

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
IrasSoprano
Sooth Sayer Bass
Mæcenus..... Baritone
Octavius Cæsar..... Bass
OctaviaSoprano
Captain Tenor
Thidius..... Tenor
EunuchCountertenor
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 have melodic lines starting in the final measure of the first system, while the strings play a continuous accompaniment throughout.

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

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

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.

Fl. 1 & 2

Picc.

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 3

Harp

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

f

1. Solo

f

mf

f

mf

mf

f

mf

mf

mf

mf

f

f

mf

[E F# G# A b
D b C# B b]

mf

mf

mf

mf

mf

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, with some measures containing rests. The English Horn part features a solo section marked with a forte (f) dynamic. The Harp part has a complex texture with many notes. The string parts (Violins, Viola, Violoncello, and Contrabass) play a melodic line with some dynamics like accents and hairpins.

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

Musical score for Overture, page 8. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, and Trombone/Trumpet 3. The brass section includes Horns 1 & 2, Horns 3 & 4, Trombones 1 & 2, and Trombone/Trumpet 3. The string section includes Violins 1 & 2, Viola, Violoncello, and Contrabass. The percussion section includes Harp and other percussion instruments. The score features various dynamics such as *f*, *mf*, and *cresc.*, and includes performance markings like *10* and *3*. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into three measures, with the second measure containing a boxed number '2'.

2

Poco più mosso.

Fl. 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
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Poco più mosso.

Overture

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. 3

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

f

1.

3.

f

p

[F#]
[D#]

rit. **Allegro vivace.** 3

Fl. 1 & 2 *mp* *mf*

Ob. 1 & 2 *mp* *mf*

Cl. 1 & 2 *mp* *mf*

Bs. Cl. *mf*

Bsn. 1 & 2 *mf*

Hn. 1 & 2 *mp* *mf*

Tpt. 1 & 2 *mp* *mf*

Tbn. 1 & 2 *mp* *mf*

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

Perc. 3 *mp* *mf*

Hp. *mp* *mf*

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

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

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

Vc. *mp* *mf* pizz. *mf*

Cb. *mp* *mf* *mf*

rit. **Allegro vivace.** 3

Overture

Musical score for the first system of the Overture. The instruments listed are Fl. 1 & 2, Ob. 1 & 2, Vln. 1, Vln. 2, Vla., Vc., and Cb. The key signature is one sharp (F#) and the time signature is 3/4. The first system shows the initial entries of the woodwinds and strings. Dynamics include *mf* (mezzo-forte) for the woodwinds and *f* (forte) for the strings.

Musical score for the second system of the Overture. The instruments listed are Fl. 1 & 2, Ob. 1 & 2, Cl. 1 & 2, Bsn. 1 & 2, Bsn. 3 & 4, Cbsn., Hn. 1 & 2, Hn. 3 & 4, Perc. 2, Vln. 1, Vln. 2, Vla., Vc., and Cb. The key signature is one sharp (F#) and the time signature is 3/4. The second system continues the orchestration with the addition of Clarinets, Bassoons, Horns, and Percussion. Dynamics include *mf* (mezzo-forte) and *f* (forte). The Percussion part includes a Triangle. The strings continue with *f* dynamics.

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. arco

Cb. arco

Key signature: D major (two sharps).
Time signature: 3/4.
Musical notation includes various notes, rests, and articulation marks such as accents (*f*), *a 2*, and slurs. Some passages feature sixteenth-note runs and sixteenth-note chords.

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

mf

poco rit.

Overture

4 a tempo

Fl. 1 & 2 *mp*

Ob. 1 & 2 *mp* *p*

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* [G#] [D#]

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.

1.

mp

D₄

This page of the musical score, page 19, features a variety of orchestral instruments. The parts include:

- Fl. 1 & 2:** Treble clef, marked *cresc.* and *f*.
- Ob. 1 & 2:** Treble clef, marked *cresc.* and *f*.
- Cl. 1 & 2:** Treble clef, marked *cresc.* and *f*.
- Bs. Cl.:** Treble clef, marked *cresc.* and *f*.
- Bsn. 1 & 2:** Bass clef, marked *cresc.* and *f*.
- Bsn. 3 & 4:** Bass clef, marked *cresc.* and *f*.
- Hn. 1 & 2:** Treble clef, marked *cresc.* and *f*.
- Hn. 3 & 4:** Treble clef, marked *f*.
- Tbn. 1 & 2:** Bass clef, marked *cresc.* and *f*.
- Tbn. 3/Tba.:** Bass clef, marked *cresc.*.
- Perc. 3:** Bass clef, marked *f*.
- Hp.:** Treble clef, marked *cresc.* and *f*. Includes a *D₄* marking in the right hand.
- Vln. 1:** Treble clef, marked *cresc.* and *f*.
- Vln. 2:** Treble clef, marked *cresc.* and *f*.
- Vla.:** Bass clef, marked *cresc.* and *f*.
- Vc.:** Bass clef, marked *cresc.* and *f*.
- Cb.:** Bass clef, marked *cresc.* and *f*.

Overture

Fl. 1 & 2 *mf*

Ob. 1 & 2 *mf*

Cl. 1 & 2 *mf*

Bs. Cl. *mf*

Bsn. 1 & 2 *mf*

Bsn. 3 & 4 *mf*

Hn. 1 & 2 *mf*

Hn. 3 & 4 *mf* 3. Solo

Tbn. 1 & 2 *mf*

Tbn. 3/Tba. *mf*

Hp. *mf* D#

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

The image shows a page of a musical score for an Overture, page 21. The score is arranged in a standard orchestral format with staves for various instruments. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The instruments listed on the left are:

- 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
- Harp (Hp.)
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

Key performance markings include *cresc.* (crescendo) and *f* (forte). The score includes various musical notations such as notes, rests, slurs, and ties. A double bar line is present at the end of the page.

Overture

Musical score for Overture, measures 1-3. The score includes parts for 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., and Cb. Dynamics include *mp*, *mf*, and *mf cant.*. Performance markings include *a 2*, *pizz.*, and *f*.

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 *mp* *mf* *mp*

Picc. *mp* *mf* *mp*

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

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

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

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3/Tba.

Hp.

Vln. 1 *mf*

Vln. 2 *mf*

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

Vc. *pizz.* *arco* *pizz.*

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

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

This musical score page, numbered 27, is for the Overture. It features a variety of instruments with their parts written in G major (one sharp) and 4/4 time. The score is divided into three measures. The first two measures show a gradual increase in volume, marked with *cresc.* for several instruments. The third measure is marked with a forte *f* dynamic. The instruments and their parts are as follows:

- Fl. 1 & 2:** Treble clef, starting with a whole note G4, then moving to quarter notes. A second ending marked *a 2* begins in the third measure.
- Ob. 1 & 2:** Treble clef, playing sustained chords that change in the third measure.
- E.H. (English Horn):** Treble clef, playing sustained chords.
- Cl. 1 & 2:** Treble clef, playing a rapid sixteenth-note pattern that changes in the third measure.
- Bsn. 3 & 4:** Bass clef, playing sustained chords.
- Cbsn. (Contrabassoon):** Bass clef, playing sustained chords.
- Hn. 1 & 2:** Treble clef, playing sustained chords.
- Hn. 3 & 4:** Treble clef, playing sustained chords.
- Tpt. 1 & 2:** Treble clef, playing sustained chords.
- Tpt. 3:** Treble clef, playing a rhythmic pattern of eighth notes.
- Perc. 3:** Bass clef, playing a rhythmic pattern of eighth notes.
- Hp. (Harp):** Two staves (treble and bass clefs), both playing sustained chords.
- Vln. 1 (Violin 1):** Treble clef, playing a melodic line with slurs.
- Vln. 2 (Violin 2):** Treble clef, playing a melodic line with slurs.
- Vla. (Viola):** Bass clef, playing a sixteenth-note pattern.
- Vc. (Violoncello):** Bass clef, playing sustained chords.
- Cb. (Contrabass):** Bass clef, playing sustained chords.

The *f* dynamic in the third measure is indicated by a bold italicized *f* below the notes. The *arco* instruction is written above the notes for the Viola and Vc. parts in the third measure.

5

Musical score for Overture, page 28, measures 5-8. The score includes parts for 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., Vc., and Cb. The score features dynamics such as *mf*, *mp*, and Solo markings, along with first and second endings for several parts.

5

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

f
mf
mf
mp
f
mf
f
mf
mp
f
f
mf
mp
f
f
mf
mf
f
mf
f

a 2
1.
div.
arco
arco

mf
f
f
mf
f
f

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.

The score is written for a full orchestra. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The woodwinds (Flutes, Piccolo, Oboes, Clarinets, Bass Clarinet, Bassoons, Contrabassoon, Horns, Trombones, and Trumpets) play a variety of rhythmic patterns, including eighth and sixteenth notes, and some sustained chords. The strings (Violins, Viola, Violoncello, and Contrabass) provide a rhythmic foundation with eighth and sixteenth notes, and some sustained chords. The Euphonium part is mostly sustained chords. The score is divided into five measures, with a double bar line at the end of the fifth measure.

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

trb

Overture

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.

The musical score is written for a full orchestra. It features a variety of instruments including woodwinds, brass, percussion, harp, and strings. The notation includes notes, rests, and dynamic markings such as *a2* and *trb*. The score is organized into systems, with each instrument or group of instruments having its own staff. The overall structure is a complex orchestral arrangement.

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

Overture

Fl. 1 & 2 *f* *a2* *mf*

Picc. *mf*

Ob. 1 & 2 *f*

E.H. *f*

Cl. 1 & 2

Bs. Cl. *f* *mf*

Bsn. 1 & 2 *f* *mf*

Bsn. 3 & 4 *f* *mf*

Cbsn. *f* *mf*

Hn. 1 & 2 *f*

Hn. 3 & 4 *f*

Tpt. 1 & 2 *mf*

Tpt. 3 *mf*

Tbn. 1 & 2 *f* *mf*

Tbn. 3/Tba. *f* *a2* *mf* *Tbn.*

Perc. 3 *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f* *mf*

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

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

a 2

f

f

mf

mp

mp

f

mp

cant.

f

mp

mp

mp

mp

mp

mp

mp

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

dim.

cresc.

mf

dim.

cresc.

mf

dim.

cresc.

mf

dim.

cresc.

f

dim.

cresc.

f

dim.

cresc.

f

dim.

cresc.

f

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

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. 3

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Glockenspiel

f

a 2

Overture

The musical score for the Overture, page 44, is arranged in a standard orchestral format. It consists of the following parts:

- 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. 3
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

The score is written in a key signature of two sharps (D major) and a 4/4 time signature. The music is marked *mp* (mezzo-piano) throughout. Various articulations and dynamics are indicated, such as *a 2* (second octave), *mp*, and *mf*. The score is divided into measures, with a 2/4 time signature indicated in the first two measures of each system. The page number 44 is centered at the bottom.

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.

Overture

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.

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
a 2
mf
a 2
3.
mf
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.

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.

Score for Overture, page 51. The score is in G major (one sharp) and 2/4 time. It features a variety of instruments including woodwinds, brass, percussion, and strings. The woodwinds (Flutes, Piccolo, Oboes, Clarinets, Bassoons, and Cbsn.) play melodic lines with sixteenth-note patterns and slurs. The brass (Trumpets, Trombones, and Cbsn.) provides harmonic support with chords and rhythmic patterns. The strings (Violins, Viola, and Cello) play a steady accompaniment. The percussion (Perc. 2 and Perc. 3) adds rhythmic texture. The score includes dynamic markings such as *f* (forte) and *a 2* (second octave), and articulation marks like slurs and accents. 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

p

mf

p

p

p

p

mf

mp

mp

pizz.

pizz.

p

p

E4 F#4 G4 A4
D4 C#4 B4

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

1. *mp*

mp

3. Solo *p*

G#

[G# D# B#]

Overture

This page of the musical score, titled "Overture", contains parts for the following instruments: 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 score is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature. The first measure of the score shows a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings of *mf* (mezzo-forte) are used throughout, often followed by *cresc.* (crescendo) markings. The Harp part includes a specific fingering: D4B4. The Viola part includes the instruction "div." (divisi) and "arco" (arco). The Violoncello and Contrabass parts also include "arco" markings. The Percussion 2 part shows a rhythmic pattern of eighth notes. The strings (Vln. 1, Vln. 2, Vla., Vc., Cb.) play a melodic line with various articulations and dynamics.

Overture

This page of a musical score, labeled 'Overture', features a variety of orchestral instruments. The score is written in a key signature of two sharps (D major) and a 4/4 time signature. The instruments listed on the left are: 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. (Harp), Vln. 1, Vln. 2, Vla., Vc., and Cb. The music begins with a dynamic marking of *f* (forte). The Flute and Oboe parts have melodic lines with some slurs. The Clarinet and Bassoon parts are more rhythmic, often playing chords or moving lines. The Horns play sustained notes, while the Trombones provide harmonic support. The Harp part features a rhythmic accompaniment. The Violin and Viola parts have melodic lines, and the Cello and Double Bass parts provide a steady bass line. The Percussion part includes a single note with an accent mark. The score is presented in a standard orchestral layout with staves grouped by instrument family.

Overture

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.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

cresc.

3. Solo

G#

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
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.

mp
mf
mp
mf
mp
mf
mp
mf
mp
mf
mp
pizz.
pizz.

Overture

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.

mp

mp

mp

mp

mp

mf

mp

mf

mf

arco

pizz.

arco

pizz.

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

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

mp

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

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

9 Più mosso.

Piatti

$E^{\flat} F^{\sharp} G^{\sharp} A^{\sharp}$
 $D^{\sharp} C^{\sharp} B^{\flat}$

arco

arco

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.

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.

Vc.

Cb.

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

Picc. *f* *mf* *cresc.*

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

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

Bs. Cl. *f* *mf* *cresc.*

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

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

Cbsn. *f* *mf* *cresc.*

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

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

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

Tpt. 3 *mf* *cresc.*

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

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

Perc. 3 *f* *mf* *cresc.* *f*

Hp. *f*

Vln. 1 *f* *mf* *cresc.* *f*

Vln. 2 *f* *mf* *cresc.* *f*

Vla. *f* *cresc.* unis. *f*

Vc. *f* *mf* *cresc.* *f*

Cb. *f* *mf* *cresc.* *f*

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)

The musical score is for Act One, starting with a **Mesto.** tempo and a **(curtain)** instruction. The score is in 4/4 time and the key signature has two sharps (F# and C#). The instruments and parts are:

- Piccolo:** Solo, *mp*, with a triplet of eighth notes.
- Bassoons 1 & 2:** *p*, playing a melodic line with a triplet of eighth notes.
- Bassoons 3 & 4:** *p*, playing a similar melodic line to Bassoons 1 & 2.
- Contrabassoon:** *p*, playing a lower melodic line.
- Horns 1 & 2:** *sfp*, playing a sustained note.
- Trumpets 1 & 2:** *con sord.*, *a 2*, *mp*, with a triplet of eighth notes.
- Trumpet 3:** *con sord.*, *mp*, with a triplet of eighth notes.
- Trombones 1 & 2:** *sfp*, playing a sustained note.
- Percussion 2:** *S.D. (muted)*, *p*, with a triplet of eighth notes.
- Percussion 3:** *Timpani*, *p*, playing a rhythmic pattern.
- Violoncello:** *p*, playing a melodic line.
- Contrabass:** *p*, playing a lower melodic line.

Mesto.

Libretto © 1996, Gene Tyburn. All rights reserved. Music © 1999, Gerard Chiusano. All rights reserved.

Act I, cont. (2)

Musical score for Act I, cont. (2), featuring various instruments and dynamics. The score is arranged in a standard orchestral layout with multiple staves for each instrument family.

Fl. 1 & 2: Treble clef, key signature of two sharps. Dynamics: *mp* *cresc.* *f*. Includes a trill marked "a 2" and a five-note run marked "5".

Picc.: Treble clef, key signature of two sharps. Dynamics: *mp*.

Cl. 1 & 2: Treble clef, key signature of three sharps. Dynamics: *mp* *cresc.* *f*. Includes a triplet marked "3".

Bs. Cl.: Treble clef, key signature of three sharps. Dynamics: *f*. Includes a triplet marked "3".

Bsn. 1 & 2: Bass clef, key signature of two sharps. Dynamics: *f*. Includes a trill marked "a 2".

Bsn. 3 & 4: Bass clef, key signature of two sharps. Dynamics: *f*. Includes a trill marked "a 2".

Cbsn.: Bass clef, key signature of two sharps. Dynamics: *f*. Includes a trill marked "a 2".

Hn. 1 & 2: Treble clef, key signature of two sharps. Dynamics: *f*. Includes a trill marked "a 2".

Tpt. 1 & 2: Treble clef, key signature of three sharps. Dynamics: *mp* *f*. Includes a triplet marked "3".

Tpt. 3: Treble clef, key signature of three sharps. Dynamics: *mp* *f*. Includes a triplet marked "3".

Tbn. 1 & 2: Bass clef, key signature of two sharps. Dynamics: *f*. Includes a trill marked "a 2".

Perc. 2: Percussion clef. Dynamics: *f*.

Perc. 3: Bass clef, key signature of two sharps. Dynamics: *f*.

Vln. 1: Treble clef, key signature of two sharps. Dynamics: *mp* *cresc.* *f*.

Vln. 2 div.: Treble clef, key signature of two sharps. Dynamics: *mp* *cresc.* *f*.

Vla. div.: Alto clef, key signature of two sharps. Dynamics: *mp* *cresc.* *f*.

Vc.: Bass clef, key signature of two sharps. Dynamics: *f*. Includes a triplet marked "3".

Cb.: Bass clef, key signature of two sharps. Dynamics: *f*. Includes a triplet marked "3".

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:** Flute parts with dynamics *mf* and *f*, including a five-measure rest.
- Ob. 1 & 2:** Oboe parts with dynamics *mf* and a first ending bracket.
- Cl. 1:** Clarinet 1 part with dynamics *mf* and *f*.
- Cl. 2:** Clarinet 2 part with dynamics *mf* and *f*, featuring a triplet.
- Bs. Cl.:** Bass Clarinet part with a five-measure rest.
- Bsn. 1 & 2:** Bassoon 1 & 2 parts.
- Bsn. 3 & 4:** Bassoon 3 & 4 parts.
- Cbsn.:** Contrabassoon part.
- Hn. 1 & 2:** Horn 1 & 2 parts with dynamics *f* and a triplet.
- Hn. 3 & 4:** Horn 3 & 4 parts with dynamics *f* and a triplet.
- Tpt. 1 & 2:** Trumpet 1 & 2 parts with dynamics *f* and a triplet.
- Tpt. 3:** Trumpet 3 part with dynamics *f* and a triplet.
- Tbn. 1 & 2:** Trombone 1 & 2 parts with dynamics *f* and a triplet.
- Vln. 1:** Violin 1 part with dynamics *mf*.
- Vln. 2 div.:** Violin 2 divided parts with dynamics *mf* and a triplet.
- Vla.:** Viola part with dynamics *mf* and *f*, including a triplet.
- Vc.:** Violoncello part with dynamics *mf* and *f*, including a triplet.
- Cb.:** Cello part.

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, 3/4 time signature, *mf* dynamic, triplet of eighth notes.
- E.H.: Treble clef, *mf* dynamic, quarter notes.
- Cl. 1 & 2: Treble clef, 3/4 time signature, *mf* dynamic, first ending bracket.
- Bsn. 1 & 2: Bass clef, 3/4 time signature, *mf* dynamic, first ending bracket.
- Bsn. 3 & 4: Bass clef, 3/4 time signature, *mf* dynamic, first ending bracket, second ending marked 'a 2'.
- Cbsn.: Bass clef, 3/4 time signature, *mf* dynamic.
- Hn. 1 & 2: Treble clef, *mf* dynamic.
- Hn. 3 & 4: Treble clef, *mf* dynamic, triplet of eighth notes.
- Tbn. 3/Tba.: Bass clef, *mf* dynamic.
- Perc. 3: Bass clef, *mf* dynamic.
- ENO BARBUS: Bass clef, *mf* dynamic, vocal line with lyrics: "Look, you, — at the dot - ing of our gen - eral." Includes a triplet of eighth notes.
- Vln. 1: Treble clef, 3/4 time signature, *mf* dynamic, triplet of eighth notes.
- Vln. 2: Treble clef, 3/4 time signature, *mf* dynamic, triplet of eighth notes.
- Vla.: Bass clef, 3/4 time signature, *mf* dynamic.
- Vc.: Bass clef, 3/4 time signature, *mf* dynamic.
- Cb.: Bass clef, 3/4 time signature, *mf* dynamic.

The score is divided into three measures. The first measure is marked *mf*. The second measure is marked *mp*. The third measure is marked *mp* and includes a first ending bracket with a triplet of eighth notes. The tempo changes from *rit.* to *a tempo* at the beginning of the second measure.

rit. 1 a tempo

1. Solo

Fl. 1 & 2 *mp* *mf*

Ob. 1 & 2 *mf*

E.H. *mp*

Cl. 1 & 2 *a 2*

Bs. Cl. *mf*

Bsn. 1 & 2 *mf*

Bsn. 3 & 4 *mf*

Hn. 1 & 2 *mf*

Eno.
See — how it ov - er - flows the mea - sure, his goodly eyes that once command - ed

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *pizz.* *mf*

Detailed description: This is a page of a musical score for Act I, continuing from page 5. The score is in 4/4 time and G major. It features a vocal soloist (Eno.) and a full orchestra. The vocal line has lyrics: "See — how it ov - er - flows the mea - sure, his goodly eyes that once command - ed". The instrumental parts include Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Bassoon 3 & 4, Horn 1 & 2, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. Dynamics range from mezzo-piano (mp) to mezzo-forte (mf). Performance markings include accents, slurs, and triplets.

The musical score consists of the following parts and staves:

- Fl. 1 & 2**: Flute parts with triplets and slurs.
- Ob. 1 & 2**: Oboe parts with triplets and slurs.
- Bs. Cl.**: Bass Clarinet part with a whole rest.
- Bsn. 1 & 2**: Bassoon parts with triplets and slurs.
- Bsn. 3 & 4**: Bassoon parts with triplets and slurs, marked *mf*.
- Tbn. 1 & 2**: Trombone parts with a whole rest and a final phrase marked *mf*.
- Tbn. 3/Tba.**: Trombone/Baritone part with a whole rest and a final phrase marked *mf*.
- Eno.**: English Horn part with lyrics: "le - gions, now used to leer at an ag - ing trollop's plea - sure. His cap-tain's".
- Vln. 1**: Violin 1 part with triplets and slurs.
- Vln. 2**: Violin 2 part with triplets and slurs.
- Vla.**: Viola part with a slur.
- Vc.**: Violoncello part with a whole rest.
- Cb.**: Contrabass part with a whole rest.

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

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Hp.

Eno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

a2

mp

mp

pizz.

pizz.

pizz.

pizz.

pizz.

arco

arco

burst the buck-les on his plat-ed breast; Now be -

Fl. 1 & 2

Cl. 1 & 2

Eno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

mf

arco

arco

arco

comes the bel-lows and the fan to coo and cool this

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 written for a full orchestra and a solo voice (Eno.). The key signature is D major (two sharps) and the time signature is 4/4. The score is divided into three measures. The first measure is marked *mf* and the second measure is marked *mf*. The third measure is marked *f*. The score includes parts for Flute 1 & 2 (Solo), Oboe 1 & 2, Clarinet 1 & 2 (a2), Bassoon 1 & 2, Bassoon 3 & 4, Horn 1 & 2, English Horn (Eno.), Violin 1, Violin 2, Viola, Violoncello (Vc.), and Contrabass (Cb.). The Eno. part has the lyrics: "him the tri-ple pil-lar of the world trans - formed in-to a".

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. *f*

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*

Fl. 1 & 2 a 2 *mp*

Ob. 1 & 2 a 2 *mp*

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2 *mp*

Bsn. 3 & 4 *mp*

Hn. 1 & 2 *mp*

Hn. 3 & 4 *mp*

Tpt. 1 & 2 senza sord. *mp*

Tpt. 3 senza sord. *mp*

Tbn. 1 & 2 senza sord. *mp*

Tbn. 3/Tba. *mp*

Perc. 3 *mp*

Hp.

Eno. *mf*

strum - pet's fool: no long - er fit to com-mand, no long - er fit to

Vln. 1 pizz. arco *mp*

Vln. 2 pizz. arco *mp*

Vla. pizz. arco *mp*

Vc. pizz. div. arco unis. *mp*

Cb. pizz. arco *mp*

mp

2

accel.

Poco allegro.

Fl. 1 & 2 *mf* 1.

Ob. 1 & 2 *mf*

Cl. 1 & 2 *mf* a 2

Bs. Cl. *mf*

Perc. 3 *mf*

Hp. *mf* [G# A#] D# *mf* *sim.*

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

Eno. rule.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf* div.

Vc. *mf* pizz. arco

Cb. *mf* pizz.

2

accel.

Poco allegro.

Ob. 1 & 2

Cl. 1 & 2

Bs. Cl.

Hn. 1 & 2

1. Solo
mf

4

Hp.

G♭

E♭G♯

C.

say to me how much.

ANTONY *f*

There's beg - gary in the love that can be

4

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This page of a musical score is for Act I, continuing from page 12. It features a full orchestral arrangement and two vocal parts. The instruments include Oboes 1 & 2, Clarinets 1 & 2, Bass Clarinet, Horns 1 & 2, Harp, Cello, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The vocal parts are for a character named Antony. The score is in a key with four sharps (F#, C#, G#, D#) and a common time signature. The vocal parts have lyrics: "say to me how much." and "There's beg - gary in the love that can be". The horn part has a first solo marked *mf* with a four-measure phrase. The harp part includes chord markings G♭ and E♭G♯. The violin parts have a four-measure phrase marked with a '4' and a slur. The cello and contrabass parts have a four-measure phrase marked with a '4' and a slur. The woodwind parts have various rhythmic patterns and rests.

rall. a tempo

Ob. 1 & 2

Cl. 1 & 2

Bs. Cl.

Hn. 1 & 2

Hp.

C.

A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

I'll set a mark _____ that no one else can

mea - sured. _____

a 2

E♭ G♯

rall. a tempo

90

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, Bass Clarinet, Horns 1 & 2, and Cymbals. The strings include Violins 1 & 2, Viola, Violoncello, and Contrabass. The harp part includes specific chord markings: E♭ G♯. The vocal soloists have lyrics: 'I'll set a mark _____ that no one else can mea - sured. _____'. The score is divided into five measures. The first measure is marked 'rall.' and the second measure is marked 'a tempo'. The vocal soloists enter in the second measure. The harp part has a melodic line with chords. The strings provide harmonic support with various textures.

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, Bass Clarinet) 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.

Meno mosso.

Musical score for Act I, cont. (16). The score is in 4/4 time and features a key signature of two sharps (D major). The tempo is marked **Meno mosso.** The score includes parts for Fl. 1 & 2, Ob. 1 & 2, E.H., Cl. 1 & 2, Bs. Cl., Tbn. 1 & 2, Tbn. 3/Tba., Perc. 3, Hp., A., M., Vln. 1, Vln. 2, Vla., Vc., and Cb. The vocal parts (A. and M.) have lyrics: "plea - sure. Not News, my lord, from Rome." The score includes dynamic markings such as *mp*, *mf*, and *f*. Performance instructions include *div.*, *unis.*, and *arco*. The score is divided into two systems by a double bar line.

Meno mosso.

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*
A. *mf*
Vln. 1 *mf unis.*
Vln. 2 *mf unis.*
Vla. *mf*
Vc. *mf*
Cb. *mf*
mf rit.

Hear the mes - sen - ger, my lord, my An - to - ny. *mf*
faith in me? Not

a tempo

Fl. 1 & 2 *mf* *colla voce*

Ob. 1 & 2 *mf* *colla voce*

Bsn. 1 & 2 *mf* *colla voce*

Hp. *mf* *colla voce*

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

Vln. 1 *div.* *unis.* *colla voce*

Vln. 2 *colla voce*

Vla. *colla voce*

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

Cb. *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.

Fl. 1 & 2 *mp* *3*

Picc.

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

E.H.

Cl. 1 & 2 *1.* *mf* *3* *a 2* *f*

Bs. Cl. *a 2* *f*

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

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

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2 *con sord.* *mf* *3* *senza sord. a 2* *f*

Tpt. 3 *con sord.* *mf* *3* *senza sord.* *f*

A. *call.* The no-ble-ness of life is to do thus, *div.* *f* *(A passionate kiss)* *unis.*

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

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

Cb. *arco* *mf* *f*

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".

♩ = ♪ 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.

f

a 2

f

a 2

f

a 2

f

a 2

f

a 2

f

a 2

f

a 2

f

f

unis.

f

f

f

♩ = ♪ Allegro.

Act I, cont. (24)

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
Perc. 3

Piatti
f

a 2
a 2
1.
f
a 2

This block contains the musical score for woodwinds and percussion. It includes parts for Flutes 1 & 2, Piccolo, Clarinets 1 & 2, Bassoons 1 & 2, Bassoons 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Trombone 3/Tuba, Percussion 2 (with *Piatti*), and Percussion 3. The score features various musical notations including dynamics like *f* and *mf*, and performance instructions such as *a 2*, *1.*, and *f*.

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

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

div.
pizz.
unis.
arco

This block contains the musical score for the string section, including Violins 1 & 2, Viola, Violoncello (Vc.), and Contrabass (Cb.). The score includes performance instructions such as *div.*, *pizz.*, *unis.*, and *arco*.



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.

Più mosso.



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 dots.

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 with a "Poco più mosso." instruction. The vocal line (C.) has the lyrics "fear a Cle - o - pa - trian plot?". Below it, the vocal line for ANTONY begins with "Now for the". The string ensemble (Vln. 1, Vln. 2, Vla., Vc., Cb.) continues with various articulations like "pizz." and "arco". The system ends with a "rit." instruction and a "Poco più mosso." instruction, followed by a double bar line and repeat dots.

Ob. 1 & 2
mf

E.H.

Bs. Cl.

Bsn. 1 & 2
1. *mf*

Hn. 1 & 2
1. Solo *mf*

A.
mf
love of love and her swift hours, let's not con-found the time with hag - gling

Vln. 1
mf
unis.

Vln. 2
mf

Vla.

Vc.

Cb.
pizz. *mf*
mf

Ob. 1 & 2

E.H.

Bs. Cl.

Bsn. 1 & 2

Hn. 1 & 2

A.
mf
harsh. There's not a min - ute ___ of our lives should fly with-out some

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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

cos - mic won - der to our eyes. We can wan - der the com - mon

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

[F#]
[C#]

div.
pizz. unis.
div.
unis.

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*

allarg.

Meno mosso.

rit.

Ob. 1 & 2
 E.H.
 Cl. 1 & 2
 Bs. Cl.
 Hp.

A.
 power, when they touch the com - mon pulse. Old

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

f **allarg.**

Meno mosso.

rit.

a tempo

Hn. 1 & 2
 Hn. 3 & 4

A.
 Ju - lius knew these arts, and taught them to us both, prac - tice

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

mf **a tempo**

Hn. 1 & 2

Hn. 3 & 4

A.

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

Vln. 1

Vln. 2

Vla. *unis.*

Vc.

Cb.

4 *Alla marcia*

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 2

Perc. 3

A.

troth.

They exit. MESSENGER follows after.

Vln. 1

Vln. 2

Vc.

Cb.

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 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, accents, and dynamics like *f* and *mf*.

Meno mosso (quasi recit.).

Musical score for 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*, *decresc.*, and *mf*.

CHARMIAN

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

Musical score for Vln. 1, Vln. 2, Vla., Vc., and Cb. The score includes dynamics like *sfp*, *colla voce*, and *mp*.

Meno mosso (quasi recit.).

IRAS *mf* (excited)

Char. Mine first, here's my hand,
gone! For a char-la-tan we paid thee well, now say.

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

Lento.

Fl. 1 & 2
Picc.
Ob. 1 & 2
Bsn. 1 & 2
Cbsn.
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Ir.
Vc.
Cb.

1. Solo *mf* *f*
1. Solo *mf* *f*
1. Solo *mf* *f*
1. *mf*
1. *mf*
1. *mf*
1. *mf*
3
SOOTHSAYER *f* *mf*
Si-lence all, this work de-mands I sum-mon up the

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 voice. The key signature is 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. (Soprano Soloist), Vln. 1, Vln. 2, Vla., Vc., and Cb. The S-S. 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 arranged in a system of staves. The instruments and their parts are as follows:

- Fl. 1 & 2:** Flute parts with triplet markings and a *rit.* instruction at the end of the first measure.
- Ob. 1 & 2:** Oboe parts with triplet markings.
- E.H.:** English Horn part.
- Cl. 1 & 2:** Clarinet parts with triplet markings.
- Bsn. 1 & 2:** Bassoon parts with first ending markings (1.).
- Bsn. 3 & 4:** Bassoon parts with third ending markings (3.).
- Cbsn.:** Contrabassoon part.
- Eno.:** English Oboe part with lyrics: "Talk straight a - way, dis - sem - bling words like worms leads_ on - ly to de -".
- Vln. 1 & 2:** Violin parts with triplet markings.
- Vla.:** Viola part.
- Vc.:** Violoncello part with *unis.* marking.
- Cb.:** Double Bass part with a *rit.* instruction at the end of the first measure.

The score is in 2/4 time and features a key signature of two sharps (D major). The *rit.* (ritardando) instruction is present at the end of the first measure for the Flute and Double Bass parts.

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.

mp scherzando

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 *mp* 1. Solo

Cl. 1 & 2 *mp* 1. Solo

Hn. 1 & 2

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

Vln. 1

Vln. 2

Vla. *6* *6*

Vc. *div.* *6*

Ob. 1 & 2 *mp*

Cl. 1 & 2

Hn. 1 & 2 *mp*

S-S. *mp* *3* *S-S.*
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*
giocoso 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*

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: Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, and Bassoons 3 & 4. The sixth staff is for the Character (Char.), with lyrics: "blind old fool! No more rid-dles, break the rule. How ma - ny chil - dren". The bottom five staves are for strings: Violin 1, Violin 2, Viola, Violoncello (Vc.), and Contrabass (Cb.). The score is in a key with two flats and a 4/4 time signature. The woodwinds and strings play rhythmic patterns, while the flute and violin parts have melodic lines. The character's vocal line is a simple melody with lyrics.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

S.S.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

scherzando

(sempre 5th lower)

f scherzando

wish a womb, and fer-tile ev - ery wish, a mil-lion or

scherzando

scherzando

scherzando

scherzando

scherzando

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

Vocal: 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 score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The instruments and their parts are as follows:

- Fl. 1 & 2:** Flute parts with trills and ascending runs marked "a 2".
- Ob. 1 & 2:** Oboe parts with trills and ascending runs marked "a 2".
- Cl. 1 & 2:** Clarinet parts with trills and ascending runs marked "a 2".
- Bsn. 1 & 2:** Bassoon parts with a dynamic marking of *sfz*.
- Bsn. 3 & 4:** Bassoon parts with a dynamic marking of *sfz* and a "4." marking.
- Tpt. 1 & 2:** Trumpet parts with a dynamic marking of *sfz* and "a 2" markings.
- Tpt. 3:** Trumpet part with a dynamic marking of *sfz*.
- Tbn. 1 & 2:** Trombone parts with a dynamic marking of *sfz* and "a 2" markings.
- Tbn. 3/Tba.:** Trombone part with a dynamic marking of *sfz* and "Tbn." marking.
- Perc. 2:** Percussion part with a dynamic marking of *sfz*.
- Perc. 3:** Percussion part.
- Vln. 1:** Violin I part with a dynamic marking of *sfz*.
- Vln. 2:** Violin II part with a dynamic marking of *sfz*.
- Vla.:** Viola part with a dynamic marking of *sfz*.
- Vc.:** Violoncello part.
- Cb.:** Contrabass part.

The score includes various musical notations such as trills (*tr*), accents (*>*), and dynamic markings (*sfz*). The overall texture is dense, with multiple woodwinds and brass instruments playing active parts.

Meno mosso.

Fl. 1 & 2

Picc.

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. 2

Perc. 3

MESSENGER *mf*

The mat-ter of my mes-sage is not a

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Meno mosso.

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. *p mp*

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 *mp*

Cl. 1 & 2 *mp*

Bsn. 1 & 2 *mp*

Bsn. 3 & 4 *mp*

A. *mp*

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

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

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. A vocal line for 'A.' is also present, with lyrics: "grain and gold. I'm her cap-tive, I'm her". The score is written in a key with four flats and a common time signature. The vocal line is in a soprano or alto range. The woodwinds and strings provide accompaniment for the vocal line. The brass section is mostly silent in this passage.

poco rit.

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

slave, I heard the sto-ries told. **MESSENGER** *mp*

Oc -

mp

mp

mp

div. *mp* unis.

poco rit.

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

a 2 **a tempo**

a 2 *p*

p

p

Msg.
Vln. 1
Vla.
Vc.
Cb.

ta - vius, your part - ner, needs your help to fend off ci - vil war.

p

p

p

p

a tempo

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 -

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

p

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.

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 sost.*

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. *mf sost.*

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

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

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

colla voce

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

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

colla voce

mf
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.

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

Vln. 1

Vln. 2

Vla. *div.* *unis.*

Vc.

Cb.

mf

a 2

a tempo

E.H.

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

A.

will on - ly stew and rot;

Vln. 1

Vln. 2

Vla.

Vc.

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♭ F♯ G♭ A♭
D♭ C♯ 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♭ F♯ G♭ A♭ / D♭ C♯ B♭. The dynamic marking *mf* (mezzo-forte) is present in several parts.

Musical score for Act I, cont. (60). The score is written for a full orchestra and a vocal soloist (A.). The key signature is three flats (B-flat major/D minor), and the time signature is 3/4. The score is divided into four measures. The first measure is in 3/4 time, and the second measure is in 4/4 time. The third and fourth measures are in 7/8 time. The instruments are: Fl. 1 & 2, Picc., Ob. 1 & 2, E.H., Cl. 1 & 2, Bsn. 1 & 2, Hn. 1 & 2, Tbn. 1 & 2, Tbn. 3/Tba., Hp., A., Vln. 1, Vln. 2, Vla., Vc., and Cb. The vocal soloist (A.) has the lyrics: "Cle-o - pa - tra, get - ting wind of this, will die a thou - sand deaths. I've". The score includes various musical notations such as dynamics (mf, lot.), articulation (div., unis.), and phrasing (accents, slurs). The woodwinds and strings play a rhythmic accompaniment, while the brass instruments provide harmonic support. The vocal soloist enters in the second measure with the lyrics.

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 dynamic marking *mf* (mezzo-forte) is present in several places.

Fl. 1 & 2: Treble clef, playing a melodic line with a slur and a fermata over the first measure.

Picc.: Treble clef, playing a melodic line with a slur and a fermata over the first measure.

Ob. 1 & 2: Treble clef, playing a rhythmic accompaniment of eighth notes in pairs.

E.H.: Treble clef, playing a whole rest.

Cl. 1 & 2: Treble clef, playing a rhythmic accompaniment of eighth notes in pairs.

Bs. Cl.: Treble clef, playing a whole rest.

Bsn. 1 & 2: Bass clef, playing a whole rest.

Bsn. 3 & 4: Bass clef, playing a whole rest.

Cbsn.: Bass clef, playing a whole rest.

Tbn. 1 & 2: Bass clef, playing a sustained chord with a slur and a fermata over the first measure.

Tbn. 3/Tba.: Bass clef, playing a whole rest.

A.: Vocal line with lyrics: "sighs and tears are great - er than an - y temp - est known. She's". The dynamic marking *mf* is placed below the first note.

Vln. 1: Treble clef, playing a whole rest.

Vln. 2: Treble clef, playing a whole rest.

Vla.: Alto clef, playing a whole rest.

Vc.: Bass clef, playing a melodic line with slurs and triplets.

Cb.: Bass clef, playing a melodic line with a slur and a fermata over the first measure.

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

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 woodwinds, brass, percussion, strings, and vocalists. The tempo is marked 'a tempo' and the dynamic is 'f' (forte). The score includes a key signature change from two flats to one flat at measure 13. The vocal parts (A. and Eno.) have lyrics: 'pipes not played or drum been made where she can - not change the'. The percussion part includes a 'Piatti' section and a triplet of eighth notes in measure 13.

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 multiple staves for various instruments and voices. The instruments include Flute 1 & 2, Piccolo, Oboe 1 & 2, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Bassoon 3 & 4, Contrabassoon, Trumpet 1 & 2, Trumpet 3, Trombone 1 & 2, Trombone 3/Tuba, Percussion 2 and 3, Harp, and Cello/Double Bass. The vocal parts for 'A.' and 'Eno.' are also present. The score is written in a key signature of three flats and a 2/4 time signature. It includes dynamic markings such as *f* and *a 2*, and a crescendo hairpin in the Harp part. The vocal line for 'A.' includes the lyrics: "You, to our cap - tains straight a -".

This musical score page features 15 staves. The top 14 staves are for various instruments: Fl. 1 & 2, Picc., Ob. 1 & 2, Cl. 1 & 2, Bs. Cl., Bsn. 1 & 2, Bsn. 3 & 4, Cbsn., Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3/Tba., and Perc. 3. The bottom two staves are for the vocalists, A. and Eno. The score is in 2/4 time and includes dynamic markings such as *f* and *a piacere*. The vocal parts have lyrics: "way and make the ar - my_ start. I would there were an - oth - er" for A. and "Yes, my lord." for Eno. The word "colla voce" is written below many of the instrumental staves. The page number 143 is centered at the bottom.

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

poco stringendo

Act I, cont. (69)
accel.

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
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.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

musical notation including notes, rests, and dynamic markings such as *decrease.*, *mf*, *pizz.*, and *div. pizz.*

poco stringendo

mf

accel.

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

Perc. 3

C.

Vln. 1

Vln. 2

Vc.

Cb.

Xylophone

mf

f

Where is he, Char - mian? Seek him

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Perc. 1

Perc. 3

C.

Vln. 1

Vln. 2

Vc.

Cb.

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

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

a piacere

mp

mf

f

f

p

p

p

p

p

colla voce

colla voce

colla voce

colla voce

arco div.

div.

D#

hold, I know by that wrin - kled brow

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.

Hn. 1 & 2

Perc. 1

Perc. 3

C.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

a 2

mf

mf

mf

mf

mf

mf

f

mf staccato

arco

mf staccato

div.

mf

mf

(to Anthony) What says the married man?

Musical score for the first system, measures 1-4. The score includes parts for Flute 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Bassoon 3 & 4, Contrabassoon, Horn 1 & 2, Percussion 1, Percussion 3, Chorus (C.), Violin 1, Violin 2, Viola, and Cello. The lyrics for the Chorus part are: "Would that you had nev - er come to vis - it E - gypt - land." The dynamic marking *mf* is present throughout the system.

Musical score for the second system, measures 5-8. The score includes parts for Flute 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Bassoon 3 & 4, Contrabassoon, Horn 1 & 2, Percussion 1, Chorus (C.), Violin 1, Violin 2, Viola, and Cello. The lyrics for the Chorus part are: "You're free to go! You're free to go! I nev - er had". The dynamic markings include *cresc.*, *f*, and *f possibile*.

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
mf
arco
mf
pizz.
ancora pizz.
tutti arco
arco
mf

1. = 1.

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 key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into two systems, each with a repeat sign. The first system contains the woodwinds (Flute, Piccolo, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Horn, Trumpet, Trombone) and Percussion. The second system contains the strings (Violin, Viola, Violoncello, Contrabass) and the vocal line. The vocal line includes the lyrics: "I'll have this writ in mar - ble, I'll have it carved to - day!". The score features various musical notations including dynamics (f), articulation (accents), and performance instructions (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.

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

div.
unis.

This page contains a musical score for Act I, cont. (81). 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., 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., and Cb. The score is written in 4/4 time and features a key signature of three sharps (F#, C#, G#). The vocal line for the character 'C.' includes the lyrics: "How could I be - lieve you could be an - y - thing but false,". The score includes various musical notations such as dynamics (e.g., *f*, *mf*), articulation (accents, staccato), and performance instructions (e.g., *div.*, *unis.*). The page number 157 is centered at the bottom.

Musical score for Act I, cont. (82). The score is in 4/4 time and features a key signature of three sharps (F#, C#, G#). The instruments listed are:

- 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.

The vocal line (C.) includes the lyrics: "af - ter be - ing false to Ful - via, could I ex - pect bet - ter?". The score is marked with a forte (*f*) dynamic and includes various performance instructions such as accents and slurs. The vocal line features a triplet of eighth notes in the second measure of the second system.

Lento.

Fl. 1 & 2: Treble clef, key signature of two sharps, 4/4 time signature. Measure 1 is a whole rest. Measure 2 is a whole rest. Measure 3 starts with a first ending bracket over a quarter note A4. Dynamics: *mf*, *molto cant.*

C.: Treble clef, key signature of two sharps, 4/4 time signature. Lyrics: "Though tu - tored well I was, I nev - er learned this let - ter." Dynamics: *mp*

Vln. 1: Treble clef, key signature of two sharps, 4/4 time signature. Measure 1 is a whole rest. Measure 2 is a whole note G4. Measure 3 is a half note G4. Dynamics: *mp*

Vln. 2: Treble clef, key signature of two sharps, 4/4 time signature. Measure 1 is a whole rest. Measure 2 is a whole note G4. Measure 3 is a half note G4. Dynamics: *mp*

Vla.: Bass clef, key signature of two sharps, 4/4 time signature. Measure 1 is a whole rest. Measure 2 is a whole note G3. Measure 3 is a half note G3. Dynamics: *mp*, *Lento.*

Vc.: Bass clef, key signature of two sharps, 4/4 time signature. Measure 1 is a whole rest. Measure 2 is a whole note G2. Measure 3 is a half note G2. Dynamics: *mp*, *Lento.*

ANTONY *mf*
Most sweet
molto cant.

Andante.

Fl. 1 & 2: Treble clef, key signature of two sharps, 4/4 time signature. Dynamics: *mf*

Bs. Cl.: Treble clef, key signature of two sharps, 4/4 time signature. Dynamics: *mf*

Bsn. 1 & 2: Bass clef, key signature of two sharps, 4/4 time signature. Dynamics: *mf*

Bsn. 3 & 4: Bass clef, key signature of two sharps, 4/4 time signature. Dynamics: *mf*

A.: Treble clef, key signature of two sharps, 4/4 time signature. Lyrics: "queen, know the pur - pose that I bear: two things that I will

Vln. 1: Treble clef, key signature of two sharps, 4/4 time signature. Dynamics: *mf*

Vln. 2: Treble clef, key signature of two sharps, 4/4 time signature. Dynamics: *mf*

Vla.: Bass clef, key signature of two sharps, 4/4 time signature. Dynamics: *mf*

Vc.: Bass clef, key signature of two sharps, 4/4 time signature. Dynamics: *mf*

Cb.: Bass clef, key signature of two sharps, 4/4 time signature. Dynamics: *mf*

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 in G major (one sharp) and 3/4 time. It features a variety of instruments including Flutes, Piccolo, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoons, Contrabassoon, Horns, Percussion (Bells), Cymbals, Violins, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte), and performance instructions like "1. Solo" and "unis.". The vocal line includes the lyrics: "lips and in our eyes, but". The score is marked "poco allarg." at the beginning and end.

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 Flute 1 & 2 part features a trill in the second measure. The Horn 3 & 4 part features a triplet in the first measure. The Percussion 1 part features a snare drum pattern in the second measure. The Percussion 3 part features a bass drum pattern in the second measure. The Violin 1, Violin 2, Viola, Violoncello, and Contrabass parts feature sustained notes in the second measure.

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*

E♭ F G A♭
D♭ C B♭

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

E \flat E \flat

3

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

Musical score for Act I, cont. (90). The score includes staves for woodwinds (Flute, Piccolo, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabassoon), brass (Horn, Trumpet, Trombone, Percussion), strings (Violin, Viola, Violoncello, Contrabass), and vocal soloist (A.).

Instrumental parts include:

- Fl. 1 & 2
- Picc.
- Ob. 1 & 2
- E.H.
- Cl. 1 & 2 (1. Solo)
- 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 (Cymb. (coin zing), B.D.)

Vocal soloist (A.) lyrics:
head - strong wife — no long - er walks the earth.
CLEOPATRA *mf* Ful - via dead? Can Ful - via die?

String parts include:

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

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
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.* *Solo* *delicato*
colla voce *colla voce* *colla voce* *colla voce*
div. *con sord.* *con sord.* *con sord.* *div.* *con sord.*

O most _____ false _____ love! Note

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

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
mf
mf
mf
mf
p

poco rit.
poco rit.

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

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:

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 is a page of a musical score for Act I, continuing from page 93. The score is for a full orchestra and a vocal soloist. The instruments listed on the left 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 Contrabass. The vocal soloist (C.) has the lyrics: "Not a tear to wet his cheeks _____ as he bids a-dieu to me. _____". The score includes various musical notations such as treble and bass clefs, key signatures (three flats), time signatures, and performance markings like "div." (divisi) and "unis." (unison). There are also dynamic markings like "p" (piano) and "f" (forte). The page number 169 is centered at the bottom.

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* C_b

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*

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/Tbn.
Perc. 3
C.
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

and say the tears be - long to me.

E-nough,

pp
mp
p
f
div.

3.

Tbn.

3/4

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
wring-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

mf *mf* *mf* *mf*

3 3 3 3

6

3/4 4/4 3/4

Musical score for Act I, cont. (97). The score is in 4/4 time and features a variety of instruments and a vocal line. The instruments include Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bassoon 1 & 2, Bassoon 3 & 4, Harp, Cello, and Double Bass. The vocal line is for the character A. The score is marked with a forte (*f*) dynamic throughout. The key signature has two flats (B-flat and E-flat). The vocal line includes the lyrics: "well. But yet, I sense your ro - yal hon - or calls you hence. May".

Fl. 1 & 2
f

Ob. 1 & 2
f

E.H.
f

Cl. 1 & 2
f

Bsn. 1 & 2
f

Bsn. 3 & 4
f

Hp.
f

C.
f

A.
f

Vln. 1
f

Vln. 2
f

Vla.
f

Vc.
f

Cb.
f

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

poco maestoso

a tempo

Musical score for Act I, cont. (98). The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The tempo markings are *poco maestoso* and *a tempo*. The score includes parts for Flute 1 & 2, Piccolo, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bassoon 1 & 2, Bassoon 3 & 4, Contrabassoon, Horn 1 & 2, Harp, Cello, and Double Bass. The vocal parts are for C. and A. The lyrics for the vocal parts are: "smooth suc - cess be strewn, flow - ers be - fore your feet; and I all a -". The score includes dynamic markings such as *mf* and *sf*. There are also performance instructions like "1." and "3." above certain notes. The score is divided into four measures, with a 3/4 time signature change in the second measure.

poco maestoso

a tempo

Ob. 1 & 2 *mp*

E.H. *mp*

Cl. 1 & 2 *mp*

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* My go - ing forth

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

rit.

Musical score for Act I, cont. (100). The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The tempo is marked *rit.* (ritardando). The score includes parts for Ob. 1 & 2, Cl. 1 & 2, Bs. Cl., Cbsn., Hn. 1 & 2, Hn. 3 & 4, Hp., C., A., Vln. 1, Vln. 2, Vla., Vc., and Cb. The vocal part (A.) has the lyrics: "quick - ly pur - sag - es quick re - turn. Come, my". The score is divided into three measures, with the first measure in 4/4 time and the second and third measures in 3/4 time. The dynamic marking *mp* (mezzo-piano) is used throughout. The woodwinds and strings play a rhythmic accompaniment, while the vocal part sings the lyrics. The horn parts play a sustained chord. The harp part plays a sustained chord. The violin and viola parts play a rhythmic accompaniment. The cello and double bass parts play a sustained chord.

rit.

12 Valse lento.

Ob. 1 & 2 *mp*
sempre poco trattenuto

Cl. 1 & 2 *mp*
sempre poco trattenuto

Bs. Cl. *mp*
sempre poco trattenuto
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
a2
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 (E.H.), Clarinet 1 & 2 (with a second clarinet 'a2'), Bass Clarinet (Bs. Cl.), Bassoon 1 & 2, Bassoon 3 & 4, Harp (Hp.), Vocalist (A.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vc.), and Cello (Cb.). The music is in a key with two flats (B-flat major or D-flat minor) and a common time signature. The vocal line has the lyrics: "slow my re - turn, shan't slow my re - turn to your". The score features a gradual crescendo for most instruments, marked "cresc. poco a poco". The vocal line starts with a dynamic of *mp* and ends with a forte *f* dynamic. The harp has a forte *f* dynamic. The woodwinds and strings play sustained notes or simple melodic lines. The bassoon parts have a *mp* dynamic. The overall texture is rich and builds towards the end of the page.

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*

A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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

Come, my love, come, my sweet, one last night of love 'ere we
wait - ing arms.

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

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* *G♯* *[F♭G♭ / D♭C♭] sim.*

C. *poco f*
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#

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

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Hp.

IRAS *f*

Char. *f*

C. *f*

A. *f*

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 method

calls you hence. Your royal honor calls you

I will remain 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.**: Bassoon 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 $[A\flat]$ and $[B\flat]$.
- Ir.**: Irish harp part.
- Char.**: Character part with lyrics: "far. Tempt him", "him. Cle-o - pa - tra, if you", "you. Come, my love,".
- C.**: Cello part.
- A.**: Viola 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.**: Contrabass 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 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 \flat

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

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.

Cb.

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, 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 Rhythmic (Ir.) parts. The vocal section includes Character (Char.), C., and A. parts. The string section includes Violins 1 & 2, Viola, Violoncello (Vc.), and Contrabass (Cb.). The score includes dynamic markings such as *mf* and *f*, and performance instructions like *a 2* and *7*. The vocal parts have lyrics: "keep you both in each other's heart. Caesar's".

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 dynamic marking of *mf*.
- 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.**: Chorus part with lyrics: "Cae - sar's_ ar-my, dis - tance_ far, shan't slow your re -"
- A.**: Another Chorus part with lyrics: "Cae - sar's_ ar-my, dis - tance_ far, shan't slow my re -"
- Vln. 1**: Violin 1 part with sustained notes.
- 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.

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). The dynamics are primarily **ff** (fortissimo) for the orchestral parts, with some **f** (forte) markings for woodwinds and brass. The score includes parts for 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 (Sus. Cymb. (mallets)), Percussion 3, Harp, and a Chorus consisting of Irregulars (Ir.), Characters (Char.), C, and A. The vocal parts have lyrics: "turn, shan't slow your re - turn to her wait - ing". The harp part includes chord markings for G-flat and D-flat. The score concludes with the tempo marking **molto allarg. ff**.

Più vivo.

Fl. 1 & 2 a 2

Ob. 1 & 2 a 2

E.H.

Cl. 1 & 2 a 2

Bsn. 1 & 2

Bsn. 3 & 4 a 2

Cbsn.

Hn. 1 & 2

Hn. 3 & 4 3.

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 2 *Piatti*

Perc. 3 *f*

Ir.

Char. arms.

C. arms.

A. arms.

Vln. 1 *poco decresc.*

Vln. 2 *poco decresc.*

Vla. *poco decresc.*

Vc. *poco decresc.*

Cb. *poco decresc.*

Più vivo.

poco decresc.

Musical score for Act I, cont. (121), featuring woodwinds, brass, and percussion. The score is in 4/4 time and includes the following parts:

- 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

The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). There are also performance instructions like *(breve) attacca* and *a 2*.

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

Musical score for Act I, cont. (121), featuring strings. The score is in 4/4 time and includes the following parts:

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

The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). There are also performance instructions like *div.* (divisi) and *(breve) attacca*.

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 standard orchestral format with multiple staves for each instrument family. 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, indicated by a quarter note equal to one beat. The key signature is one sharp (F#). The score is divided into three measures. The first measure features a prominent seven-note melodic line in the woodwinds (Flute, Oboe, Clarinet) and a triplet in the Cello. The second measure shows a change in the woodwind parts and the beginning of a pizzicato section for the strings. The third measure continues the pizzicato section for the strings, with the Cello also playing arco in the final part of the measure. A dynamic marking of mf is present at the start of the second measure. The score concludes with a quarter note equal to one beat.

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.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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

f

f

f

f

f

f

pizz. arco pizz. arco

f

f

Fl. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

TENORS *f*

BASSES *f*

Eno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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

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

drink than fight and die.

mf

mf

mf

mf

mf

mf

mf

mf

mf

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

Bsn. 1 & 2

Eno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

friend would be _____ an a-front to the gods, and sad for

Fl. 1 & 2

Cl. 1 & 2

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

a 2

a 2

1.

rall.

TENORS

BASSES

Eno.

me.

An a-front to the gods, and sad for me.

An a-front to the gods, and sad for me.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

16 **Meno mosso.**

Ob. 1 & 2 *mf* 1. Solo

Bsn. 1 & 2 *mf* 1. Solo

MAECENUS
mp

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

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

16 **Meno mosso.**

Fl. 1 & 2 *mf*

Ob. 1 & 2 *mf*

Cl. 1 & 2 *mf*

Bsn. 1 & 2 *mf*

ENOBARBUS *mf*

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

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

Cbsn.

Eno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

and drink the equal of the flowing Nile so little is

♩. = ♩.

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
3.
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.**

This page contains a musical score for Act I, cont. (133). 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, 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., Ch., Eno., Vln. 1, Vln. 2, Vla., Vc., and Cb. The score includes various musical notations such as notes, rests, dynamics (ff, f), and articulation marks. The Ch. and Eno. parts have lyrics: "Tell us! Tell us! Tell us!". The Vc. part has the instruction "arco unis." and the Cb. part has "arco". The page number 209 is located at the bottom center.

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 Violoncello. The vocal line is for the Ensign (Eno.). The music is in 3/4 time and features a key signature of one sharp (F#). The vocal line has lyrics: "came in was a won-der to be - hold; it sat in green wa - ter, and the deck was beat - en". The harp part includes chord markings: Ch, G#, Bb, and B#. The score is divided into three measures, with various musical notations including notes, rests, and dynamic markings.

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

The musical score is for Act I, cont. (135). It features a variety of instruments including Flutes (Fl. 1 & 2), Oboes (Ob. 1 & 2), Clarinets (Cl. 1 & 2), Bass Clarinet (Bs. Cl.), Bassoons (Bsn. 1 & 2, Bsn. 3 & 4), Contrabassoon (Cbsn.), Horns (Hn. 1 & 2, Hn. 3 & 4), Harp (Hp.), and an English Horn (Eno.). The score includes vocal lines with lyrics: "gold, pur-ple the sails and so per-fumed, the winds were". The music is in 3/4 time and features complex passages with triplets and dynamic markings like *f* and *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 page of a musical score features ten staves. The top two staves are for Flutes 1 & 2 and Piccolo, both playing a light, rhythmic pattern marked *mp* *leggiero*. The Oboe 1 & 2 staff has a melodic line with a long slur. The Clarinet 1 & 2 and Bass Clarinet staves have sparse notes. The Bassoon 1 & 2 staff has a melodic line with a slur and a first ending. The Bassoon 3 & 4 staff has a similar line with a third ending. The English Horn staff has a melodic line with a slur and a *mf* dynamic. The vocal line (Eno.) has the lyrics "love - sick that af - ter - noon. To the". The Violin 1 staff has a few notes. The Violin 2 staff has a melodic line with a slur. The Viola staff has a melodic line with a slur. The Violoncello staff has a melodic line with a slur and a *mp* dynamic. The Contrabass staff has a melodic line with a slur and a *mp* dynamic.

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 -

Detailed description: This system of a musical score features eight staves. The top staff is for Flutes 1 & 2, followed by Bassoons 3 & 4, Horns 1 & 2, and the English Horn. The vocal line (Eno.) has lyrics: "sta - tue still, her gown was silk of an a - zure blue, Di -". Below are staves for Violins 1 & 2, Viola, Violoncello, and Contrabass. The music includes triplets and accents.

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

Detailed description: This system continues the musical score with eight staves. The top staff is for Clarinets 1 & 2, followed by Bassoons 3 & 4, Horns 1 & 2, and the English Horn. The vocal line (Eno.) has lyrics: "a - phan - ous cur - tains obscured the view. But her". Below are staves for Violins 1 & 2, Viola, Violoncello, and Contrabass. The music includes triplets, accents, and a dynamic marking of *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

Act I, cont. (142)

Fl. 1 & 2 *a 2* *mf*

Ob. 1 & 2 *mf*

Cl. 1 & 2 *mf*

Bsn. 1 & 2 *mf*

Bsn. 3 & 4 *mf*

Eno. *mf*

side of her, stood pret - ty lit - tle boys, _____ like smil - ing cu - pids with

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf* *pizz.*

Vc. *mf* *pizz.*

Cb. *mf*

div. arco

arco

Fl. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Eno. *mf*

os - trich fans, _____ which did cool the cheeks of the

Vln. 1

Vln. 2

Vla.

Vc. *unis.* *div.*

Cb.

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

TENORS *mf*

BASSES *mf*

Eno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

roy - al dam.

O - thers have tried Cle - o - pa - tra to tame, then re -

O - thers have tried Cle - o - pa - tra to tame, then re -

div.

unis.

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.

turn to Rome in ab - ject shame. —

Eno.

mf

Her gen - tle - wo - men__ were as

Vln. 1

Vln. 2

Vla.

div.

Vc.

Cb.

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* *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.
square! E - gypt must bend to the Ro - man
square! E - gypt must bend to the Ro - man

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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.

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 are:

- Fl. 1 & 2: Solo, *mp*, with a triplet of eighth notes.
- Ob. 1 & 2: 1. Solo, *mp*, with a triplet of eighth notes.
- Hn. 1 & 2: *mp*, with a triplet of eighth notes.
- Hn. 3 & 4: *mp*, with a triplet of eighth notes.
- ENOBARBUS: *mf*, with a triplet of eighth notes. Lyrics: "Up - on her land - ing — she in - vites him to dine. Be - ing
- Vln. 1: *mp*
- Vla.: *mp*, *div.*
- Vc.: *mp*, *unis. arco*
- Cb.: *mp*, *arco*
- Cl. 1 & 2: *mp*, with a triplet of eighth notes.
- Bsn. 1 & 2: *mp*, with a triplet of eighth notes.
- Hn. 1 & 2: *mp*
- Hn. 3 & 4: *mp*
- Eno.: *mp*, with a triplet of eighth notes. Lyrics: "hun - gry and bar - bered ten times o'er he goes to the feast and pays much
- Vln. 1: *mp*
- Vln. 2: *mp*, with a triplet of eighth notes.
- Vla.: *mp*, *unis.*, with a triplet of eighth notes.
- Vc.: *mp*
- Cb.: *mp*

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 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 is labeled 'Ch.' and 'ENOBARBUS'. The score is in 4/4 time and features dynamic markings such as *f*, *mf*, and *sost.*. The lyrics for the vocal soloist are: 'left her for ev - er - more!' and 'That our'. The page number '230' is centered at the bottom.

This page contains a full orchestral score for Act I, continuing from page 155. The score is written for a large ensemble, including woodwinds, brass, percussion, strings, and a solo voice. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. 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 includes Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, and Trombone 3/Tuba. The percussion section includes Percussion 3 and an Euphonium (Eno.). The string section includes Violins 1 & 2, Viola, Violoncello (Vc.), and Contrabass (Cb.). The solo voice part is for a male character, with lyrics: "An - to - ny will nev - er do; their fates are". The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and uses various musical notations such as slurs, ties, and dynamic markings.

This page contains a musical score for Act I, continuing from page 156. 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, 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, Eno., 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 textures, including dense woodwind passages, brass accompaniment, and string accompaniment. A vocal line is present at the bottom, with the lyrics "one, I fear it's" written below the staff. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

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 includes Percussion 3 and Euphonium. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The vocal part is for the Euphonium player, with lyrics: "true. Age can - not". The score is written in a key with two flats and a 3/4 time signature. The dynamic marking *mf* is used throughout. The page number 233 is centered at the bottom.

This page of a musical score features ten staves for various instruments and one for the vocal soloist. The instruments are: Fl. 1 & 2, Ob. 1 & 2, Cl. 1 & 2, Bs. Cl., Bsn. 3 & 4, Hn. 1 & 2, Hp. (Harp), Eno. (Euphonium), Vln. 1, Vln. 2, Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The score is in 2/4 time and consists of three measures. The vocal soloist, Eno., has the lyrics: "weath-er her, time pass-es her by." The harp part includes chord markings: A_b, A_b, B_b, and G_b. Dynamic markings include *mf* and *f*. Performance instructions such as "unis." and "a 2" are present. The score includes various musical notations such as slurs, accents, and triplets.

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

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

The wan - ton queen goes too far, _____

mp

The wan - ton queen goes too far, _____

most she sat - is - fies.

p

p

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.

Xylo.

f

a 2

f

f

f

f

f

f

f

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

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 1

Eno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

f

a 2

arco

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

Perc. 3 S.D. *f*

TENORS *f*

BASSES *f*

O rare wo-man, *f*

O rare wo-man, O

Eno.

Vln. 1 all.

Vln. 2

Vla. 3

Vc. unis. div. pizz. *f*

Cb. arco pizz. *f*

Poco più mosso.



This page of a musical score includes parts for 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, Ch., Vln. 1, Vln. 2, Vla., Vc., and Cb. The woodwinds and brasses play complex rhythmic patterns, often with accents and slurs. The percussion part features a steady eighth-note accompaniment. The vocal part (Ch.) has lyrics: "rare witch! She needs no". The strings provide a rhythmic foundation with various articulations like *unis.* and *div.*.

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

ben marcato
ben marcato
ben marcato
ben marcato
ben marcato
fp
f
f

ar - my nor a drum. All Ro - man
ar - my nor a drum. All Ro - man

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 parts. The vocal line is for a Chorus (Ch.). 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. The vocal line has the lyrics: "war - riors, all Ro - man war - riors, all Ro - man war - riors, all Ro - man".

This musical score page features 14 staves. The top six staves are for woodwinds: Fl. 1 & 2, Ob. 1 & 2, Cl. 1 & 2, Bsn. 1 & 2, Bsn. 3 & 4, and Cbsn. The next four staves are for brass: Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, and Tbn. 3/Tba. The seventh staff is for Perc. 2. The eighth staff is for the Chorus (Ch.), with lyrics written below the vocal line. The bottom six staves are for strings: Vln. 1, Vln. 2, Vla., Vc., and Cb. The score is divided into three measures. The first measure starts with a *mf* dynamic. The second measure continues with *mf*. The third measure features a *cresc.* dynamic marking. The Chorus part includes the lyrics: "war - riors to her suc -" and "war - riors to her suc -".

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

Ob. 1 & 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. *G♯A♯* *mf*

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 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 Hn. 1 & 2, Hn. 3 & 4, Hp., Eno., Vln. 1, Vln. 2, Vla., Vc., and Cb. The lyrics are: 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 notes for each instrument. The second measure shows a change in dynamics and articulation, with many instruments marked *f* and *arco*. The Eno. part includes the lyrics: "friend - ship up will end with a sud - den snap;".

friend - ship up will end with a sud - den snap;

Musical score for Act I, cont. (175). The score is arranged in a standard orchestral format with multiple staves for woodwinds, brass, percussion, and strings. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into two measures. 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, Trombones 1 & 2, Percussion 3, and Euphonium. The string section includes Violins 1 & 2, Viola, Violoncello, and Contrabass. The Euphonium part includes the vocal line with the lyrics "for Mar - cus An - to - nius". Dynamics include *mf* (mezzo-forte) and *f* (forte). Performance markings include *modo ord.* and *a 2*.

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*.

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 triplets, accents, and dynamic markings such as *a 2* and *3*. The key signature is one sharp (F#), and the time signature is 3/4. The music is divided into four measures across the page.

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/Tuba 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, labeled "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., all marked with *mf*. 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 dynamic markings such as *f* and *mf*. The page number 256 is centered at the bottom.

allarg.

This page of a musical score features 16 staves for various instruments. The instruments are: 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., and Cb. The score is divided into three measures. The first measure contains a complex rhythmic pattern with many triplets and accents. The second measure features a prominent woodwind melody with a trill (tr) in the Piccolo part and a dynamic marking of *mf*. The third measure continues the woodwind melody and includes dynamic markings of *mf* and *un.* (unison). The tempo marking **allarg.** is present at the top right and bottom right of the page.

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, continuing from page 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.

Woodwinds: 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.

Brass: Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trumpet 3, Trombone 1 & 2, Trombone 3/Tuba.

Percussion: Perc. 1, Perc. 2.

Strings: Violin 1, Violin 2, Viola, Violoncello (Vc.), Contrabass (Cb.).

Vocal Line (Ch.): Antony! Hail to the happy

Performance Instructions: *f* *ben marcato*

The score features a variety of musical notations including dynamics, articulation marks, and phrasing slurs. The vocal line is written in a simple, declamatory style. The instrumental parts are more complex, with woodwinds and brass playing rhythmic patterns and chords, while strings provide a steady accompaniment.

This page of a musical score includes parts for Flutes 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, Trombone 3/Tuba, Percussion 2, and Chorus. The Chorus part includes the lyrics: "cou - ple! Hail, O hail, O". The score features various musical notations such as dynamics (f), articulation (accents), and performance instructions like "Piatti".

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 part in treble clef.
- Vln. 2**: Violin part in treble clef.
- Vla.**: Viola part in alto clef.
- Vc.**: Violoncello part in bass clef.
- Cb.**: Contrabass part in bass clef.

This page contains a musical score for Act I, continuing from page 187. 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, 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), Vln. 1, Vln. 2, Vla., Vc., and Cb. The score is written in a key signature of one sharp (F#) and a common time signature (C). The Chorus part includes the lyrics: "new - ly mar - ried cou - ple!" and "new - ly mar - ried cou - ple!". The score features various musical notations such as dynamics (e.g., *f*, *a 2*), articulation (accents, slurs), and performance instructions (e.g., *3* for triplets). The page number 263 is centered at the bottom.

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. (Violoncello)
- Cb. (Cello)

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

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)

Musical score for Act I, cont. (190), featuring woodwinds, brass, and percussion. The score is in 3/4 time and includes parts for Flute 1 & 2, Piccolo, Oboe 1 & 2, 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, Percussion 3, and Harp. The score is marked with dynamics such as *fff* and *sfz*, and includes performance instructions like *a 2* and *3*.

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.

Musical score for Act I, cont. (190), featuring strings. The score is in 3/4 time and includes parts for Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is marked with dynamics such as *fff* and *sfz*, and includes performance instructions like *unis* and *a 2*.

Più mosso.

(curtain)

End of Act I