

Prelude

The studio in 'Dimbola' as before
Tennyson is reading
Mr. Cameron stands looking out of the window

$\text{♩} = 104c.$

The score is for a full orchestra and includes the following parts:

- Picc.**: Piccolo, starting with a *ff* dynamic.
- Ob.**: Oboe, starting with a *ff* dynamic.
- Cl. Es.**: Clarinet in E-flat, starting with a *ff* dynamic.
- Hns.**: Horns, starting with a *ff* dynamic that transitions to *mf*.
- Tpt.**: Trumpet, starting with a *ff* dynamic.
- Tbn.**: Trombone, starting with a *ff* dynamic.
- Pno.**: Piano, starting with a *ff* dynamic.
- Pc.**: Snare Drum (SN. DR.), starting with a *f* dynamic.
- Vn. 1 & 2**: Violin 1 and Violin 2, starting with a *ff* dynamic.
- Va.**: Viola, starting with a *ff* dynamic.
- Vc.**: Violoncello, starting with a *ff* dynamic.
- Cb.**: Contrabass, starting with a *ff* dynamic.

The score is written in 7/16 time and features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The dynamics range from *f* to *ff*. The key signature is one flat (B-flat major or D minor).

This page of a musical score contains measures 8 through 14. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting at measure 8 with a melodic line.
- Ob.**: Oboe, playing a melodic line with various articulations.
- Cl. Eb**: Clarinet in E-flat, playing a melodic line.
- Bn.**: Bassoon, playing a melodic line.
- Hns.**: Horns, playing a sustained chord with a trill (tr) and crescendo (cresc.) markings.
- Tpt.**: Trumpets, playing a melodic line.
- Tbn.**: Trombones, playing a melodic line.
- Pno.**: Piano, playing a rhythmic accompaniment.
- Vn. 1 & 2**: Violins, playing a melodic line with pizzicato (pizz.) and arco markings.
- Va.**: Viola, playing a melodic line with pizzicato (pizz.) markings.
- Vc.**: Violoncello, playing a melodic line with pizzicato (pizz.) markings.
- Cb.**: Contrabass, playing a melodic line.

The score includes various musical notations such as dynamics (ff, mf), articulations (tr, pizz., arco), and time signature changes (6/16, 7/16, 2/4, 7/16, 6/16).

15

Ob.

Cl.
Es.

Bn.

Hns.

Tbn.

Pno.

Pc.

1
Vn.

2
Vn.

Va.

Vc.

Cb.

mp cresc.

ff

mp cresc.

sfz

arco

mp cresc.

mp cresc.

arco

mp cresc.

Detailed description: This page of a musical score covers measures 15 and 16. The score is arranged in a standard orchestral format with multiple staves. The woodwind section (Ob., Cl. Es., Bn.) and brass section (Hns., Tbn.) are mostly silent in measure 15 but enter in measure 16. The strings (Vn. 1 & 2, Va., Vc., Cb.) play a melodic line in measure 15 and continue in measure 16. The piano (Pno.) and percussion (Pc.) parts are active throughout. The percussion part features a 'TAM-TAM' sound effect. The score includes various musical notations such as dynamics (*mp cresc.*, *ff*, *sfz*), articulation marks (accents, slurs), and performance instructions like 'arco' for the strings. The time signature is 3/4, and the key signature has one flat (B-flat). Measure numbers 15 and 16 are clearly marked at the beginning and end of the respective staves.

23

Picc. *mf* *cresc.* *ff*

Cl.
E♭ *mf* *cresc.* *ff*

Bn. *ff*

Pno. *mf* *cresc.*

Vn. 1 *mf* *cresc.* *ff*

Vn. 2 *mf* *cresc.* *ff*

Va. *mf* *cresc.*

Vc. *ff*

Cb. *ff*

DIV.

29

♩ = 132c. ①

Picc.

Cl.
E♭

Bn.

Hns. *sfz* *ff*

Tbn. *sfz* *ff*

Pno. *sfz*

TAM-TAM

Pc. *sfz*

Vn. 1 *UNIS.*

Vn. 2

Va. *ff*

Vc. *sfz* *ff*

Cb. *sfz* *ff*

37 *mf*

Mr. C I slept, and had a vi - sion. I thought I was look - ing in - to _____ the fu - ture.

Vc. *mfp* DIV. *mfp* *mp*

Cb. *mfp* *mfp*

48 *slower* *slower again*

Bn. *mf*

Pno. *mp*

Mr. C I saw a yel - low om - ni - bus ad - van - cing down the glades of Fa - rring - ford. I saw

Vc. UNIS. *mp* *mf*

Cb. *mp*

54

Fl. *f*

Cl. B. *f*

Bn. *f*

Mr. C girls with red lips kiss - ing young men with - out shame. I saw in - nu - mera - ble pic - tures

Va. *mf*

Vc. *mf*

3

accel. $\text{♩} = 168\text{c.}$

61

Fl. *mp*

Cl. *mp*

B. *mp*

Tbn. *mp*

Mr. C
of in - nu - mera - ble a, ap - ples.

Vn. I *mp*

Va. *mp*

Vc. *mp* *p* sul pont.

69

Mr. C *mp*
Girls played games.

Vc. *mf* *mp*

76

Mr. C *mp*
Great men were no long - er re - spec - ted. Pu - ri - ty had fled from the hearth. Yet, as I

Vc. *poco*

83

Mr. C *f* *mp*
wan - dered, lost, be - wil - dered, ut - ter - ly con - foun - ded, through the halls of

Vc. *f* *mp*

90

Cl. B. *mf* *ff*

Bn.

Mr. C Al - fred Ten - ny - son's home, I felt my youth re - turn, *ff*

Va. *f* *ff* sul pont. 3 3

Vc. *ff* 3 3

96 (5)

Cl. B. *ff*

Bn. *ff*

Pno. *ff*

Mr. C — My eyes cleared, my hair turned black, my powers re - vived, re - vived, re - vived, re - vived. And...

Vc. *ff* nat. 3 3 3

Solo Vc. *ff*

Gli Altri *ff*

Cb. *ff*

106 (6)

Cl. B. *f*

Bn. *f*

Hns. *f*

Mr. C Trembling and stretching his arms out *f* There was a dam - sel an ex - qui - site but not al - to -

Va. *f* SOLO TUTTI

Vc. *f*

Solo Vc. *f*

Gli Altri *f*

7

114

Cl. B.

Bn.

Hns.

Pno.

Mr. C.
- ge - ther e - the - real nymph. —

Va.

Vc.

Cb.

f

123

Fl.

Ob.

Cl. B.

Bn.

Hns.

Pno.

Mr. C.
Her name was Ly - dia. She was a dan - cer. She came from Mu - sco - vy.

Vc.

Cb.

mf

trb

132

FL. *f* *mf*

Ob. *f* *mf*

Cl. *mf*

B. *mf*

Hns. *mf*

Tpt. *mp*

Tbn. *mf*

Pno. *f* *mf*

Mr. C
She had danced be - fore the Tsar. She snatched me by the

1 Vn. *f* *mf*

2 Vn. *f* *mf*

Va. *f* *mf* TUTTI

Vc. *f* *mf*

Cb. *f* *mf*

139

8

Fl.

Ob.

Cl.
B.

Bn.

Hns.

Tpt.

Tbn.

mf

Pno.

Mr. C

waist and whirled me through the cu-rrant bu-shes, Oh Al - fred, Al - fred, tell me, was it but a

1 Vn.

2 Vn.

Va.

Vc.

Cb.

146

Fl. *ff*

Ob. *ff*

Cl. B. *ff*

Bn. *ff*

Hns. *ff* a 2

Tpt. *ff*

Tbn. *ff*

Pno. *ff*

Hp. *ff*

Pc. SUSP. wire brushes
CYM. *pp cresc.* *mp* *f*

Mr. C. *ff*
dream?

Vn. 1

Vn. 2

Va. *ff*

Vc. *ff*

Cb. *ff*

9

molto rall. ♩ = 92c.

154

Ob. *mp*

Cl. B.

Bn.

Hns. *mf*

Tpt. *mf*

Tbn. *mf*

Pno.

Pc. BS. DR. *mp* *ff*

Vn. 1 *mp*

Vn. 2 *mp*

Va. *mp*

Vc. *mp*

Cb. *mp*

161

Ob. *mp*

Mrs. C *mf*

What is the use of a police-man if he has no calves? There you have the tra-ge-dy of my

Vn. 1 *mp* *mf* *mp*

Vn. 2 *mp* *mf* *mp*

Va. *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

Cb. *mp* *mf*

167

Fl. *p* *mp* *p*

Cl. *p* *mp* *p*

Bn. *p* *mp*

Hns. *mp* *mp*

Tpt. *mp* *mp*

Tbn. *mp* *mp*

GLOCK. *pp*

Mrs. C *f* *mp* *f* *mp* *Touching her forehead*
 life. All my sis - ters were beau - ti - ful, but I had ge - nius.

Vn. 1 *mp* *mp*

Vn. 2 *mp* *mp*

Va. *mp* *mp* *p*

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

Cb. *mp* *mp* *mp*

173

Fl. *mp*

Ob. *mf* *mp*

Hns. *mp*

Tpt. *mp*

Tbn. *mp*

Pno. *mf*

Mrs. C *mf* *f*
 They were the brides of men,— but I am the bride of Art.

Vn. 1 *mf* *mp*

Vn. 2 *mf* *mp*

Va. *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

10

177

Ob.

Cl.
B.

Hns.

Tpt.

Tbn.

Mrs. C

I have sought the beau-ti-ful in the most un-like-ly pla-ces. I have searched the—lice force at

1

Vn.

2

Va.

Vc.

Cb.

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

181

Ob.

Hns.

Tpt.

Tbn.

Mrs. C

Fresh - wa - ter, and not a man have I found with calves wor - thy of Sir Ga-la-had. But, as I

1

Vn.

2

Va.

Vc.

Cb.

mp *mp* *f* *f* *f* *f* *mp* *mp* *mp* *f* *mp* *mp*

11

185

Ob. *ff* *mp* *mf*

Bn. *ff* *mp sub.* *mf*

Hns. *poco f*

Tpt. *poco f*

Tbn. *poco f*

Hp. *mf* *f*

Mrs. C *ff* *mp* *f* *mf*
 said to the Chief Con - sta - ble, "With - out beau - ty, con - sta - ble, what is or - der? With - out life, what is

1 Vn. *ff* *mf*

2 Vn. *ff* *mf*

Va. *ff* *mf*

Vc. *ff* *mf*

Cb. *ff* *mf*

189

Ob. *f*

Bn. *f*

Pno. *mf*

Mrs. C *f* *mf*
 law?" Why should I con - tin - ue to have my sil - ver pro - tect - ed by a race of men whose

1 Vn. *f* *p*

2 Vn. *f* *p*

Va. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

12 ♩ = 168c.

193

Ob.

Cl. B.

Pno.

Mrs. C

legs are ae - sthe - ti - cally ab - ho - rent to me? If a bur - glar came and he were

1 Vn.

2 Vn.

Va.

Vc.

Cb.

199

Ob.

Cl. B.

Hns.

Tpt.

Tbn.

Pno.

Hp.

Mrs. C

beau - ti - ful, I should say to him: Take my fish knives! Take my

1 Vn.

2 Vn.

Va.

Vc.

Cb.

205

Hns. *f*

Tpt. *f*

Tbn. *f*

Hp. *f*

Mrs. C
cru - ets, my bread ba - skets and my soup tu - reens.

1 *cresc.* *f*

2 *cresc.* *f*

Va. *cresc.* *f*

Vc. *f*

Cb. *f*

13 *molto rall.* *tempo*

210

Ob. *f* *ff*

Tpt. *mp* *f* *mp*

Tbn. *mp* *f* *mp*

Pno. *f* *ff*

Pc. SUSP. CYM. soft sticks *mp* *ff*

Mrs. C
What you take is no - thing to what you give, your calves, your beau - ti - ful calves, _____ calves, _____

1 *mp* *ff*

2 *mp* *ff*

Va. *mp* *ff*

Vc. *f* *mp* *ff*

Cb. *f* *mf* *ff*

14

a little slower

218

Fl. *ff*

Ob.

Cl. B. *ff* take E_b Clarinet

Bn. *ff* *mp*

Hns.

Tbn. *p* *mp*

Pno.

Hp.

Pc. SUSP. CYM. GLASS WDBLKS. *p* *mf*

Mrs. C. calves. I have sought beau - ty in pub - lic

1 Vn. *pizz.* *p*

2 Vn. *pizz.* *p* DIV.

Va. *pizz.* *p*

Vc. *p*

Cb.

225

Fl. *p* *pp*

Ob. *poco mf*

Cl. Es *p* *poco mf*

Bn. *poco mf*

Hns. *p*

Tbn. *p*

Pno. *p*

Hp. *p*

Pc. GLASS *p* *mf*
WDBLKS.

Mrs. C
hou - ses, I have sought

1 Vn. *poco mf*

2 Vn. *poco mf*

Va. UNIS. arco *p* pizz. DIV. UNIS. arco *poco mf*

Vc. *p* *tr*

Cb. *pizz.* *p*

231

Fl.

Ob.

Cl.
E♭

Bn.

Hns.

Tbn.

Pno.

Hp.

Pc.
GLASS
WDBLKS.

Mrs. C

1
Vn.

2
Vn.

Va.

Vc.

Cb.

mp

p

p

p

a 2

p

p

p

mf

f

mp

beau - ty in pub - - - lic hou - ses, and found her play - ing con - cer -

p

DIV.

mf

mf

mf

p

p

arco

p

15

slower ♩ = 116c.

236

Fl. *p* *mp* *mp*

Ob. *p* *mp*

Cl. E. *p* *mp*

Bn. *p*

Hns. *a 2*

Tbn.

Pno.

Hp. *p*

Pc. GLASS WDBLKS. *3*

Mrs. C
- ti - na in the street. — My cook was a men - di - cant. I have trans - formed her in - to a

1 Vn. *mp* SOLO sul tasto *p*

2 Vn. (DIV.) UNIS. *mf* *mp* *mp* SOLO sul tasto *p*

Va. *mf* *mp* SOLO sul tasto *p*

Vc. *mp* SOLO sul tasto *p*

Cb. *mp*

242

Hp. *p* *mf*

Mrs. C *mf* *f*
 Queen. — My boot - boy sold eggs, he now waits at ta - ble in the guise of Cu - pid. My

1 SOLO sul tasto *p* TUTTI sul tasto *mf*

Vn. 2 *p cresc.* *mf*

Va. *p cresc.* *mf*

Vc. TUTTI sul tasto *p cresc.* *mf*

247

Fl. *f*

Cl. E_b

Hns. con sord. *pp* *mf* *p*

Tbn. *pp* *mf* *p*

Hp. *f*

Mrs. C *mp*
 house - maid sold boot - la - ces at Cha - ring Cross; she is now en - gaged to the Earl of Dud - ley, yes.

1 *f* *mf* *mp*

Vn. 2 *f* *mp*

Va. *f* *mp*

Vc. *f* *mp*

Cb. sul tasto *mp*

broaden

16

♩ = 92c.

253

Cl. E♭

Bn.

Pno.

Mrs. C

Mr. C

Tenn.

mf

mf

mf

Who ———

Where is El - len, Al - fred?

Where is Ly - dia, Charles?



257

Cl. E♭

Bn.

Pno.

Mrs. C

Mr. C

Tenn.

Cb.

is Ly - - - dia?

She is a Mus-co-vite.

Who is Ly - dia, what is

nat.

mf

261

Picc. *mp* *sf*

Cl. E. *mp* *sf*

Bn.

Pno.

Mr. C She is a Mus - co - vite. She danced be - fore the Tsar.

Tenn. she that all our swains a - - - dore — her? Maud, —

Vc. *mf* *nat.*

Cb.

263

Picc. *mp* *sf*

Cl. E. *mp* *sf*

Bn.

Pno.

Mr. C She snatched me by the waist and whirled, —

Tenn. Maud, — they are cry - ing and call - ing.

Vc.

Cb.

266

Picc. *mp* *ff*

Cl. Eb

Bn.

Pno.

Mr. C
whirled me through the cur-rant bu-shes, through the cur-rant bu-shes.

Tenn.
Maud, _____ Maud, _____ Maud, _____

Vc.

Cb.

17

269

Picc. *pp*

E.Hn. *mp*

Hns. *p dolce* *con sord.*

Tbn. *pp dolce*

Hp. *pp*

Tenn.
Maud, _____ "And the wood-bine spi-ces are waf-ted a-broad, And the

Vc.

Cb.

Reading from 'Maud'

275

Hns. *mp* *pp*

Tbn. *pp*

Hp. *mf*

Tenn. *mf* *pp*

musk of the rose is blown. She is co - ming, my own, my dear; Were it e - ver so ai - ry a tread.

1. DIV. nat. *mf* UNIS. *pp*

Vn. 2. DIV. nat. *mf* UNIS. *pp*

Va. nat. *mf* *pp*

Vc. *mf* *pp*

18

lightly

281

E.Hn. *p*

Hn. 1. *con sord.* *p*

2. *p*

Hp.

Tenn. *p*

My heart would hear her and beat, Were it earth in an earth - ly

1. *pp*

Vn. 2. SOLO *p*

Va. SOLO *p*

Vc. DIV. SOLO *p*

Cb.

296

Picc. *ff*

E.Hn. *ff*

Cl. E. *ff*

Pno. *ff*

Hp.

Pc. MK. TREE *f* <

Mrs. C or the Po - - et's dream."

Tenn. *mf* 3:2 blo - ssom in pur - ple and red."

1 Vn. *mf dim. molto* *pp* *ff sub.*

2 Vn. TUTTI *mf* *ff*

Va. TUTTI *mf* *ff*

Vc. TUTTI (UNIS.) *mf* *ff*

Cb. *ff* pizz. norm.

300

(20) take Oboe

♩ = 84c.

senza sord.
ff

ff

ff

Mrs. C

Look at the out - line of the nose a - gainst the i - vy!

arco

colla voce

tempo

306

Hns.

Tpt.

Tbn.

Pno.

Mrs. C

1

Vn.

2

Va.

Vc.

Cb.

Look at the hair tum-bling like At-lan-tic bil-lows on a stor-my night! And the

mf sub.

mf sub.

mf sub.

mf sub.

mf

21

♩ = ♩. (♩. = 52c.)

310

Picc. *p* *p* *p* *p*

Hns. ^{1^o} *p* ^{2^o} con sord.

Tpt.

Tbn.

Pno.

Hp. *p*

Pc. TRGL. TAM-TAM *p* scrape edge with triangle beater

Mrs. C *mp*
eyes, look up— Al— fred, look up, they are like pools of li - ving

1 Vn. *mf* *ppp* *ppp* *ppp*

2 Vn. *mf*

Va. *mf* pizz. *p*

Vc. *mf* pizz. *p*

Cb. *mf*

316

Picc. *p* *p*

Cl. E_b *pp*

Hns. (2^o) 1^o 2^o

Hp.

Pc. TRGL. TAM-TAM

Mrs. C
light in which thoughts— play— like— dol - phins a - mong groves of co - ral, like

Vn.1 *ppp* *ppp*

Va.

Vc.

322

Picc. *pp*

Cl. E_b *pp*

Hns. (2^o) 1^o 2^o

Hp.

Mrs. C
pools of li - ving light in which thoughts— play— like— dol - phins a - mong groves of

Vn. *ppp*

Va.

Vc.

328

Picc. *mf*

Cl. Es *mf*

Hn.2

Hp. *mf*

Pc. TRGL.

Mrs. C *mf*
co - ral. Charles, rouse your-self! Al - - fred is a - bout to read

1 Vn. *mf* sul pont.

2 Vn.

Va.

Vc.

22

♩ = ♪ (♩ = 104c.)

334

Picc. *mfpp* *fp* *ff*

Ob. *ff*

Cl. E. *mfpp* *fp* *ff*

Bn. *ff*

Hrn. *f* *1^o* *a 2*

Tpt. *con sord.* *fffz sempre*

Tbn. *con sord.* *ff*

Pno. *8^{va}* *ff*

Hp.

Pc. *SN. DR.* *ff*

Mrs. C. *'Maud.'* *Mr. and Mrs. Cameron settle themselves expectantly*

Vn. 1 *norm.* *ff*

Vn. 2 *norm.* *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

341

Picc.
 Ob.
 Cl. E_b
 Bn.
 Hns.
 Tpt.
 Tbn.
 Pno.
 Hp.
 Pc.
 1 Vn.
 2 Vn.
 Va.
 Vc.
 Cb.

sfmp *cresc.*
 senza sord.
 8va
ff
 SN. DR.
 SUSP. CYM. *choke*
sf *choke* *choke*

Musical score for measures 341-346. The score includes parts for Piccolo, Oboe, Clarinet in E-flat, Bassoon, Horns, Trumpets, Trombones, Piano, Harp, Percussion, and Strings (Violins 1 & 2, Viola, Violoncello, and Contrabass). The key signature is one sharp (F#) and the time signature is 2/4. The score features various dynamics such as *sfmp*, *cresc.*, *ff*, and *choke*, along with performance instructions like *senza sord.* and *8va*. The percussion part includes *SN. DR.* and *SUSP. CYM.* with *choke* markings. The strings play a rhythmic accompaniment with various articulations.

23

♩. = ♩

347

Picc.

Ob.

Cl. E_b

Bn.

Hns.

Tpt. senza sord.

Tbn.

Pno.

Hp.

Pc. SUSP. CYM. choke sf

The door opens and Watts comes in, hiding his head in his hands

Tenn. Tennyson reads *ff* "The

Vn. 1

Vn. 2

Va.

Vc. *ff*

Cb.

352

Picc. *ff*

Ob. *ff*

Bn.

Tenn.
fault was mine, the fault was mine, Why am I sit-ting here so stunn'd and

1 Vn. *ff*

2 Vn. *ff*

Va. *ff*

Vc. *ff*

357

Bn. *pp*

Tbn. *pp*

Pno. *f* *pp*

Hp. *mf*

Pc. BS. DR. *mp* *cresc.*

Watts staggers across the room distractedly while Tennyson continues reading

Tenn.
still, Pluck-ing the harm-less wild flower on the hill? — It is this

1 Vn. *ff* *mf sub.* **DIV.** **UNIS.** **DIV.**

2 Vn. *ff* *mf sub.*

Va. *ff* *mf sub.* **DIV.** **UNIS.**

Vc. *ff* *mf sub.*

Cb. *ff* *mf sub.*

361

Ob. *pp*

Cl. B. *pp*

Bn.

Hn. 1 *pp*

Hn. 2 *pp*

Tbn.

Pno.

Hp.

Pc. BS. DR. *ff*

Tenn.

guil - ty hand! And there ri - ses e - ver a pa - ssion - ate cry."

Vn. 1 (DIV.)

Vn. 2

Va.

Vc. (DIV.)

Cb.

25

♩ = 64c.

colla voce

tempo

371 **take Flute**

Picc. 

Ob. 

Cl. B. 

Bn. 

Hns. 

Tpt. 

Tbn. 

Pno. 

Hp. 

Pc.  *BS. DR.*
p *f* *p* *poco*

Watts 
dead, _____ dead, _____

Tenn. 
ff
My God, Watts. You don't mean to say E - llen's dead?—

1 Vn. 
f

2 Vn. 
f

Va. 
f

Vc. 
f

Cb. 

Hn.1 *mp*

Tpt. *p* con sord. (cup)

Pno. *ff*

Mrs. C *ff* *mf*
Drowned? That's what comes of go - ing ba - thing.

Watts *mf*
She is dead,

Vn. 1 *4 SOLI* *fp* *ff* *TUTTI* *mf*

Vn. 2 *4 SOLI* *fp* *ff* *TUTTI* *mf*

Va. *mp*

Vc. *p*

26

Hn.1 *ff*

Tpt. *ff*

Tbn. *mf*

Pno. *ff* *p*

Hp. *p*

Watts *p*
drowned... to me, to me. I was be - hind a

Vn. 1 *ff*

Vn. 2 *ff*

Va. *ff*

Vc. *ff* *DIV.* *mf* *p*

Cb. *mf* *p*

387

Hp. *p* *f*

Watts
rock on the beach. I saw her drown.

Mr. C *mf*
Hap - py E - llen! Gone,

1 Vn. *SOLO mp*
sul pont.

2 Vn. *ppp*

Va. *p*
(DIV.)

Vc. *p*

Cb. *p*



394

Hp. **(27)**

Mrs. C *mf*
Oh, but this is aw - ful! but this is aw - ful!

Mr. C
gone to Pa - ra - dise.

1 Vn. *(SOLO) mf*
TUTTI

2 Vn. *mf*
nat.

Va. *mf*

Vc. *mf*
UNIS.

Cb. *mf*

399

Fl.

Ob.

Cl.
B.

Pno.

Hp.

Mrs. C

1

Vn.

2

Va.

Vc.

Cb.

mf

mf

mf

ff

mf

The girl's dead _____ and where am I to get a - no - ther mo - del for the Muse?

405

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. B. *mp* *mf*

Pno. *mp* *mf* *f*

Hp. *f* *près de la table gl.*

Mrs. C *mp* *mf* *mp*

1 Vn. *mp* *mf* *mp*

2 Vn. *mp* *mf* *mp*

Va. *mp* *mf* *mp*

Vc. *mp* *mf* *DIV. UNIS. mp*

Cb. *mp* *mf* *mp*

Are you sure, Sig - nor, that she's quite dead? Not a spark of life— left in her? Could - n't

415 (28)

Ob. *p* *mf*

Cl. B. *p* *mf*

Hns. *ff*

Tbn. *ff*

Pno. *p* *mf* *p*

Watts
No — bran — dy will bring — E — llen to — life. She is dead,

1 Vn. *ff* *p* *p*

2 Vn. *ff* *p* *p*

Va. *ff* *p* *p* *mf* *p*

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

Cb. *ff*

420

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

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

Pno. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Watts
She is dead, stone — dead, She is dead, stone — dead, —

1 Vn. *p*

2 Vn. *p*

Va. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

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

29 tempo ♩ = 72c.

425

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

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

Pno. *p* *mf* *p* *mf* *mp*

Hp. *mf*

Watts *p* *mf*
to me. —

1 *mp* SOLO

Vn. 2 *ppp* *8va*

Va. *p* *mf* *p* *mf* *mp*

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



429

Hp.

Mr. C *mf* *mp*
Hap - py E - llen; lu - cky E llen. They don't wear

1 (SOLO)

Vn. 2 (8va)

Va.

435

Hp.

GLOCK.

Pc.

Mr. C

Tenn.

Vn.

1

2

pp

mp

mp

mp

bra - ces in hea-ven;

Yes. There is some - thing high - ly plea - sing a - bout the death of a young - wo - man

TUTTI
punta d'arco

punta d'arco

439

Hp.

GLOCK.

Pc.

Mr. C

Tenn.

Vn.

1

2

they don't wear trou-sers in hea-ven.

in the pride of life. Rolled a - round earth's di - ur - nal course with stocks and stones and

cresc.

444

Hp.

GLOCK.

Pc.

Mr. C

Tenn.

Vn.

1

2

Would that I were where E -

trees. That's Words - worth. I've said it too. 'Tis bet - ter to have loved and lost than

(30)

449

Hp.

GLOCK.

Pc.

Mr. C

Tenn.

Vn. 1

Vn. 2

mp *mf*

llen lies. I slept, I had a vi - sion, a vi - sion, a

ne - ver to have loved at all. 'tis bet - ter to have loved and lost than ne - ver to have loved at all.

p sub. *cresc.* *mf* *norm.*

p sub. *cresc.* *mf* *norm.*

454

Pno.

Hp.

GLOCK.

Pc.

Mr. C

Tenn.

Vn. 1

Vn. 2

Va.

mf *dim.* *p* *accel.*

vi - sion in my sleep, my sleep.

Wear - ing the white flow - er of a blame - less life.

mf *p* *norm.* *mf* *norm.*

mf *p* *p* *p*

31

$\text{♩} = 84\text{c.}$

458

Ob.
Cl.
B.
Bn.
Hns.
Tbn.
Pno.
Vn.
Va.

con sord.

ff
p
ff
ff
ff
ff

462

Ob. *f* *p* *f*

Cl. *f*

Bn. *f* *p* *f*

Hns. *f*

Tbn. *f*

Pno.

Tenn. *f*
 Hm, ha, yes, let me see. Give me a pen-cil. Now a sheet of pa-per

Vn. 1 *mf* pizz.

Vn. 2 UNIS. *mf* pizz.

Va. *mf* pizz.

Vc. *f* pizz.

Cb. *f* pizz.

467

Ob.

Cl.
B♭

Bn.

Hns.

Tbn.

Pno.

mp *f*

Pc. GUIRO

p

Tenn.

f *Sitting, he begins to write*

A - lex-an - drines? I - am - bics? Sa - pphics? Which shall it be?

1 Vn.

2 Vn.

Va.

Vc.

Cb.

p

471

Hns.

Tpt.

Tbn.

Pc. GUIRO

p *poco* *con sord.* *mf* *a 2*

mp *mf*

p *poco* *mp* *mf*

mf

Watts goes to his canvas and begins painting out the picture

1 Vn.

2 Vn.

Va.

Vc.

Cb.

arco pizz. arco pizz. arco

mf *mf* *mf* *mf*

479

Fl.
Ob.
Cl. B.
Bn.
Hns.
Tpt.
Tbn.
Pno.
Pc. GUIRO
Vn. 1
Vn. 2
Va.
Vc.
Cb.

mf
mf
mf
fff
senza sord.
fff
senza sord.
fff
senza sord.
fff
fff
8va
fff
fff
fff
fff
fff
fff
fff

Detailed description: This page of a musical score contains staves for various instruments. The woodwind section (Flute, Oboe, Clarinet Bass, Bassoon) starts with a mezzo-forte (*mf*) dynamic and plays a melodic line with some rests. The brass section (Horn, Trumpet, Trombone) enters with a fortissimo (*fff*) dynamic, playing a rhythmic pattern, with the instruction 'senza sord.' (without mutes). The piano part (Pno.) is mostly silent, with some chords appearing later. The percussion section (Pc.) features a Guiro playing a rhythmic pattern. The string section (Violins 1 & 2, Viola, Violoncello, Contrabasso) plays a melodic line with a fortissimo (*fff*) dynamic. The score includes various time signatures (2/4, 3/4, 4/4) and dynamic markings throughout.

486 **33**

Fl.

Ob.

Cl.
B \flat

Bn.

Hns.

Tpt.

Tbn.

Pno.

(8 \sharp)-----

GUIRO

Pc.

ff

Watts
Mo - de - sty for - sooth! Cha - sti - ty hah! A - las, I pain - ted bet - ter than I knew.

1
Vn.

2
Vn.

Va.

Vc.

Cb.

493

Fl. *sfz* *ff* *fit.*

Ob. *ff* *sfz* *ff*

Cl. B. *sfz*

Bn. *sfz* *ff*

Hns. *f* *sfz* *a₂*

Tpt. *sfz* *mf* con sord. (harmon)

Tbn. *sfz* *mf* *gl.*

Pno. *ff*

Pc. *WDBLKS.* *hard sticks* *f*

Watts
The An - cient E - gyp - tians were right. This veil sym - bo - lized

Vn. 1 *sfz* *ff* *div. sul pont.*

Vn. 2 *sfz* *ff* *div. pizz.*

Va. *sfz*

Vc. *sfz*

Cb. *sfz* *ff*

499

Fl.

Ob.

Bn.

Tpt.

Tbn.

Pno.

Pc. WDBLKS.

Watts
the fer - ti - li - ty, the fer - ti - li - ty, the fer - ti - - - - li - - - - ty

1
Vn. (DIV.)
2

Cb.

34

503

Fl. *nat.* *ff*

Ob. *ff*

Cl. B. *ff*

Bn. *3*

Tpt. *6*

Tbn. *gl.*

Pno.

WDBLKS. *3*

CENCS.

Watts *He strikes his brush across his painting*

of fish.

1 *(DIV.)* *UNIS. nat.* *4 SOLI sul pont.*

Vn. *(DIV.)* *UNIS. arco* *4 SOLI sul pont.*

Va.

Vc.

Cb.

509

Fl.

Ob.

Cl. B.

Pno.

Pc. CENCS.

Tenn. *mp* *mf*

A - hem. I have

1. *(4 SOLI)* *TUTTI (UNIS.) nat.* *4 SOLI sul pont.* *TUTTI (UNIS.) nat.* *mp*

Vn. *(4 SOLI)* *TUTTI (UNIS.) nat.* *4 SOLI sul pont.* *TUTTI (UNIS.) nat.* *mp*

Va. *mp*

Vc. *mp*

Cb. *pp*

poco rall. *slower*

517

Ob. *f*

Tenn. wri - ten the first six lines. Li - sten. "Ode on the death of E - llen Te - rry",

1. *f* *SOLO* *p* *p*

Vn. *f* *p*

Va. *f* *p*

Vc. *f* *p*

529 $\text{♩} = 96c.$

Fl. *mf*

Ob. *mf* *mp*

Cl. B. *mf*

Bn. *mp*

Hns. -

Tpt. -

Tbn. -

Pno. *mf*

Mrs. C
Sir Ga - la - had! There a—mong the rasp - berry canes, kiss - ing; no, be - ing kissed.

Mr. C *mp*
Sir Ga - la-had?

Tenn. *mp*
Sir Ga - la-had?

1. Vn. *mp*

2. Vn. *mp*

Va. -

Vc. *mp*

Cb. *mp*

534

Fl. *f*

Cl. B. *f*

Pno. *f* *ff*

Mrs. C *f*
She dashes out of the room
Wait, young man. Wait, young man. Wait!

539

Pno.

542

Pno.

8va

loco

♩ = 132c.

Mr. C

I slept and had a vi-sion. I saw a yel-low

Vn.2

Va.

Vc.

Cb.

552

Fl.

rit. slower

♩ = 88c.

pp

Mr. C

om-ni-bus ad-van-cing down the glade. I saw Ly-dia a-mong the rasp-berry canes.

Vn.2

Va.

Vc.

Cb.

SOLO

mf

pp

37

560

Fl. *ff*

Ob. *ff*

Cl. B. *ff*

Bn. *ff*

ff

Enter Mrs. Cameron with Ellen Terry, who is dressed as a young man, wearing checked trousers

Pno. *ff*



563

Fl. *tr#*

Ob. *tr#*

Cl. B. *tr#*

Bn. *tr#*

Pno.

Everybody stares

ff

Mrs. C

I have found him at last. Sir Ga - la - had!

1 Vn. *ff* DIV. TUTTI DIV.

2 Vn. *ff* TUTTI DIV.

Va. *ff* TUTTI DIV.

Vc. *ff* TUTTI DIV.

38

568

Fl. *tr#*

Ob. *tr#*

Cl. B. *tr#*

Bn.

Tbn. *ff*

Pno.

Pc. TAM-TAM *mp sf mp sf mp*

Watts *ff*
E - llen!

Mr. C *ff*
Ly - dia!

Tenn. *ff*
Nell!

1 (DIV.)

2 (DIV.)

Va. (DIV.)

Vc. (DIV.)

Cb. *ff*

rit. $\text{♩} = 72c.$ *molto rall.* $\text{♩} = 96c.$

573

Ob. *f*

Cl. *f*

B. *mf*

Bn. *fp* *ff*

Hn. 1 *mf* *fp* *ff*

Hn. 2 *mf* *fp* *ff*

Tbn. *mf* *fp* *ff*

Pno.

Pc. TAM-TAM *f* *mf* *ff*

Watts
Oh Mo - de - sty, Mo - de - sty! Mo - de - sty,

Mr. C
But you're in Hea-ven!

Va. UNIS. *mf*

Vc. UNIS. *mf*

Cb. *mf*

578

Fl. *ff*

Ob. *ff*

Cl. B. *f*

Bn. *f*

Pno. *f*

Pc. TRGL. metal stick - in center
TAM-TAM *f* *f*

Ellen Is this a mad house?

Mrs. C Bran - dy's no use!

Mr. C Are you a

Tenn. Found drowned.

1 Vn. UNIS. *f*

2 Vn. UNIS. *f*

Va. DIV. UNIS. *f*

Vc. DIV. UNIS. *f*

Cb. *f*

39

585

$\text{♩} = \text{♩}$

Fl. *mf*

Cl. B \flat *mf* take Bass Clarinet

Bn. *ff*

Hns. *ff* ^{1^o} *ff* ^{2^o}

Tpt. *ff*

Tbn. *ff*

Hp. *ff* *gl.*

Ellen *f*
I'm E - - - - llen Te - rry.

Mr. C fact?

1 Vn.

2 Vn.

Va. *ff*

Vc. *ff*

Cb. *ff*

593

Bs. Cl. *pp* *mf* *pp*
 Bn. *pp* *mf* *pp*
 1 Hn. *mf*
 2 Hn. *p* *mp*
 Tpt. *mp* *pp* *mp* *pp*
 Tbn. *pp* *mp* *pp*
Rising and advancing, brandishing his brush
 Watts Yes — Ma'am. — There you speak the truth. You are no long - er the wife of
 1 Vn. *mf*
 2 Vn. *pp* *mf* *pp*
 Va. *pp* *mf* *pp*
 Vc. *pp* *mf* *pp*
 Cb. *pp* *mf* *pp*

40

♩ = 72c.

597

Fl.

Ob.

Bs.
Cl.

Bn.

Hns.

Tpt.

Tbn.

Hp.

Watts

George Fre - de - rick Watts. I saw you. I was on the beach, be - hind a rock. I

1 Vn.

2 Vn.

Va.

Vc.

Cb.

mf

f

ff

mf

pp

pp

mf

f

ff

pp

mf

f

ff

pp

2°

a 2

603

Fl.

Ob.

Bs. Cl.

Hp.

Watts

1 Vn.

2 Vn.

Va.

Vc.

mp

mf

mp

p

pizz.

saw you, a - ban - doned wretch, I saw you, sit - ting on the Nee - dles;

606

Fl.

Ob.

Bs. Cl.

Hp.

Watts

1 Vn.

2 Vn.

Vc.

mf

mf

mf

mf

p

p

sit - ting on the Nee - dles with a man; sit - ting on the Nee - dles with your arms a - round a

609

Fl. *mf* *f*

Ob. *f*

Bs. Cl. *f*

Hp. *f*

Watts
man. This is the end, E - llen, the end, E - llen, the

Vn. 1 *f*

Vn. 2 *f*

Vc. *f*

Cb. *f* pizz.

613

Fl. *ff* *pp sempre*

Ob. *ff*

Bs. Cl. *ff* *fp*

Hns. *fp*

Tbn. *fp*

Hp. *ff*

Watts
end, our mar-riage is di - ssolved

Vn. 1 *ff*

Vn. 2 *ff* *mp* *mp*

Va. *fp*

Vc. *ff* *fp* arco

Cb. *ff* *fp* arco

619

Fl.

Bs. Cl.

mp sub.

Hns.

Tbn.

Watts

in the sea, the sea, the sea, in the sea, the

1 Vn.

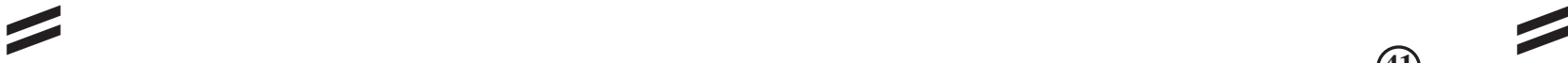
2 Vn.

Va.

Vc.

mp sub.

Cb.



41

♩ = 72c.

626

Fl.

Ob.

Bs. Cl.

Bn.

pp *mf*

pp *mf*

mf *pp*

mf

Tpt.

mf

Ellen

mf

Watts

sea.

1 Vn.

2 Vn.

Va.

Vc.

Cb.

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

UNIS. DIV. UNIS. TUTTI

633

Fl.

Ob.

Bs.
Cl.

Bn.

Tpt.

Ellen

so - rry, Sig - nor. In - deed I am. But he looked so ve - ry hun - gry. I could - n't help it.

1

Vn.

2

Va.

Vc.

mf

pizz.

640

Fl.

Ob.

Hns.

Tpt.

PC.

SN. DR.

Ellen

She looked so ve - ry hun - gry I should say; I'm al - most sure it was a

1

Vn.

2

Va.

Vc.

Cb.

mf

p

mp

arco

arco

arco

mf

645

Fl. *ff*

Ob. *ff*

Bs. Cl. *mf*

Bn. *ff*

Hn. 1 *mp*

Hn. 2 *mp*

Tpt. *mf*

Tbn. *mp*

Pno. *ff*

Pc. SN. DR. *mf*

Ellen

Watts *ff*

Vn. 1 *ff sub.*

Vn. 2 *ff sub.*

Va. *ff sub.*

Vc. *ff sub.*

Cb. *ff sub.*

fe male.

A fe male! hah! hah! Don't a-tempt to lie to me, E-llen.

651 42

Fl. *f*

Ob. *f*

Bs. Cl. *f*

Bn. *f*

Hns. *f*

Tpt. *f*

Tbn. *f*

Pno. *f*

Pc. SN. DR. *f*

Ellen *f*

Well, John thought it was a fe - male. And John ought to know. John's in the Na - vy.

1 Vn. *f* lots of bow

2 Vn. *f* lots of bow

Va. *f*

Vc. *f*

Cb. *f*

658

Fl. *mf*

Pno. *mp*

Ellen *mf*

He's of - ten ea - ten por - poi - ses on de - sert is - lands. Fried in oil, for

Va. *mp*

Vc. *mp* pizz.

Cb. *mp* pizz.

43

664

Fl.

Pno.

Ellen

Watts

Va.

Vc.

Cb.

break - fast.

John has ea - ten por - poise fried in oil for break - fast. I thought as much!

arco
f

669

slower

Bs. Cl.

Bn.

Pno.

Watts

Vn1

Vn.2

Va.

Vc.

Cb.

Go to your lo - ver, live on por - poi - ses fried in oil but leave me, leave me to my art, — my

8va

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

♩. = 52c.

tempo

675

Ob. *mf*

Bs. Cl. *mf*

Bn. *mf*

Pno. *ff*

Hp. *mp* *mp* *mp*

Watts *p* *f*
art, my art, my art.

1 Vn. *ff*

2 Vn. *ff*

Va. *ff*

Vc. *ff* *mf*

Watts turns to his picture

679

Fl. *mf*

Ob. *mf*

Bs. Cl.

Bn.

Pno.

Hp. *mp* *mp* *mf*

Ellen *mf*
Oh well, Sig-nor, if you

Vc.

684

Fl.

Ellen

Vn.

Vn.1

will take it like that. I was on - ly trying to cheer you up. I'm ve - ry so - rry, I'm sure, to have up -

SOLO

SOLO

(SOLO)

mf

TUTTI

mf



688

Fl.

Pno.

Ellen

Vn. 1

Vn. 2

Va.

Vc.

take Piccolo

(45)

-set you all but I can't help it I'm a -

(SOLO)

TUTTI

ff

ff

ff

ff

692

Picc. *ff*

Bs. Cl. *ff*

Bn. *ff*

Pno.

Hp. *ff*

GLOCK.

Pc. *ff*

Ellen - live a

1 Vn. *mp*

2 Vn. *mp*

Va. *mp*

Vc. *mp*

Picc.

Bs. Cl.

Bn.

Pno.

Hp.

GLOCK.
Pc.

Ellen

1 Vn.

2 Vn.

Va.

Vc.

Picc.

Tpt.

Tbn.

Pno.

Hp.

TRGL.
Pc.

Ellen

1 Vn.

2 Vn.

Va.

Vc.

704

Picc. *ff*

Ob. *ff*

Bs. Cl. *ff*

Bn. *ff*

Tpt. *ff*

Tbn. *ff*

Pno. *ff*

Hp.

Pc. TRGL *ff*

Ellen But I'm aw - fully sor - ry I'm

Vn. 1 *ff*

Vn. 2 *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

Detailed description: This page of a musical score covers measures 704 to 707. It features a large ensemble of instruments. The woodwinds (Piccolo, Oboe, Bassoon, Clarinet, Bassoon) and brass (Trumpet, Trombone) parts enter in measure 704 with a forte (*ff*) dynamic. The strings (Violin 1, Violin 2, Viola, Violoncello, Contrabass) and Piano provide harmonic support. The Harp has a rhythmic accompaniment. The Percussion part includes a TRGL (triglon) effect. The vocal part, Ellen, has the lyrics "But I'm aw - fully sor - ry I'm". The score includes various musical notations such as dynamics, articulation marks, and slurs.

46

708

Ob. *p*

Bs. Cl. *p*

Bn. *p*

Ellen
sure. —

Tenn. *mp*
Don't a - po - lo - gize, E - llen. What does it

1 Vn. *pizz.*

2 Vn. *pizz.*

Va. *p*

Vc. *p*



713

Ob. *mf*

Bs. Cl. *mf*

Bn. *mf*

Tenn. *f*
ma - tter? An im - mor - tal poem de - stroyed that's all. — **He tears up his poem**

Vn. 2 *pizz.* *mf*

Va. *mf*

Vc. *mf*

719

Fl. *mf* 3 *dim.* *p*

Ob. *p*

Bs. Cl.

Bn. *mf* 3 *dim.* *p*

Ellen *mf* 3 *p*
 Could - n't you find a rhyme for por - poise, Mr. Te - nny - son?

1 Vn. *dim.* *p*

2 Vn. *dim.* *p*

Va. *dim.* *p*

Vc. *dim.* *p*

726

Fl. *mf*

Ob. *mf*

Bs. Cl. *mf*

Bn. *mf*

Hp. *mf*

Tenn. *mf*
 Im - - - - po - ssi - ble.

1 Vn. *mf*

2 Vn. *mf*

Va. *pizz.* *mp*

Vc. *pizz.* *mp*

(47)

732

Fl.
 Ob.
 Bs. Cl.
 Bn.
 Hp.

Mrs. C *mf*
 Ah, but in my art rhymes don't ma - ter. On - ly truth and the sun. *mp*
 Come, sit down a - gain,

1 Vn. *mp*
 2 Vn. *mp*
 Va. *mp*
 Vc. *mp*
 Cb. *mp*

737

Ob. *mf*
 Bs. Cl.
 Bn. *mf*

Hns. *f*

Hp. *mf*

Mrs. C *mf*
 E - llen. There, on that stool. Hide your — head in your hands. Sob, —

1 Vn. *mf*
 2 Vn. *mf*
 Va. *mf*
 Vc. *mf*
 Cb. *mf*

48

742

Fl.

Ob.

Bs. Cl.

Bn.

Hns.

Pno.

Hp.

Pc.

Ellen

Mrs. C

Vn. 1

Vn. 2

Va.

Vc.

Cb.

1^o 2^o a 2

f *f*

CENCS.

hard sticks

mf *fff* *fff* *fff* *fff* *fff* *fff* *fff*

No! I can't, Mrs. Ca - me - ron.

sob. — Pe - ni - tence on the stool — of

UNIS.

746

Fl.

Ob.

Bs.
Cl.

Bn.

Pno.

CENCS.

Pc.

Ellen

No! I can't. First I'm Mo-de-sty; then I'm the Muse. But Pe-ni-tence on a

1
Vn.

2
Vn.

Va.

Vc.

752

Fl.

Ob.

Bs.
Cl.

Bn.

Tpt.

Pno.

Pc.

Ellen

1
Vn.

2
Vn.

Va.

Vc.

Cb.

fff

CENCs.

Mo - nu - ment. No! That I will not be.

757

Fl.

Ob.

Bs. Cl.

Bn.

Tpt.

Pno.

Pc.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

(49)

$\text{♩} = 132c.$

761

Enter Mary

f

Mary

The co—ffins have come, the co—ffins have come, Ma'am.— The co—ffins, I

Vn. 1

Vn. 2

Va.

Vc.

769

Bs. Cl.

Bn.

Mary

say. And you could-n't find a ni - cer pair out-side Ken sal Green. As I was say - ing to his Lord__ ship just now,

1 Vn.

2 Vn.

Va.

Vc.

mp

mp

pizz.

mp

pizz.

mp

pizz.

mp

pizz.

mp

775

Bs. Cl.

Bn.

Mary

it do seem a pi - ty to take them all the way to In - dia. Why can't you plant them here with a

1 Vn.

2 Vn.

Va.

Vc.

Cb.

mp

pizz.

mp

50

take B, Clarinet

781

Bs. Cl.

Bn.

Mary

Mrs. C

1 Vn.

2 Vn.

Va.

Vc.

Cb.

weep-ing, weep-ing— an— gel on top? The co— ffins have come. The

At last, the co— ffins have come. The

arco

arco

arco

arco

Exit Mary followed by Tennyson

788

Mary

Mrs. C

Mr. C

1 Vn.

2 Vn.

Va.

Vc.

co— ffins have come. The co— ffins have come.

co— ffins have come. The co— ffins have come. At last, at last, at last, at last, at last, at last, at

The co— ffins have come. At last, at last, at last, at last, at

pizz.

mp

pizz.

mp

pizz.

mp

pizz.

mp

molto

796

Mrs. C

Mr. C

last, at last the co— ffins have come. The co— ffins have come. Let us pack our co - ffins and

last, at last. The co— ffins have come.

molto

51

805

E.Hn.

Cl.
B.

MK. TR.
Pc.

TAM-TAM

Mrs. C

Mr. C

1
Vn.

2
Vn.

Va.

Vc.

Cb.

go. To In - dia!

Let us pack our co - ffins and go to In - dia! To In - dia!

p

mf

pp

mf

ppp sempre

con sord.

arco

ppp sempre

p

p

ppp sempre

811

E.Hn.

Cl.
B.

MK. TR.
TRGL.
Pc.

SUSP. CYM.
TAM-TAM

Mr. C

Vn.1

Vn.2
div.

Va.

Vc.

Cb.

We start for In - dia! We go to a land un - cor - rup - ted by hy - po - cri - sy where na - ture pre -

mp

p

mf

wire brush

center

5:4

3

mp

mf

mp

mf

814

E.Hn.

Cl. B_b

Pc.

Mr. C

Vn.1

Vn.2 div.

Va.

Vc.

Cb.

MK. TR. TRGL.

SUSP. CYM. TAM-TAM

pp *mp* *p* *pp*

p *pp*

center *p*

vails. A land where the sun always shines. Where phi - lo - so - phers speak the truth.

52

817

E.Hn. *mp*

Cl. *mp*

B. *mp*

Pno. *mp*

Hp. *mp*

Pc. MK. TR. *pp*
SUSP. CYM. soft stick *mp*

Mrs. C To

Mr. C Where men are na- ked. Where dam - sels dance a-mong the cur- rant bu shes. To

Vn.1

Vn.2 div.

Va. *mp*

Vc. *mp*

Cb.

820

Cl. B.

Hn. 1

Hn. 2

Hp.

Pc.

Mrs. C

Mr. C

Solo Vn.1

Gli Altri

Vn.2 div.

Va.

Vc.

Cb.

mp

p

pp

pp edge

mp wire brush

con sord.

In - - - dia! We start for In - - - dia!

In - - - dia! We start for In - - - dia!

mp

mp

mp

mp

6 6 6 7

3 6 6

822

E.Hn. *mp*

Cl. B. *mf*

Hn. 1 *mp*

Hn. 2 *mp*

Pno.

Hp.

Pc. TRGL.
SUSP. CYM.

Mrs. C.
We go to a land un-cor-rup-ted by hy-po-cri-sy where na-ture pre-vals. A

Mr. C.
We go to a land un-cor-rup-ted by hy-po-cri-sy where na-ture pre-vals. A

Solo *p* *mf*

Vn.1

Gli Altri

Vn.2 div.

Va. *p*

Vc. *p* *p sub.*

Cb. *p* *p sub.*

825

E.Hn. *p*

Cl. B. *p*

Hn. 1 *p*

Hn. 2 *p*

Hp. *p*

Pc. MK. TR. TRGL. *p*

SUSP. CYM. *p*

Mrs. C
land where the sun al - ways shines.

Mr. C
land where the sun al - ways shines. Where phi - lo - so - phers speak the truth. — Where

Solo Vn.1 Gli Altri Vn.2 div. Va. Vc. Cb. *p*

828

Cl. B. *mp* 6 6 6 6 6 6 3 3

Hns. *mp*

Hp. *poco* 6 6 6 6 6 6 6 6

Pc. MK. TR. TRGL. SUSP. CYM. *p* *mf*

Mrs. C. Where wo - men are beau - ti - ful.

Mr. C. men are na - ked. Where

Solo Vn.1 Gli Altri Vn.2 div. Va. *mp* Vc. *mp* Cb. *mp*

830

E.Hn.

Cl. B.

Hn. 1

Hn. 2

Hp.

Pc. TAM-TAM
SUSP. CYM. *pp* *mf*

Mrs. C. *f*
It is

Mr. C. *f*
dam - sels dance a - mong the cur rant bu shes. It is

Solo Vn.1

Gli Altri

Vn.2 div.

Va. *mf*

Vc. *mf*

Cb. *mf*

832

E.Hn.

Cl. B.

Hn. 1

Hn. 2

Hp.

Mrs. C.

Mr. C.

Solo Vn.1

Gli Altri

Vn.2 div.

Va.

Vc.

Cb.

time, it is time. We go.

time, it is time. We go. To the land where the sun al - ways

mf

mp

p sub.

p sub.

p sub.

p sub.

♩ = 92c.

834

E.Hn.

Cl. B.

Hn. 1

Hn. 2

Pno.

Hp.

Pc. WDBLKS.

Mrs. C.

Mr. C.

Solo

Vn.1

Gli Altri

Vn.2 div.

Va.

Vc.

Cb.

To the land where the sun ne - - - ver sets.

shines.

ff

ff

ff

f

ff

ff

837

Hns. *con sord.*

Tbn. *ff*

Pno.

Pc. *WDBLKS.* *f*

Tenn. *ff*
The co - ffins are here! So - lid oak, so - lid oak! No

1 *TUTTI senza sord. pizz.* *ff*

Vn. *UNIS. senza sord. pizz.* *ff*

2

Va. *ff*

Vc. *ff*

Cb. *ff*

843

Tbn.

Pno.

Pc. *WDBLKS.* *mf*

Tenn. *Taking out his copy of 'Maud'*
ant can eat through that. You can take 'Maud' with you now. Well, there's still

1

Vn. 2

Va.

Vc.

Cb.

852

Pno. *mp* *f*

Mr. C *mf*
Looking out the window
A -

Tenn. *f*
time; Where did I leave off?

Va. *mp*

Vc. *mp* *f*

54

slower *tempo*

855

Fl. *ff*

Ob. *ff*

Cl. B. *mp*

Bn. *mp*

Tbn. *mf* < *ff* *mf* < *ff* *mf* < *ff*
senza sord.
trb mmm trb mmm trb mmm

Pno. *ff*

Pc. BS, DR. *f*

Mr. C - hem! I think there's a fact in the rasp - berry canes.

Tenn. *ff*
Facts? Damn facts.

1 Vn. *ff*
pizz. norm.

2 Vn. *ff*
pizz. norm.

Va. *ff*

Vc. *ff*

Cb. *ff*

slower

859

Fl.

Ob.

Hns.

Tbn.

Pno.

Mr. C

Tenn.

1 Vn.

2 Vn.

Va.

Vc.

Cb.

gl.

mf

mf

mf

mf

mf

senza sord.

Damn facts. That is

Facts are the death of po - e - try.



864

Hns.

Pno.

Mr. C

Vc.

Cb.

3

what I have al - ways said. Pla - to has said it. Ra - da - kri - shna has

869

Hns.

Tpt.

Tbn.

Pno.

Mr. C.
said it. Spi-no - za has said it. Con - fu - cius has said it. And

Vc.

Cb.



rall. _____ *tempo*

875

Cl. B.

Bn.

Hns.

Tpt.

Tbn.

Pno.

Mr. C.
Charles Hay Ca - me - ron says it too. All the same, that was a fact in the rasp - berry

Vc.

Cb.

♩ = 84c.

884

Fl. *fff*

Ob. *fff*

Cl. B♭ *fff*

Bn. *fff*

Hns. *fff*

Tbn. *fff*

Pno. *ff*

Pc. SN. DR. *mp*

Mr. C

Enter Craig

canes.

♩ = 72c.

55

887

Picc. *ff*

Fl. *ff*

Tpt. *ff*

Tbn. *ff*

Pno.

Pc. SN. DR. *ff*

Craig *ff*

Mr. C *f*

My name's Craig. Lieu - te - nant John Craig of Her Ma

Are you a fact, young man?

890

Fl.

Tpt.

Tbn.

Pno.

Hp.

Craig

Violin

Va.

p

mf

p

SOLO

mp

Ma- je- sty's Na - vy. Sor - ry to in - ter-rupt. A - fraid I've

arco

56

colla voce

tempo

895

Fl. *mp* \triangleleft *f*

Ob. *mp* \triangleleft *f*

Cl. B. *mp* \triangleleft *f*

Bn. *mp* \triangleleft *f*

Pno. *mp* \triangleleft *f*

Hp.

Mrs. C *f*
E - llen?

Craig *f*
come at an in - con - ve - nient hour. I've called to fetch E - llen by ap - point - ment. Yes.

1 Vn. DIV.

2 Vn. *p* TUTTI DIV.

Va. *p* TUTTI DIV.

Vc. *p*

Cb. *p*

UNIS. *f*

UNIS. *f*

f

f

f

f



colla voce

tempo

900

Cl. B. *pp*

Bn. *pp*

Hns. *pp*

Ellen *mp*
John.

Craig *p*
Chas - ti - ty, Pa - tience, the Muse, What do you call her here. Nell.

Tenn. *p*
Queen

Vm. *mp* 4 SOLI sul tasto

Vc. *p* SOLO TUTTI *pp*

57

♩ = 66c.

904

Bn. *ff*

Pno. *pp* *ff*

Hp. *ff* with plectrum *very fast gl.*

Pc. TOM-TOMS *ff* medium sticks

Watts *ff* E - llen, E - llen, pain - ted, pow - dered. Mi - sera - ble girl.

Tenn. Rose of the rose - bud gar - den of girls.

1 Vn. *ff* TUTTI DIV. a 4 ord.

2 Vn. *mf* *ff* DIV. a 4

Va. *mp* *ff* very heavily heel of the bow

Vc. *ff*

Cb. *pp* *poco* *ff*

908

Bn. Bassoon part with notes in 3/4 time.

Pno. Piano accompaniment with chords and melodic lines in both hands.

Hp. Harp part with notes and dynamics: *gl.* (glissando) and *sim.* (sostenuto).

Pc. Percussion part labeled **TOM-TOMS**.

Watts Vocal line with lyrics: "I could have for - giv - en you much. I had for - giv - en you all. But".

1 Vn. Violin I part with dynamics: **(DIV. a 4)**.

2 Vn. Violin II part with dynamics: **(DIV. a 4)**.

Va. Viola part with triplets and dynamics: *V*.

Vc. Violoncello part.

Cb. Contrabass part.

911

Bn.

Pno.

Hp.

Pc. TOM-TOMS

Watts
now that I see you as you are; pain - ted, pow - dered, un - veiled.

1 Vn. (DIV. a 4)

2 Vn. (DIV. a 4)

Va. $\frac{3}{4}$

Vc.

Cb.

914

Fl.

Ob.

Cl.
B.

Bn.

Pno.

Hp.

TOM-TOMS

Pc.

Watts

Va. 1

Va. 2

Vc.

Cb.

ff

gl.

fff

Va - nish with your lov - er. Eat por - poi - ses on de - sert is - lands.

(DIV. a 4)

UNIS.

UNIS.

3

3

919

Fl. *f* *ff* *fp*

Ob. *f* *ff* *fp*

Cl. B. *f* *ff* *fp*

Bn. *f* *ff* *fp*

Pno.

Craig *mf*
Come a - long, Nell. It's time we were off. It's time we were off. You

1 Vn. *f* *fp*

2 Vn. *f* *fp*

Va. *f* *fp*

Vc. *f* *fp*

Cb. *f* *fp*

924

Fl. *p* *ff*

Ob. *ff*

Cl. B. *p* *ff*

Bn. *p* *ff*

Hns. *p* *ff*

Craig *p* *mf*
 can't keep a horse tied up at the gate all day in this wea - ther: It's time we were off.

Mr. C

1 *p* *ff*

Vn. 2 *p* *ff*

Va. *p* *ff*

Vc. *p* *ff*

Cb. *p* *ff*

58

927 *pp* ♩ = ♩

Mr. C
 I slept, and had a vi - sion in my sleep. I thought I saw a mo - tor om - ni - bus ad -

1

Vn. 2

Va.

Vc. *pp*

Cb. *pp*

932

Fl. *mf*

Cl. B. *mp* *mf*

Hns. *mf*

Craig *mp* *mf*

Mr. C. *mp* *pp*

- van - cing down the glades of Fa - rring - ford. What co - lour is your horse, young Sir?

1 *mf*

Vn. *mf*

2 *mf*

Va. *mp* *pp* *mf*

Vc. *mp* *pp* *mf*

Cb. *mf*

A

937

Fl. *f*

Ob. *f*

Cl. B. *f*

Bn. *f*

Hns. *f*

Craig *mf* *f*

Mr. C. *mf* *f*

straw - be - rry roan. Then my dream has come, more or less, true; the om - ni - bus

1 *f*

Vn. *f*

2 *f*

Va. *f*

Vc. *f*

Cb. *f*

59

faster ♩ = 72c.

942

Fl. *ff* *p* *cresc.*

Ob. *ff* *p* *cresc.*

Cl. B. *ff* *p* *cresc.*

Pno. *ff* *p*

Hp. *ff* *p*

Watts *p cresc. poco a poco*
Mi - sera - ble girl, if girl I still can call you. I

Mr. C. was yel - low.

1 Vn. *ff* *p*
DIV. a 4 pizz.

2 Vn. *ff* *p*
DIV. a 4 pizz.

Va. *p cresc. poco a poco*

Vc. *mp* *ff* *p*
pizz. arco

Cb. *mp* *ff* *p*
pizz. arco

948

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. B. *mp* *mf*

Pno. *mp* *mf*

Hp. *mp* *mf*

Watts *mp* *cresc.*
could have for - giv - en you much but not this. Had you gone to meet him as a mai - den, in a

Vn. 1 (DIV. a 4) *mp* *cresc.* *mf*

Vn. 2 (DIV. a 4) *mp* *cresc.* *mf*

Va. *mp* *cresc.* *mf*

Vc. *cresc.* *mf*

Cb. *cresc.* *mf*

951

Fl. *cresc.*

Ob. *cresc.*

Cl. B. *cresc.*

Tpt. *con sord. (harmon)*
sfp

Pno. *cresc.*

Hp. *cresc.*

Pc. *SIZZ. CYM.*
mp

Watts
veil, or dressed in white it would have been diff - erent. But

1 *(DIV. a 4)*
cresc.

Vn. *(DIV. a 4)*
cresc.

Va. *cresc.*
f

Vc. *f*

Cb. *f*

DIV. a 2
arco

DIV. a 2
arco

955

Fl. *ff*

Ob. *ff*

Cl. B. *ff*

Tpt. *ff*

Pno. *ff*

Pc. *ff*
SIZZ.
CYM.

Watts
trou-sers, no— check— trou-sers; no,— no,— Go— then. Go— then. Va-nish with your pa-ra-mour.

Vn.1 div. *ff*

Vn.2 UNIS. *ff*

Va. DIV. *ff*

Vc. DIV. *ff*

Cb. *ff*

DIV. *ff*

DIV. *ff*

DIV. a 4 *ff*

962

Pno.

Hp.

Ellen

1 Vn.

2 Vn.

Va.

Vc.

Cb.

ff

p

f

Pulling a long veil out of her pocket

O, I was for - get - ting.

(DIV.) UNIS.

(DIV.) UNIS.

UNIS.

ff

UNIS.

ff

ff

967

Fl.

Cl. B.

Hns.

Pno.

Hp.

Pc.

Ellen

1 Vn.

2 Vn.

Va.

f

p sub.

f

p sub.

con sord.

f

p

f

p sub.

et.

f

p

GLOCK.

mf

here's your veil.

mp

f

mf

p

mf

mf

p

mf

mf

p

mf

969

Fl.

Cl.
B.

Hns.

Tpt.

Pno.

Hp.

GLOCK.

Pc.

Mary

Mrs. C

1
Vn.

2
Vn.

Va.

mf

p

mf

p sub.

p

mf

mf

p

mf

p

mf

p

mf

p

mf

p

mf

p

mf

Enter Mary

The co - ffins are on the fly.

The

mf

mf

p

mf

p

mf

p

mf

971

Fl.

Cl.
B.

Hns.

Tpt.

Pno.

Hp.

GLOCK.

Pc.

Mary

Mrs. C

1
Vn.

2
Vn.

Va.

p *mf* *p*

p *mf* *p*

p *mf* *p*

p *mf* *p*

co - ffins are on the fly. It's time to say good - bye.

There's

973

Fl. *mf*

Cl. B. *mf*

Hns. *mf*

Tpt. *p* *mf* *p*

Pno. *mf*

Hp. *mf*

GLOCK.

Pc. *mf*

Mary
no room for the tur - key wings, Ma'am.

Mrs. C
Give them here. I'll

Vn. 1 *f*

Vn. 2 *f*

Va. *f*

Detailed description: This page of a musical score covers measures 973 and 974. The score is for a full orchestra and two vocalists. The woodwind section (Flute, Clarinet in B-flat) features intricate sixteenth-note passages with five-measure and six-measure slurs. The brass section (Horns, Trumpets) has a more rhythmic accompaniment, with trumpets playing a triplet and a half note. The piano and harp provide harmonic support with sixteenth-note patterns. The percussion part includes a glockenspiel. The vocalists, Mary and Mrs. C, have lyrics that are part of a dialogue. The score includes dynamic markings such as *mf*, *p*, and *f*. The key signature has two sharps (F# and C#), and the time signature is 2/4.

975

Fl. *f*

Ob. *f*

Cl. B. *f*

Tpt. *f*

Pno. *f p f*

Hp. *f*

Mrs. C
 put them in my re - ti - cule, my re - ti - cule, my re - ti - cule, my re - ti - cule, my



979

Ob. *mp*

Cl. B. *mp*

Tpt.

Pno. *mp*

Hp. *mf*

Mrs. C
 re - ti - cule. The co - ffins are on the fly. It's

982

Fl. *ff* 6 6 3

Cl. B. *f*

Pno.

Mary *ff*
Gor - - - bli - mey! What a set! Gor -

Mrs. C
time to say good - - - bye.

1 Vn. *pp* *ff* 6 6 3

2 Vn. *pp* *ff* 6 6 3

Va. *pp* *ff*

Vc. *pp* *ff*

985

Fl. 3 6 3 6 6 6 6

Mary
-bli - mey! What a set! Co - ffins in the ki - tchen. Wet plates in the hall. And

1 Vn. 3 6 3 6 6 6 6

2 Vn. 3 6 3 6 6 6 6

Va.

Vc.

988

Fl. *6*

Mary *3*
when you pick up a du - ster it is - n't a du - ster af - ter all. I'm sick of do - ing par - lour work. I

1 *6*
Vn. *6*

2 *6*

Va. *6*

Vc. *6*

991

Fl. *6*

Mary *3*
don't like this at all. I'll ma - rry the Earl and live a re - spec - ta - ble

1 *6*
Vn. *6*

2 *6*

Va. *6*

Vc. *6*

995 **62**

Mary
girl in a ca - stle, and live in a ca - stle.

1 *mf sub.* *6*
Vn. *6*

2 *mf sub.* *6*

Va. *mf sub.* *6*

Vc. *mf sub.* *6*

Mr. C *mf* The

1 *molto*

2 *molto*

Vc. *molto*

1003 (63) *mf* *p*

Ellen The co - ffins are on the fly. It's time to say good - bye.

Mrs. C *mf* *p* *mf* We're

Craig *mf* *p* It's time to say good - bye.

Mr. C *p* *mf* co - ffins are on the fly. It's time to say good-bye. We're going to the land of the

1006 *mp*

Mary Good - bye,

Ellen *mf* *mp* Thank God we're go - ing soon. We're go - ing to W C

Mrs. C *mp* going to the land of the moon. Good - bye,

Craig *mf* *mp* We're going to W C One. We're go - ing to W C

Mr. C *mp* sun. Good -

1009 *mp*

Mary Good - bye, Good - bye, Good - bye.

Ellen One. Thank God we're go - ing soon. Good - bye, Good - bye. Good - bye.

Mrs. C Good - bye, Good - bye, Good - bye, Good - bye.

Craig One. Thank God we're go - ing soon. Good - bye, Good - bye. Good - bye.

Watts *mp* Good - bye, Good - bye, Good - bye, Good -

Mr. C by, Good - bye, Good - bye,

Tenn. *mp* Good - bye, Good - bye, Good - bye,

64

1013

Mary

Ellen

Mrs. C

Craig

Watts

Mr. C

Tenn.

Good - bye, Good - bye.

Good - bye.

Good - bye, Good - bye, Good - bye.

Good - bye, Good - bye.

bye.

Good - bye, Good - bye, Good - bye.

Good - bye.

Good - bye, Good - bye, Good - bye.

Good - bye.

The

The co - ffins, the

The co - ffins are on the

The co - ffins are on the fly.

The co - ffins are on the fly.

1017

Mary

Ellen

Mrs. C

Craig

Watts

Mr. C

Cb.

co - ffins are on the fly.

The co - ffins are on the fly. It's time to

co - ffins are on the fly. The co - ffins are on the fly. It's time to say good -

The co - ffins are on the fly. It's

fly.

The co - ffins are on the fly. It's time to say good - bye.

mp

1020

Fl. *mp*

Cl. B. *mp*

MK. TR. *mp* *mf* *mp* *f*

TRGL.

Ellen
say good - bye. Thank God we're go - ing

Mrs. C
bye. We're going to the land of the moon.

Craig
time to say good - bye. We're go - ing to W C One.

Mr. C
We're going to the land of the sun.

1 Vn. *mp*

2 Vn. *mp*

Va. *mp* *gl.*

Vc. *mp*

Cb.

1023

Mary
Good - bye, Good - bye, Good - bye, Good -

Ellen
soon. We're go - ing to W C One. Thank God we're go - ing soon.

Mrs. C
Good - bye, Good - bye, Good - bye, Good -

Craig
We're go - ing to W C One. Thank God we're go - ing soon.

Watts
Good - bye, Good - bye,

Mr. C
Good - bye, Good - bye,

Tenn.
Good - bye, Good - bye,

1 Vn.

2 Vn.

Vc.

Cb.

1026 senza sord.

Hns. *pp*
warm

Tpt. *pp*
warm

Tbn. *pp*
warm

Mary
bye.

Ellen
Good - bye, Good - bye. *mp* Good - bye. *pp* Good - bye, Good - bye. Good -

Mrs. C
bye, Good - bye, Good - bye. Good - bye. Good -

Craig
Good - bye, Good - bye. *mp* Good - bye. Good - bye, Good - bye.

Watts
mp Good - bye, Good - bye. *pp* Good -

Mr. C
mp Good - bye, Good - bye. *pp* Good -

Tenn.
mp Good - bye, Good - bye.

1030

1 Hn. 2/4

2 Hn. 2/4

Tpt. 2/4

Tbn. 2/4

Mary
pp Good - bye, Good - bye, Good - bye, *p* Good - bye. The co - ffins are on the fly.

Ellen
bye, Good - bye, Good - bye, Good - bye, Good - bye, *p* Good - bye, Good - bye.

Mrs. C
bye, Good - bye, Good - bye, Good - bye, Good - bye. *p* The co - ffins, the co - ffins are on the fly. *mf* Fare-

Watts
bye, Good - bye, Good - bye, Good - bye, Good - bye. *p* The co - ffins are on the fly.

Mr. C
bye, Good - bye, Good - bye, Good - bye, Good - bye. *p* The co - ffins are on the fly.

Tenn.
p The co - ffins are on the fly.

66

slower (♩ = ♩)

rall.

Mrs. C 1034 well to Dim - bo - la, Fresh wa - ter fare - well.

Mr. C *mf* Fare - well to Dim - bo - la, Fresh wa - ter fare - well.

Tenn. *mf* Fare - well to Charles, *p* Ju



steady

tempo

Cl. B♭ 1040 *p*

Bn. *p*

Hns. *p*

Tpt. *p*

Tbn. *p*

Mary *p* Good - bye, Good - bye, Good - bye, Good - bye,

Ellen *p* Good - bye, Good - bye, Good - bye, Good - bye,

Mrs. C *p* Good - bye, Good - bye, Good - bye, Good - bye,

Craig *p* Good - bye, Good - bye, Good - bye, Good - bye,

Watts *f* Fare - well to Mo - de - sty, *mp* E - llen fare - well. *p* Good - bye, Good - bye, Good - bye, Good - bye,

Mr. C *p* Good - bye, Good - bye, Good - bye, Good - bye,

Tenn. *p* lia fare - well, fare - well. Good - bye, Good - bye, Good - bye, Good - bye,

1045

Cl. B. *mf* *mf* *pp*

Bn. *mf* *mf* *pp*

Hns. *mf* *mf* *pp* a 2

Tpt. *mf* *mf* *pp*

Tbn. *mf* *mf* *pp* *p*

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

Mary
Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye.

Ellen
Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye.

Mrs. C
Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye.

Craig
Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye.

Watts
Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye.

Mr. C
Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye.

Tenn. *mf* *mf* *pp* *p*
Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye.

Vc. *p*

Cb. *p*

1057

Hp.

Mary
bye, Good -

Ellen
Good - bye, Good - bye, Good -

Mrs. C
mes - sage to my age is "When you want to take a pic - ture be care - ful to fix your lens out of fo - cus." Good -

Craig
Good -

Watts
Good - bye, Good - bye, Good -

Mr. C
p
Good - bye, Good - - - - bye,

Tenn.
p
Good - bye, Good - - - - bye. Good -

1
Vn.
2
Va.
Vc.
Cb.

f *p*

f *p*

mp *gl.* *mp* *gl.* *p*

1059

Ob. *mf*

Hp.

Mary
bye, Good - bye, Good - bye, Good - - - - bye, Good -

Ellen
bye, Good - bye, Good - bye, Good - - - - bye, Good -

Mrs. C
bye, Good - bye, Good - bye, Good - - - - bye, Good -

Craig
bye, Good - bye, Good - bye, Good - - - - bye, Good -

Watts
bye, Good - bye, Good - bye, Good - - - - bye, Good -

Mr. C *f*
Ho - cus po - cus, That's the rhyme to fo - cus. And my mes - sage to my age is "Don't keep mar - mo - sets in ca - ges."

Tenn.
bye, Good - bye, Good - bye, Good - - - - bye, Good -

1 Vn.
2 Vn.
Va.
Vc.
Cb.

68

1061

Mary *mf* *pp*
 bye, Good-bye, Good - bye, Good - bye, Good - - - bye, Good - bye, Good - bye, Good - bye, Good

Ellen *mf* *f*
 bye, Good-bye. Cracked, cracked, They're all quite cracked. Good - bye, Good -

Mrs. C *mf* *pp*
 bye, Good-bye, Good - bye, Good - bye, Good - - - bye, Good - bye, Good - bye, Good - bye, Good

Craig *mf* *f*
 bye. Cracked, cracked, They're all quite cracked. Good - bye, Good -

Watts *mf* *pp*
 bye, Good-bye, Good - bye, Good - bye, Good - - - bye, Good - bye, Good - bye, Good - bye, Good

Mr. C *mf* *pp*
 Good-bye, Good - bye, Good - bye, Good - - - bye, Good - bye, Good - bye, Good - bye, Good

Tenn. *mf* *pp*
 bye, Good-bye, Good - bye, Good - bye, Good - - - bye, Good - bye, Good - bye, Good - bye, Good

1 *mf* *pp*
 Vn. DIV.

2 *mf* *pp*

Va. *mf* *pp*

Vc. *mf* *pp*

Cb. *mf* *pp*

1065

Ob.

Cl.
B.

Bn.

Hns.

Tpt.

Tbn.

Mary

Ellen

Mrs. C

Craig

Watts

Mr. C

Tenn.

1
Vn.

2
Vn.

Va.

Vc.

Cb.

f *mf* *ff*

bye, Good-bye, Good - bye, Good - - - bye, Good - bye, Good - bye, Good -

bye, Good-bye. And our mes - sage to our age is "If you want to paint a veil, Ne - ver fail to

bye, Good-bye, Good - bye, Good - - - bye, Good - bye, Good - bye, Good -

bye. And our mes - sage to our age is Ne - ver fail to

bye, Good-bye, Good - bye, Good - - - bye, Good - bye, Good - bye, Good -

bye, Good-bye, Good - bye, Good - - - bye, Good - bye, Good - bye, Good -

bye, Good-bye, Good - bye, Good - - - bye, Good - bye, Good - bye, Good -

UNIS.

accel.

1068

p sub.

Mary
- bye, Good - - - - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Ellen
look in the rasp - berry canes for a fact. Good - bye, Good -

mp

Mrs. C
- bye, Good - - - - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

mp

Craig
look in the rasp - berry canes for a fact. Good - bye, Good -

p sub.

Watts
- bye, Good - - - - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye.

p sub.

Mr. C
- bye, Good - - - - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

p sub.

Tenn.
- bye, Good - - - - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

p sub.

p sub.

1 Vn.
p sub.

2 Vn.
p sub.

Va.
p sub.

Vc.
p sub.

Cb.
p sub.

69

a little faster

1071

Musical score for a symphony orchestra and vocal soloists. The score includes parts for Hns., Tpt., Tbn., Mary, Ellen, Mrs. C, Craig, Watts, Mr. C, Tenn., Vn. 1 & 2, Va., Vc., and Cb. The music is in a key with three flats and a 4/4 time signature. Dynamics range from *mp* to *ff*. The vocal parts have lyrics: "- bye, Good - bye." and "Good - - bye, Good - bye,".

1074

mf

Mrs. C Good - bye, Good - bye,

Craig Good - bye, Good -

Watts Good - bye, Good - bye, Good - bye, Good - bye,

Mr. C bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Tenn. Good - bye, Good - bye, Good - bye, Good - bye,



1077

mf

Mary Good - bye, Good - bye, Good - bye, Good - bye, Good -

Ellen *mf* Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Mrs. C Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Craig bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Watts Good - bye, Good - bye, Good - bye, Good - bye, Good -

Mr. C bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Tenn. Good - bye, Good - bye, Good - bye, Good - bye, Good -

1

Vn. *mf*

2 *mf*

Va. *mf*

Vc. *mf*

molto accel.

1081

Hns. *mf cresc.*

Tpt. *mf cresc.*

Tbn. *mf cresc.*

Mary *f*
bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Ellen *f*
bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Mrs. C *f*
bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Craig *f*
bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Watts *f*
bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Mr. C *f*
bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Tenn. *f*
bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

1 *f*

Vn. *f*

2 *f*

Va. *f*

Vc. *f*

70

faster

1085

Cl. B. *ff*

Bn. *ff*

Pno. *ff*

Mary *ff*
bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye,

Ellen *ff*
-bye Good - bye, Good - bye, Good - bye, Good -

Mrs. C *ff*
bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye,

Craig *ff*
-bye Good - bye, Good - bye, Good - bye, Good -

Watts *ff*
bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Mr. C *ff*
bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye,

Tenn. *ff*
bye, Good - bye, Good - bye, Good - bye, Good -

1 Vn. *ff*

2 Vn. *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

1088

Fl. *ff*

Ob. *ff*

Cl. B. *ff*

Bn. *ff*

Hns.

Tpt. *ff*

Tbn. *ff*

Pno.

Pc. SUSP. CYM. BS. DR. *mf* *ff* *ff*

Mary
Good - bye, Good - bye, Good - bye, Good - bye, Good - bye.

Ellen
-bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye.

Mrs. C
Good - bye, Good - bye, Good - bye, Good - bye, Good - bye.

Craig
-bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye.

Watts
-bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye.

Mr. C
Good - bye, Good - bye, Good - bye, Good - bye, Good - bye.

Tenn.
-bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye.

1 Vn. DIV.

2 Vn. DIV.

Va.

Vc.

Cb.

1092

Fl.

Ob.

Cl.
B.

Hns.

Tpt.

Tbn.

Pno.

Hp.

Pc.
SUSP.
CYM.
BS.
DR.

Mary, Ellen, Craig, Mrs. Cameron, and Mr. Cameron exit

1
Vn.

2
Va.

Vc.

Cb.

1101

Fl.

Ob.

Cl. B.

Bn.

Hns.

Tpt.

Tbn.

Pno.

Hp.

Pc.
SUSP. CYM.
BS. DR.

1
Vn.

2
Vn.

Va.

Vc.

Cb.

(DIV.)

(DIV.)

(DIV.)

UNIS.

UNIS.

UNIS.

1108

Cl. B.

Bn.

Pno.

Pc. BS. DR.

Violin 1

Violin 2

Va.

Vc.

Cb.

1111

Cl. B \flat

Bn.

Pno.

Pc. SL. BLS. *f*

Mary

Mrs. C

Mr. C

1 Vn.

2 Vn.

Va.

Vc.

Cb.

Good

Good - bye.

Good - bye.

1114

Cl. B. *dim. poco a poco*

Bn. *dim. poco a poco*

Pno. *dim. poco a poco*

Pc. SL. BLS.

Mary
bye. —

Ellen
Good - bye. Good - bye.

Mrs. C
Good - - bye.

Craig
Good - bye.

Watts
Good - bye.

Tenn.
Good — bye.

1 Vn. *dim. poco a poco*

2 Vn. *dim. poco a poco*

Va. *dim. poco a poco*

Vc. *dim. poco a poco*

Cb. *dim. poco a poco*

1117

Cl. B.

Bn.

Pno.

Pc. SL. BLS.

Mrs. C
Good - bye. Good bye.

1 Vn. *p*

2 Vn. *p*

Va. *p*

Vc. *p*

Cb. *p*

1120

Cl. B. *ff* *mp sub.*

Bn. *ff* *mp*

Hn. 1 *pp* *ff* *mp sub.*

Hn. 2 *pp* con sord.

Pno. *ff* *mp sub.*

Pc. SL. BLS. *ff* *mp sub.*

Mrs. C Offstage
Good - - - - - bye.

Vn. 1 *ff* *poco mf* col legno battuto

Vn. 2 *ff* *mp sub.*

Va. *ff* *mp sub.*

Vc. *ff* *mp sub.*

Cb. *ff* *poco mf* col legno battuto

1123

Cl.
B♭

Bn.

Hn.
1
2

Pno.

Pc.
SL. BLS.

Watts

1
Vn.

2

Va.

Vc.

Cb.

Offstage

Good - - - - - bye.

col legno battuto

poco mf

1126

Cl. B.

Pno.

Pc. SL. BLS.

Vn. 1

Vn. 2

Va.

Vc.

Cb.



1129

Fl.

Pno.

Hp.

Pc. SL. BLS.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

DIV. a 4 arco

UNIS.

p

mf

p

mf

pp sempre

mf

p

mf

p

mf

p

1132

Pno. *mp* *pp*

Hp.

Pc. SL. BLS.

Vn. 1 *pp* *mp* *pp*

Vn. 2 *pp* *mp* *pp*

Va. *p* *mp* *pp*

DIV. a 4 (DIV.)

1135

Pc. SL. BLS. niente

Vn. 1 UNIS. *mp* *mp*

Vn. 2 *mp* *mp*

Va. *pizz. mp* *mp*

Vc. *pizz. mp*

(73)

1141

Vn.1

Vn.2 div.

Va. arco *pizz.*

Vc. *pizz.*

1149

Fl. *mp*

Ob. *mp*

Vn.1

Vn.2 div. *dim.*

Va. div. *pizz.* *dim.* *pp*

Vc. *pp*

74 = 84c.

1158

Bn. *pp*

Tenn. *mp*
They have left us, Watts.

Vn. 1 *pppp* UNIS. *poco a poco cresc.*

Vn. 2

Vc. arco *pp*

Cb. arco *pp*

1162

Bn.

Watts *mp* 3:2
A - lone with our art.

Tenn. *mp*
Low on the sand and loud on the stone the

Vn.1

75

1166

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

Bn. *mf* *p*

Tenn. *mf* *p*

last wheel e - choes a - way.

Vn. 1 *mf* *p*

Vn. 2 UNIS. *mp* *mf* *p*

Va. UNIS. arco *mf* *p*

Vc. *mf* *p*

1170

Cl. B. *p cresc.*

Bn. *p cresc.*

Hns. senza sord. a 2 *p cresc.*

Pno. *ppp cresc.*

Hp. *p*

Tenn. *f* *mf*

God bless my soul, it don't! It's get - ting

Vn. 1 *p cresc.*

Vn. 2 *p cresc.*

Va. *p*

Vc. *p pizz. cresc.*

Cb. *p*

1174

Fl. *p* *fl.*

Ob. *p*

Cl. B. *mp cresc.*

Bn.

Hns.

Tpt. *p* *fl.*

Pno.

Hp. *mp* *mf*

Pc. *WD* *BLKS.* *medium sticks* *pppp cresc.*

Tenn. *cresc.*
loud - er, loud - er, loud - er! They're com - ing

Vn. 1

Vn. 2

Va. *mf cresc.*

Vc. *mf cresc.*

Cb. *mp* *mf* *f*

76

1178

Fl. *ff* nat.

Ob. *ff*

Cl. B. *ff*

Bn. *ff*

Hns. *ff*

Tpt. *ff* nat.

Tbn. *ff*

Pno. *ff*

Pc. WD BLKS.

Watts

Tenn. *ff* back!

1 Vn. *ff*

2 Vn. *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

Don't tell me. Don't tell me,

1184

Fl.

Ob.

Cl.
B.

Bn.

Hns.

Tpt.

Tbn.

Pno.

Hp.

Pc.
WD
BLKS.

Watts

Al - fred! Don't tell me they're com - ing back! I could - - - n't

1
Vn.

2
Va.

Vc.

Cb.

ff

ff

ff

ff

ff

arco

ff

♩ = 92c.

1188

Fl.

Ob.

Cl.
B.

Bn.

Hns.

Tpt.

Tbn.

Pno.

Hp.

Pc.
WDBLKS.

Watts

Tenn.

1
Vn.

2
Vn.

Va.

Vc.

Cb.

face an - - - oth - - - er fact!

She is com - ing, my dove, my dear;

p

cresc. poco a poco

pp *cresc. poco a poco*

p

cresc. poco a poco

pizz.

p

cresc. poco a poco

pp *cresc. poco a poco*

1193

Bn.

Tbn.

Pno.

Tenn.

Vc.

Cb.

She is com - ing, my life, my fate. The red rose cries "She is near, she is

♩ = 80c.

1196

Fl. *mf* *fff* *mf*

Ob. *mf* *fff* *mf*

Cl. B. *mf* *fff* *mf*

Bn. *mf* *fff* *mf*

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

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

Tbn. *mf* *fff* *mf*

Pno. *fff*

Hp. *mf* *gl.* *fff*

Mary *ff*
Her Ma - je - sty the

Tenn. near.

Vn. 1 *mf* *fff* *mf*

Vn. 2 *mf* *fff* *mf*

Va. *mf* *fff* *mf*

Vc. *mf* *fff* *mf*

Cb. *gl.* *fff*

1200

Fl. *fff*

Ob. *fff*

Cl. B. *fff*

Bn. *fff*

Horn in F 1 *fff*

Horn in F 2 *fff*

Tpt. *fff*

Tbn. *fff*

Pno. *8va-----*

Hp.

Pc. *hard sticks*
TOM-TOMS *fff*
BS. DR.

Mary shows in Queen Victoria

Mary Queen.

Violin 1 (DIV.) *fff* UNIS. 6 DIV. 3

Violin 2 (DIV.) *fff* UNIS. 6 DIV. 3 UNIS. 3

Va. *fff* 6 6 3

Vc. *fff* 6 6 3

Cb. *fff* 3

78

broaden

1203

Fl.

Ob.

Cl.
B.

Bn.

Hns.

Tpt.

Tbn.

Pno.

Hp.

Pc.
TOM-TOMS
BS.
DR.

Q. Vic.

1
Vn.

2
Vn.

Va.

Vc.

Cb.

mf

mf

gl.

gl.

soft stick

f

mf

We have ar -

mf

mf

mf

1207

FL. *mf*

Ob. *mf*

Cl. B. *mf*

Bn. *mf*

Pno. *mf*

Hp. *mf*

Q. Vic. rived. We are ex - treme - ly, ex - treme - ly pleased to see — you —

Va. *mf*

Vc. *mf*

Cb. *mf*

1212

FL. *f* *mf*

Ob. *mf* *mf* *mf*

Cl. B. *f* *mf*

Bn. *mf*

Pno. *mf* *mf* *mf*

Hp. *mf* *mf* *mf*

Q. Vic. both. We pre - fer to stand, to stand, to

Va. *mf* *f*

Vc. *mf* *f*

Vc. div. *mf*

Cb. *mf* *mf* *mf*

1216

Fl. *f* *mf*

Ob. *f* *mf*

Cl. B. *f* *mf*

Bn. *f* *mf*

Hp.

Q. Vic. stand. — It is the an - ni - ver - sa - ry of our

Va. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

1222

slower

79

Fl.

Ob.

Cl. B.

Bn.

Pno. *ff*

Hp. *ff*

GLOCK.

Pc. *f*

Q. Vic. wed - ding day, our wed - ding day, our wed - ding, wed - ding, —

Va.

Vc.

Cb.

rit. // tempo

1227

Fl. *ff* *mp*

Ob. *ff*

Cl. B. *ff* *mp*

Bn. *mp* *mp*

Pno.

Hp.

GLOCK.

Pc.

Q. Vic. *mp*
wed ding day. Ah, Al - bert!

1 *ff* *mp* DIV. *mf*

2 *ff* *mp* *mf*

Va. *ff* *mp* *mf*

Vc. *ff* *mp* *mf*

Cb. *mp* *mf*

1234

Fl. *mp*

Ob. *mp* *ff*

Cl. B. *mp* *ff*

Q. Vic. *ff*
It is the an - ni - ver - sa - ry of our wed ding day. Ah, Al - bert! ah, Al - bert! ah,

1 (DIV.)

2 (DIV.) UNIS.

Va. *ff*

Vc. *ff*

Cb. *ff*

rit.

♩ = 72c.

80

1240

Fl.

Ob.

Cl. B.

Q. Vic.

Al - bert, Al - bert, Al - bert, Al - bert, Al bert! And in to - ken of this ne-ver to be for -

Solo Vn.1 Gli Altri Vn.2 Va. Vc. Cb.



1246

Fl.

Cl. B.

Hp.

Q. Vic.

- got - ten, al - ways to be re - mem - bered, e - ver to be la - men - ted, la - men - ted, la - men

Solo Vn.1 Gli Altri Vn.2 Va. Vc. Cb.

81

1250

Fl.

Hp.

Q. Vic.
ted, la - ment ed, la - ment ted, la - men ted, la - men

Solo Vn.1
Gli Altri

Vn.2

Va.
SOLO
p
port. gl.

Vc.
SOLO
p
port. gl.

Cb.
SOLO
p
gl.



1255

Q. Vic.
ted day. la - men ted, la - men ted, la - men ted, la - men ted, la - men ted, la - men ted

1 Vn.
ff DIV. mp

2 Vn.
ff DIV. mp

Va.
TUTTI mp

Vc.
TUTTI mp

Cb.
TUTTI mp

82

tempo ♩ = 72c.

1260

Tpt. *mf* *mp* 6 6 6 6 6 6

Tbn. *mf* *mp*

Hp. *ff*

Q. Vic. Ah but

Tenn. *mf*
It is bet - ter to have loved and lost...

Vn. 1 UNIS. *mp*

Vn. 2 UNIS. *mp*

Va. *mp*

Vc. *mp*

Cb. *mp*

1265

Fl. *fff*

Ob. *fff*

Tpt. 6

Tbn. 6

Hp.

Q. Vic. *f* *mp*

Vn.1 div. *f* *mp*

Vn.2 *f* *mp*

Va. *f* *mp*

Vc. *f* *mp*

Cb.

you are both so hap - pi - ly mar - ried. We have brought you these to - kens of our re -

83

1283

Fl. *ff*

Ob. *ff*

Cl. B \flat *ff*

Bn. *ff*

Hns. *mp* *pp* *mf > p*

Tpt. *mp* *pp* *mf > p*

Tbn. *mp* *pp* *mf > p*

Pno. *scd.* *

Hp. *mf p* *fp* *sf*

GLOCK.

Pc.

Q. Vic. *f*
To you Mr. Watts, the

1 Vn. *ff* *mp* *mp* *UNIS.*

2 Vn. *ff* *mp* *mp*

Va. *ff* *mp* *mp*

Vc. *ff* *mp* *mp*

Cb. *mp* *mp*

DIV.

1290

Pno. *ff*

Hp. *sfmp* *gl.*

GLOCK.

Pc. *ff*

Q. Vic. *3* *3* **Watts kneels**
Or — der of Me - rit.

1295

Pno. *p sub.*

Hp. *mfp* *gl.* *ff*

GLOCK.

Pc. *p*

1299

Fl. *mp*

Ob. *mp*

Cl. B. *mp*

Tpt. *p*

Q. Vic. *mp* May the spi — rit — of the ble - ssed

Vn. 1 *mp*

Vn. 2 *mp*

1304

Fl. *mf*

Ob.

Cl. B \flat

Tpt.

Hp.

Q. Vic.
Albert look down, the spi - rit look down, may the spi - rit of the ble - ssed Albert look down and pre -

1 Vn.

2 Vn.

Va.

Vc.

Cb.

mp

(84)

1308

Fl. *ff*

Ob. *ff*

Cl. B \flat *ff*

Tpt. *ff*

Q. Vic.
serve you, pre - serve you, the spi - rit of the ble - ssed Albert look down, the spi - rit look down, may the

1 Vn. *ff*

2 Vn. *ff*

Va.

Vc.

Cb.

1312

Fl.

Ob.

Cl. B.

Tpt.

Hp.

Pc.

Q. Vic.

1 Vn.

2 Vn.

Va.

Vc.

Cb.

mf

ff

SN. DR.

snare on

pp

spi rit of the ble-ssed Al bert look down and pre-serve us, pre-serve us, pre-serve us, pre-serve us, pre-



accel.

1316

Fl. 6/16

Ob. 6/16

Cl. B. *ff* 6/16

Bn. *ff* 6/16

Hns. a 2 6/16

Tpt. *fff* 6/16

Tbn. *fff* 6/16

Pno. 6/16

Hp. 6/16

Pc. SN. DR. *ff* 6/16 *mp*

Q. Vic. *fff* 6/16

Watts *fff* 6/16

Tenn. *fff* 6/16

1 6/16

2 6/16

Vn. 6/16

Va. 6/16

Vc. 6/16

Cb. 6/16

serve us, pre-serve us, pre-serve us all.

God Save

God Save

85

♩. = 120

1321

Fl.

Ob.

Cl.
B.

Bn.

Hns.

Tpt.

Tbn.

Pno.

HP.

Pc.
SN.
DR.

Q. Vic.

Watts

Tenn.

1
Vn.

2
Vn.

Va.

Vc.

Cb.

cresc.

cresc.

the Queen.

the Queen.

♩. = ♪

1332

Fl. *sfz*

Ob. *sfz*

Cl. B. *sfz*

Bn. *sfz* *sffz*

Hns. *sff*

Tpt. *sff*

Tbn. *sff* *sffz*

Pno. *sfz*

Pc. SN. DR. *sfz* rim shot

1 Vn. *sfz* DIV. UNIS. *sfz*

2 Vn. *sfz* DIV. UNIS. *sfz*

Va. div. *sfz*

Vc. *sfz* *sffz*

Cb. *sfz* *sffz*