3 & 4:** Bassoon parts with triplet markings (*3*).
- Cbsn.:** Contrabassoon part with triplet markings (*3*).
- Hn. 1 & 2:** Horn parts with melodic lines.
- Hn. 3 & 4:** Horn parts with a dynamic marking of *mf*.
- Perc. 2:** Percussion part with triplet markings (*3*).
- Hp.:** Harp part with a *D \sharp* chord and a sixteenth-note triplet (*6*).
- Cs.:** Cello part with the lyrics: "gent - ly. With her An - to - ny she will lie,"
- Vln. 1 & 2:** Violin parts.
- Vla.:** Viola part.
- Vc.:** Violoncello part.
- Cb.:** Double bass part.

allarg.

Fl. 1 & 2 *sfp* *mf* *f*

Ob. 1 & 2 *sfp* *mf* *f*

Cl. 1 & 2 *sfp* *mf* *f*

Bsn. 3 & 4 *sfp* *mf* *f*

Cbsn. *sfp* *mf* *f*

Hn. 1 & 2 *sfp* *mf* *f*

Hn. 3 & 4 *sfp* *mf* *f*

Tpt. 1 & 2 *f*

Tpt. 3 *f*

Tbn. 1 & 2 *sfp* *mf* *f*

Tbn. 3/Tba. *sfp* *mf* *f*

Perc. 3 *sfp* *mf* *f*

Hp. *f* G#A#

Cs. *f*
for the love they held be - twixt them twain no

Vln. 1 *sfp* *mf* *f*

Vln. 2 *sfp* *mf* *f*

Vla. *sfp* *mf* *f*

Vc. *sfp* *mf* *f*

Cb. *sfp* *mf* *f*

allarg.

34 Molto maestoso.

rit.

Fl. 1 & 2

Picc.

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 2

Perc. 3

Hp.

Cs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Pia

Pia

grave on earth will clip in

a 2

a 2

a 2

f possible

34 Molto maestoso.

rit.

a tempo

The musical score is arranged in a standard orchestral format. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2 and 3 & 4, and Contrabassoon. The brass section includes Horns 1 & 2 and 3 & 4, Trumpets 1 & 2 and 3, Trombones 1 & 2 and 3/Tuba. The percussion section includes Percussion 2 and 3, and Harp. The string section includes Violins 1 and 2, Viola, Violoncello, and Contrabass. The score features various musical notations such as dynamics (e.g., *f*, *a 2*), articulation (accents, slurs), and performance instructions. A descriptive paragraph is placed between the Percussion 3 and Harp staves.

Muffled snare drums beat as SOLDIERS move into place on each side of her throne. CAESAR turns to audience to speak... He realizes more words are useless in this moment of tragedy. He exits slowly. A pinpoint spotlight stays on Cleopatra's face as the curtain falls and cymbals shimmer.

fame.

a tempo

(curtain)

The musical score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Fl. 1 & 2
- Ob. 1 & 2
- E.H.
- Cl. 1 & 2
- Bs. Cl.
- Bsn. 1 & 2
- Bsn. 3 & 4
- Cbsn.
- Hn. 1 & 2
- Hn. 3 & 4
- Tpt. 1 & 2
- Tpt. 3
- Tbn. 1 & 2
- Tbn. 3/Tba.
- Perc. 2
- Perc. 3
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

Dynamic markings include *ff*, *mf*, and *f*. Performance instructions include *a 2* and *Piatti*. The score concludes with a double bar line and repeat signs.