Antony & Cleopatra

An Opera in Three Acts

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

Libretto by

Gene Tyburn

Music by

Gerard Chiusano

Full Score

Instrumentation —

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

4 Horns
3 Trumpets
3 Trombones
Tuba

3 Percussion

Harp

Strings

DRAMATIS PERSONÆ

Enobarbus..... Baritone

Cleopatra..... Mezzo-Soprano

Antony .....Tenor

Messenger..... Baritone

Charmian ..... Mezzo-Soprano

Iras.....Soprano

Sooth Sayer ..... Bass

Mæcenus..... Baritone

Octavius Cæsar..... Bass

Octavia .....Soprano

Captain .....Tenor

Thidius.....Tenor

Eunuch .....Countertenor

Proculeus..... Baritone

(Fig) Man..... Baritone

with
Chorus

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

ACT I (40:00) ..... page 77

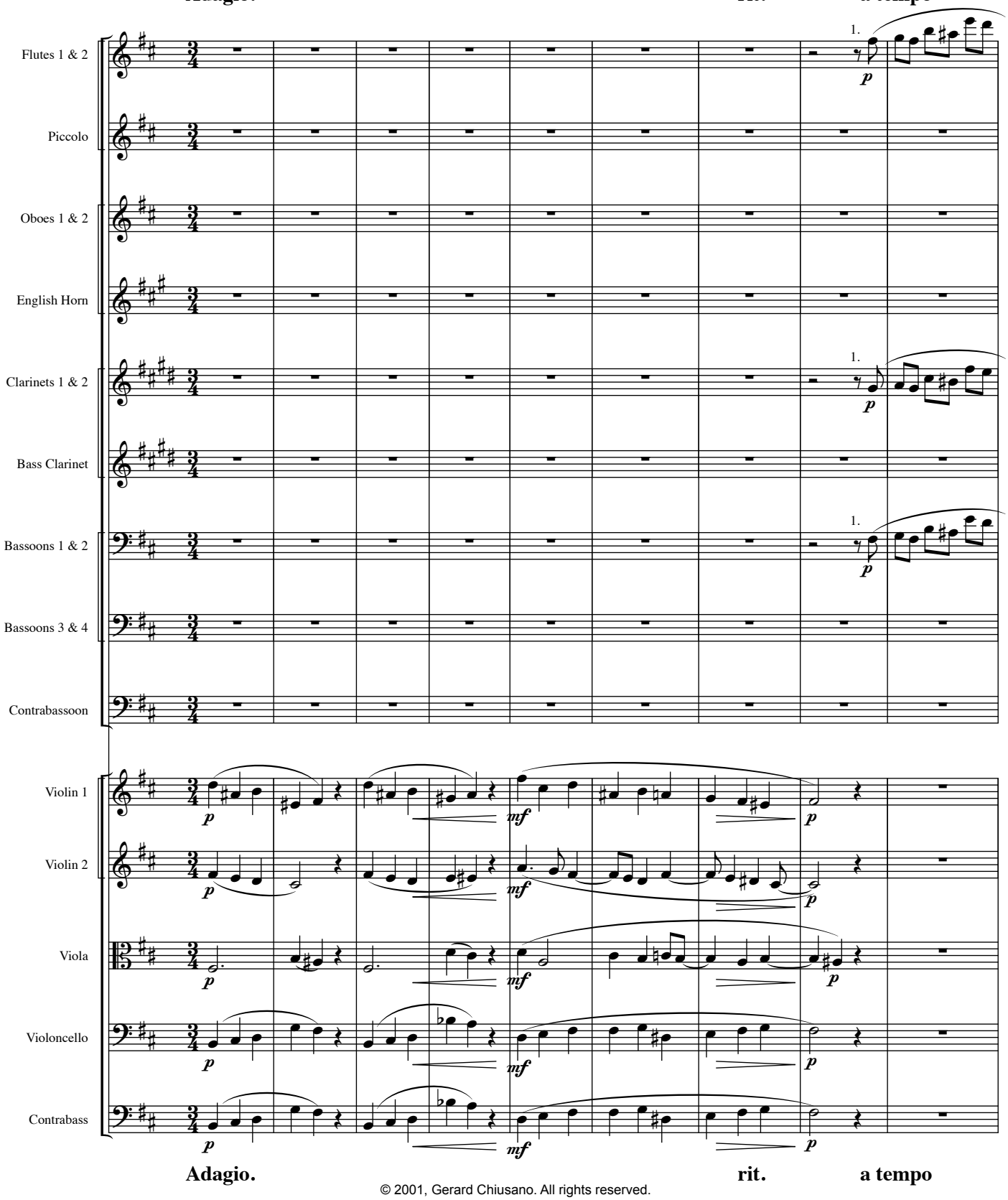
ACT II (40:00)..... page 267

ACT III (55:00) ..... page 438

Anthony and Cleopatra

OVERTURE

Gerard Chiusano



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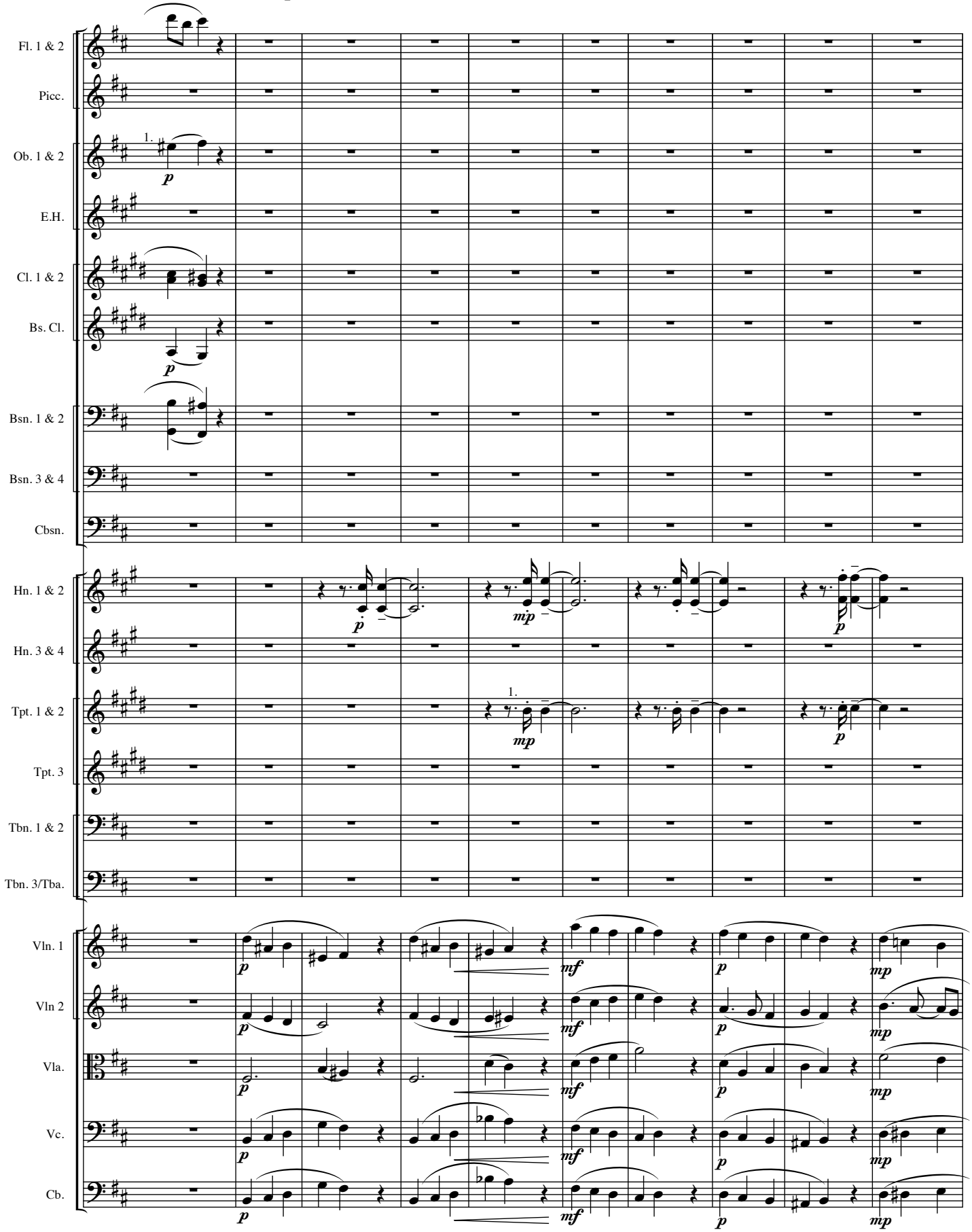
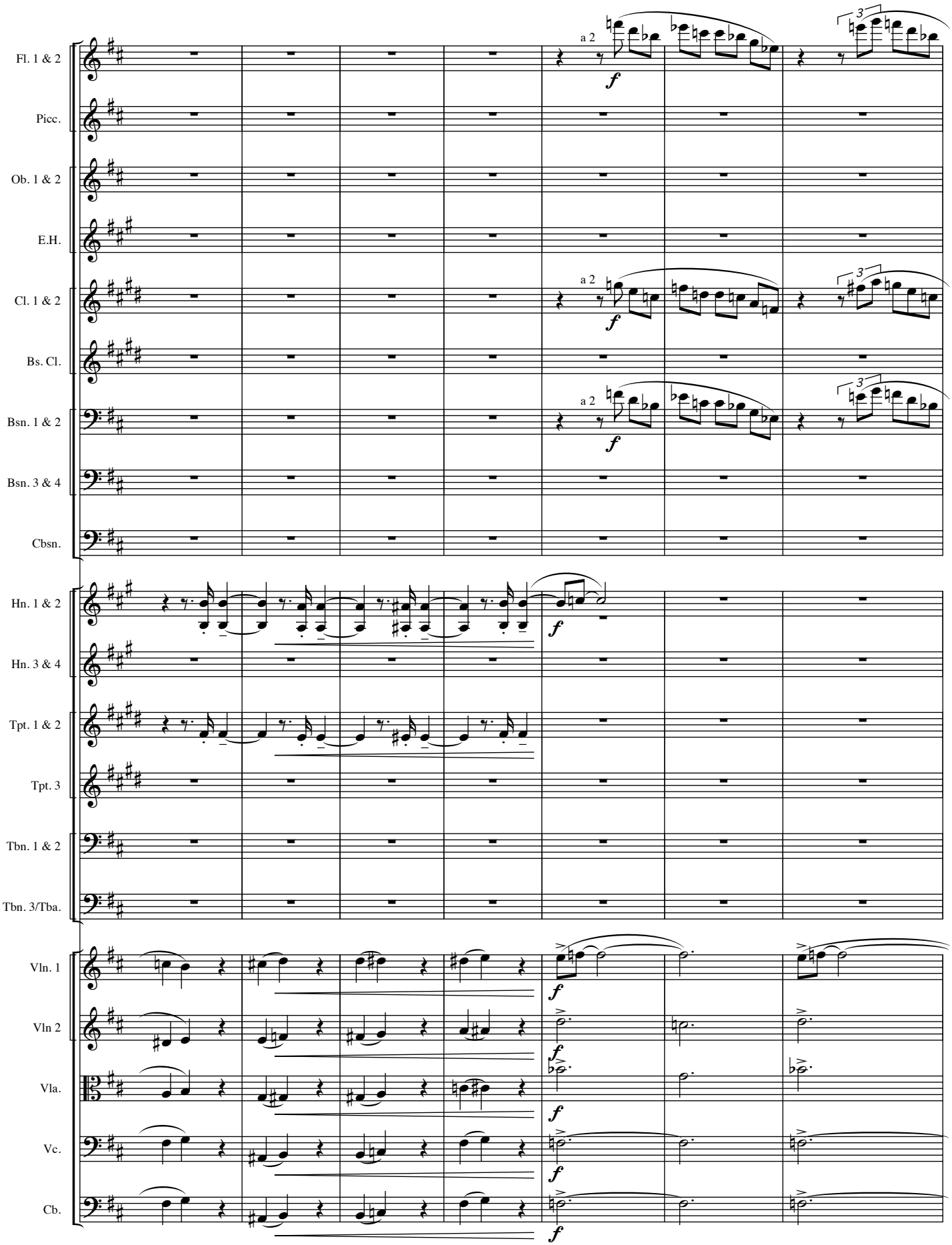
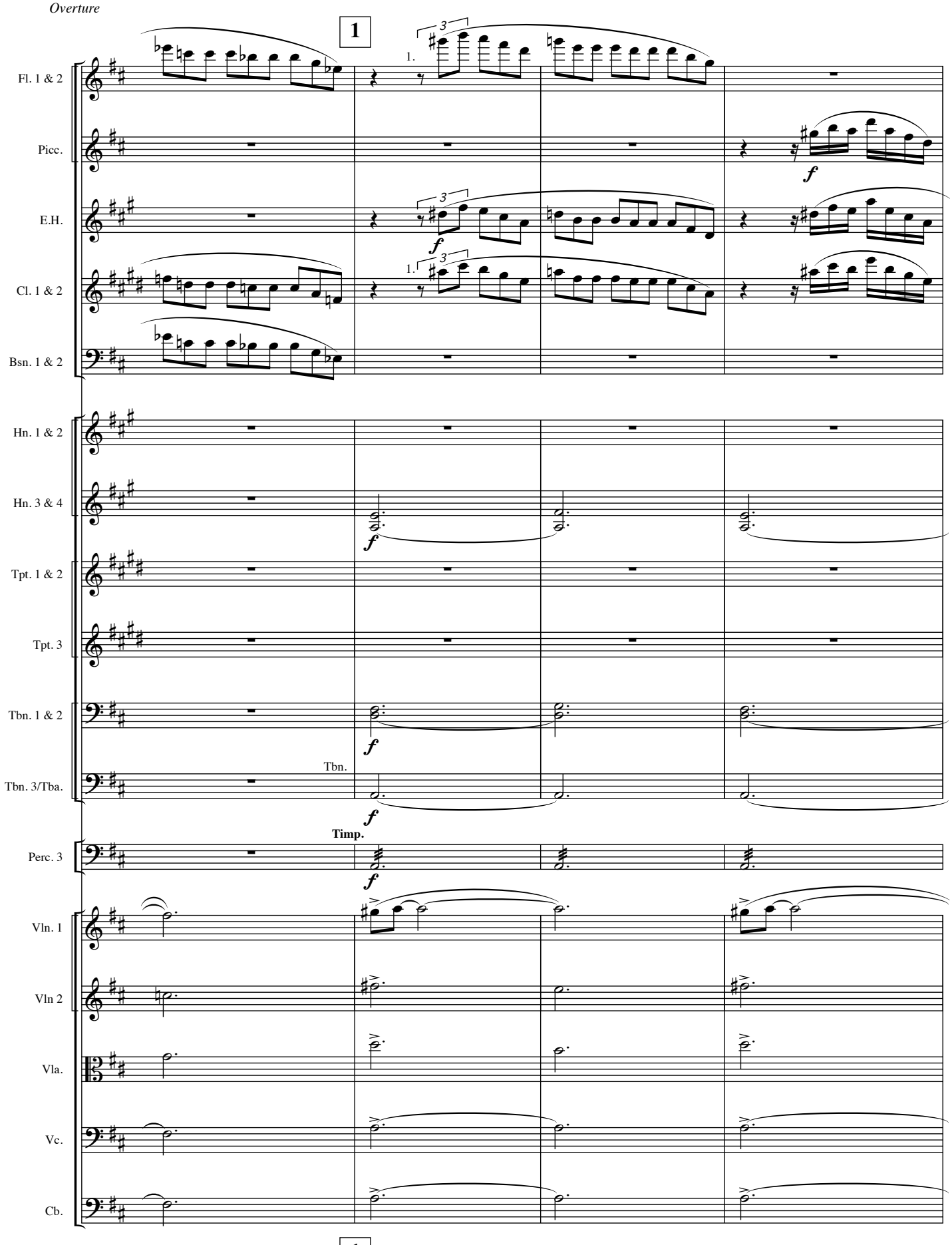
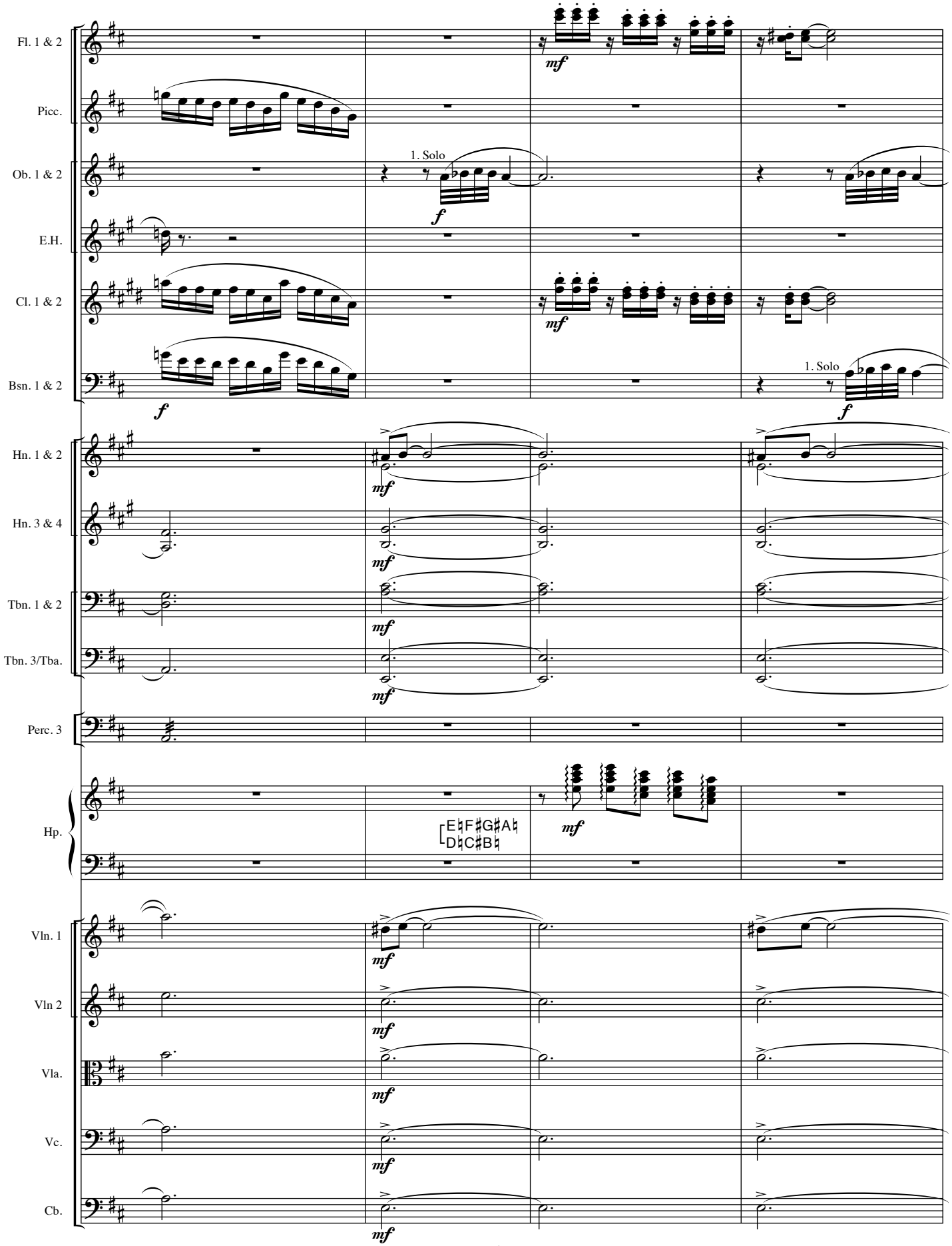
rit. **a tempo**

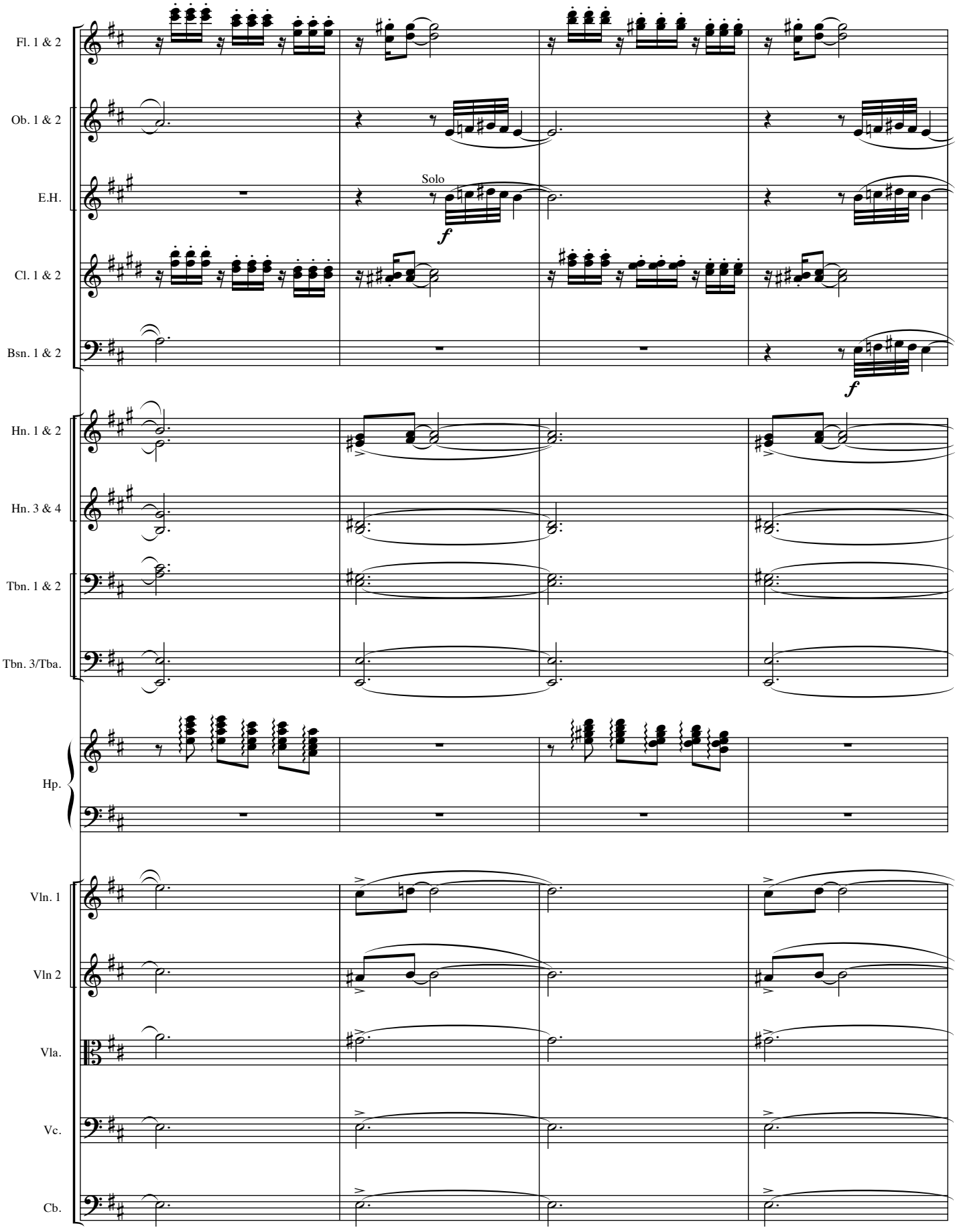


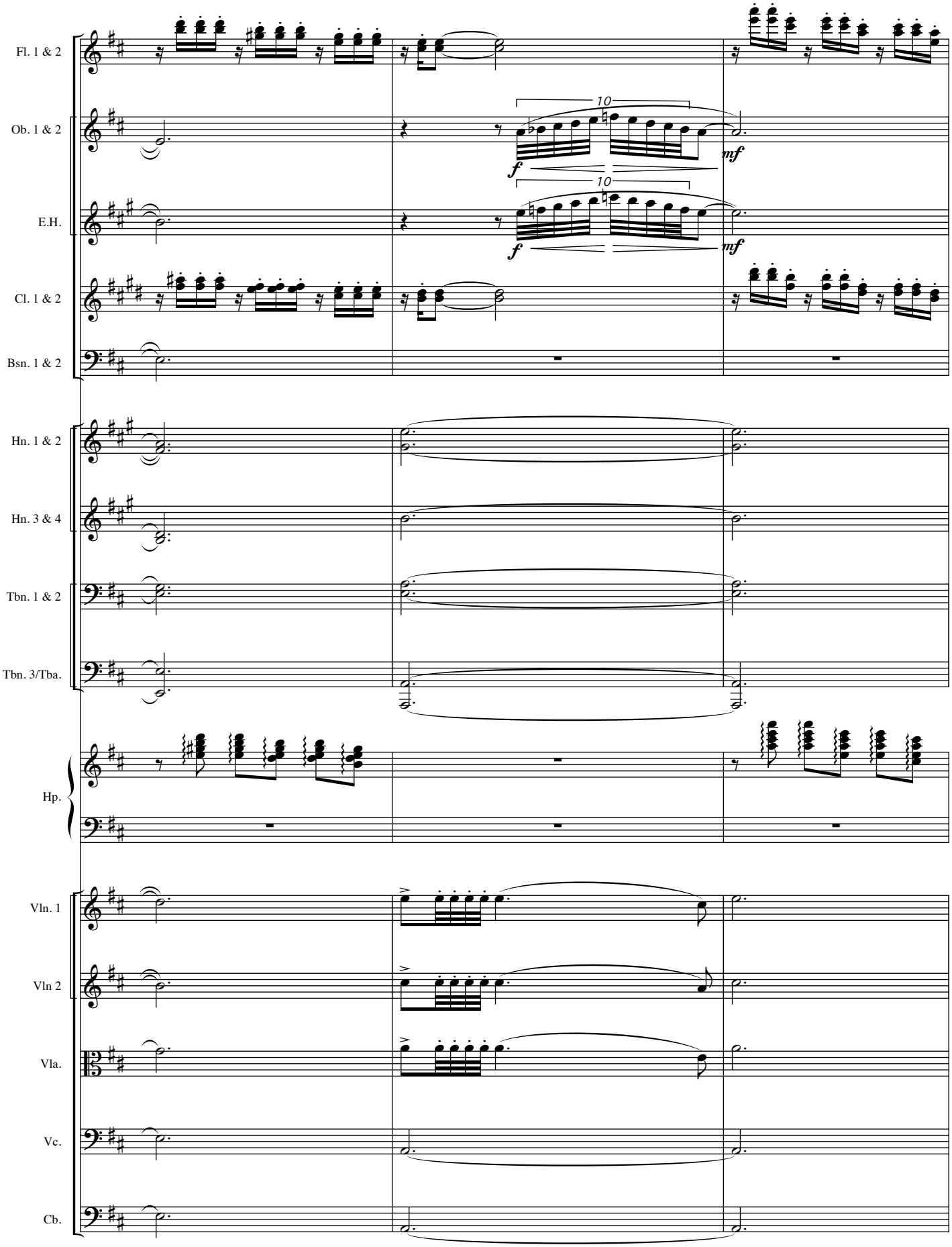
rit. **a tempo**

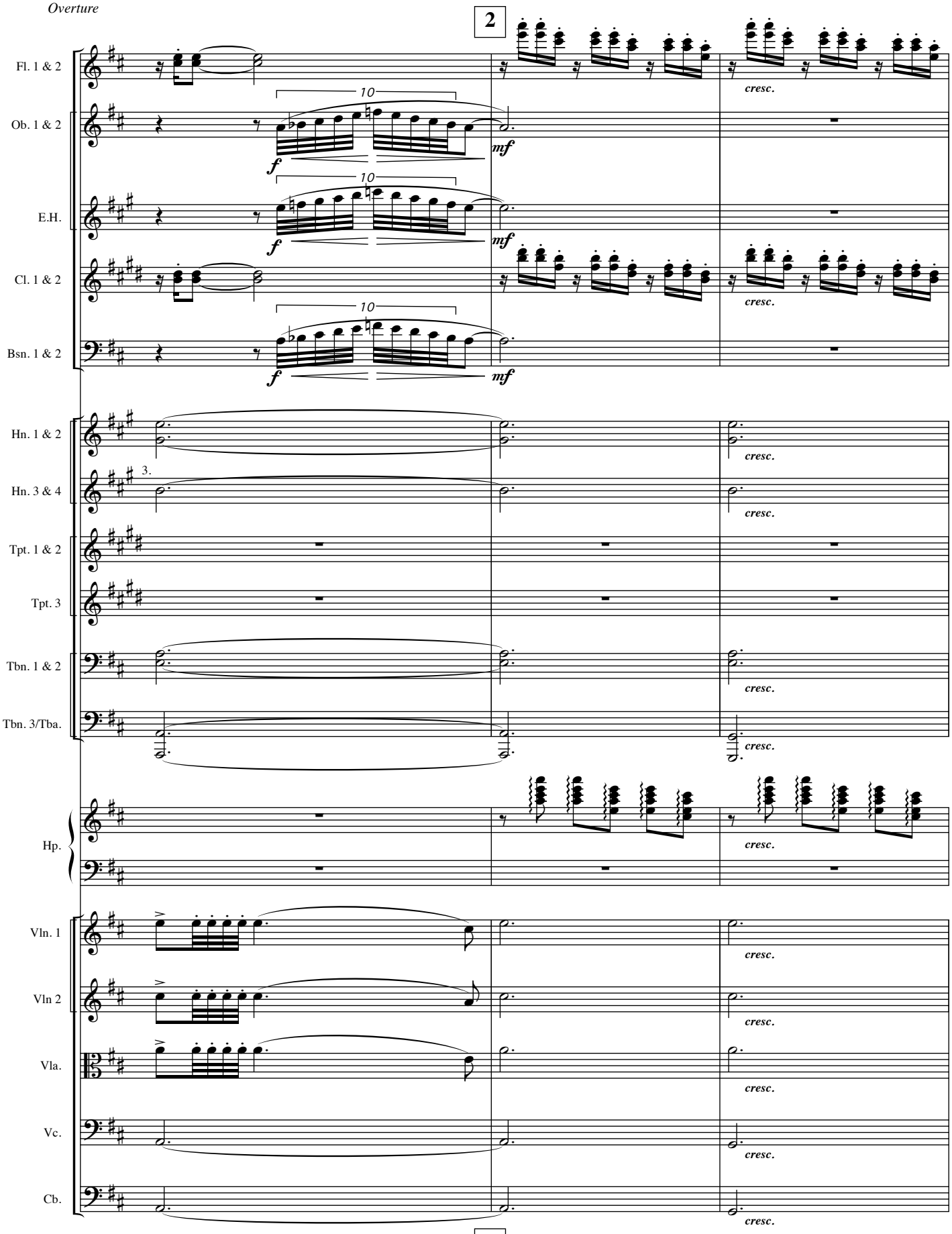

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Vln. 1
Vln 2
Vla.
Vc.
Cb.
a 2
f
3

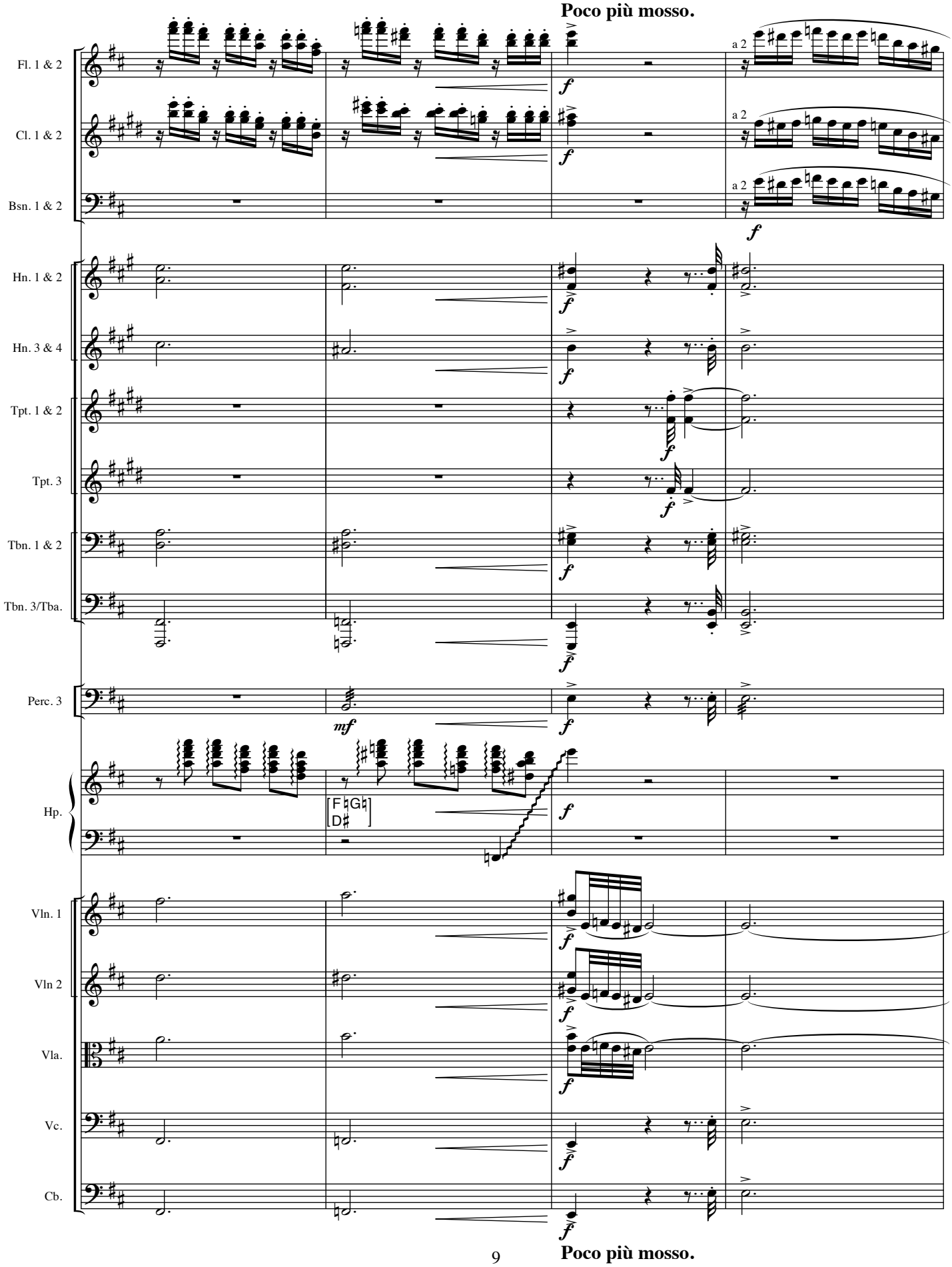

1
Fl. 1 & 2
Picc.
E.H.
Cl. 1 & 2
Bsn. 1 & 2
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn.
Tbn. 3/Tba.
Timp.
Perc. 3
Vln. 1
Vln 2
Vla.
Vc.
Cb.
1.
3
f
1

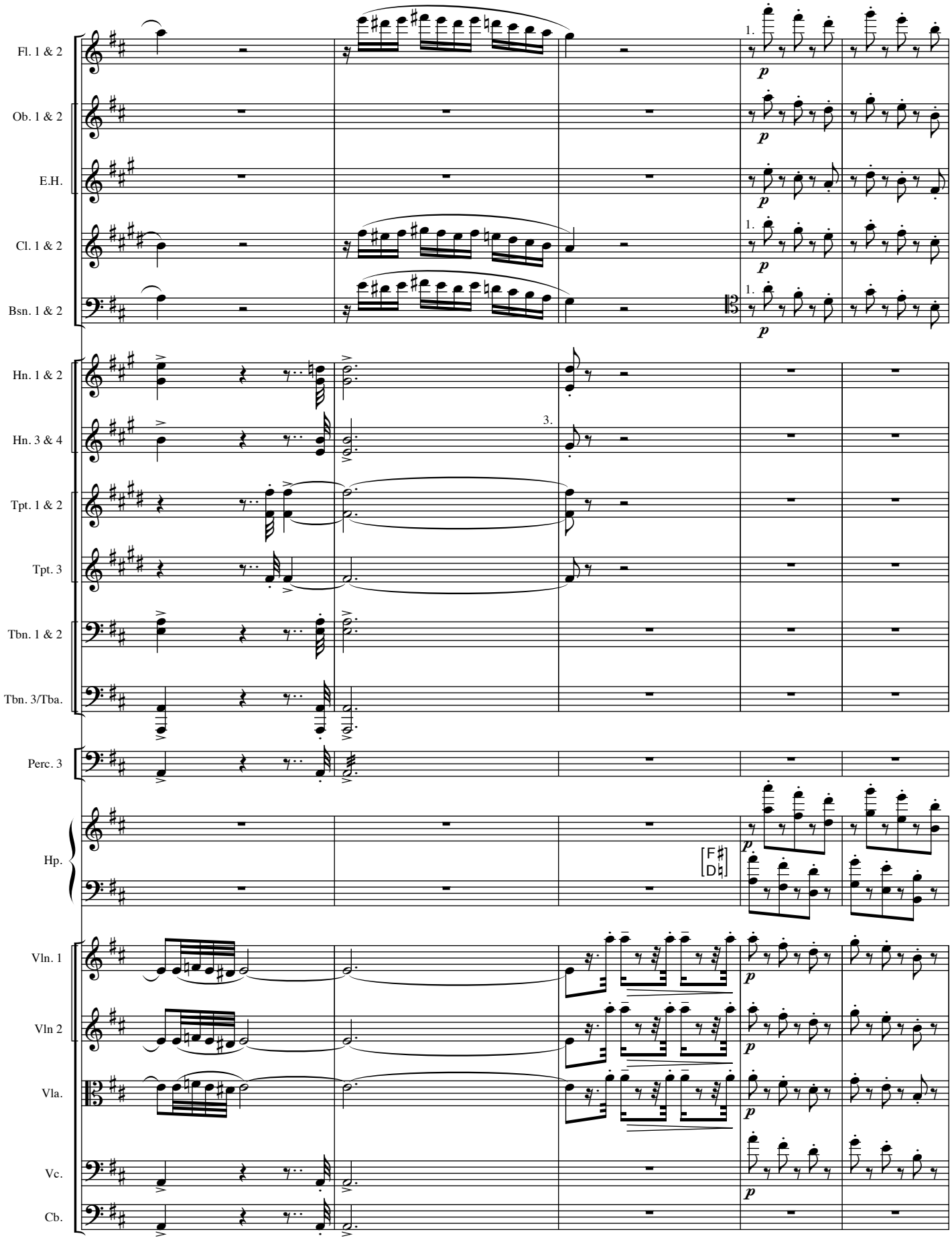

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 1 & 2
Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
Hp.
Vln. 1
Vln 2
Vla.
Vc.
Cb.
1. Solo
1. Solo
E♮F♯G♯A♮
D♮C♯B♮
mf
f

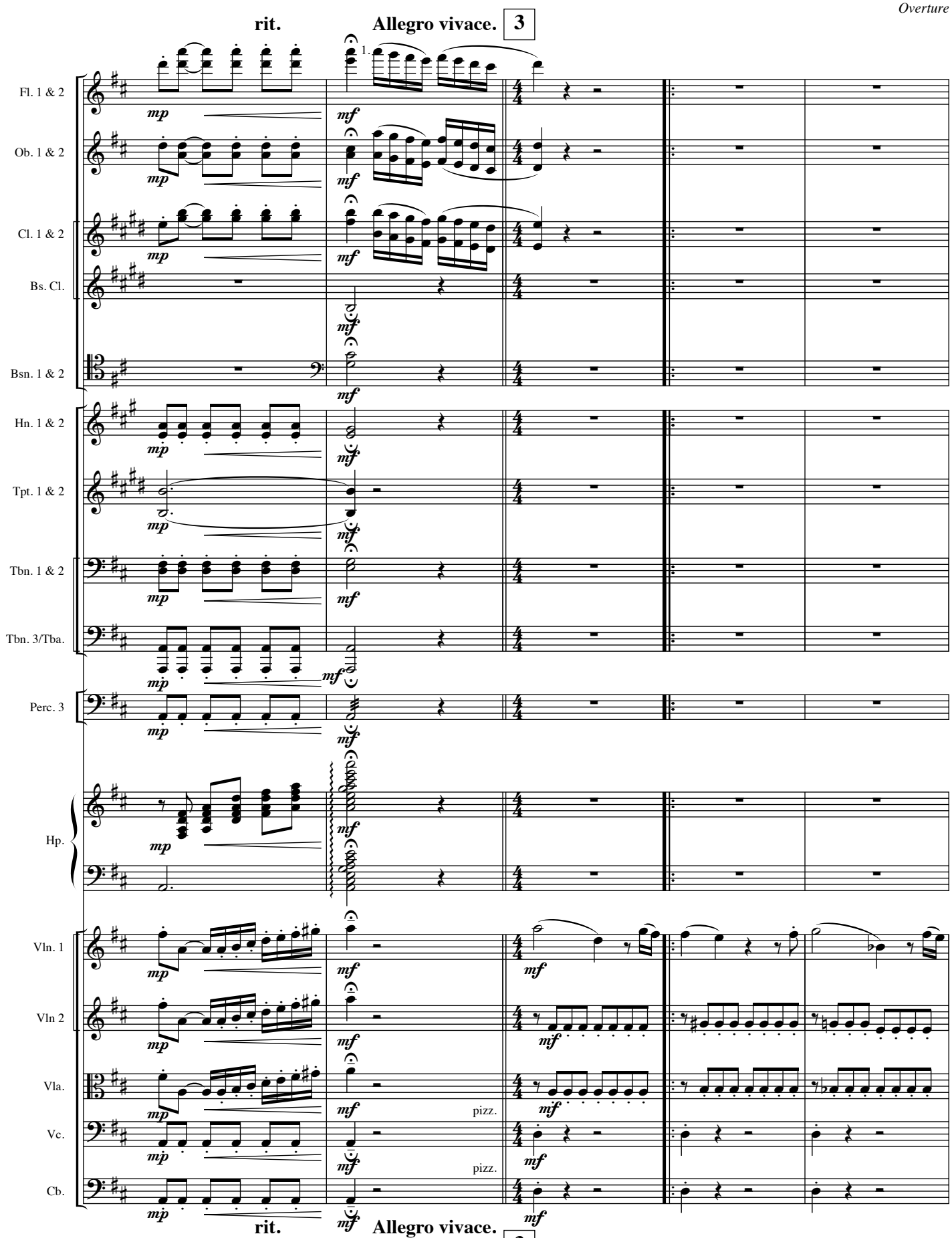

Fl. 1 & 2
Ob. 1 & 2
E.H.
Solo
f
Cl. 1 & 2
Bsn. 1 & 2
f
Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3/Tba.
Hp.
Vln. 1
Vln 2
Vla.
Vc.
Cb.

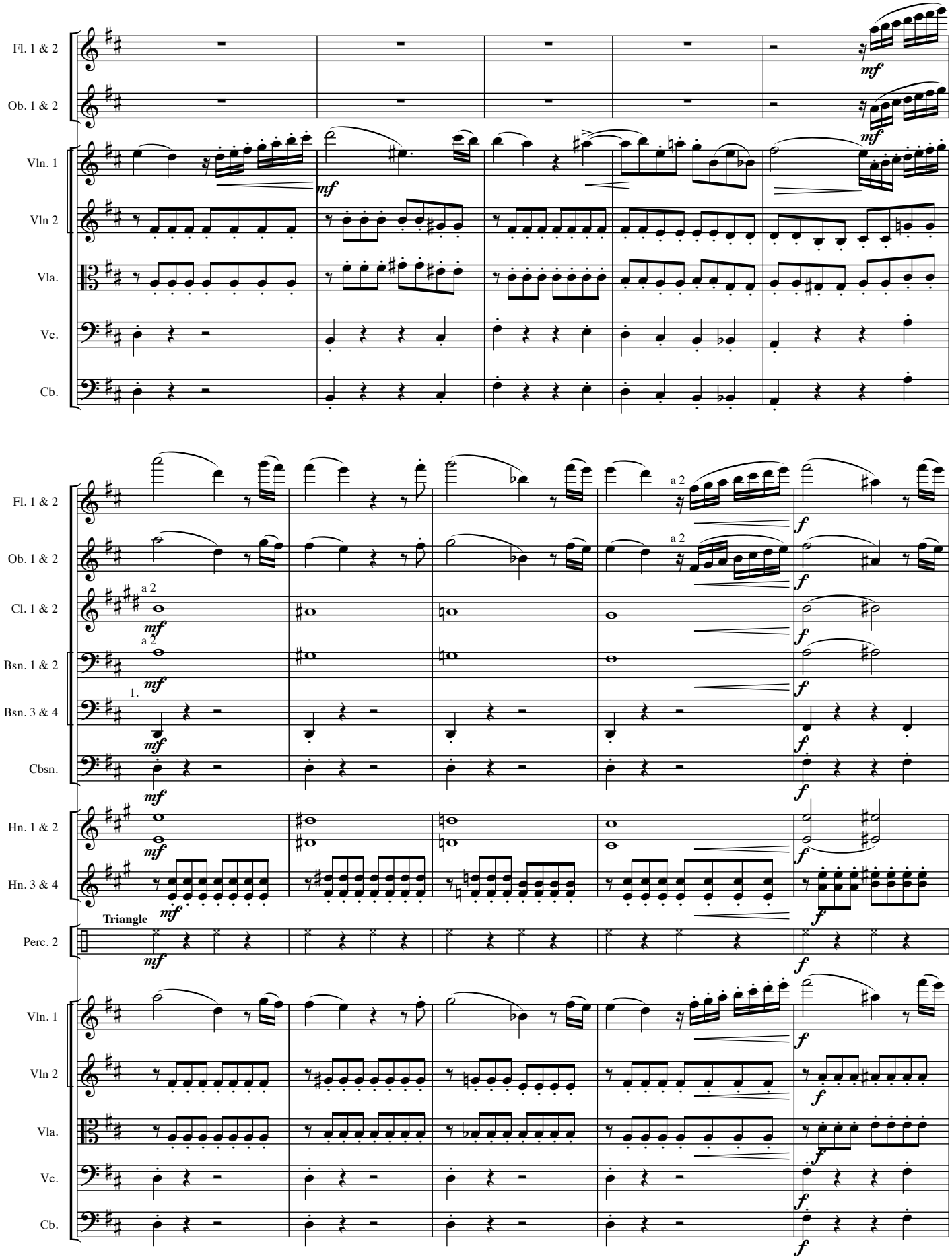

Fl. 1 & 2
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 1 & 2
Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3/Tba.
Hp.
Vln. 1
Vln 2
Vla.
Vc.
Cb.
10
f
mf
10
f
mf

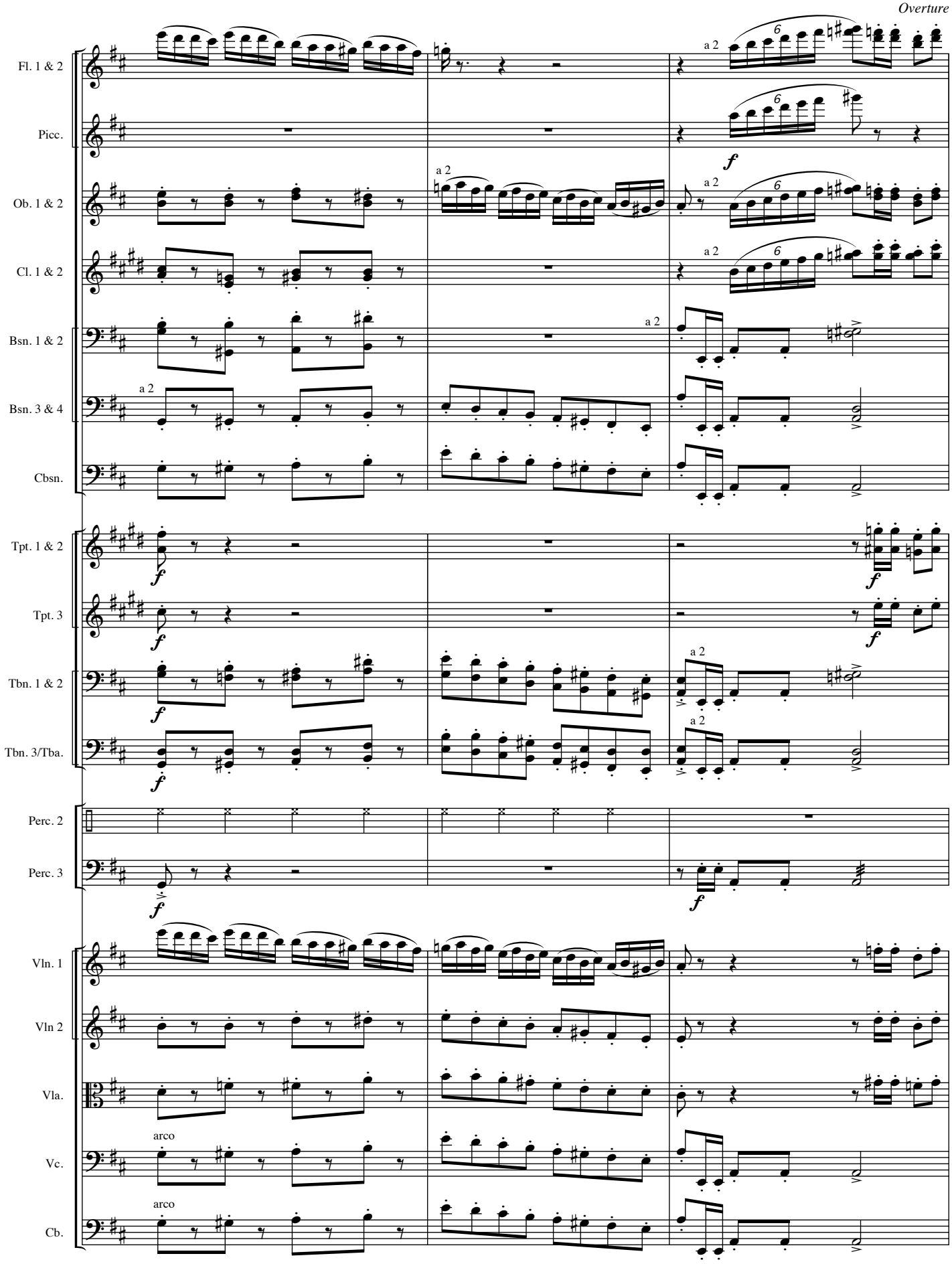

2
Fl. 1 & 2
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 1 & 2
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Hp.
Vln. 1
Vln 2
Vla.
Vc.
Cb.
10
f
mf
cresc.
3.
2

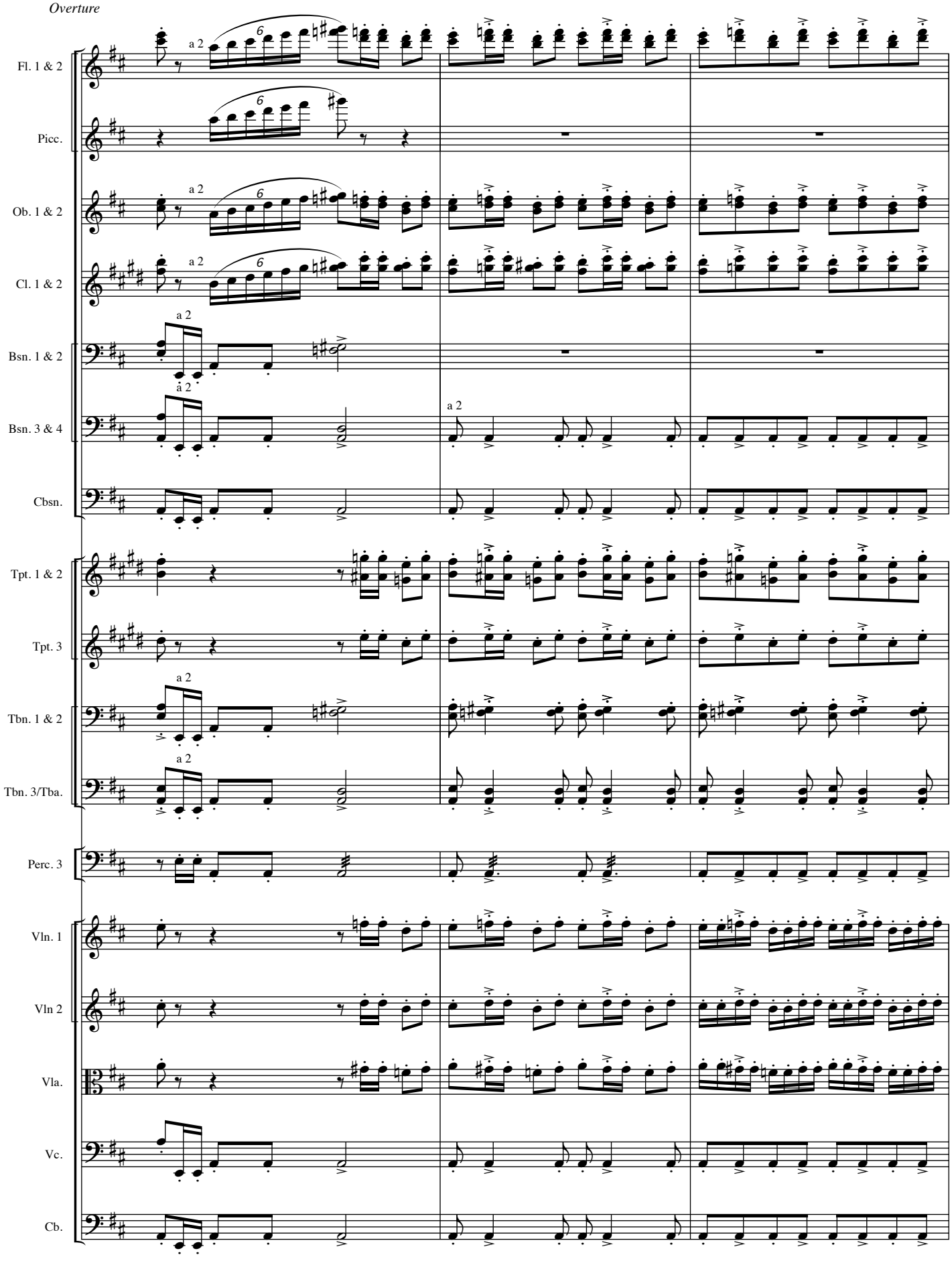

Poco più mosso.
Fl. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
Hp.
Vln. 1
Vln 2
Vla.
Vc.
Cb.
a 2
F♮G♮
D♯
Poco più mosso.


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.
1.
3.
p
[F♯ D♮]

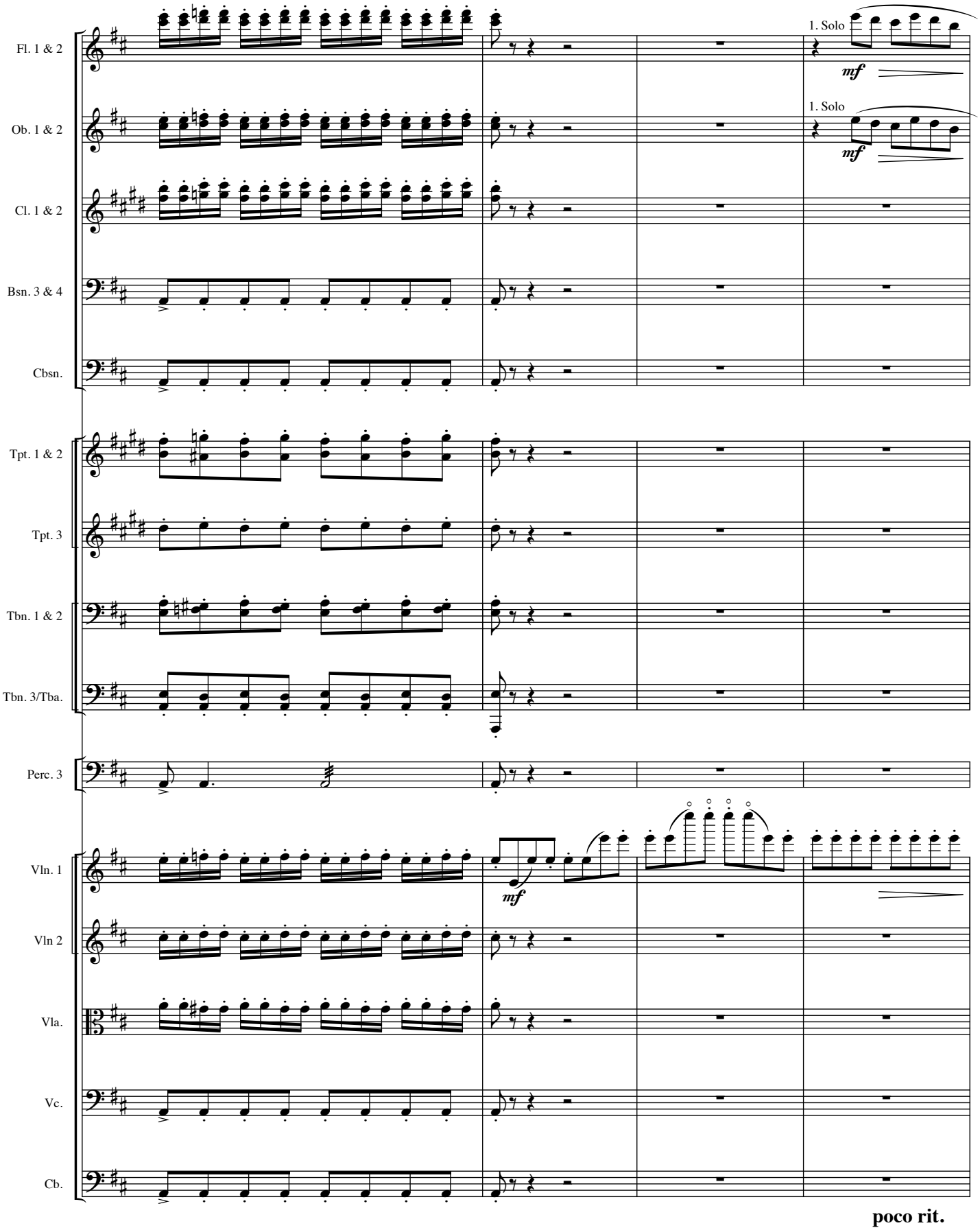

rit.
Allegro vivace.
3
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Hn. 1 & 2
Tpt. 1 & 2
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
Hp.
Vln. 1
Vln 2
Vla.
Vc.
Cb.
pizz.
pizz.
rit.
Allegro vivace.
3


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

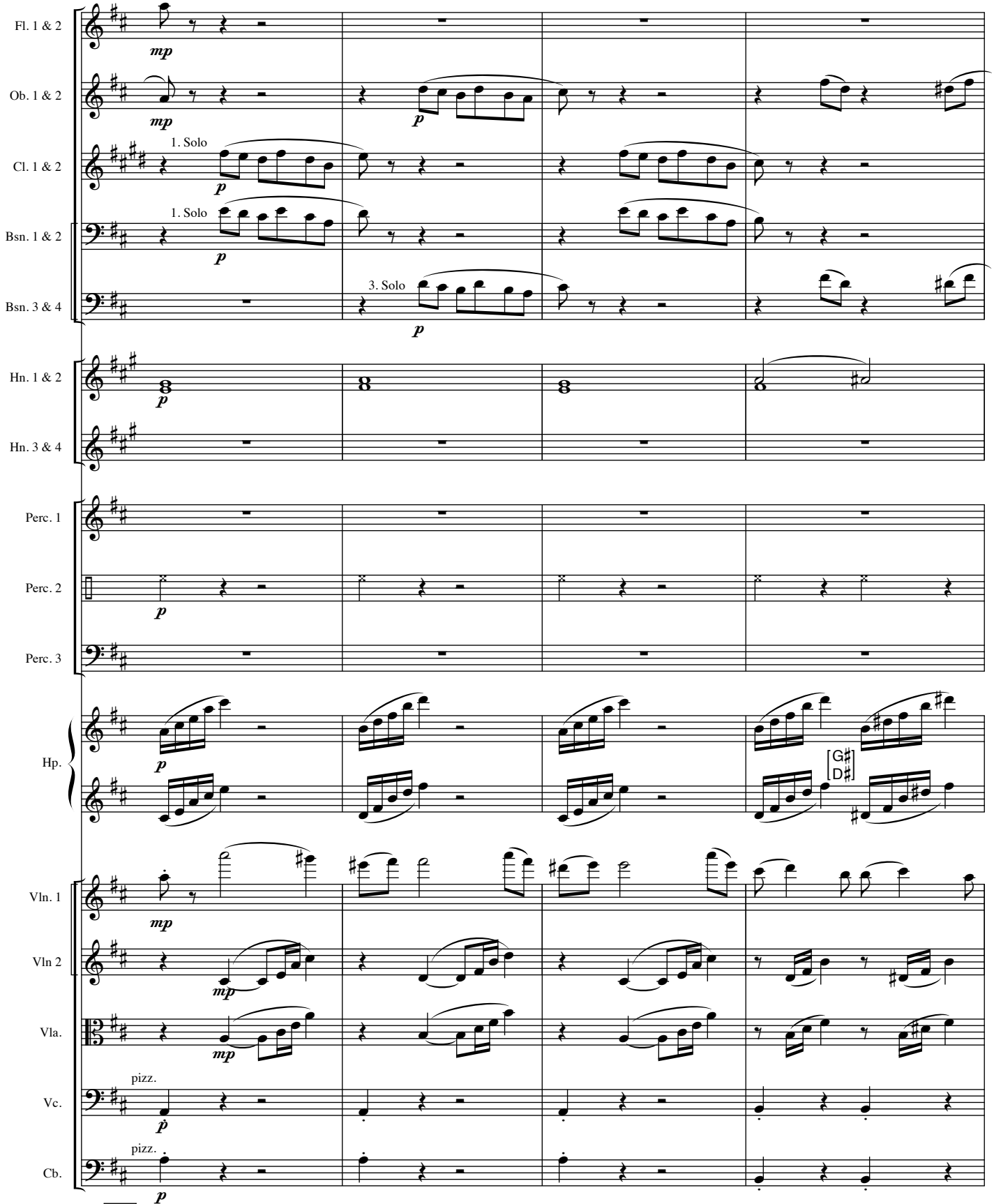

Fl. 1 & 2
Picc.
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
Vln. 1
Vln 2
Vla.
Vc.
Cb.
a 2
6

poco rit.

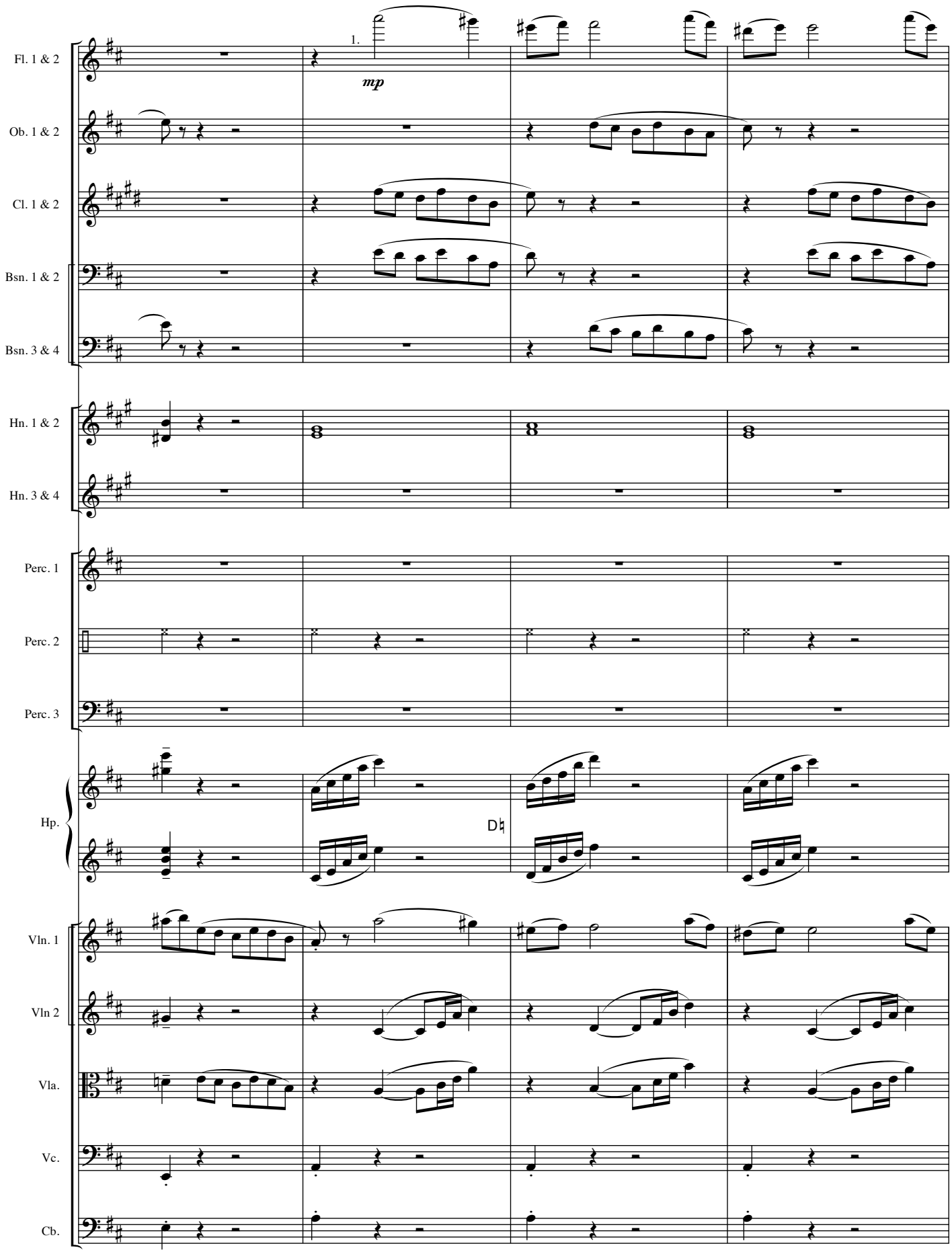


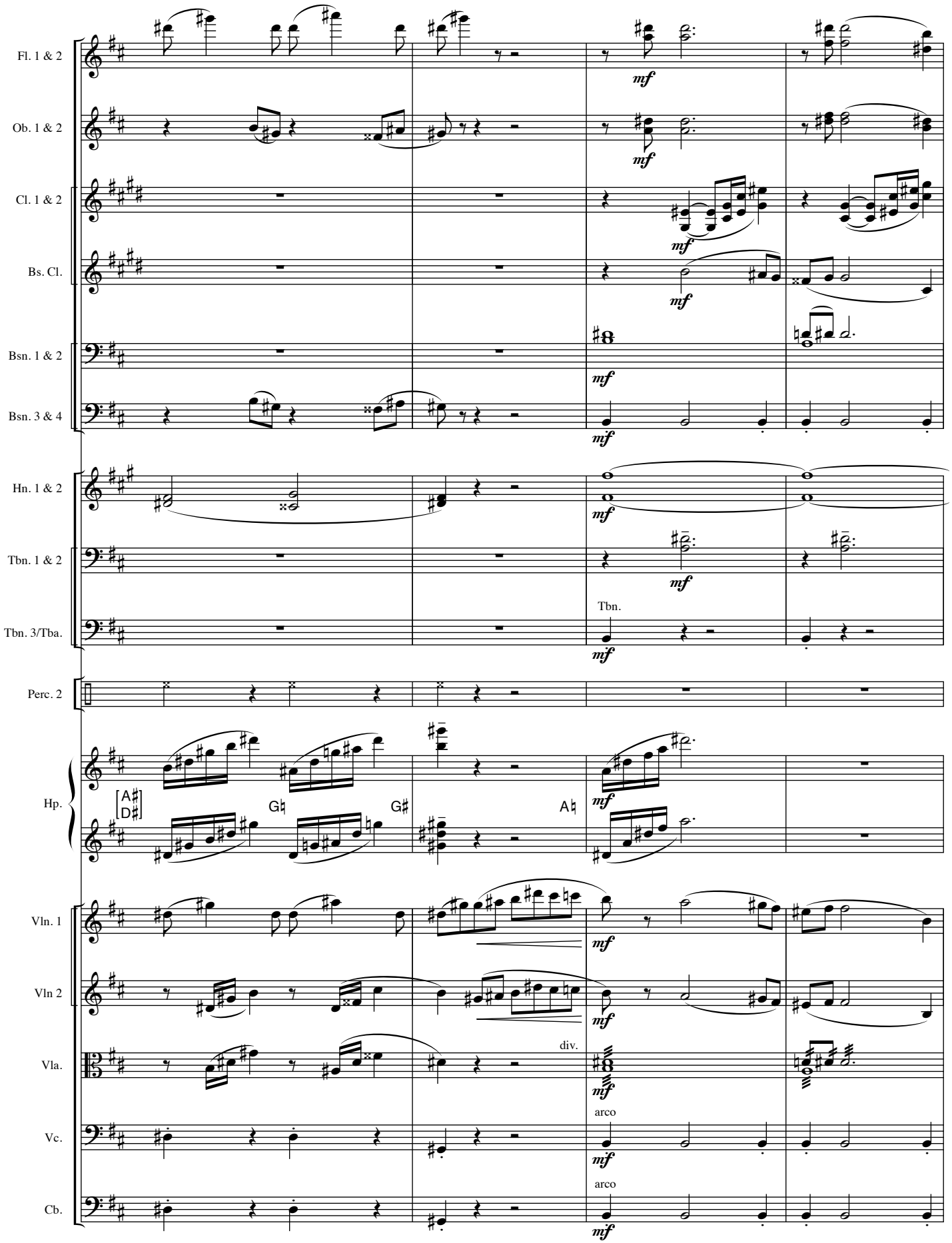
poco rit.

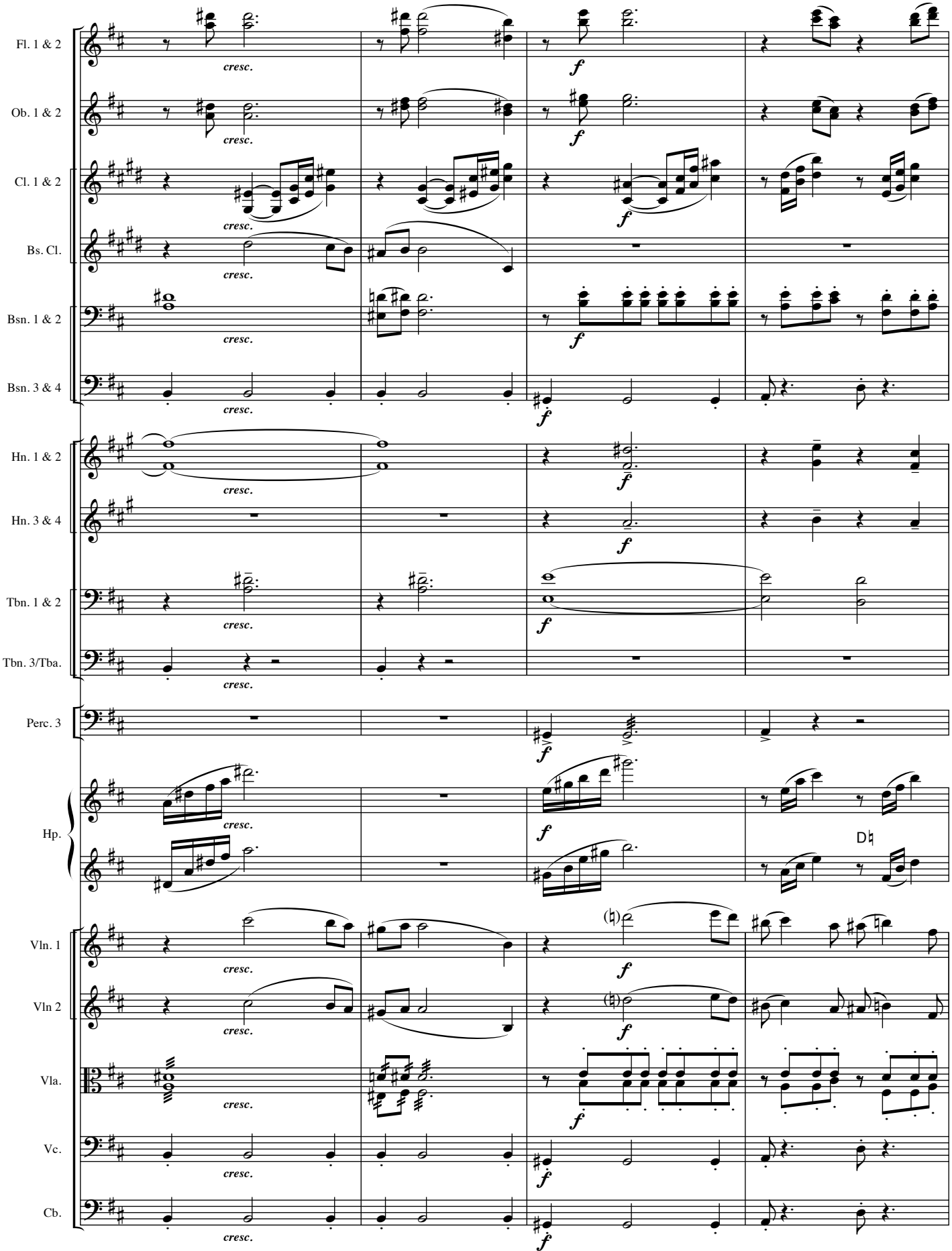
4 **a tempo**

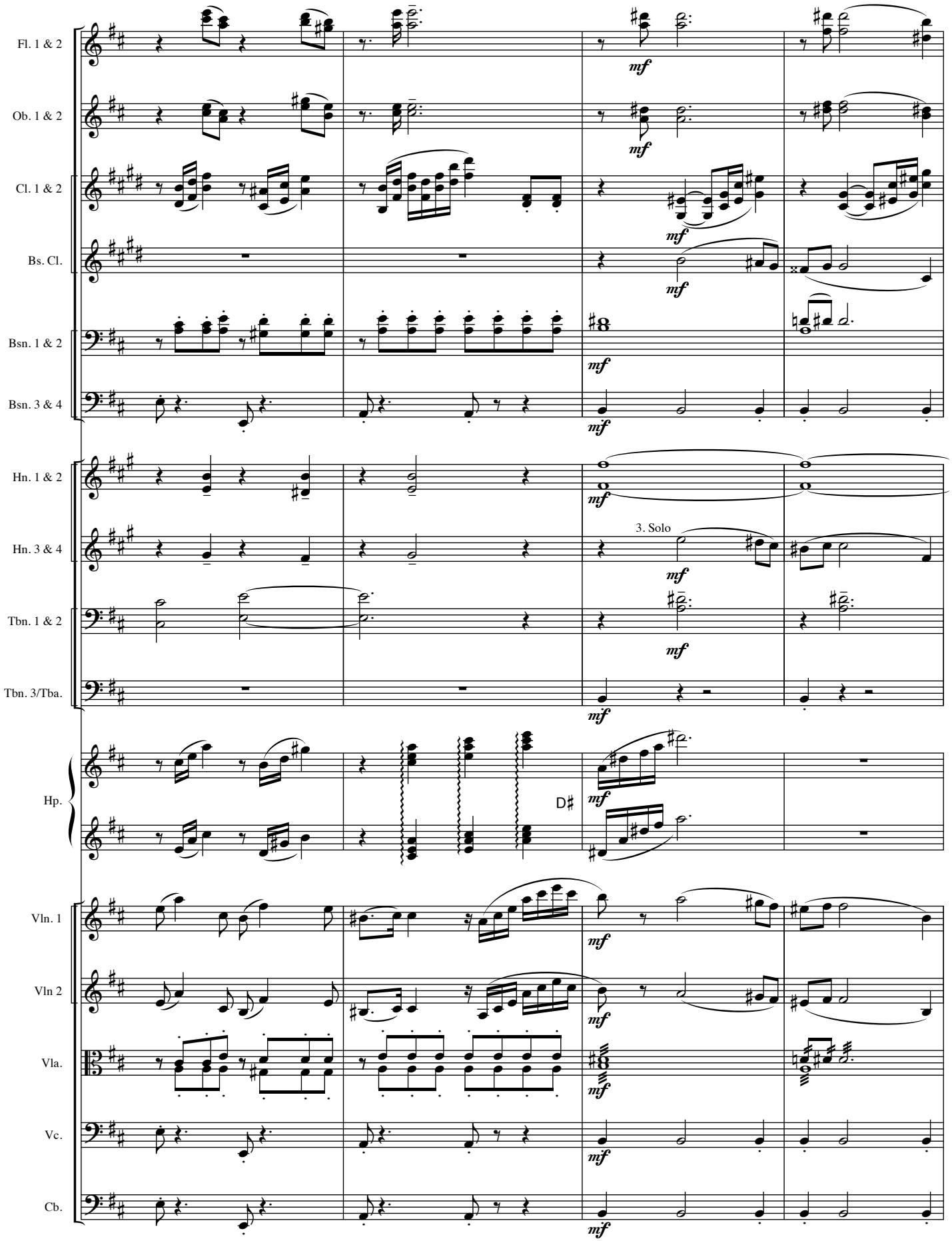


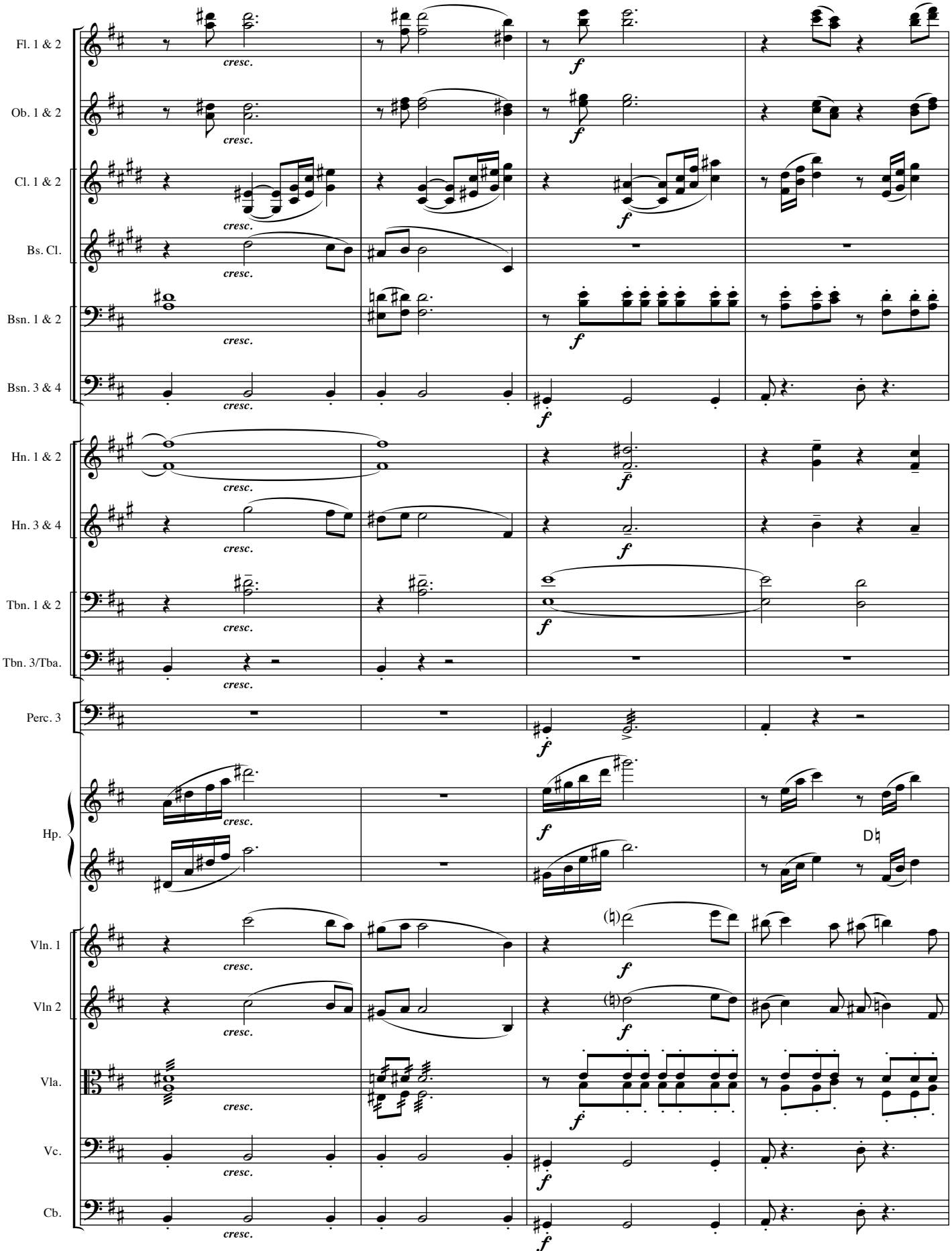
4 **a tempo**

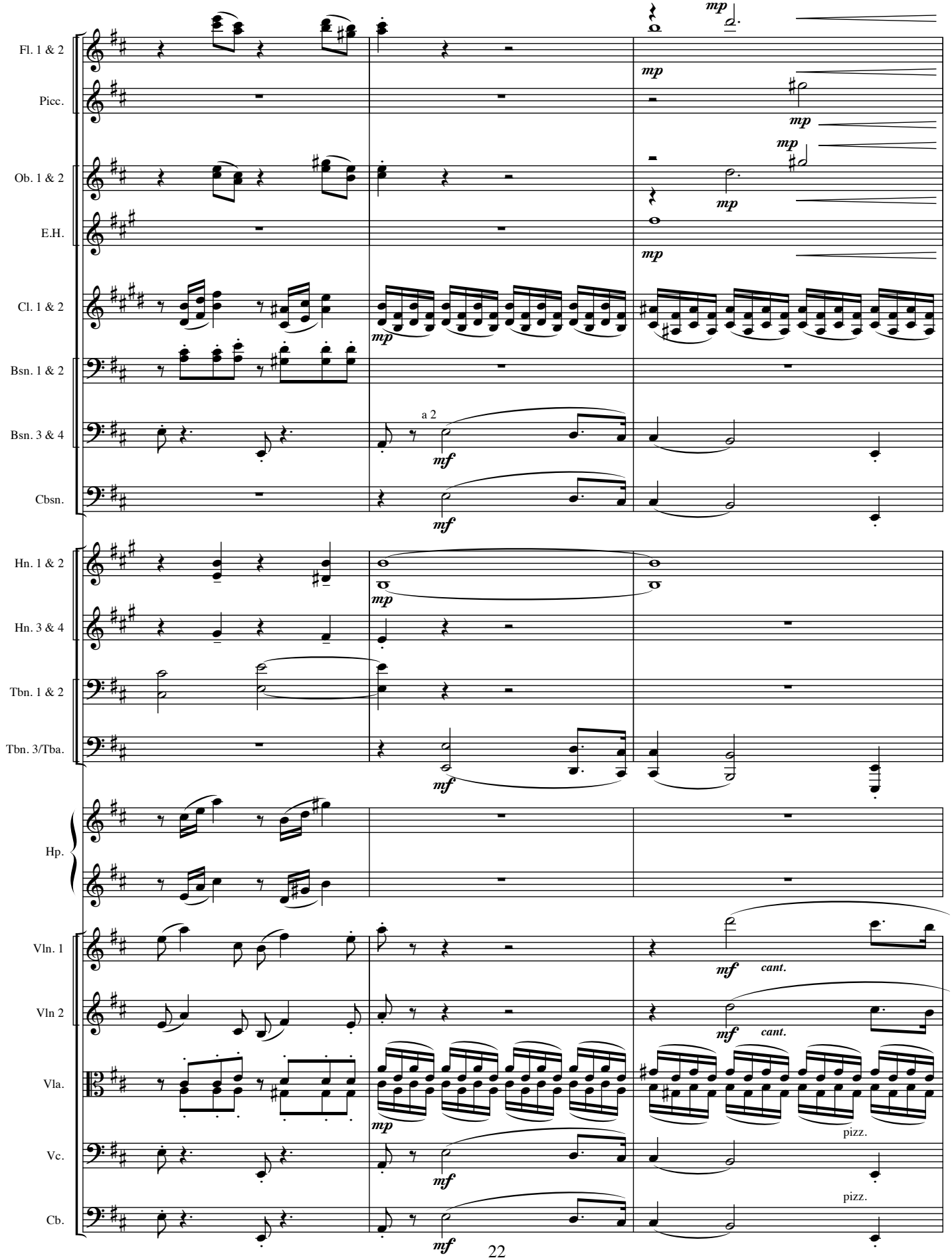

1.
mp
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Hn. 3 & 4
Perc. 1
Perc. 2
Perc. 3
Hp.
D♮
Vln. 1
Vln 2
Vla.
Vc.
Cb.

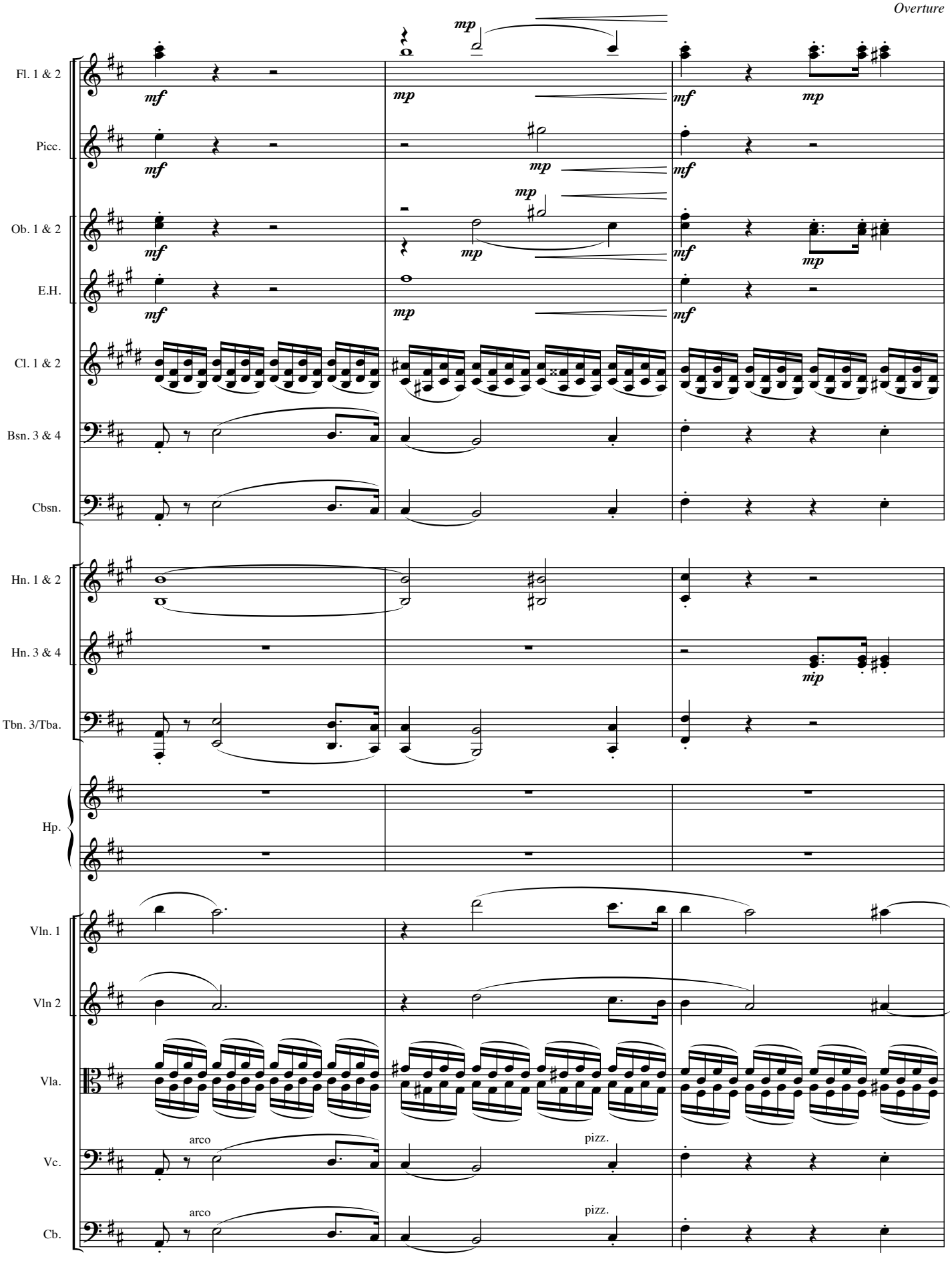

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Tbn. 1 & 2
Tbn. 3/Tba.
Tbn.
Perc. 2
Hp.
[A♯ D♯]
G♮
G♯
A♮
Vln. 1
Vln 2
Vla.
div.
Vc.
arco
Cb.
arco
mf

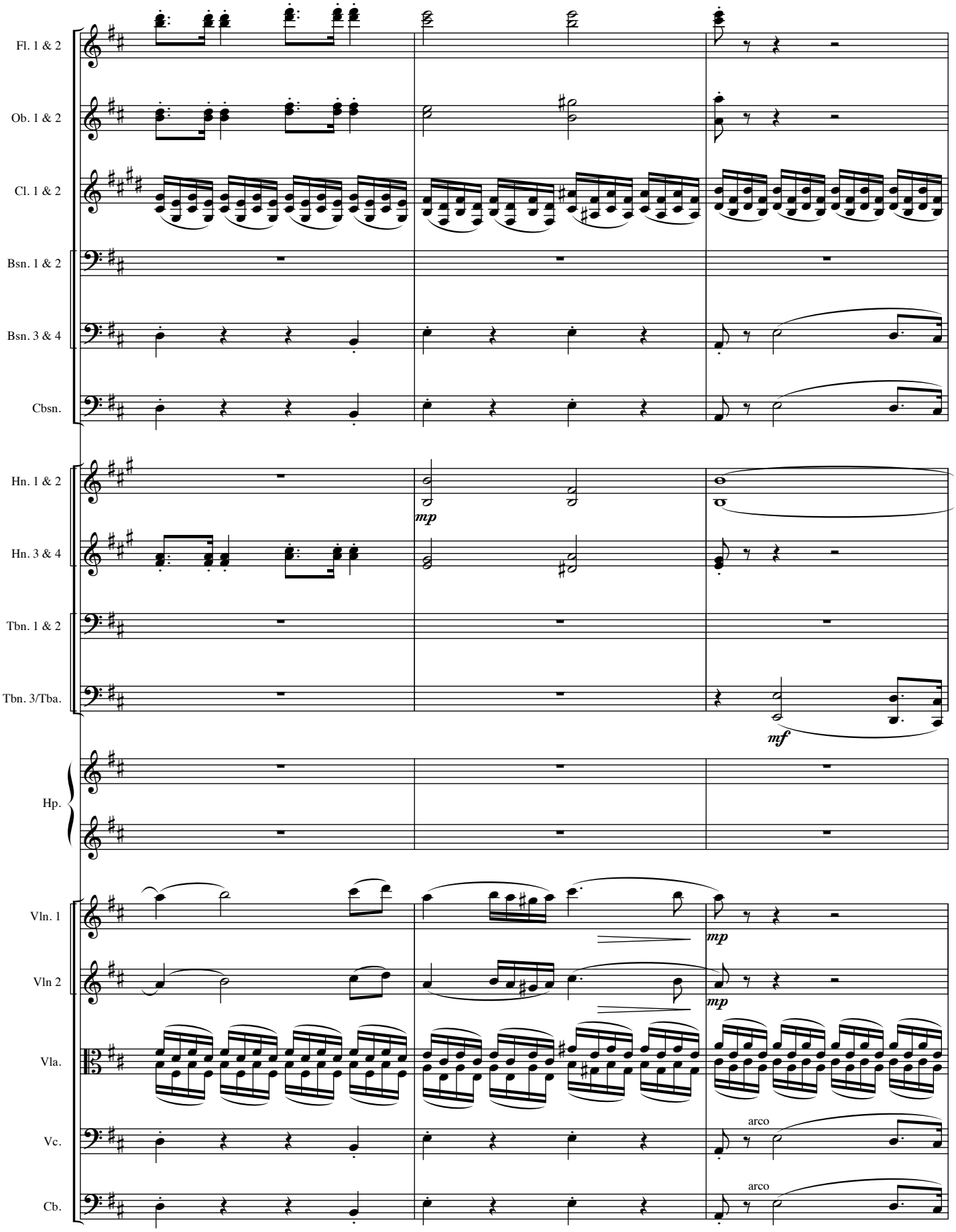

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
Hp.
Vln. 1
Vln 2
Vla.
Vc.
Cb.
cresc.
f
D♮

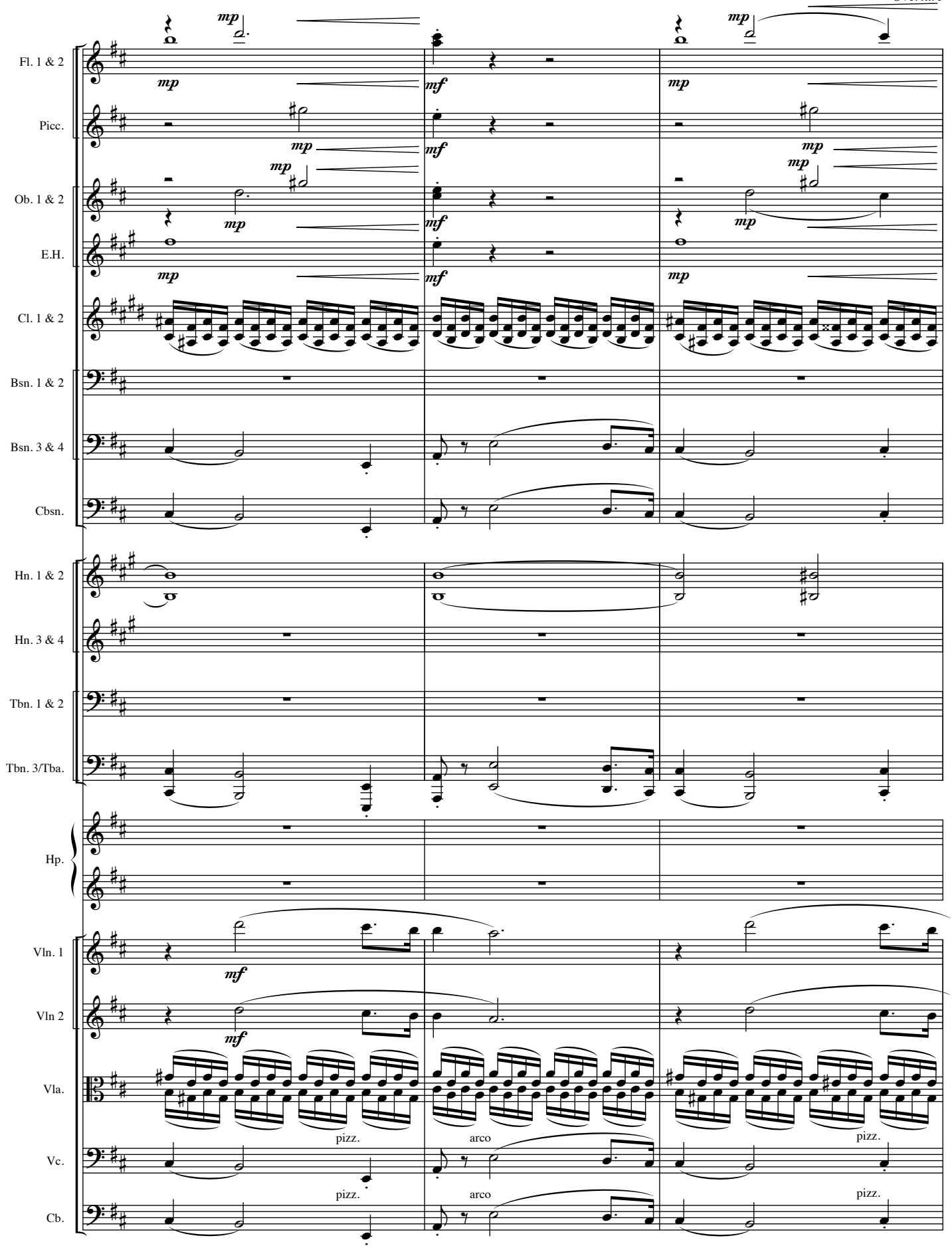

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Hn. 3 & 4
3. Solo
Tbn. 1 & 2
Tbn. 3/Tba.
Hp.
D♯
Vln. 1
Vln 2
Vla.
Vc.
Cb.
mf

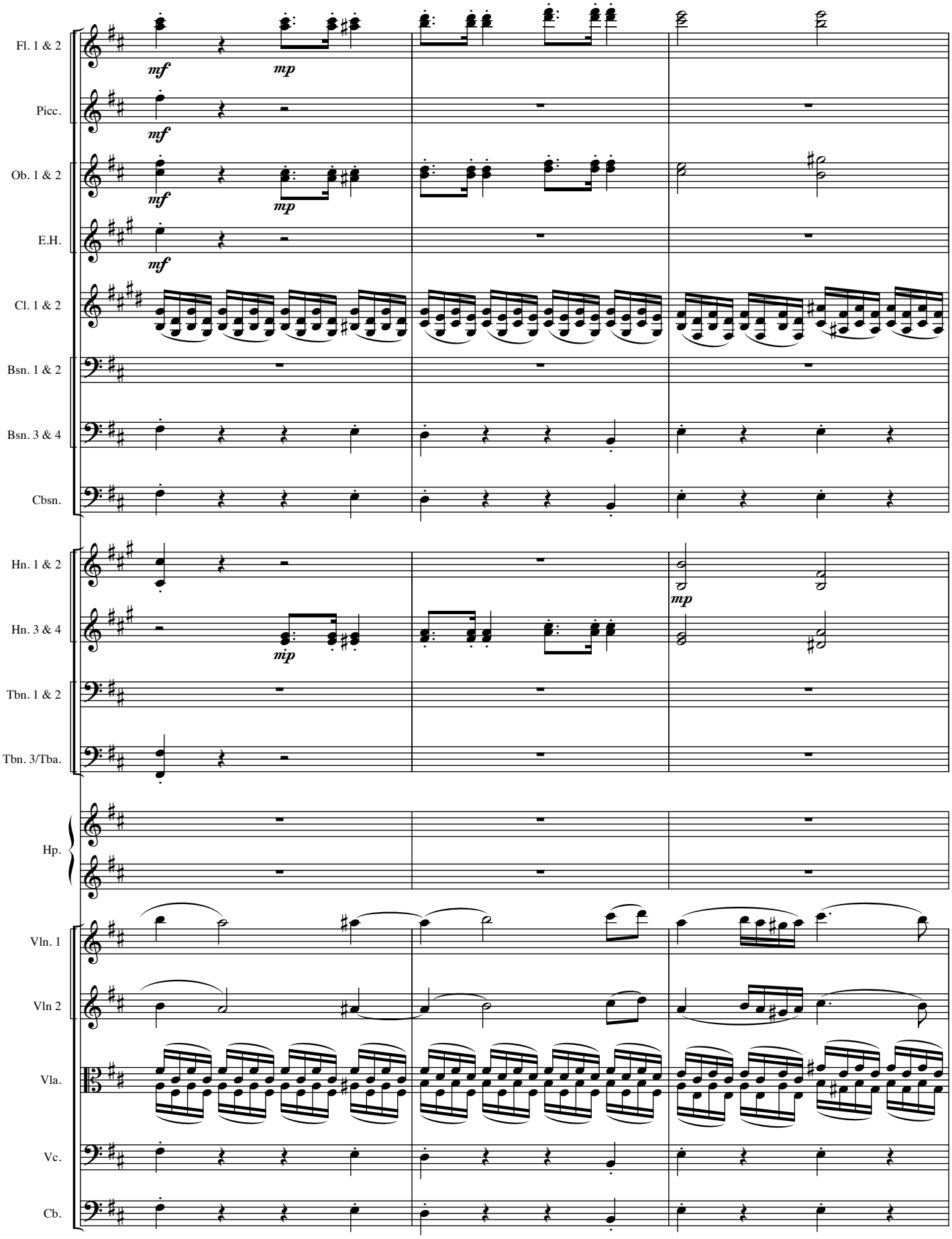

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
Hp.
Vln. 1
Vln 2
Vla.
Vc.
Cb.
cresc.
f
D♮

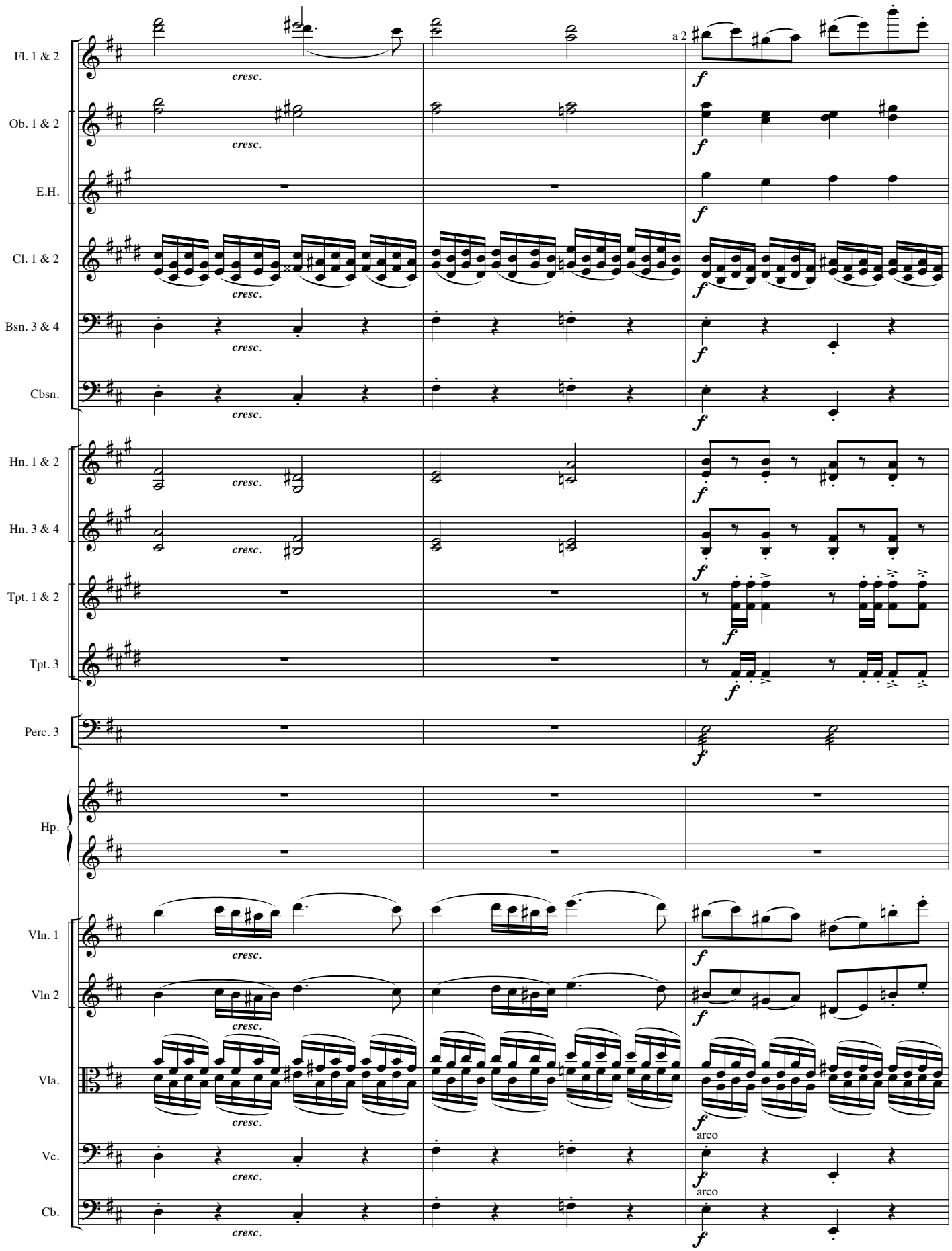

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3/Tba.
Hp.
Vln. 1
Vln 2
Vla.
Vc.
Cb.
mp
mf
a 2
cant.
pizz.

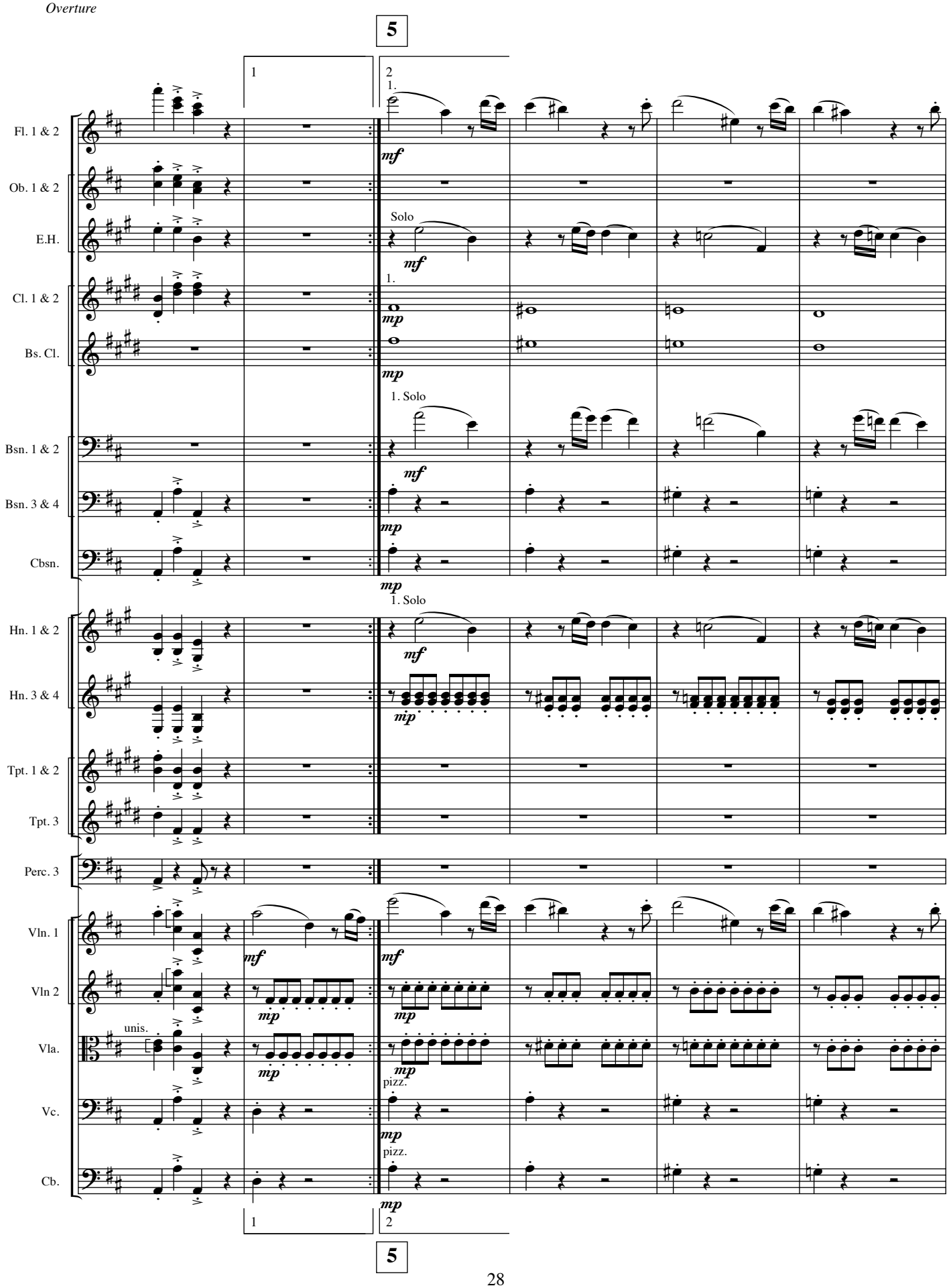

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tbn. 3/Tba.
Hp.
Vln. 1
Vln 2
Vla.
Vc.
Cb.
mf
mp
arco
pizz.

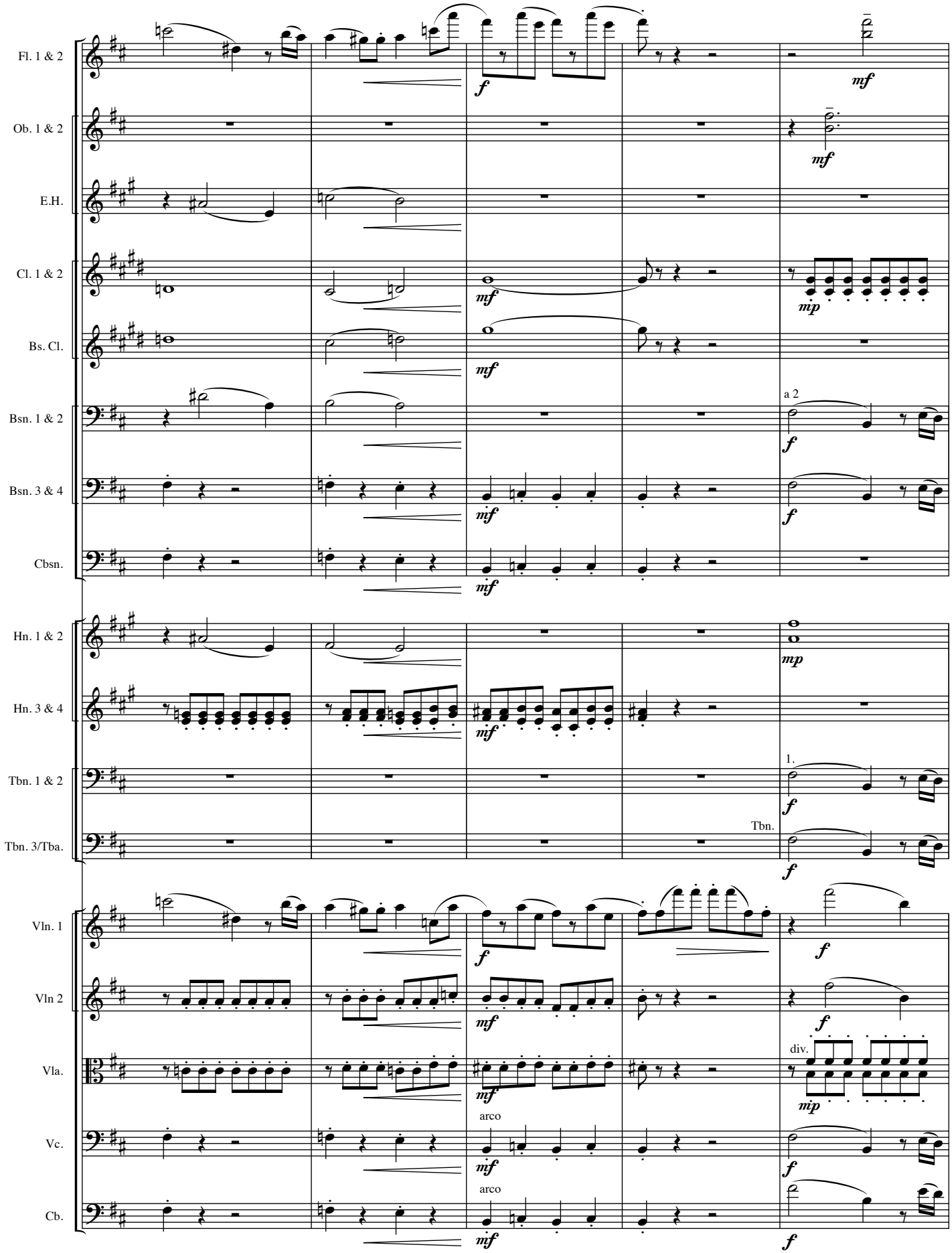

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
mp
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3/Tba.
mf
Hp.
Vln. 1
mp
Vln 2
mp
Vla.
Vc.
arco
Cb.
arco

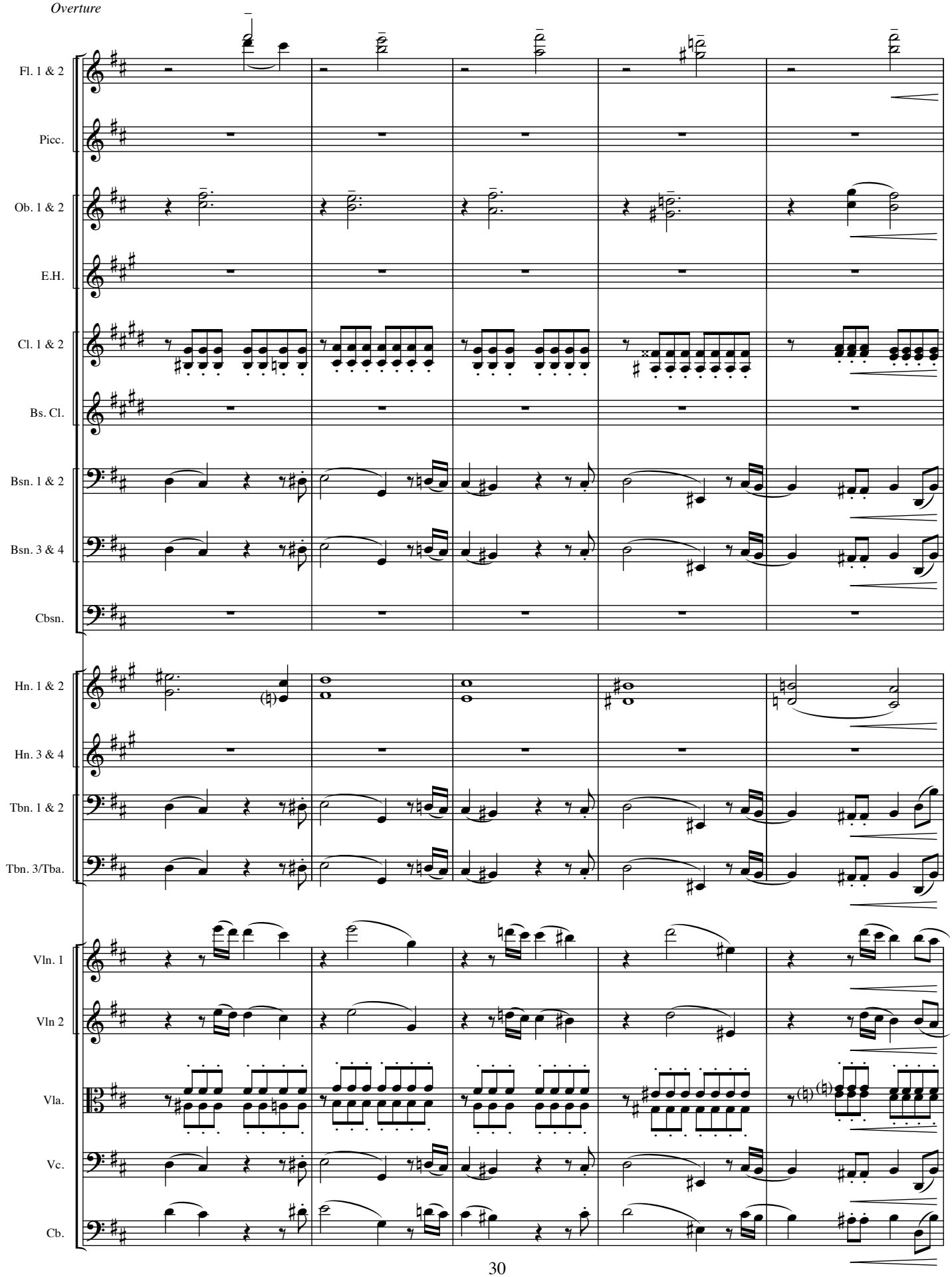

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3/Tba.
Hp.
Vln. 1
Vln 2
Vla.
Vc.
Cb.
mp
mf
pizz.
arco
pizz.
pizz.
arco
pizz.

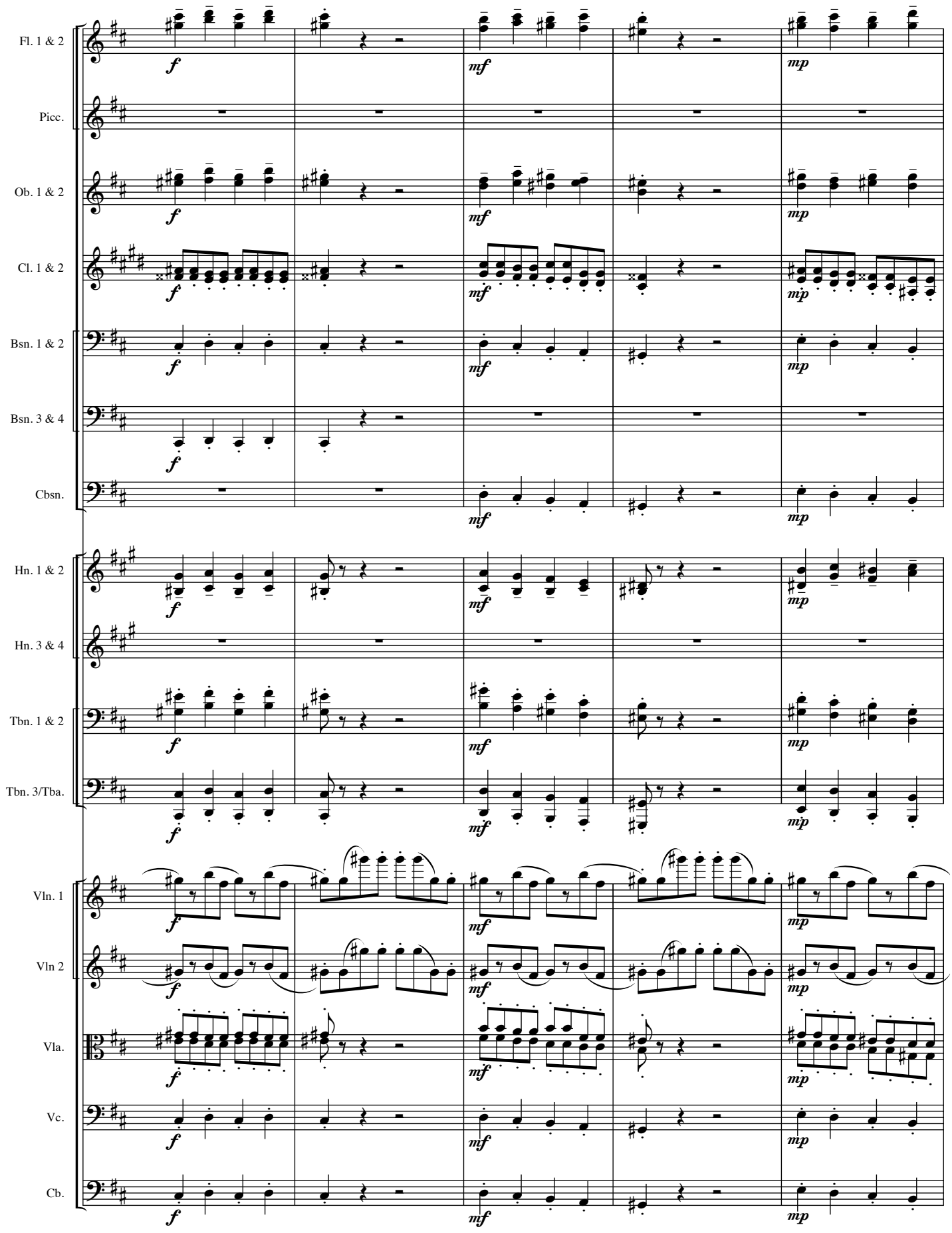

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3/Tba.
Hp.
Vln. 1
Vln 2
Vla.
Vc.
Cb.
mf
mp

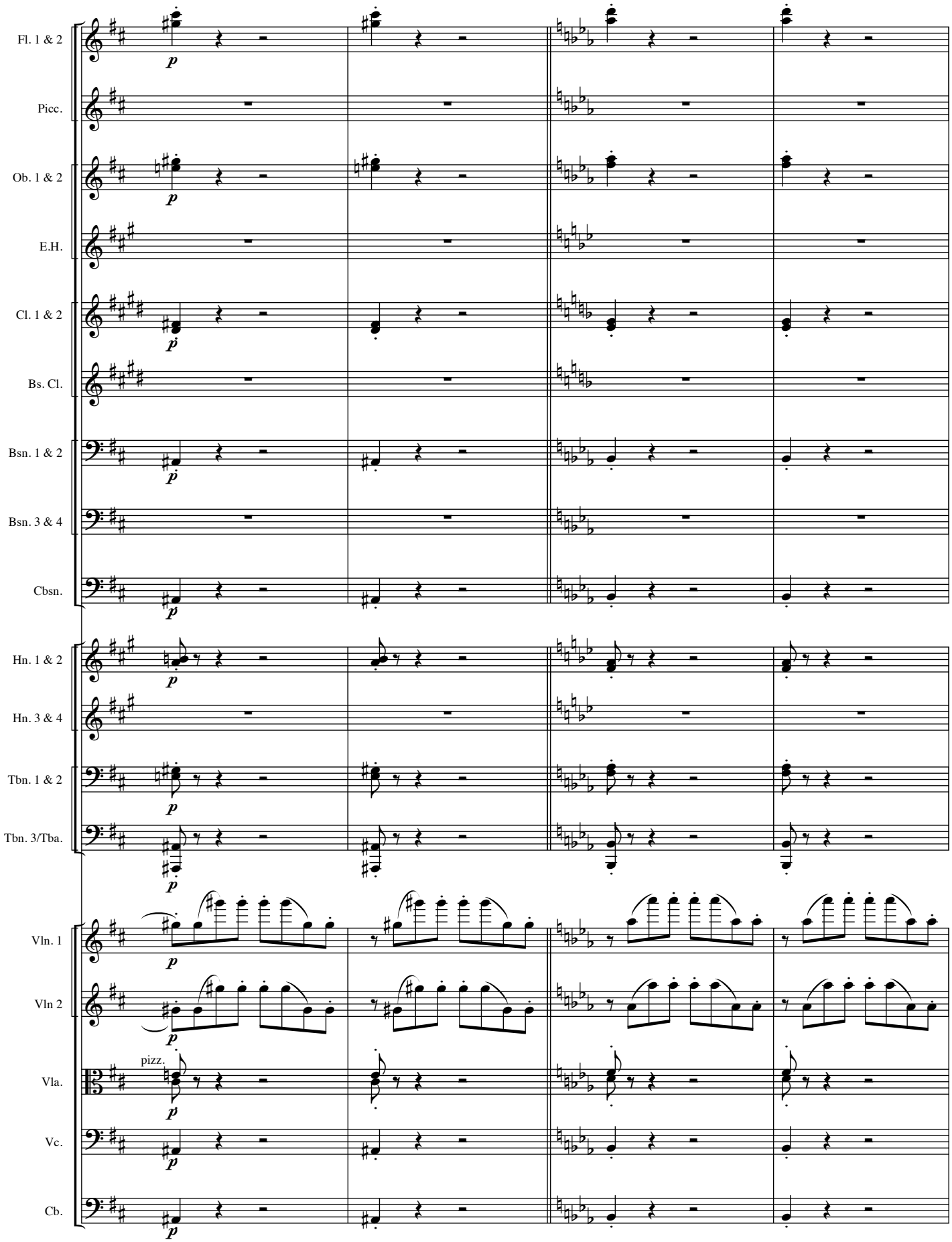

Fl. 1 & 2
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Perc. 3
Hp.
Vln. 1
Vln 2
Vla.
Vc.
Cb.
a 2
cresc.
f
arco

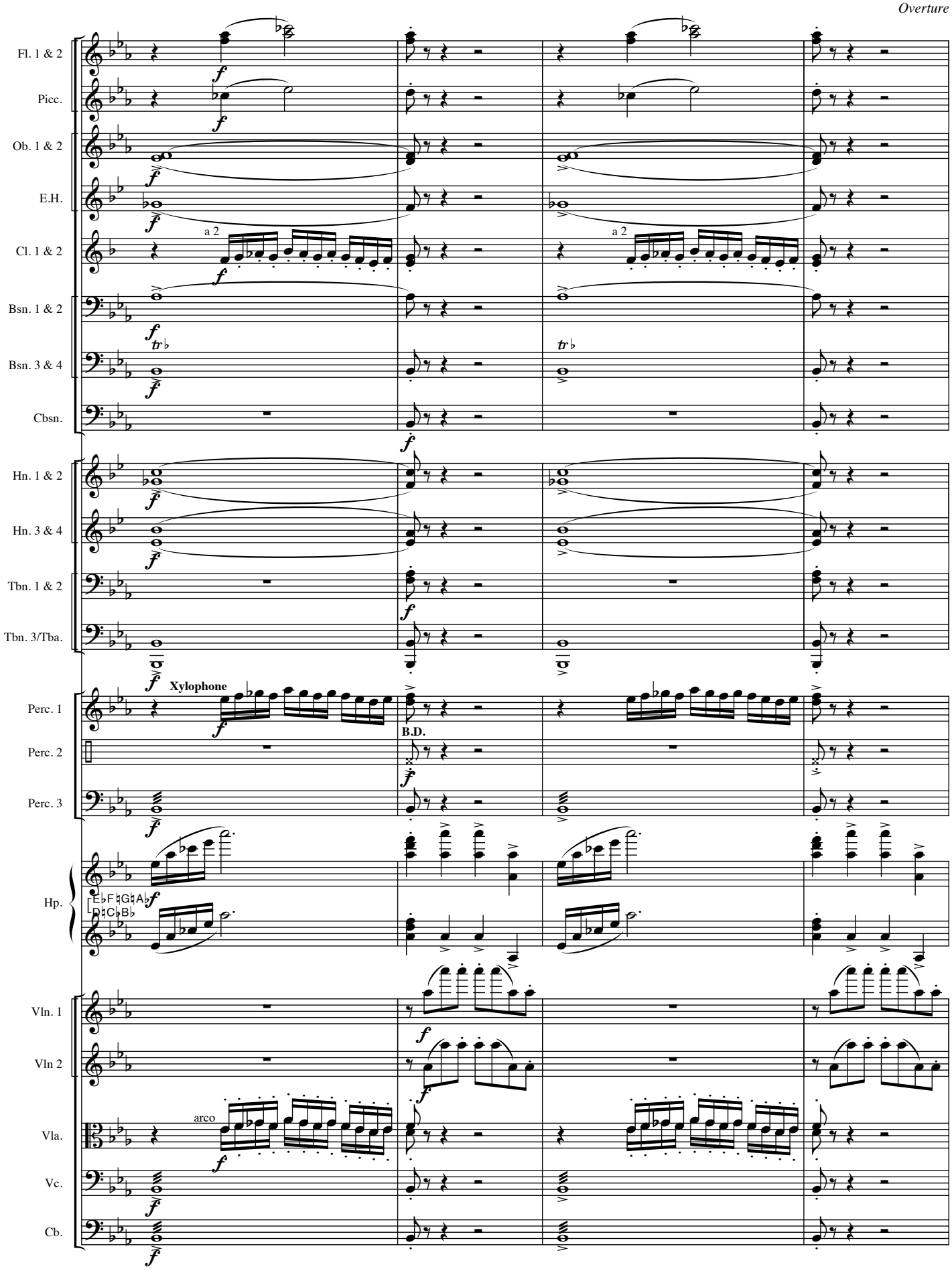

5
1
2
1.
Fl. 1 & 2
Ob. 1 & 2
E.H.
Solo
Cl. 1 & 2
Bs. Cl.
1. Solo
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Perc. 3
Vln. 1
Vln 2
unis.
Vla.
pizz.
Vc.
Cb.
mf
mp
1
2
5

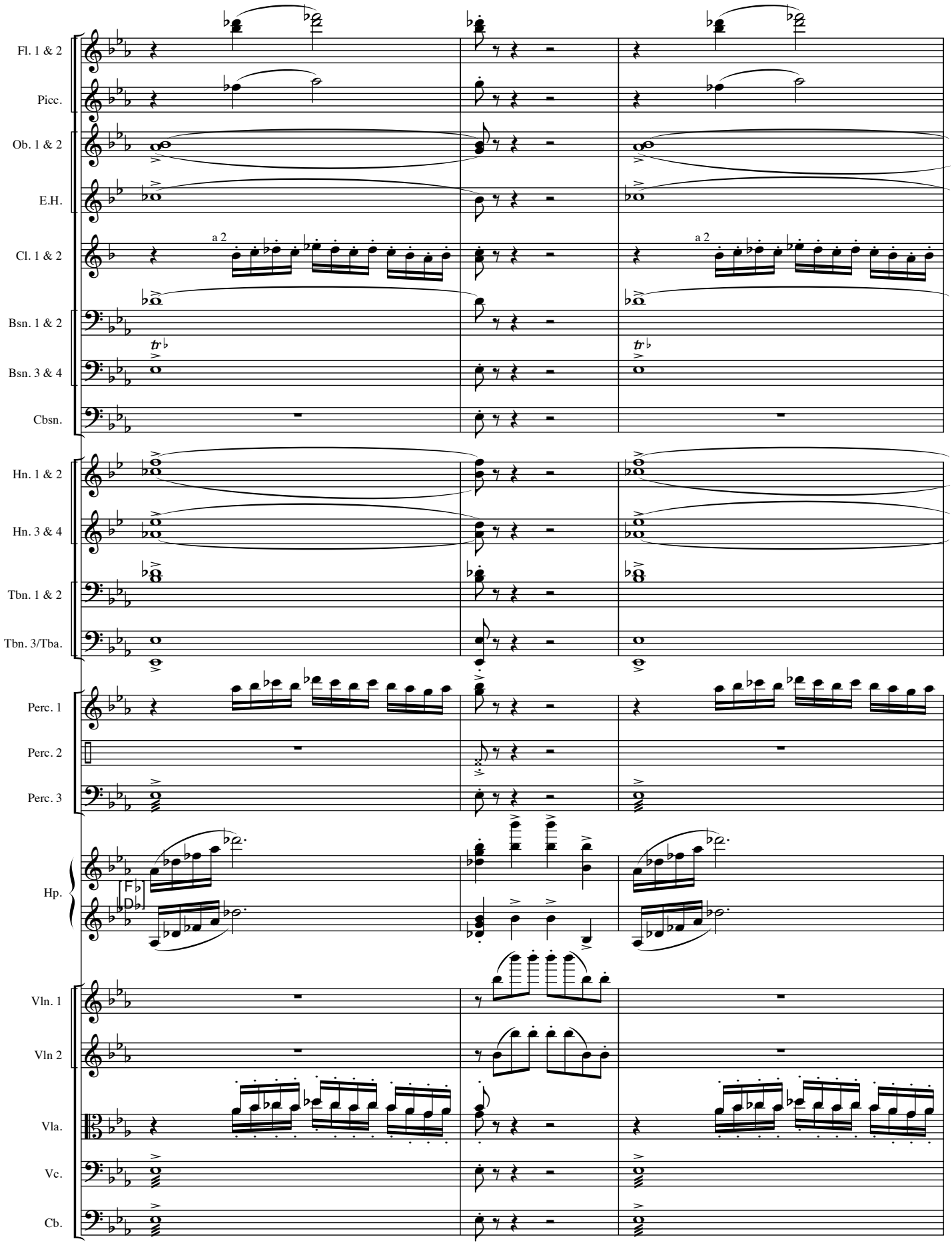

Fl. 1 & 2
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3/Tba.
Vln. 1
Vln 2
Vla.
Vc.
Cb.
a 2
1.
Tbn.
div.
arco
arco

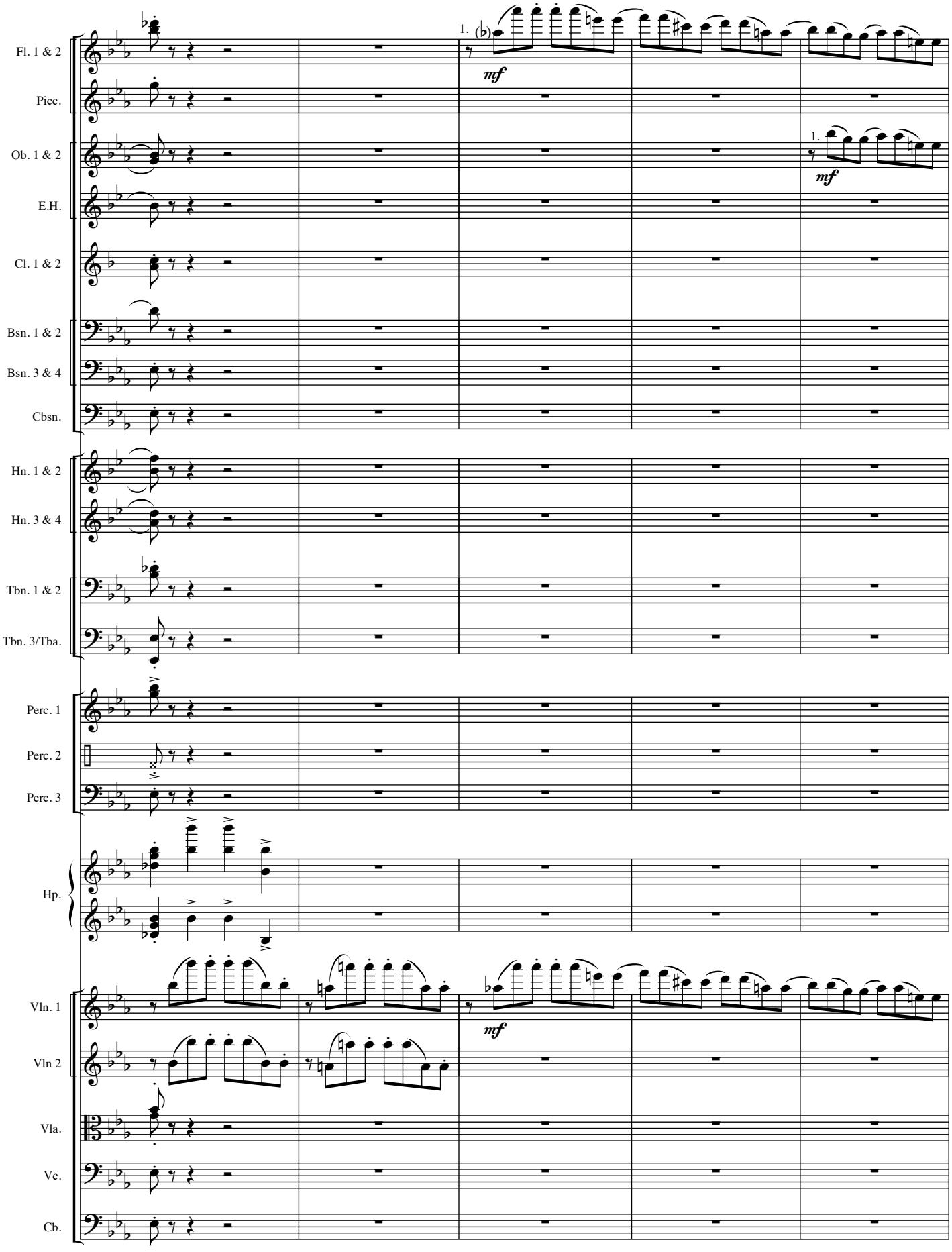

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3/Tba.
Vln. 1
Vln 2
Vla.
Vc.
Cb.

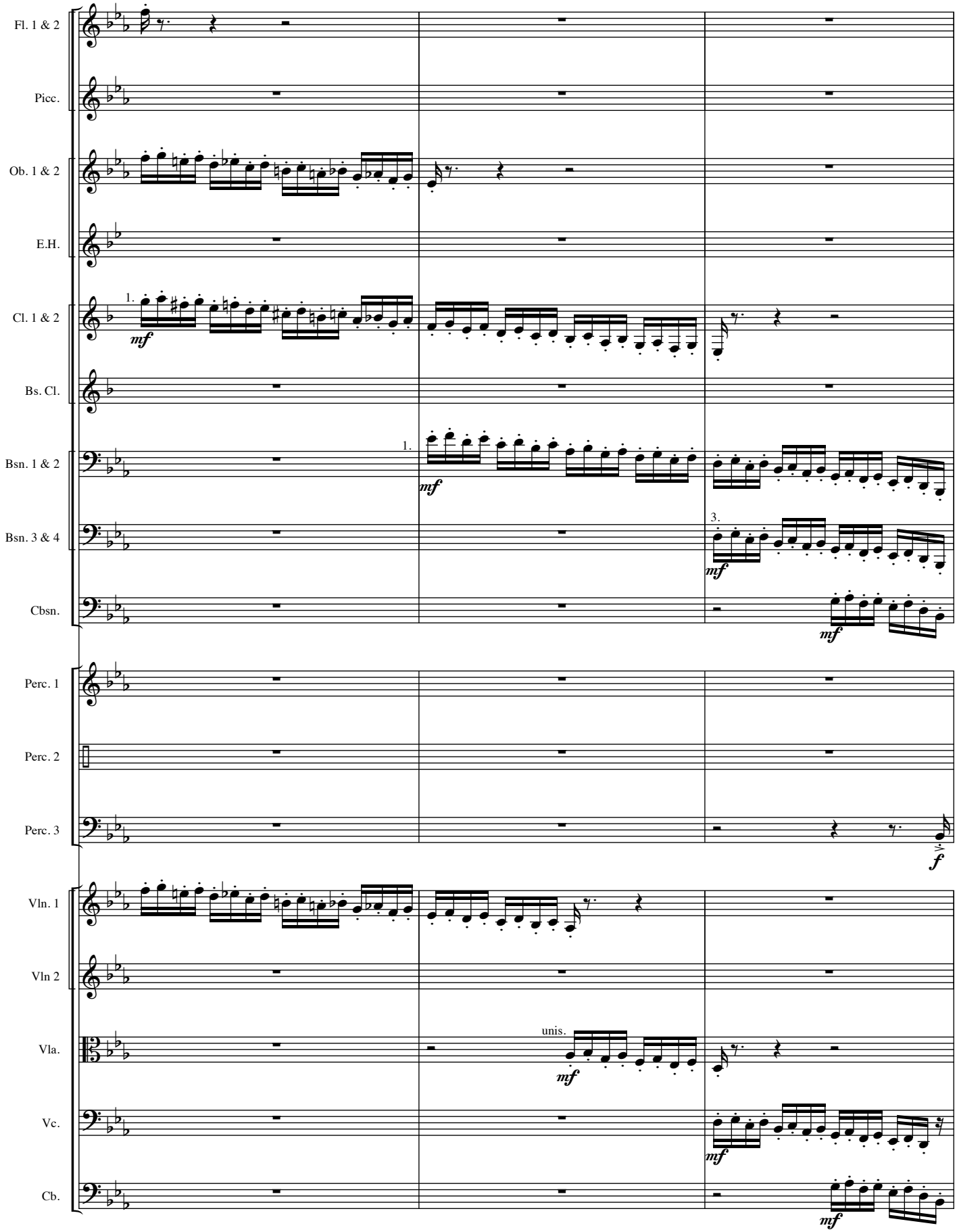

Fl. 1 & 2
Picc.
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3/Tba.
Vln. 1
Vln 2
Vla.
Vc.
Cb.
f
mf
mp

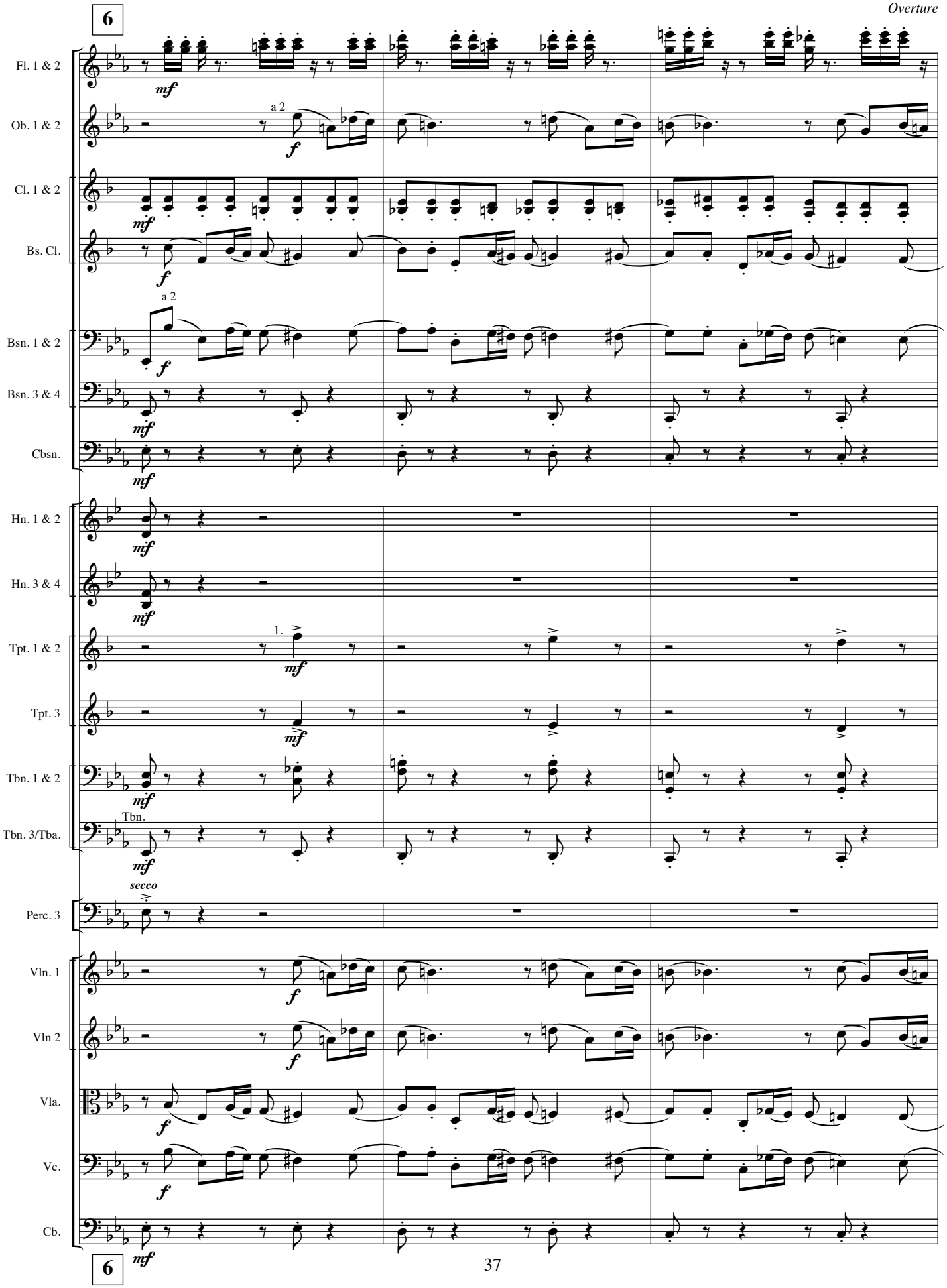

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3/Tba.
Vln. 1
Vln 2
Vla.
Vc.
Cb.
p
pizz.

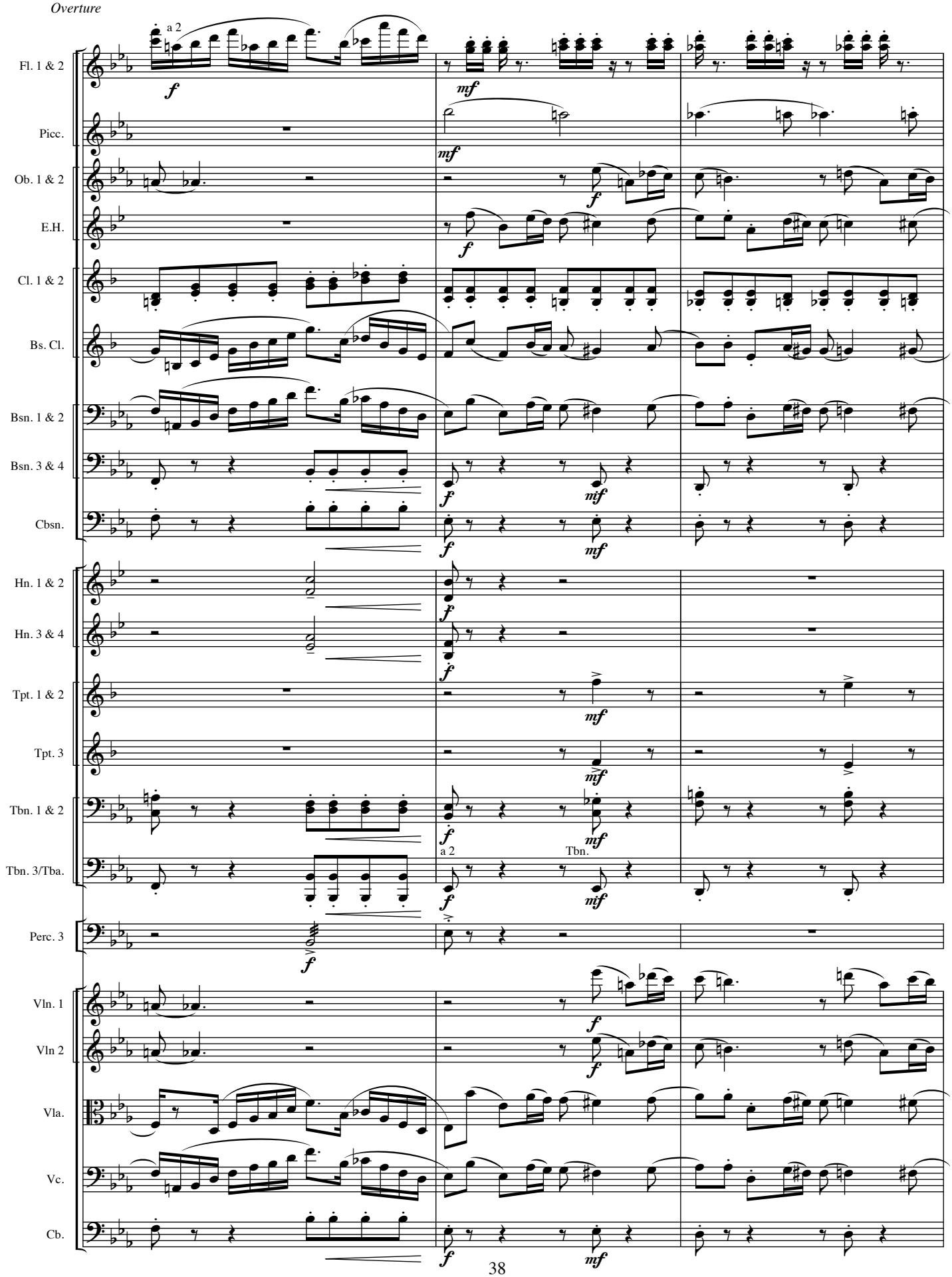

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
a 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 1
Xylophone
B.D.
Perc. 2
Perc. 3
Hp.
Vln. 1
Vln 2
Vla.
arco
Vc.
Cb.

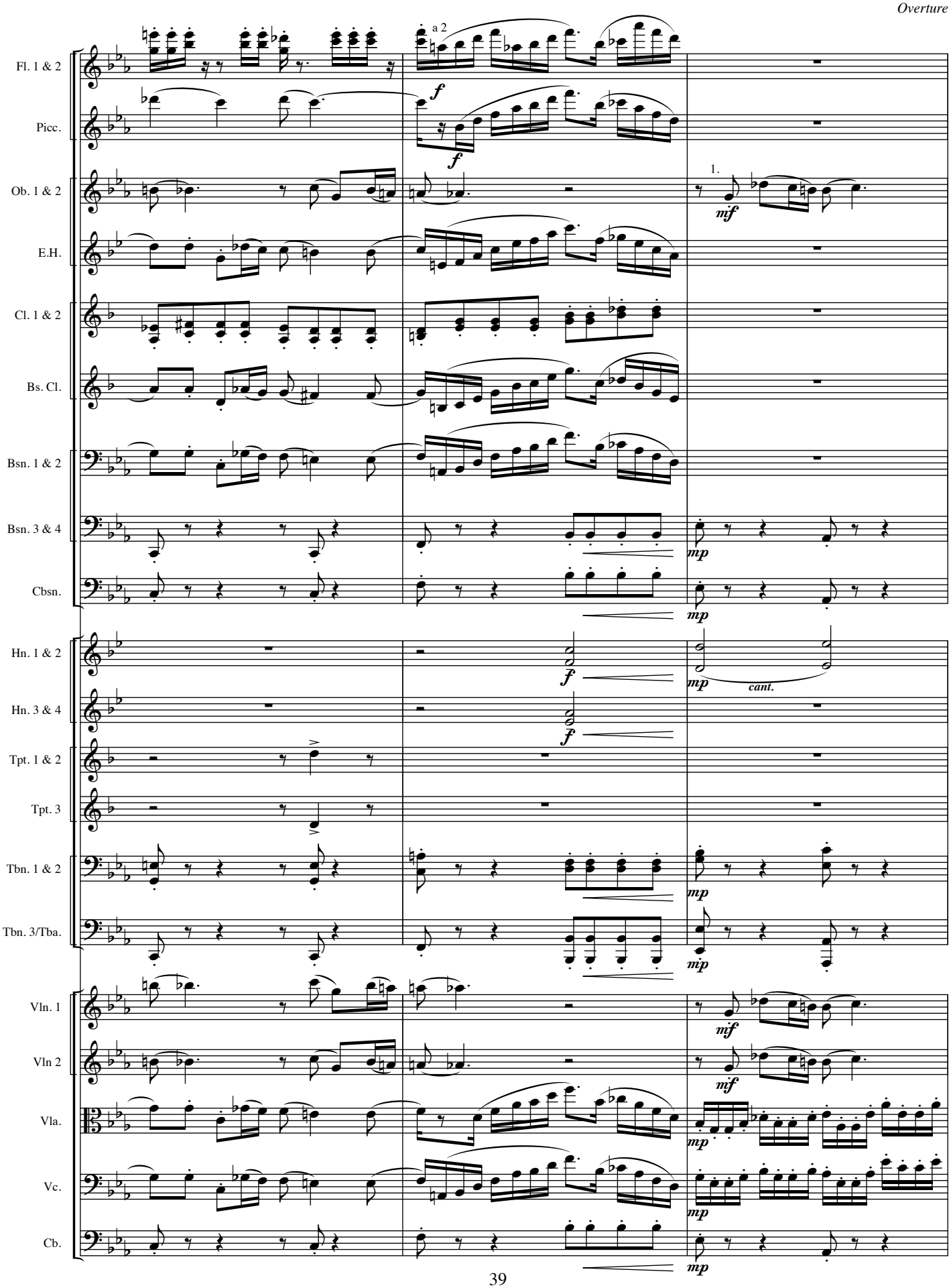

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
a 2
a 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. 1
Vln 2
Vla.
Vc.
Cb.

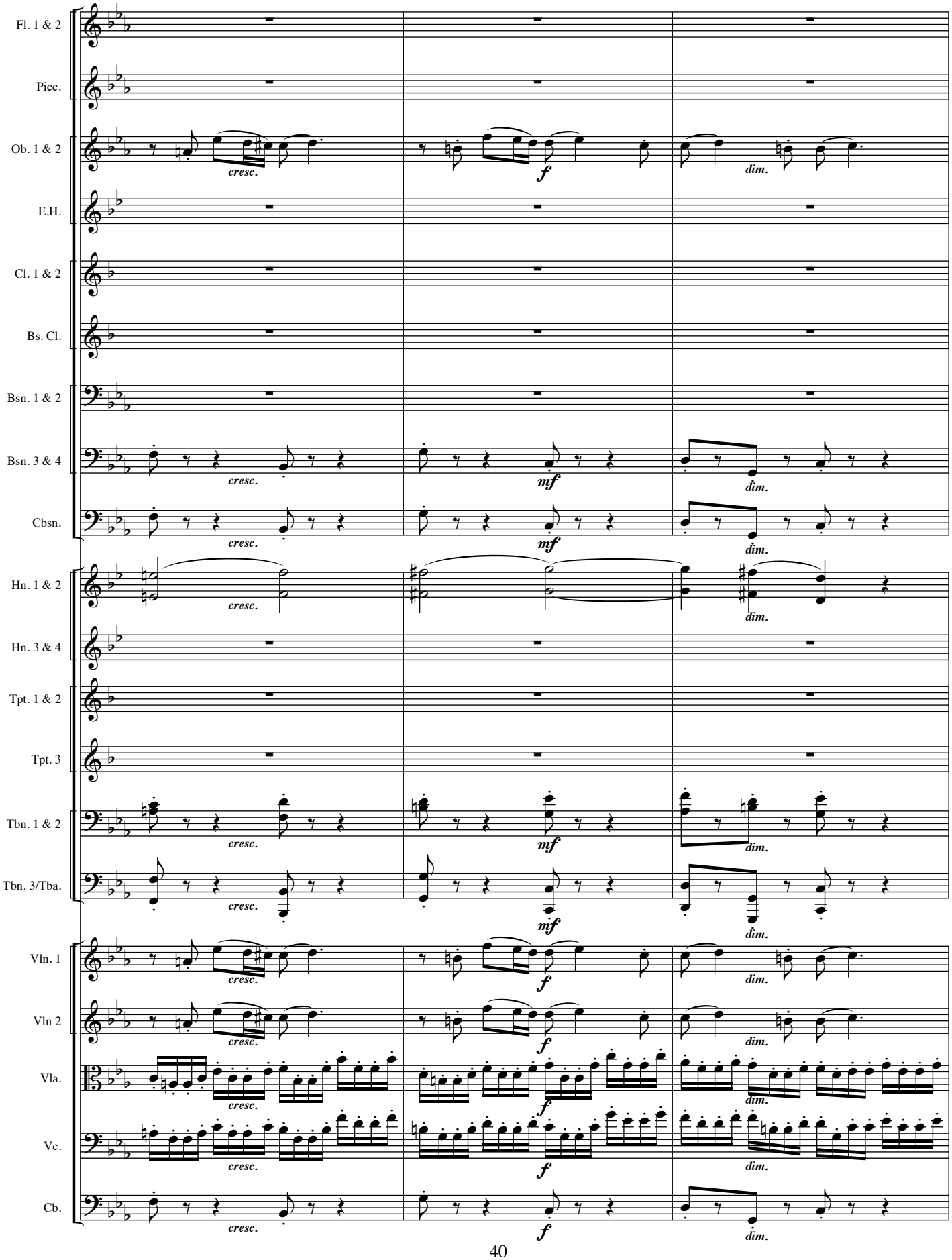

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. 1
Vln 2
Vla.
Vc.
Cb.
1.
mf
1.
mf
mf

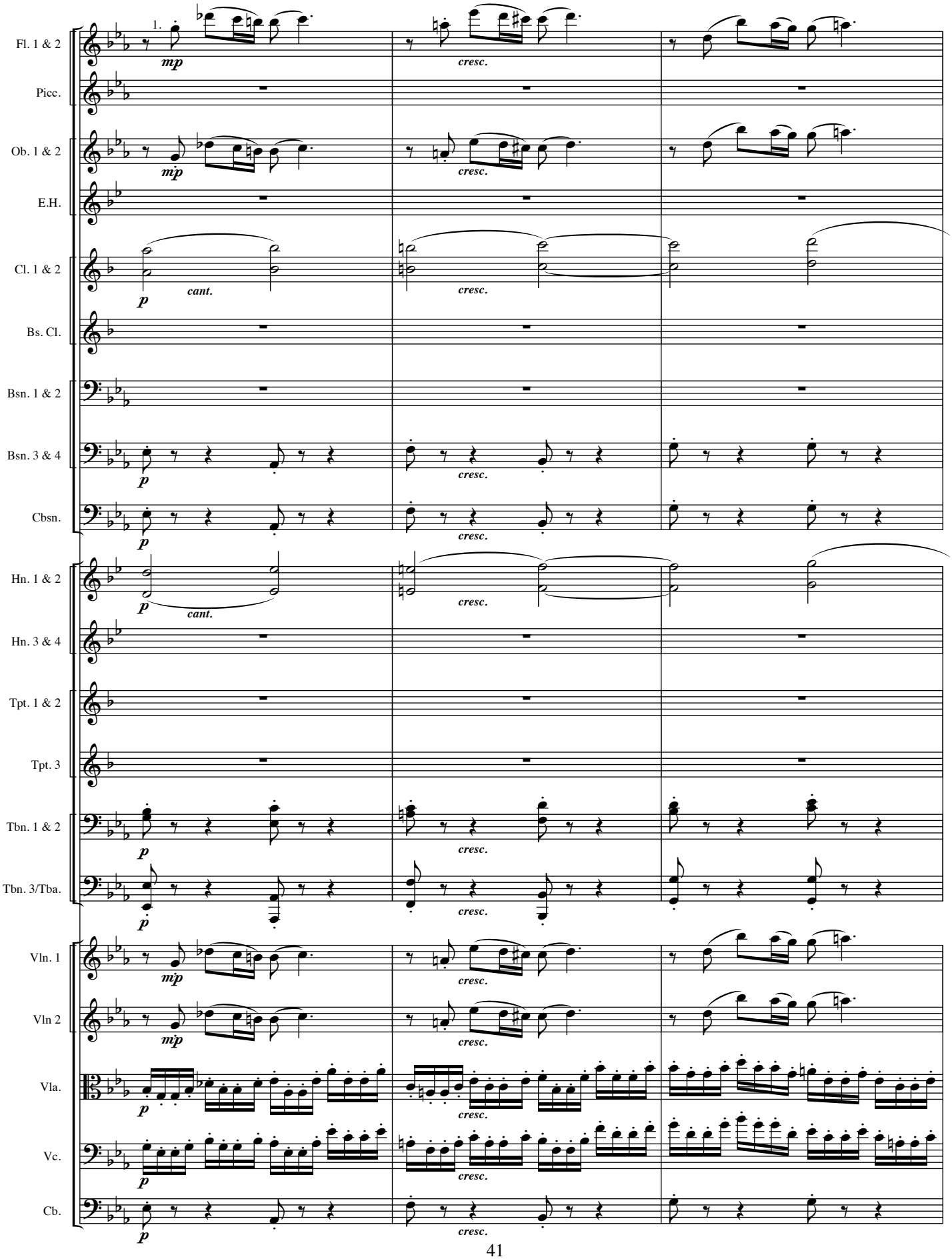

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Perc. 1
Perc. 2
Perc. 3
Vln. 1
Vln 2
Vla.
Vc.
Cb.
1.
mf
3.
unis.
f

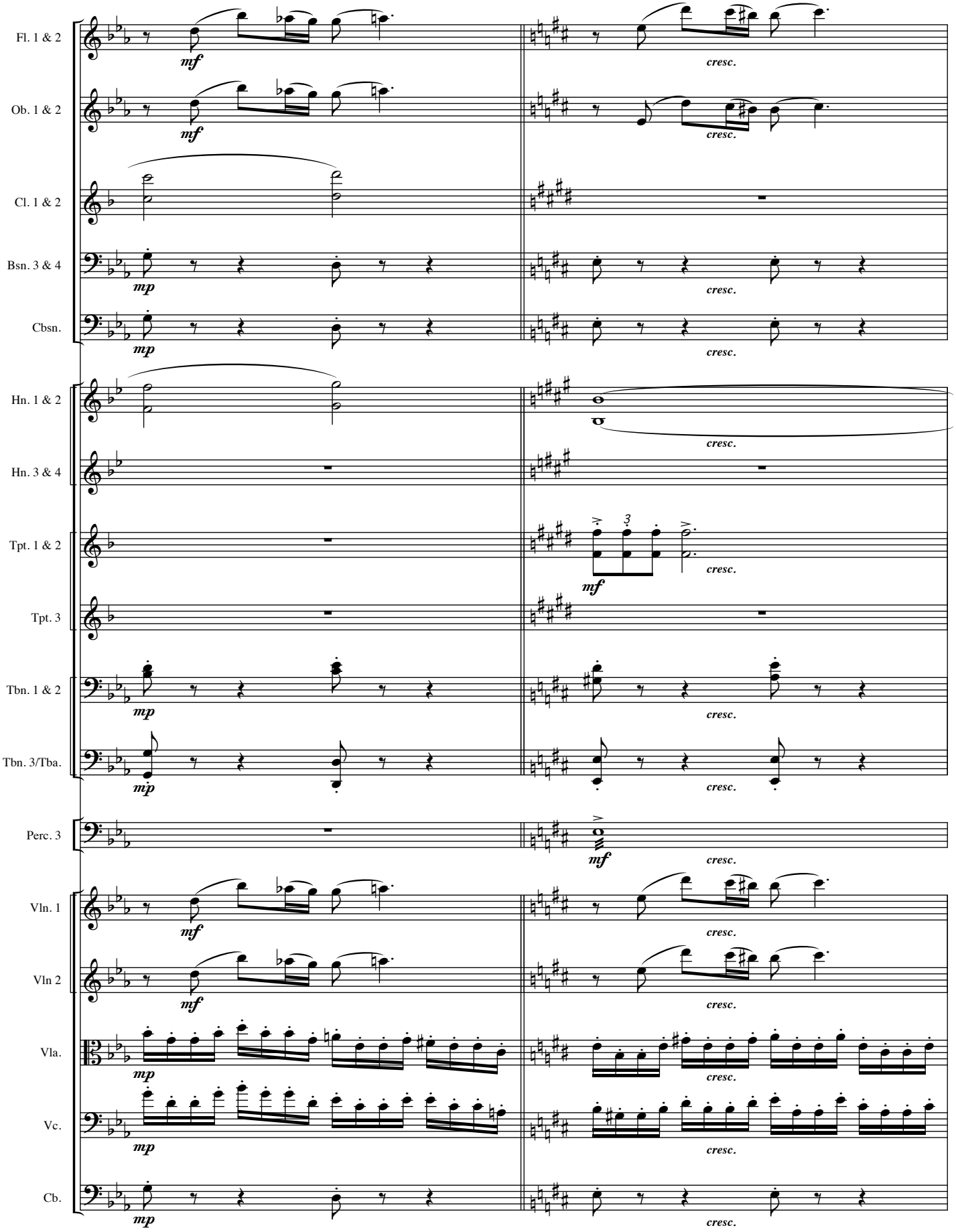

6
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
Vln. 1
Vln 2
Vla.
Vc.
Cb.
a 2
1.
Tbn.
secco
mf
f
6

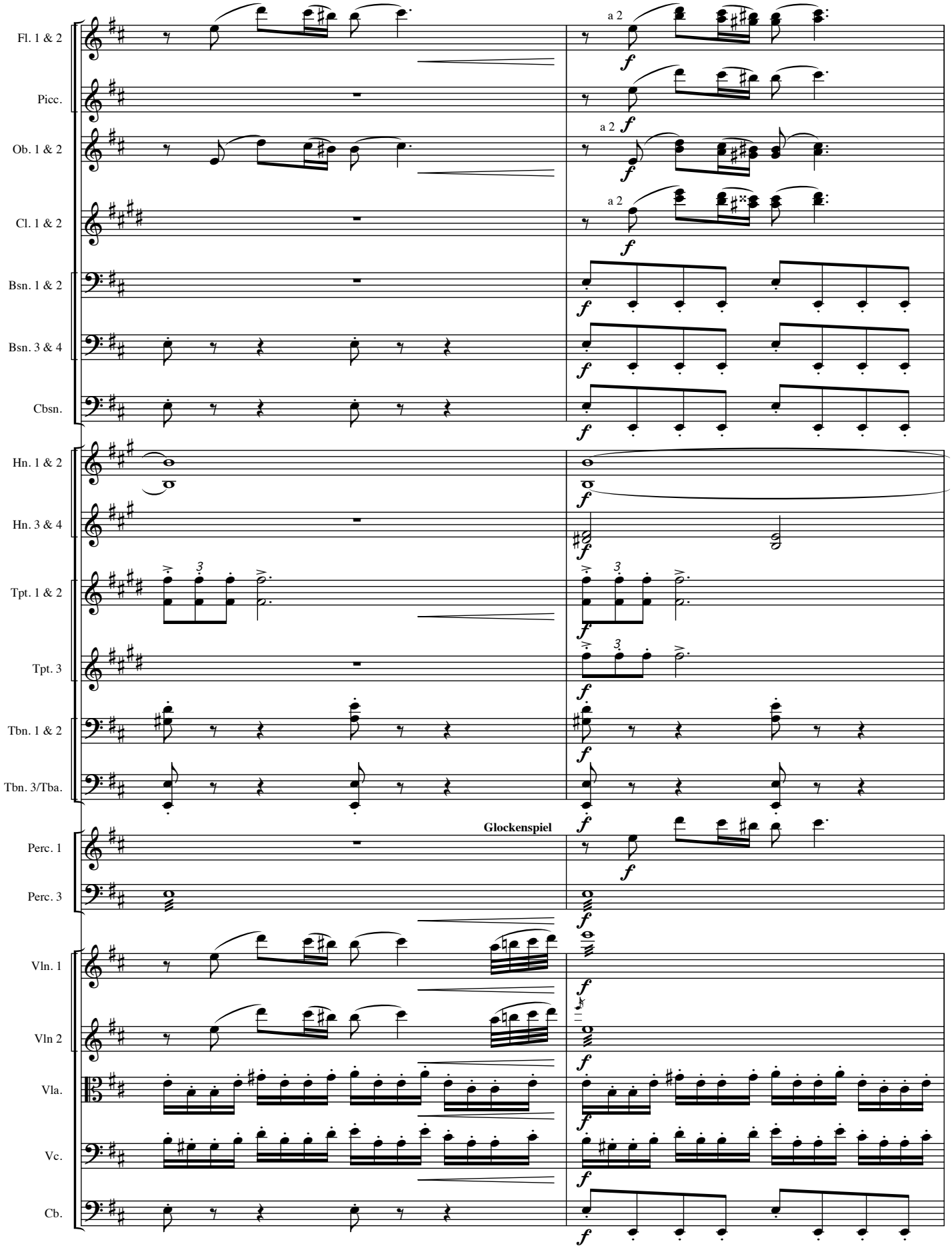

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
Vln. 1
Vln 2
Vla.
Vc.
Cb.
a 2
Tbn.

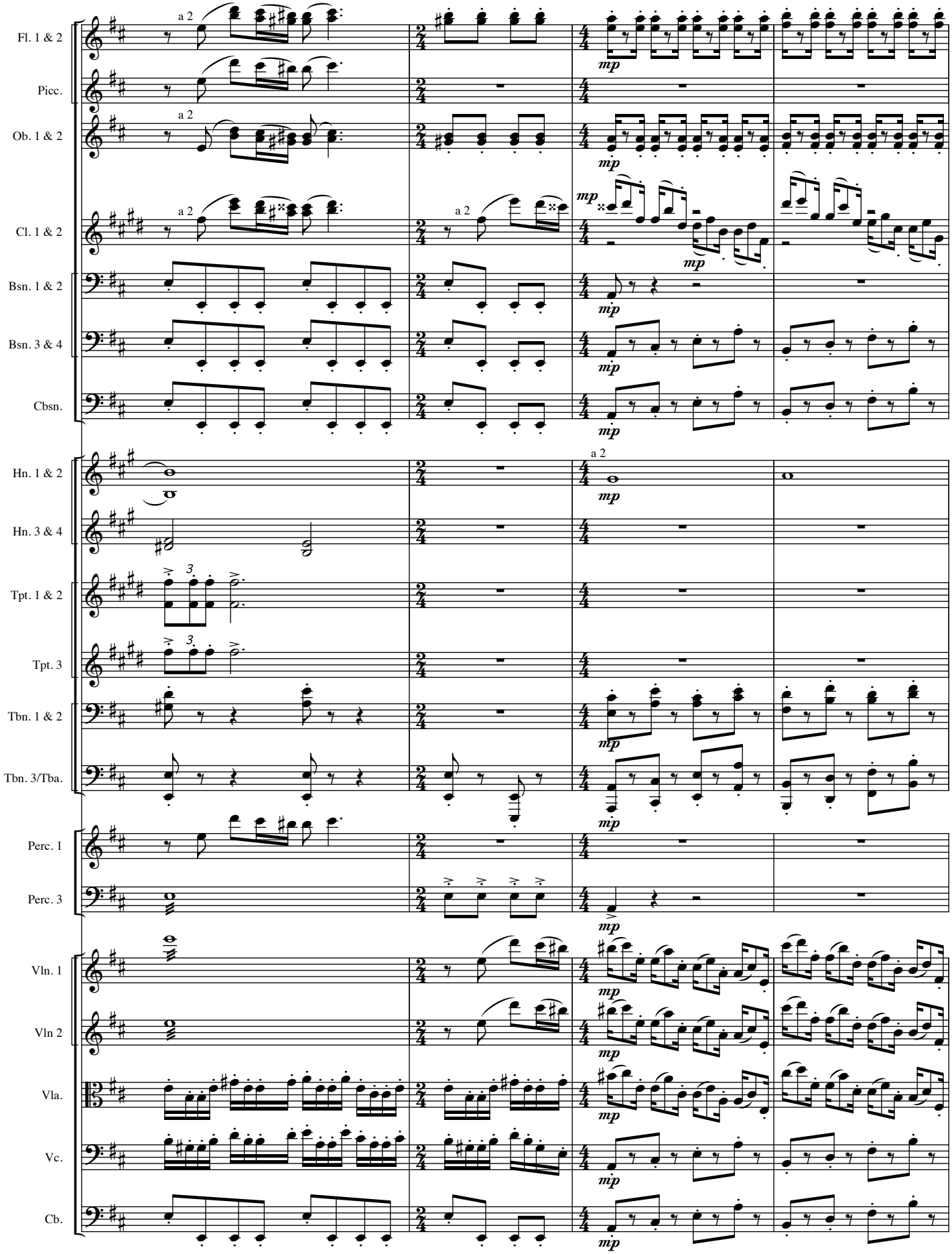

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Vln. 1
Vln 2
Vla.
Vc.
Cb.
a 2
1.
cant.

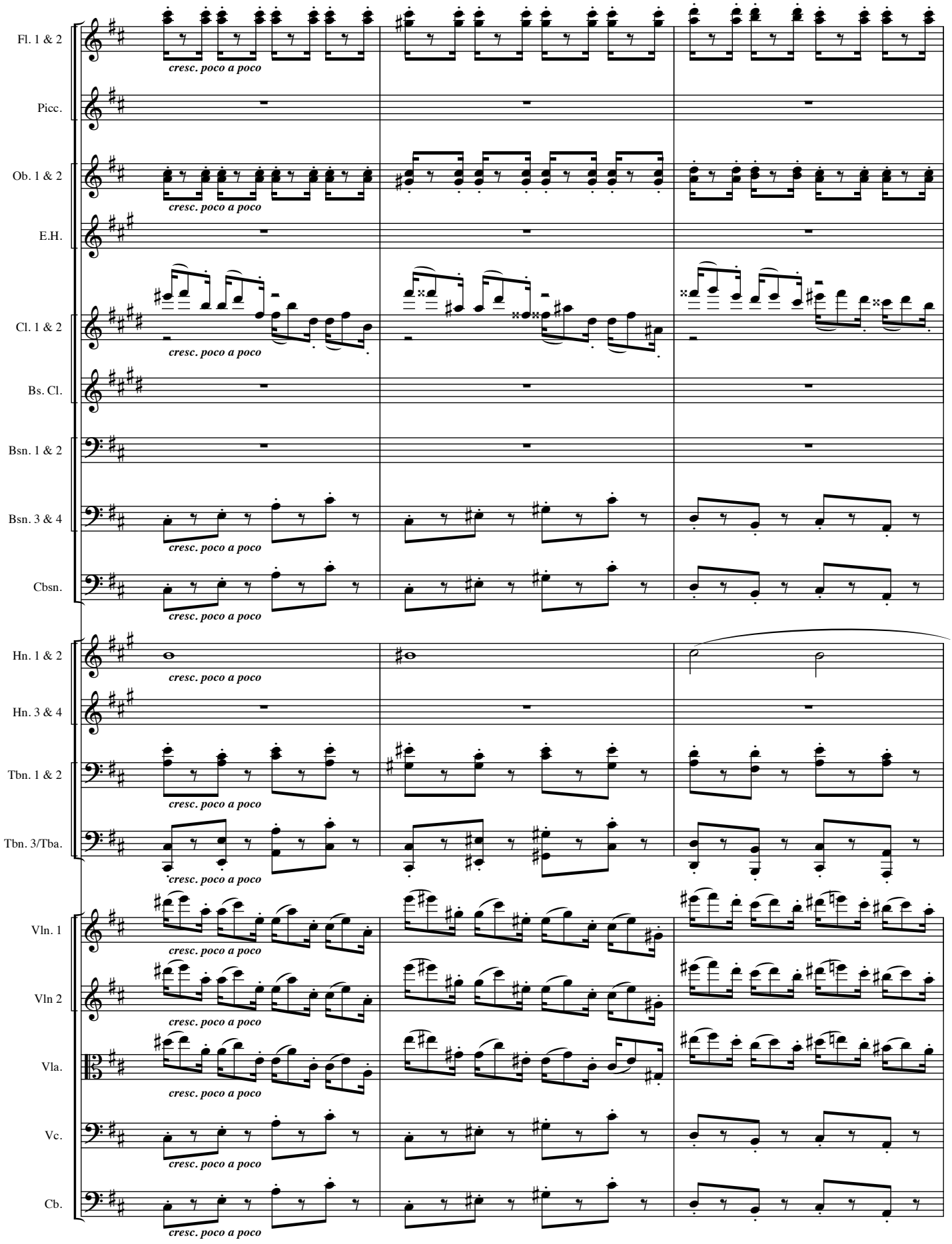

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Vln. 1
Vln 2
Vla.
Vc.
Cb.
cresc.
f
dim.
mf

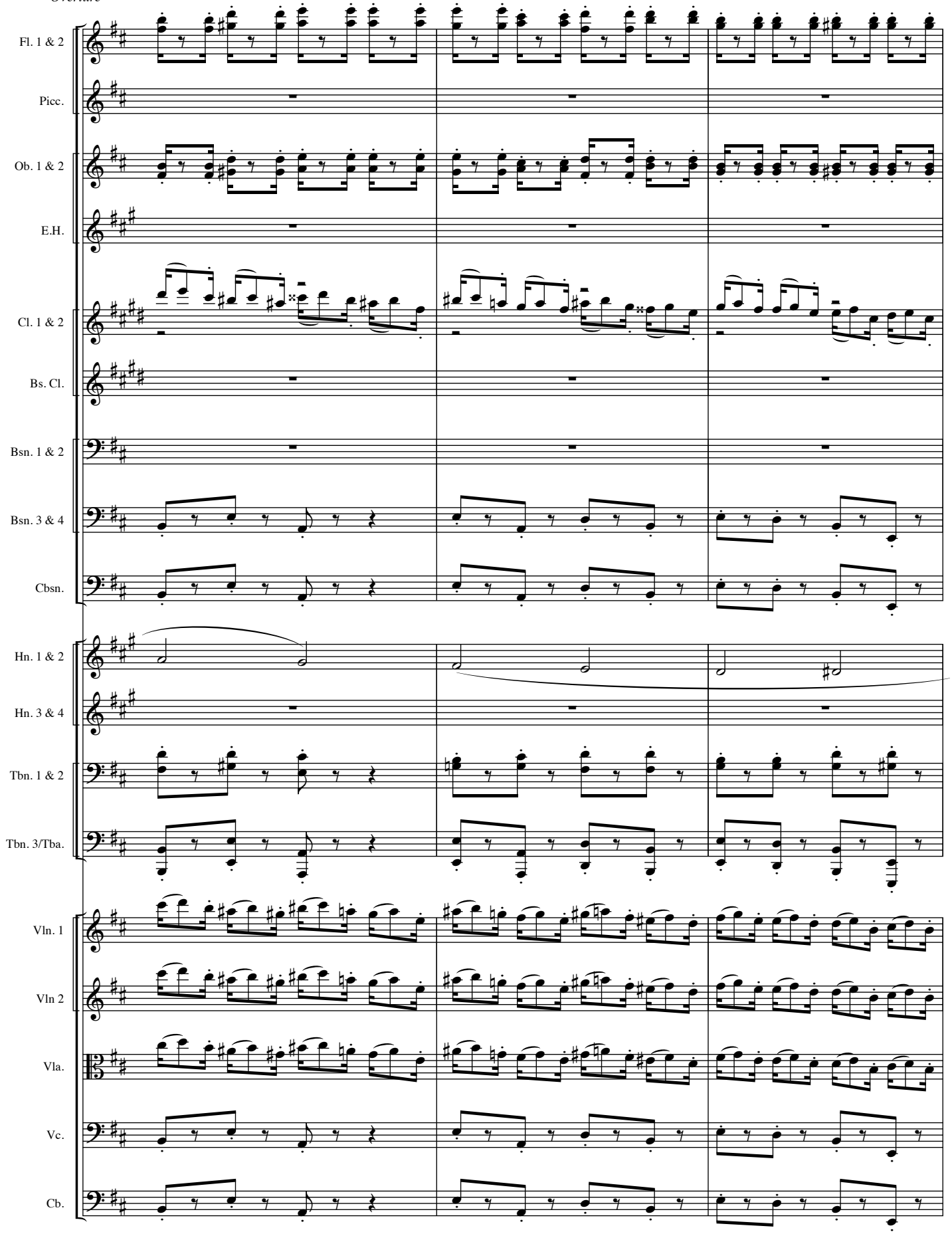

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Vln. 1
Vln 2
Vla.
Vc.
Cb.
1.
mp
cresc.
p
cant.

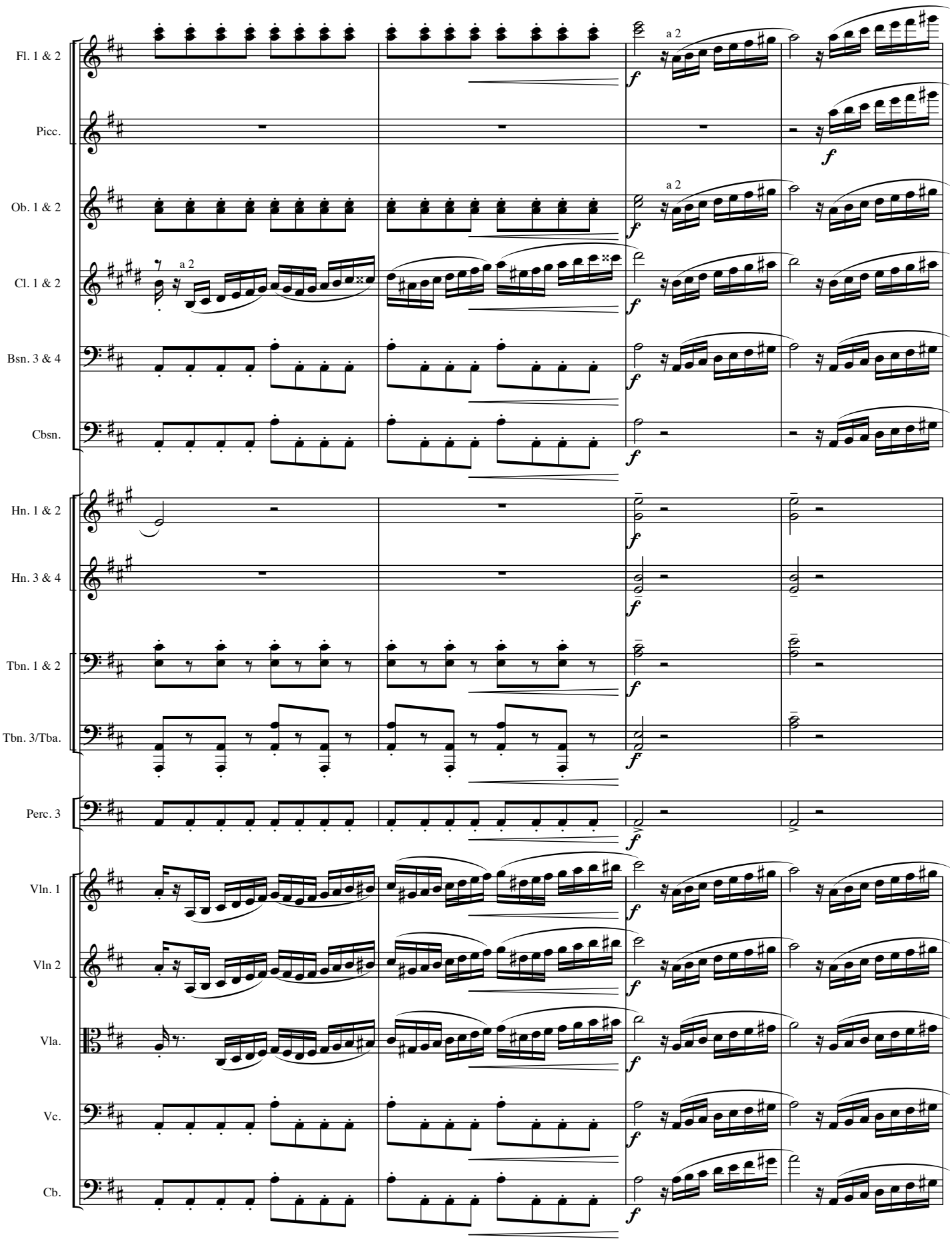

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
Vln. 1
Vln 2
Vla.
Vc.
Cb.
mf
mp
cresc.
3

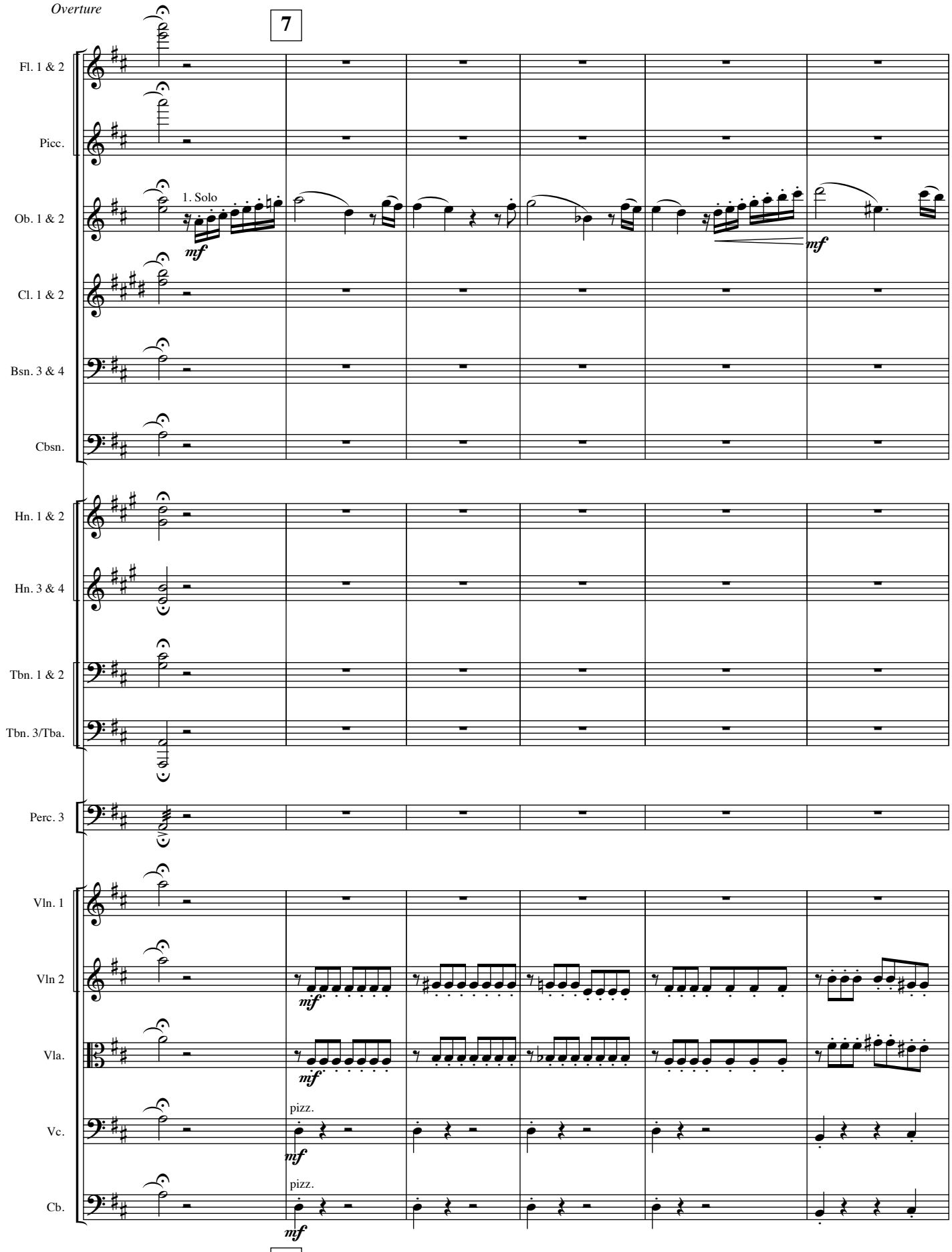

Fl. 1 & 2
Picc.
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 1
Perc. 3
Vln. 1
Vln 2
Vla.
Vc.
Cb.
a 2
Glockenspiel

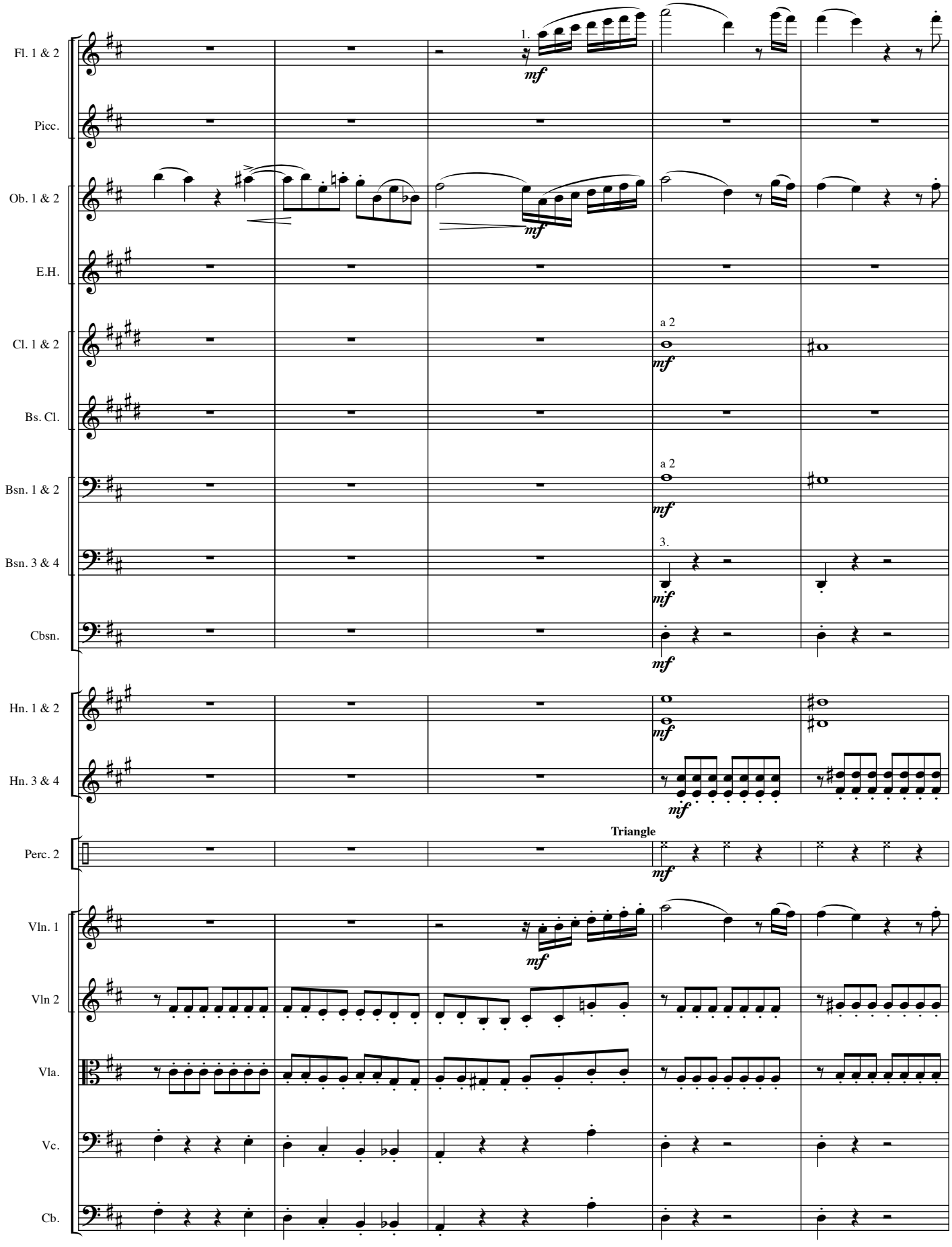

Fl. 1 & 2
Picc.
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 1
Perc. 3
Vln. 1
Vln 2
Vla.
Vc.
Cb.
a 2
mp

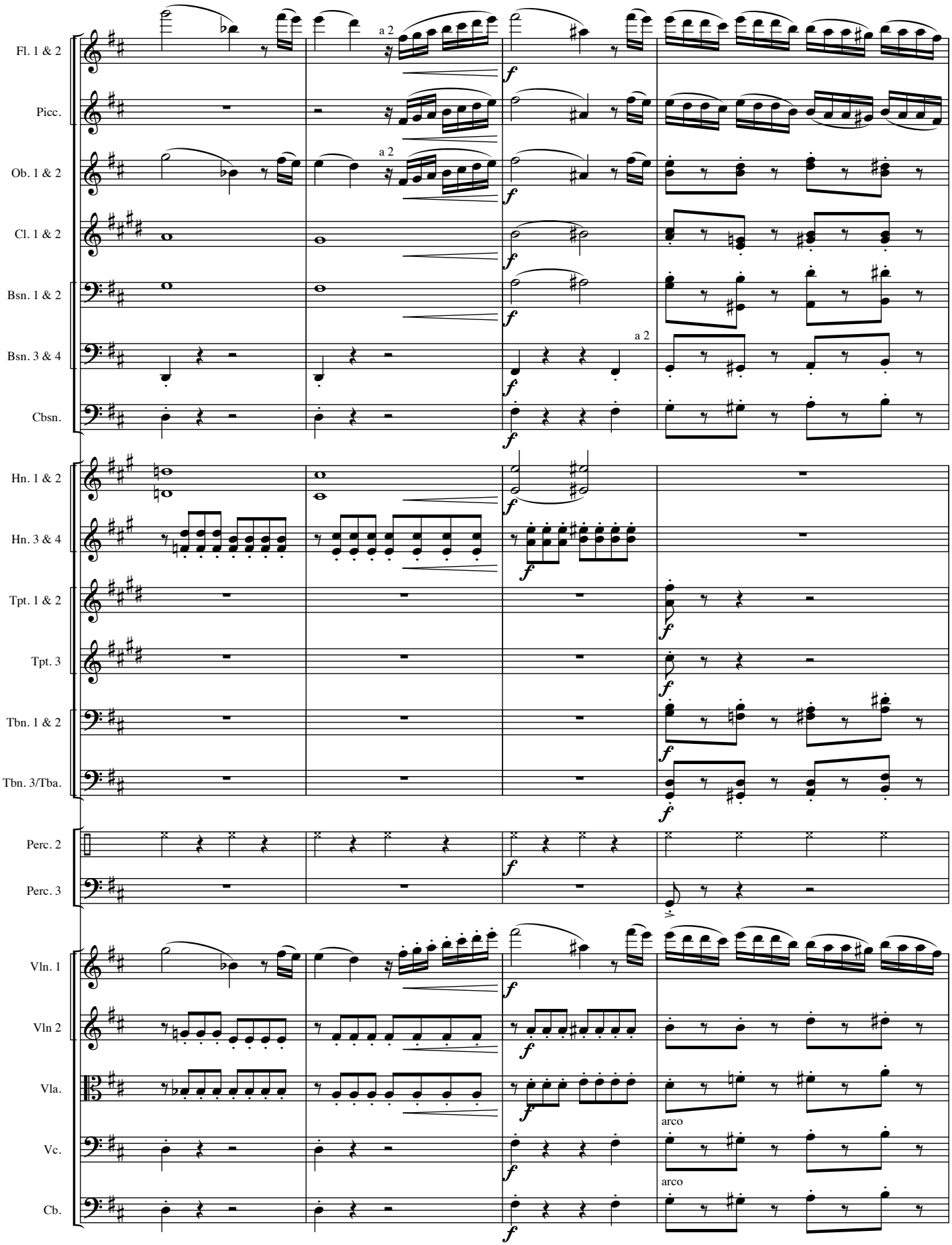

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3/Tba.
Vln. 1
Vln 2
Vla.
Vc.
Cb.
cresc. poco a poco

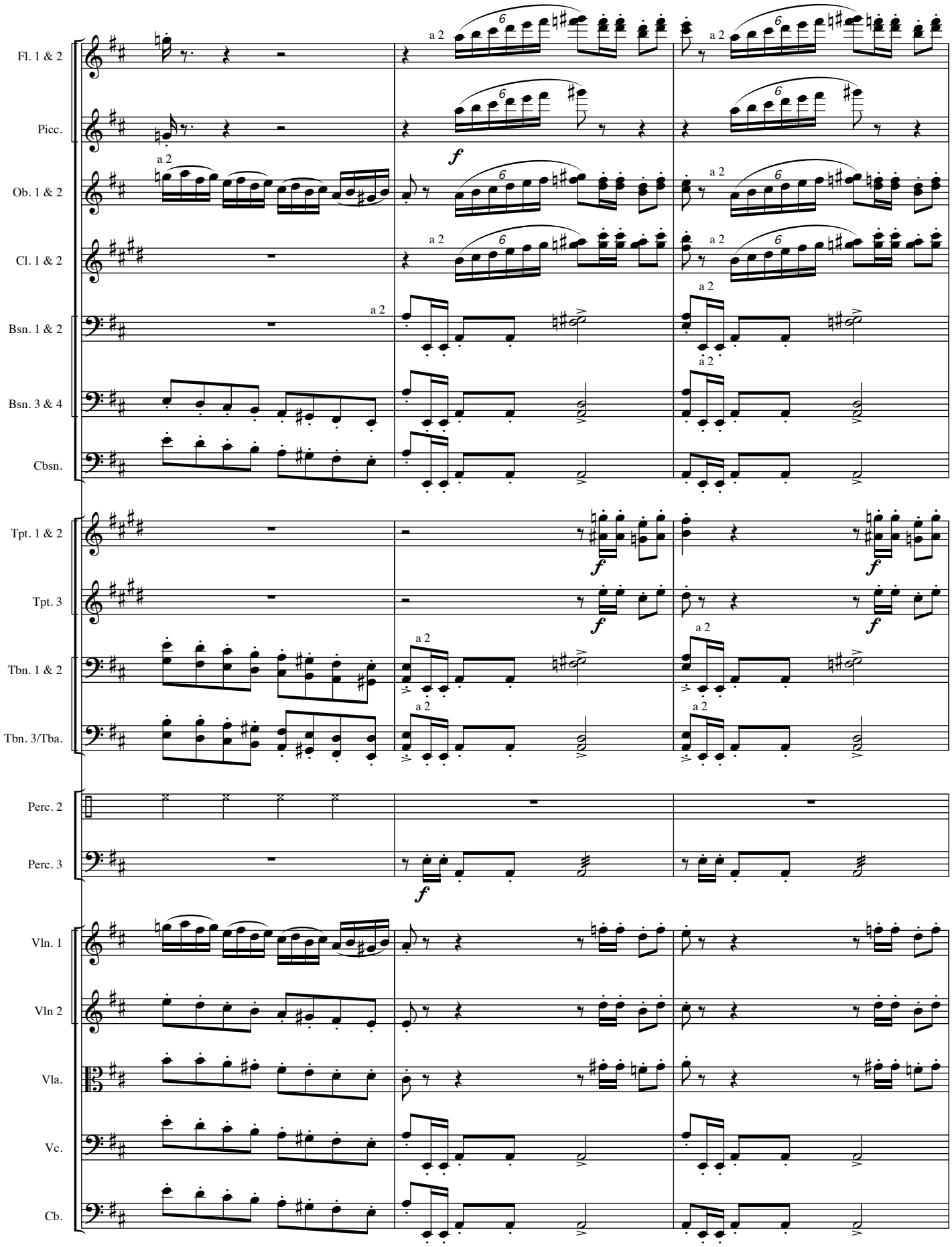

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3/Tba.
Vln. 1
Vln 2
Vla.
Vc.
Cb.

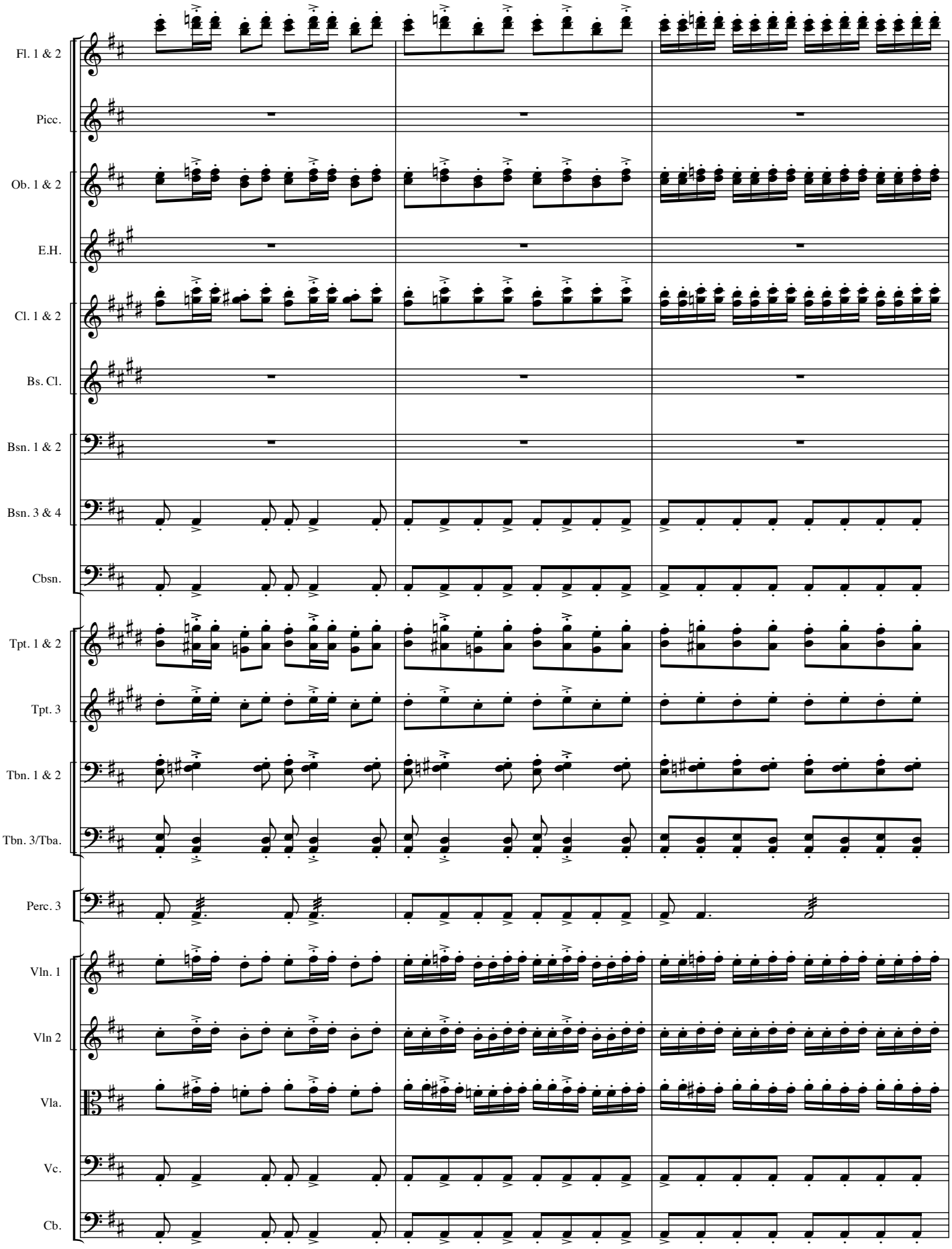

Fl. 1 & 2
Picc.
Ob. 1 & 2
Cl. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
Vln. 1
Vln 2
Vla.
Vc.
Cb.
a 2
f

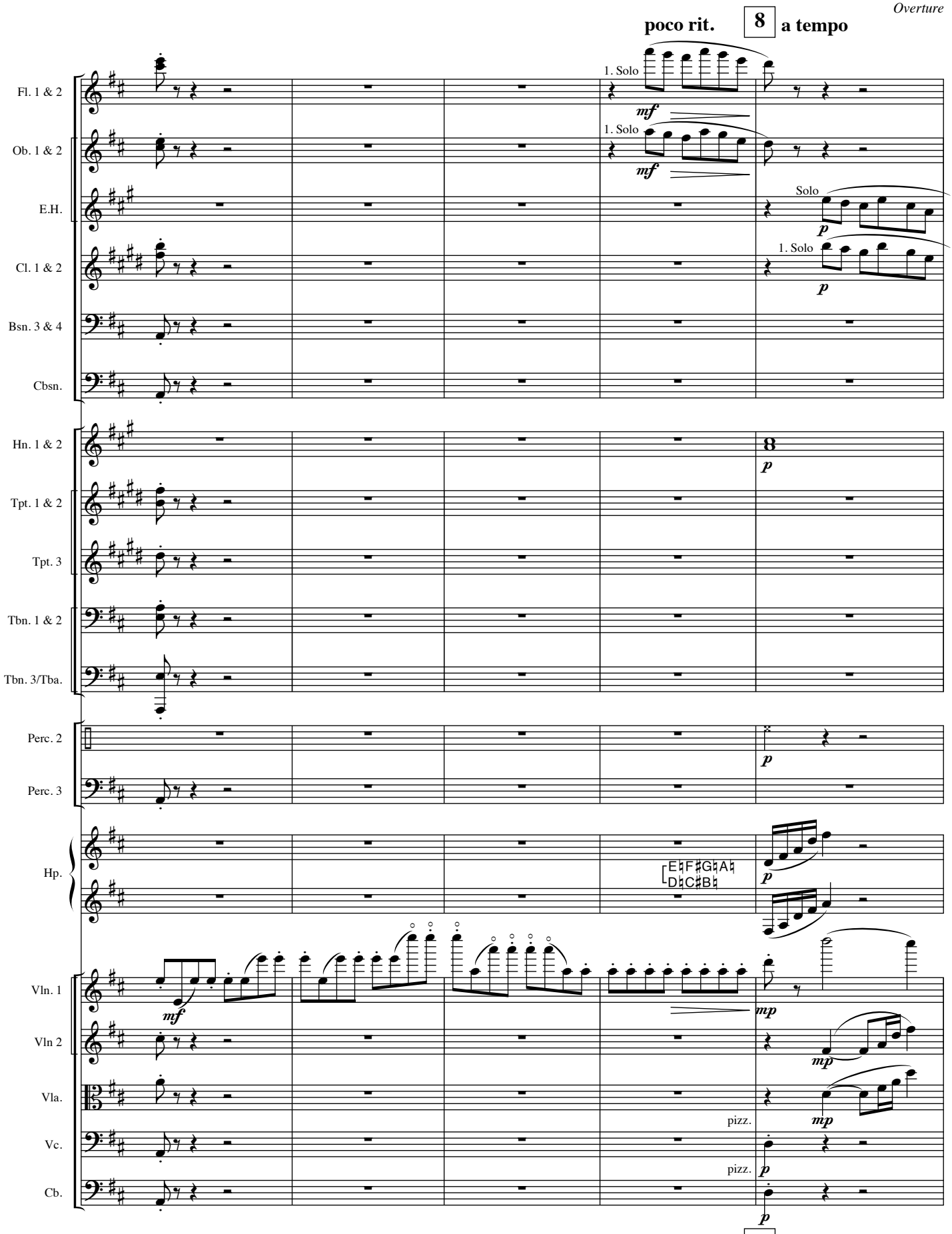

Overture
7
Fl. 1 & 2
Picc.
Ob. 1 & 2
1. Solo
mf
mf
Cl. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
Vln. 1
Vln 2
mf
Vla.
mf
Vc.
pizz.
mf
Cb.
pizz.
mf
7

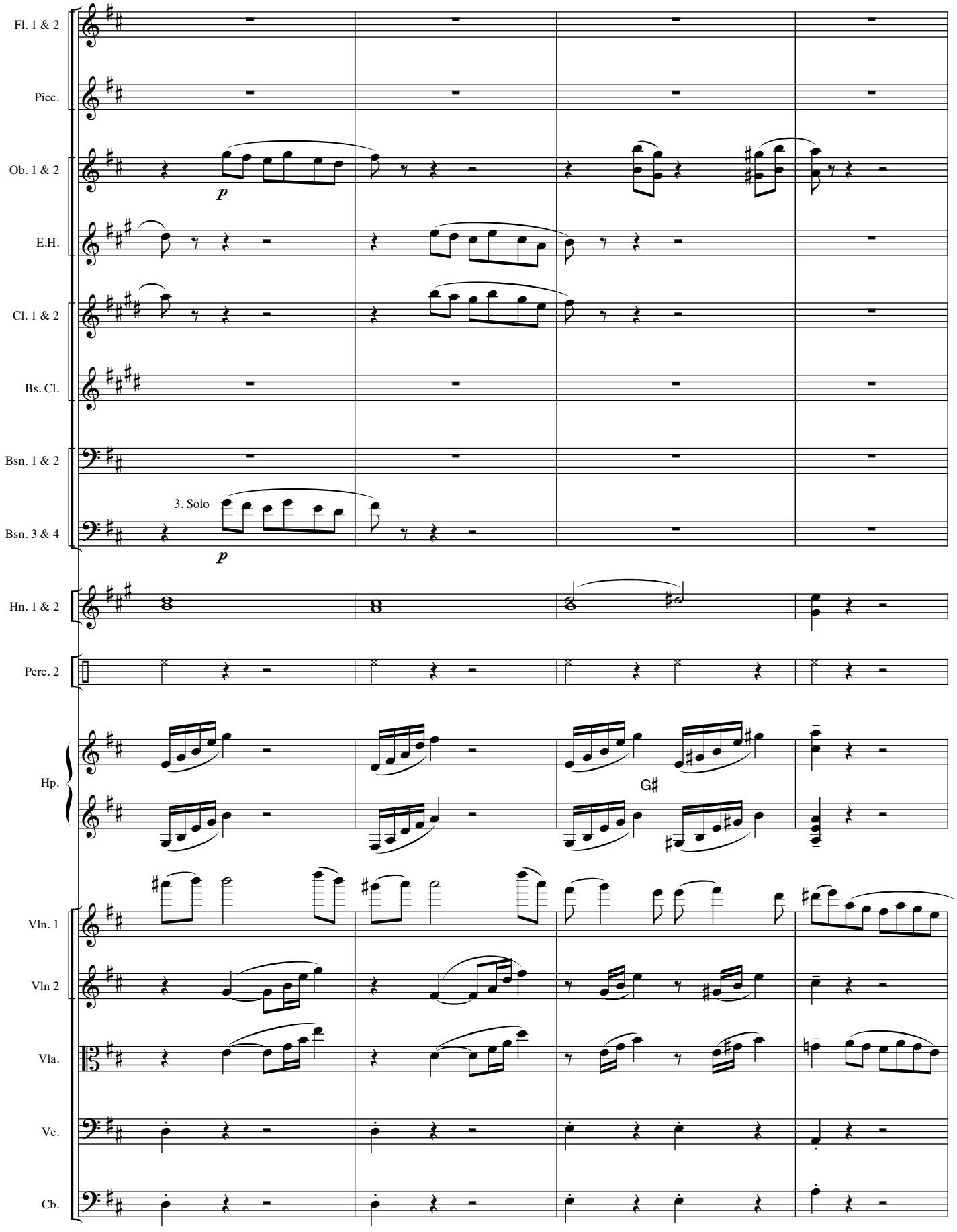

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Perc. 2
Vln. 1
Vln 2
Vla.
Vc.
Cb.
1.
3.
a 2
a 2
mf
Triangle

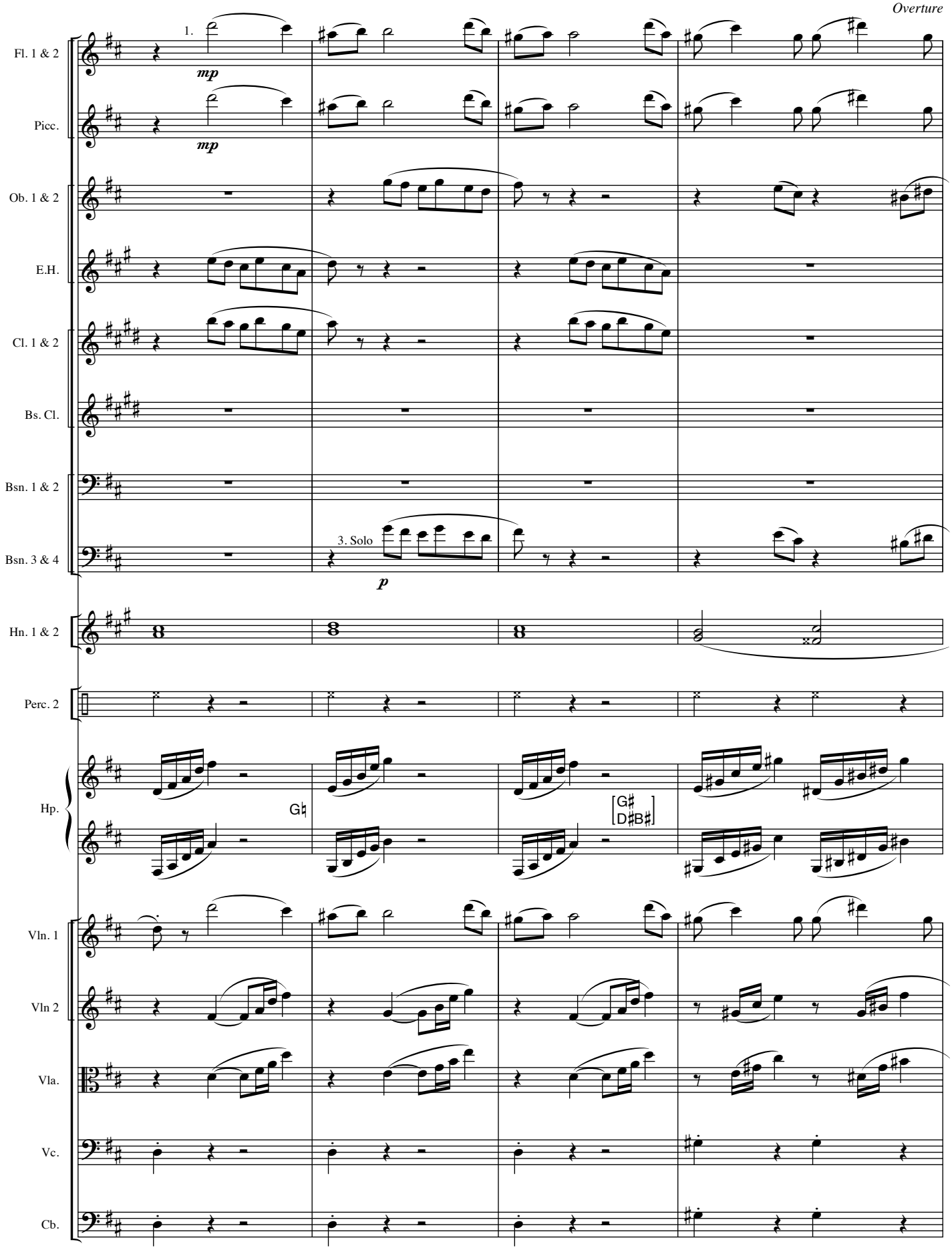

Fl. 1 & 2
Picc.
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 2
Perc. 3
Vln. 1
Vln 2
Vla.
Vc.
Cb.
a 2
a 2
a 2
f
arco
arco

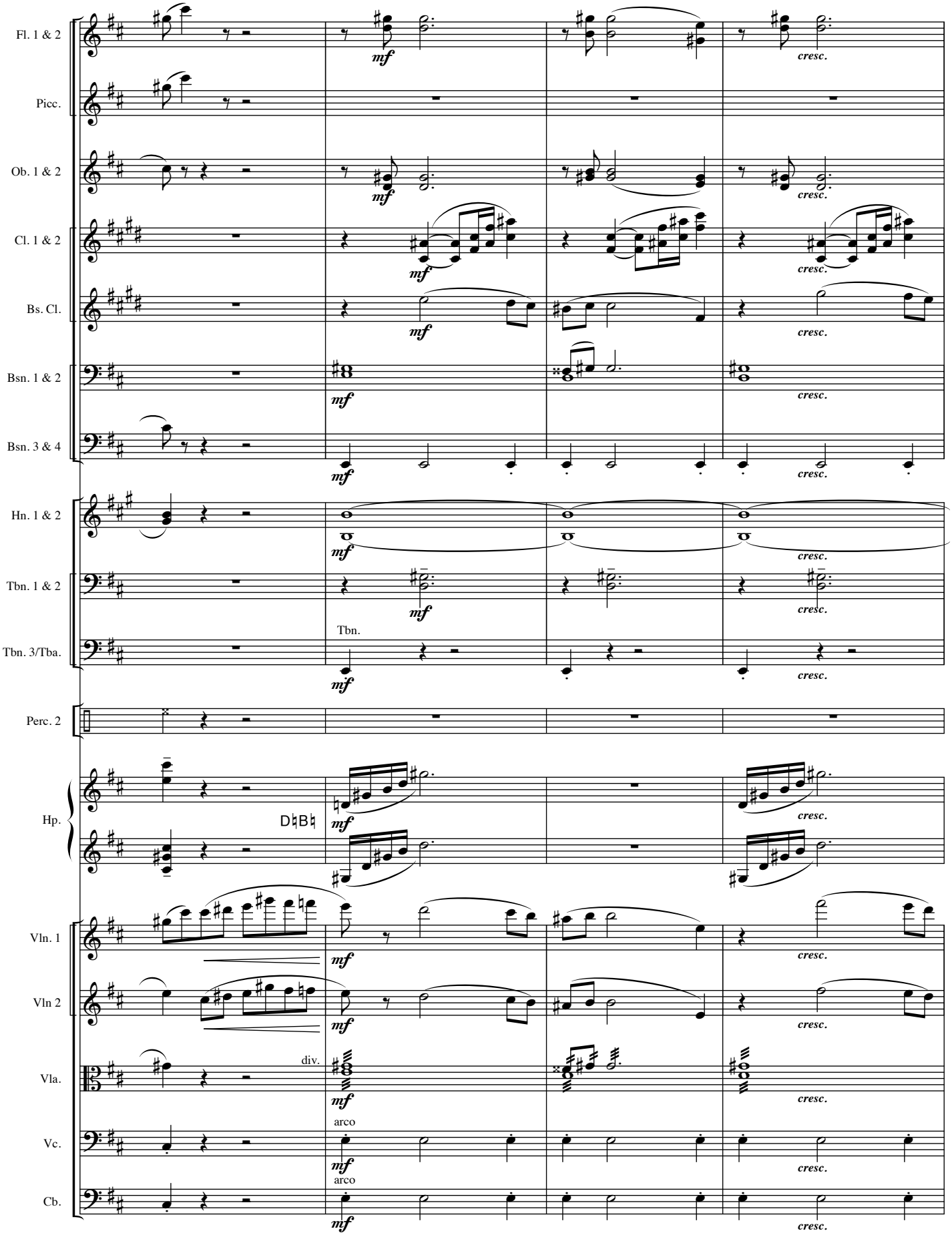

Fl. 1 & 2
Picc.
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 2
Perc. 3
Vln. 1
Vln 2
Vla.
Vc.
Cb.
a 2
f

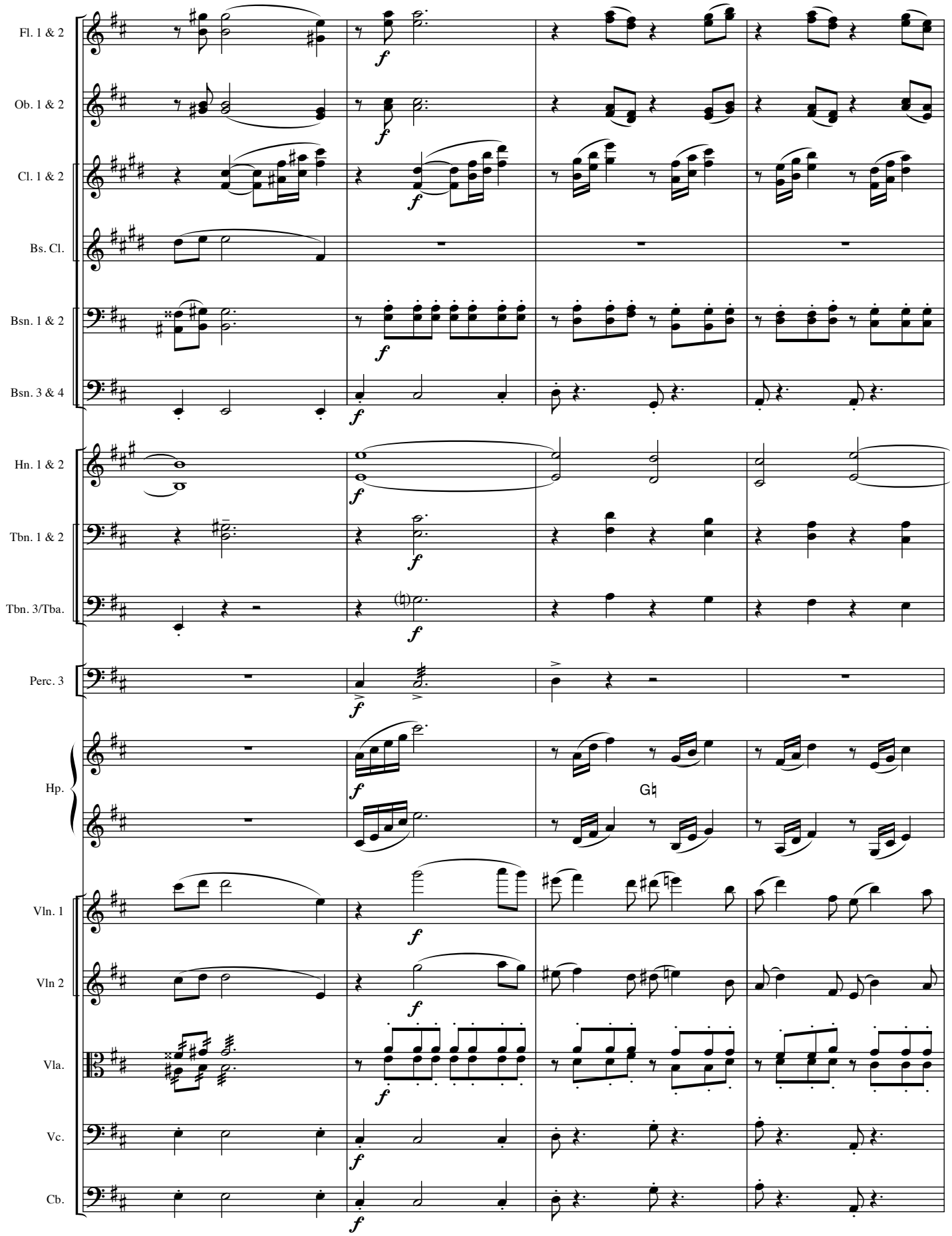

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
Vln. 1
Vln 2
Vla.
Vc.
Cb.

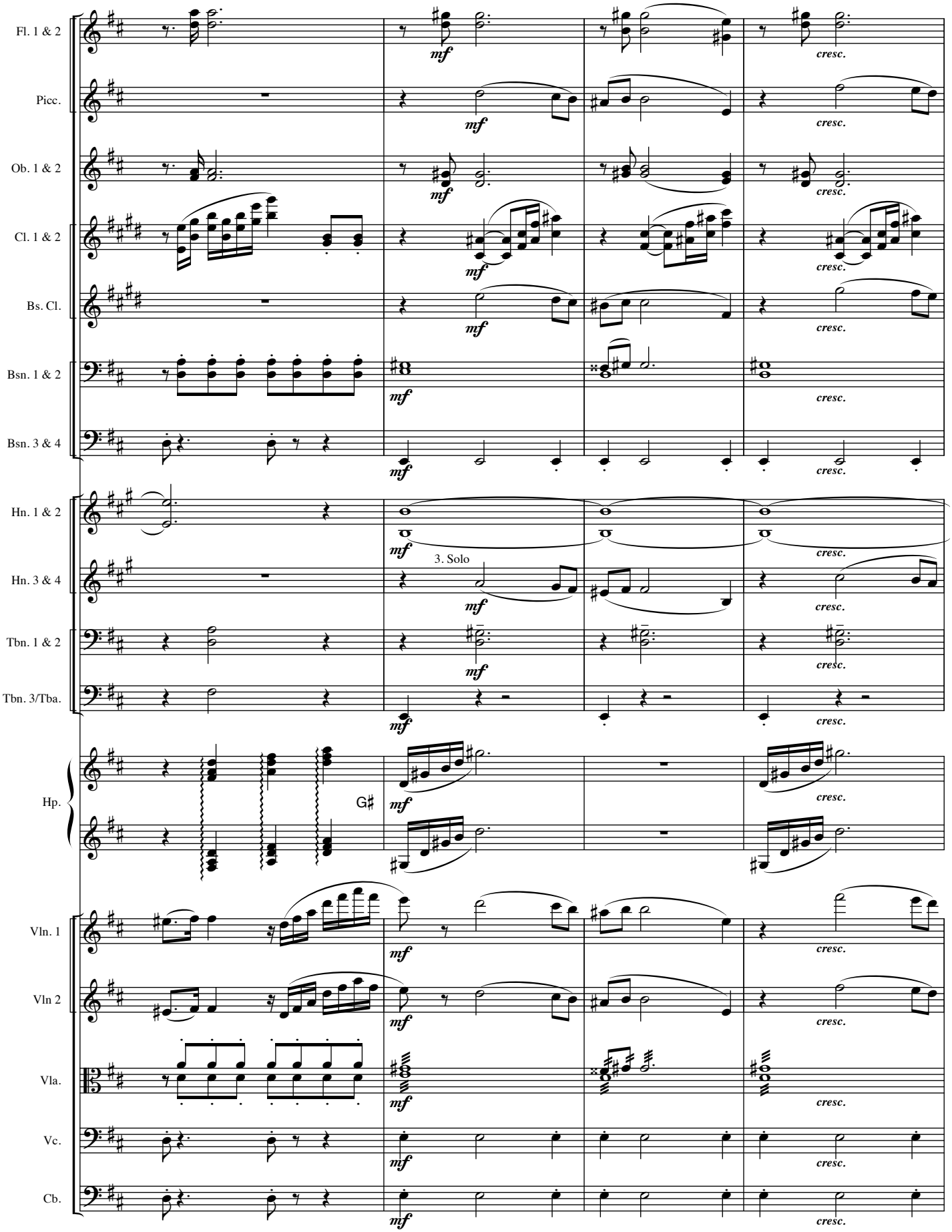

poco rit.
8
a tempo
Fl. 1 & 2
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 2
Perc. 3
Hp.
Vln. 1
Vln 2
Vla.
Vc.
Cb.
1. Solo
Solo
pizz.
mf
mp
p
poco rit.
8
a tempo

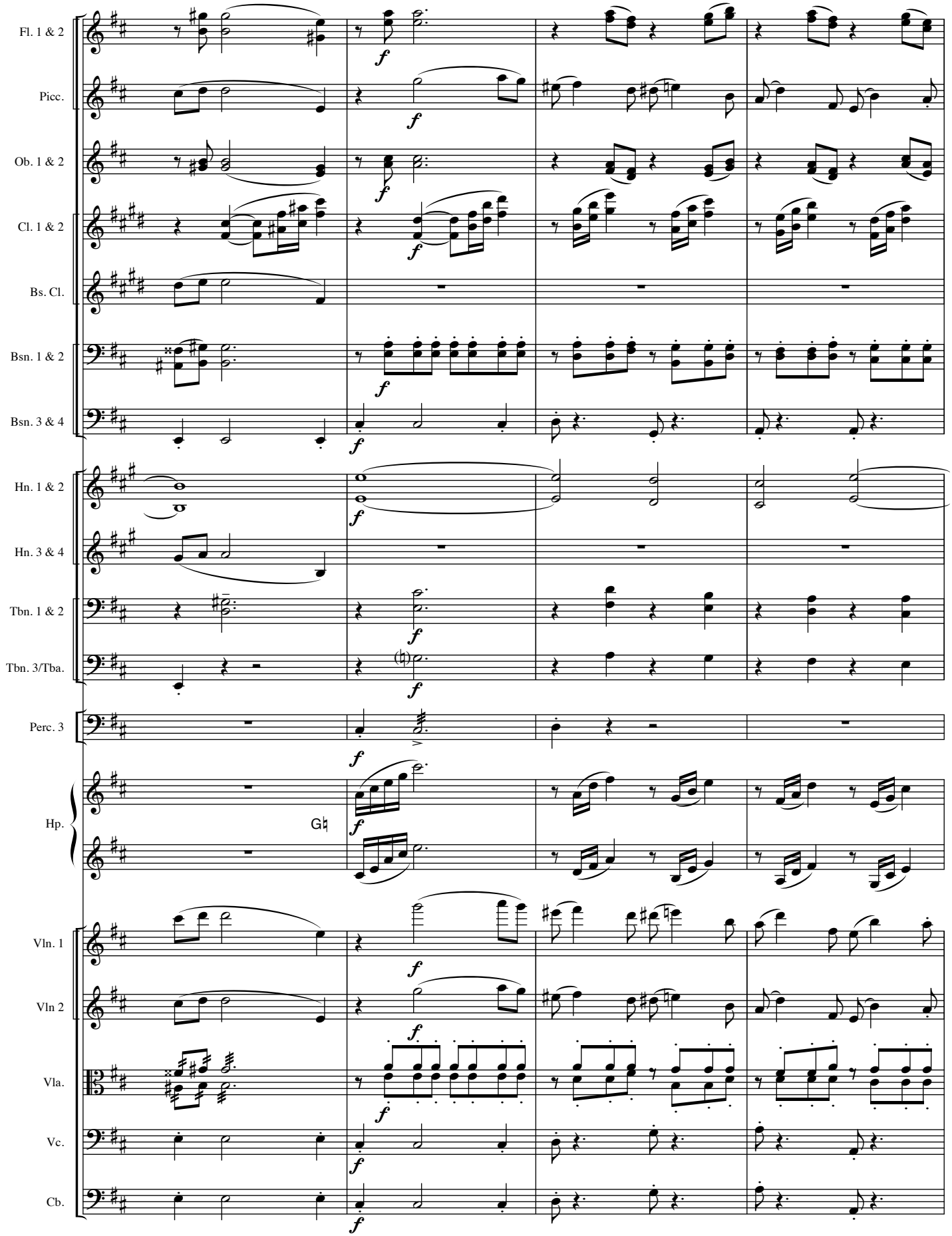

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
3. Solo
Bsn. 3 & 4
Hn. 1 & 2
Perc. 2
Hp.
G♯
Vln. 1
Vln 2
Vla.
Vc.
Cb.

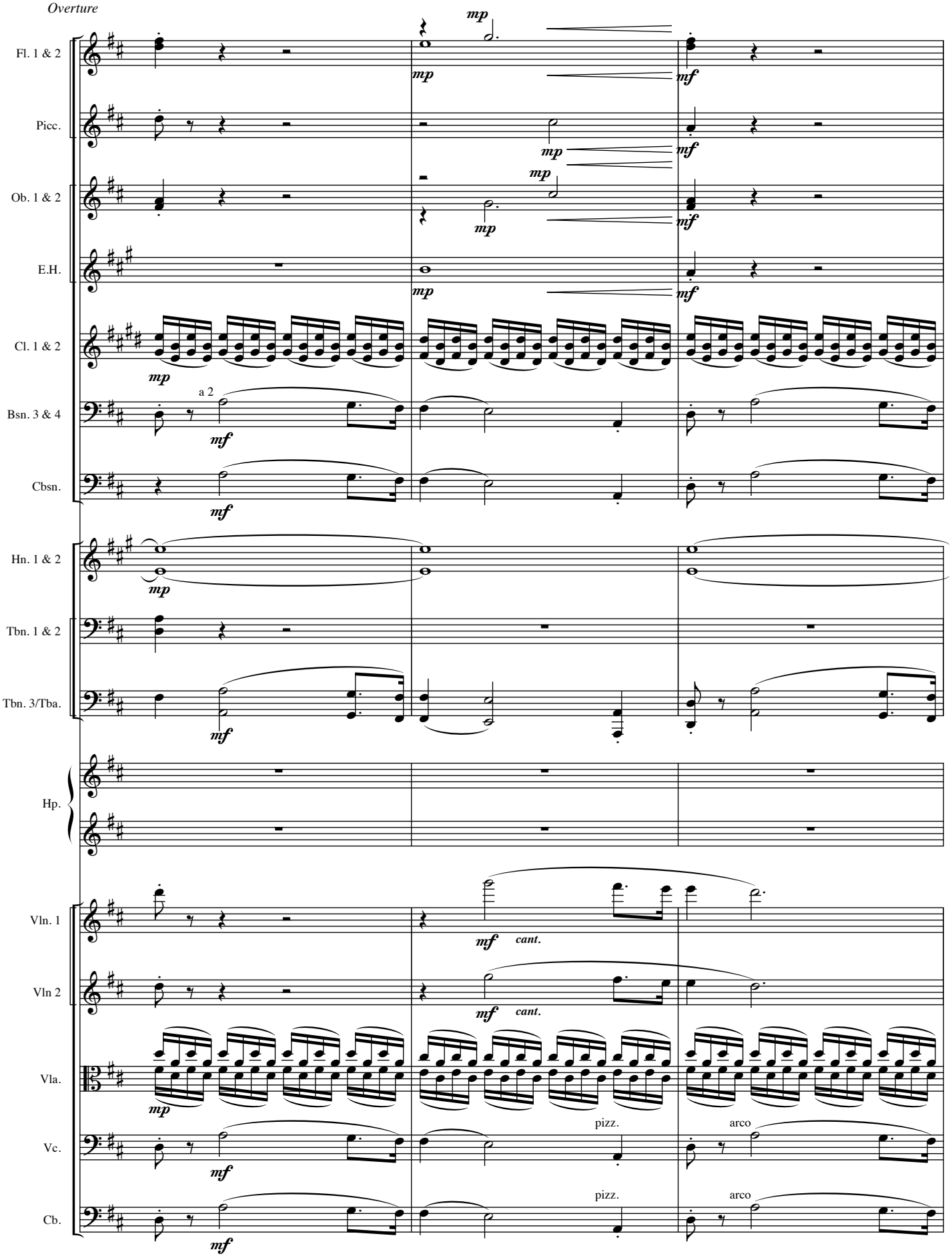

Fl. 1 & 2
1.
mp
Picc.
mp
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
3. Solo
p
Hn. 1 & 2
Perc. 2
Hp.
G♮
[G♯ D♯B♯]
Vln. 1
Vln 2
Vla.
Vc.
Cb.

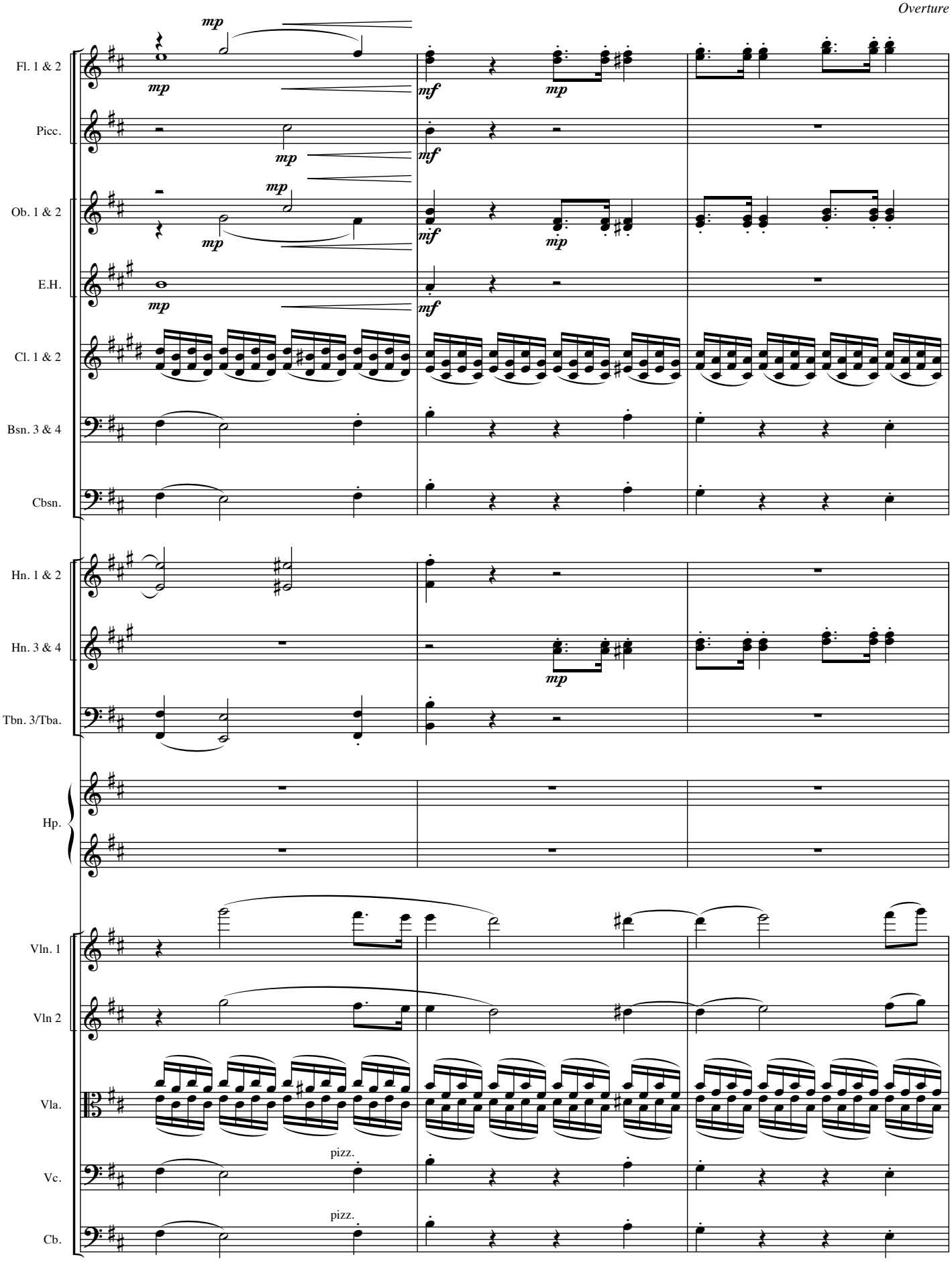

Fl. 1 & 2
Picc.
Ob. 1 & 2
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Tbn. 1 & 2
Tbn. 3/Tba.
Tbn.
Perc. 2
Hp.
D♮B♮
Vln. 1
Vln 2
Vla.
div.
Vc.
arco
Cb.
arco
mf
cresc.

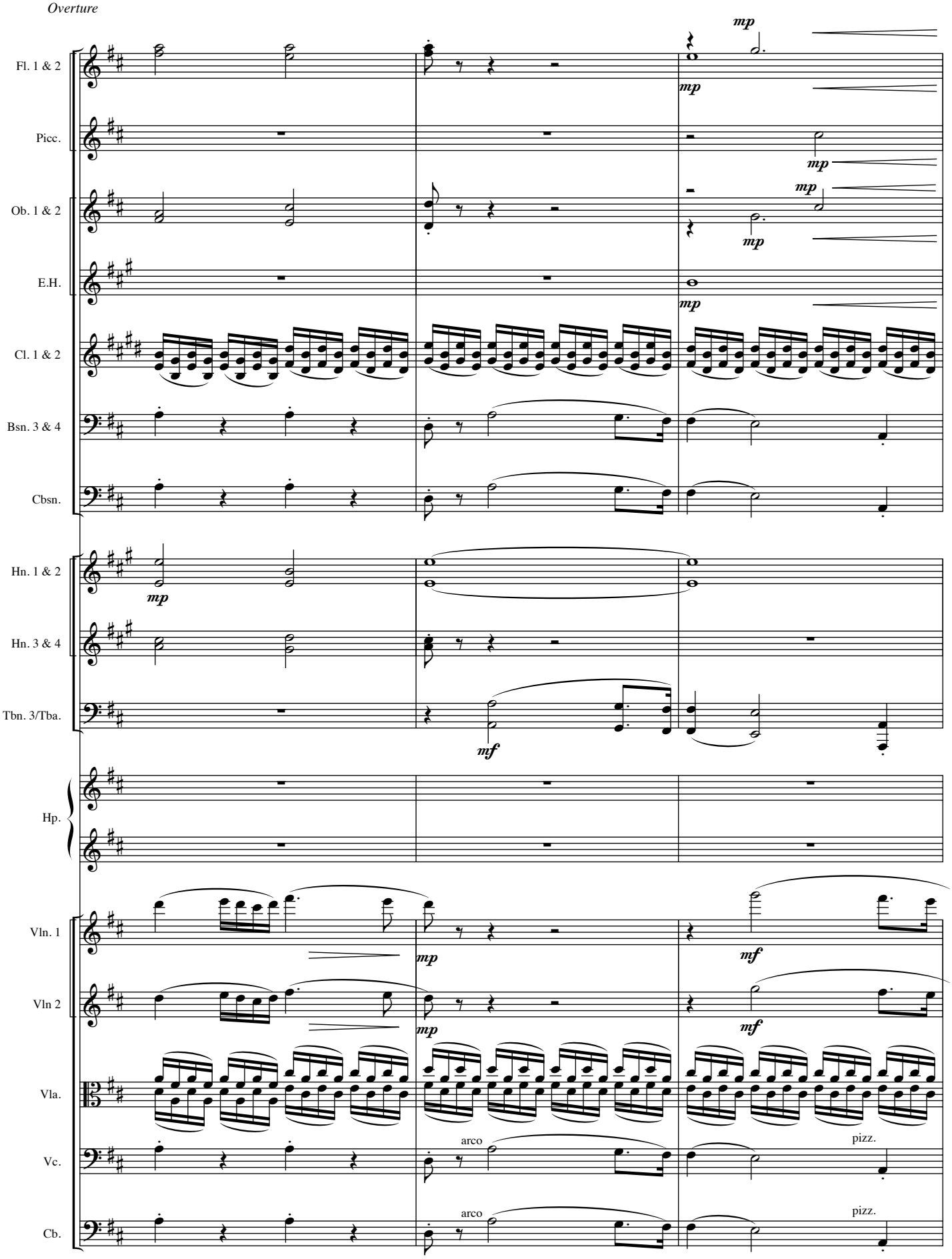

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
Hp.
Vln. 1
Vln 2
Vla.
Vc.
Cb.
f
G♮

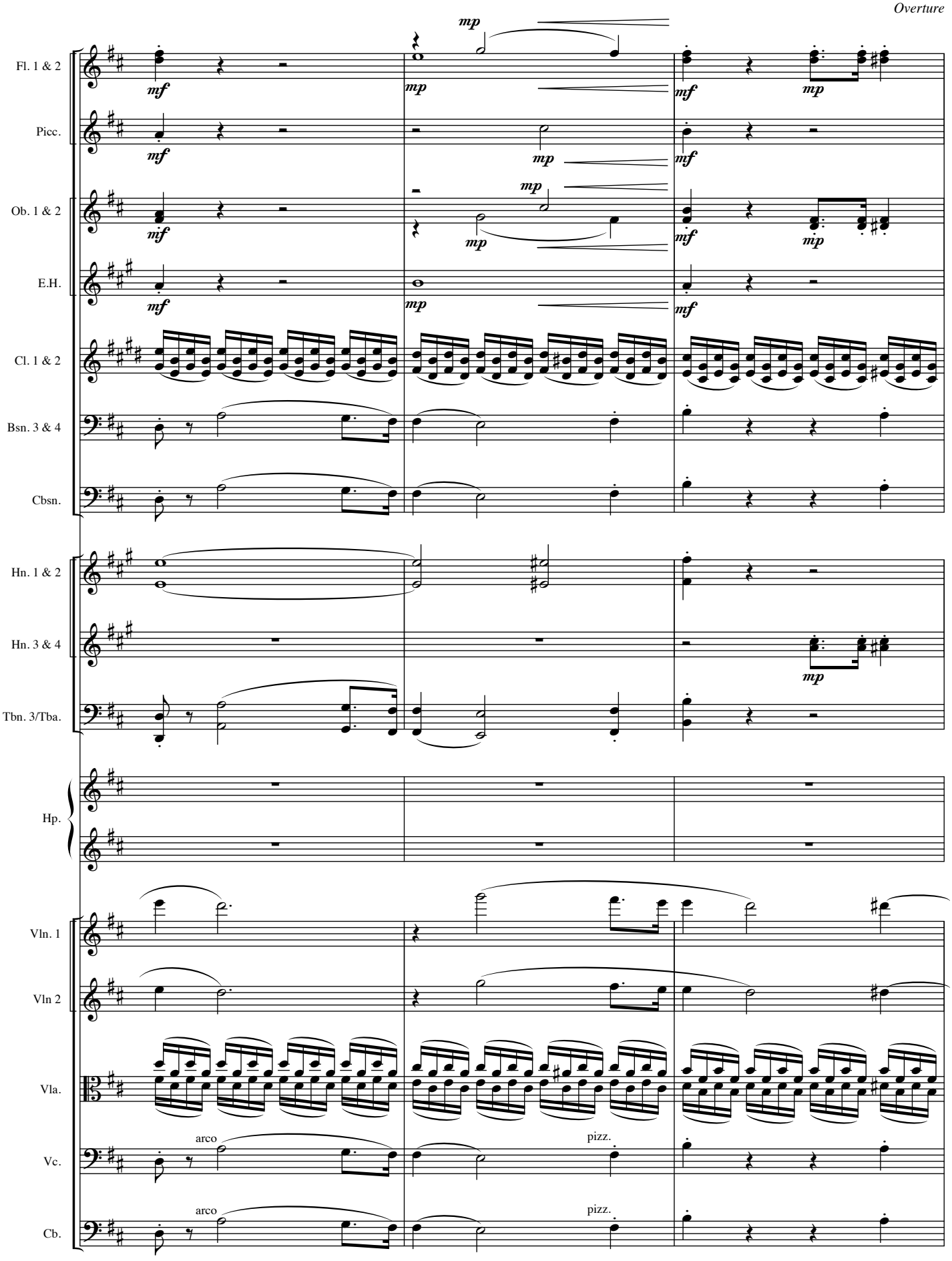

Fl. 1 & 2
Picc.
Ob. 1 & 2
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Hn. 3 & 4
3. Solo
Tbn. 1 & 2
Tbn. 3/Tba.
Hp.
G♯
Vln. 1
Vln 2
Vla.
Vc.
Cb.
mf
cresc.

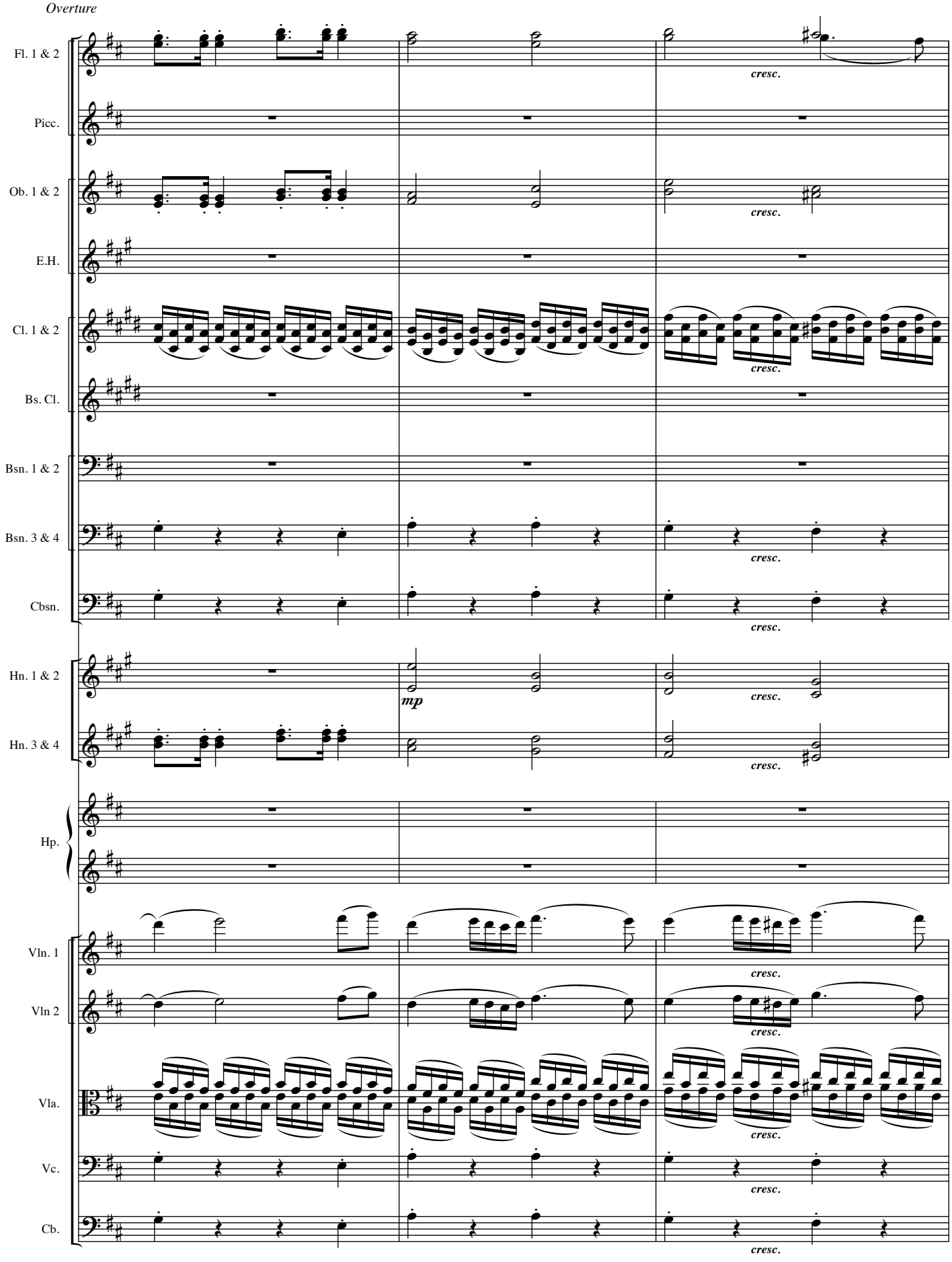

Fl. 1 & 2
Picc.
Ob. 1 & 2
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
Hp.
Vln. 1
Vln 2
Vla.
Vc.
Cb.


Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Tbn. 1 & 2
Tbn. 3/Tba.
Hp.
Vln. 1
Vln 2
Vla.
Vc.
Cb.
mp
mf
a 2
cant.
pizz.
arco

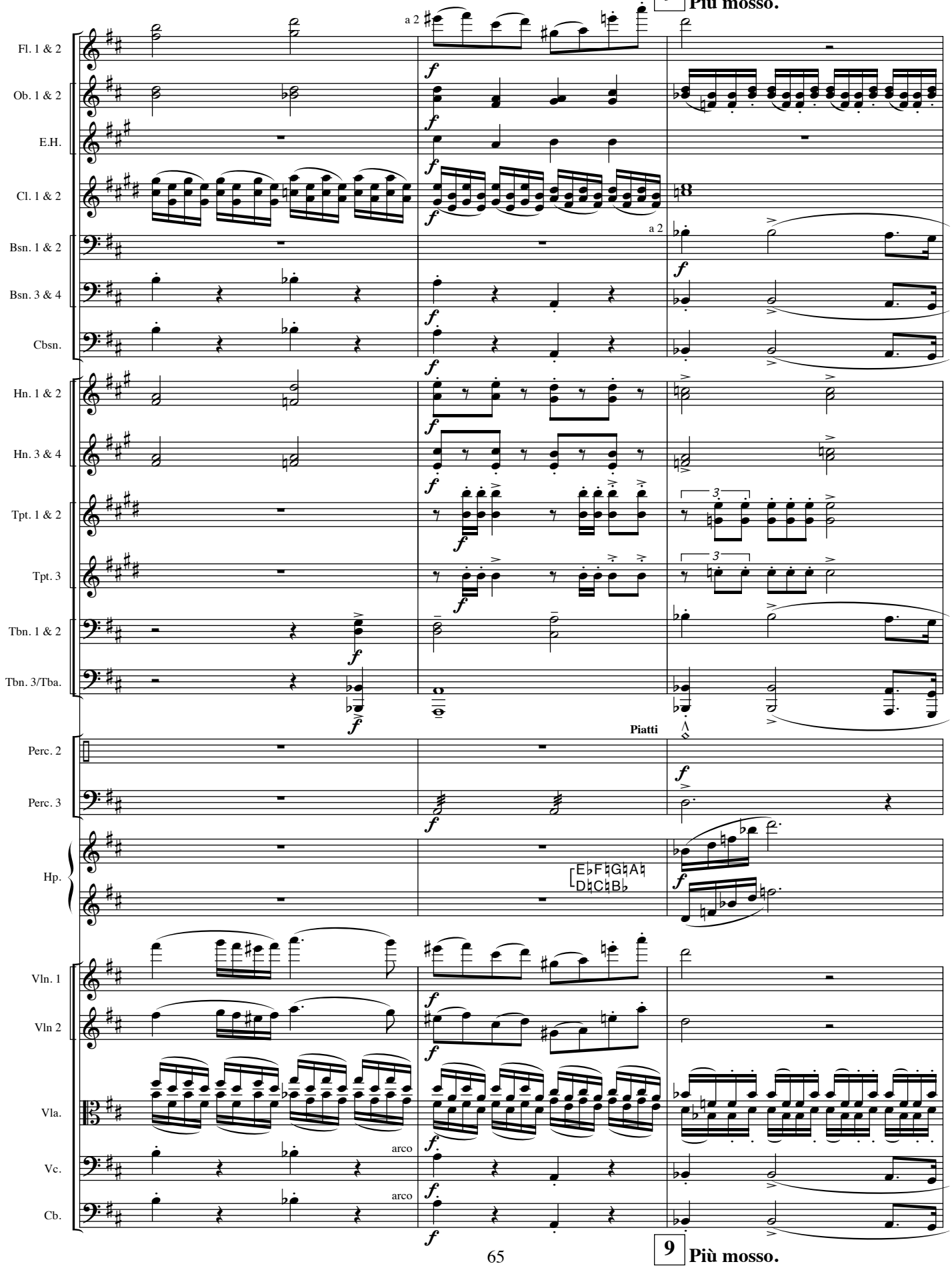

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tbn. 3/Tba.
Hp.
Vln. 1
Vln 2
Vla.
Vc.
Cb.
mp
mf
pizz.


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
arco
pizz.

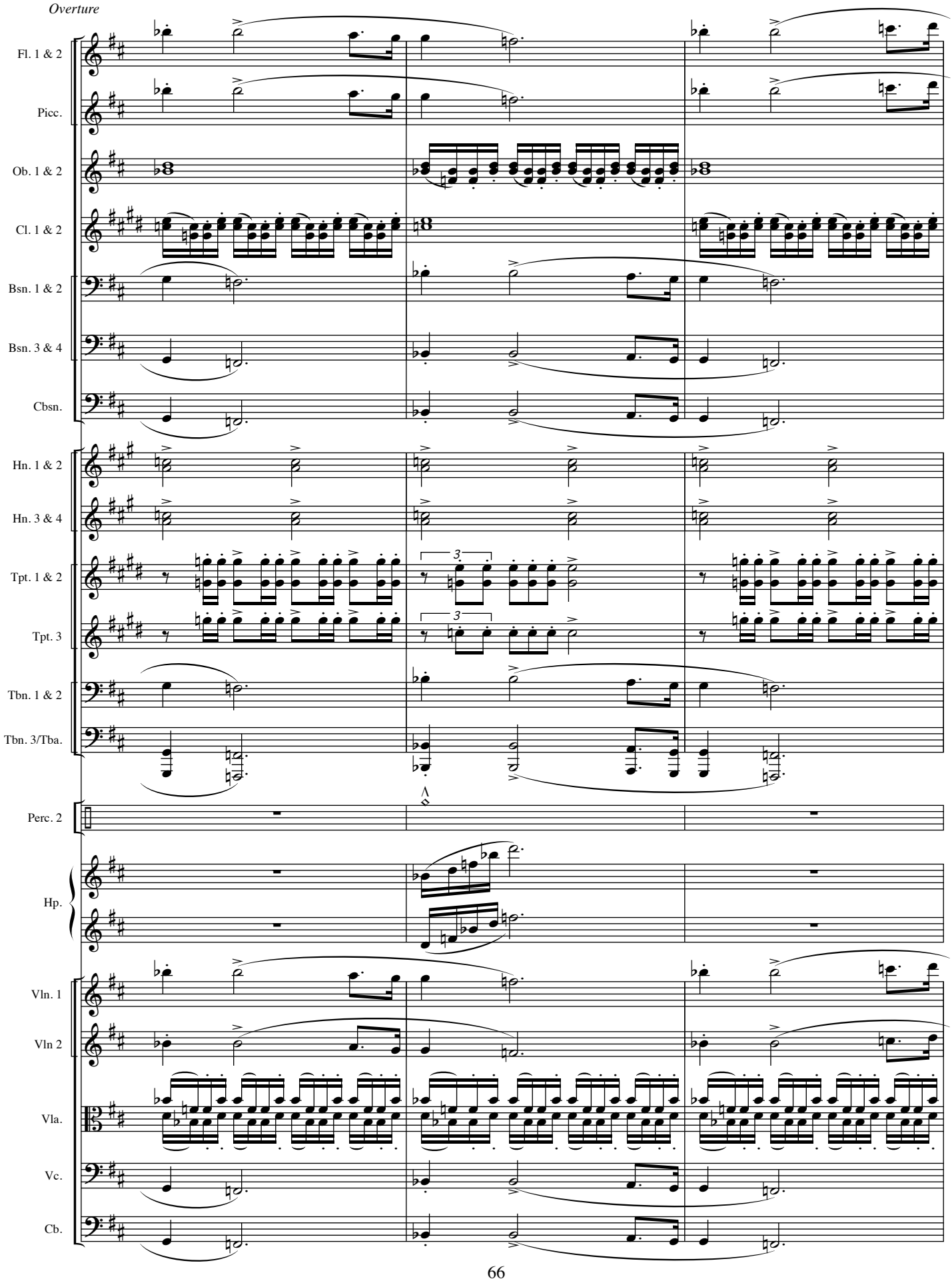

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tbn. 3/Tba.
Hp.
Vln. 1
Vln 2
Vla.
Vc.
Cb.
mf
mp
arco
pizz.

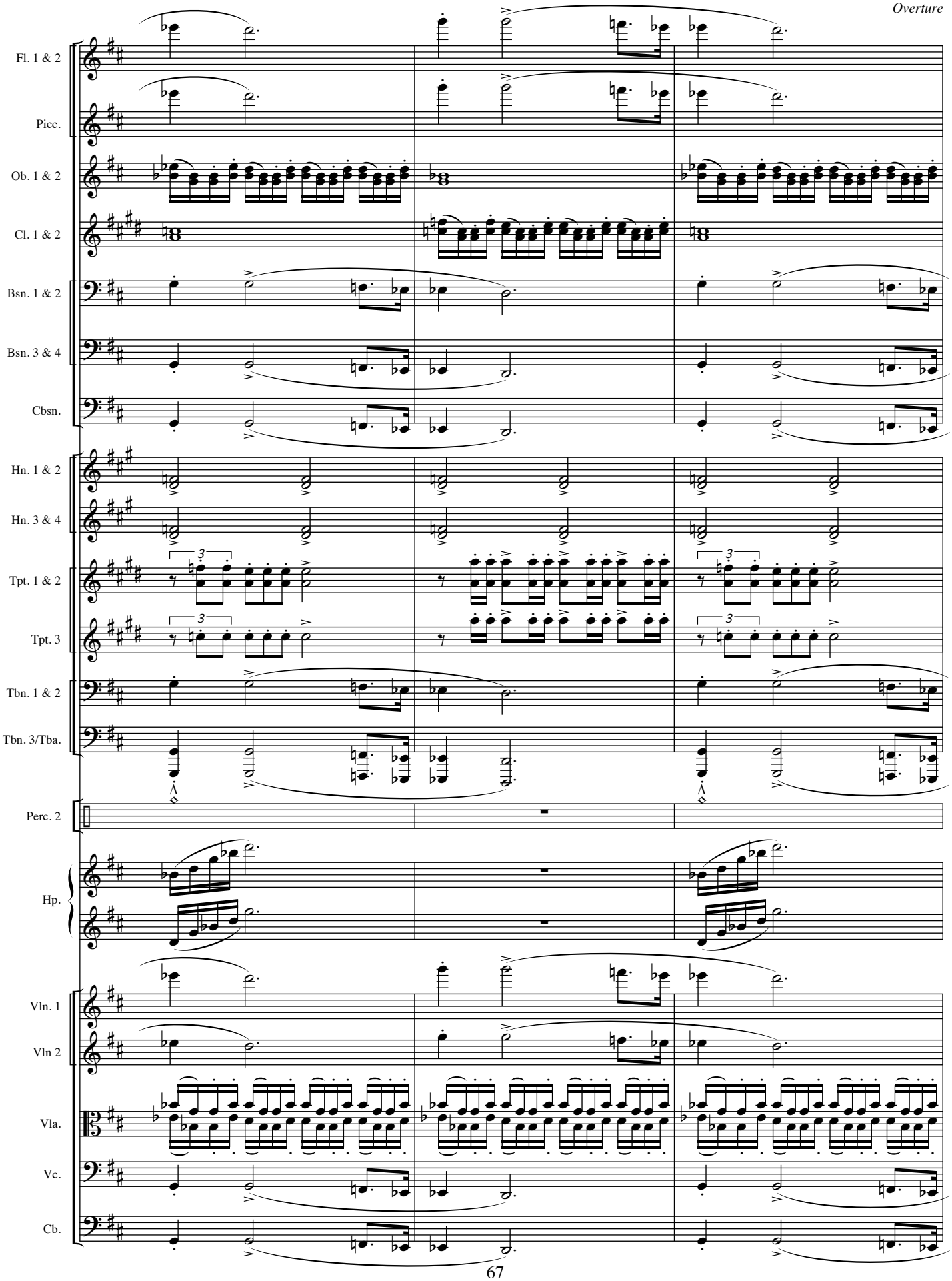

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Hp.
Vln. 1
Vln 2
Vla.
Vc.
Cb.
cresc.
mp

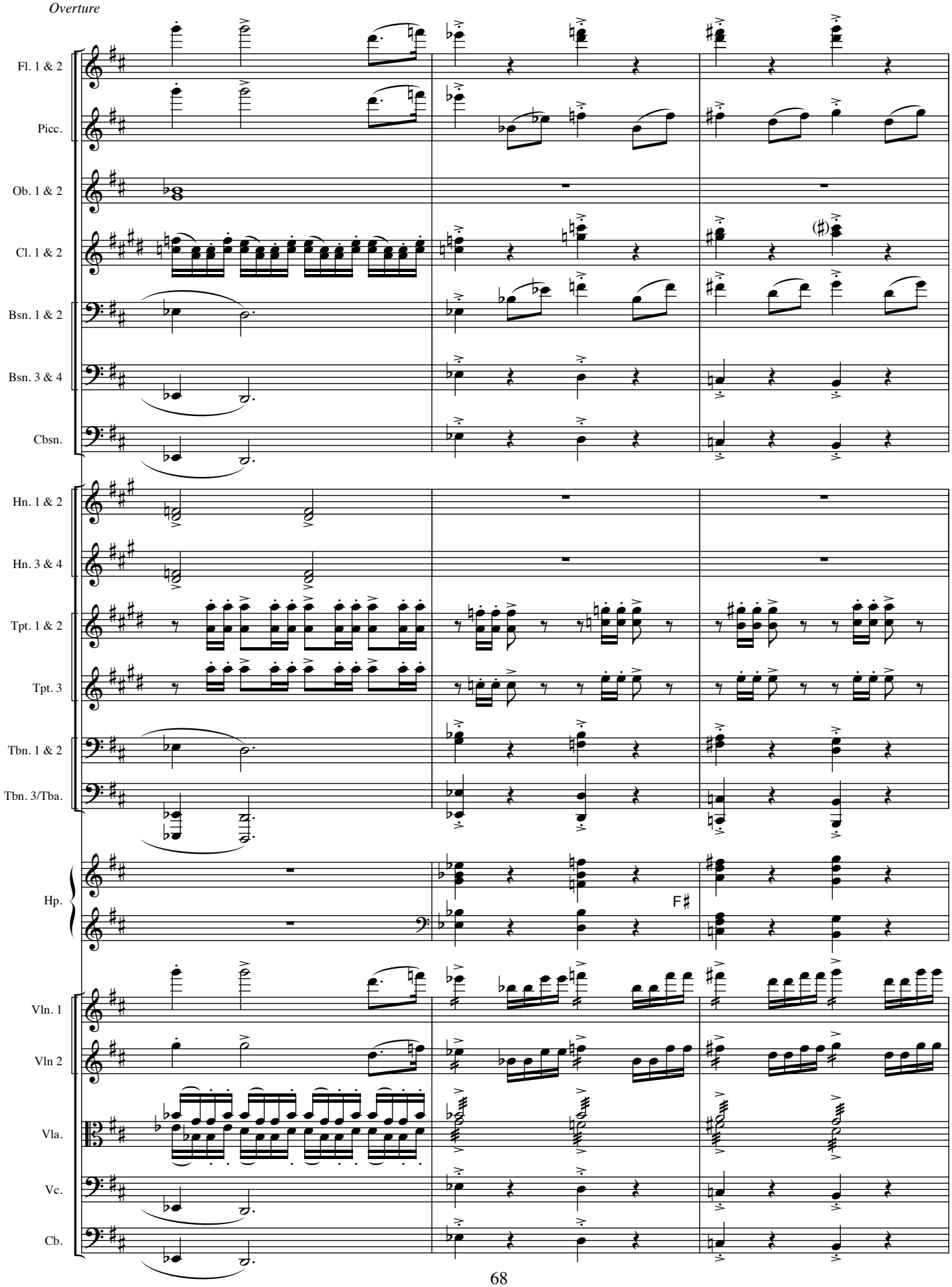
9 **Più mosso.**

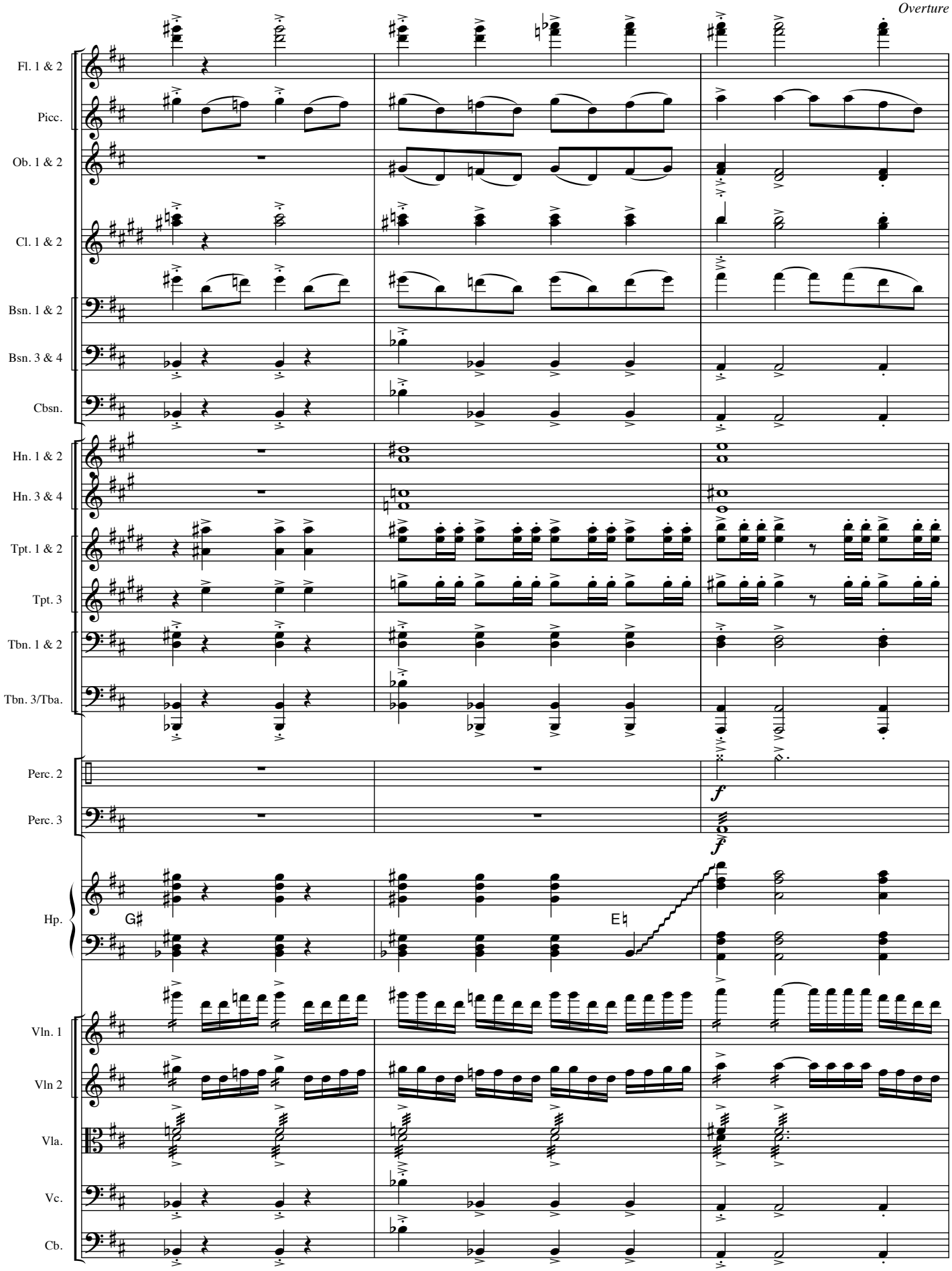


9 **Più mosso.**

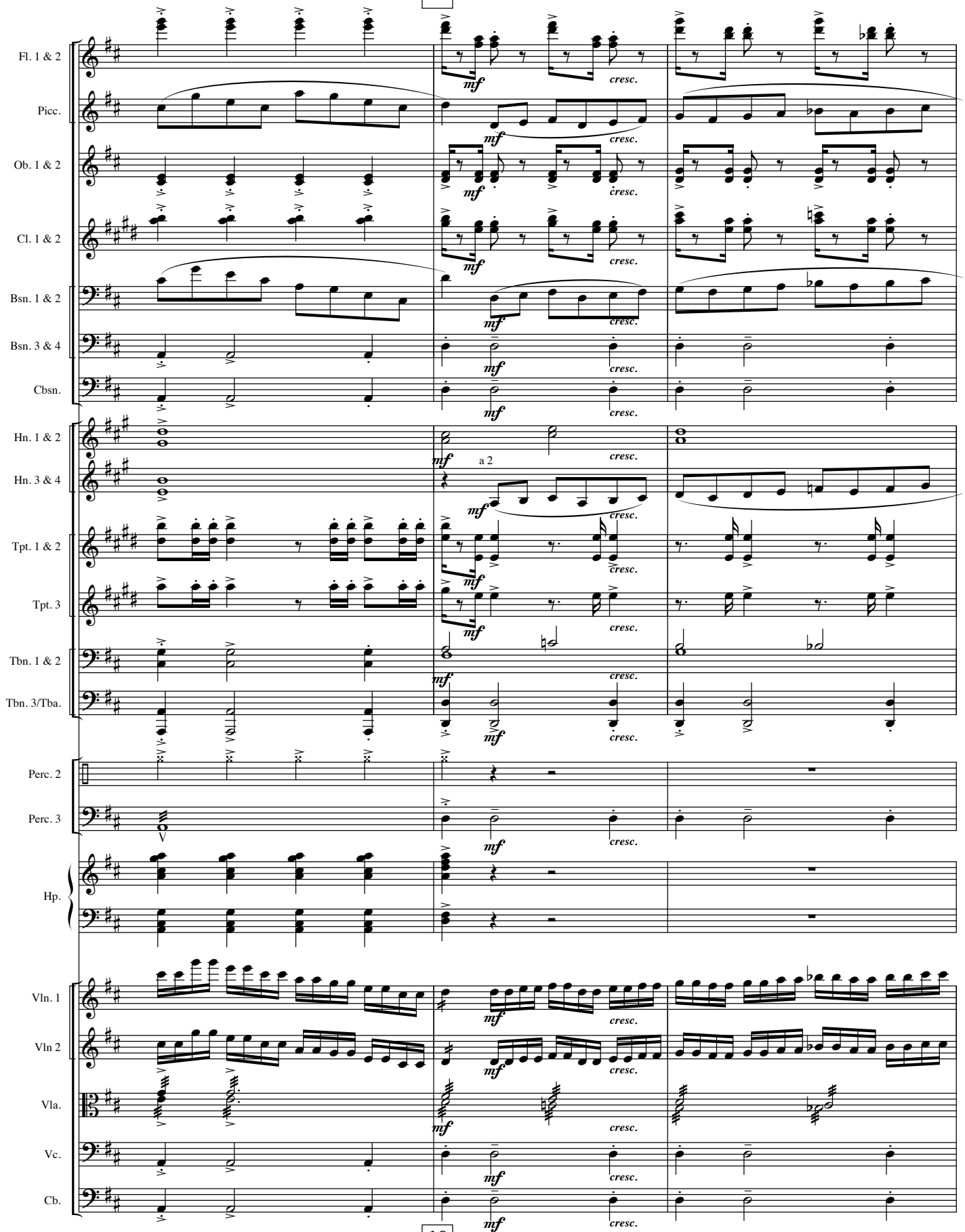

Fl. 1 & 2
Picc.
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 2
Hp.
Vln. 1
Vln 2
Vla.
Vc.
Cb.


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.

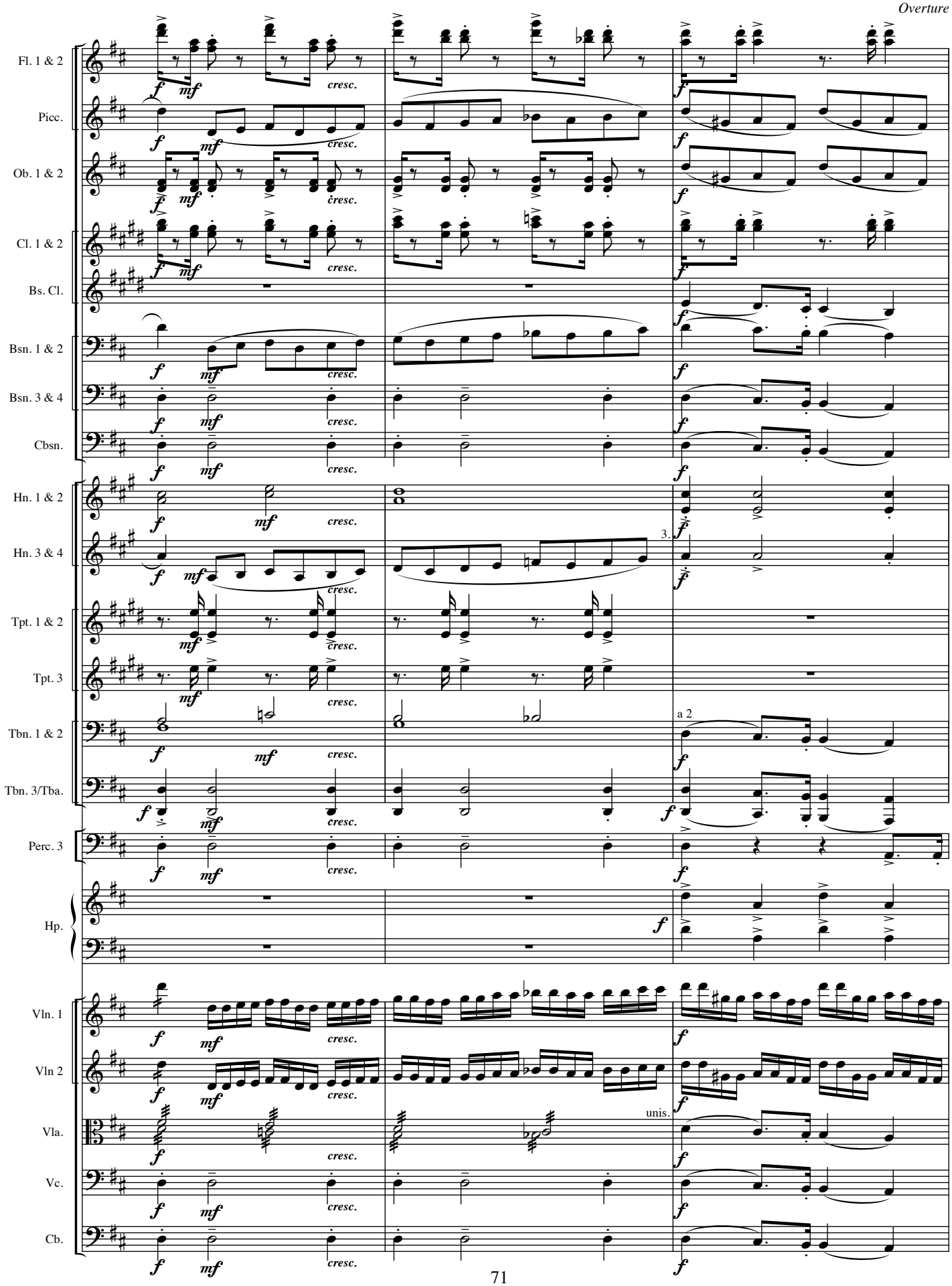

Fl. 1 & 2
Picc.
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Hp.
F♯
Vln. 1
Vln 2
Vla.
Vc.
Cb.

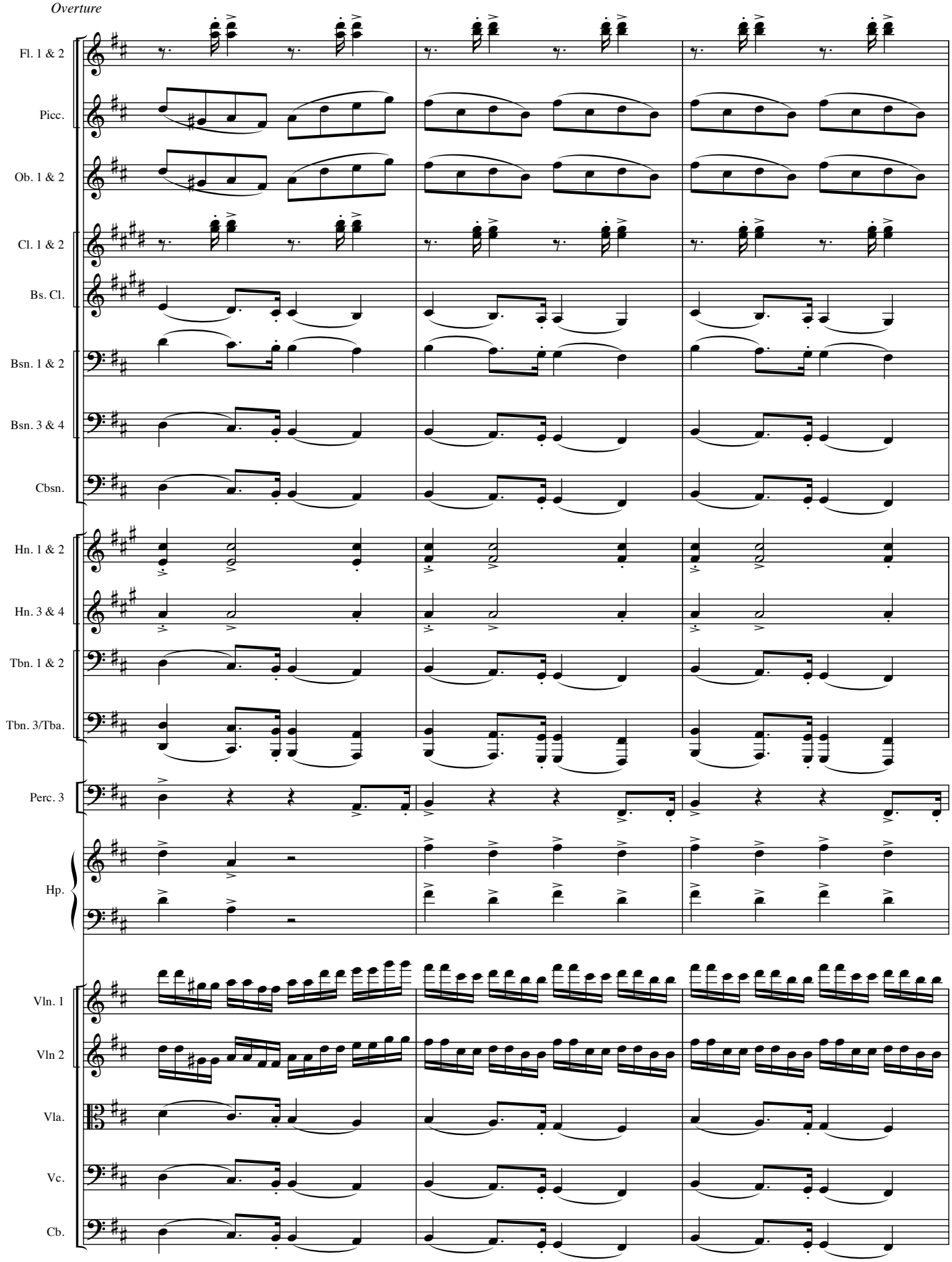

Fl. 1 & 2
Picc.
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 2
Perc. 3
Hp.
G♯
E♮
Vln. 1
Vln 2
Vla.
Vc.
Cb.
f
f

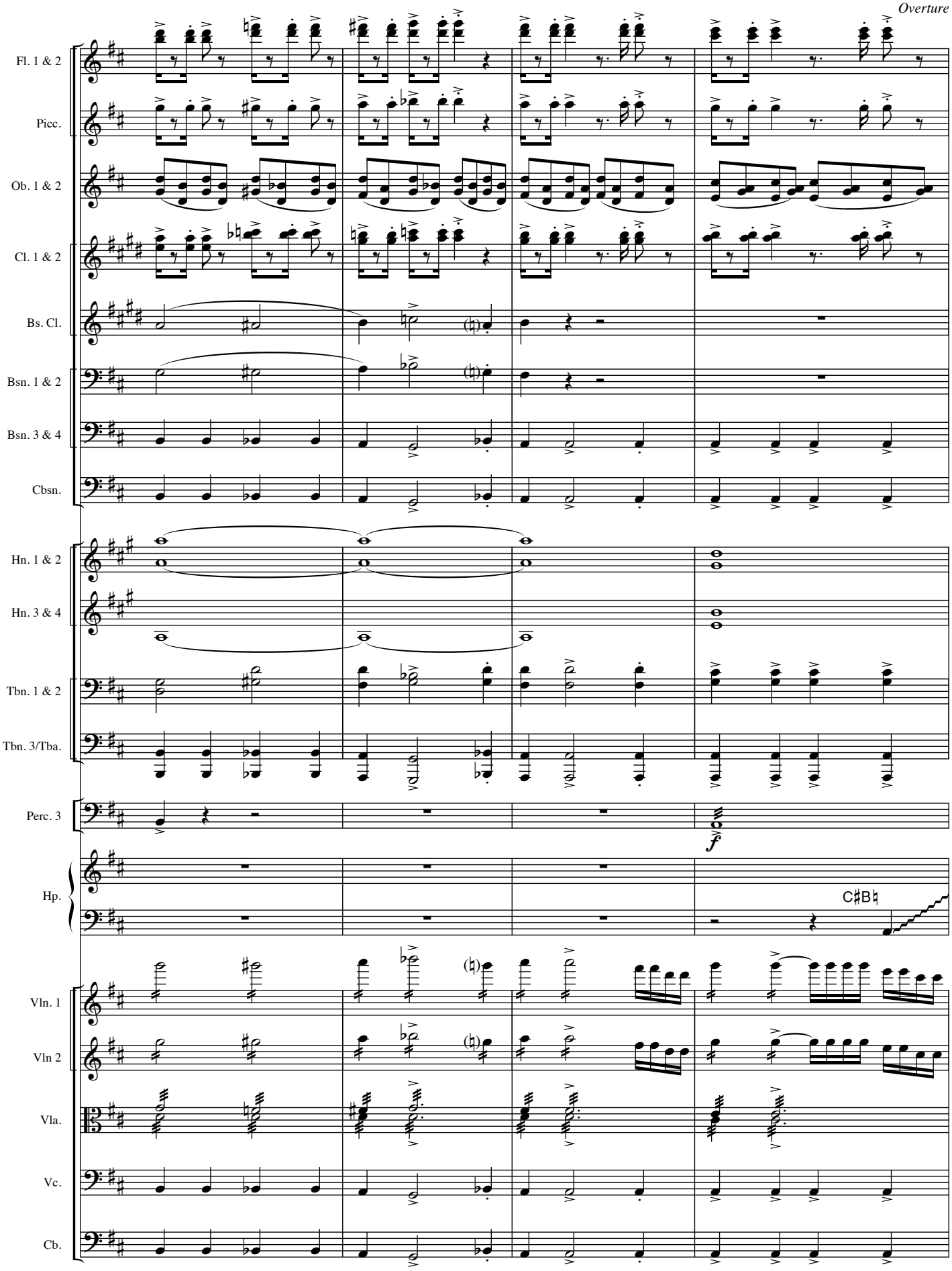
10


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.
mf
cresc.
a 2

10


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. 3
Hp.
Vln. 1
Vln 2
Vla.
Vc.
Cb.
cresc.
3.
a 2
unis.


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.

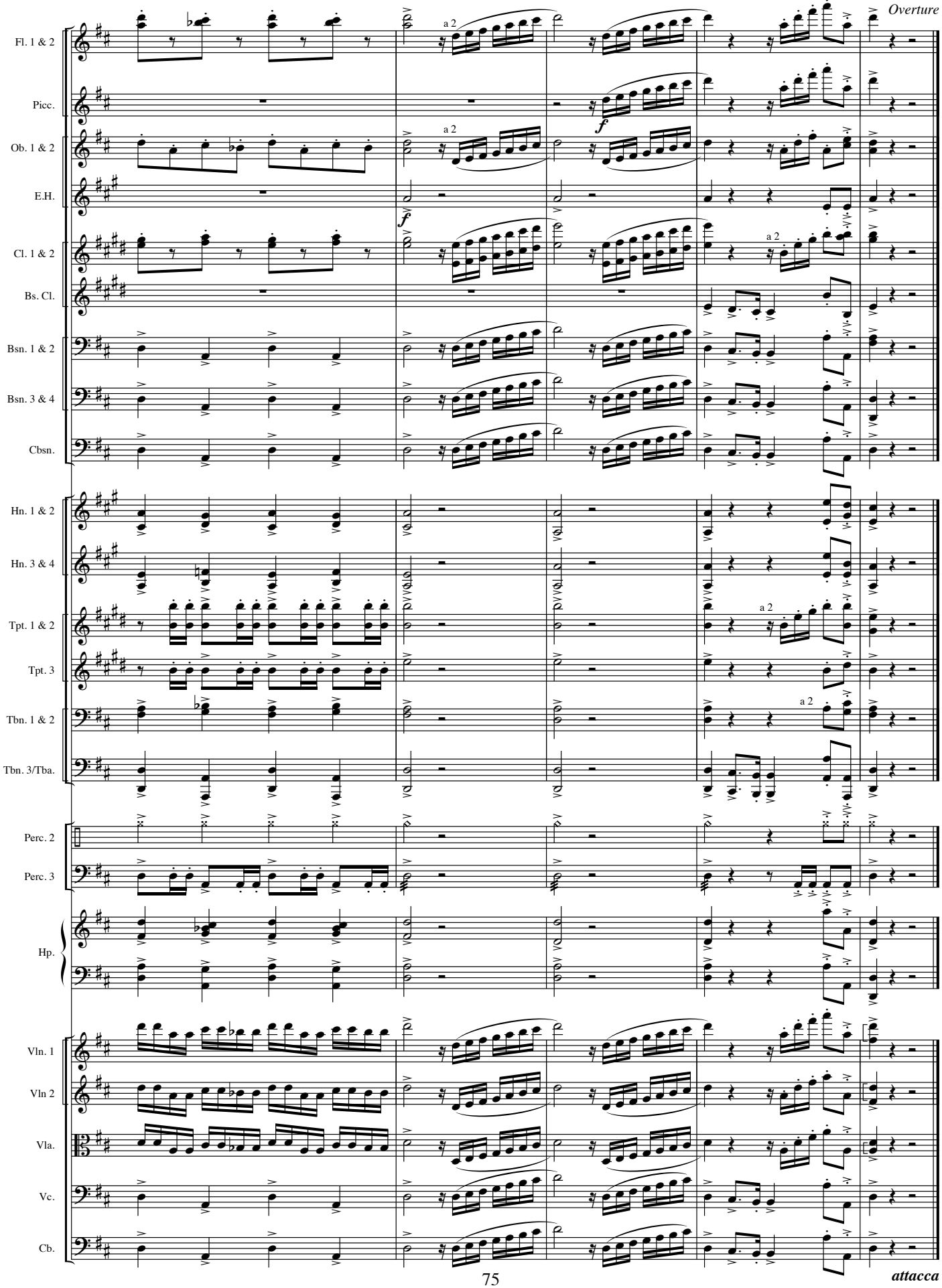

Fl. 1 & 2
Picc.
Ob. 1 & 2
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
Hp.
Vln. 1
Vln 2
Vla.
Vc.
Cb.
f
C♯B♮

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.
Vc.
Cb.

a 2
unis.
B♭

11 **Feroce.**


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.
a 2
f

attacca

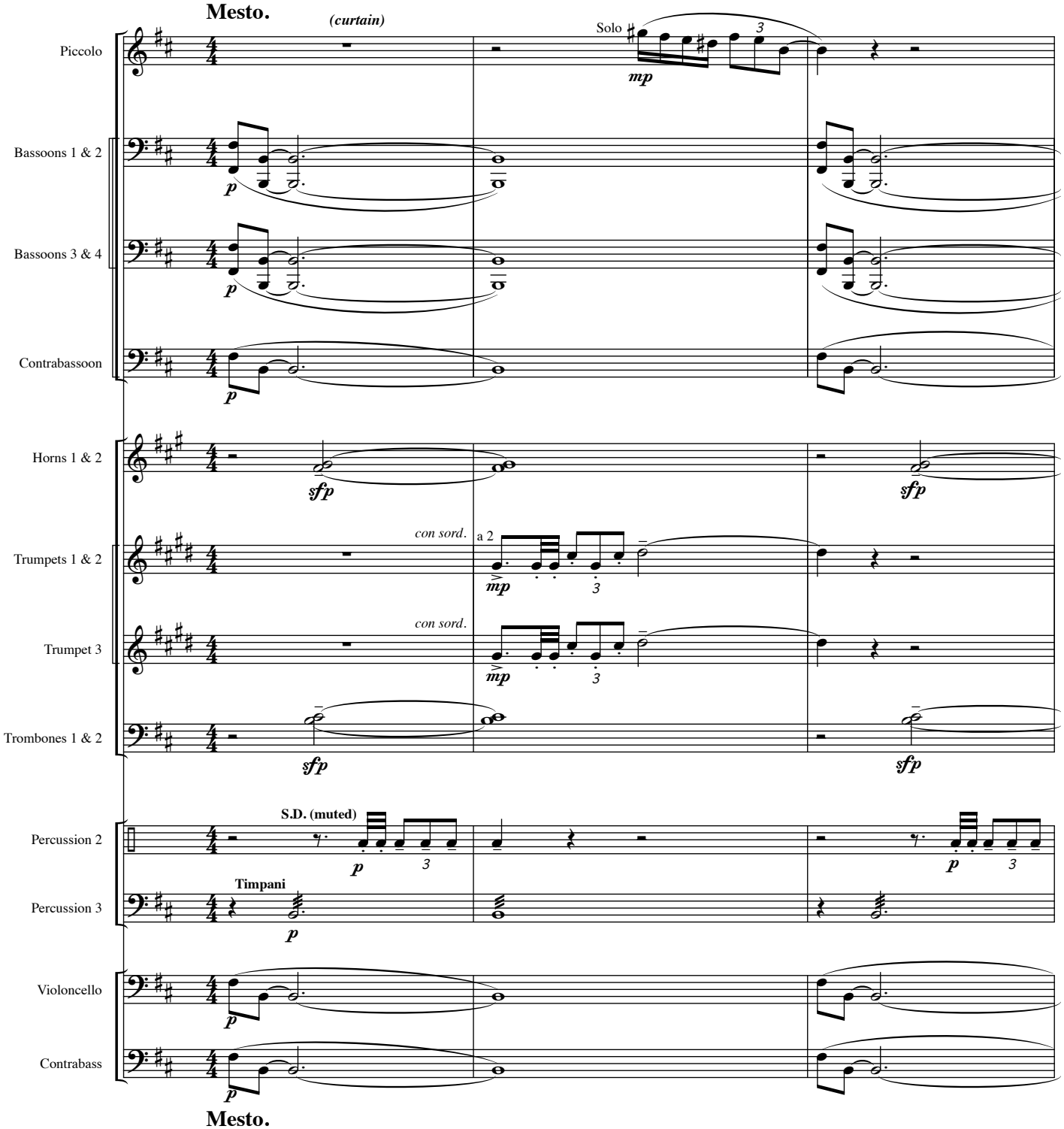
Anthony and Cleopatra

ACT ONE

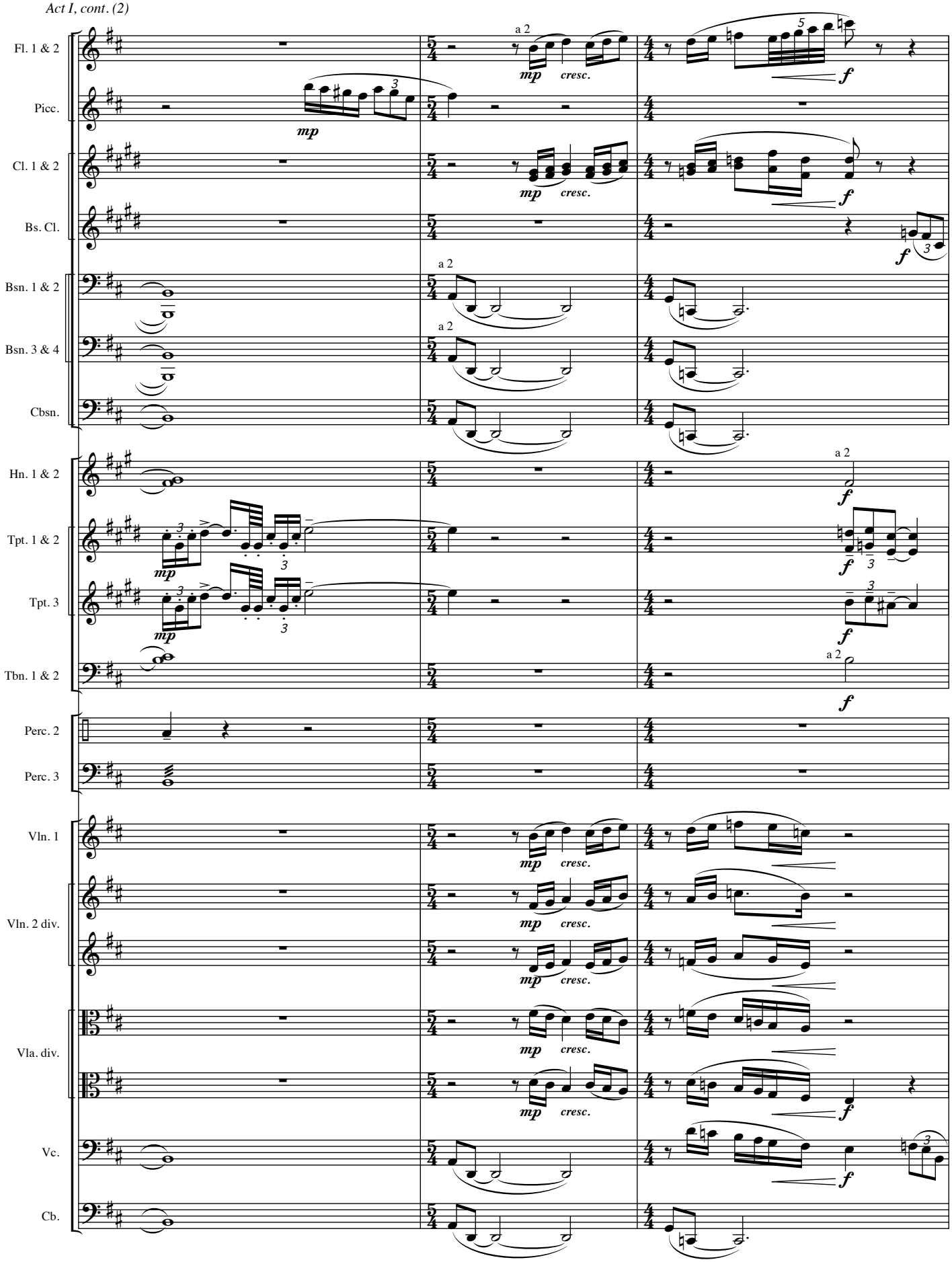
Libretto by Gene Tyburn

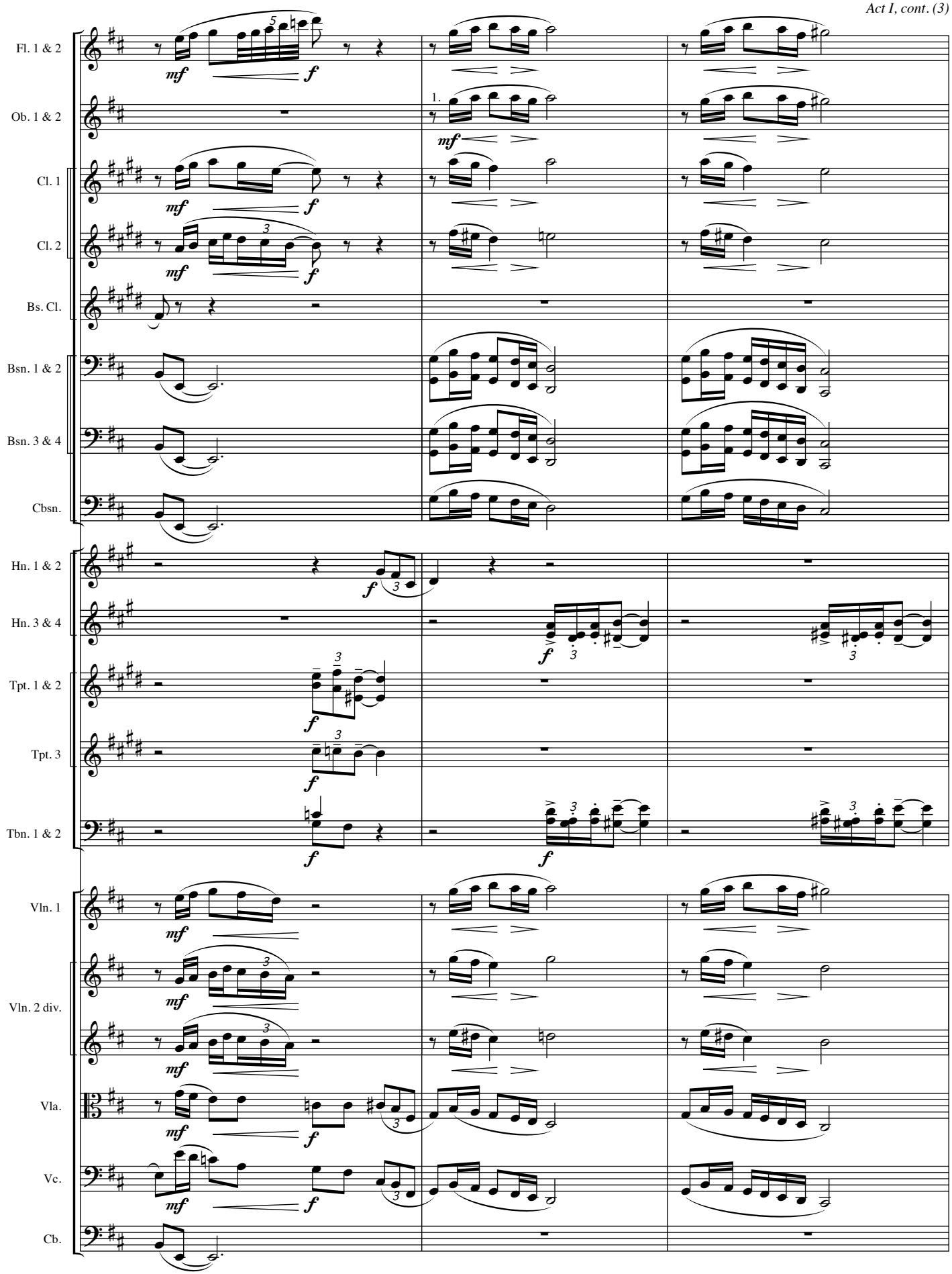
Music by Gerard Chiusano

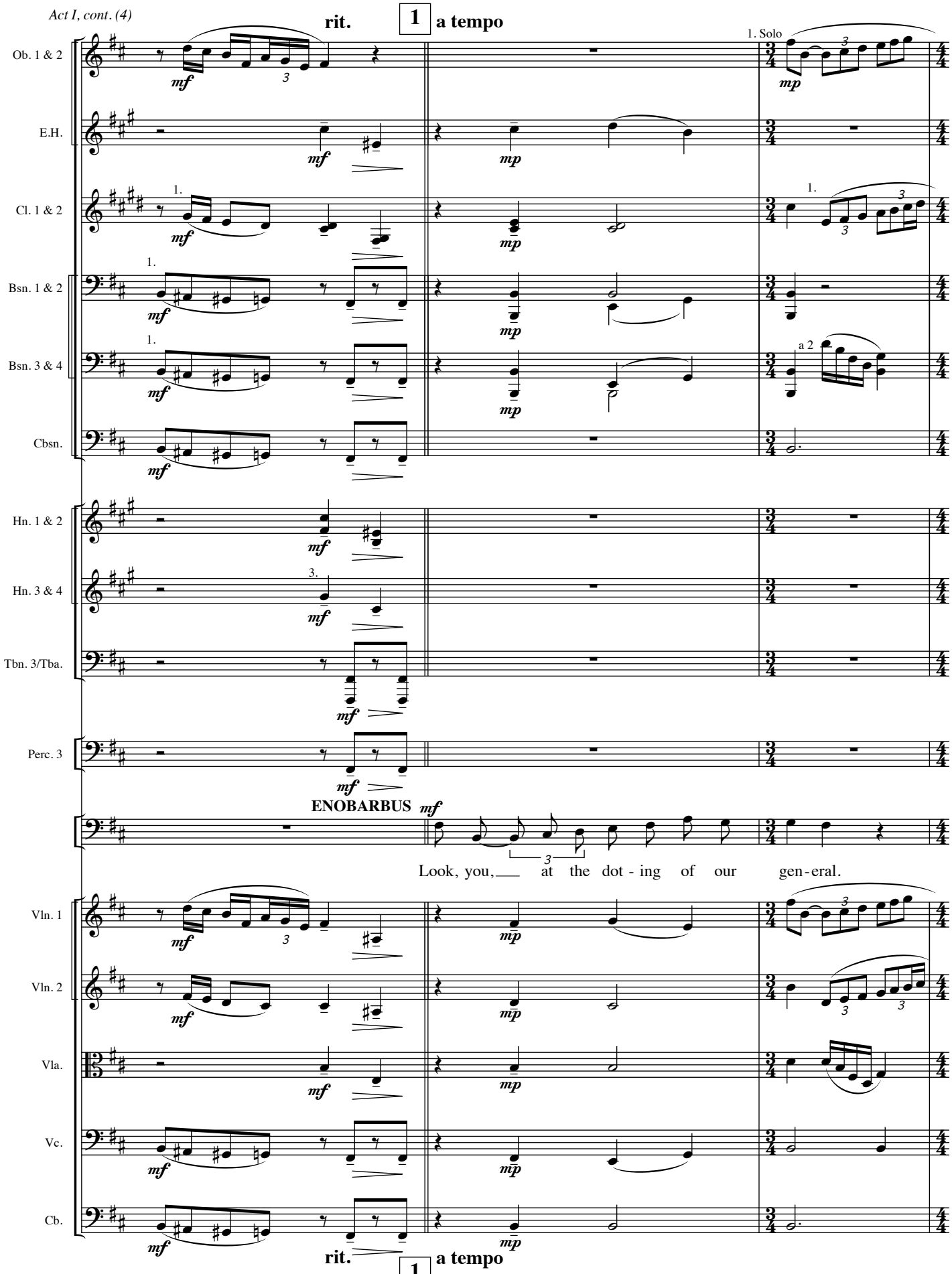
As scene opens we see ENOBARBUS and a MESSENGER from Rome, standing stage left. Above them towers the statue of Ramses II. They watch the approach of the royal entourage of Antony and Cleopatra coming through a great door. ANTONY, in pantomime, shows his adoration of CLEOPATRA by kissing the hem of her 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.

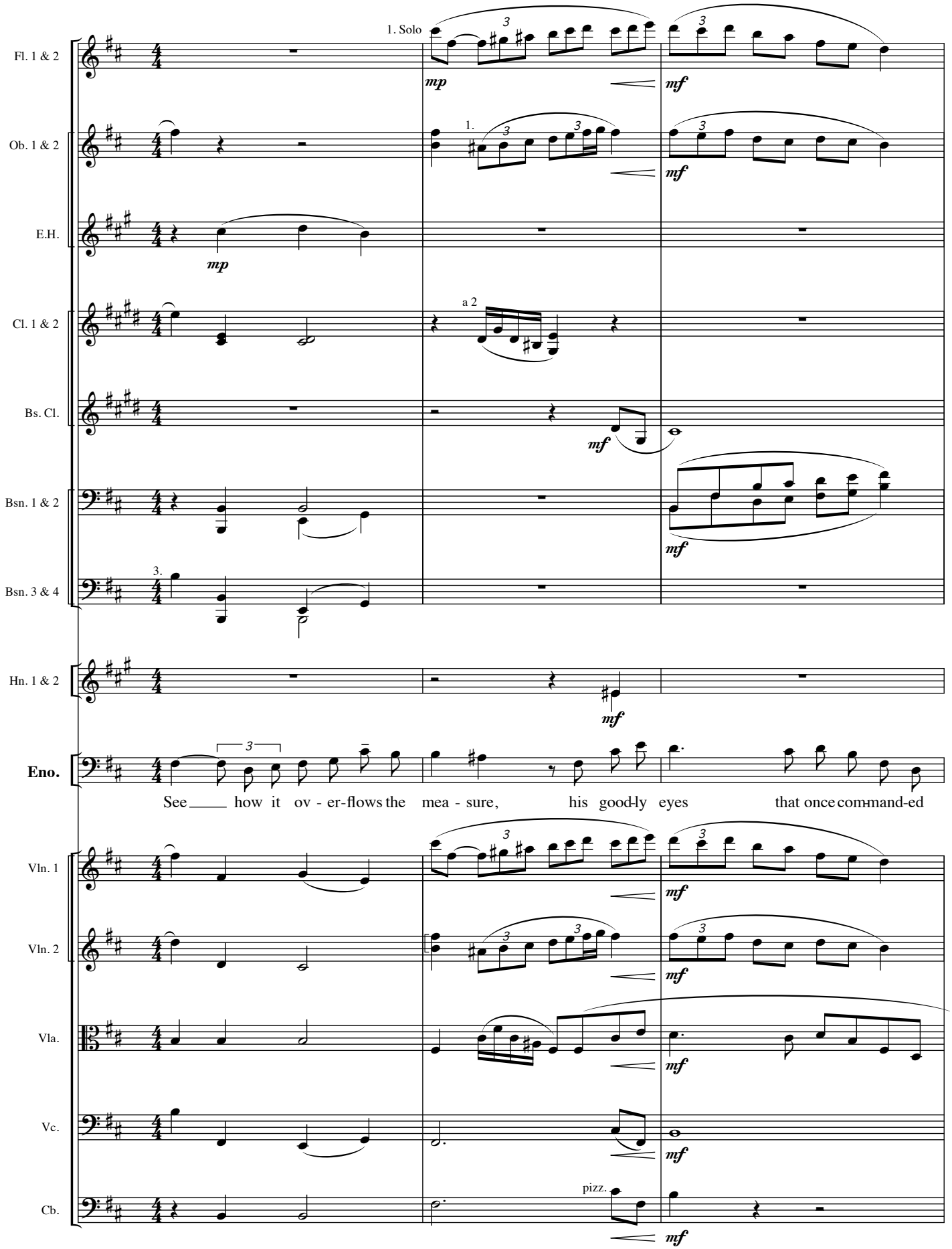


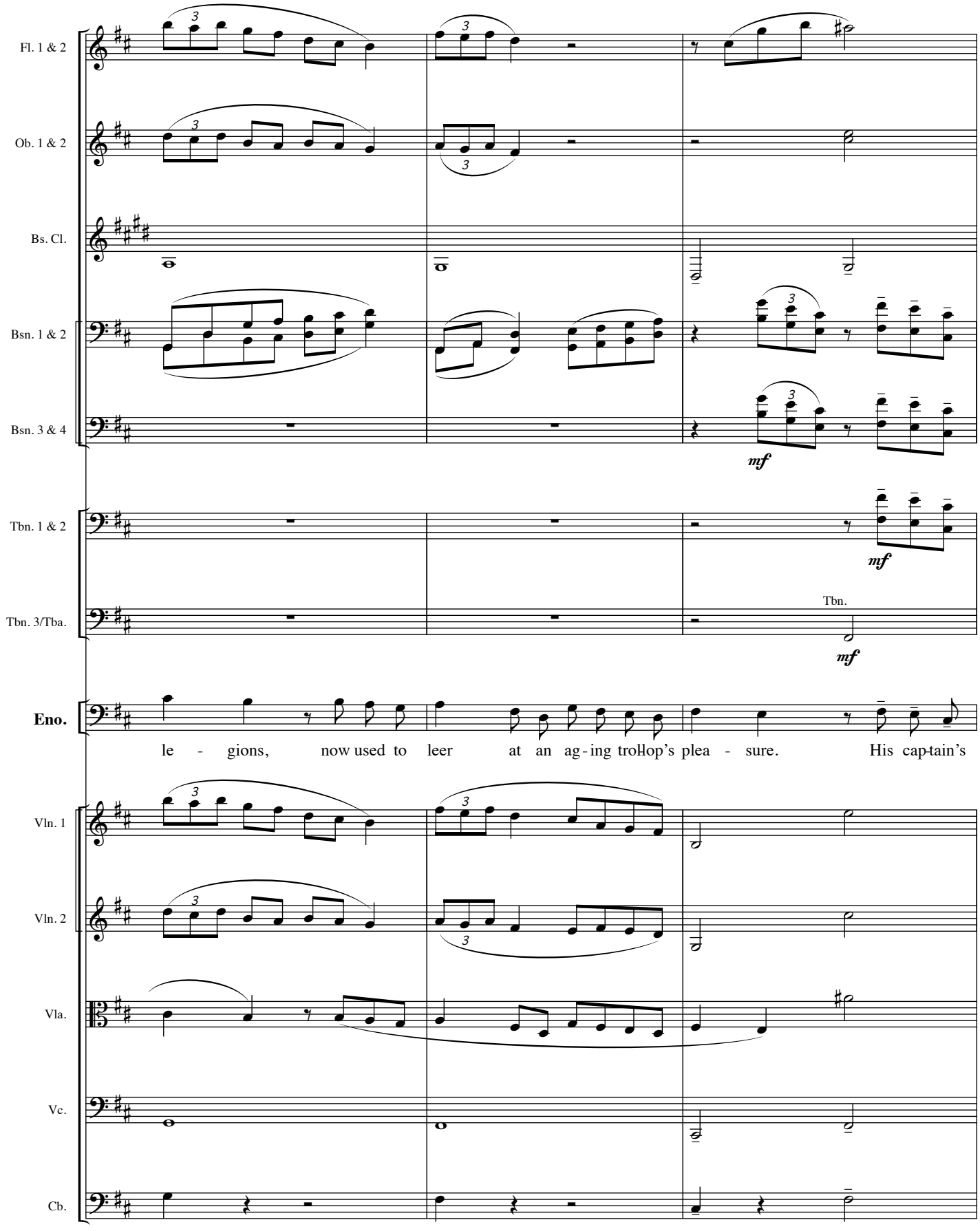
Libretto © 1996, Gene Tyburn. All rights reserved. Music © 1999, Gerard Chiusano. All rights reserved.

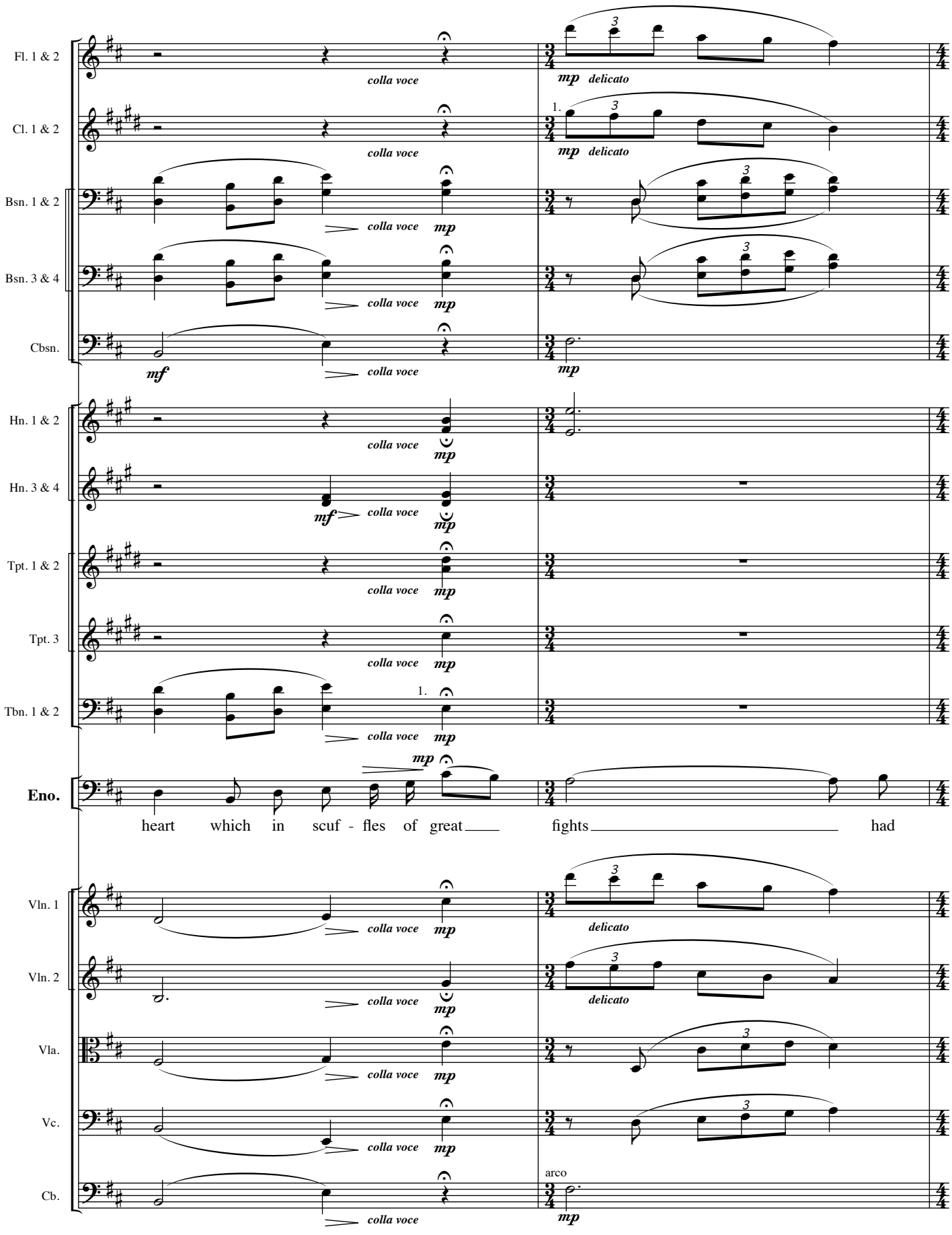

Fl. 1 & 2
Picc.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Perc. 2
Perc. 3
Vln. 1
Vln. 2 div.
Vla. div.
Vc.
Cb.
a 2
mp
cresc.
f

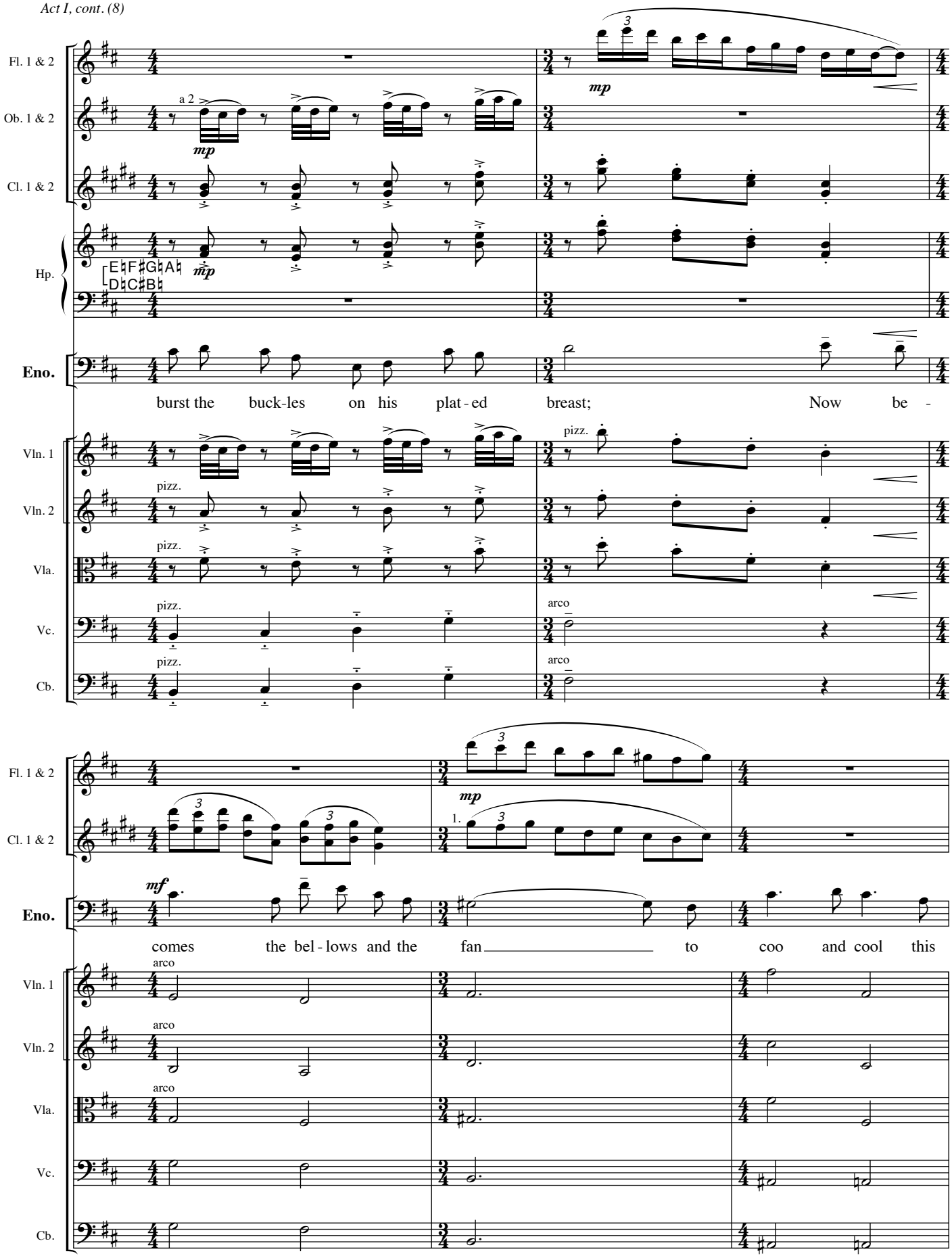

Fl. 1 & 2
Ob. 1 & 2
Cl. 1
Cl. 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Vln. 1
Vln. 2 div.
Vla.
Vc.
Cb.
1.
mf
f

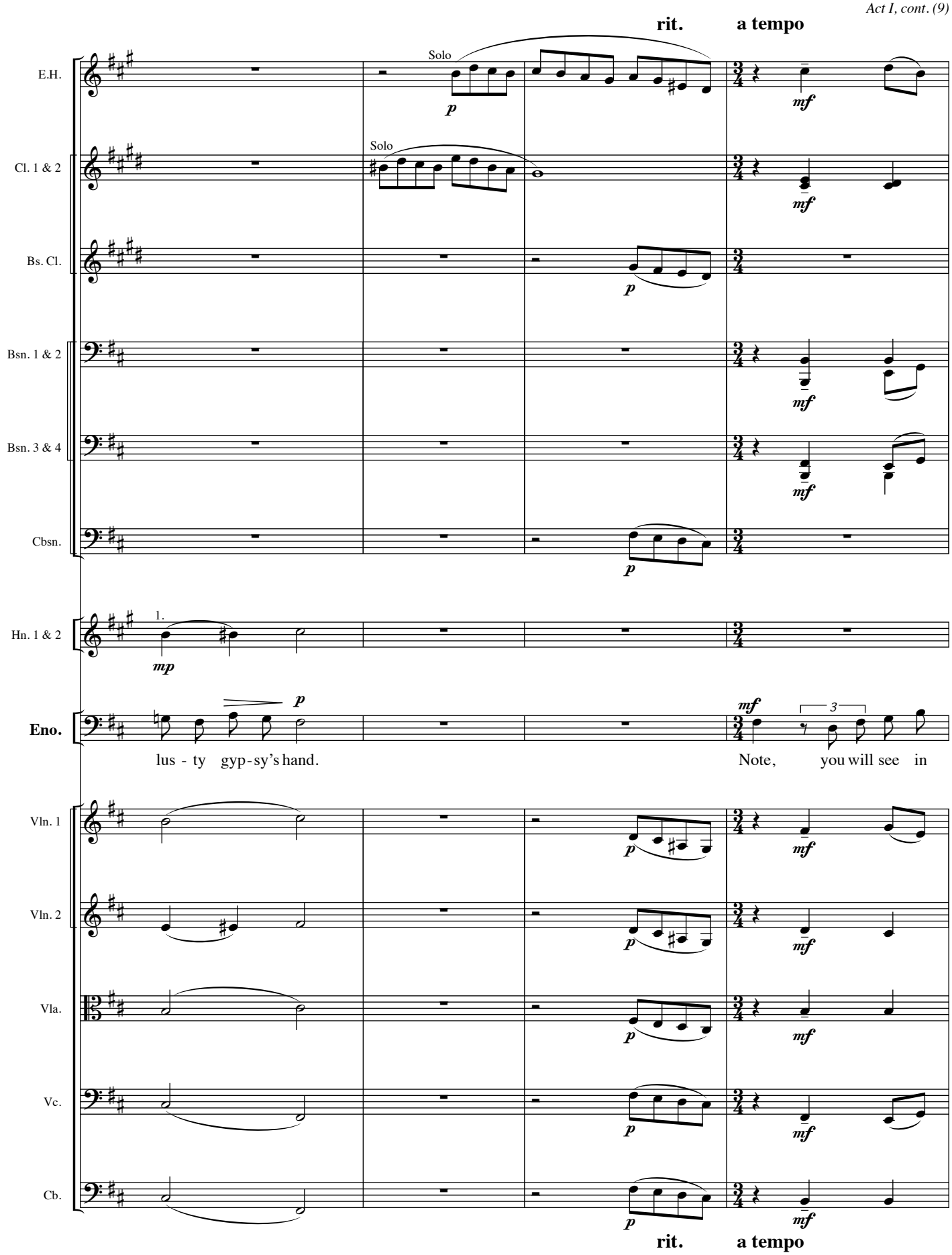

rit.
1
a tempo
1. Solo
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
a 2
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tbn. 3/Tba.
Perc. 3
ENOBARBUS
Look, you, at the dot - ing of our gen - eral.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
rit.
1
a tempo

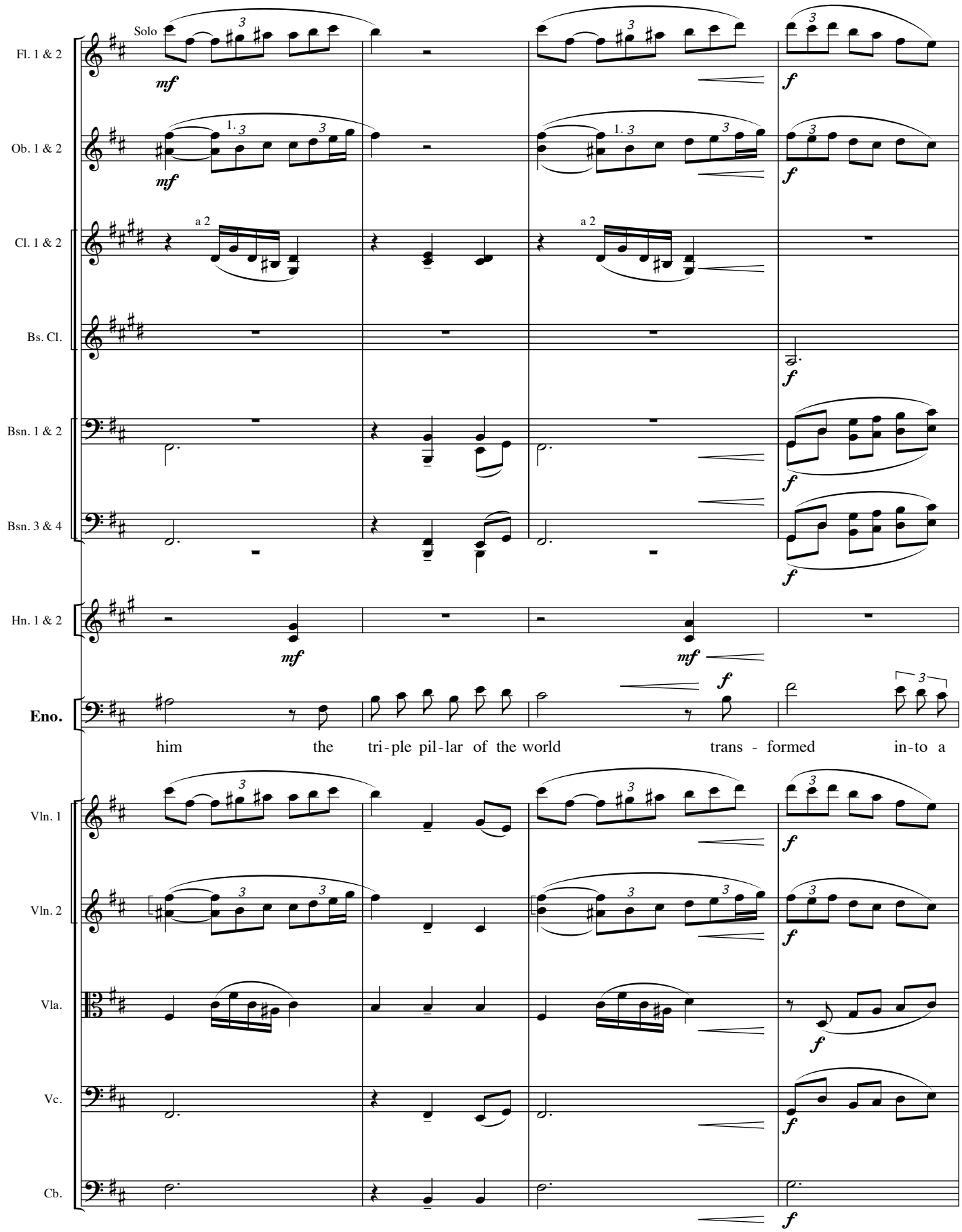

1. Solo
Fl. 1 & 2
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Eno.
See how it ov - er-flows the mea - sure, his good-ly eyes that once com-mand-ed
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
pizz.

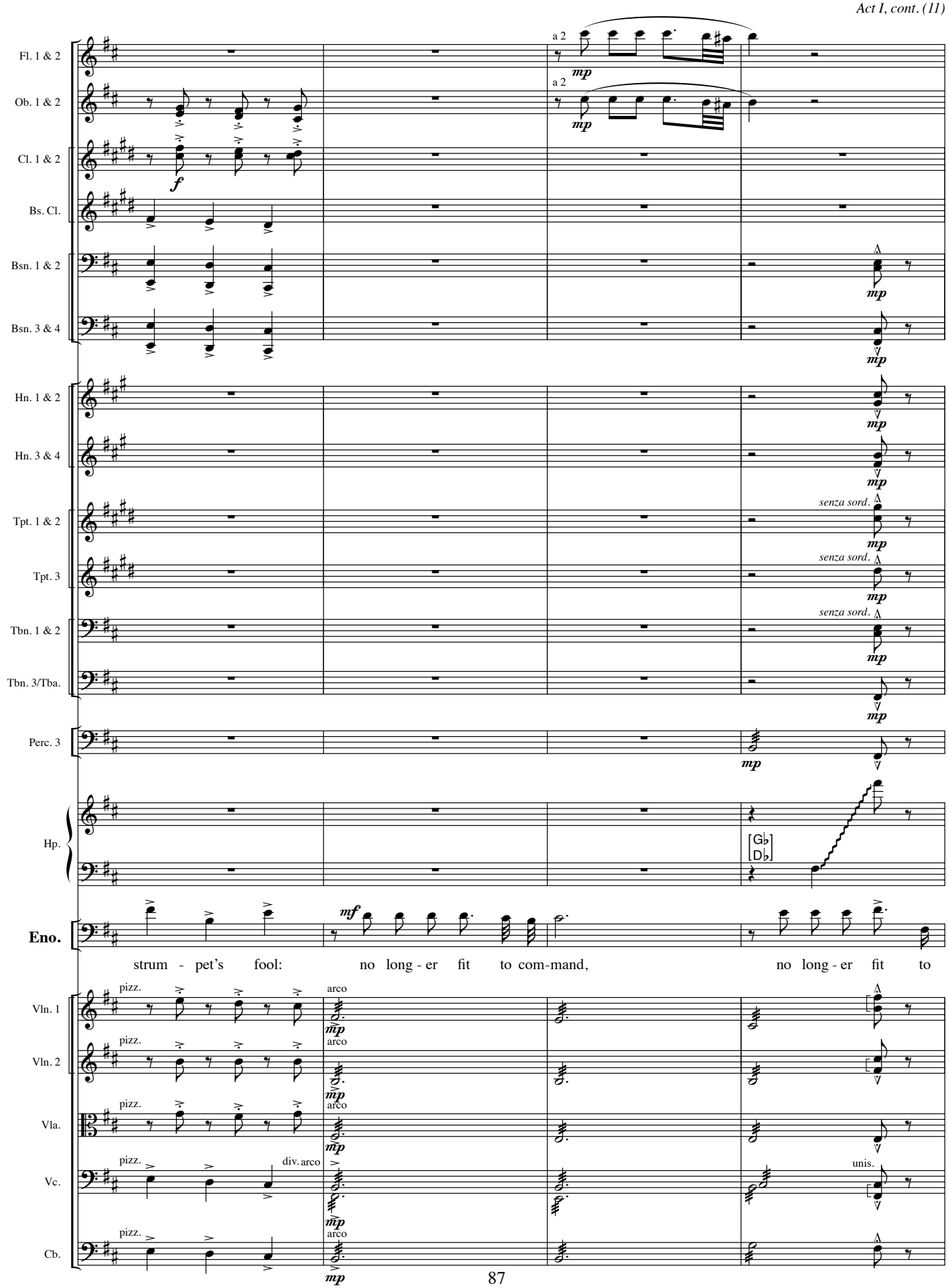

Fl. 1 & 2
Ob. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
mf
Tbn. 1 & 2
mf
Tbn. 3/Tba.
Tbn.
mf
Eno.
le - gions, now used to leer at an ag-ing trollop's plea - sure. His cap-tain's
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

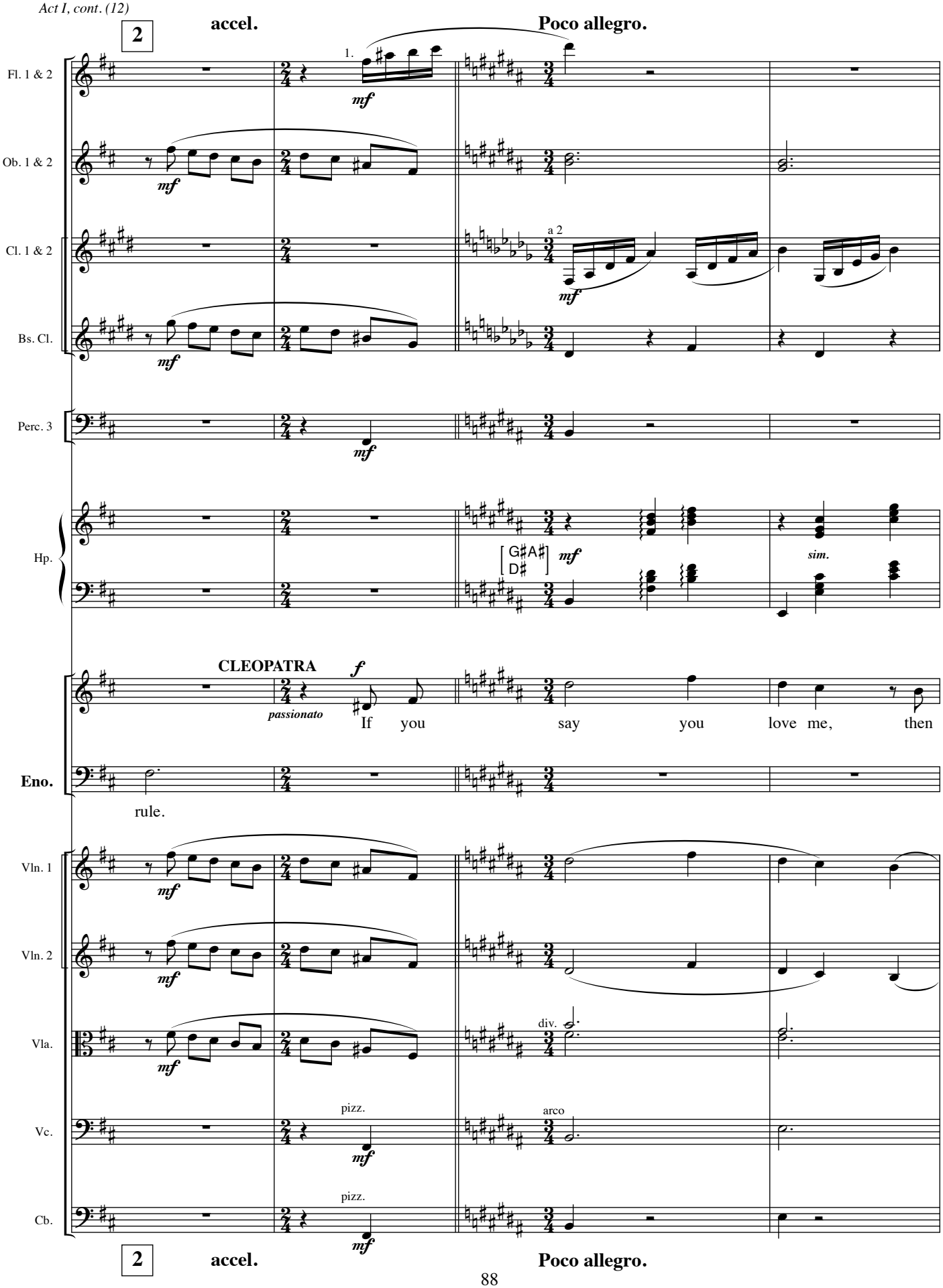

Fl. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Eno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
colla voce
mp
mf
delicato
arco
heart which in scuf - fles of great fights had

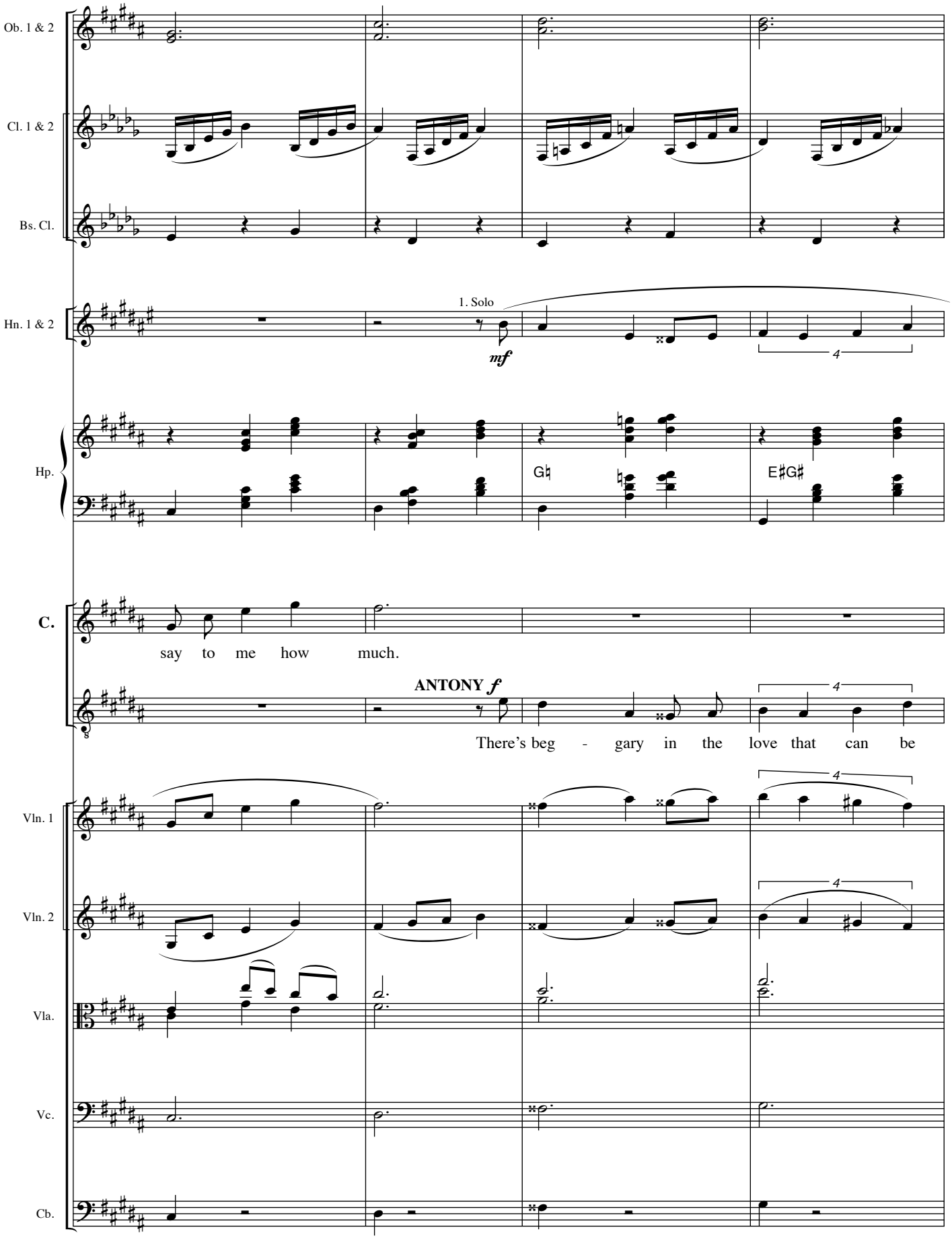

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Hp.
Eno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
a 2
mp
pizz.
arco
burst the buck-les on his plat - ed breast; Now be -
mf
comes the bel - lows and the fan to coo and cool this


rit.
a tempo
E.H.
Solo
p
mf
Cl. 1 & 2
Solo
mf
Bs. Cl.
p
Bsn. 1 & 2
mf
Bsn. 3 & 4
mf
Cbsn.
p
Hn. 1 & 2
1.
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


Solo
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
a 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Eno.
him the tri-ple pil-lar of the world trans - formed in-to a
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
f


Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
Hp.
Eno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
a 2
a 2
mp
mp
f
mp
mp
mp
mp
senza sord.
mp
senza sord.
mp
senza sord.
mp
mp
Gb
Db
mf
strum - pet's fool: no long - er fit to com-mand, no long - er fit to
pizz.
arco
mp
pizz.
arco
mp
pizz.
arco
mp
pizz.
div. arco
mp
unis.
pizz.
arco
mp


2
accel.
Poco allegro.
Fl. 1 & 2
1.
mf
Ob. 1 & 2
mf
Cl. 1 & 2
a 2
mf
Bs. Cl.
mf
Perc. 3
mf
Hp.
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.
pizz.
mf
arco
Cb.
pizz.
mf
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
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

rall. **a tempo**

Ob. 1 & 2

Cl. 1 & 2

a 2

Bs. Cl.

Hn. 1 & 2

Hp.

E♮G♮

G♯

C.

f

I'll set a mark that no one else can

A.

mea - sured.

Vln. 1

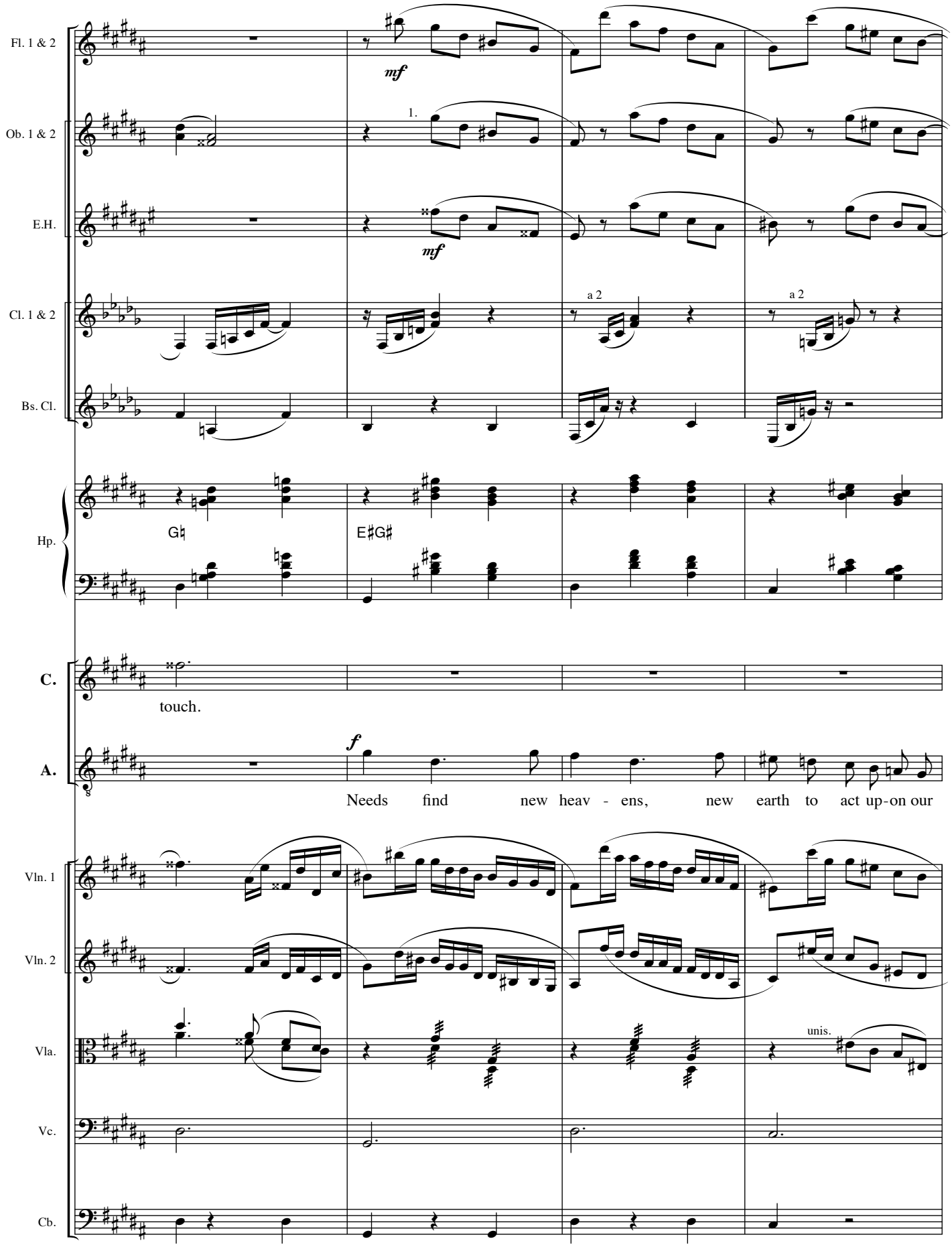
Vln. 2

Vla.

Vc.

Cb.

rall. **a tempo**


Fl. 1 & 2
mf
Ob. 1 & 2
1.
E.H.
mf
Cl. 1 & 2
a 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.

Meno mosso.

Fl. 1 & 2

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Tbn. 1 & 2

mp

Tbn. 3/Tba.

mp

Perc. 3

mp

Hp.

A. plea - sure. *f* Not

MESSENGER

M *mf* News, my lord, from Rome.

Vln. 1

mp

Vln. 2

mp

Vla. div. unis.

mp

Vc.

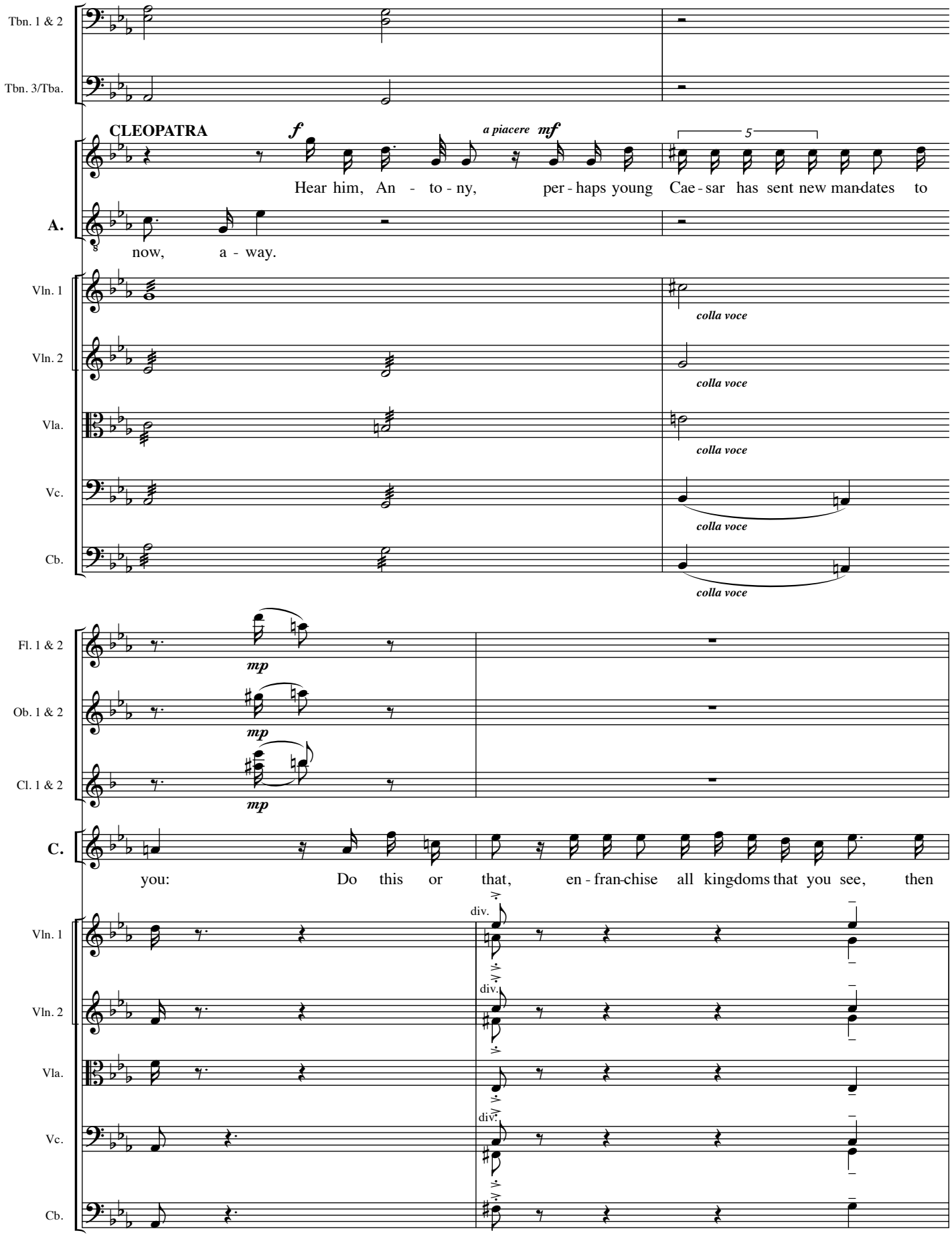
mp

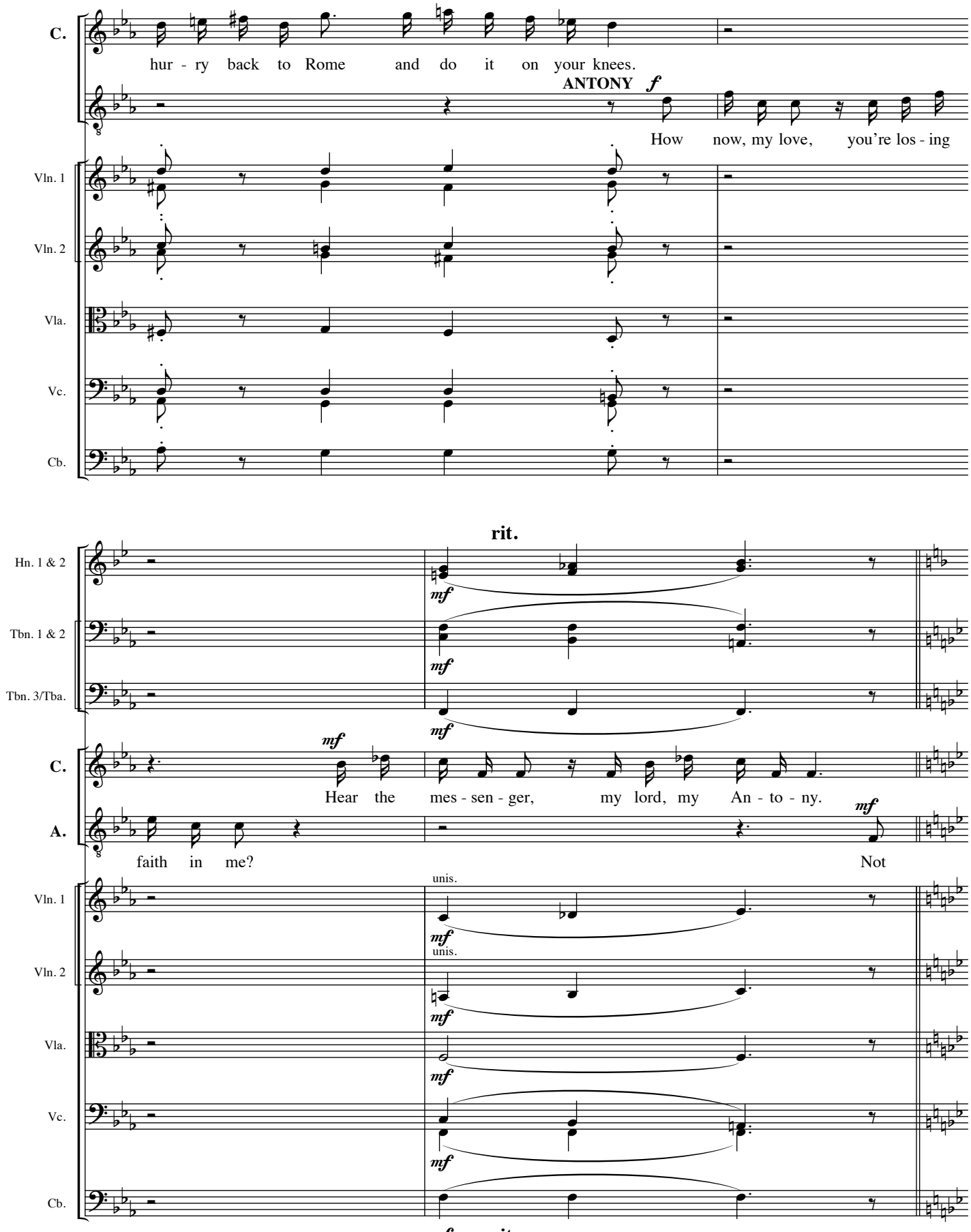
Cb. arco

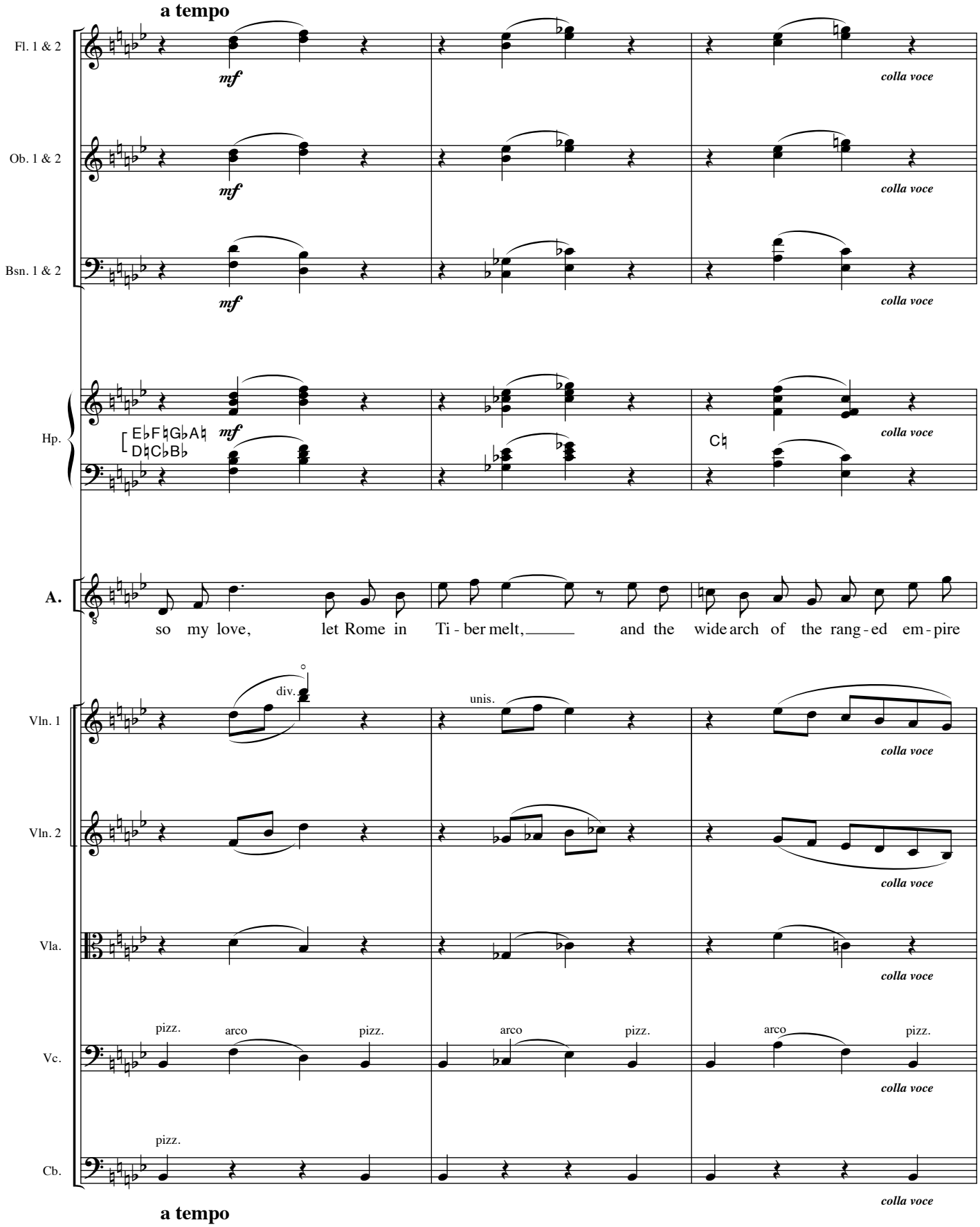
mp

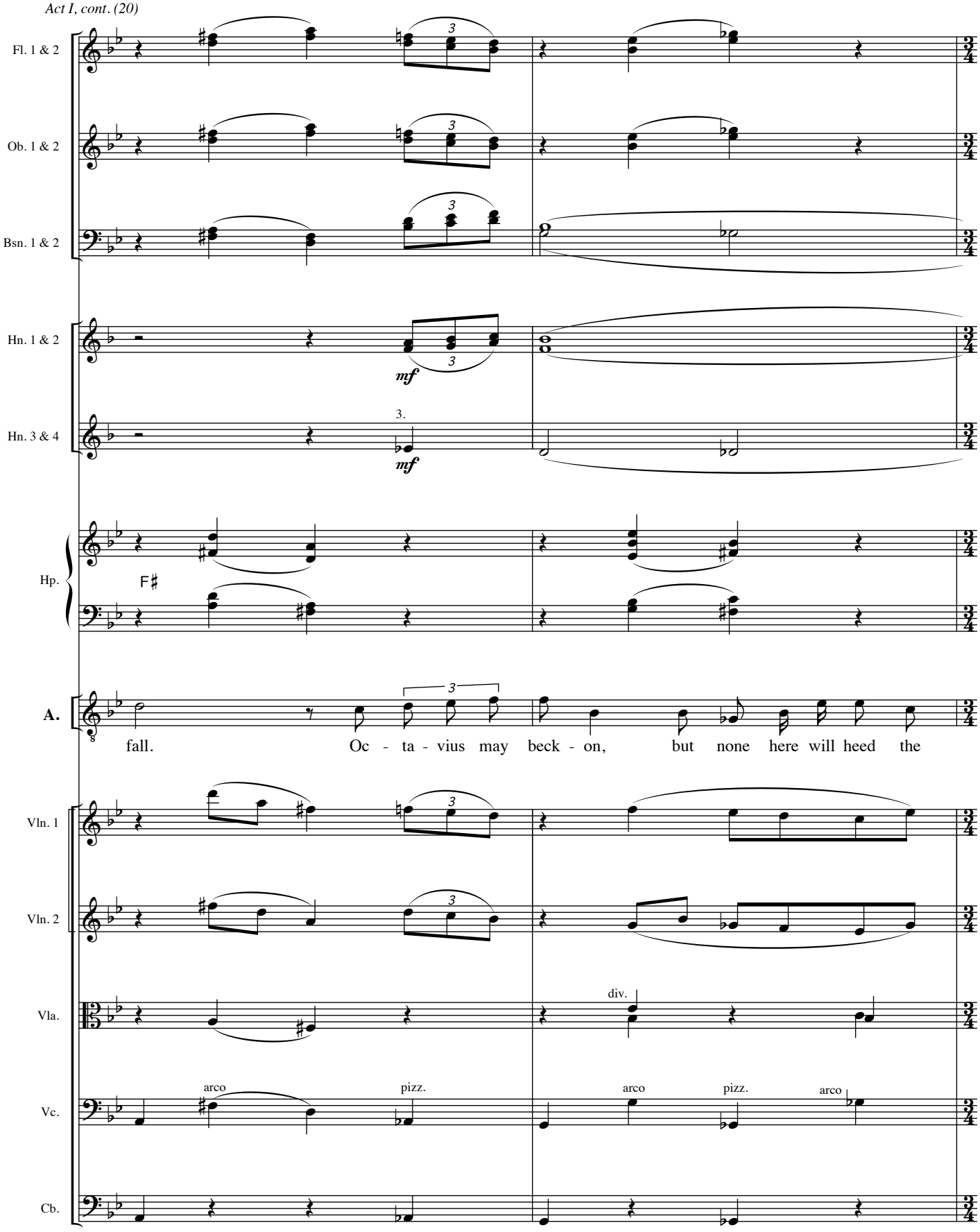
92

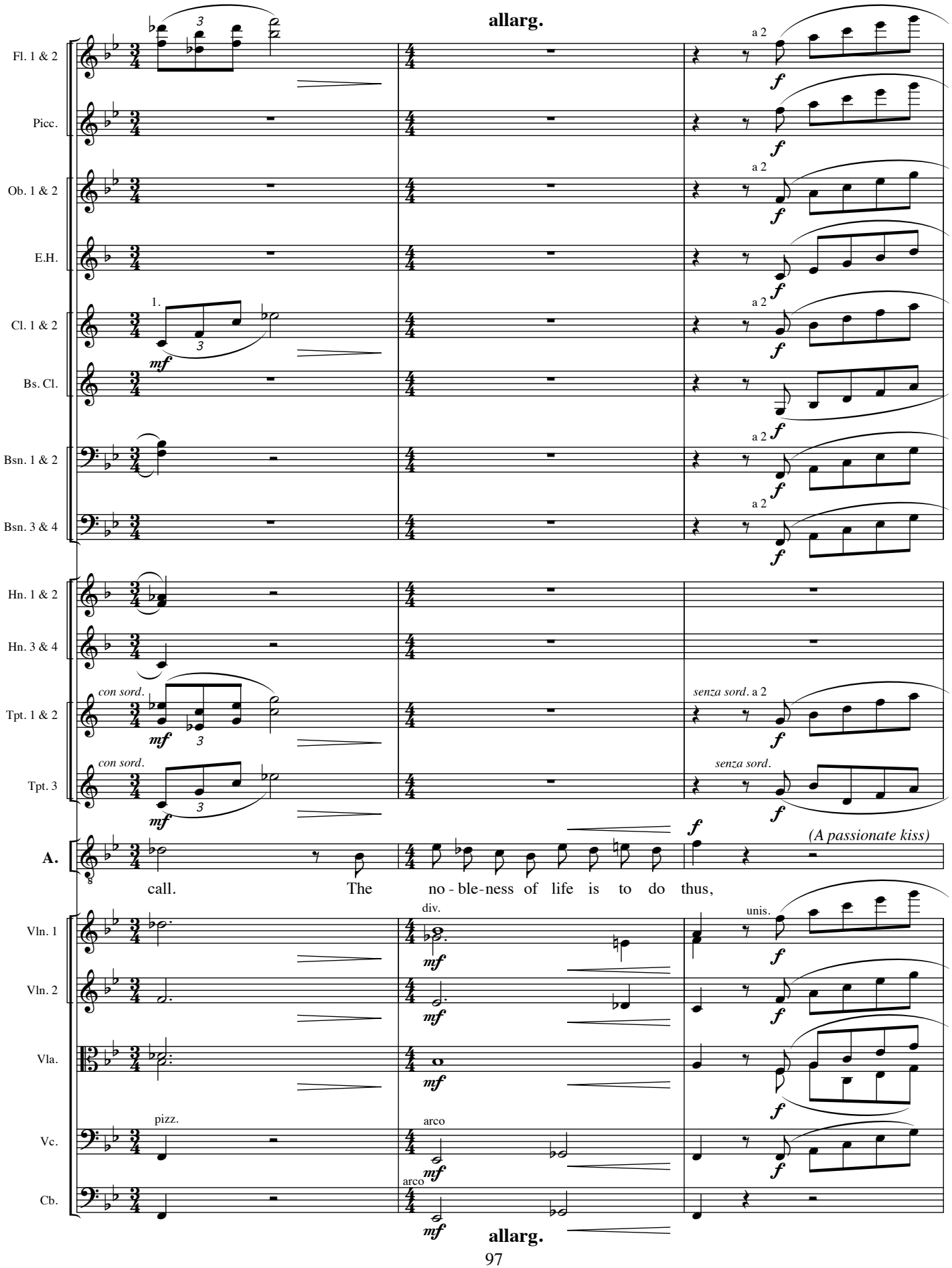
Meno mosso.

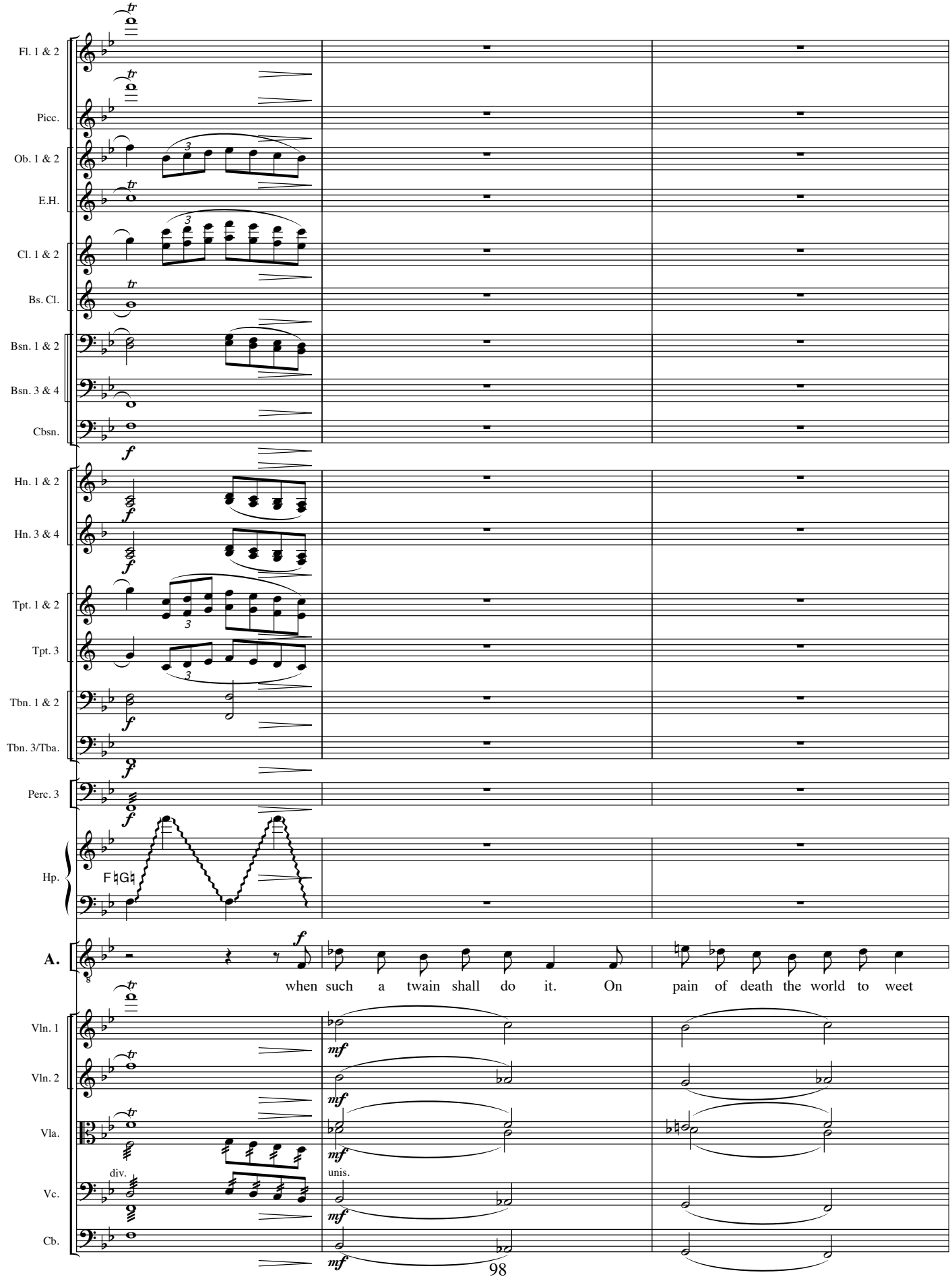

Tbn. 1 & 2
Tbn. 3/Tba.
CLEOPATRA
f
a piacere
mf
5
Hear him, An - to - ny, per - haps young Cae - sar has sent new man-dates to
A.
now, a - way.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
colla voce
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
mp
C.
you: Do this or that, en - fran-chise all king-doms that you see, then
div.


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.
mf
C.
Hear the mes - sen - ger, my lord, my An - to - ny.
A.
faith in me?
Not
unis.
rit.


a tempo
Fl. 1 & 2
Ob. 1 & 2
Bsn. 1 & 2
Hp.
mf
colla voce
E♭F♮G♭A♮
D♮C♭B♭
C♮
A.
so my love, let Rome in Ti - ber melt, and the wide arch of the rang - ed em - pire
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
div.
unis.
pizz.
arco
a tempo


Fl. 1 & 2
Ob. 1 & 2
Bsn. 1 & 2
Hn. 1 & 2
mf
Hn. 3 & 4
3.
mf
Hp.
F♯
A.
fall. Oc - ta - vius may beck - on, but none here will heed the
Vln. 1
Vln. 2
Vla.
div.
Vc.
arco
pizz.
arco
pizz.
arco
Cb.


allarg.
Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
a 2
1.
con sord.
senza sord.
senza sord. a 2
(A passionate kiss)
call. The no - ble-ness of life is to do thus,
div.
unis.
pizz.
arco
allarg.


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.
F♮G♮
A.
when such a twain shall do it. On pain of death the world to weet
Vln. 1
Vln. 2
Vla.
div.
unis.
Vc.
Cb.

3

♩ = 𝅗𝅥 **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.

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

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

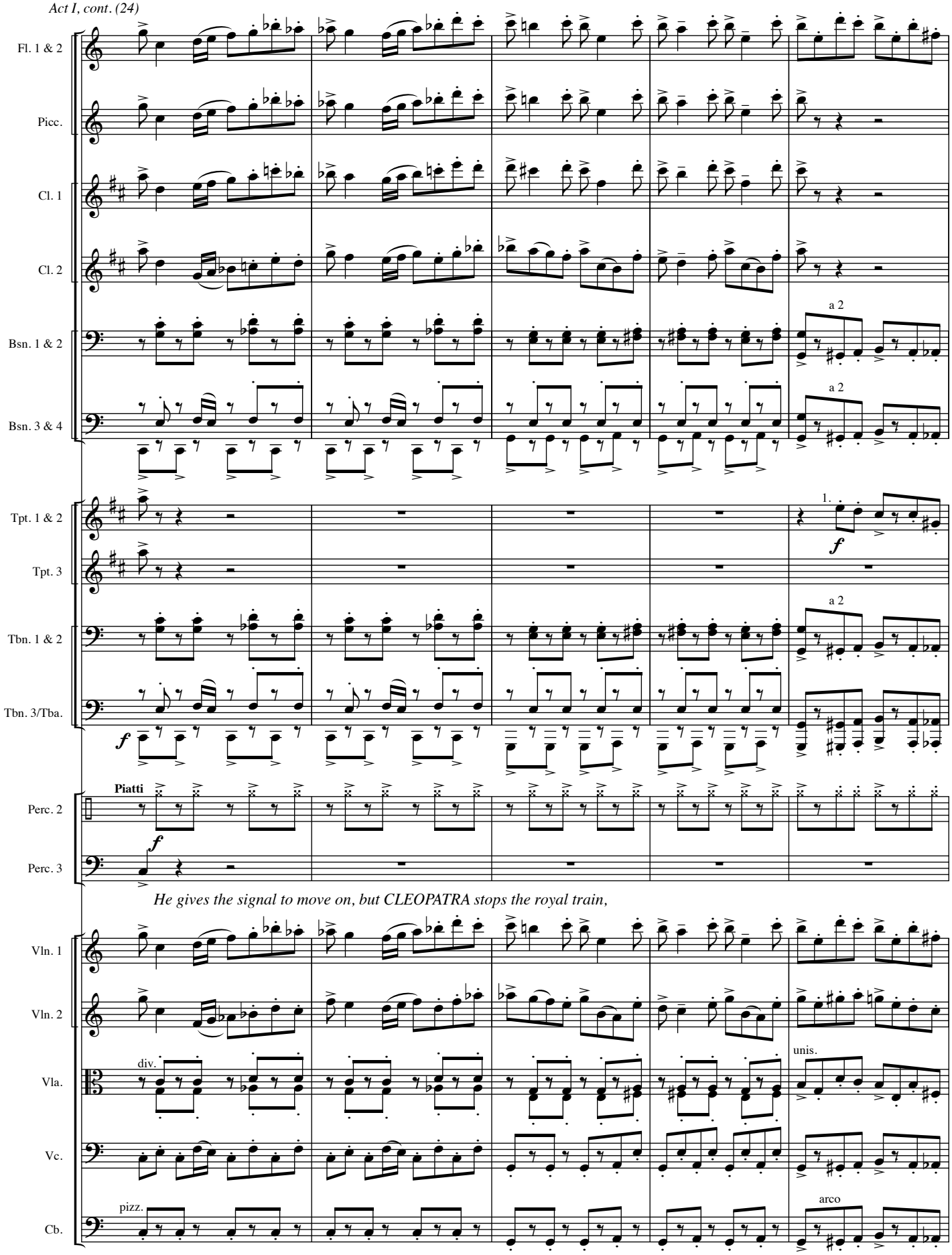
f

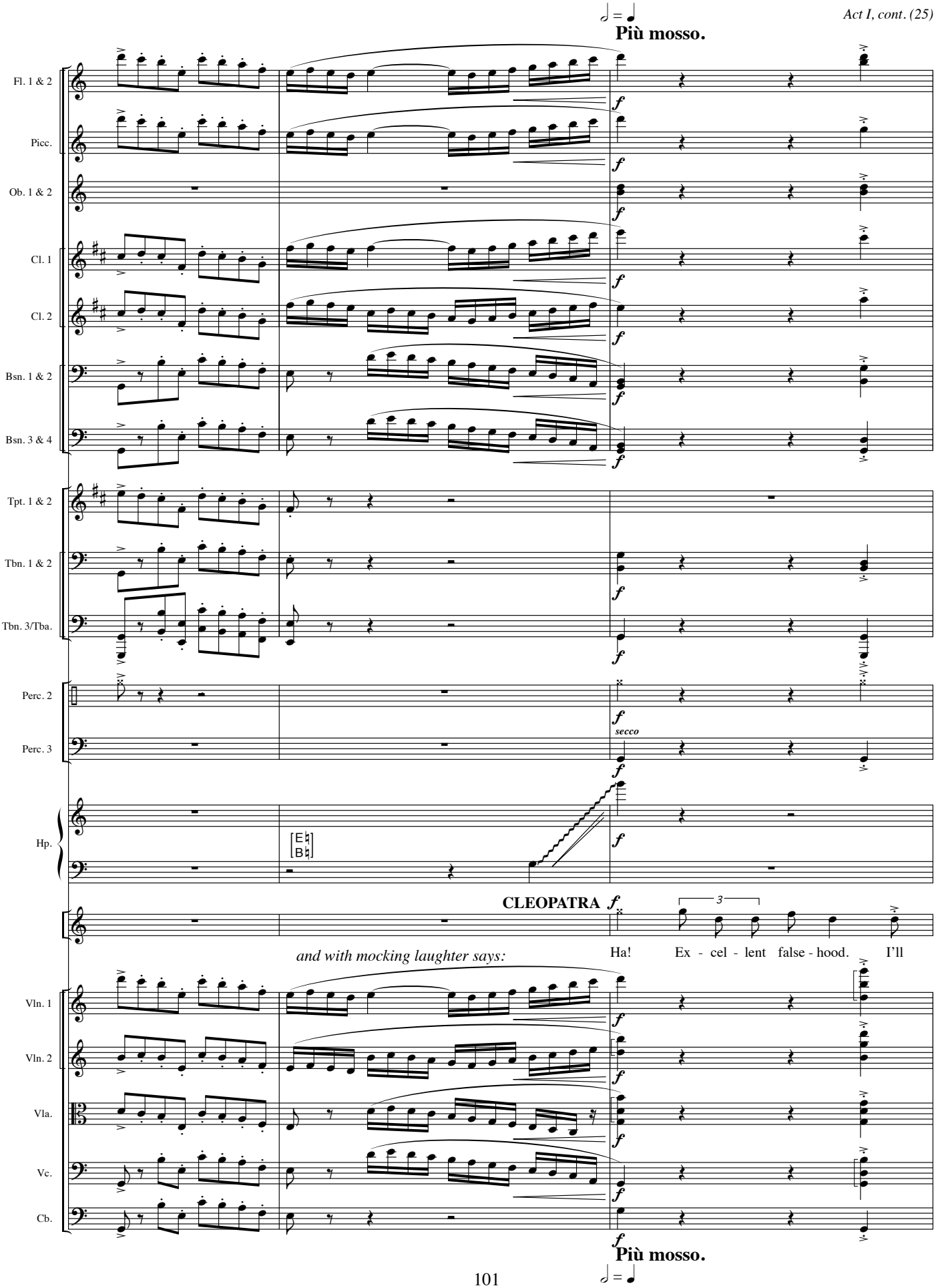
a 2

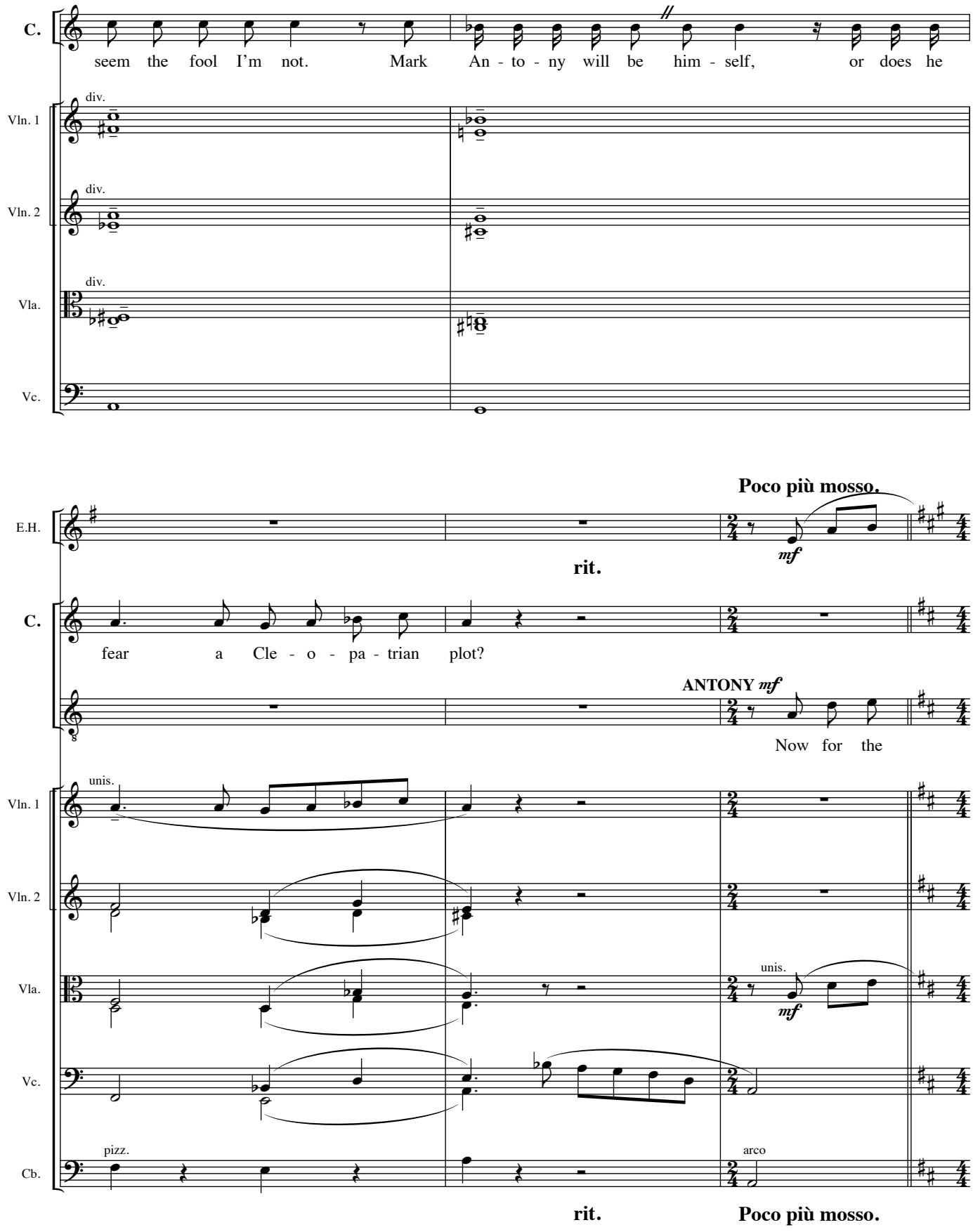
unis.

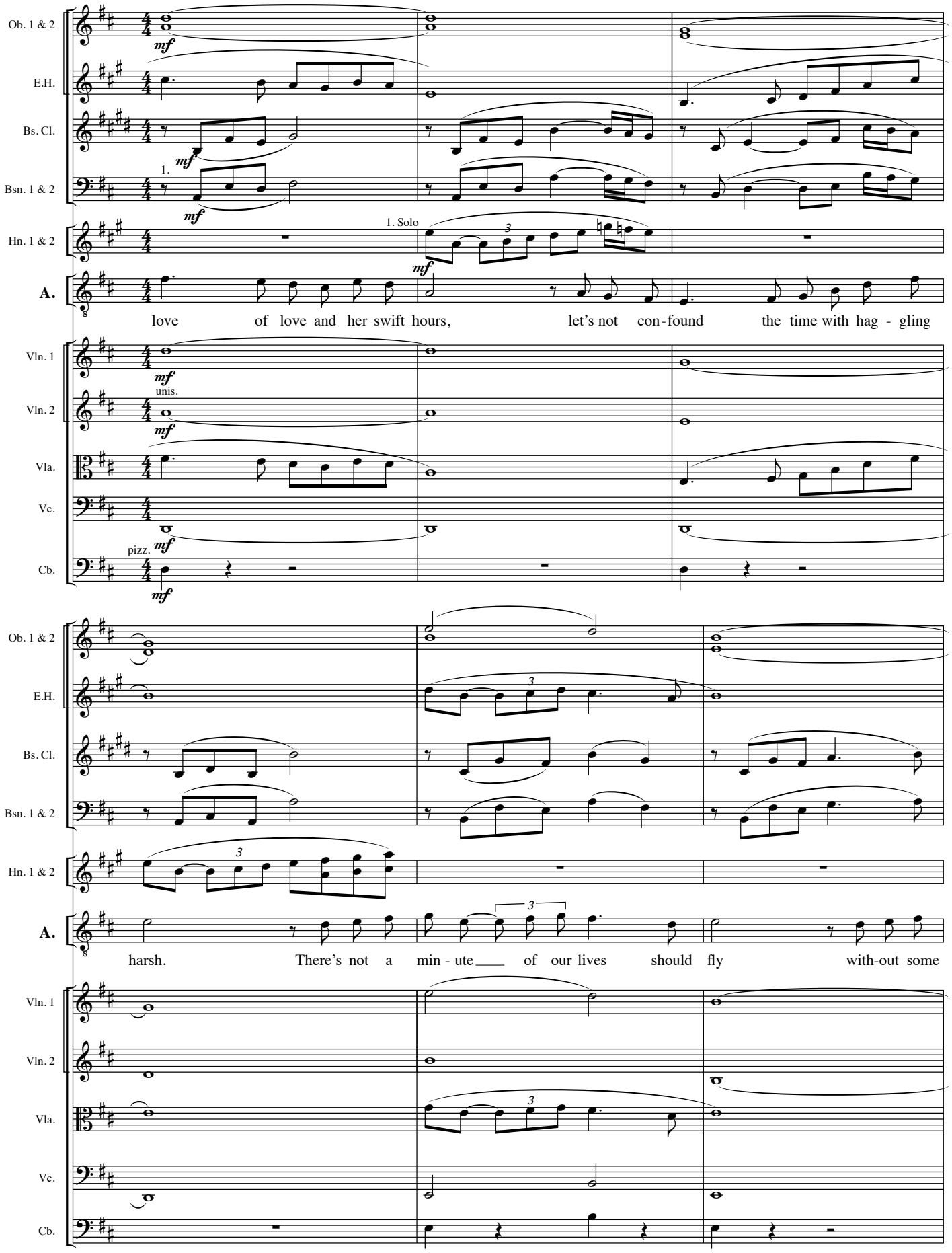
♩ = 𝅗𝅥 **Allegro.**

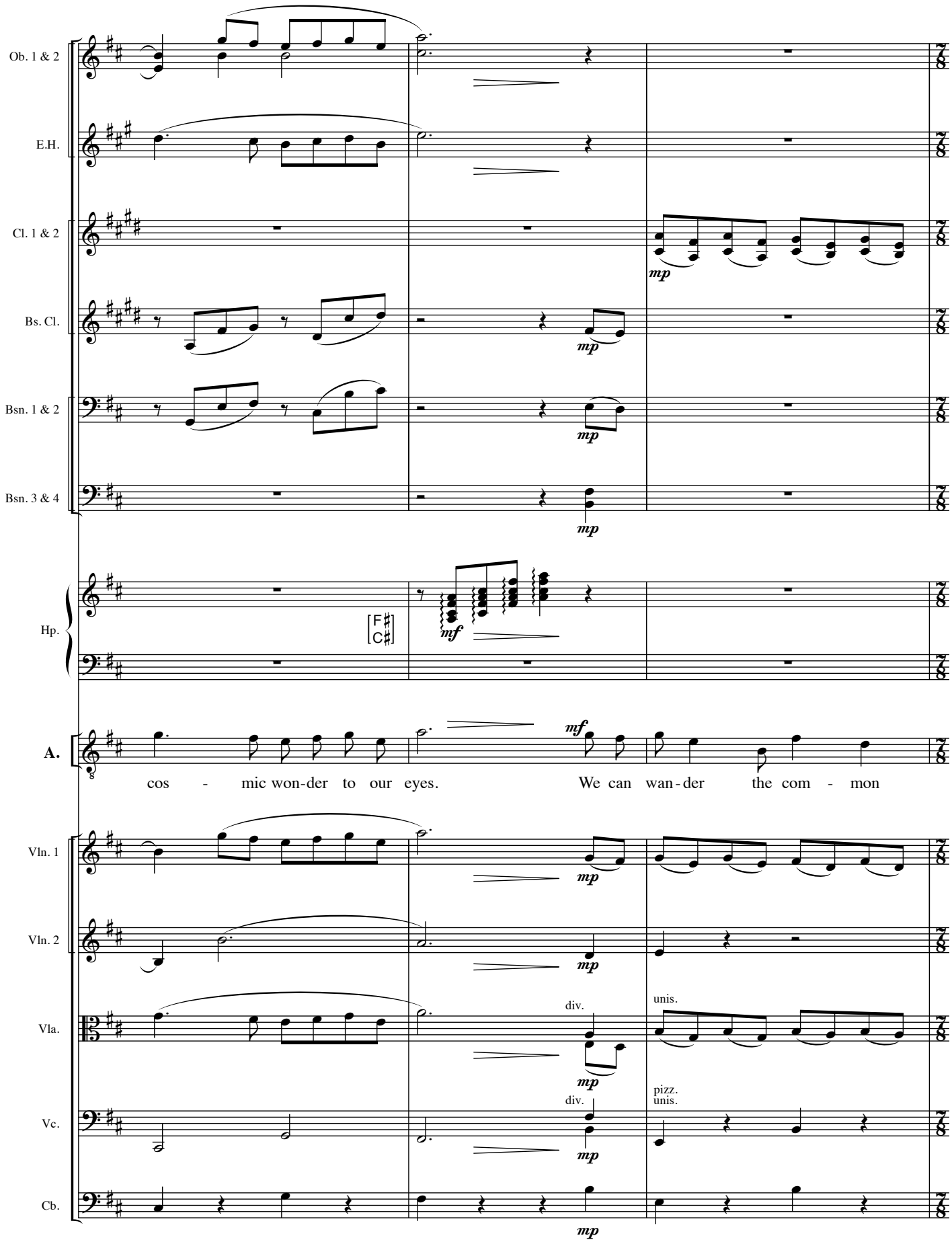
3

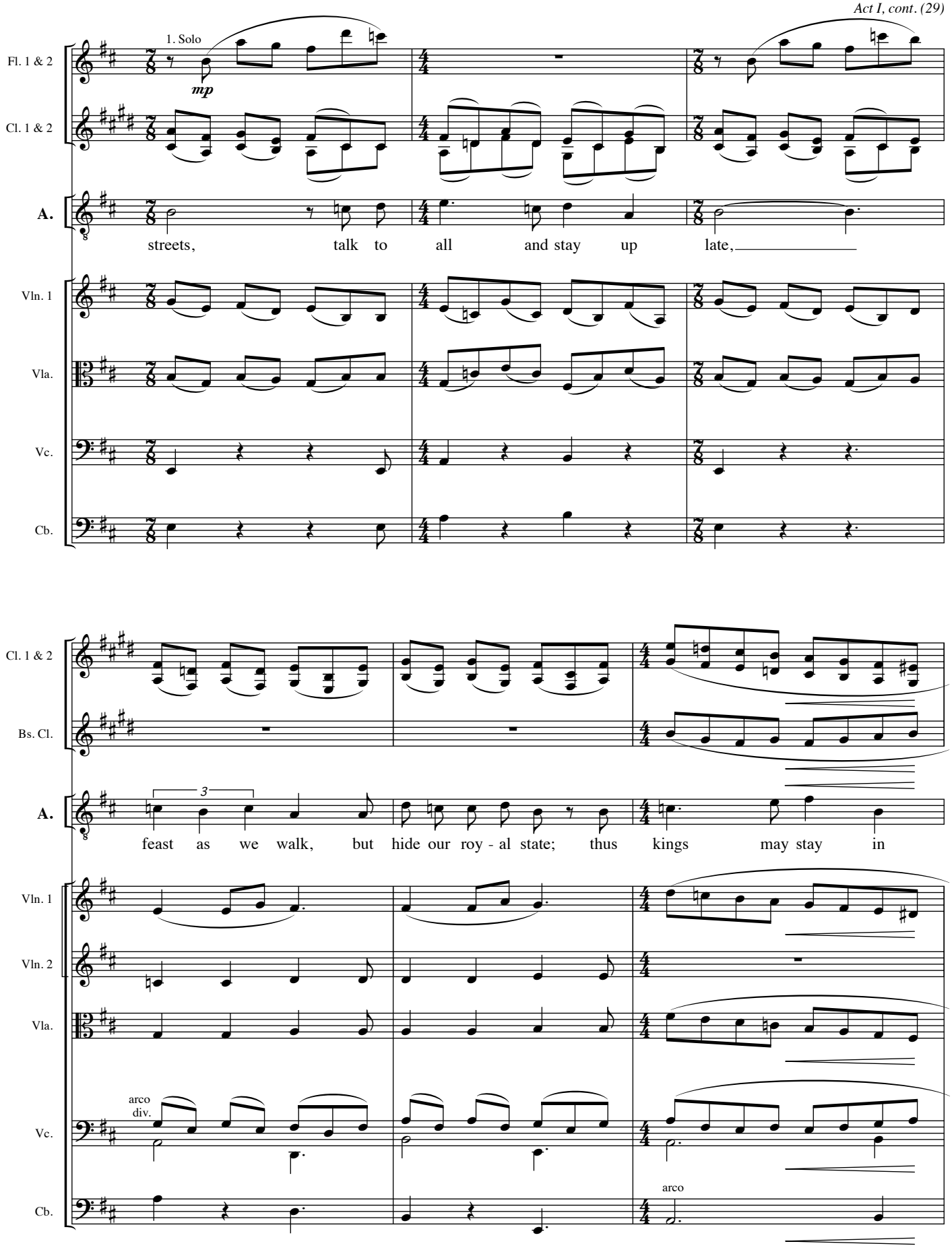

Fl. 1 & 2
Picc.
Cl. 1
Cl. 2
Bsn. 1 & 2
Bsn. 3 & 4
a 2
a 2
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
1.
f
a 2
f
Perc. 2
Perc. 3
Piatti
f
He gives the signal to move on, but CLEOPATRA stops the royal train,
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
div.
unis.
pizz.
arco

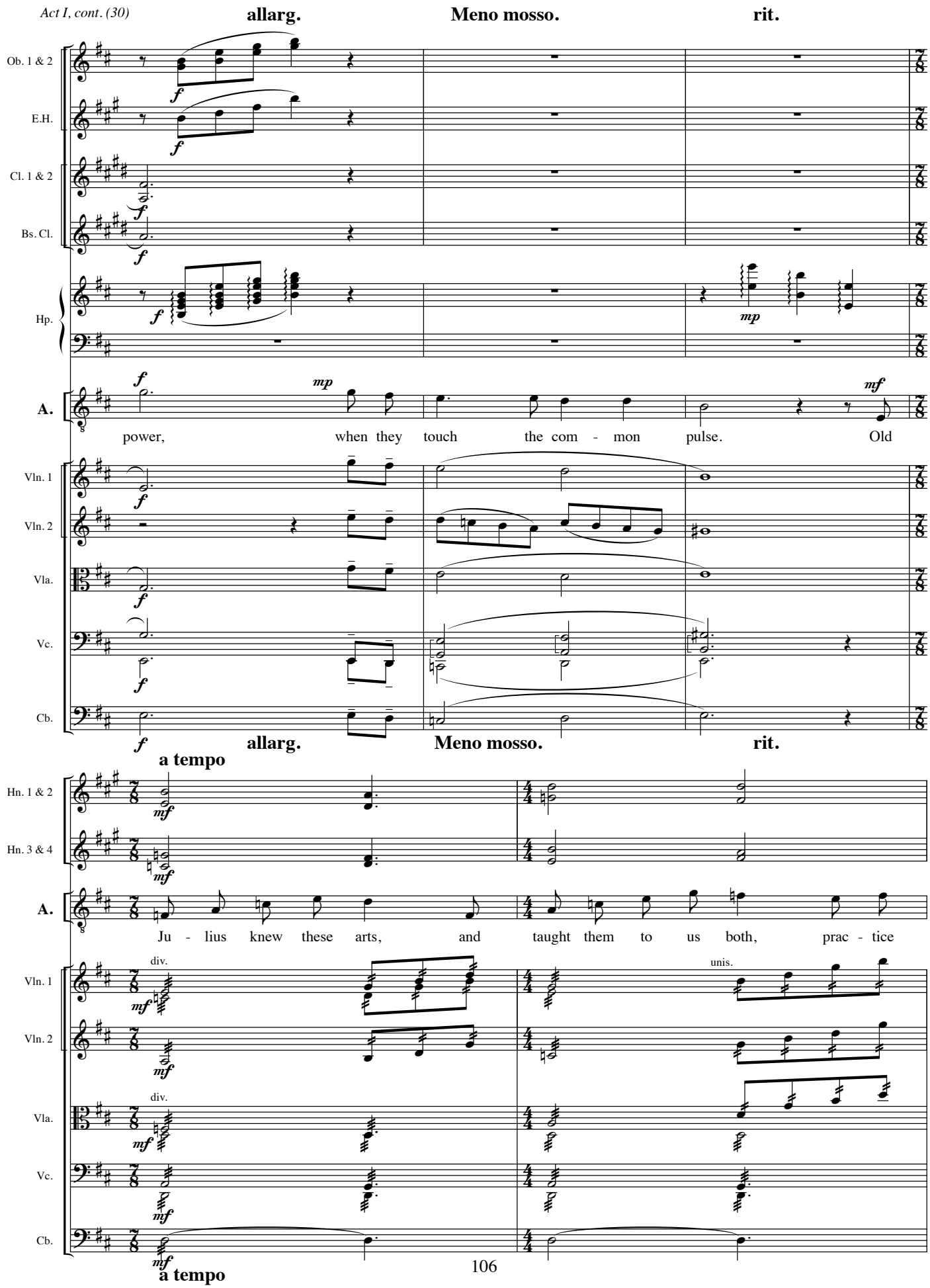

Più mosso.
Fl. 1 & 2
Picc.
Ob. 1 & 2
Cl. 1
Cl. 2
Bsn. 1 & 2
Bsn. 3 & 4
Tpt. 1 & 2
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 2
Perc. 3
secco
Hp.
CLEOPATRA
and with mocking laughter says:
Ha! Ex - cel - lent false - hood. I'll
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Più mosso.

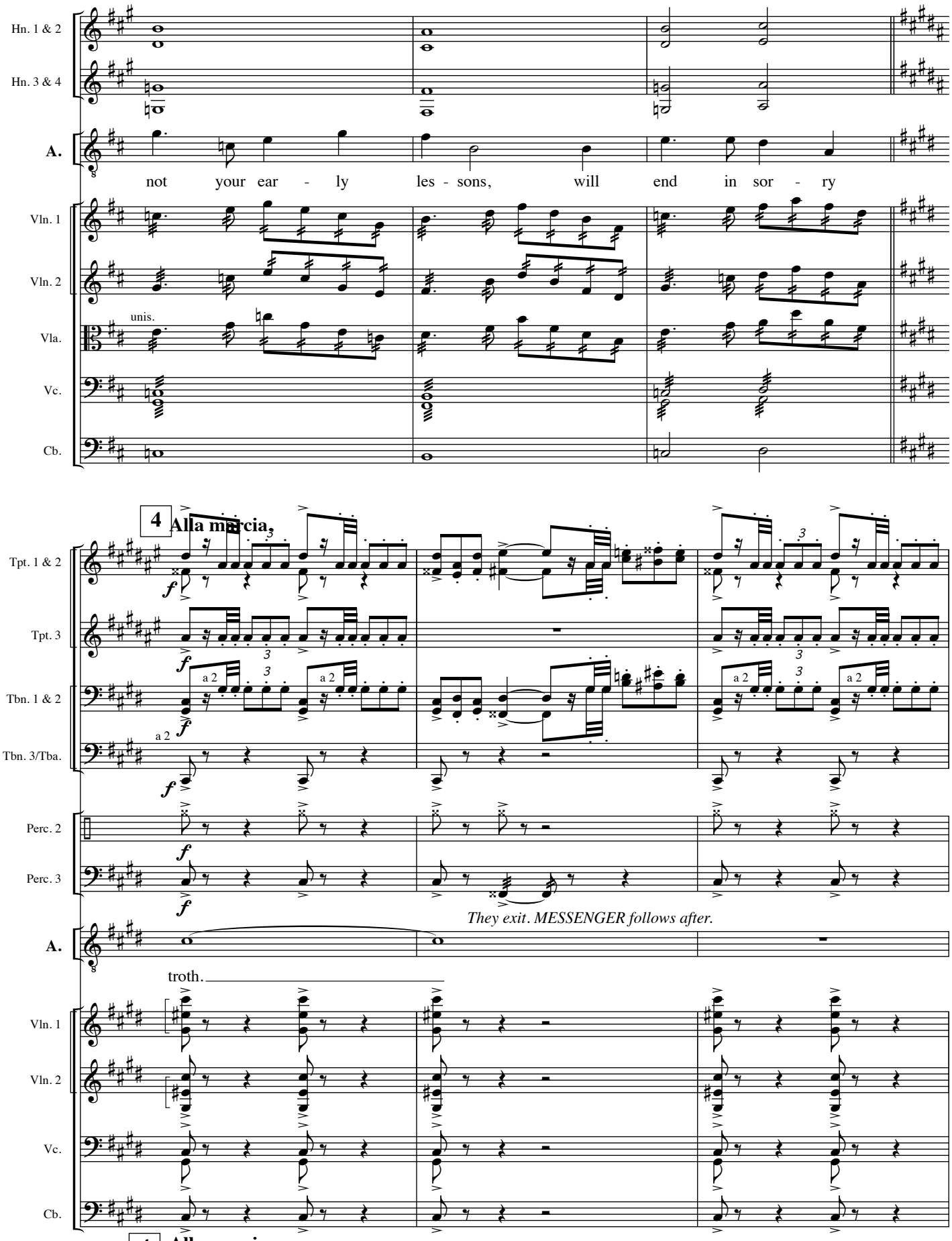

C.
seem the fool I'm not. Mark An - to - ny will be him - self, or does he
Vln. 1
div.
Vln. 2
div.
Vla.
div.
Vc.
Poco più mosso.
E.H.
mf
rit.
C.
fear a Cle - o - pa - trian plot?
ANTONY mf
Now for the
unis.
Vln. 1
Vln. 2
Vla.
unis.
mf
Vc.
pizz.
Cb.
arco
rit.
Poco più mosso.


Ob. 1 & 2
E.H.
Bs. Cl.
Bsn. 1 & 2
Hn. 1 & 2
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
1.
1. Solo
unis.
pizz.
love of love and her swift hours, let's not con-found the time with hag - gling
harsh. There's not a min - ute of our lives should fly with-out some

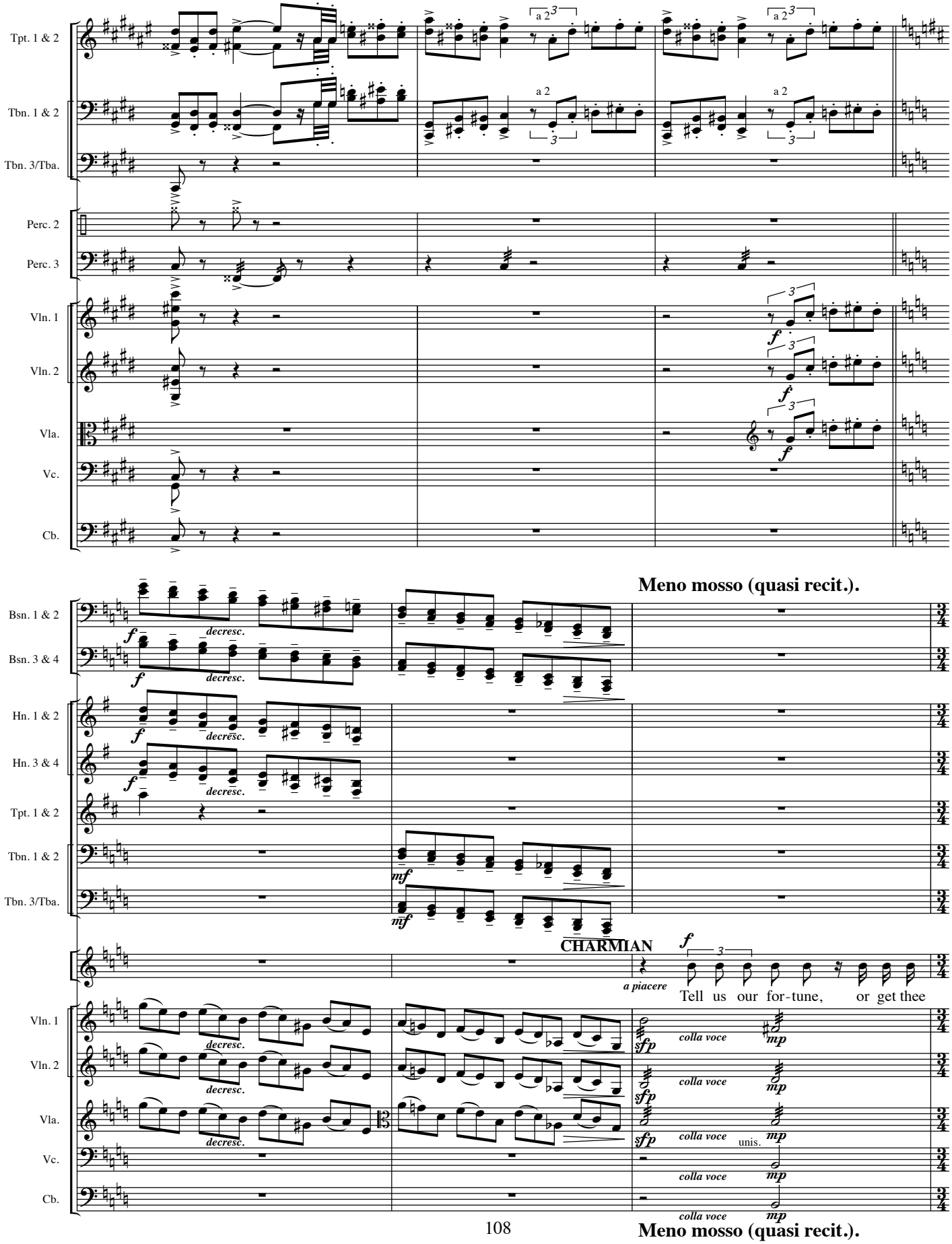

Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Hp.
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mp
mf
[F♯ C♯]
cos - mic won-der to our eyes. We can wan-der the com - mon
div.
unis.
pizz.
unis.


1. Solo
mp
Fl. 1 & 2
Cl. 1 & 2
A.
streets, talk to all and stay up late,
Vln. 1
Vla.
Vc.
Cb.
Cl. 1 & 2
Bs. Cl.
A.
3
feast as we walk, but hide our roy - al state; thus kings may stay in
Vln. 1
Vln. 2
Vla.
arco
div.
Vc.
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.
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
div.
unis.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
a tempo


Hn. 1 & 2
Hn. 3 & 4
A.
not your ear - ly les - sons, will end in sor - ry
Vln. 1
Vln. 2
unis.
Vla.
Vc.
Cb.
4
Alla marcia.
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
a 2
Perc. 2
Perc. 3
They exit. MESSENGER follows after.
A.
troth.
Vln. 1
Vln. 2
Vc.
Cb.
4
Alla marcia.

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.



IRAS ***mf*** ***(excited)***

Mine first, here's my hand,

Char.

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

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Lento.

Fl. 1 & 2

1. Solo

mf ***f***

Picc.

mf ***f***

Ob. 1 & 2

1. Solo

mf ***f***

Bsn. 1 & 2

1.

mf

Cbsn.

mf

Tpt. 1 & 2

mf

Tpt. 3

mf

Tbn. 1 & 2

1.

mf

Ir.

3

read it with-out de - lay.

SOOTHSAYER ***f*** ***mf***

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

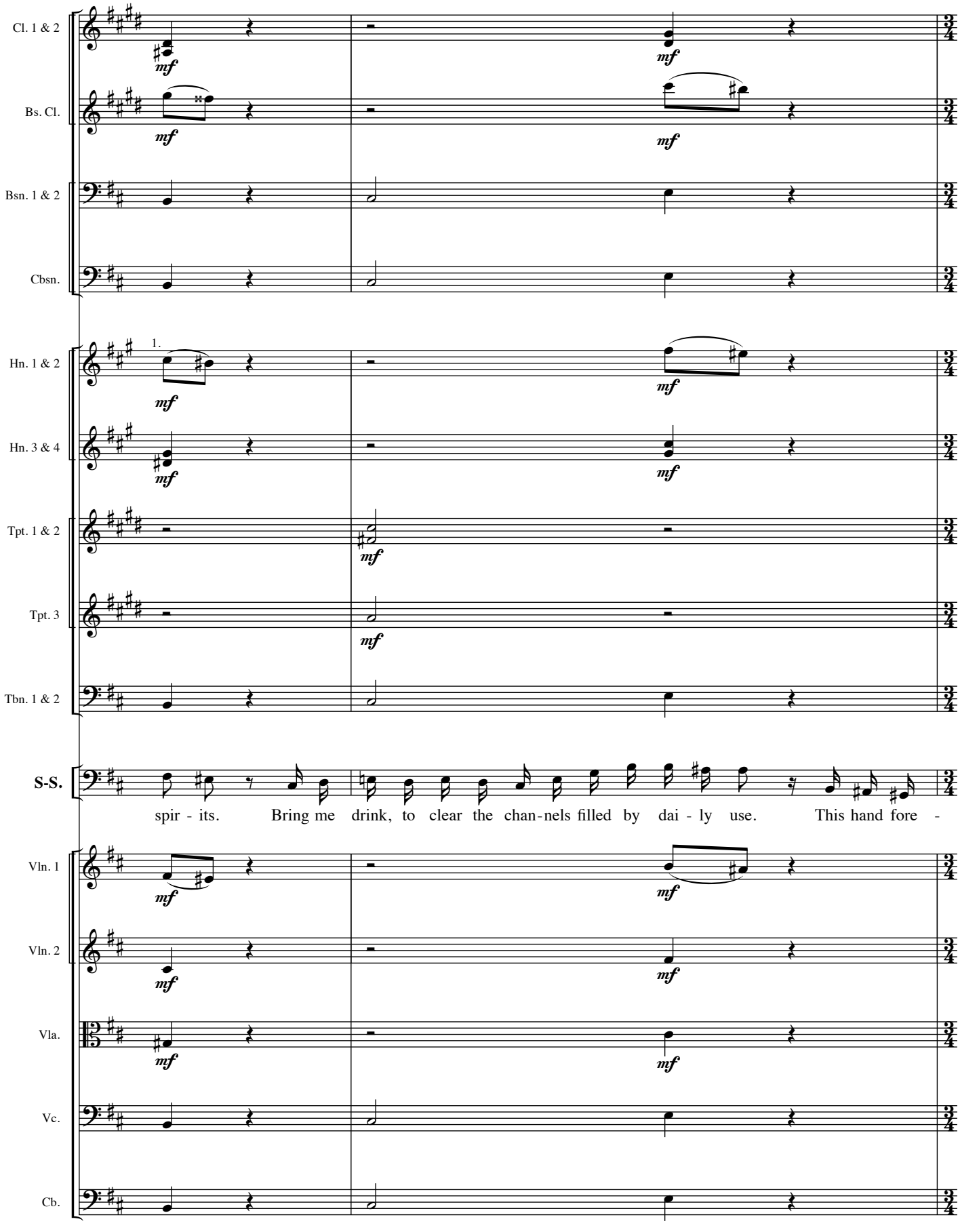
Vc.

mf

Cb.

mf

Lento.


Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
S-S.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
1.
mf
spir - its. Bring me drink, to clear the chan-nels filled by dai - ly use. This hand fore -

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.

Fl. 1 & 2 — a 2 — *mf*

Ob. 1 & 2 — *mf*

E.H. — *mf*

Cl. 1 & 2 — *mf*

Bsn. 1 & 2 — *mf*

Bsn. 3 & 4 — *mf*

Cbsn. — *mf*

ENOBARBUS

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

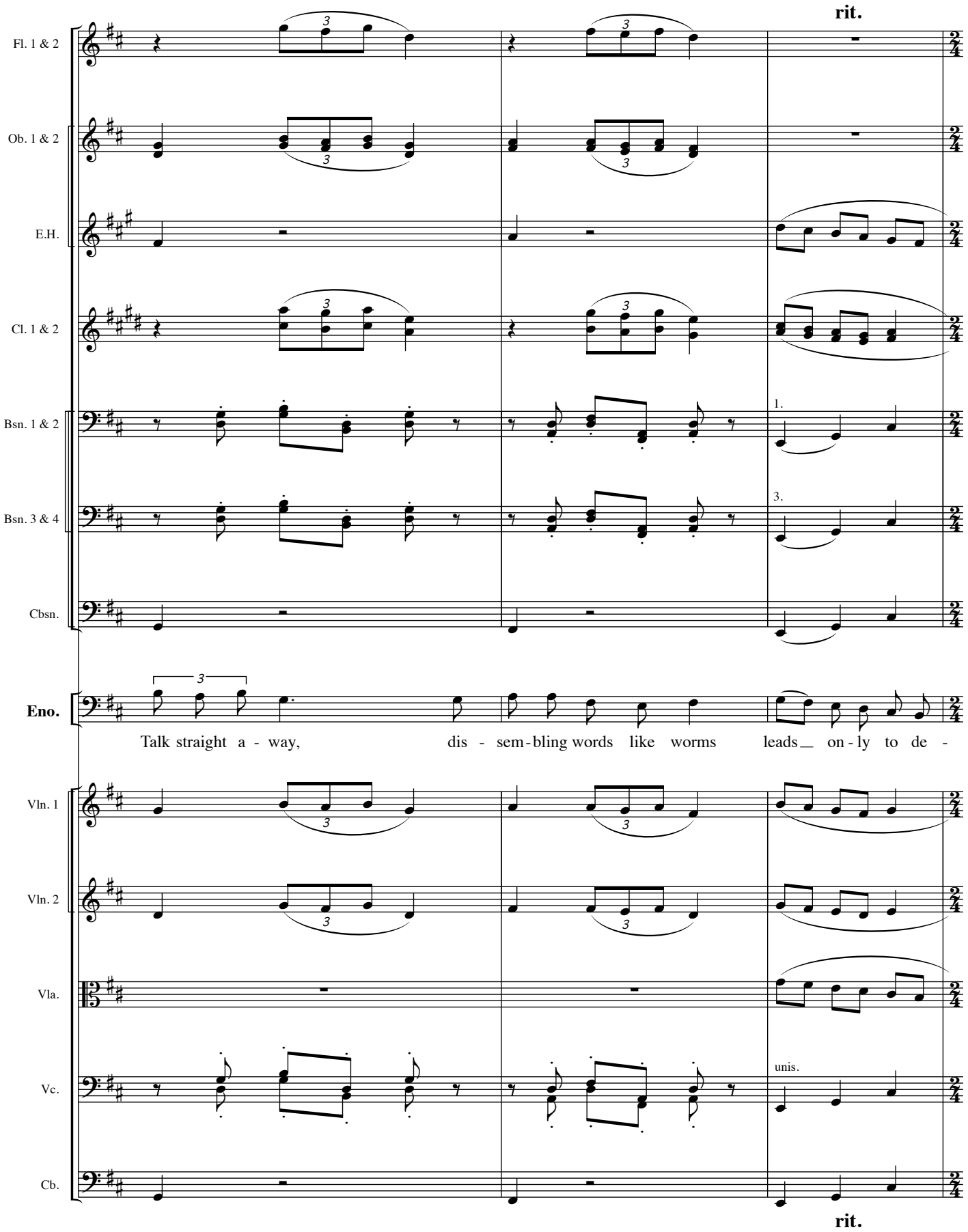
Vln. 1

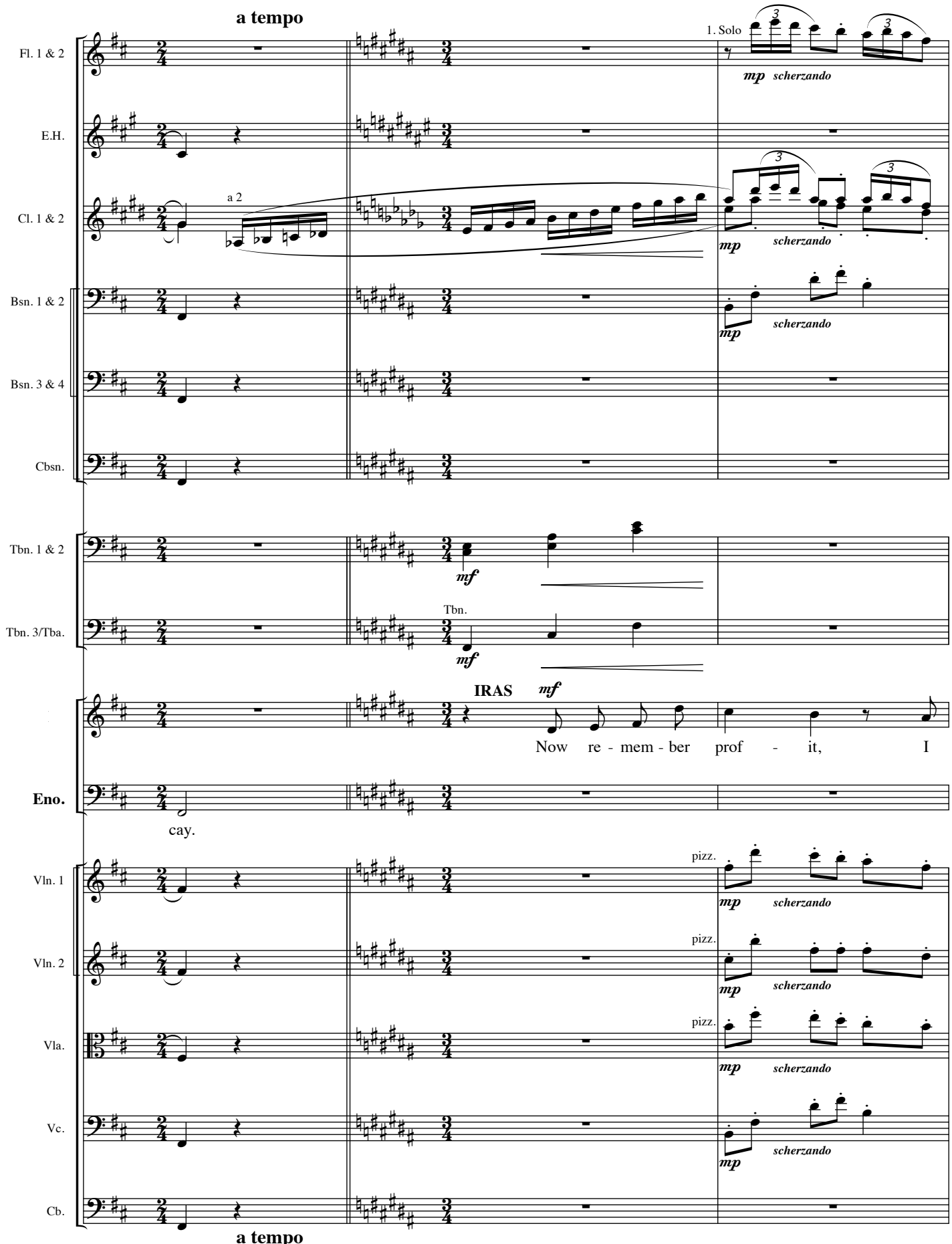
Vln. 2

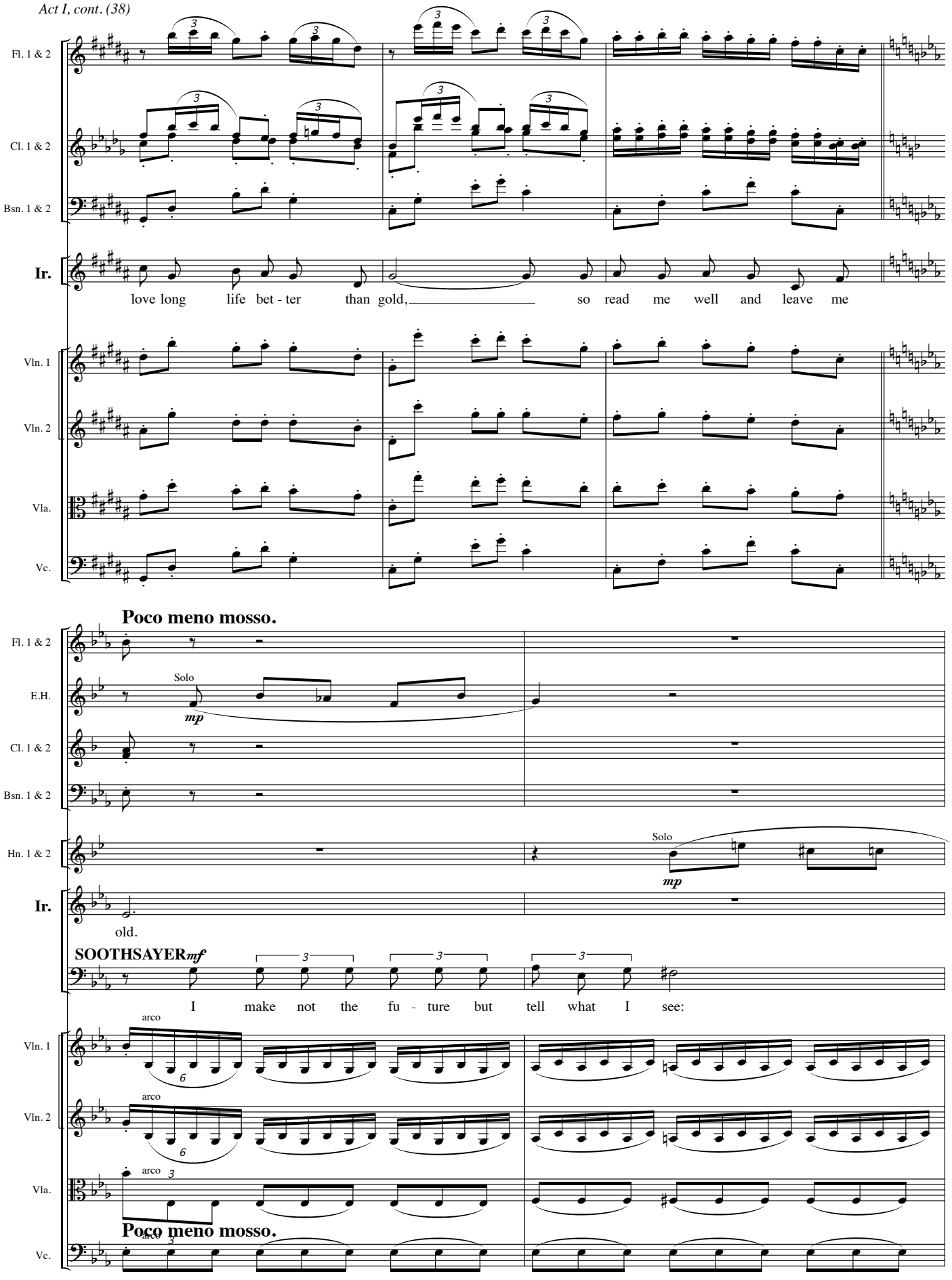
Vc. — pizz.div.

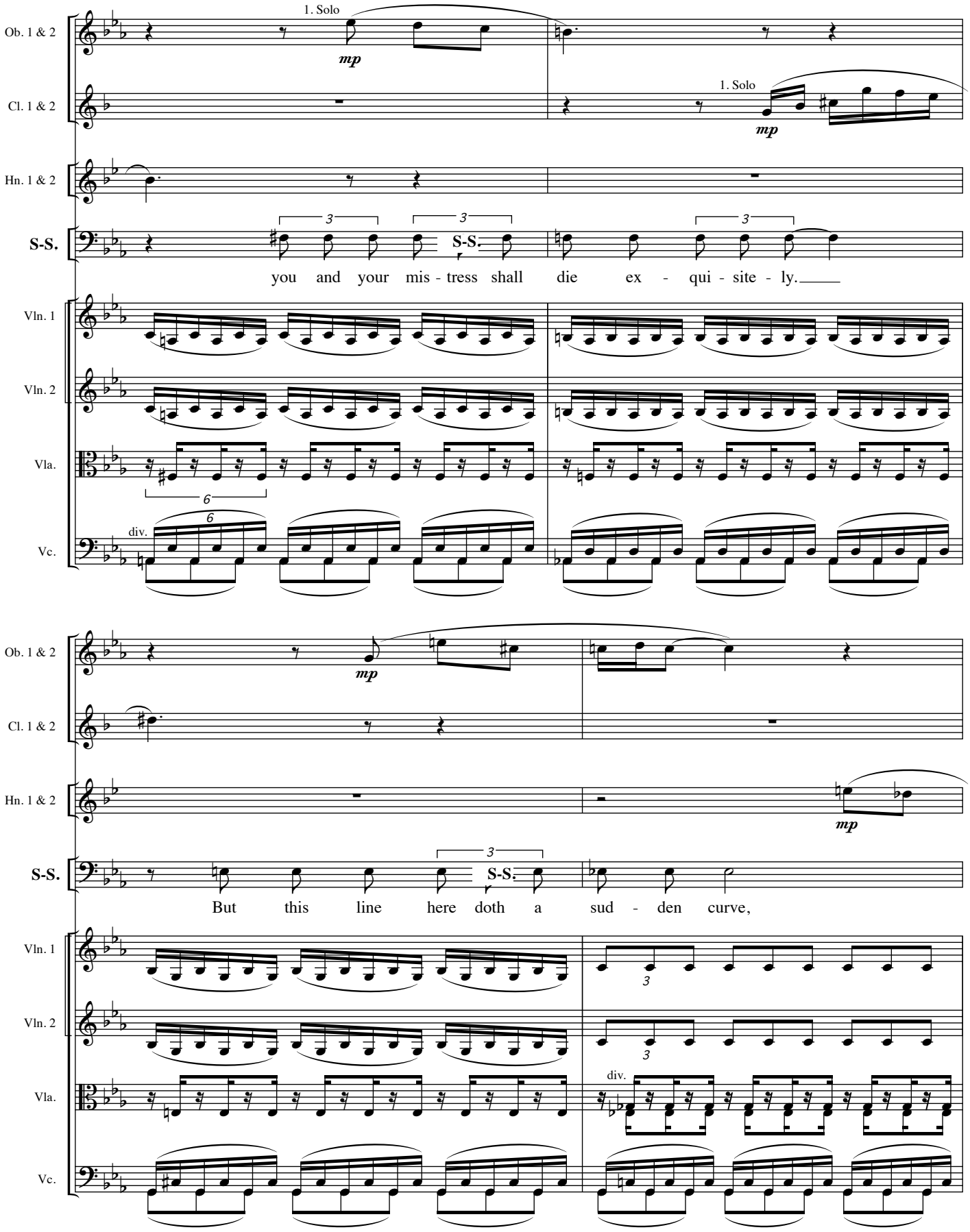
Cb. — pizz.

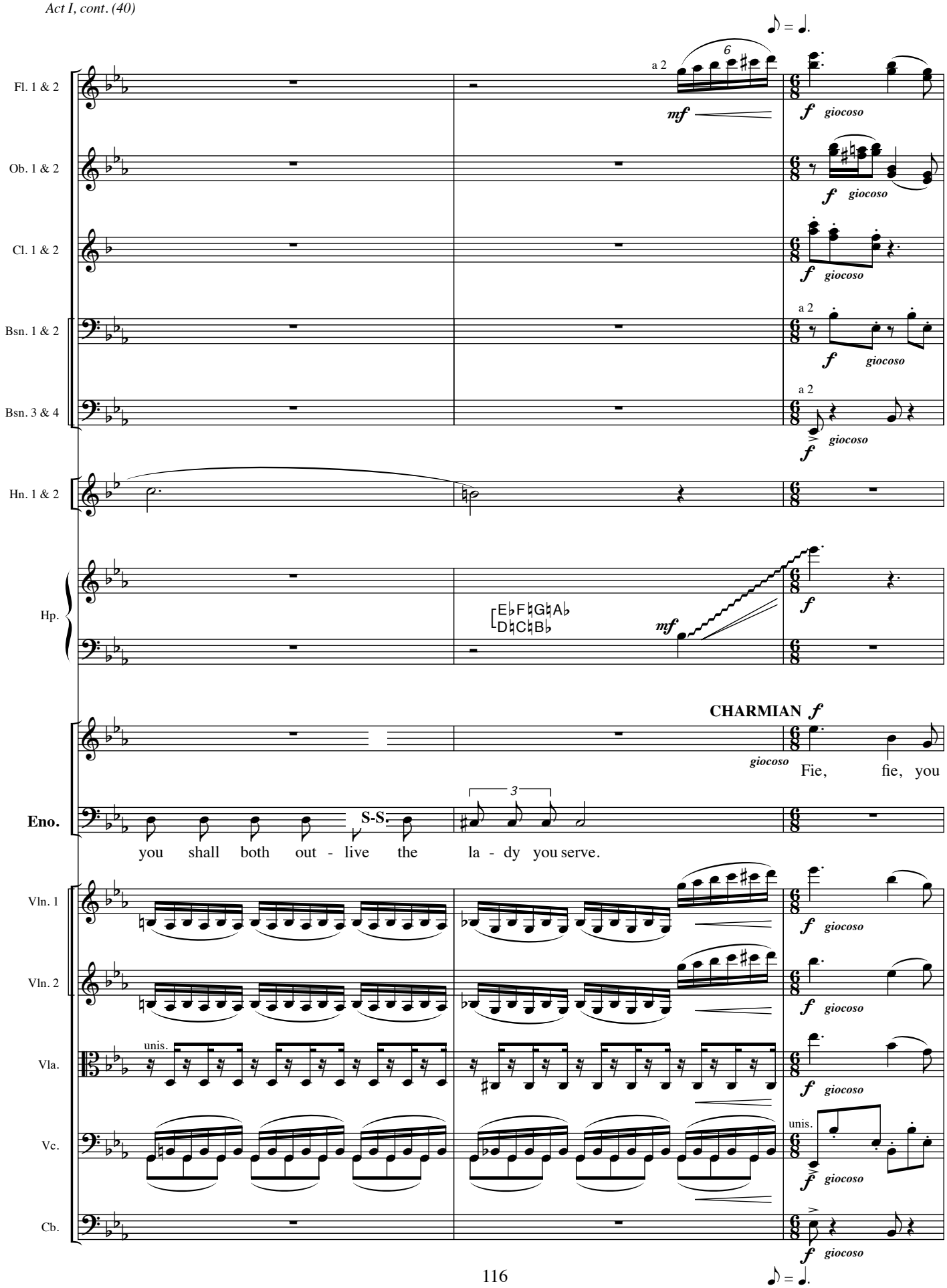
Poco allegro.

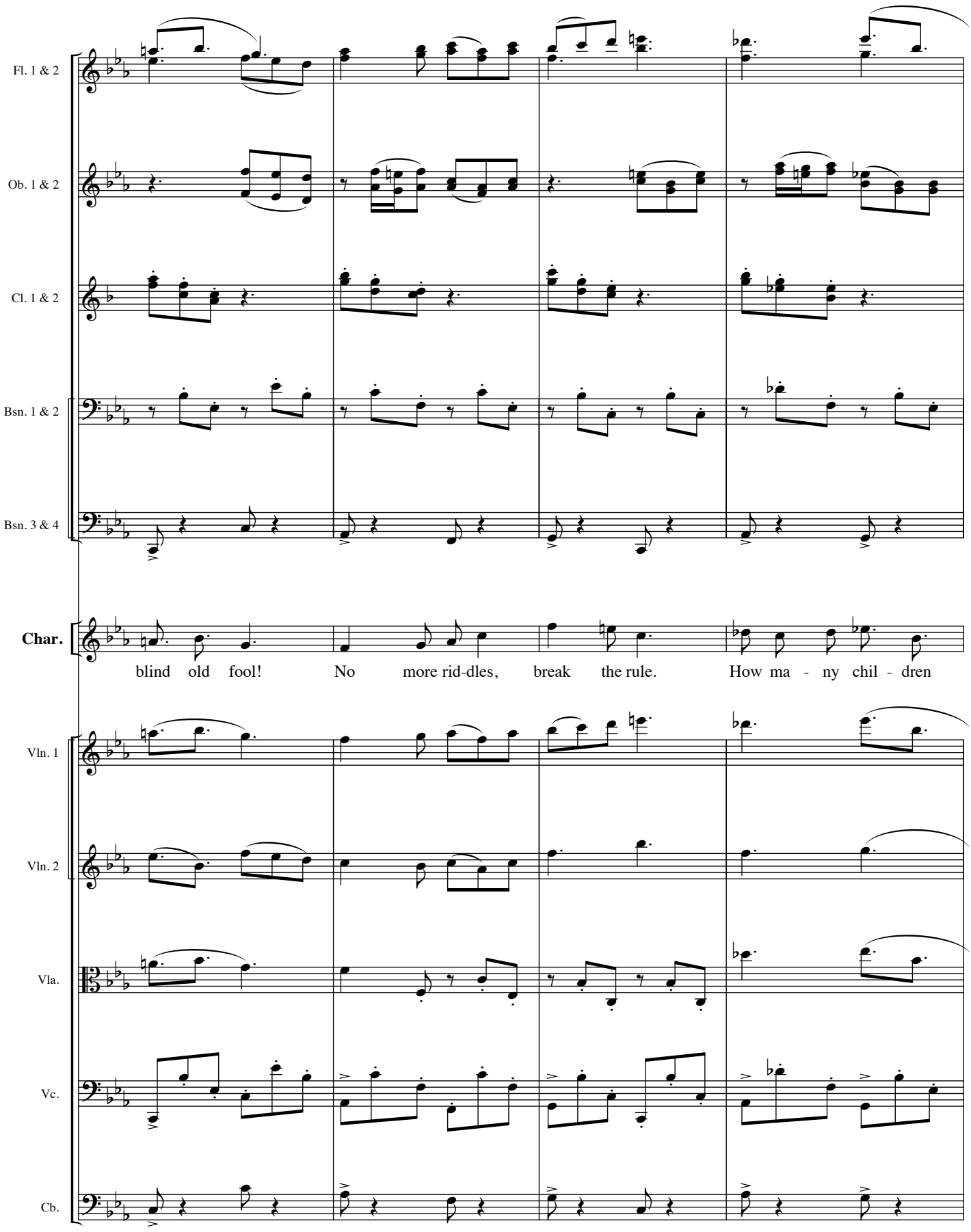

rit.
Fl. 1 & 2
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 1 & 2
1.
Bsn. 3 & 4
3.
Cbsn.
Eno.
Talk straight a - way, dis - sem - bling words like worms leads on - ly to de -
Vln. 1
Vln. 2
Vla.
Vc.
unis.
Cb.
rit.

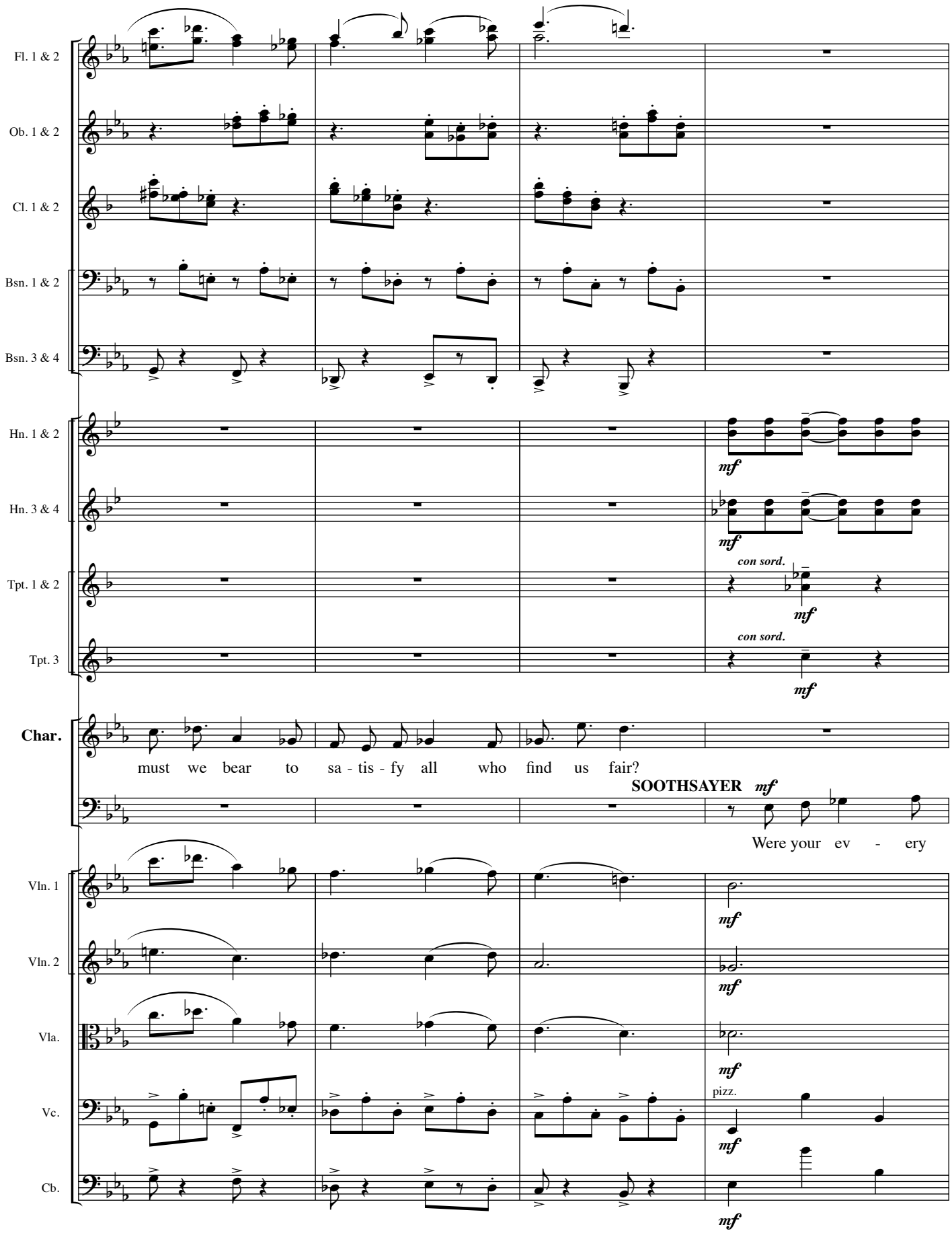

a tempo
Fl. 1 & 2
1. Solo
mp scherzando
E.H.
Cl. 1 & 2
a 2
mp scherzando
Bsn. 1 & 2
mp scherzando
Bsn. 3 & 4
Cbsn.
Tbn. 1 & 2
mf
Tbn. 3/Tba.
Tbn.
mf
IRAS
mf
Now re - mem - ber prof - it, I
Eno.
cay.
Vln. 1
pizz.
mp scherzando
Vln. 2
pizz.
mp scherzando
Vla.
pizz.
mp scherzando
Vc.
mp scherzando
Cb.
a tempo

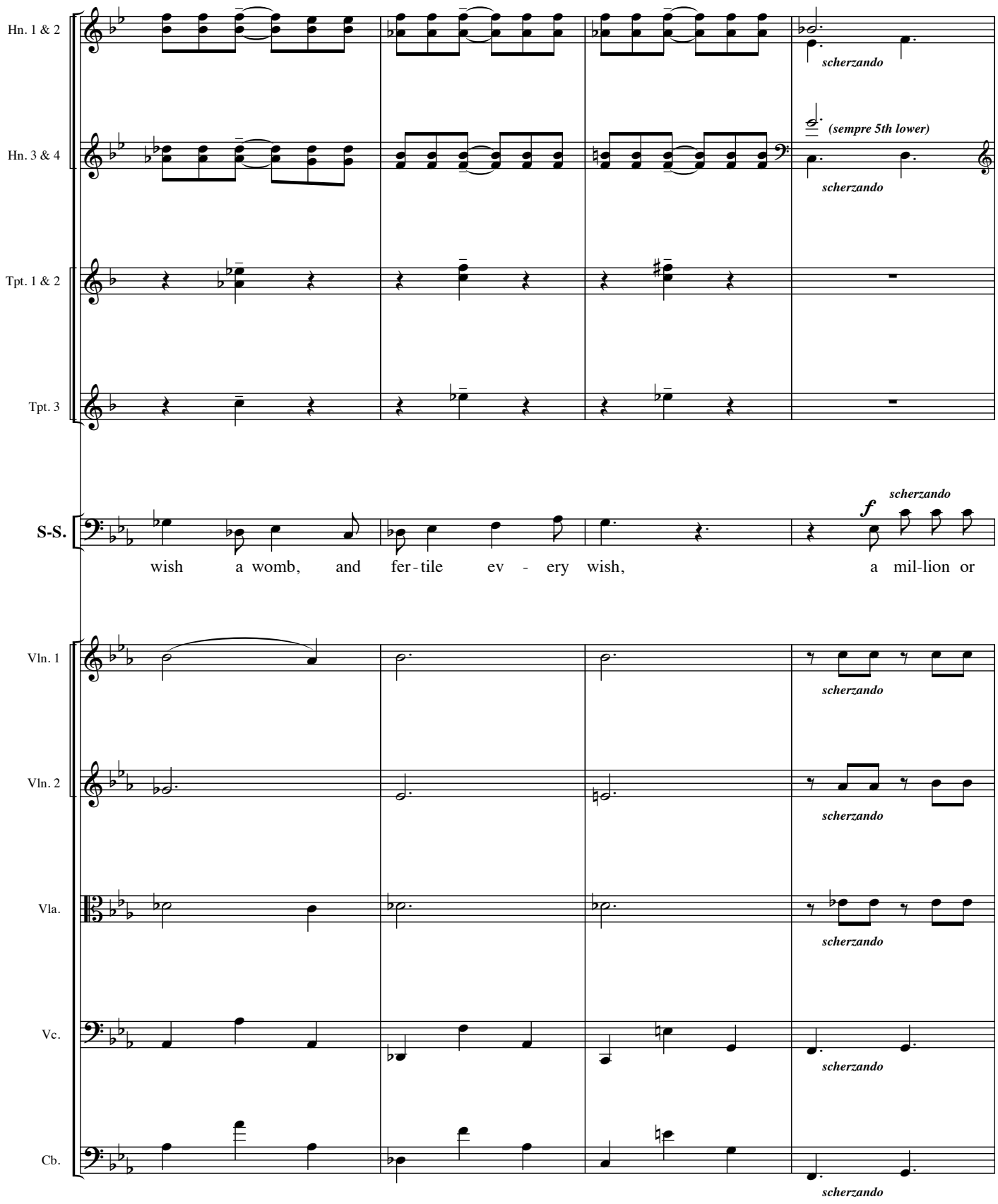

Fl. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Ir.
love long life bet - ter than gold, so read me well and leave me
Vln. 1
Vln. 2
Vla.
Vc.
Poco meno mosso.
Fl. 1 & 2
Solo
mp
E.H.
Cl. 1 & 2
Bsn. 1 & 2
Hn. 1 & 2
Solo
mp
Ir.
old.
SOOTHSAYER mf
I make not the fu - ture but tell what I see:
Vln. 1
arco
Vln. 2
arco
Vla.
arco
Poco meno mosso.
Vc.

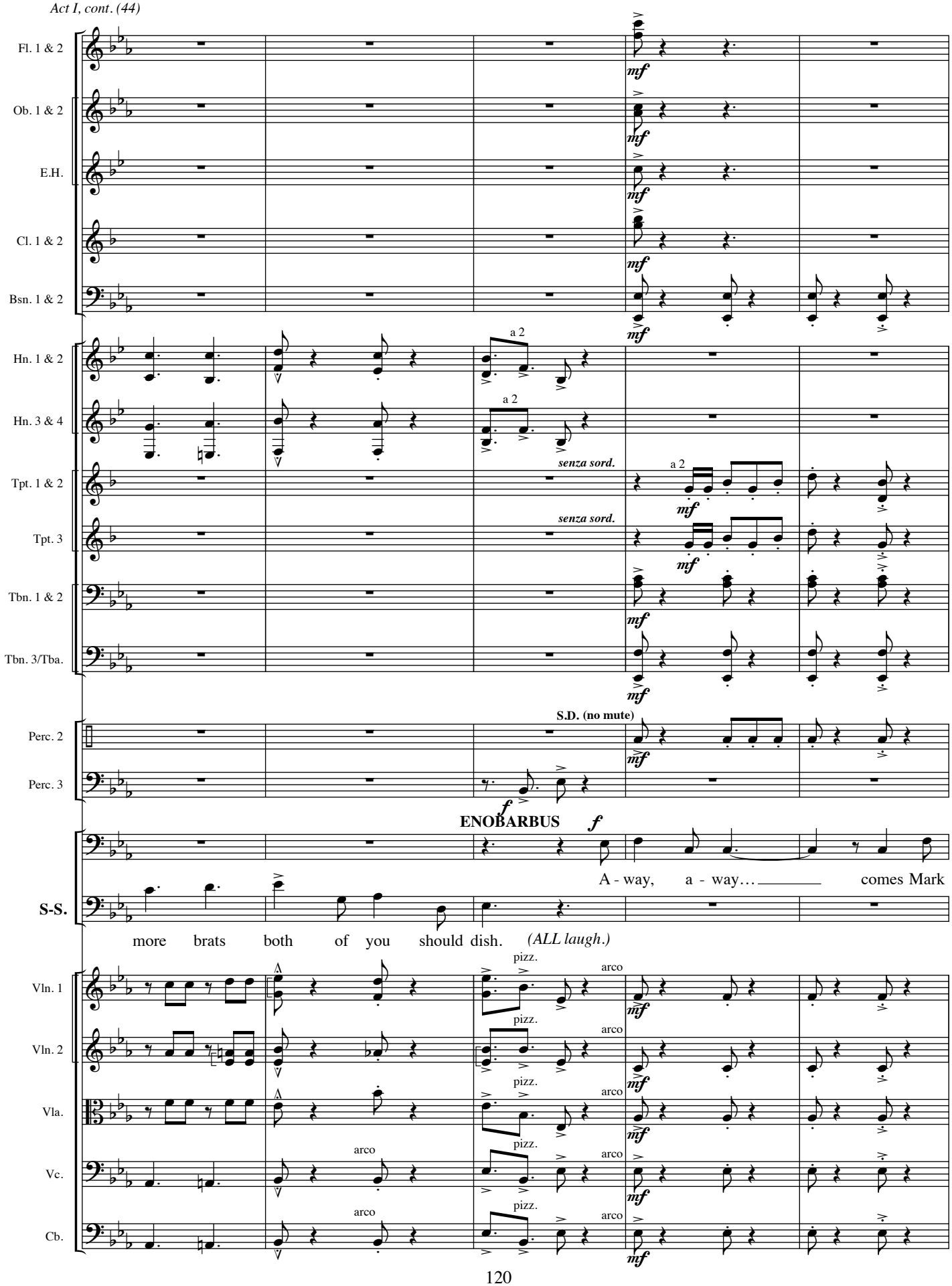

Ob. 1 & 2
Cl. 1 & 2
Hn. 1 & 2
S-S.
Vln. 1
Vln. 2
Vla.
Vc.
1. Solo
mp
1. Solo
mp
S-S.
you and your mis - tress shall die ex - qui - site - ly.
div.
mp
S-S.
But this line here doth a sud - den curve,
mp
div.

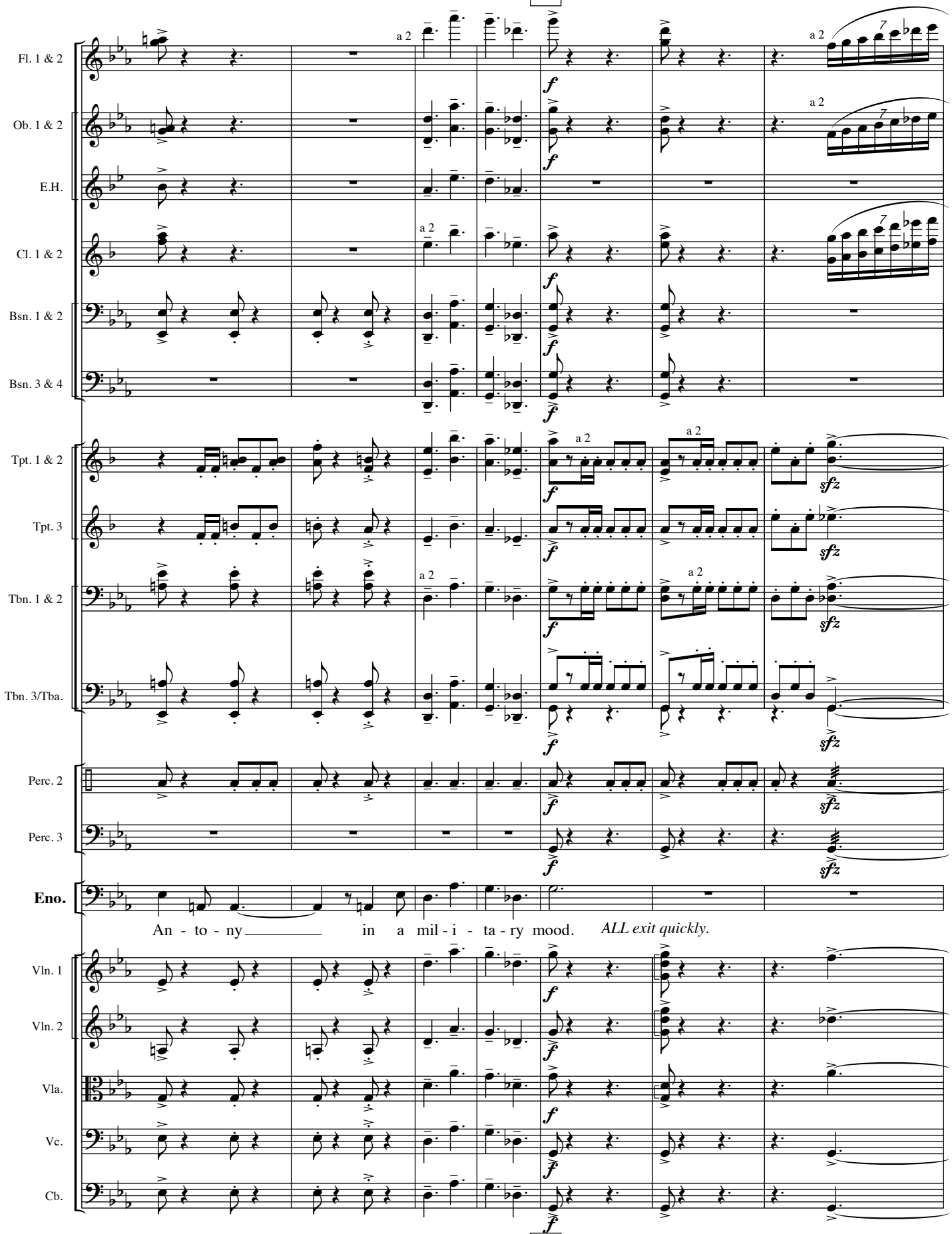

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Hp.
Eno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
a 2
mf
f giocoso
unis.
CHARMIAN f
giocoso
Fie, fie, you
you shall both out - live the la - dy you serve.
S-S.

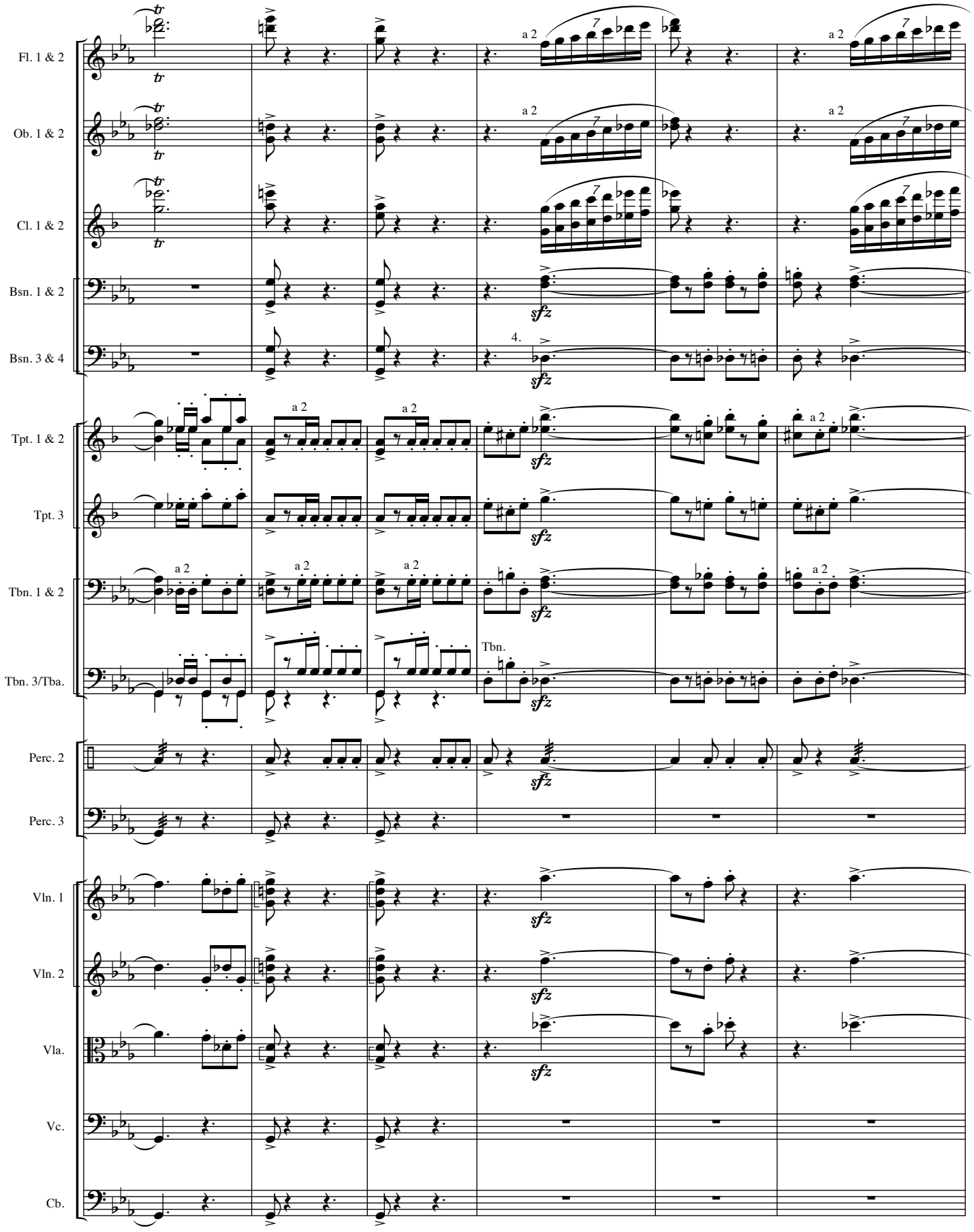

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Char.
blind old fool! No more rid-dles, break the rule. How ma - ny chil - dren
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

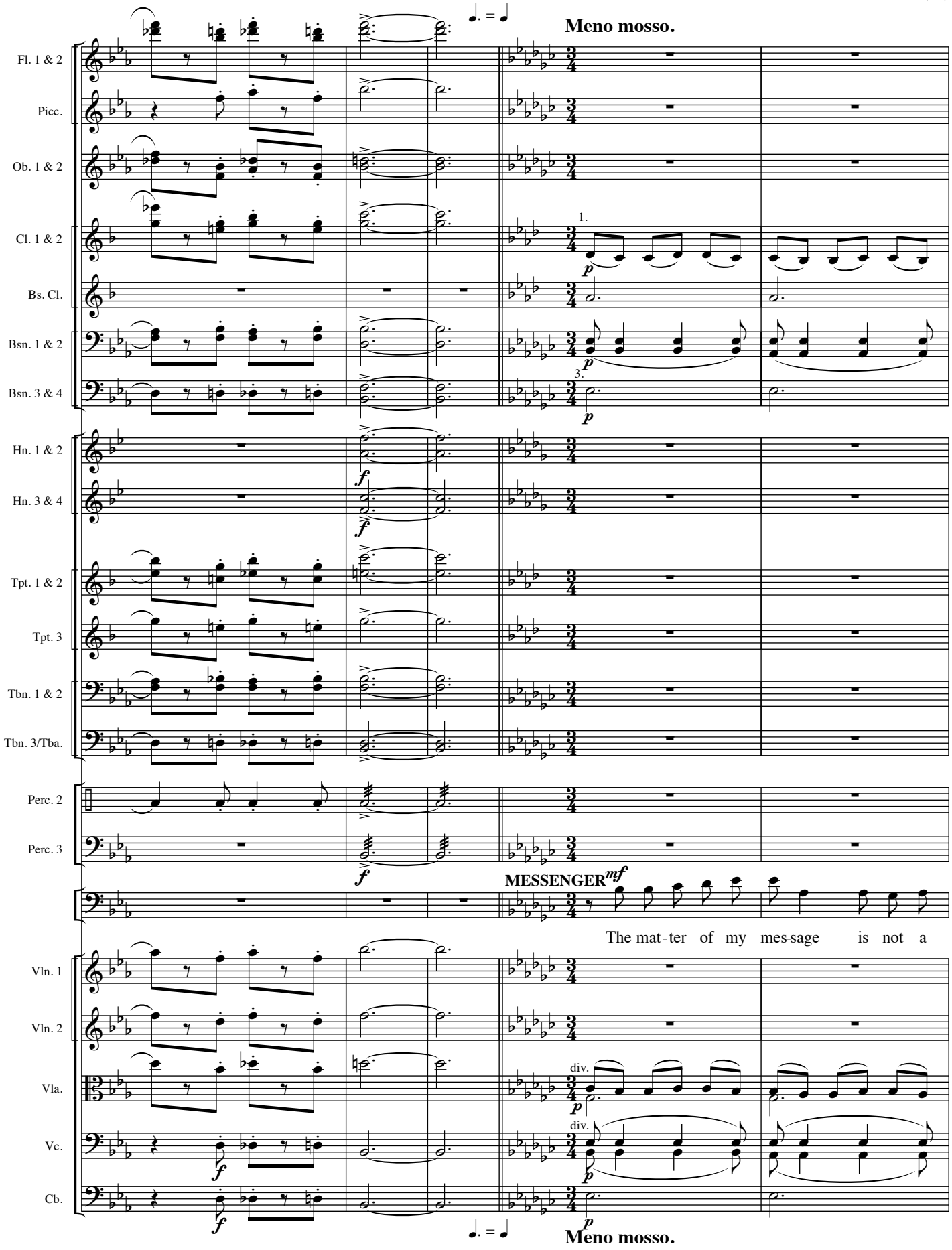

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Char.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
con sord.
must we bear to sa - tis - fy all who find us fair?
SOOTHSAYER mf
Were your ev - ery
pizz.

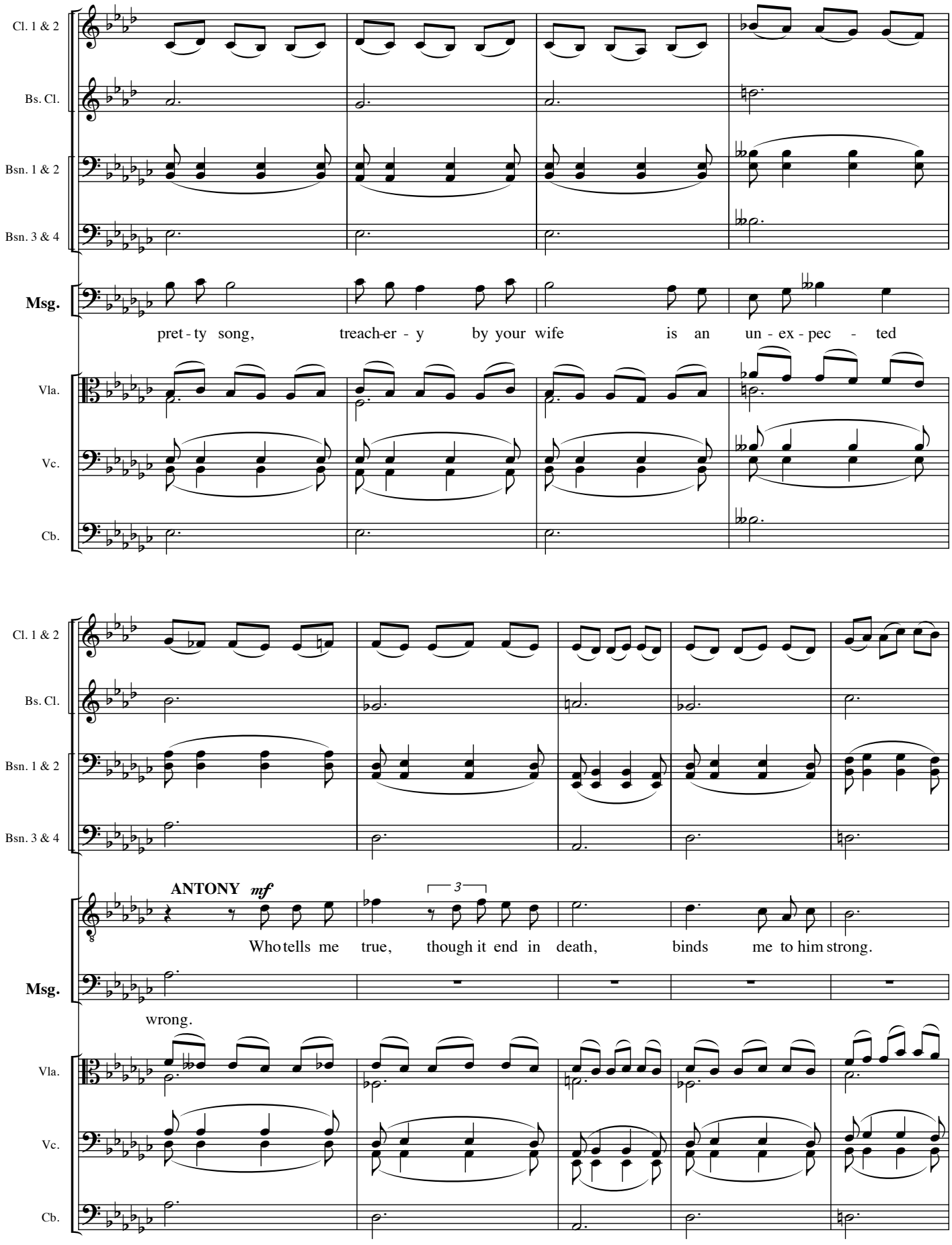

Hn. 1 & 2
scherzando
Hn. 3 & 4
(sempre 5th lower)
scherzando
Tpt. 1 & 2
Tpt. 3
S-S.
f
scherzando
wish a womb, and fer-tile ev - ery wish, a mil-lion or
Vln. 1
scherzando
Vln. 2
scherzando
Vla.
scherzando
Vc.
scherzando
Cb.
scherzando

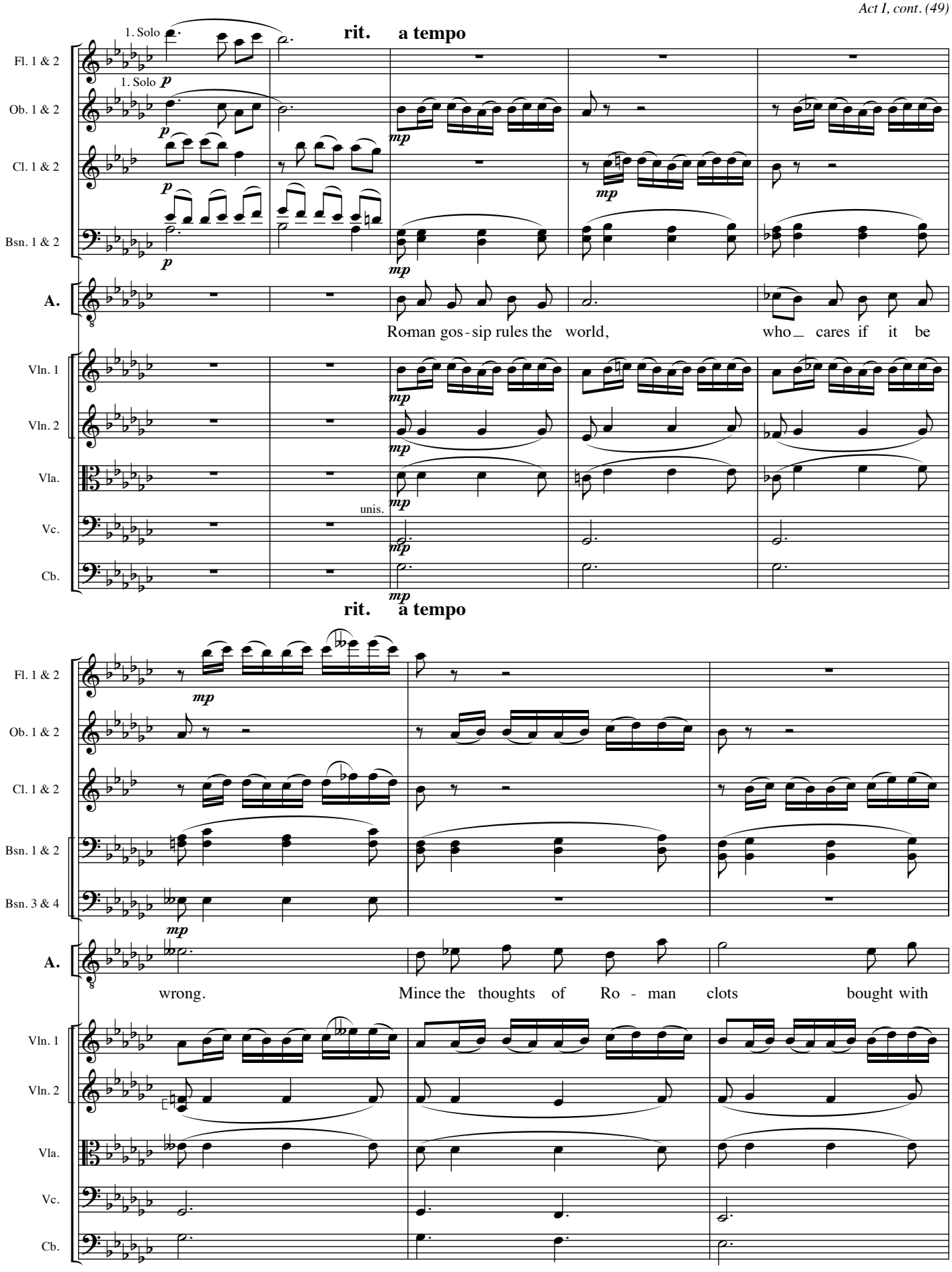

Fl. 1 & 2
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 1 & 2
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 2
Perc. 3
S-S.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
a 2
senza sord.
S.D. (no mute)
f
ENOBARBUS
A - way, a - way… comes Mark
more brats both of you should dish. (ALL laugh.)
pizz.
arco

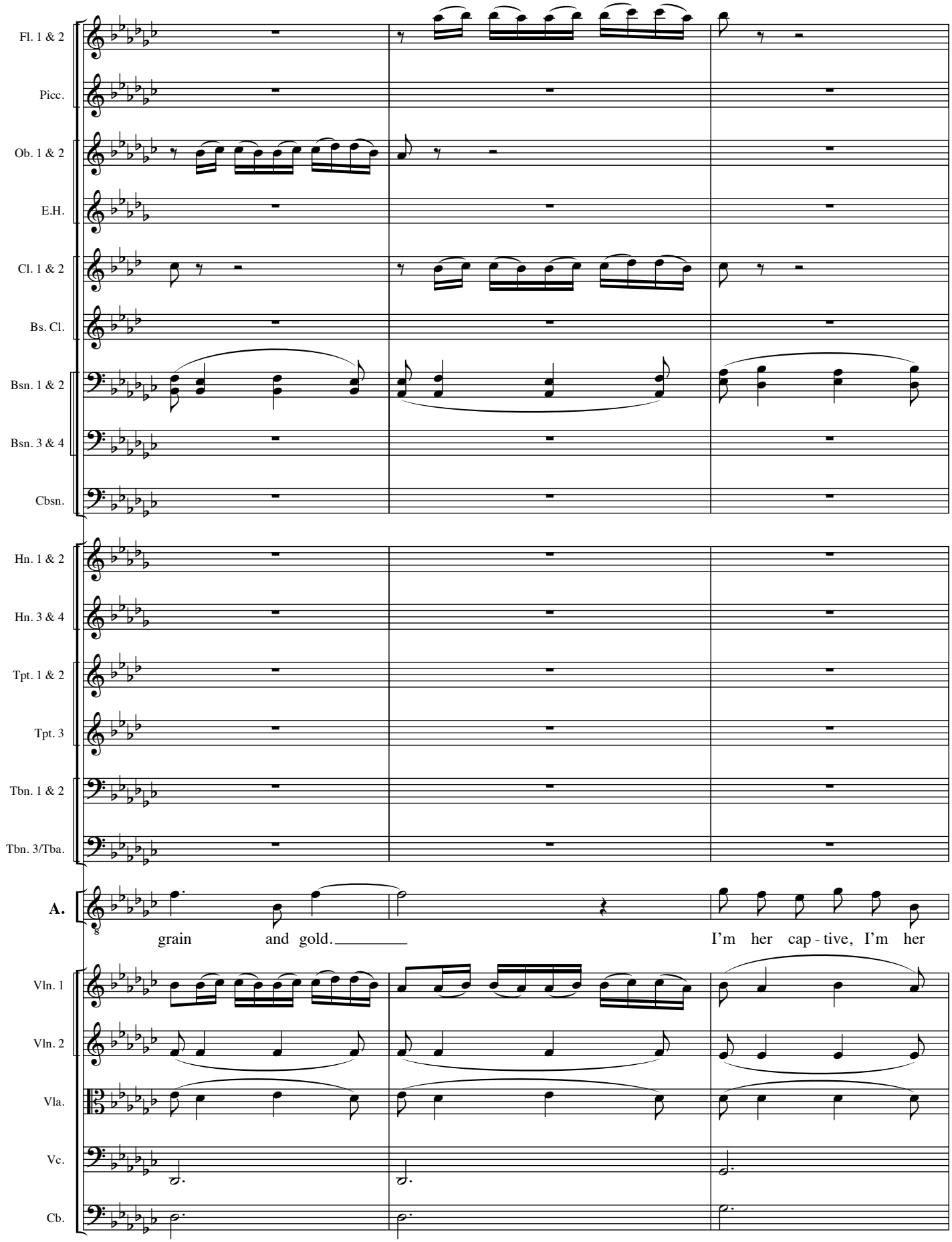

Fl. 1 & 2
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 2
Perc. 3
Eno.
An - to - ny in a mil - i - ta - ry mood.
ALL exit quickly.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
a 2
f
sfz

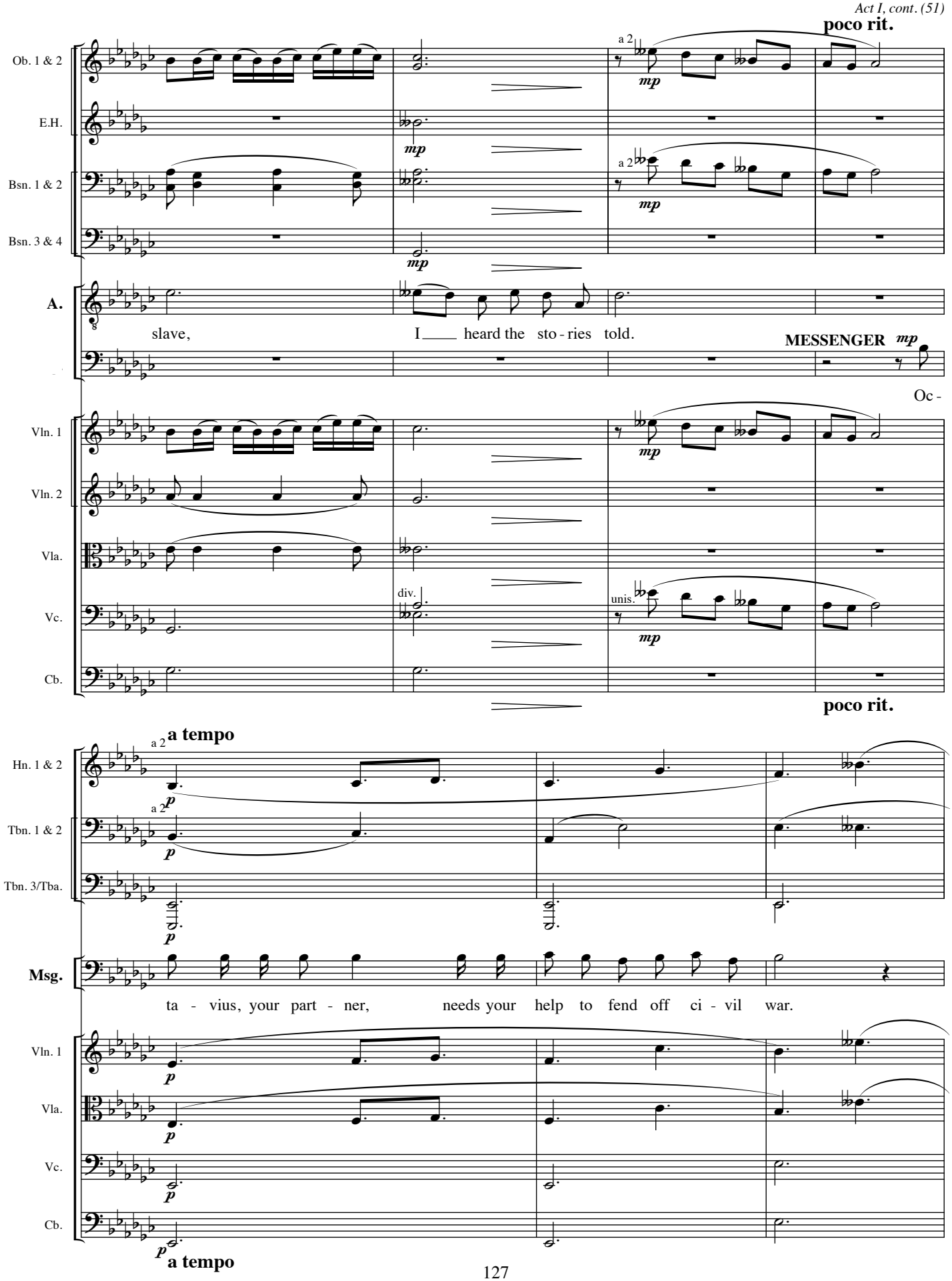

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 2
Perc. 3
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
a 2
sfz
Tbn.

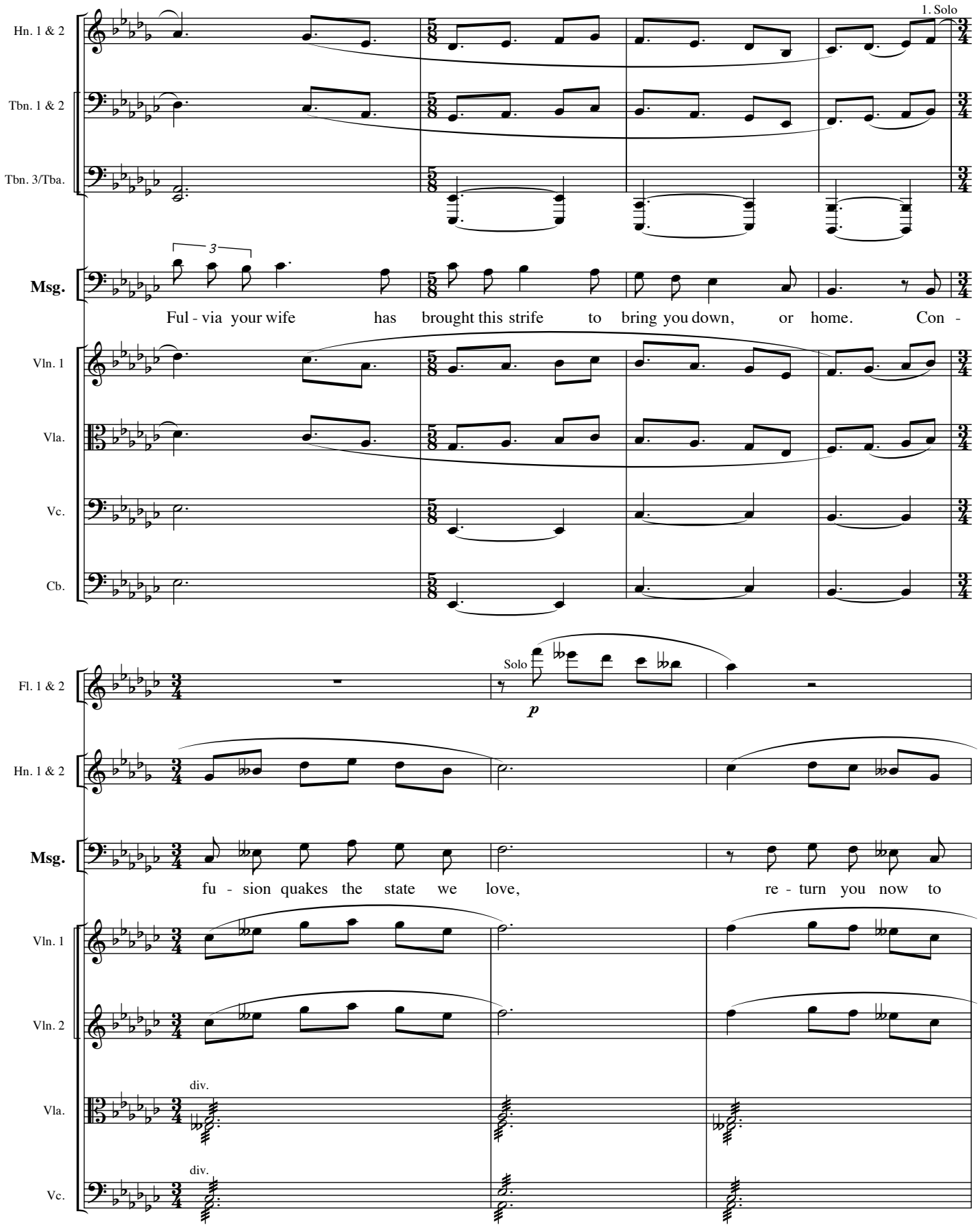

Meno mosso.
Fl. 1 & 2
Picc.
Ob. 1 & 2
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 2
Perc. 3
MESSENGER
The mat-ter of my mes-sage is not a
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
div.
Meno mosso.

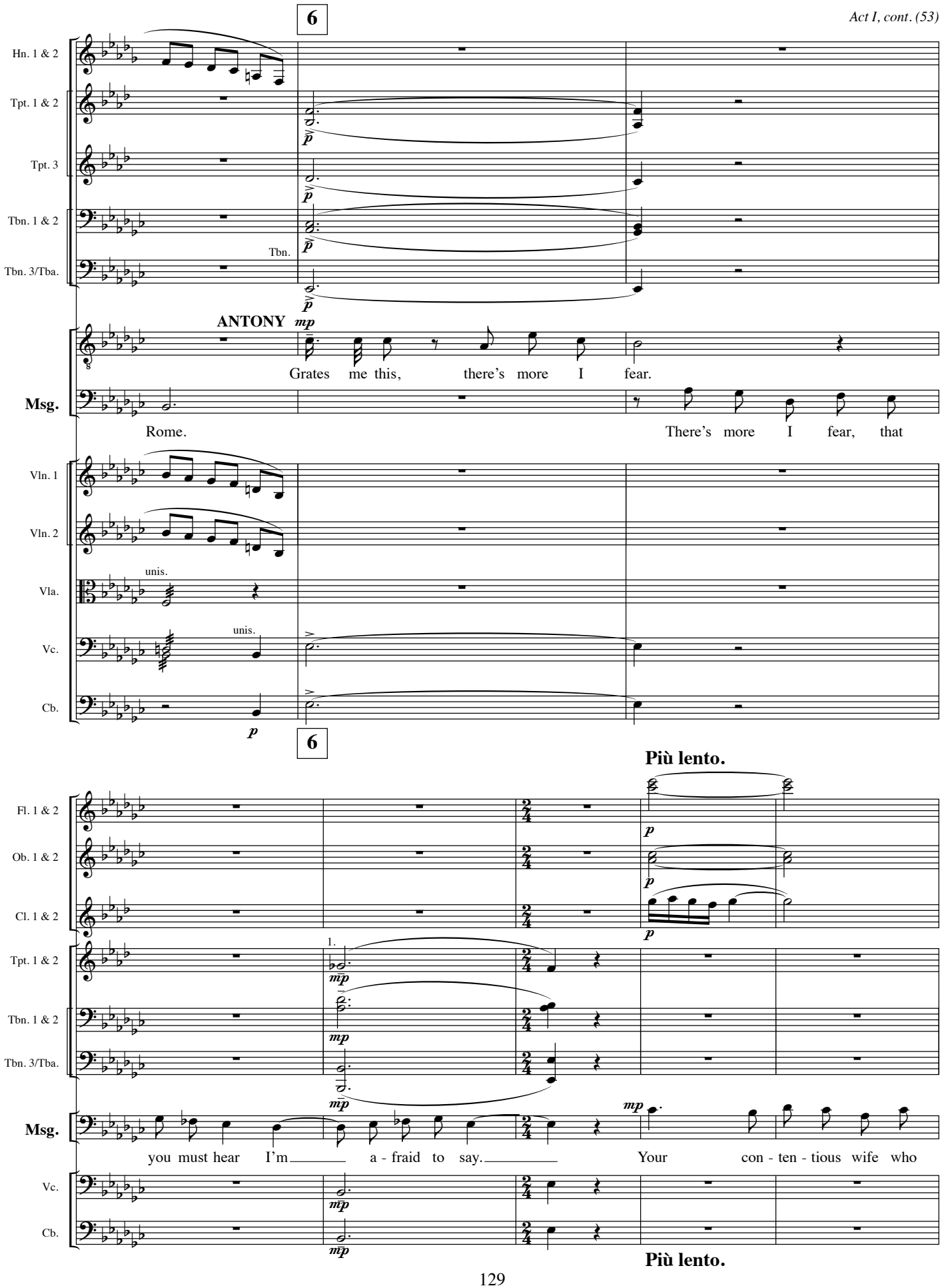

Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Msg.
pret - ty song, treach-er - y by your wife is an un - ex - pec - ted
Vla.
Vc.
Cb.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
ANTONY mf
3
Who tells me true, though it end in death, binds me to him strong.
Msg.
wrong.
Vla.
Vc.
Cb.

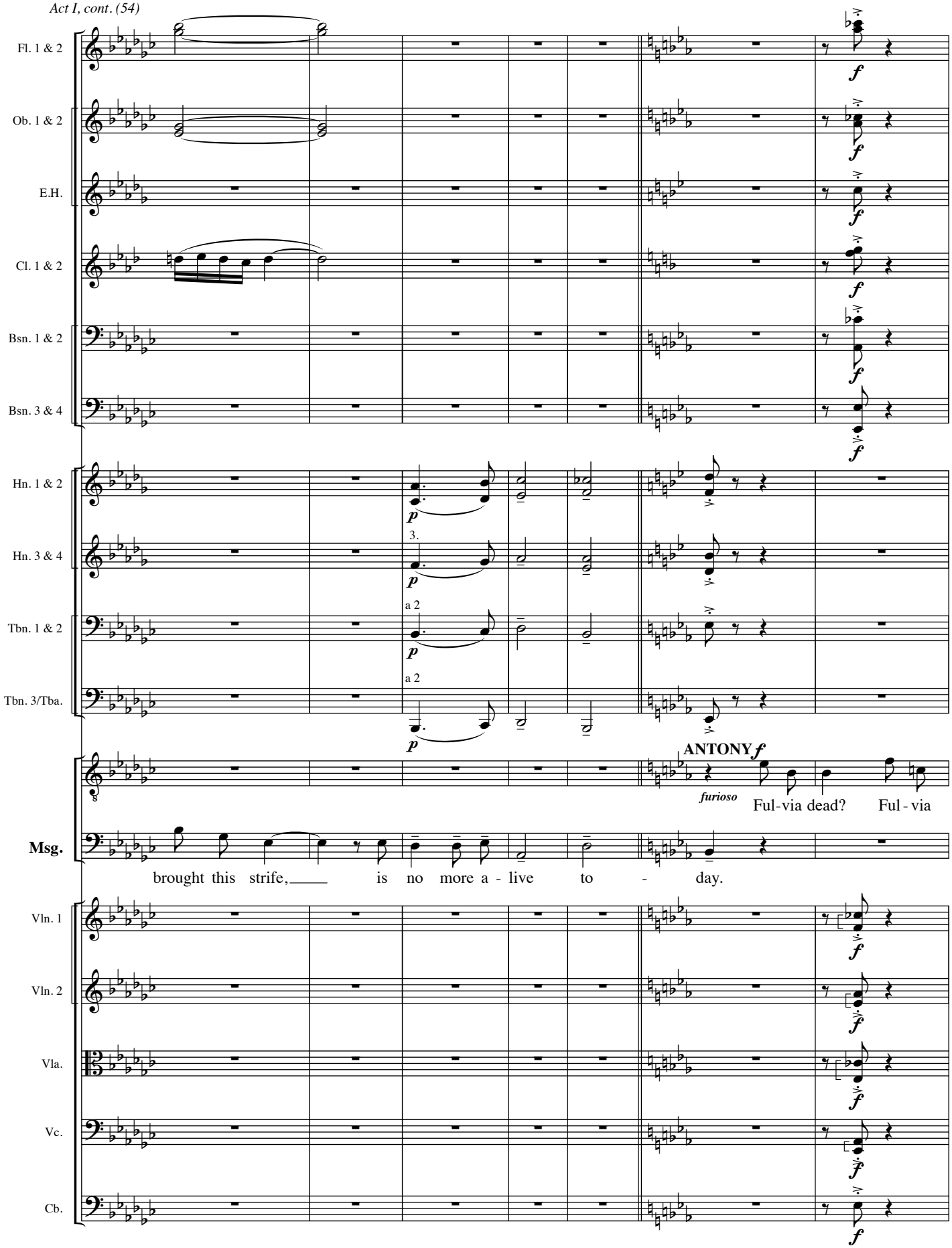

rit.
a tempo
1. Solo
1. Solo
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
A.
Roman gos - sip rules the world, who_ cares if it be
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
unis.
rit.
a tempo
Bsn. 3 & 4
wrong. Mince the thoughts of Ro - man clots bought with

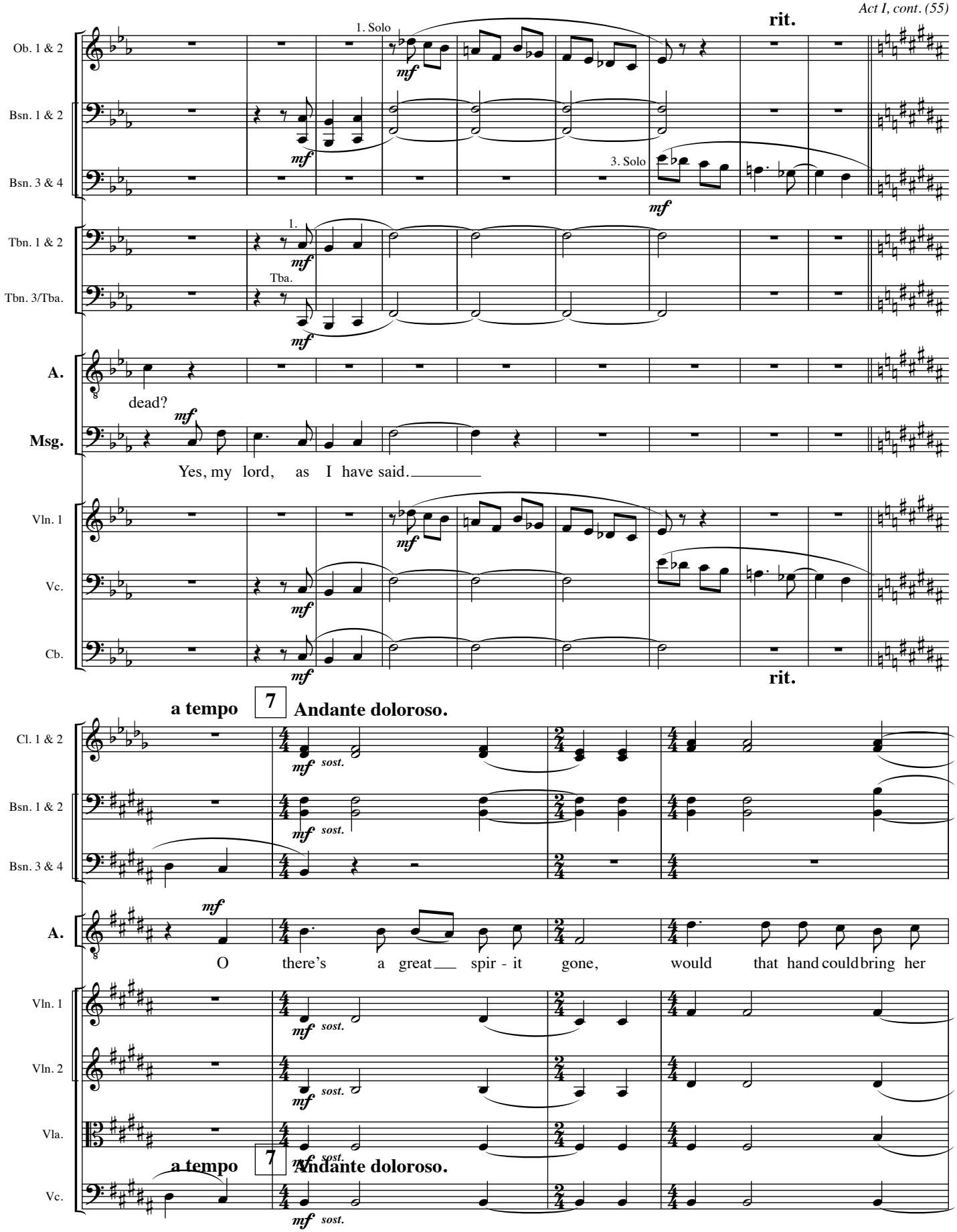

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
A.
grain and gold.
I'm her cap - tive, I'm her
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

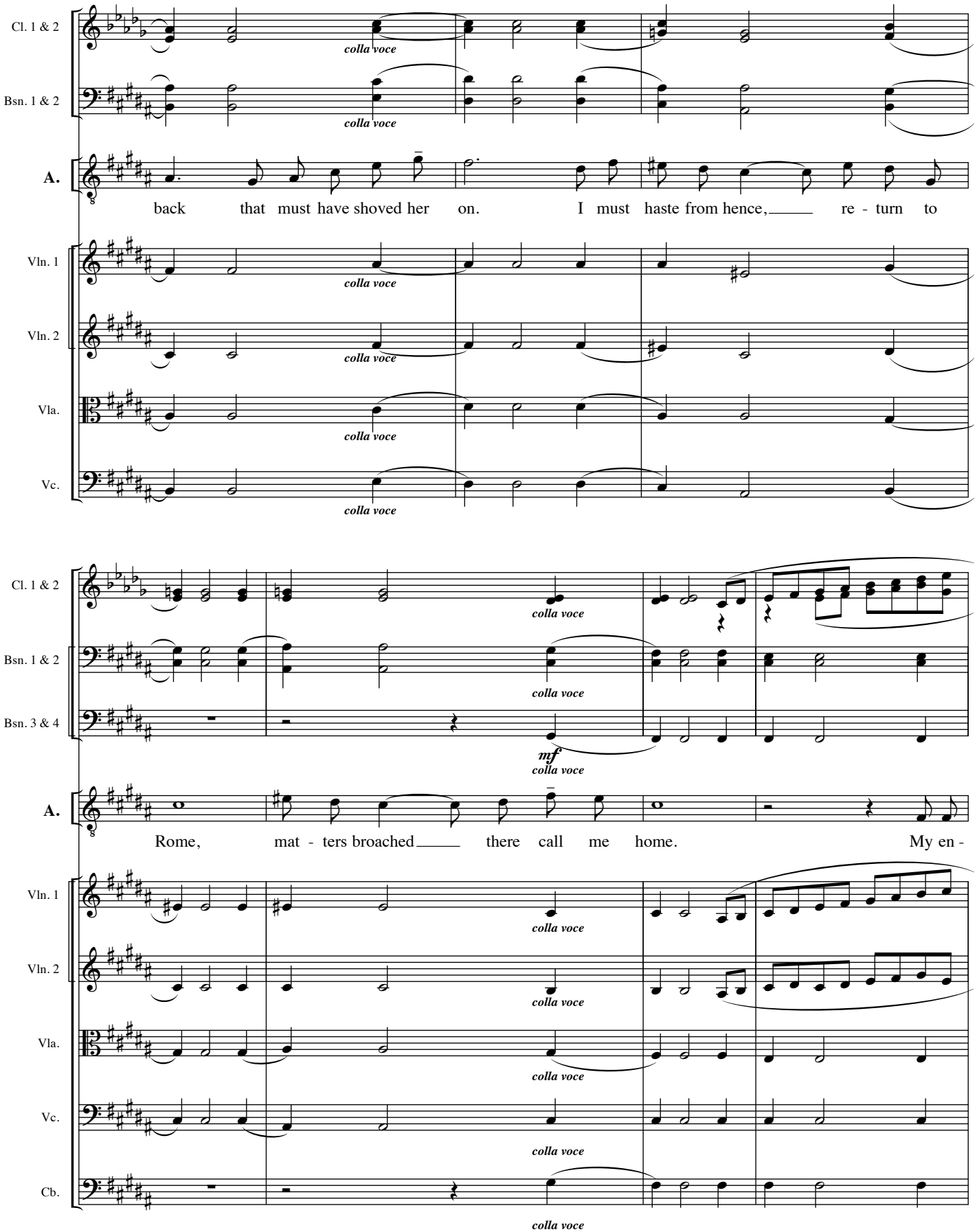

poco rit.
Ob. 1 & 2
E.H.
Bsn. 1 & 2
Bsn. 3 & 4
a 2
mp
A.
slave,
I ___ heard the sto - ries told.
MESSENGER
mp
Oc -
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
div.
unis.
poco rit.
a tempo
Hn. 1 & 2
Tbn. 1 & 2
Tbn. 3/Tba.
p
Msg.
ta - vius, your part - ner, needs your help to fend off ci - vil war.
Vln. 1
Vla.
Vc.
Cb.
a tempo

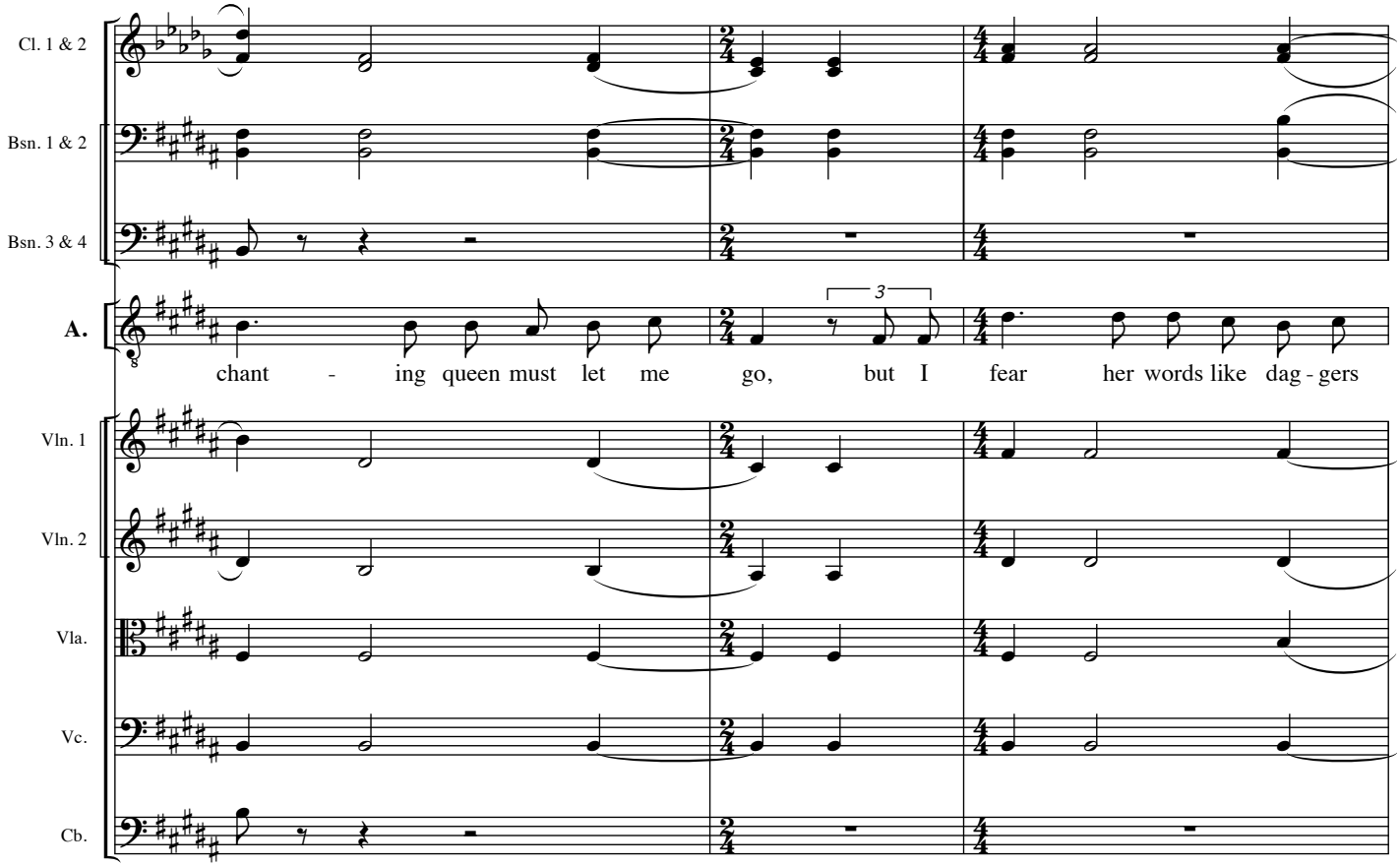

1. Solo
Hn. 1 & 2
Tbn. 1 & 2
Tbn. 3/Tba.
Msg.
Ful - via your wife has brought this strife to bring you down, or home. Con -
Vln. 1
Vla.
Vc.
Cb.
Solo
p
Fl. 1 & 2
Hn. 1 & 2
Msg.
fu - sion quakes the state we love, re - turn you now to
Vln. 1
Vln. 2
div.
Vla.
div.
Vc.

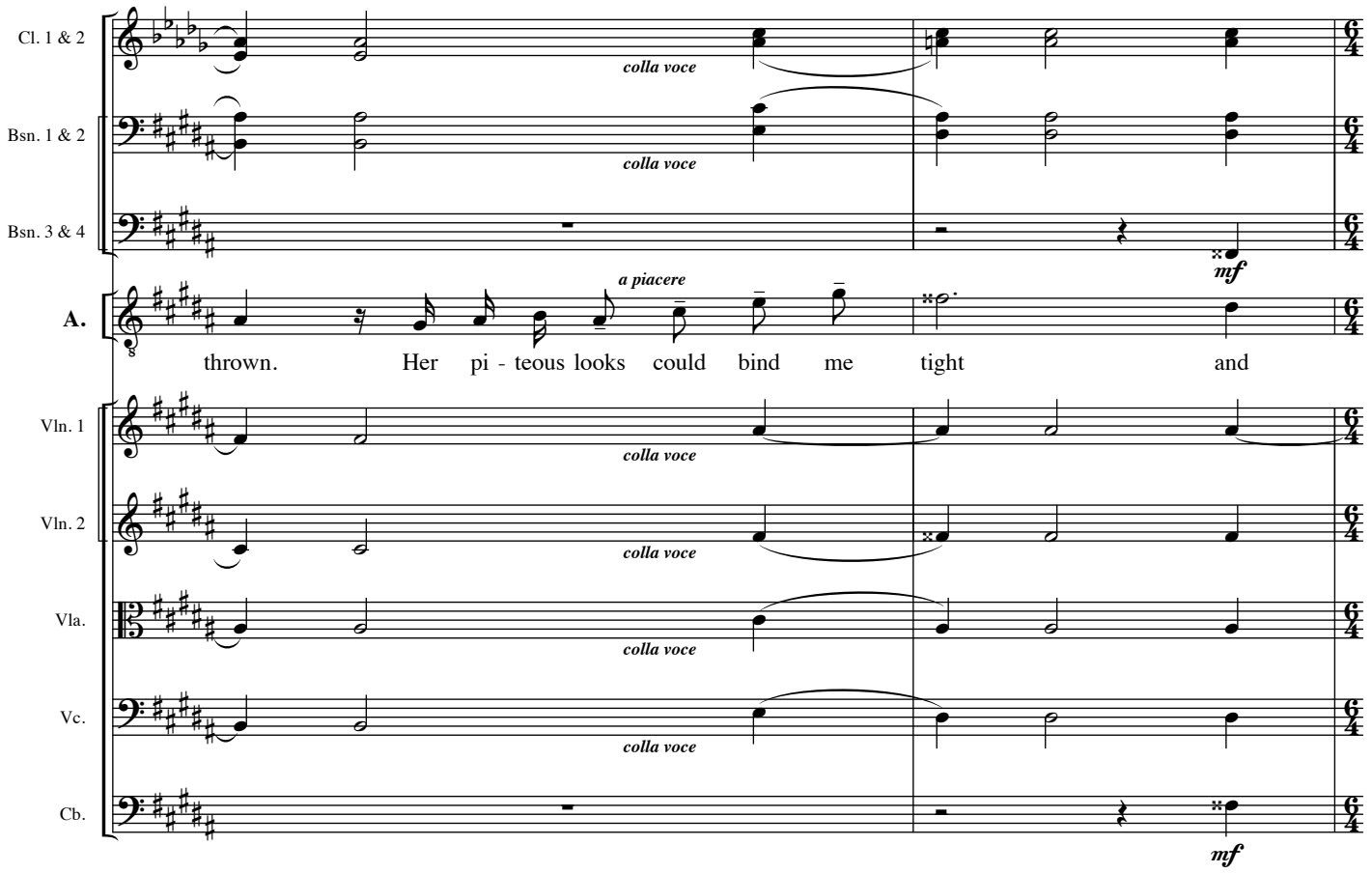

6
Hn. 1 & 2
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn.
Tbn. 3/Tba.
ANTONY
mp
Grates me this, there's more I fear.
Msg.
Rome. There's more I fear, that
Vln. 1
Vln. 2
unis.
Vla.
unis.
Vc.
Cb.
p
6
Più lento.
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Tpt. 1 & 2
1.
Tbn. 1 & 2
Tbn. 3/Tba.
Msg.
you must hear I'm a - fraid to say. Your con - ten - tious wife who
Vc.
Cb.
Più lento.

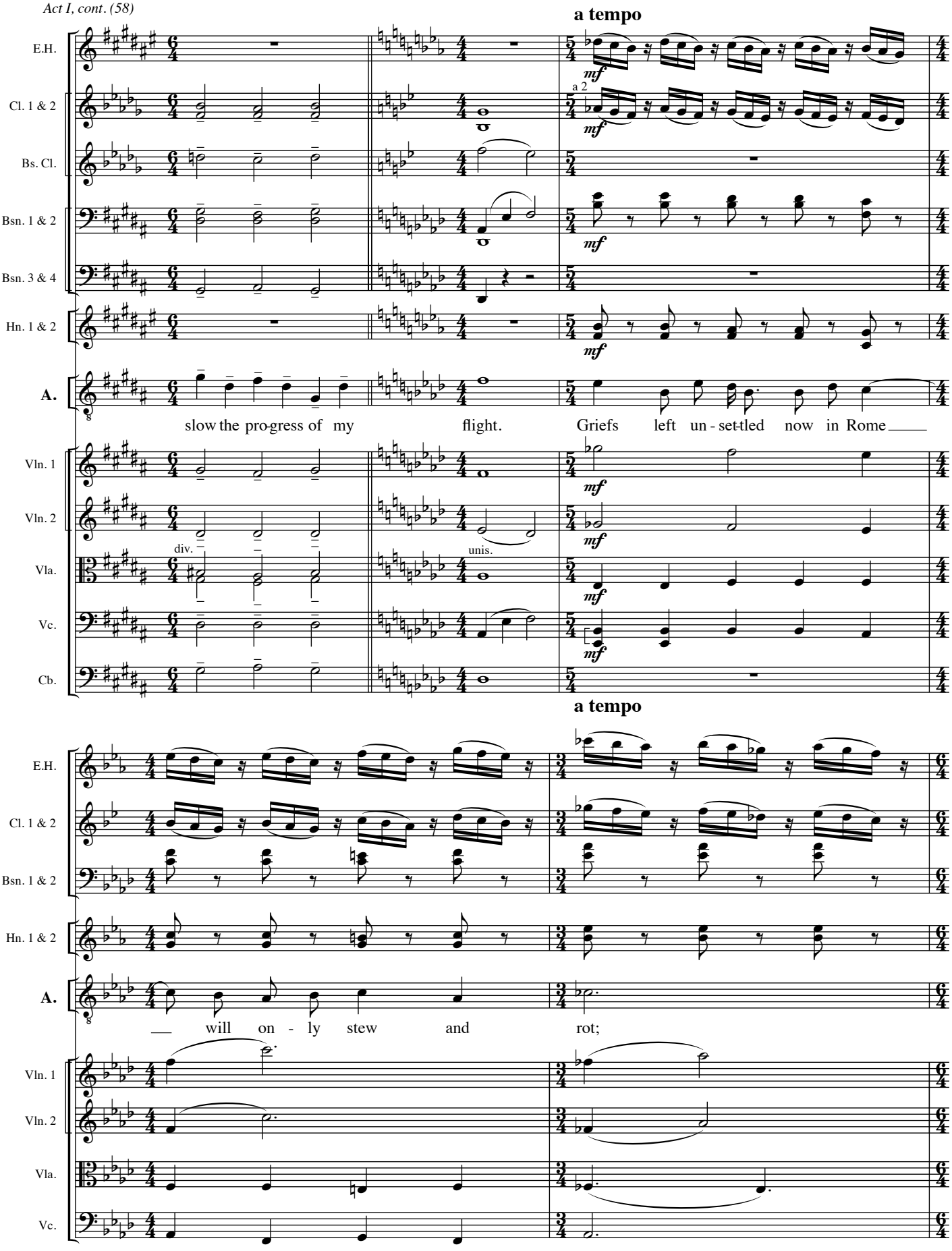

Fl. 1 & 2
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3/Tba.
3.
a 2
a 2
ANTONY
furioso
Ful-via dead? Ful-via
Msg.
brought this strife, is no more a-live to - day.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

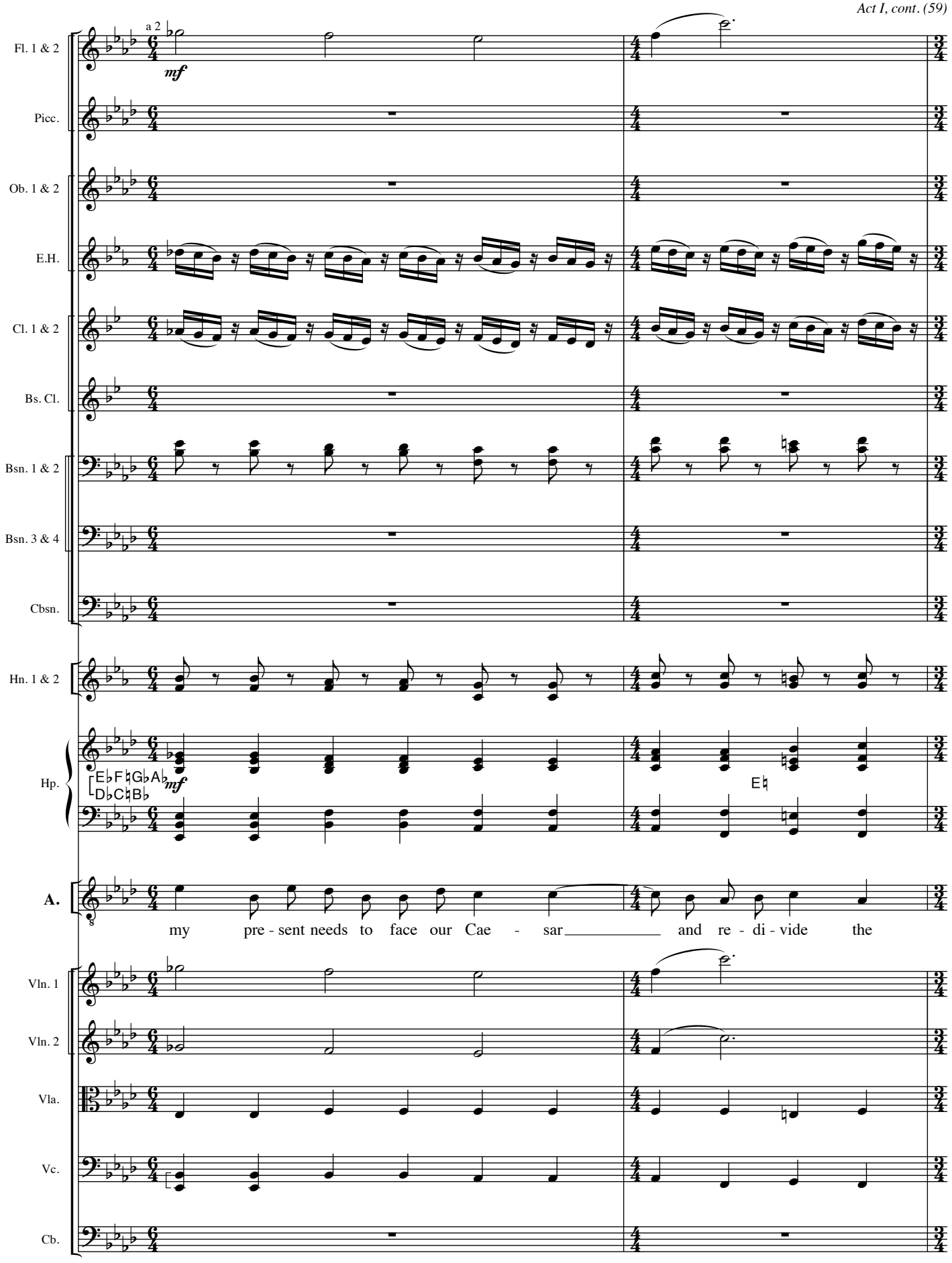

rit.
Ob. 1 & 2
1. Solo
mf
Bsn. 1 & 2
mf
Bsn. 3 & 4
3. Solo
mf
Tbn. 1 & 2
1.
mf
Tbn. 3/Tba.
Tba.
mf
A.
dead?
mf
Msg.
Yes, my lord, as I have said.
Vln. 1
mf
Vc.
mf
Cb.
mf
rit.
a tempo
7
Andante doloroso.
Cl. 1 & 2
mf sost.
Bsn. 1 & 2
mf sost.
Bsn. 3 & 4
A.
mf
O there's a great spir - it gone, would that hand could bring her
Vln. 1
mf sost.
Vln. 2
mf sost.
Vla.
mf sost.
a tempo
7
Andante doloroso.
Vc.
mf sost.

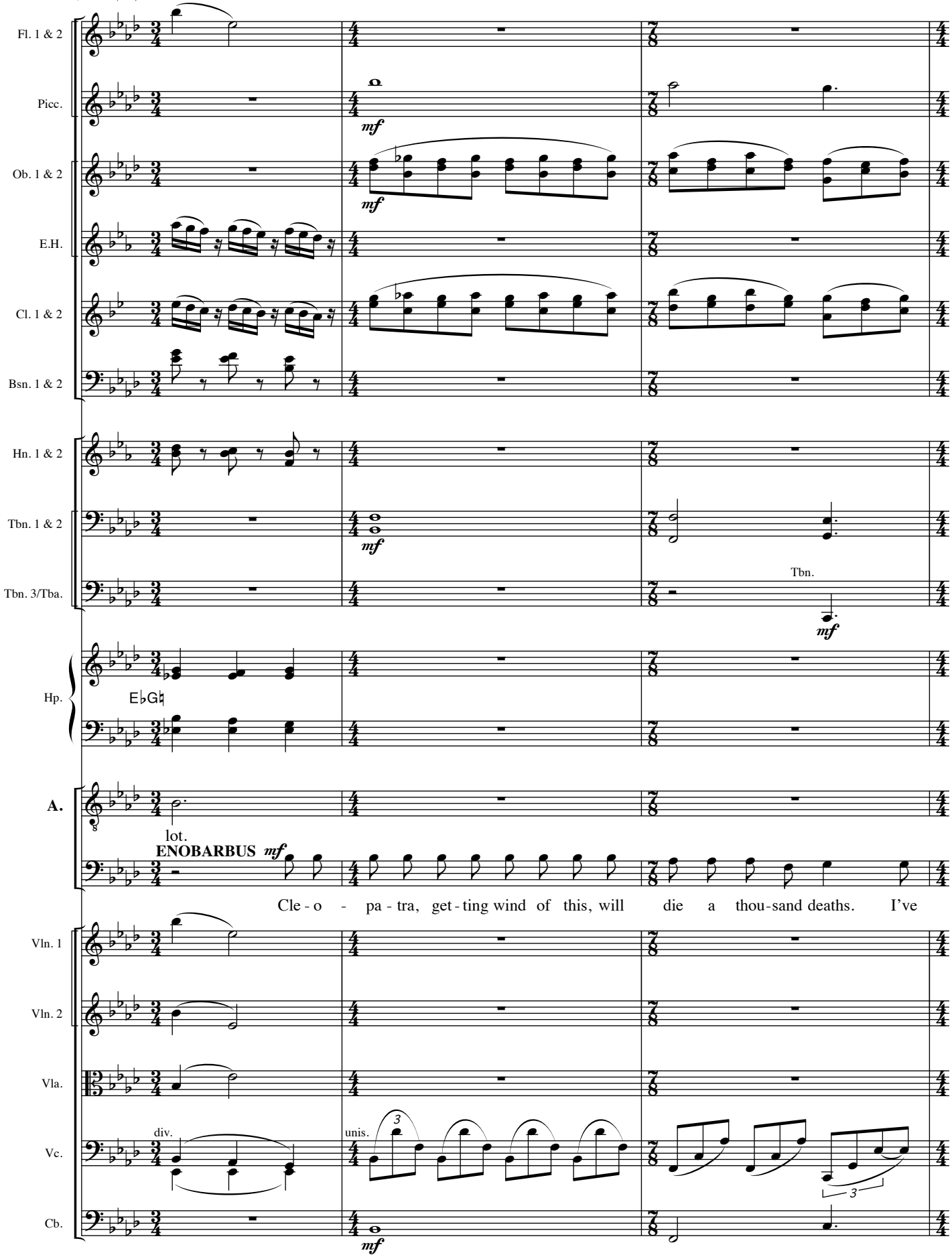

Cl. 1 & 2
Bsn. 1 & 2
A.
back that must have shoved her on. I must haste from hence, re - turn to
Vln. 1
Vln. 2
Vla.
Vc.
colla voce
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
A.
Rome, mat - ters broached there call me home. My en -
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
colla voce

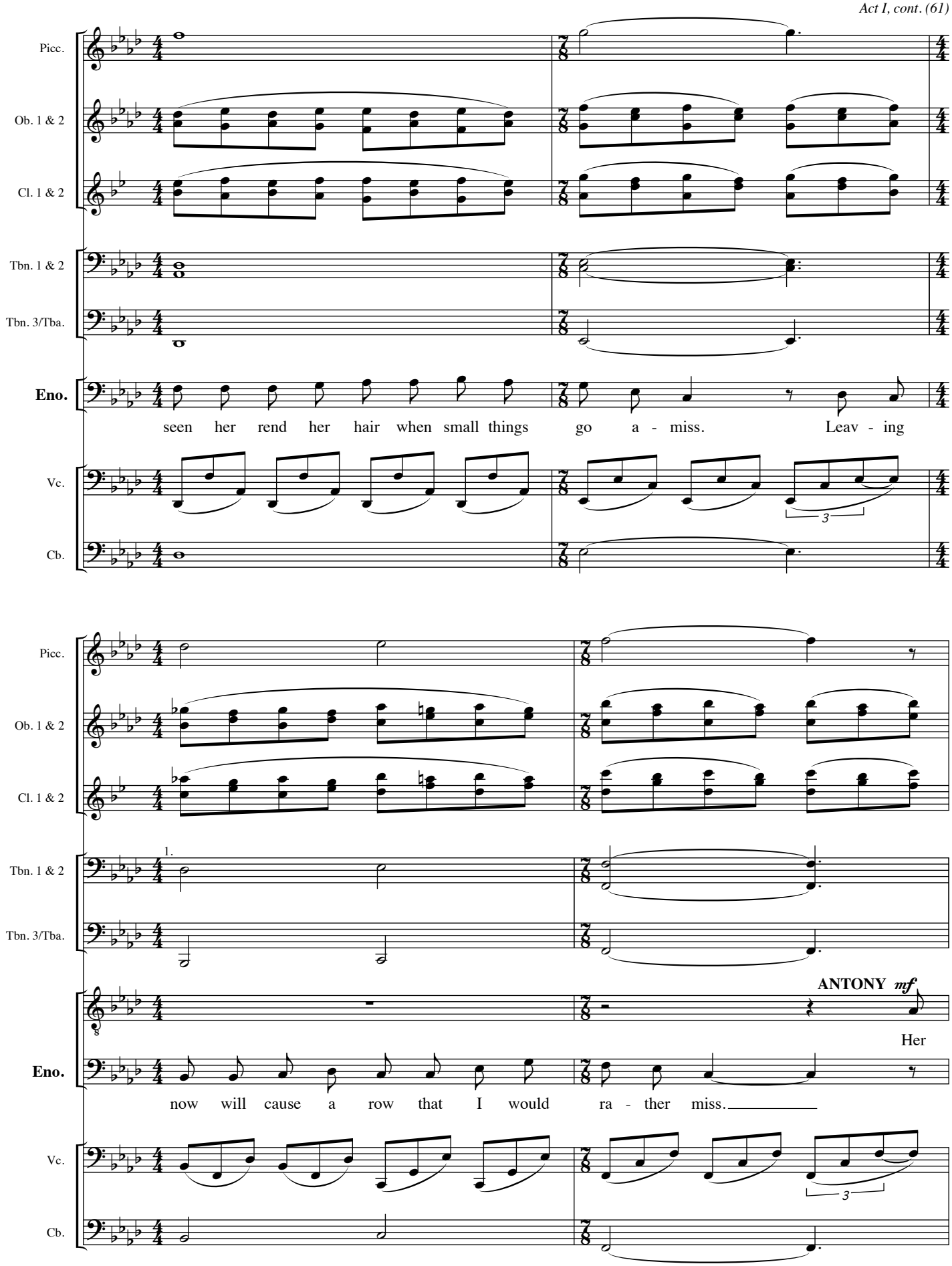

Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
A.
chant - ing queen must let me go, but I fear her words like dag - gers
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

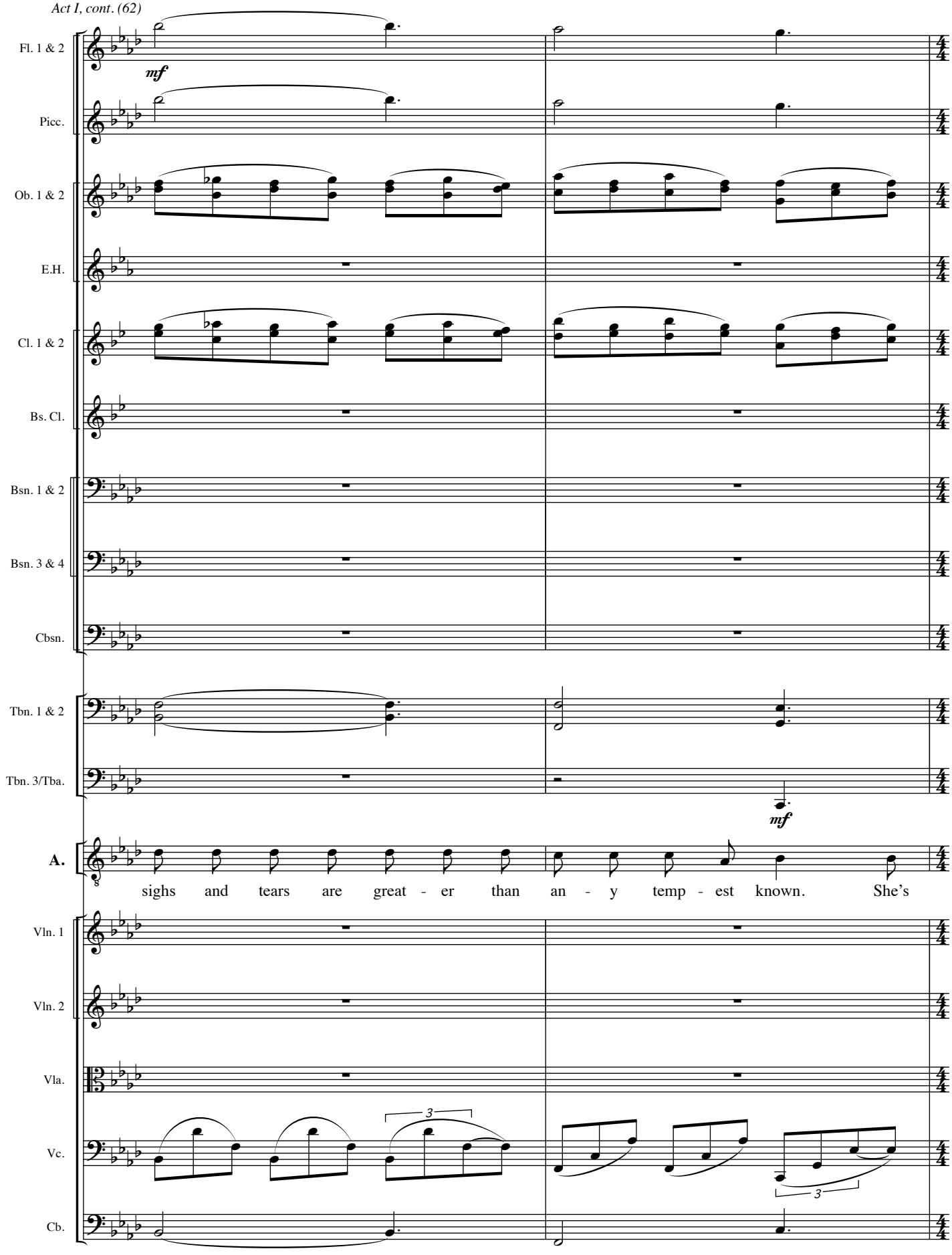

Cl. 1 & 2
colla voce
Bsn. 1 & 2
colla voce
Bsn. 3 & 4
mf
a piacere
A.
thrown. Her pi - teous looks could bind me tight and
Vln. 1
colla voce
Vln. 2
colla voce
Vla.
colla voce
Vc.
colla voce
Cb.
mf

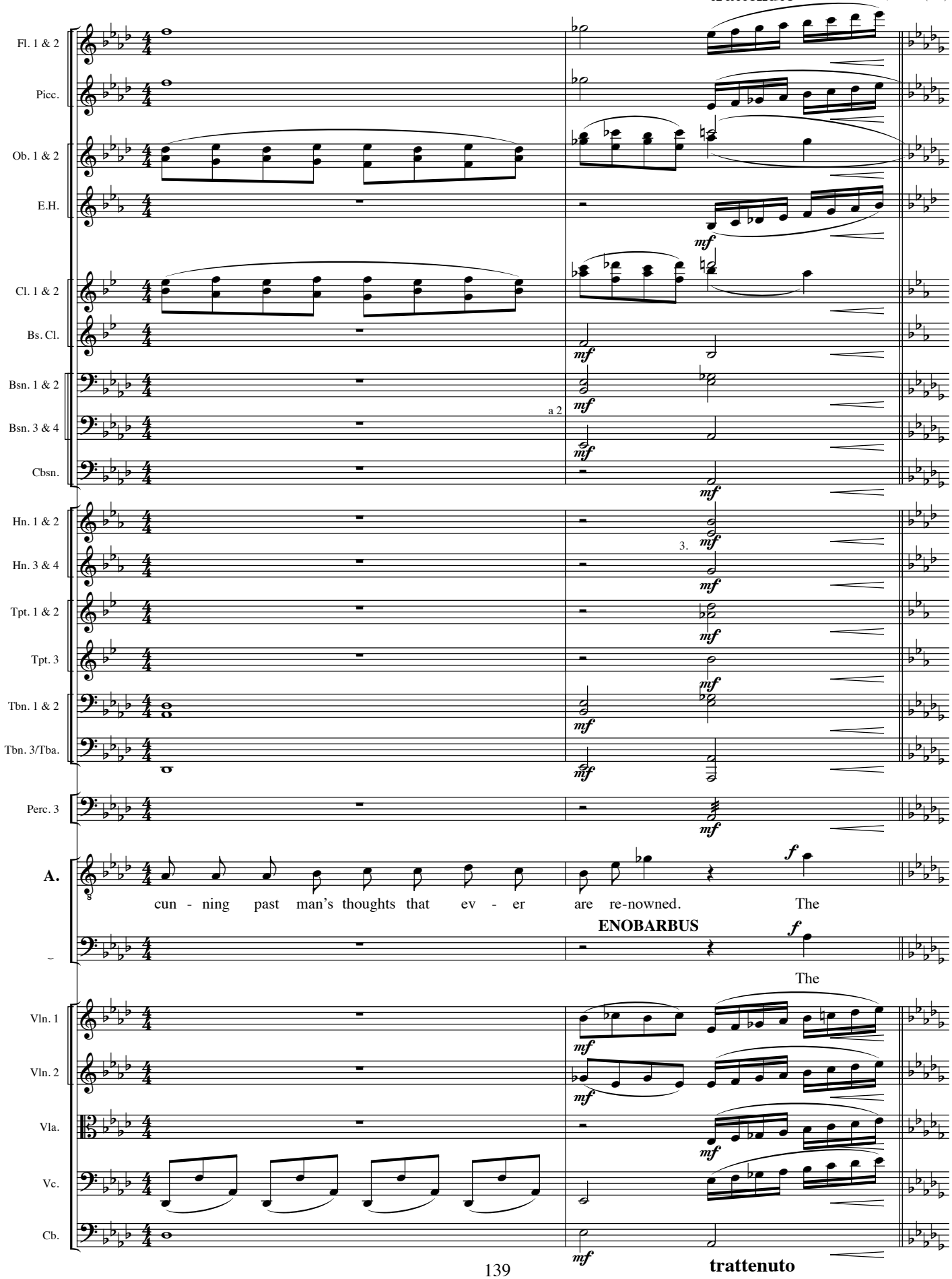

a tempo
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
A.
slow the pro-gress of my flight. Griefs left un - set-tled now in Rome
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
div.
unis.
mf
a 2
a tempo
will on - ly stew and rot;

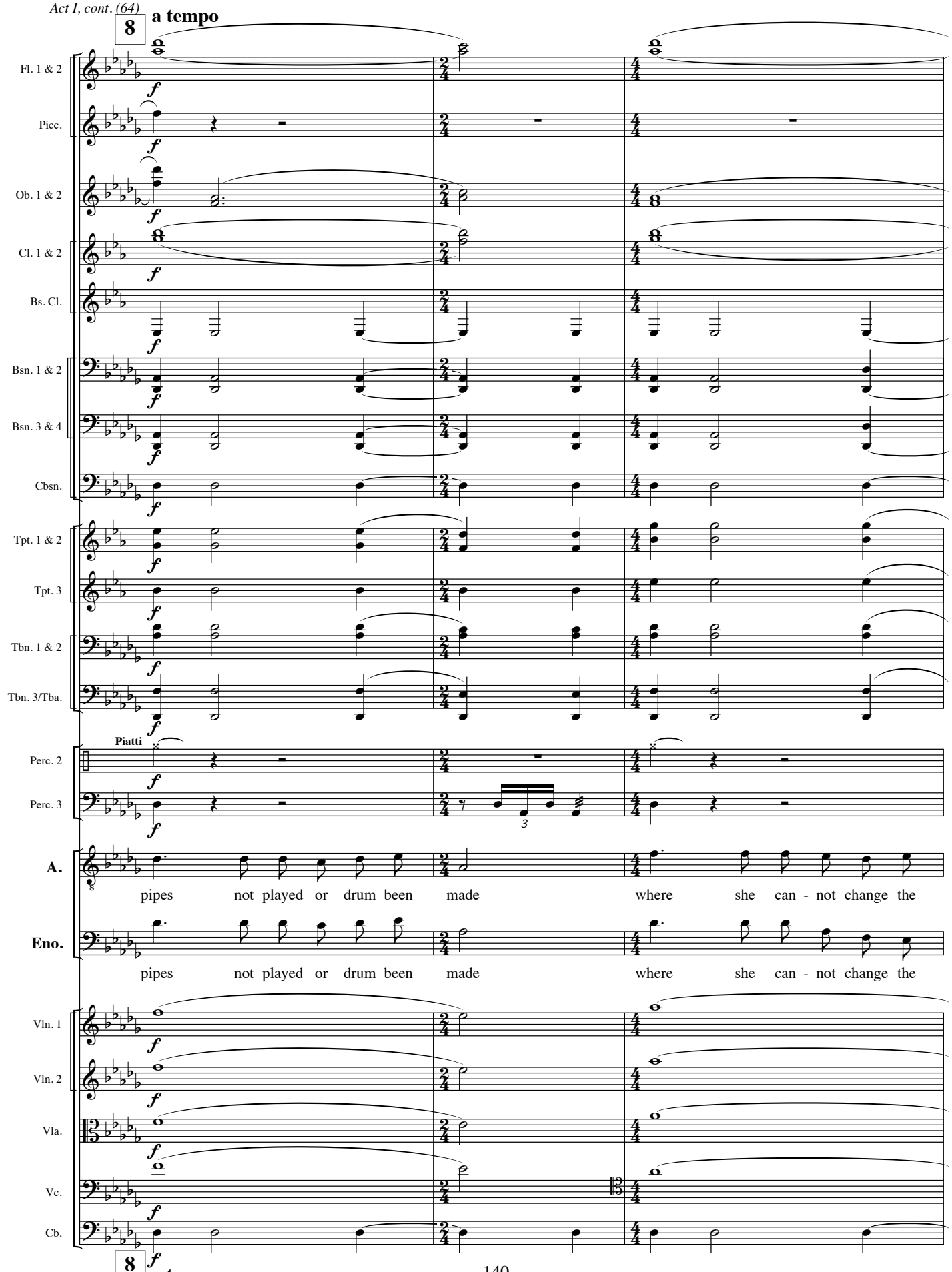

Fl. 1 & 2
a 2
mf
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hp.
E♭F♮G♭A♭
D♭C♮B♭
mf
E♮
A.
my pre - sent needs to face our Cae - sar and re - di - vide the
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

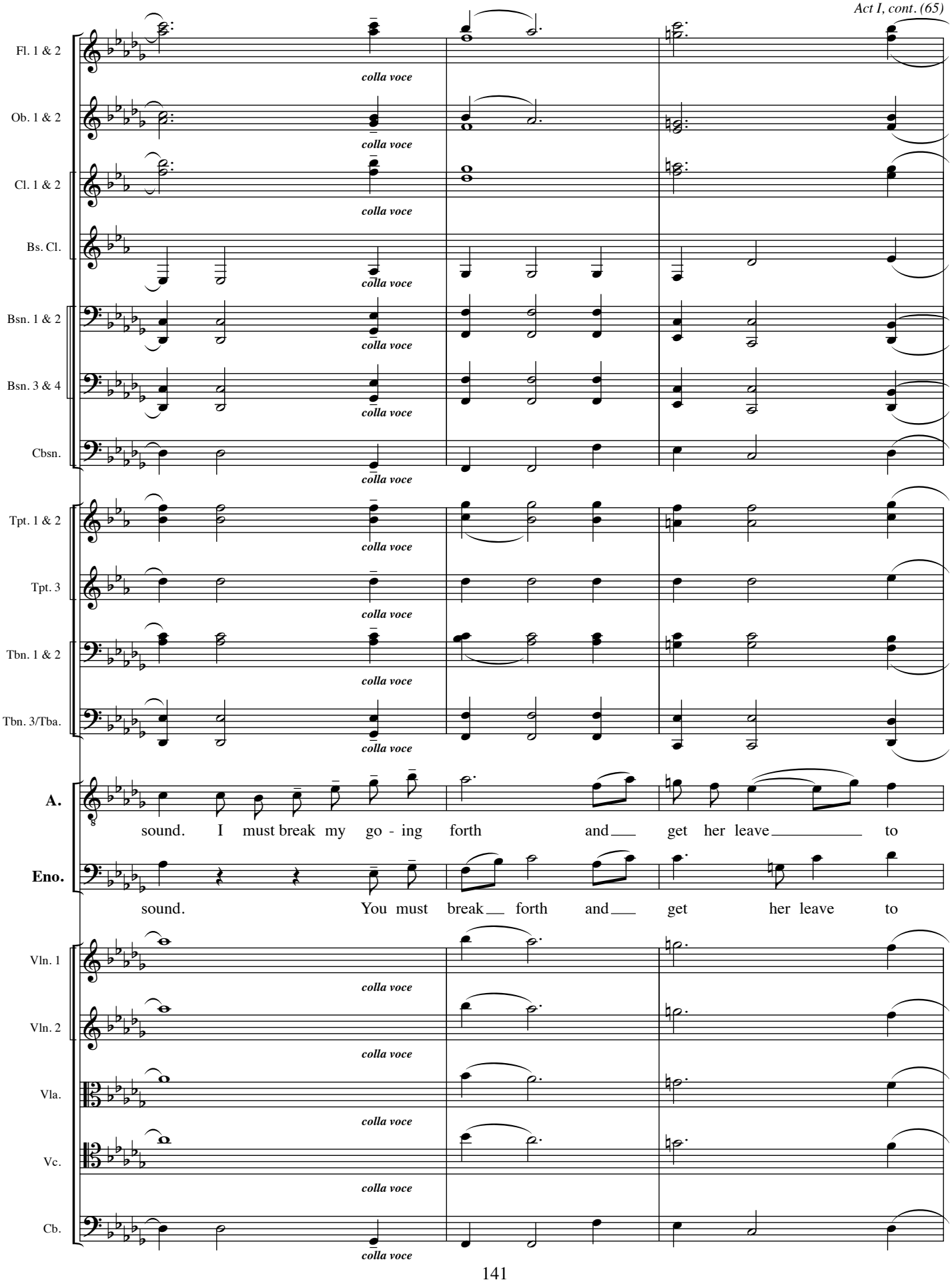

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 1 & 2
Hn. 1 & 2
Tbn. 1 & 2
Tbn. 3/Tba.
Tbn.
Hp.
E♭G♮
A.
lot.
ENOBARBUS
Cle - o - pa - tra, get - ting wind of this, will die a thou - sand deaths. I've
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
div.
unis.

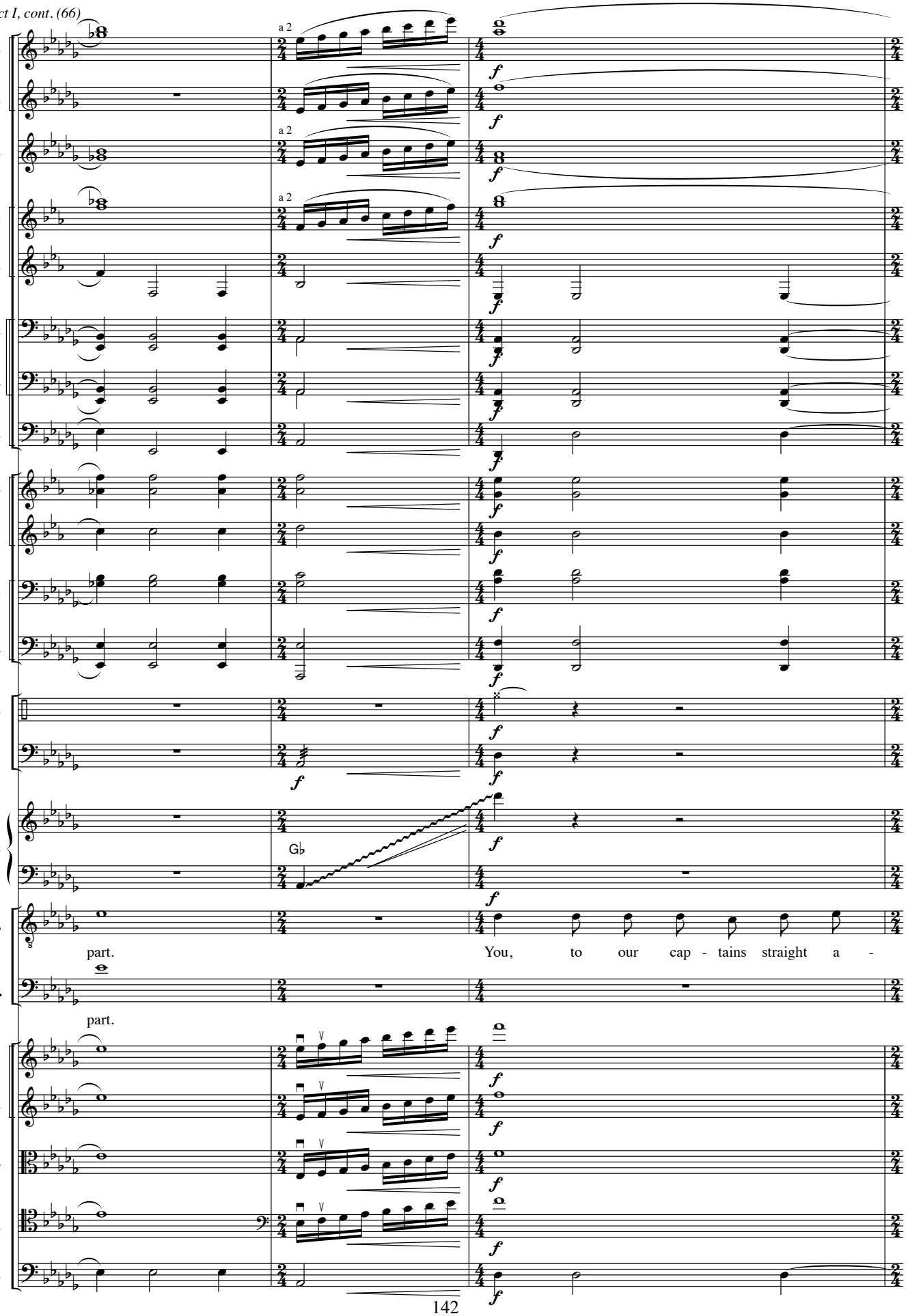

Picc.
Ob. 1 & 2
Cl. 1 & 2
Tbn. 1 & 2
Tbn. 3/Tba.
Eno.
seen her rend her hair when small things go a - miss. Leav - ing
Vc.
Cb.
Picc.
Ob. 1 & 2
Cl. 1 & 2
Tbn. 1 & 2
1.
Tbn. 3/Tba.
ANTONY mf
Her
Eno.
now will cause a row that I would ra - ther miss.
Vc.
Cb.

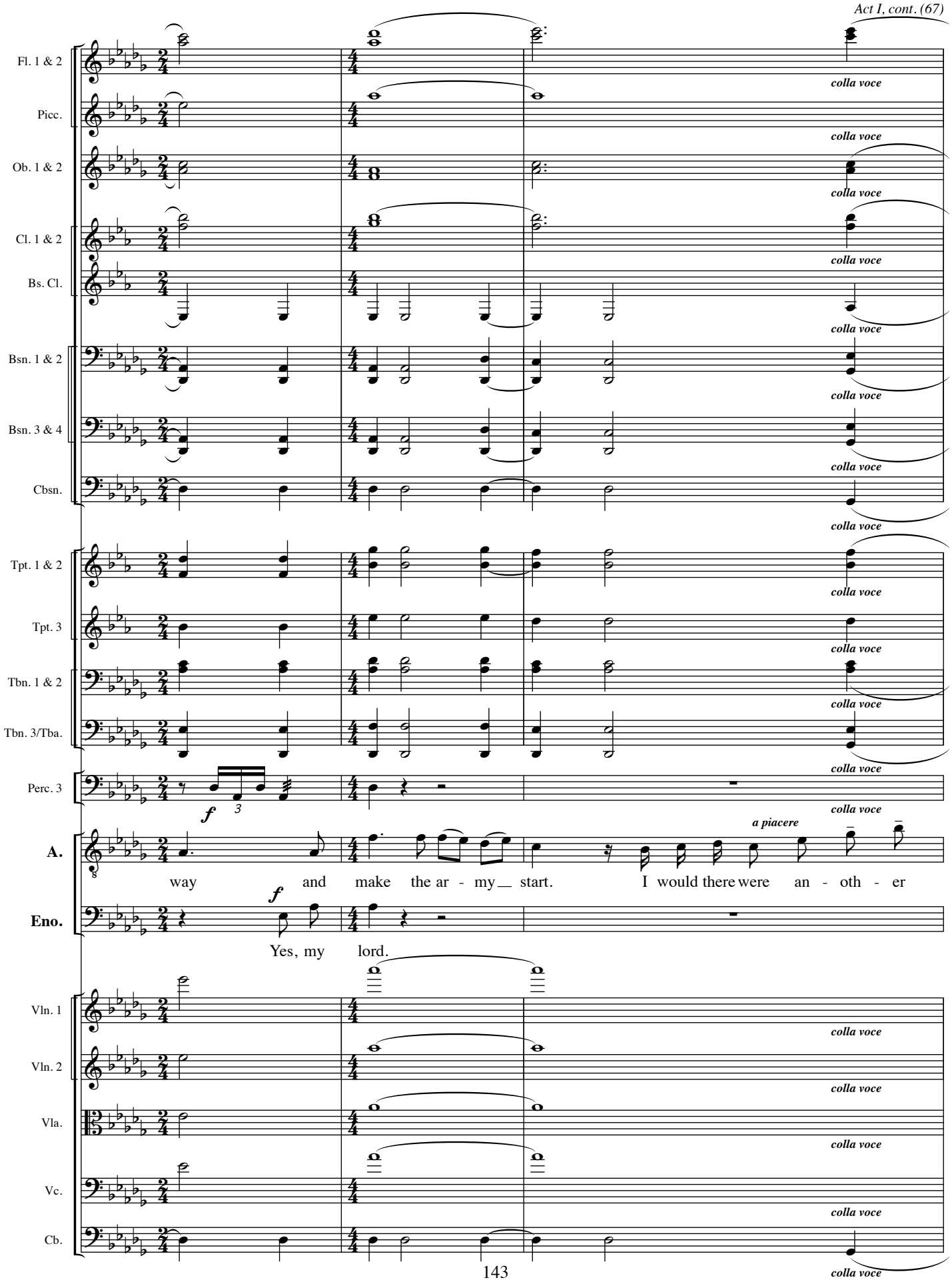

Fl. 1 & 2
mf
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Tbn. 1 & 2
Tbn. 3/Tba.
mf
A.
sighs and tears are great - er than an - y temp - est known. She's
Vln. 1
Vln. 2
Vla.
3
3
Vc.
Cb.


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. 3
A.
–
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
a 2
3.
f
cun - ning past man's thoughts that ev - er are re-nowned. The
ENOBARBUS
The
trattenuto


8
a tempo
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.
Piatti
Perc. 2
Perc. 3
A.
pipes not played or drum been made where she can - not change the
Eno.
pipes not played or drum been made where she can - not change the
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
8
a tempo


Fl. 1 & 2
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.
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
Vln. 2
Vla.
Vc.
Cb.
colla voce


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.
Perc. 2
Perc. 3
Hp.
A.
Eno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
a 2
a 2
a 2
f
G♭
part.
You, to our cap - tains straight a -
part.


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.
Perc. 3
A.
Eno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
colla voce
f
3
a piacere
way and make the ar - my start. I would there were an - oth - er
Yes, my lord.

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.

ff *tr* *a 2*

They exit.

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

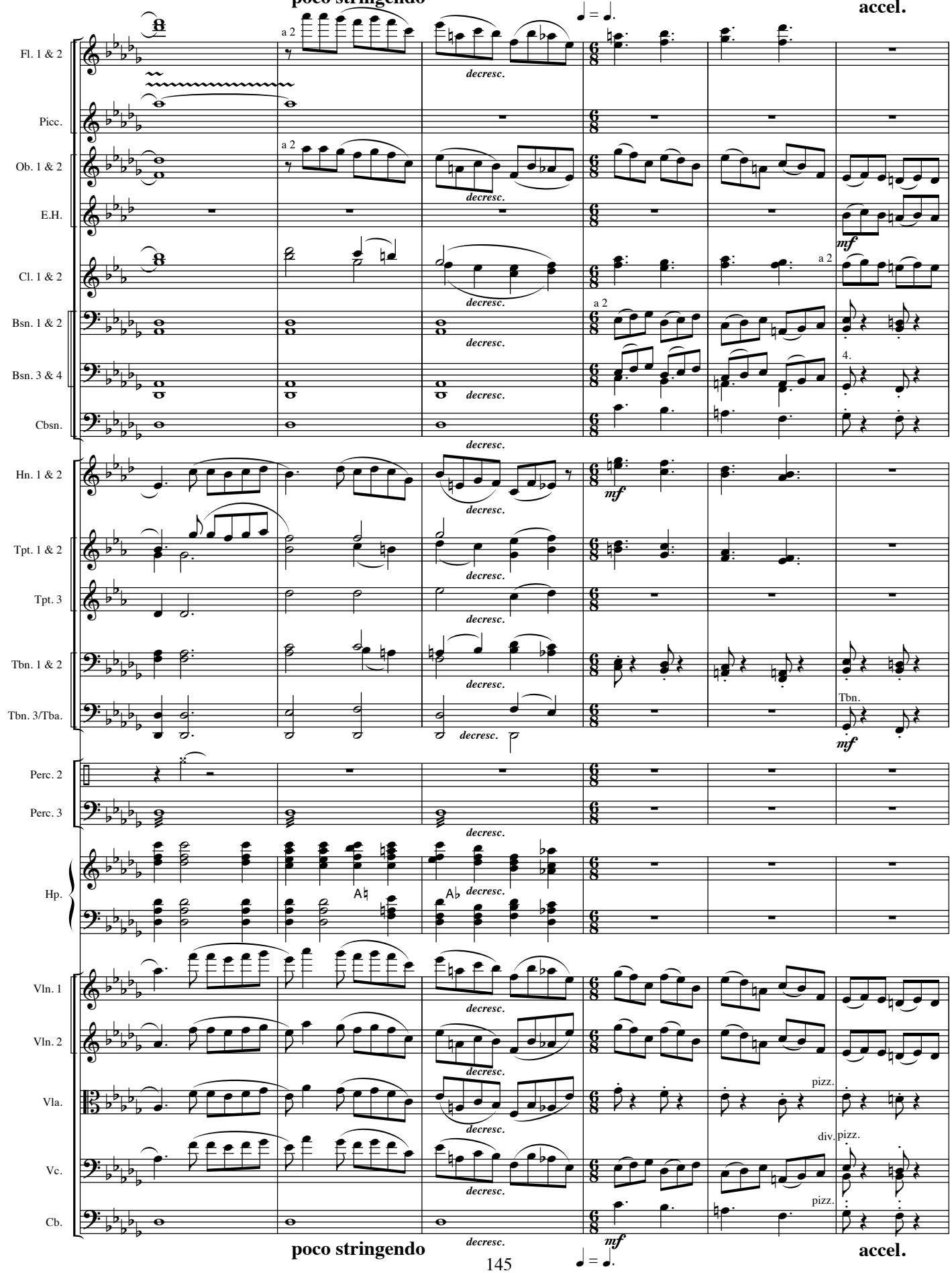
f

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

molto allarg. **a tempo**

poco stringendo

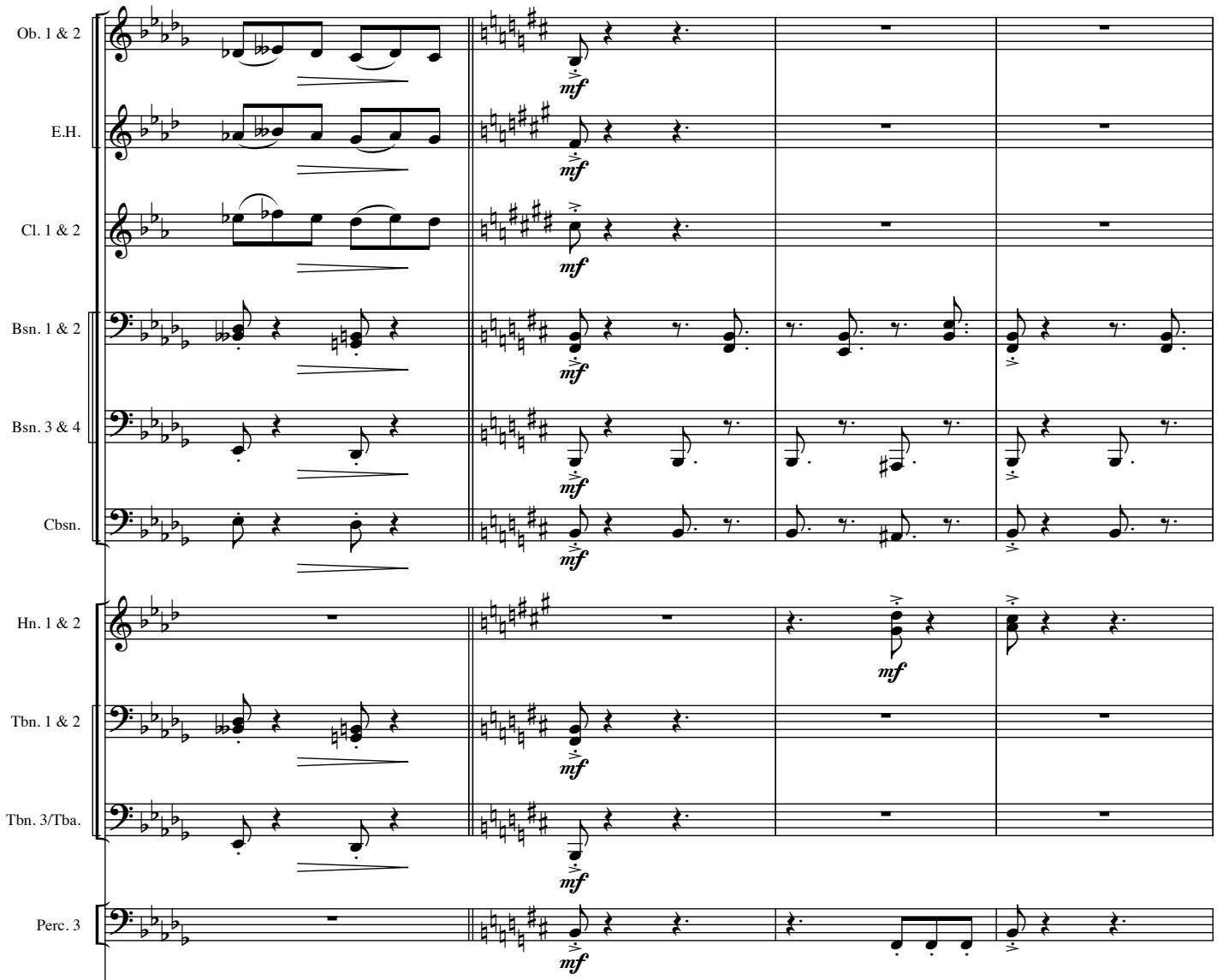
accel.



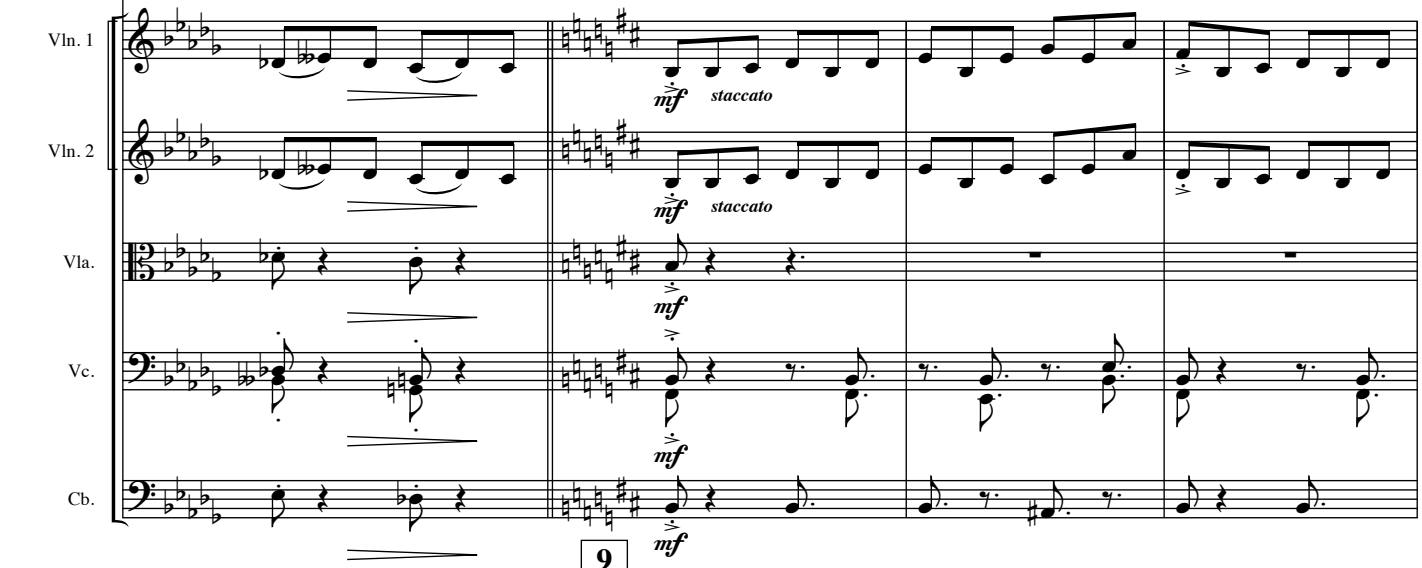
poco stringendo

accel.

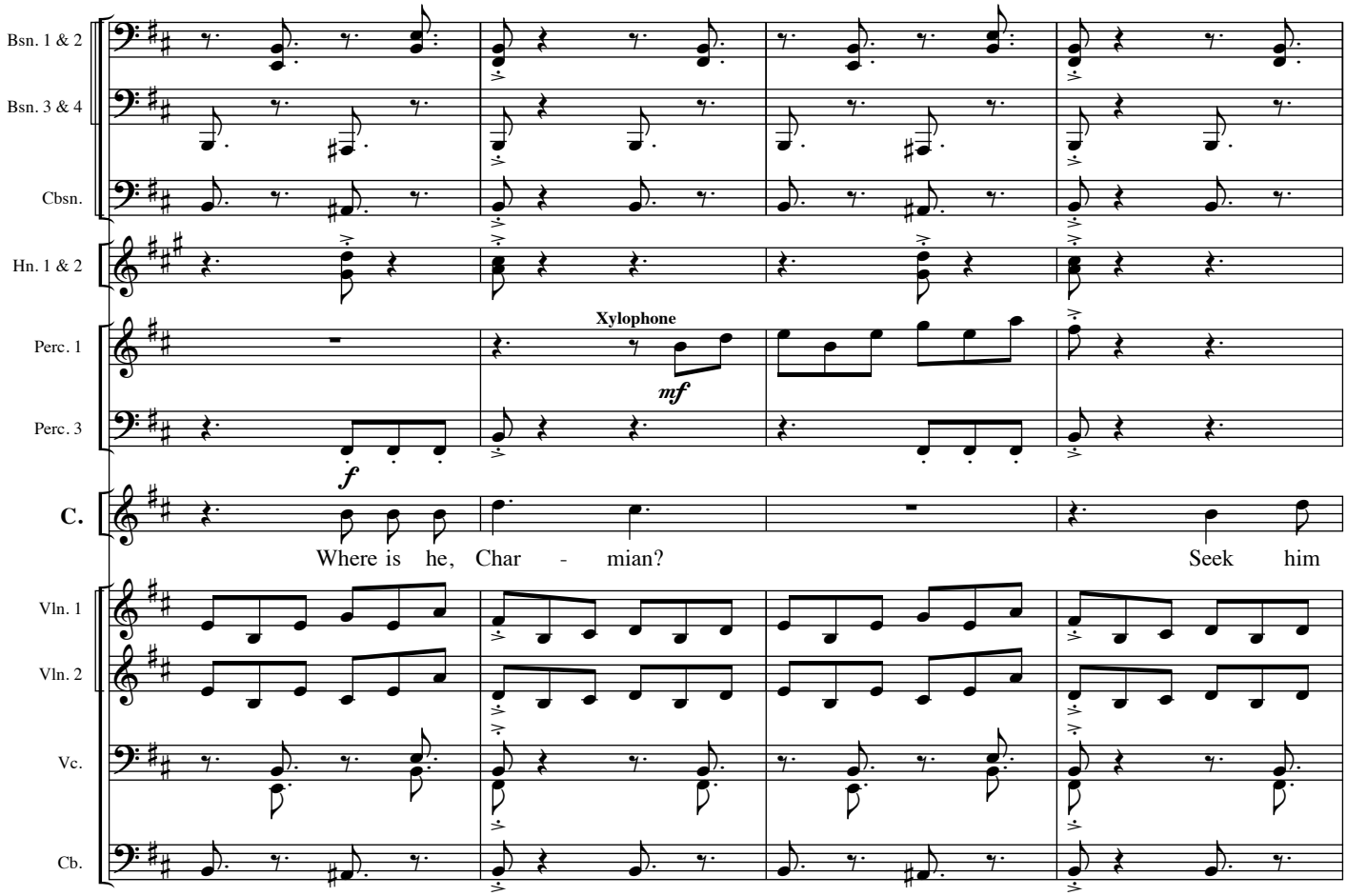
9

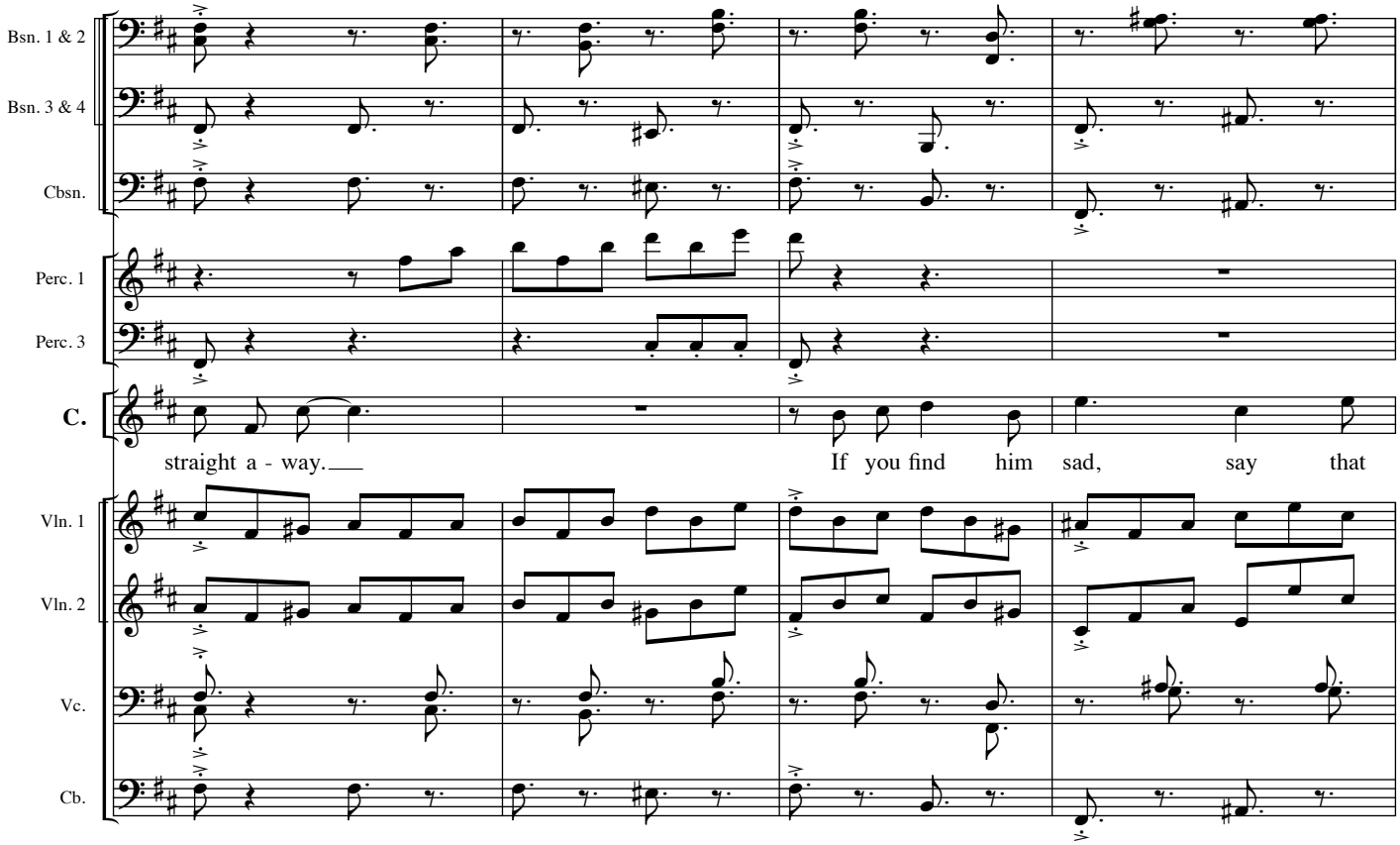


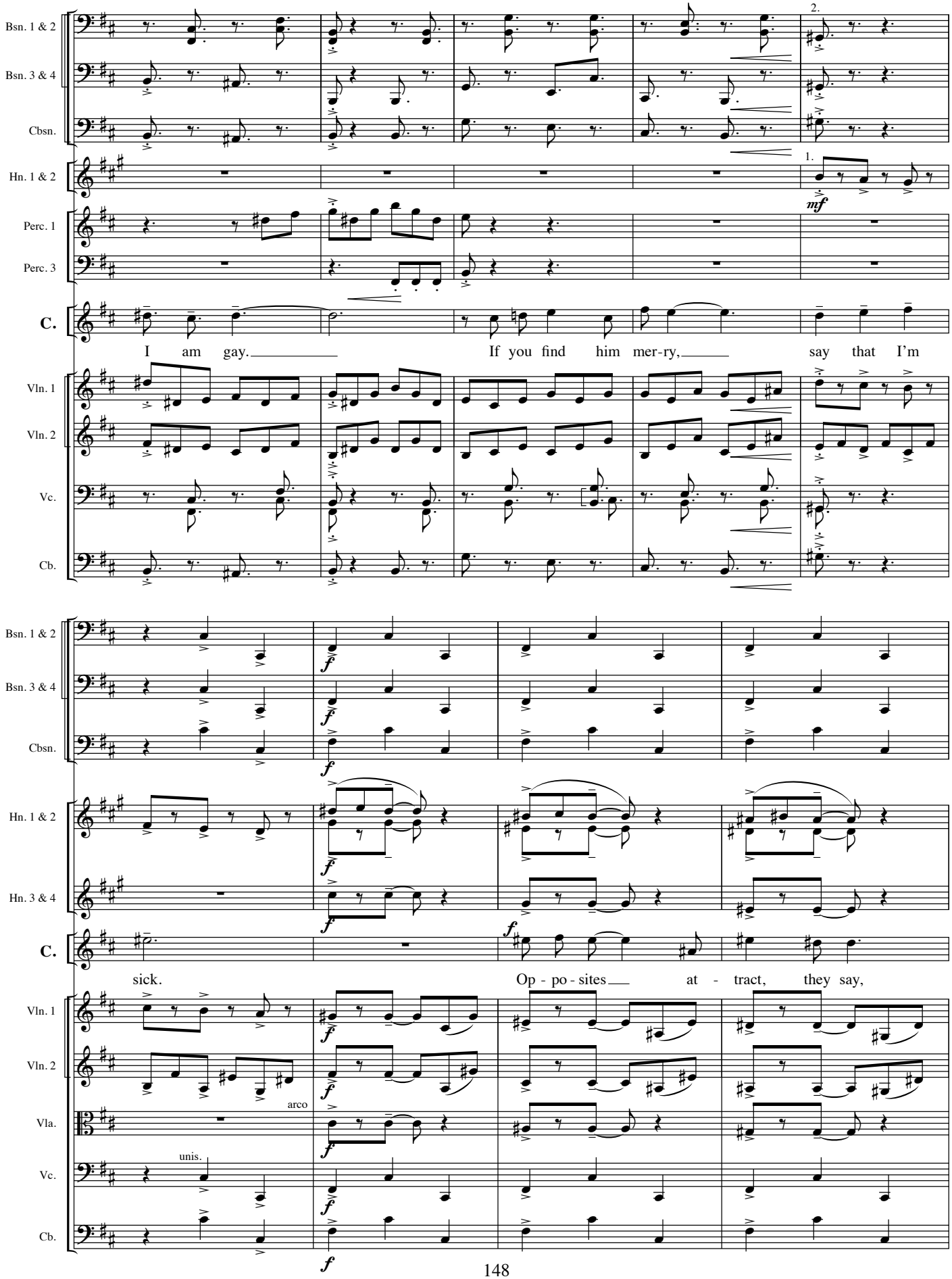
As scene changes to Cleopatra's bed chamber, CLEOPATRA is pacing back and forth. She is visibly agitated, realizing that Mark Antony may leave for Rome, thus weakening her hold on him, and thus losing control of her kingdom. IRAS and CHARMIAN await her orders. She is upset, trying to think of a way to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

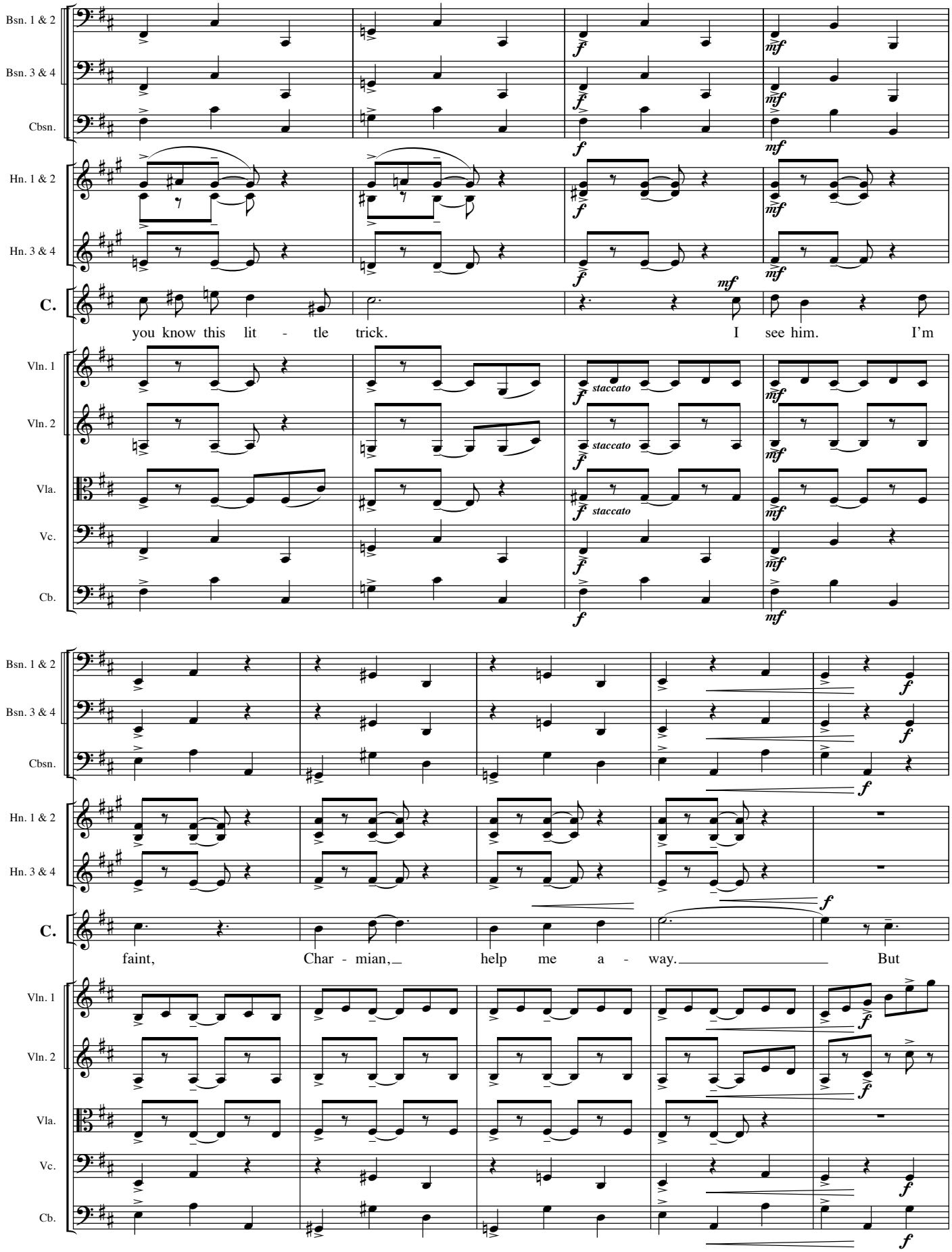


9


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.
2.
1.
mf
I am gay. If you find him mer-ry, say that I'm
f
sick. Op - po - sites at - tract, they say,
arco
unis.


Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
C.
you know this lit - tle trick. I see him. I'm
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
staccato
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.

f

Celeste

mf

Cymb. (coin zing)

mf

f

E♮F♯G♮A♮
D♮C♮B♮

f

p

Triangle

p

D♯

p

mp

a piacere

hold, I know by that wrin - kled brow

p *colla voce*

p *colla voce*

div.

p *colla voce*

arco div.

p *colla voce*

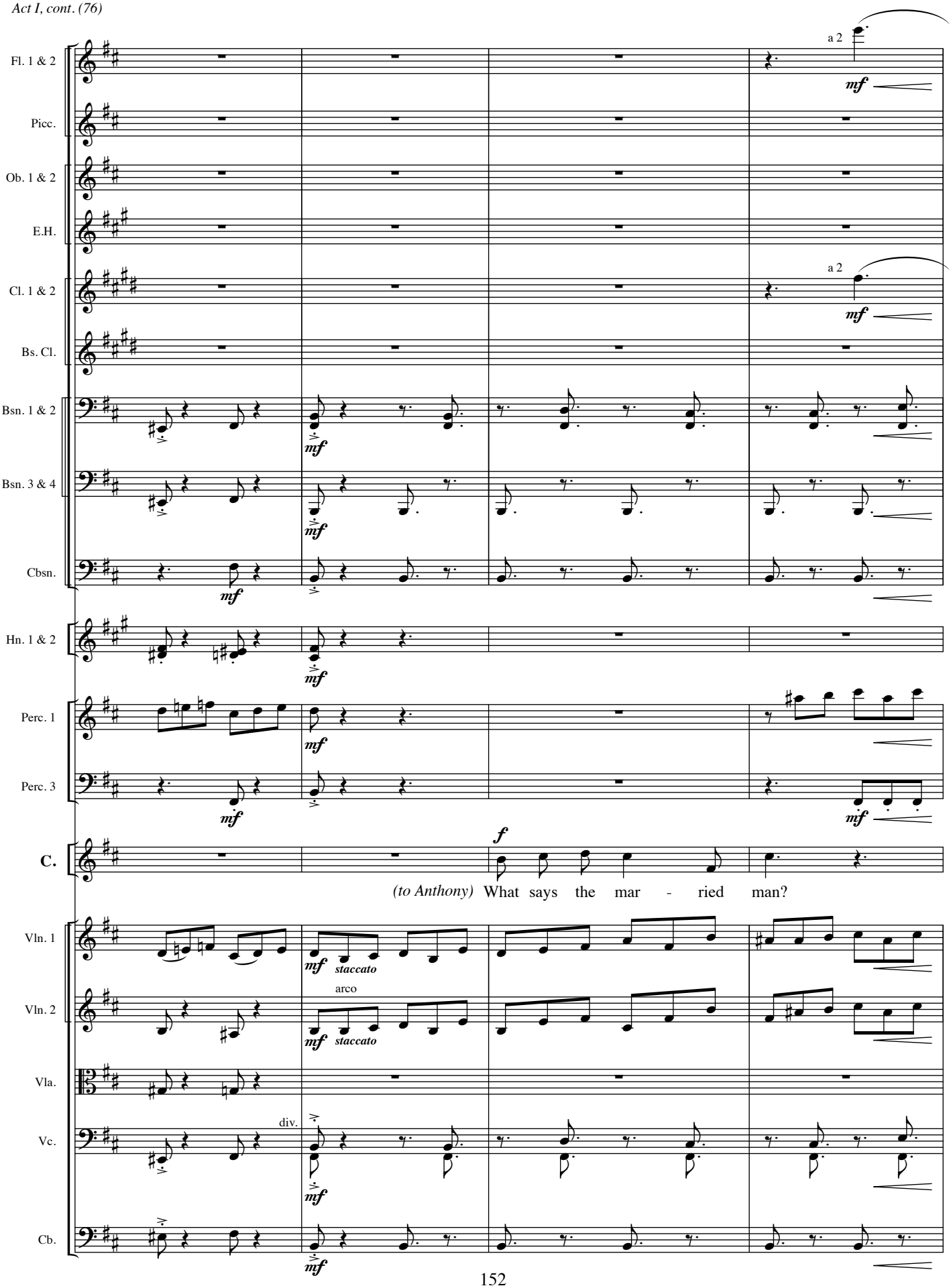
molto rit. **Meno mosso.**

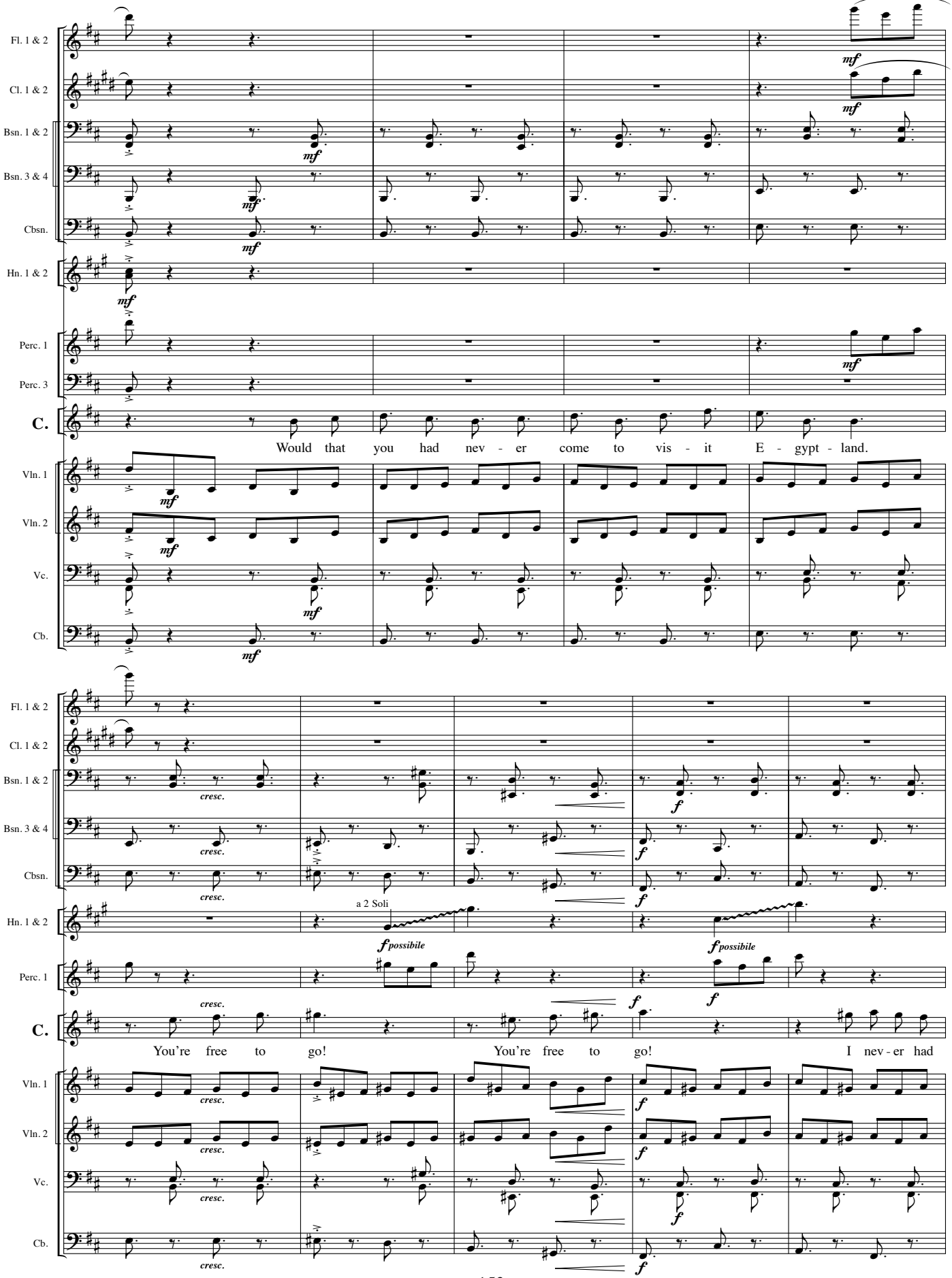
a tempo

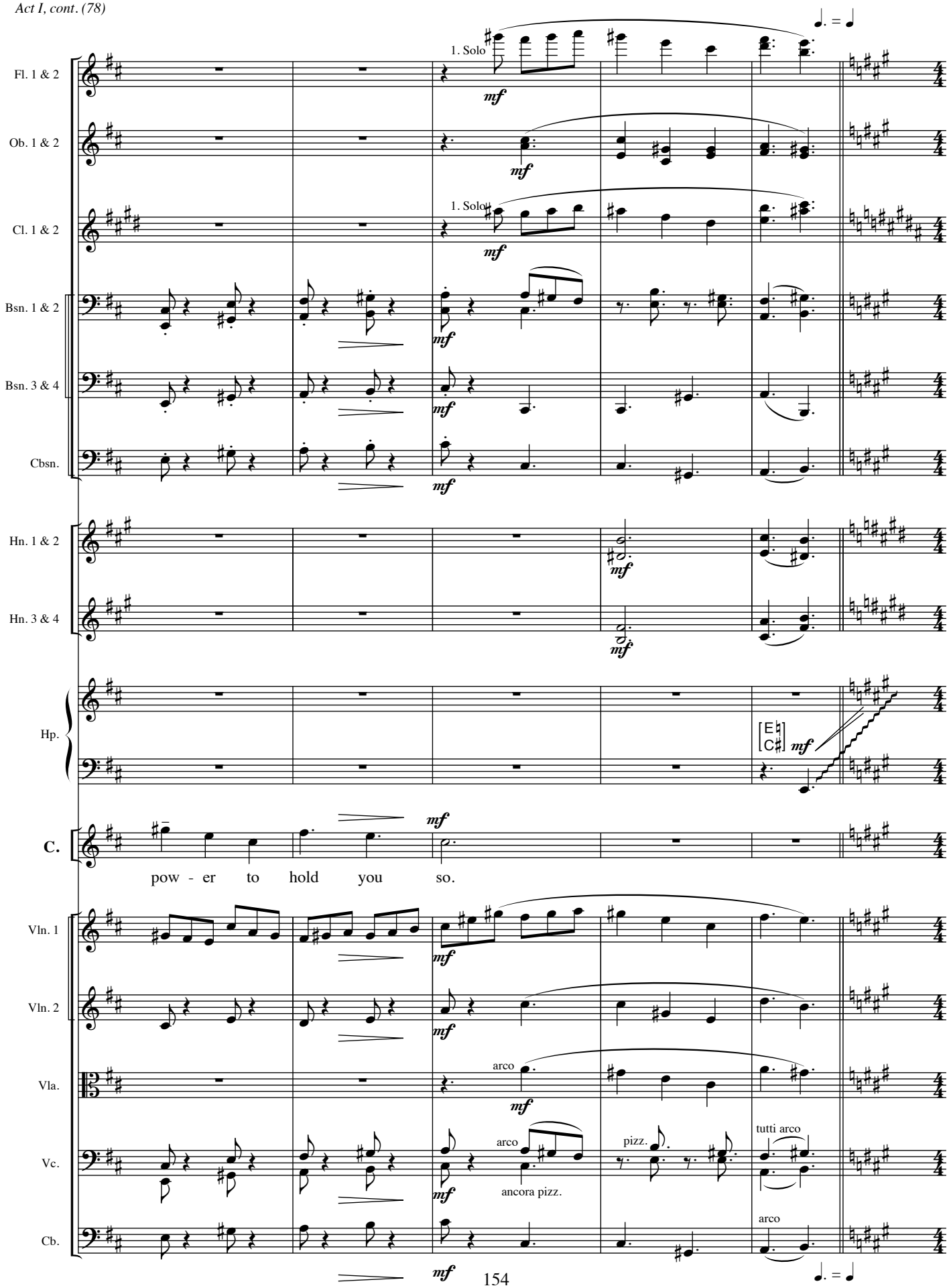
Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Perc. 1
Hp.
C.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

2.
mp
mp
mp
Xylophone
mp
E♯ D♮
G♯
mf
Enter ANTONY. CLEOPATRA is exploding with anger.
this is not my luck - y day.
pizz.
unis.
pizz.
unis.
pizz.

a tempo ***mp***


Fl. 1 & 2
a 2
mf
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
a 2
mf
Bs. Cl.
Bsn. 1 & 2
mf
Bsn. 3 & 4
mf
Cbsn.
mf
Hn. 1 & 2
mf
Perc. 1
mf
Perc. 3
mf
mf
C.
f
(to Anthony) What says the mar - ried man?
Vln. 1
mf staccato
Vln. 2
arco
mf staccato
Vla.
Vc.
div.
mf
Cb.
mf


Fl. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Perc. 1
Perc. 3
C.
Would that you had nev - er come to vis - it E - gypt - land.
Vln. 1
Vln. 2
Vc.
Cb.
mf
cresc.
f
a 2 Soli
fpossibile
You're free to go!
You're free to go!
I nev - er had


Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Hp.
C.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
1. Solo
1. Solo
mf
arco
ancora pizz.
pizz.
tutti arco
arco
pow - er to hold you so.

♩. = ♩ **10** **Meno mosso.**

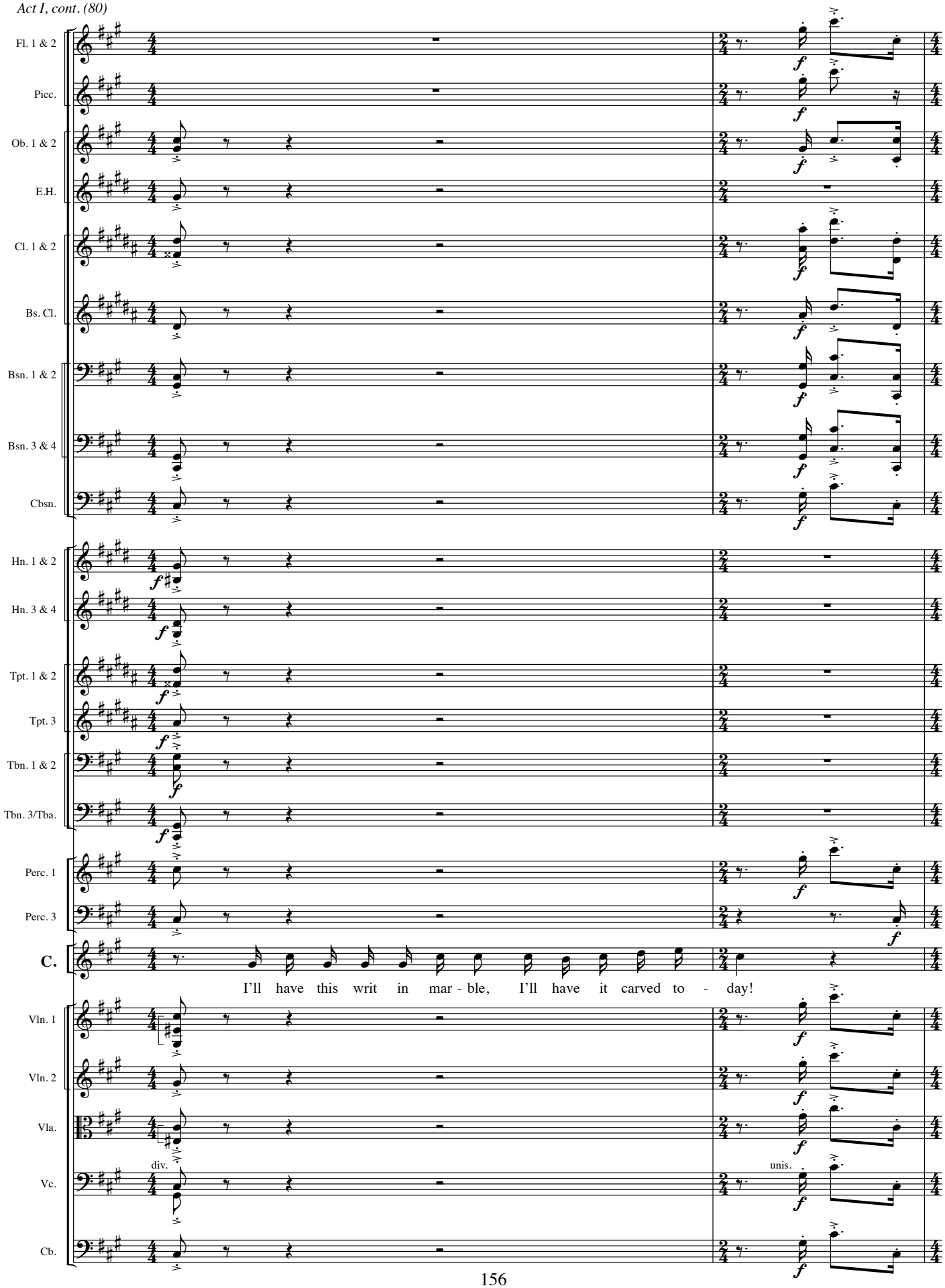
Fl. 1 & 2
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 1
Perc. 3
Hp.
C.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

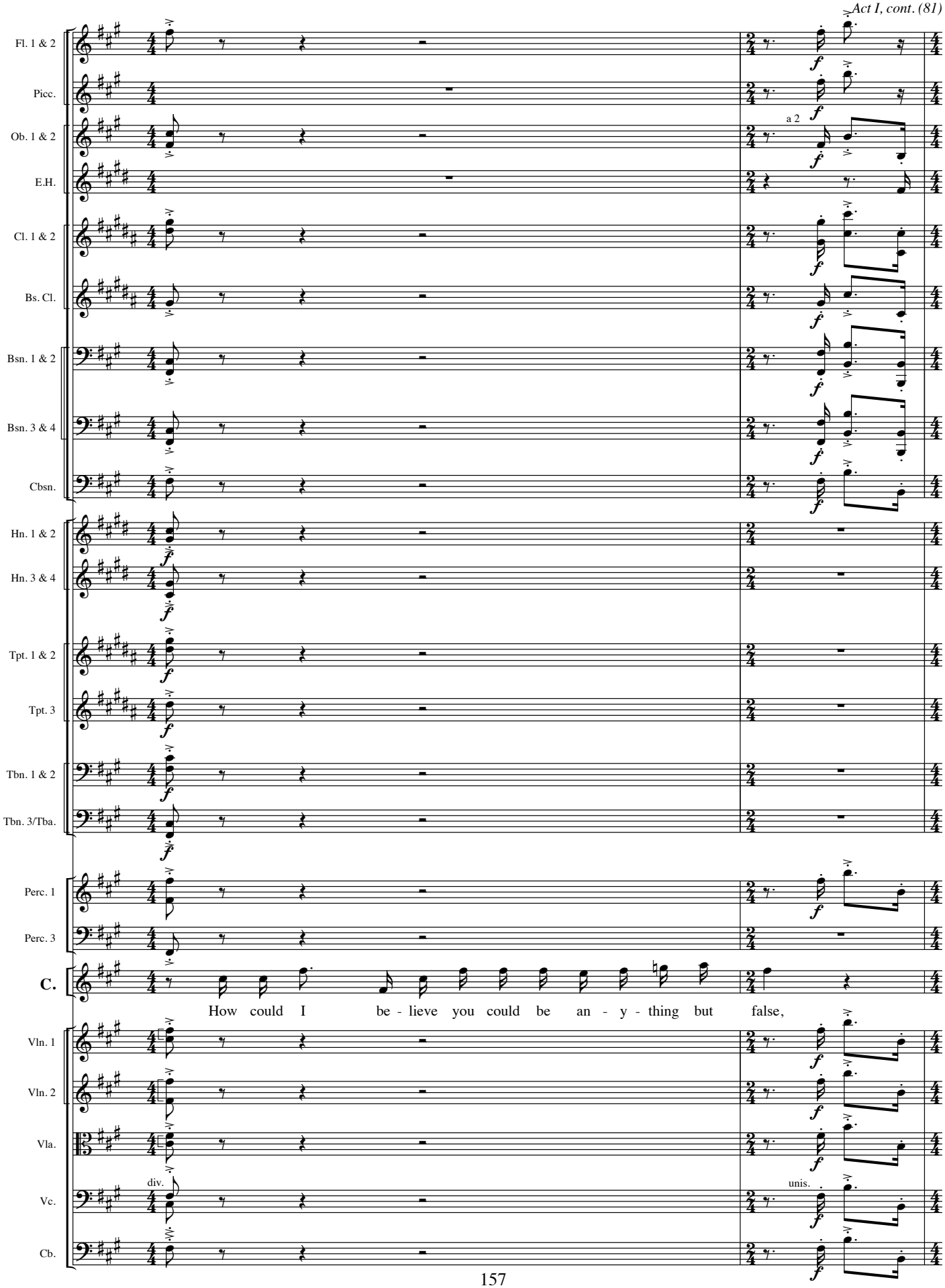
a 2
a 2
Marimba
unis.

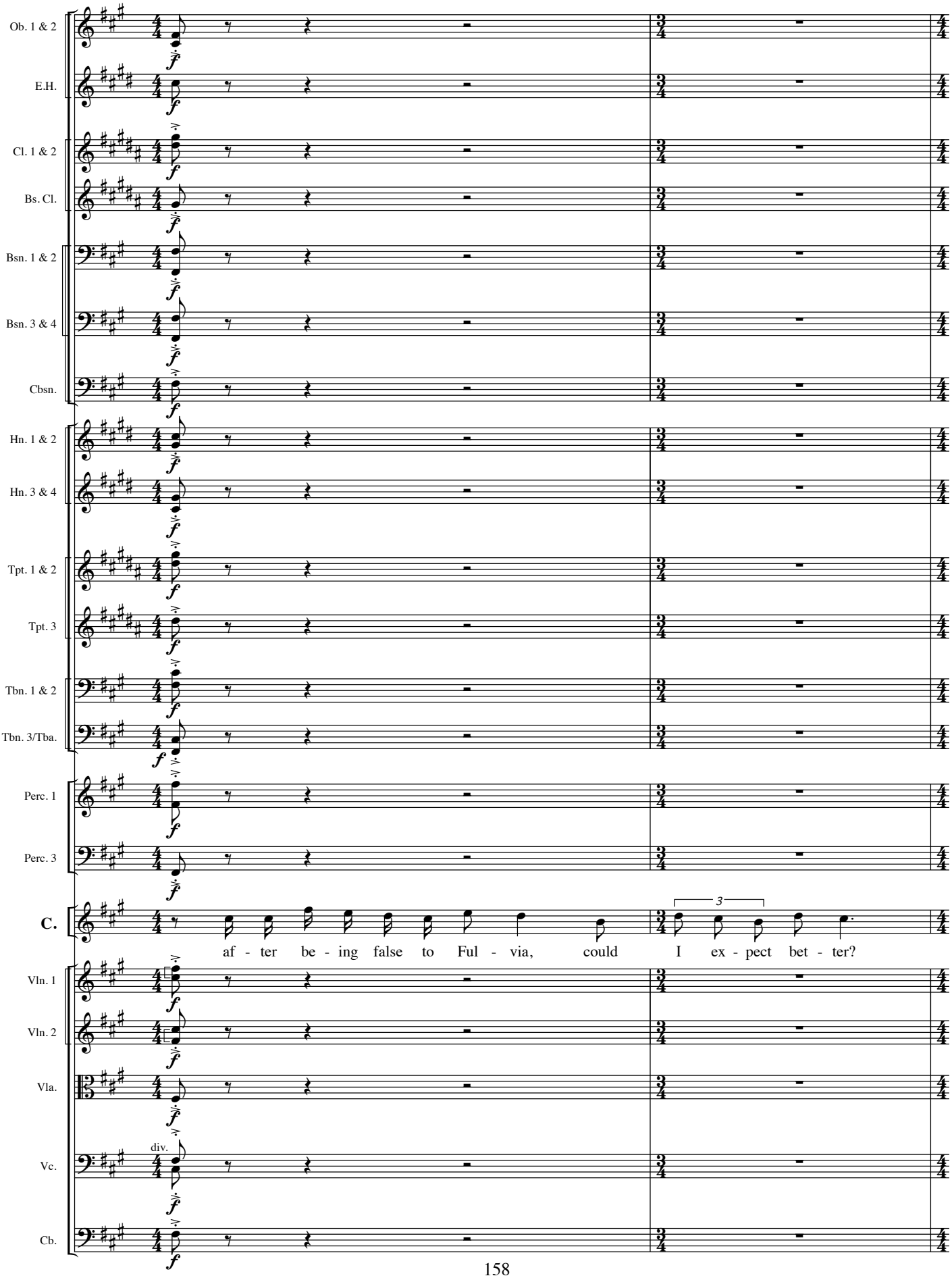
poco maestoso, ma furioso

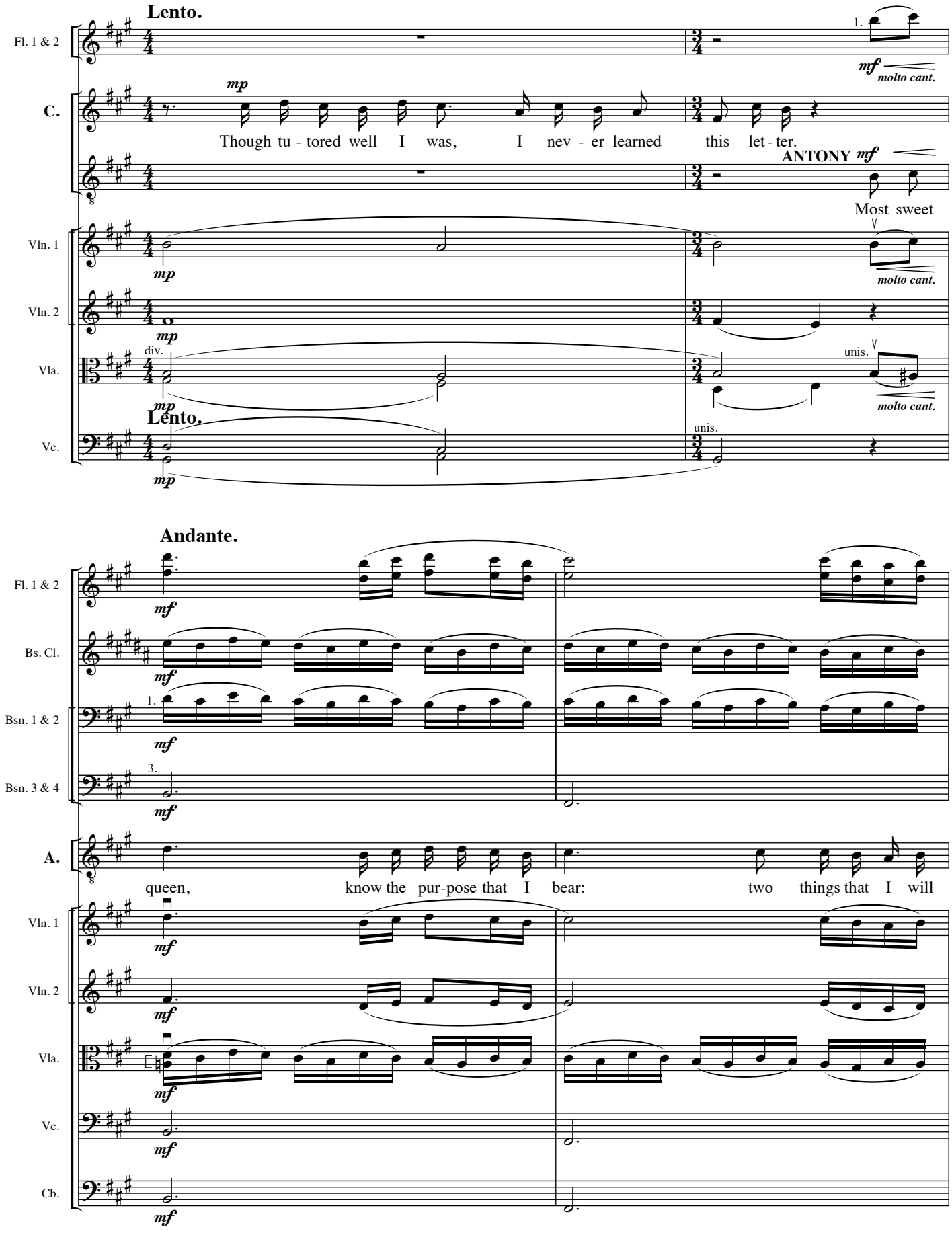
Nev - er was a queen so might - i - ly be - trayed!

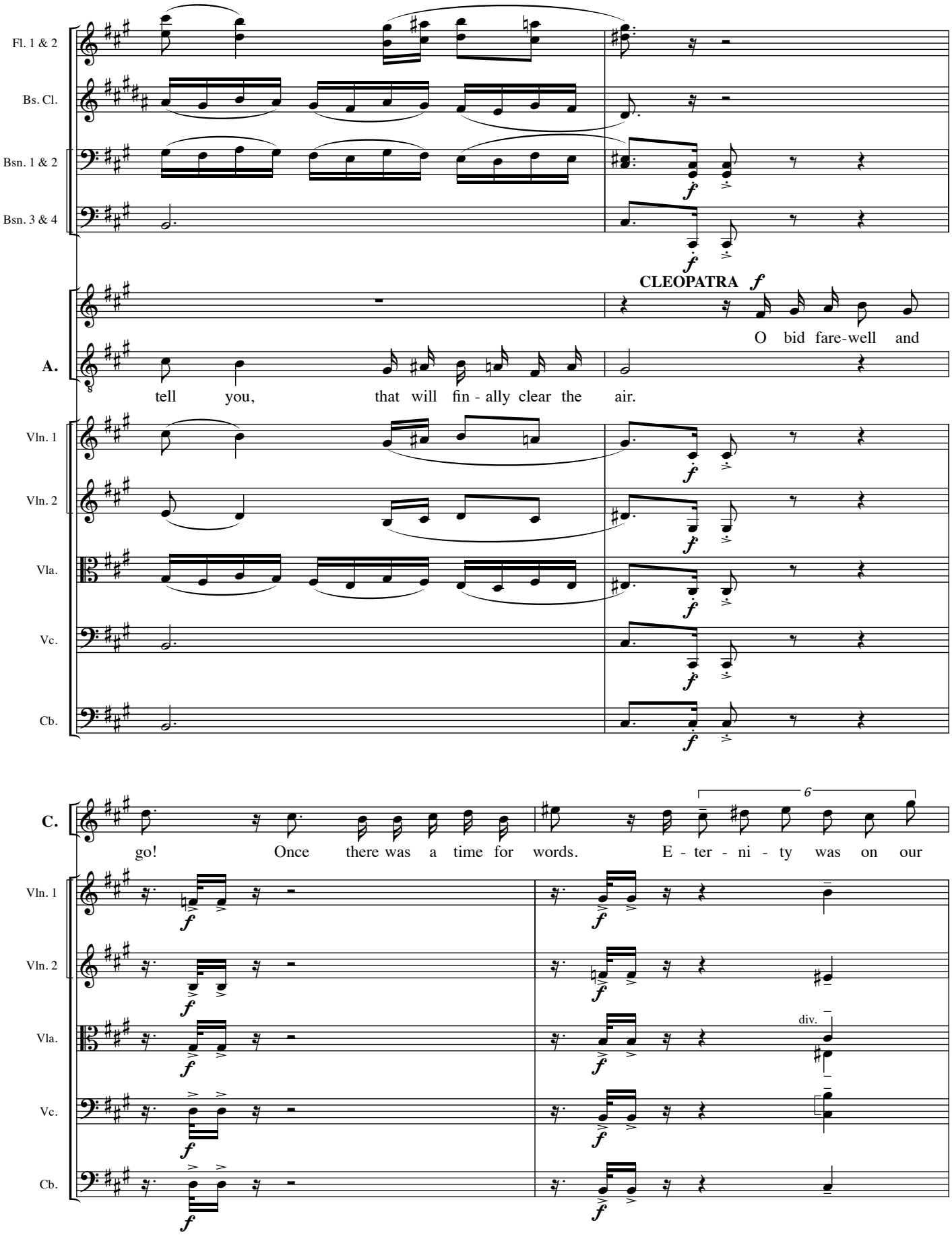
♩. = ♩ **10** **Meno mosso.**


Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 1
Perc. 3
C.
I'll have this writ in mar - ble, I'll have it carved to - day!
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
div.
unis.

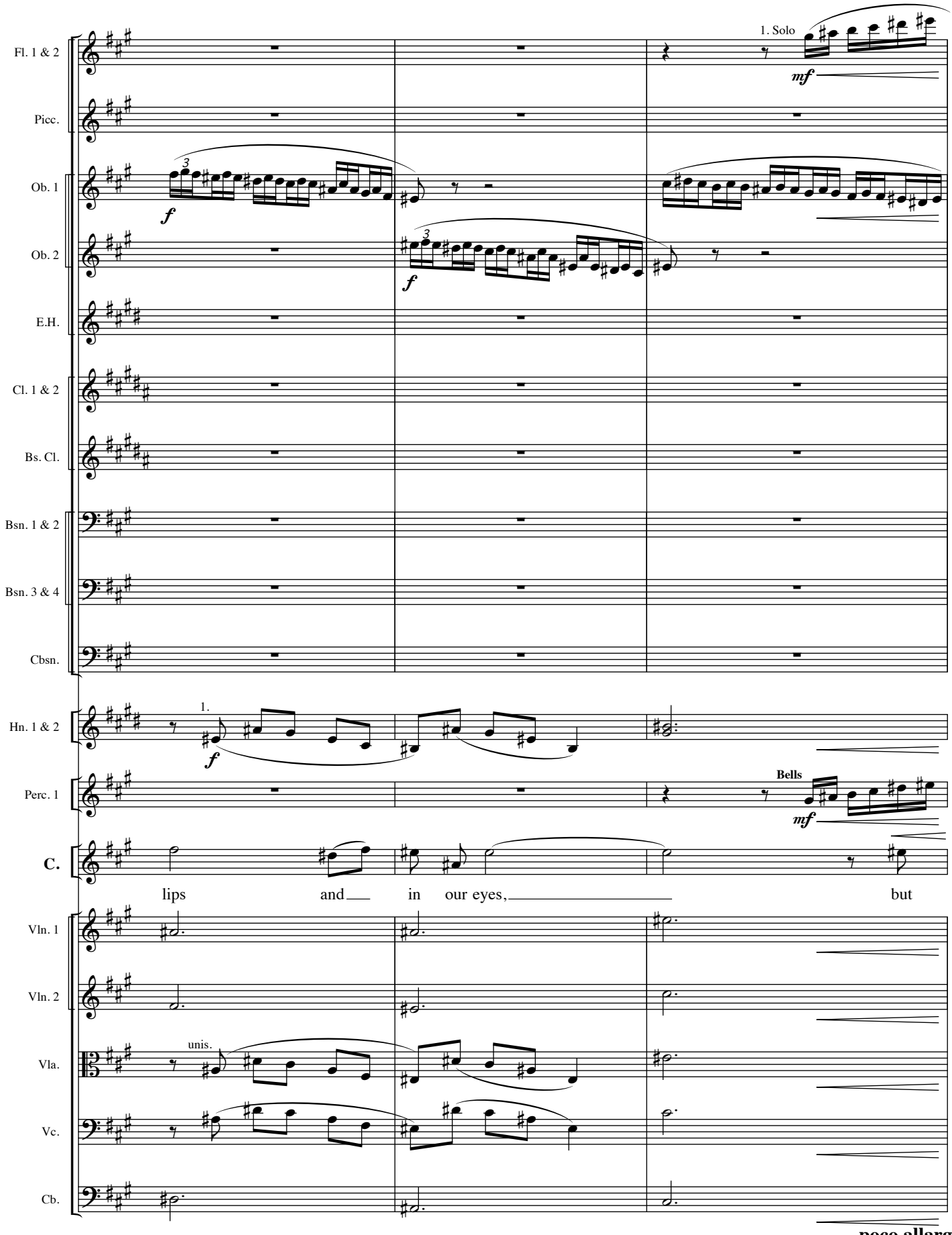

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 1
Perc. 3
C.
How could I be - lieve you could be an - y - thing but false,
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
a 2
div.
unis.


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.
af - ter be - ing false to Ful - via, could I ex - pect bet - ter?
3
Vln. 1
Vln. 2
Vla.
Vc.
div.
Cb.

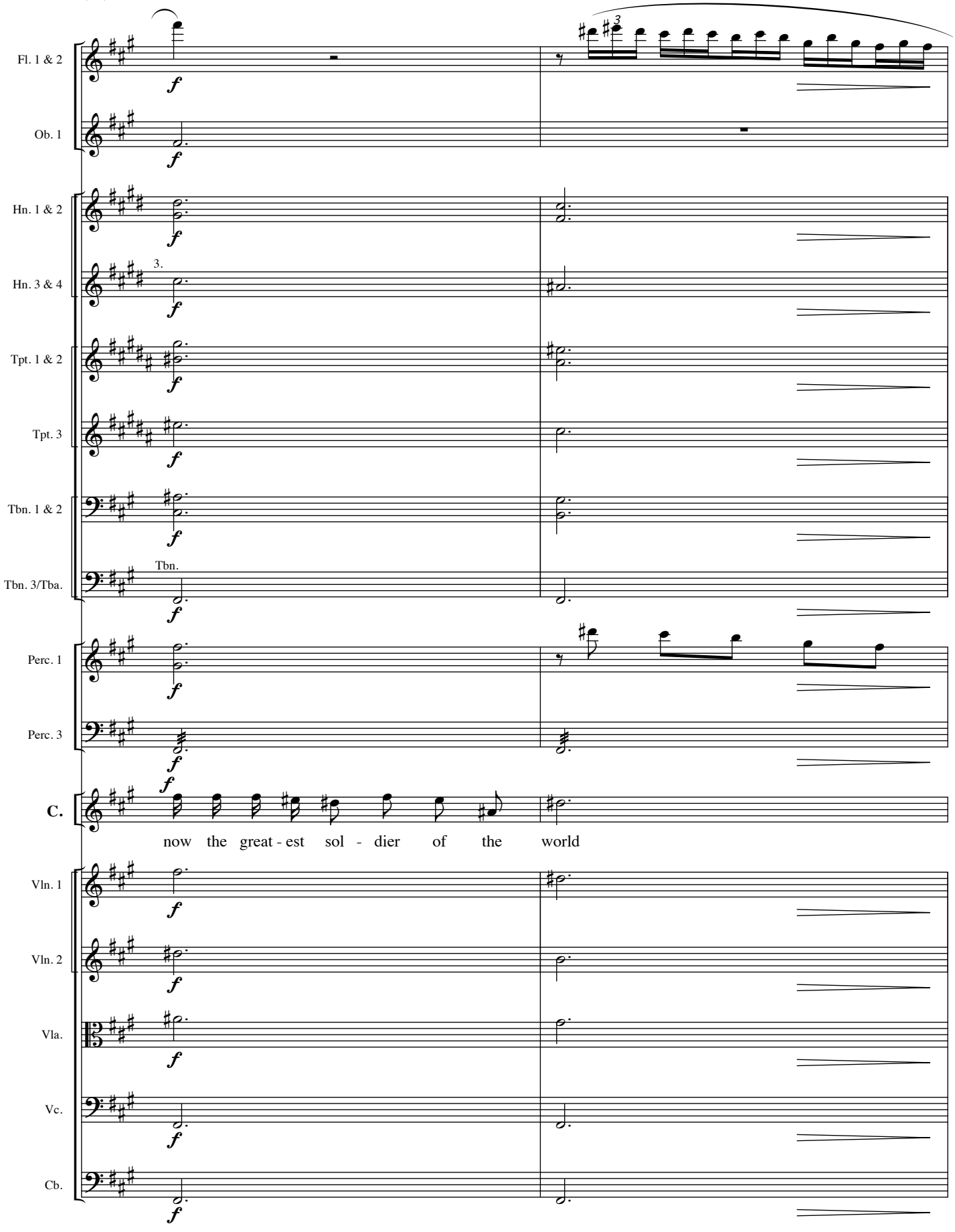

Lento.
Fl. 1 & 2
C.
Though tu - tored well I was, I nev - er learned this let - ter.
ANTONY
Most sweet
Vln. 1
Vln. 2
Vla.
Vc.
molto cant.
unis.
div.
Andante.
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
A.
queen, know the pur-pose that I bear: two things that I will
Cb.

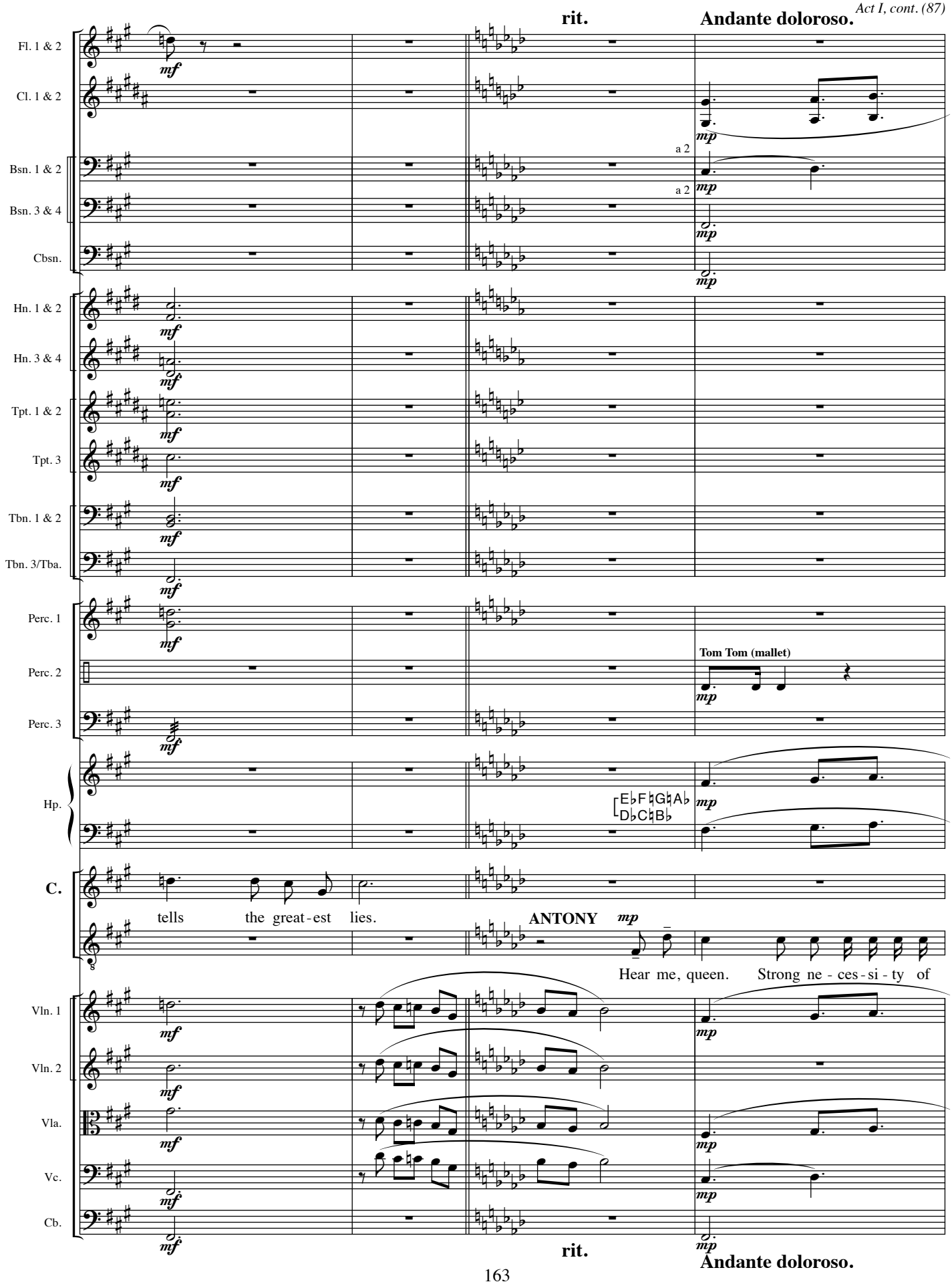

Fl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
CLEOPATRA
O bid fare-well and
A.
tell you, that will fin - ally clear the air.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
C.
go! Once there was a time for words. E - ter - ni - ty was on our
6
div.

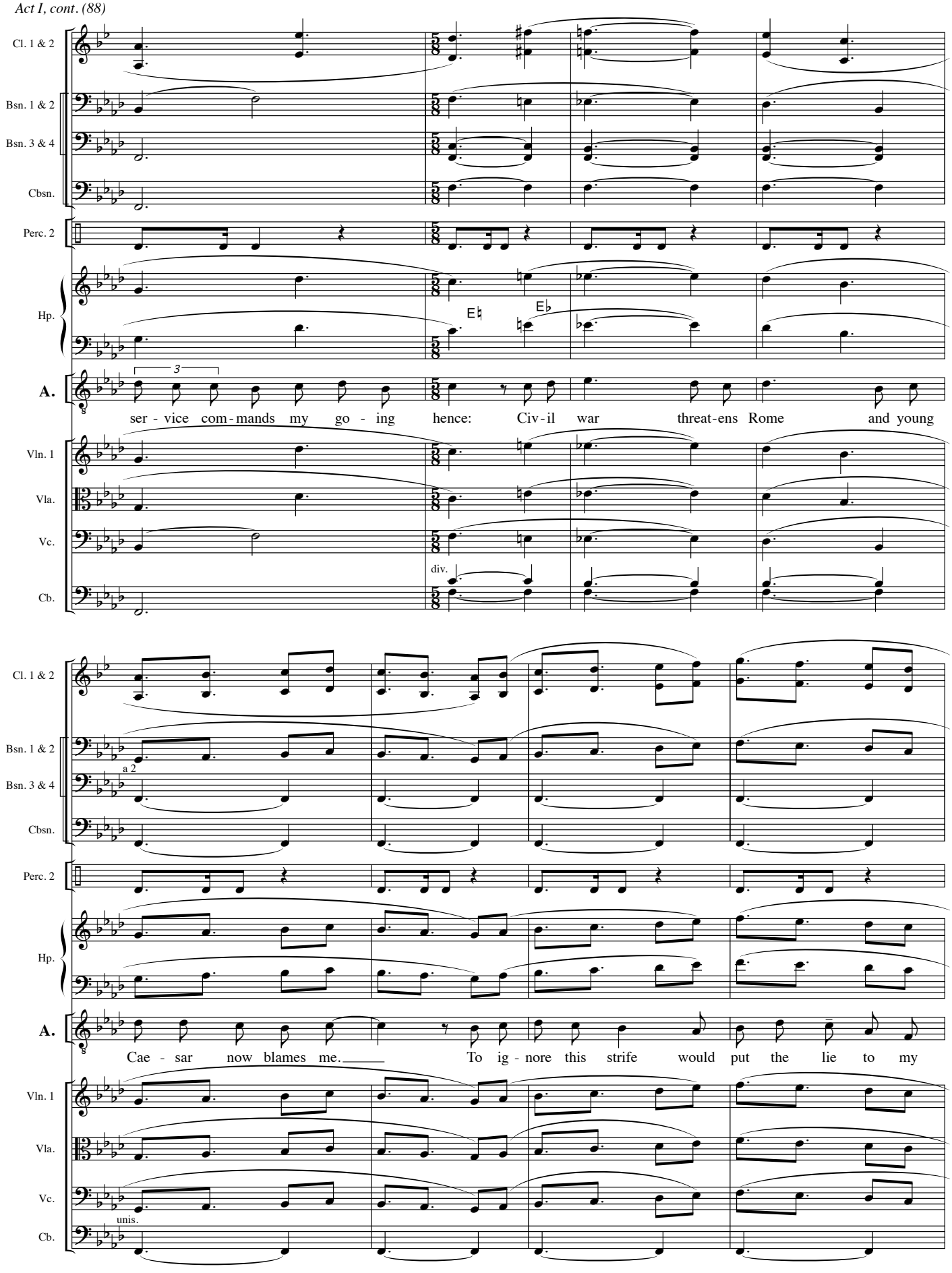
poco allarg.

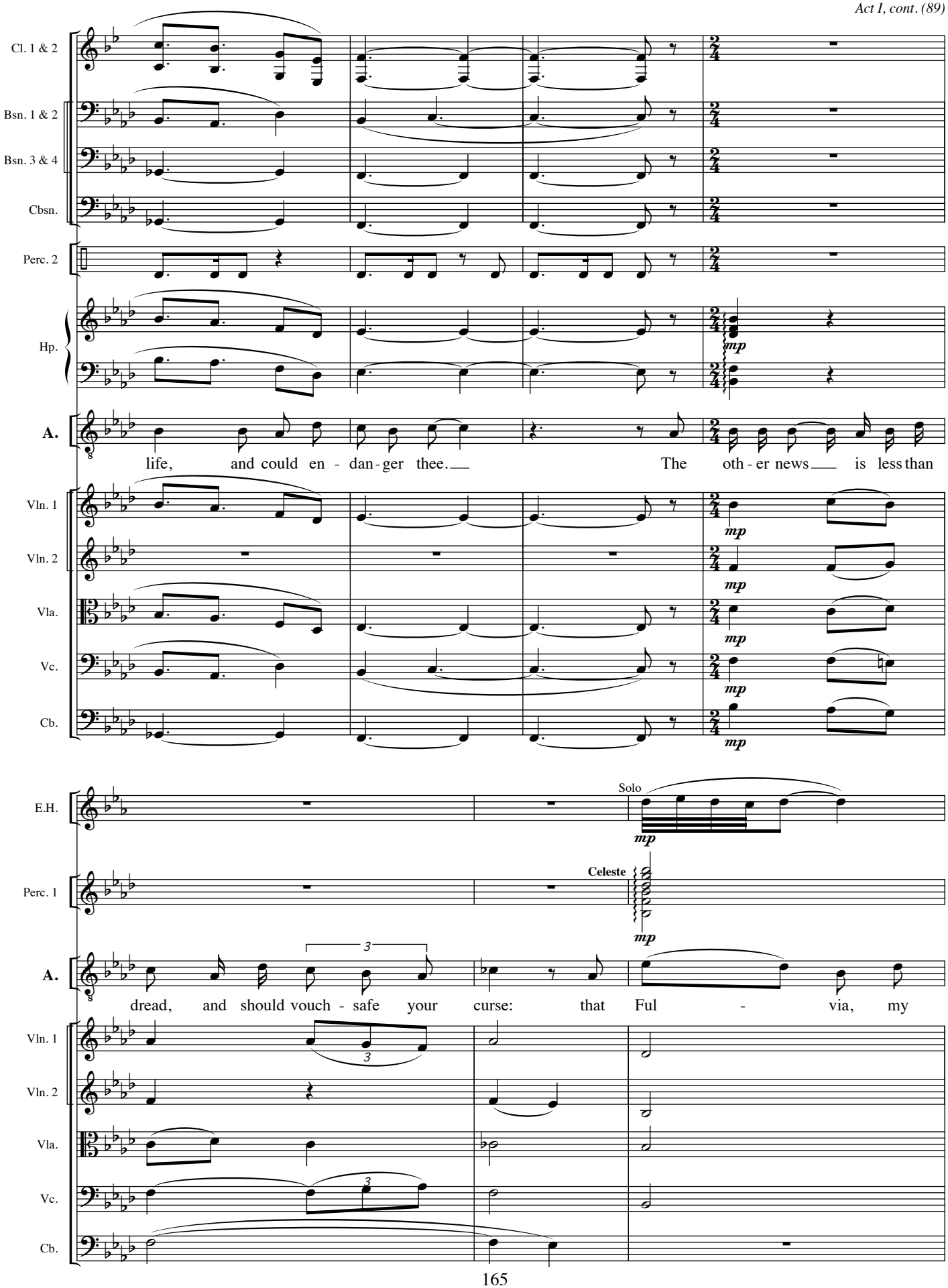


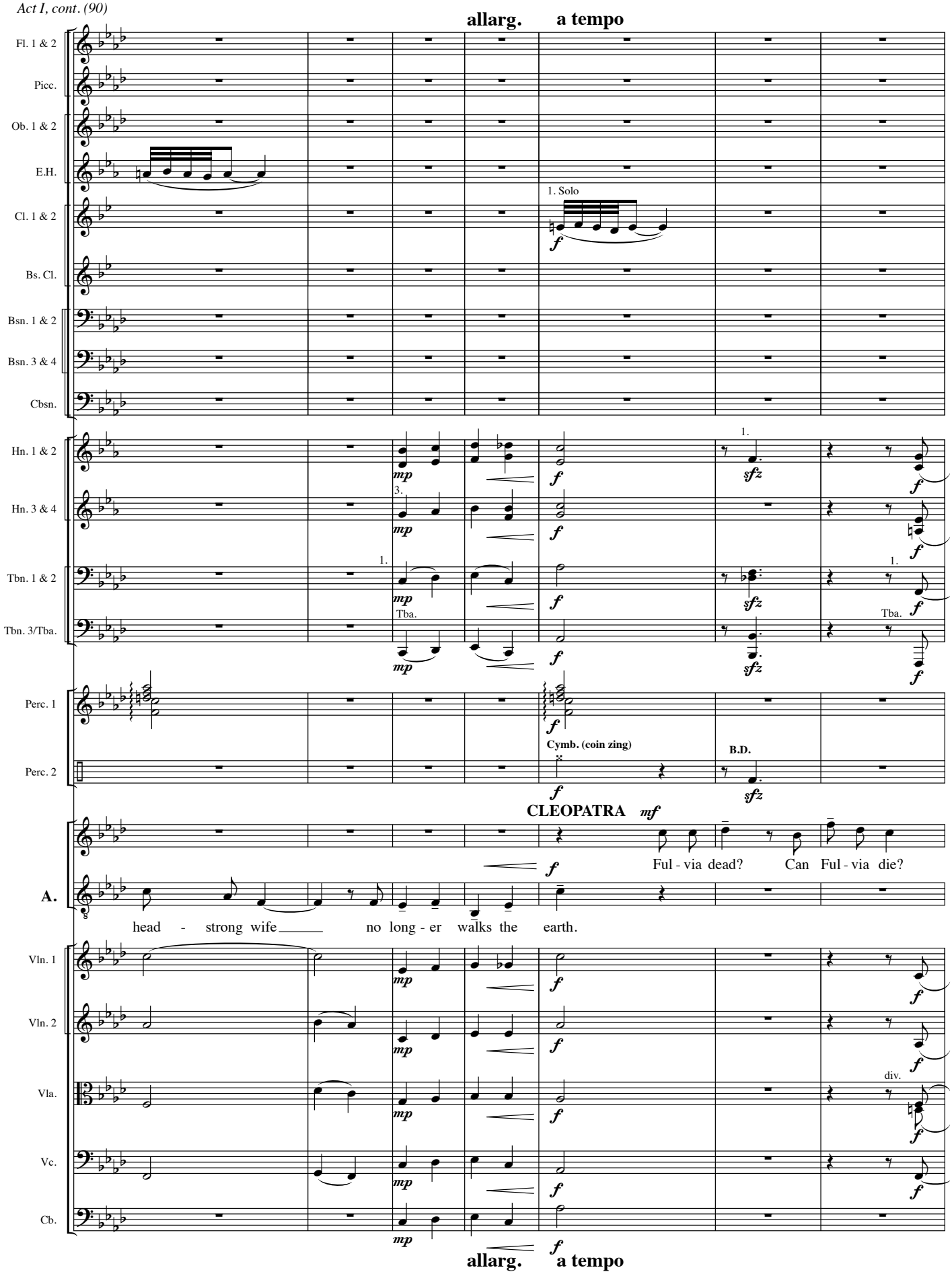
poco allarg.

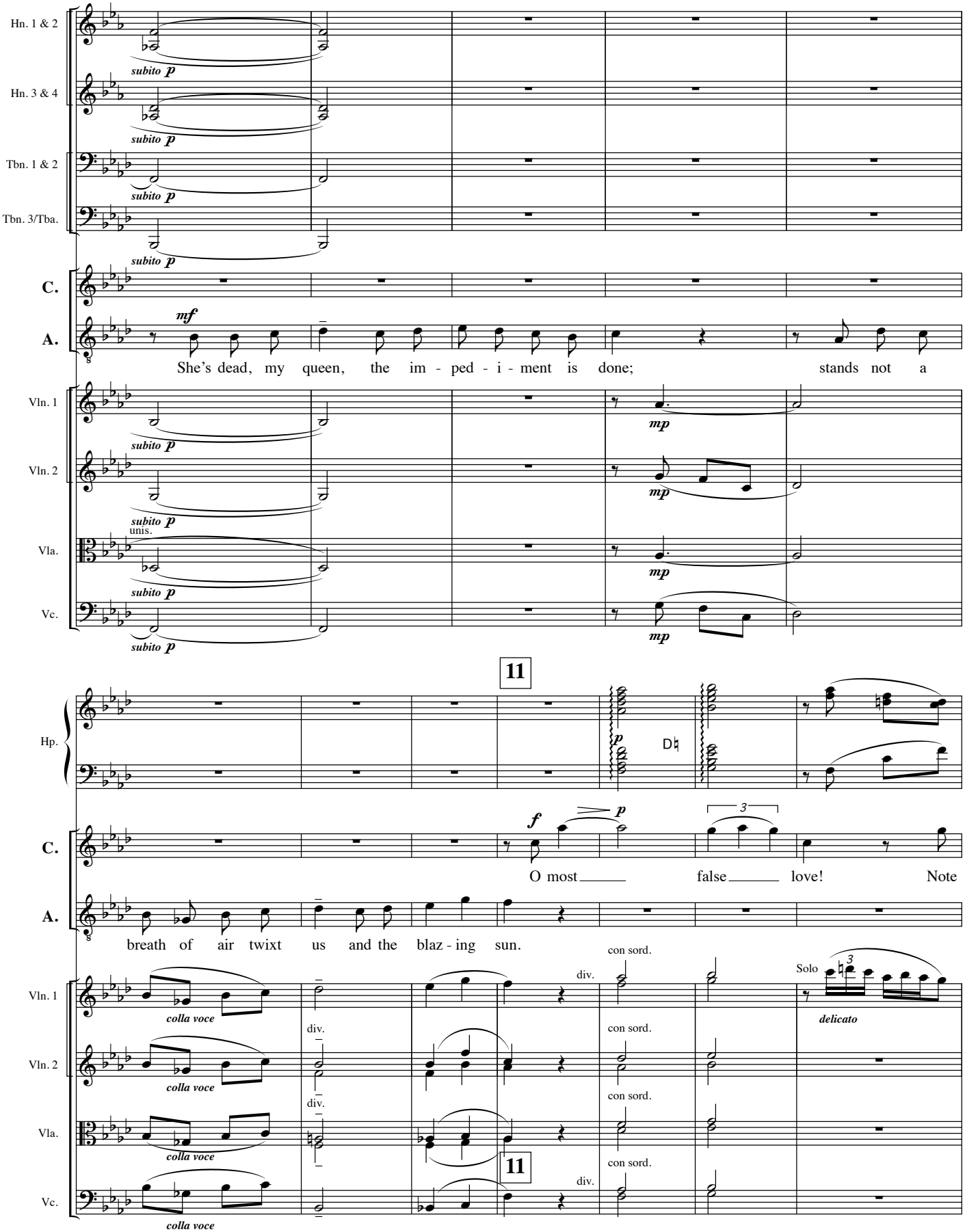

Fl. 1 & 2
Ob. 1
Hn. 1 & 2
Hn. 3 & 4
3.
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn.
Tbn. 3/Tba.
Perc. 1
Perc. 3
C.
now the great - est sol - dier of the world
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

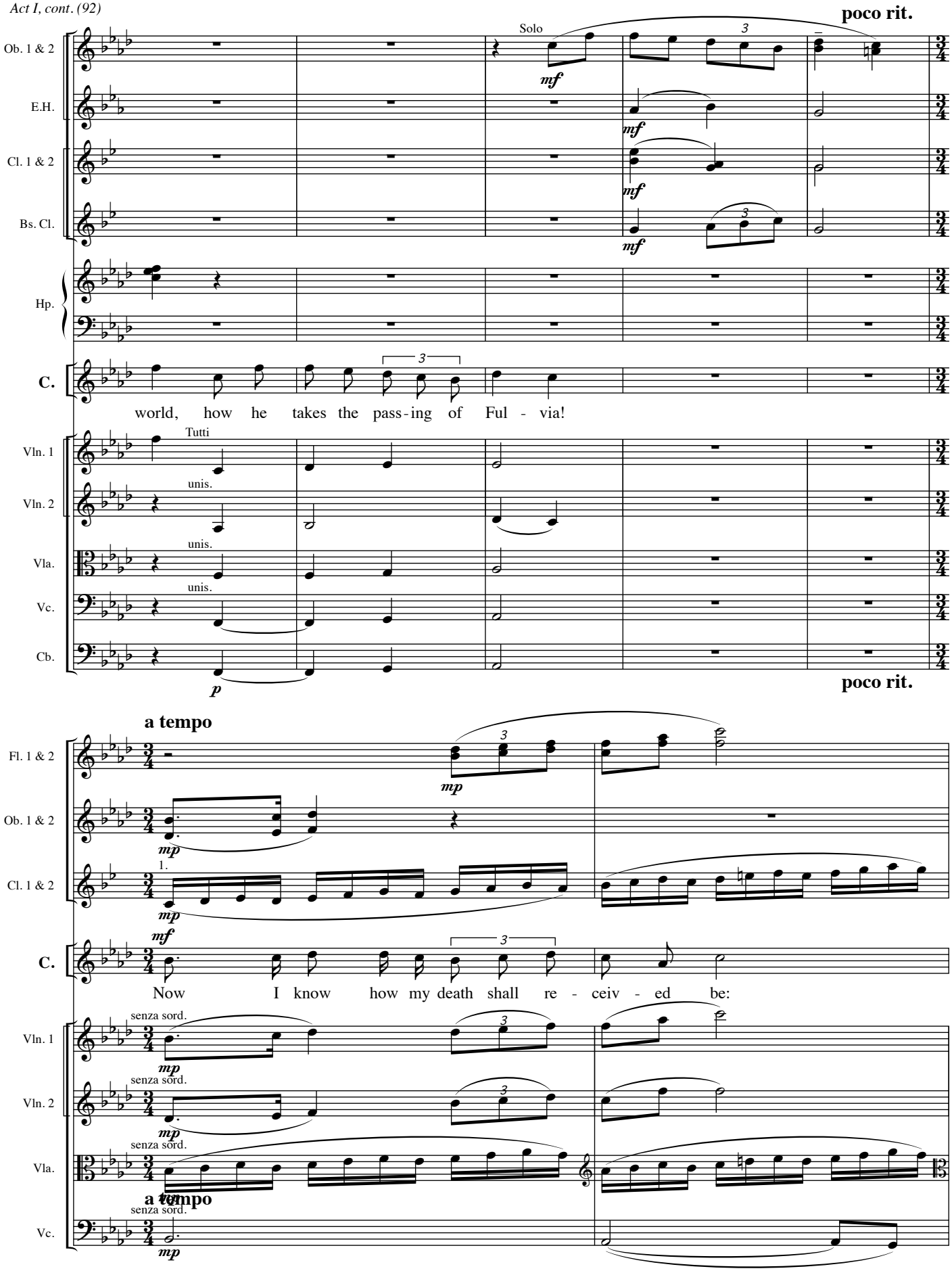

rit.
Andante doloroso.
Fl. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
a 2
a 2
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 1
Perc. 2
Perc. 3
Tom Tom (mallet)
Hp.
E♭F♮G♮A♭
D♭C♮B♭
C.
tells the great-est lies.
ANTONY
Hear me, queen. Strong ne-ces-si-ty of
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
rit.
Andante doloroso.

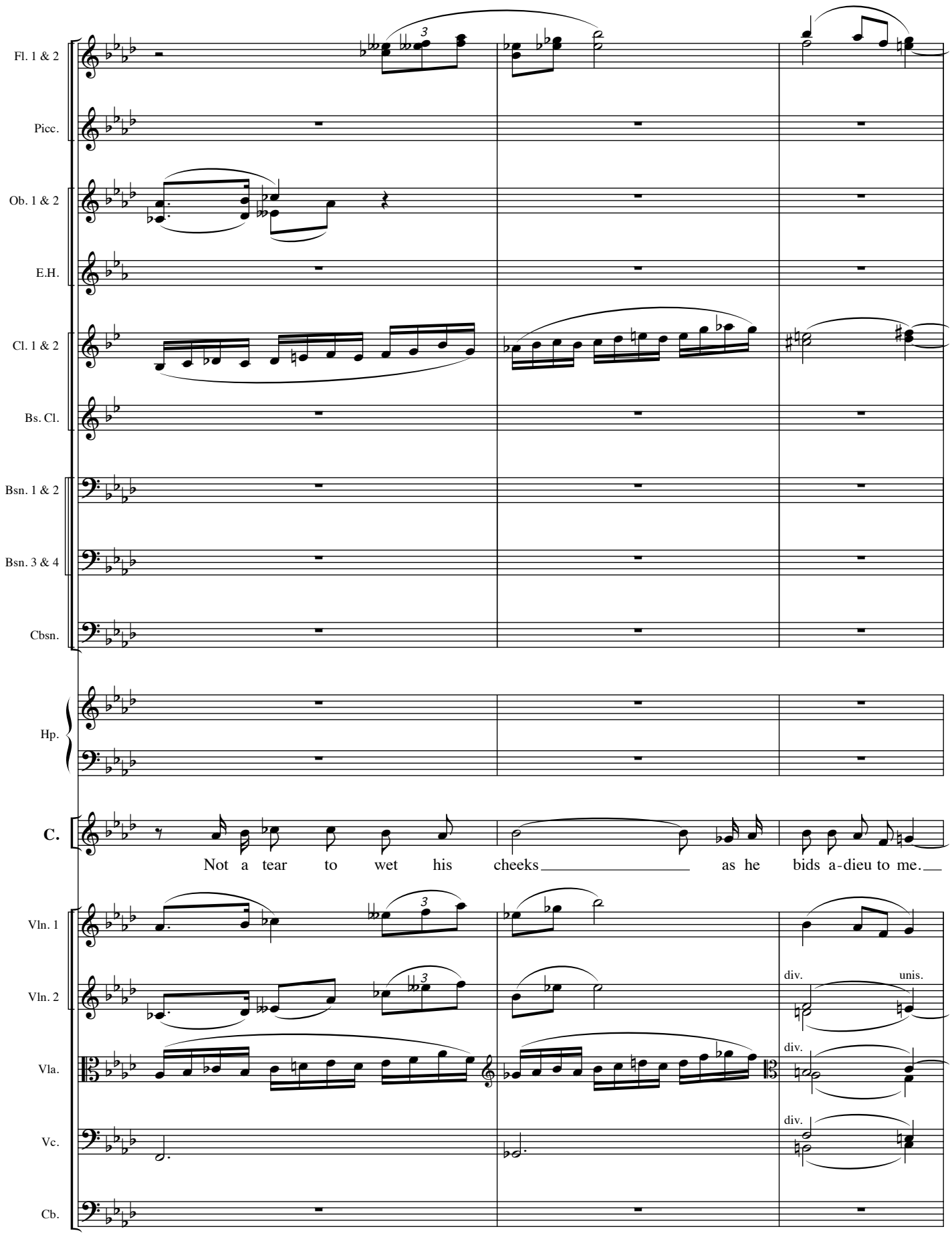

Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Perc. 2
Hp.
A.
ser - vice com - mands my go - ing hence: Civ - il war threat - ens Rome and young
Vln. 1
Vla.
Vc.
Cb.
div.
a 2
Cae - sar now blames me. To ig - nore this strife would put the lie to my
unis.

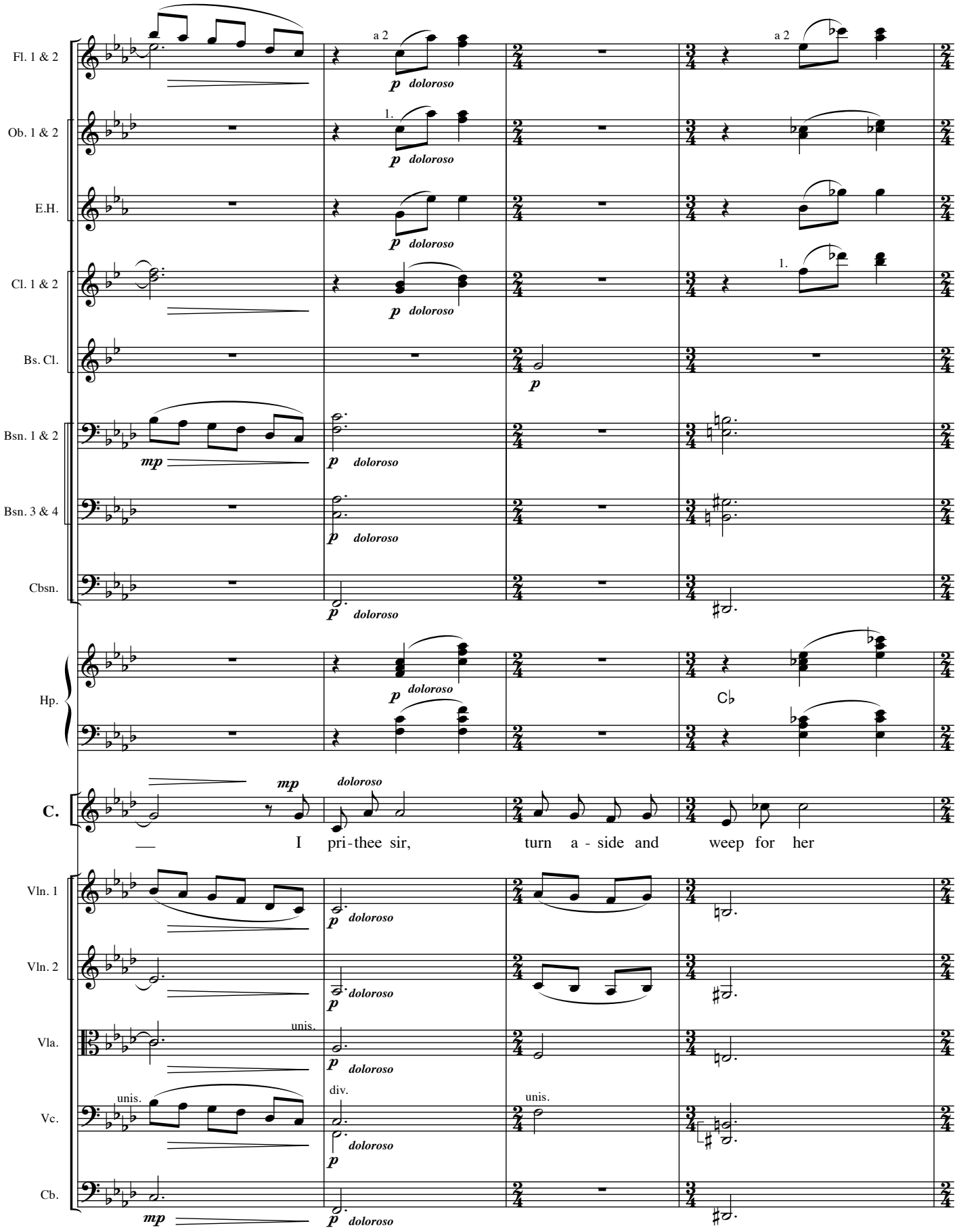

Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Perc. 2
Hp.
mp
A.
life, and could en - dan - ger thee. The oth - er news is less than
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mp
E.H.
Solo
Perc. 1
Celeste
dread, and should vouch - safe your curse: that Ful - via, my

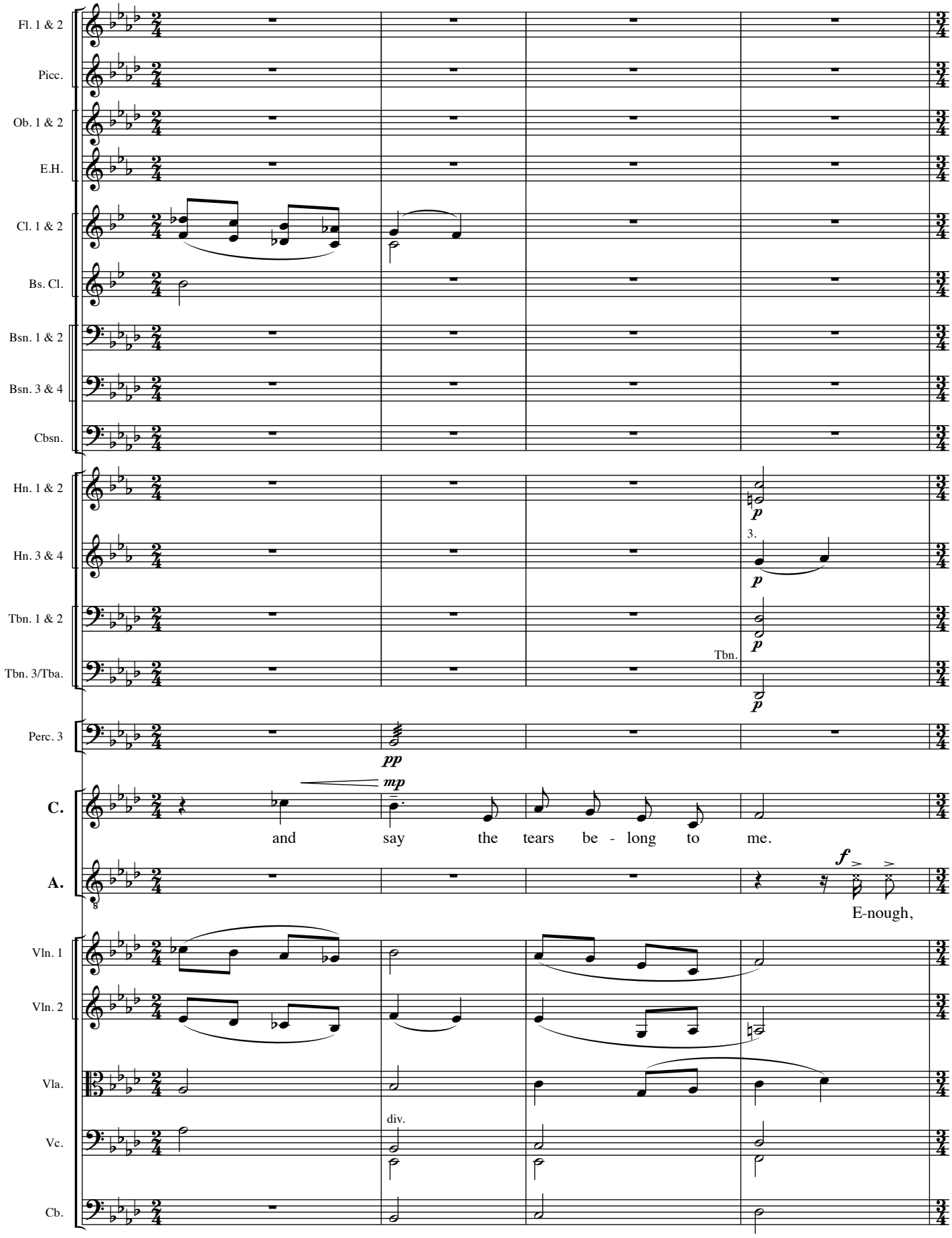

allarg.
a tempo
Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
1. Solo
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3/Tba.
Tba.
Perc. 1
Perc. 2
Cymb. (coin zing)
B.D.
CLEOPATRA
Ful - via dead? Can Ful - via die?
A.
head - strong wife no long - er walks the earth.
Vln. 1
Vln. 2
Vla.
div.
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.
Hp.
subito p
mf
mp
unis.
She's dead, my queen, the im - ped - i - ment is done; stands not a
11
D♮
f
p
3
O most false love!
Note
breath of air twixt us and the blaz - ing sun.
colla voce
div.
con sord.
Solo
delicato


poco rit.
Solo
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Hp.
C.
world, how he takes the pass-ing of Ful - via!
Tutti
Vln. 1
unis.
Vln. 2
unis.
Vla.
unis.
Vc.
Cb.
poco rit.
a tempo
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
C.
Now I know how my death shall re - ceiv - ed be:
senza sord.
Vln. 1
senza sord.
Vln. 2
senza sord.
Vla.
a tempo
senza sord.
Vc.


Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hp.
C.
Not a tear to wet his cheeks as he bids a-dieu to me.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
div.
unis.
div.
div.


Fl. 1 & 2
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hp.
C.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
a 2
1.
p doloroso
mp
unis.
div.
C♭
I pri-thee sir, turn a - side and weep for her


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.
Tbn.
Perc. 3
C.
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
pp
mp
p
3.
f
and say the tears be - long to me.
E-nough,
div.

Poco più mosso.

Perc. 1

C.

Sir! You and I must part, but that's not

A.

wrang-ling queen!

Vln. 1

Vln. 2

Vla.

Vc.

unis.

Poco più mosso.

Fl. 1 & 2

a 2

Cl. 1 & 2

Bsn. 1 & 2

a 2

Bsn. 3 & 4

a 2

Perc. 1

C.

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

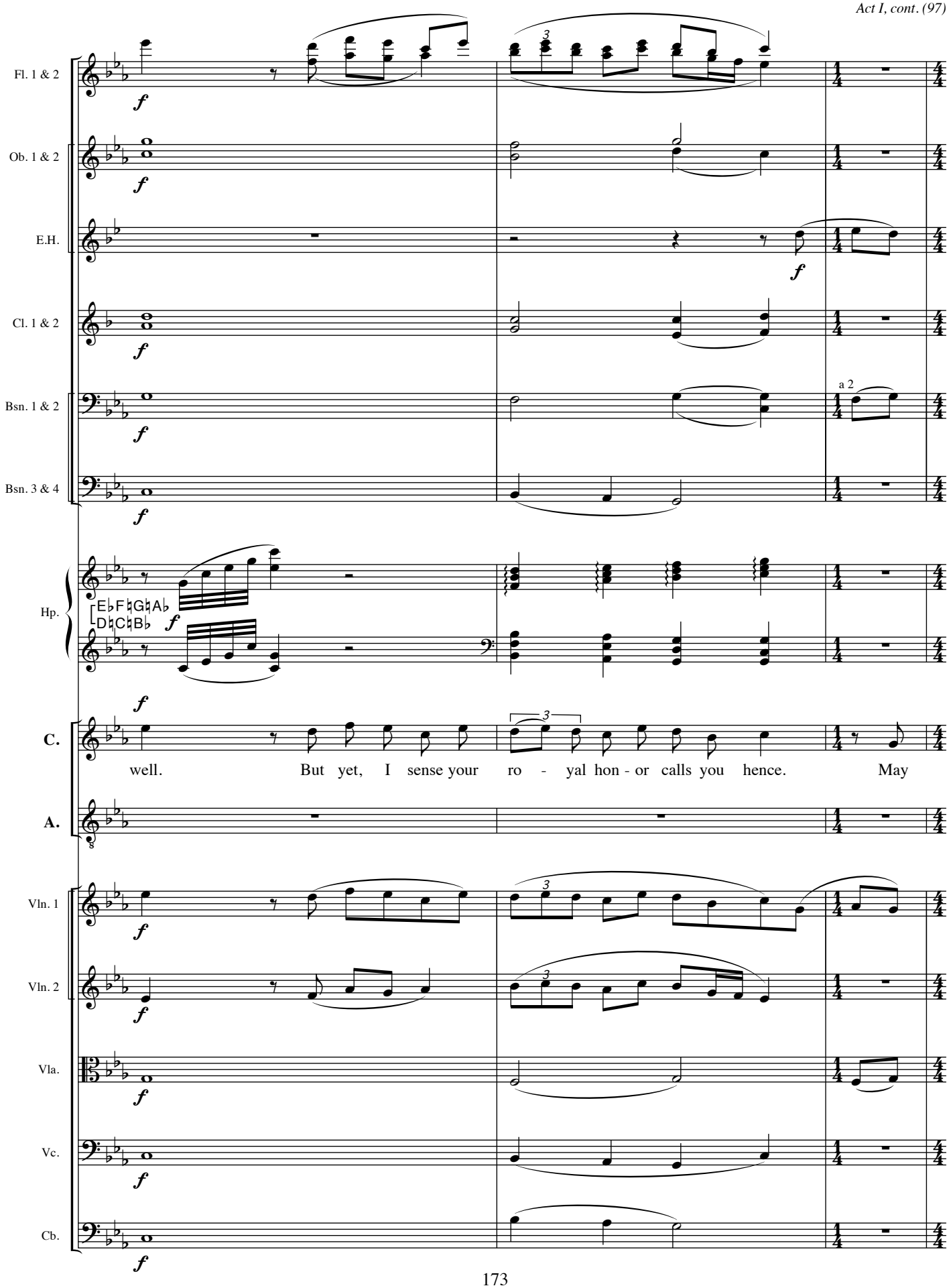
Vln. 1

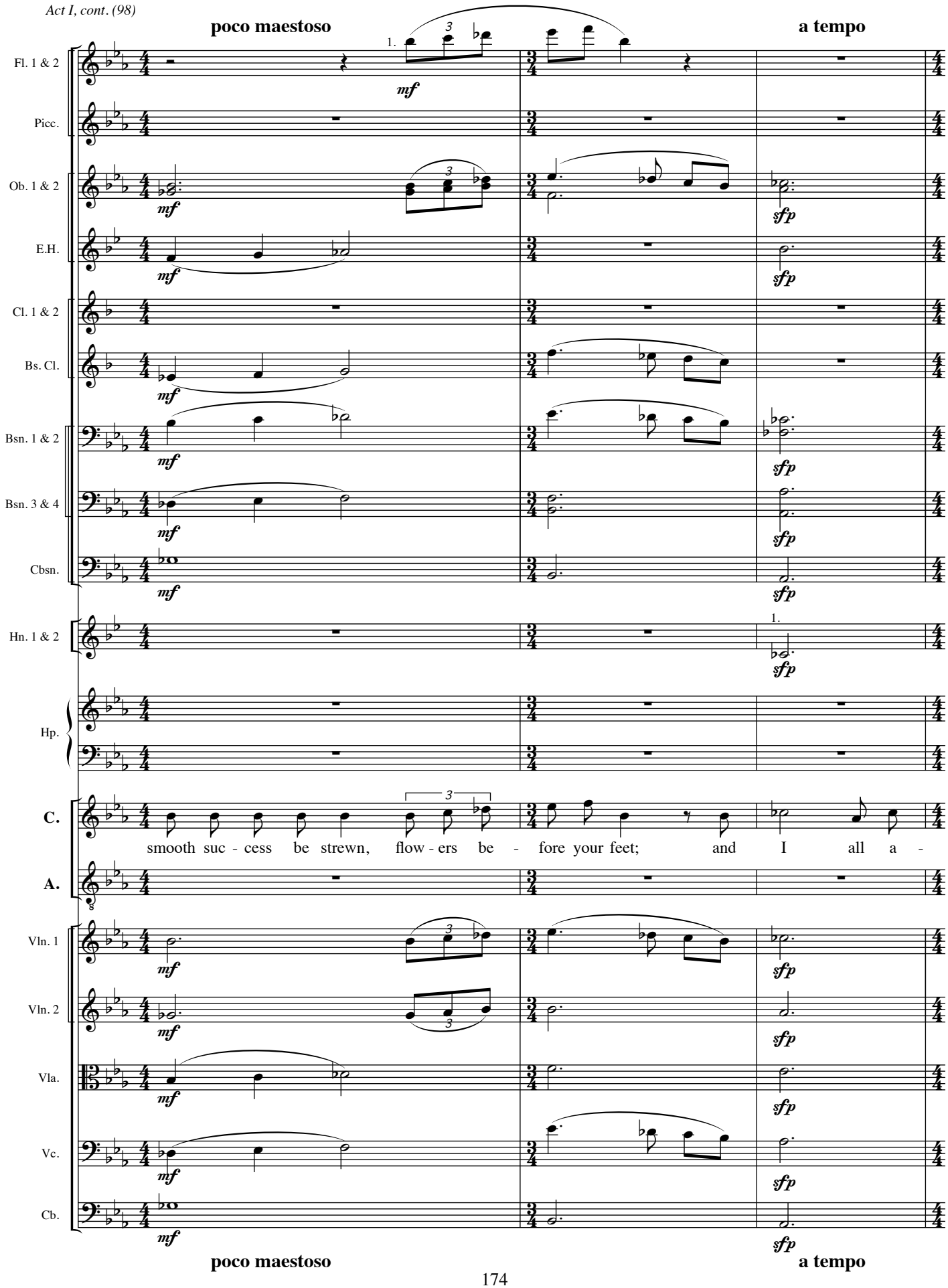
Vln. 2

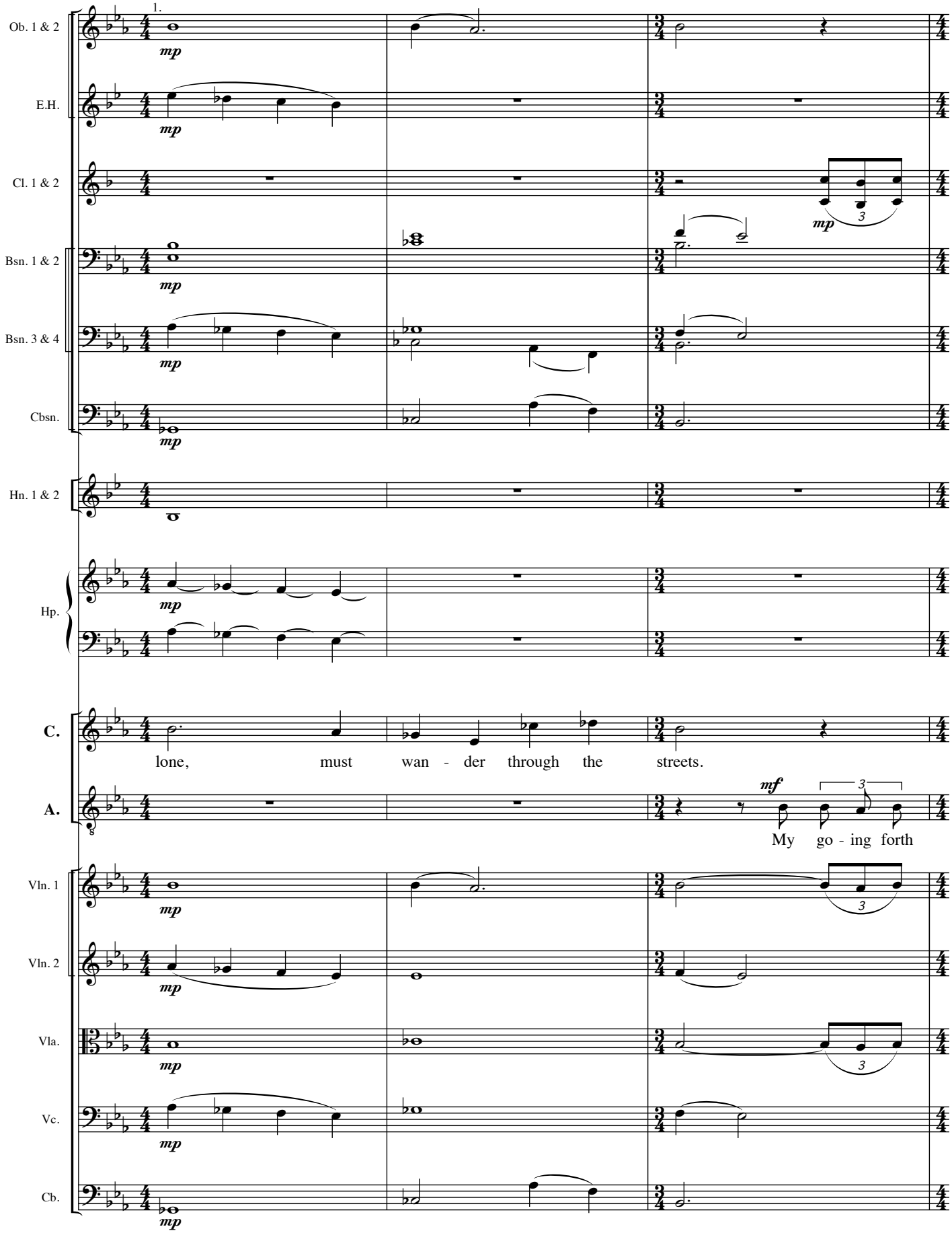
Vla.

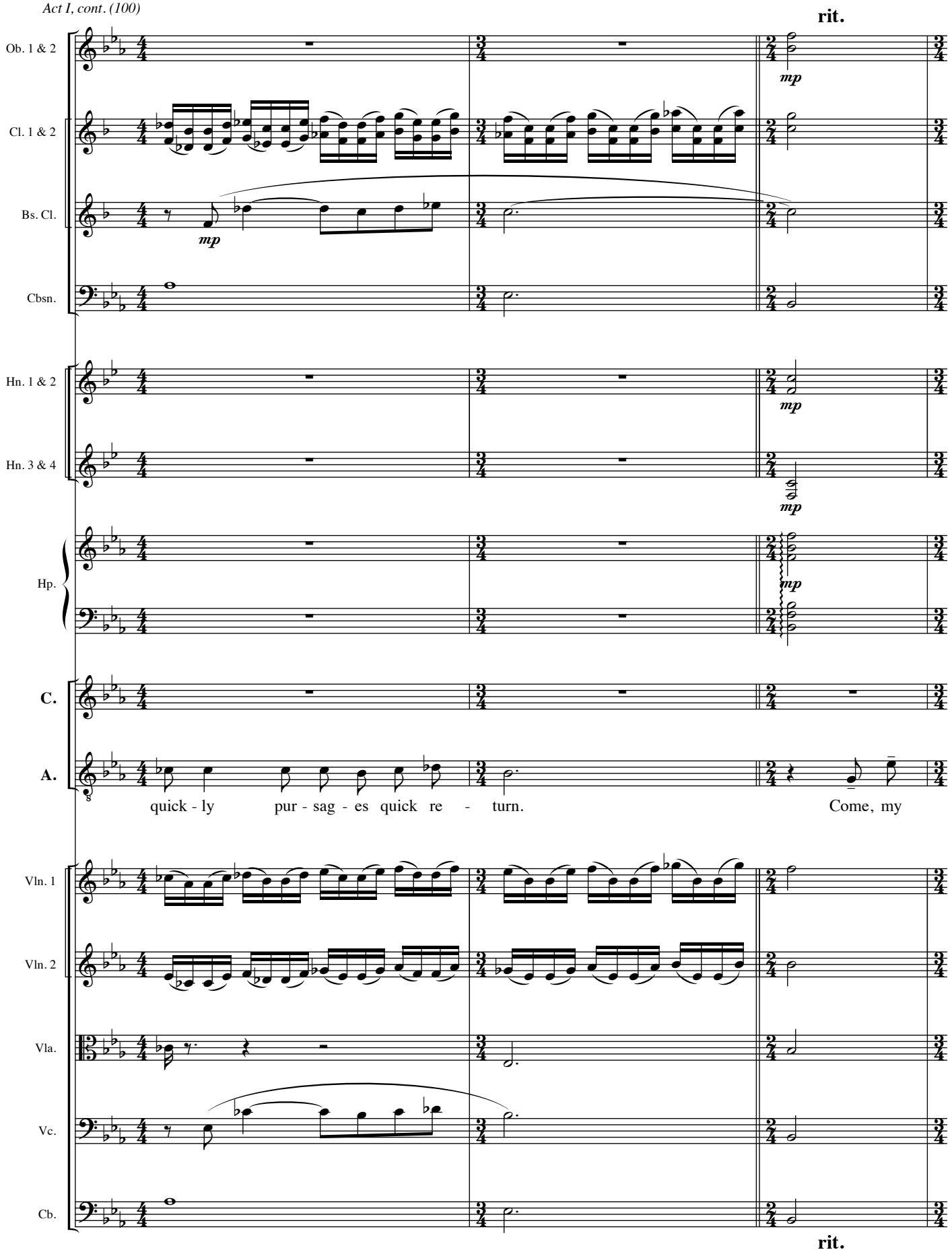
Vc.

Cb.


Fl. 1 & 2
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Hp.
E♭F♮G♮A♭
D♮C♮B♭
C.
well. But yet, I sense your ro - yal hon - or calls you hence. May
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
a 2


poco maestoso
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
Hp.
C.
smooth suc - cess be strewn, flow - ers be - fore your feet; and I all a -
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
sfp
poco maestoso
a tempo


Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hp.
C.
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
1.
mp
mf
3
lone, must wan - der through the streets.
My go - ing forth


rit.
Ob. 1 & 2
Cl. 1 & 2
Bs. Cl.
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Hp.
C.
A.
mp
quick - ly pur - sag - es quick re - turn. Come, my
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
rit.

12 **Valse lento.**

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

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

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

A. — *sempre poco trattenuto*

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

Bs. Cl. — *mp*

A.

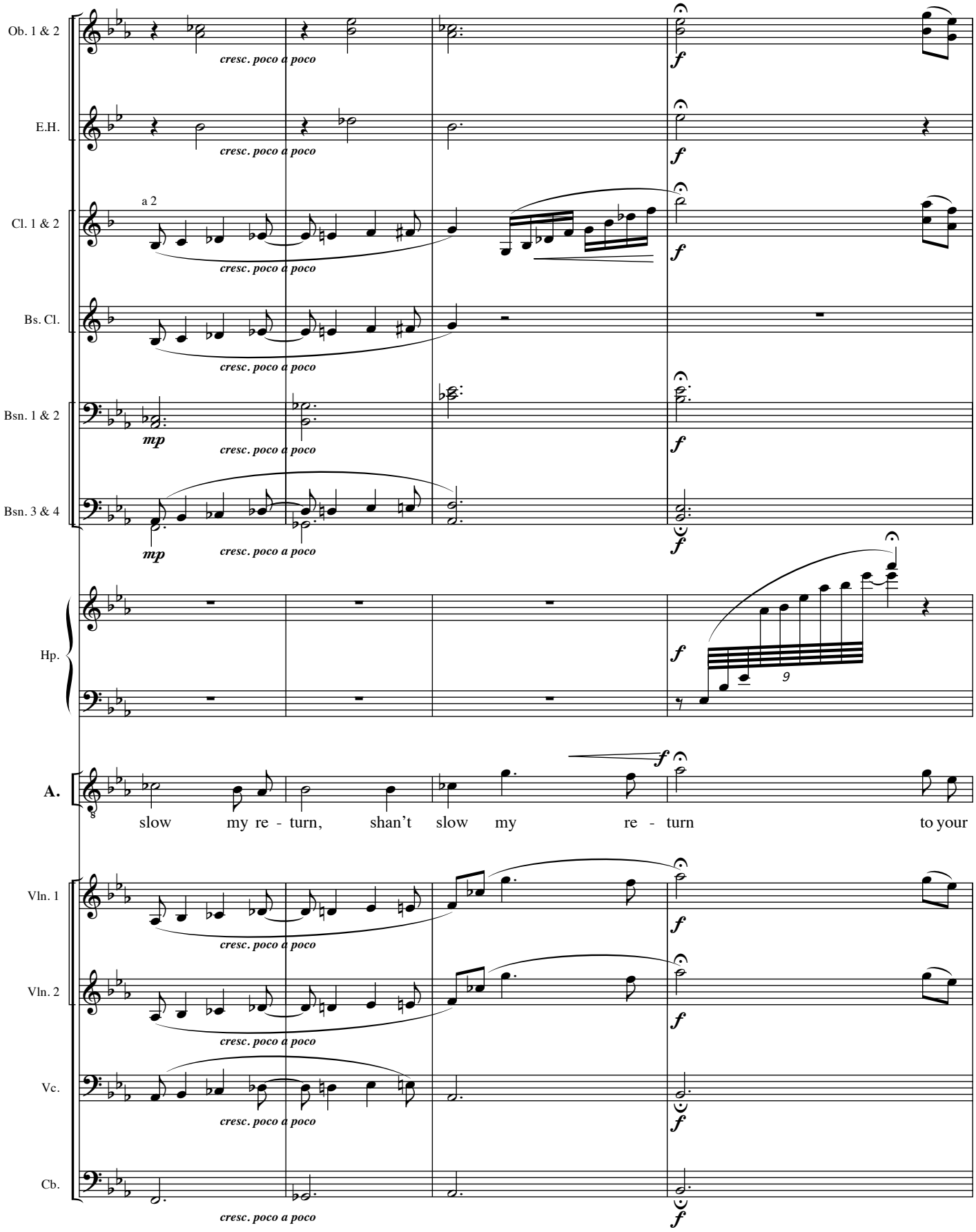
keep us both in each oth - er's heart. Cae-sar's ar - my, nor dis-tance far, shan't

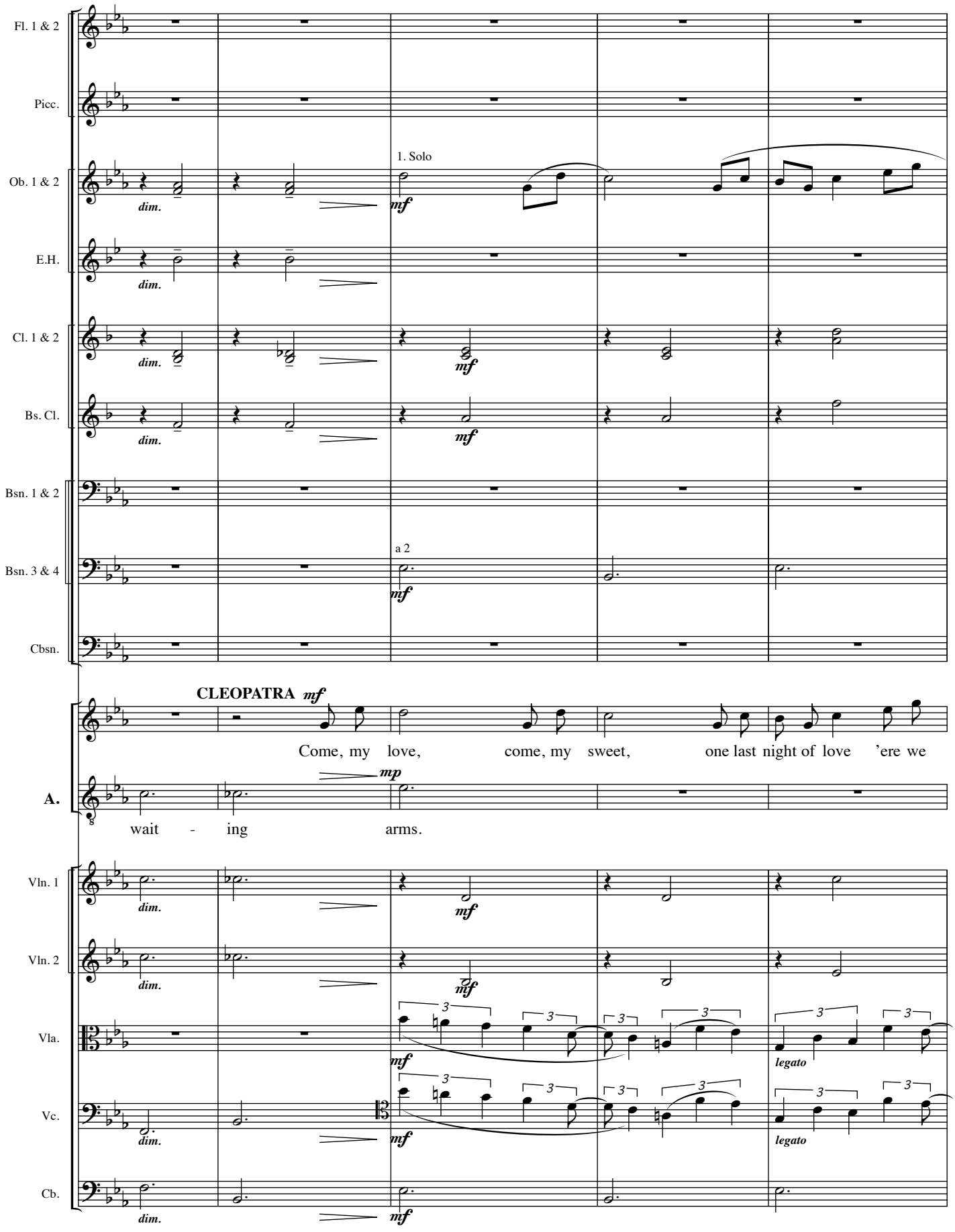
Vln. 1

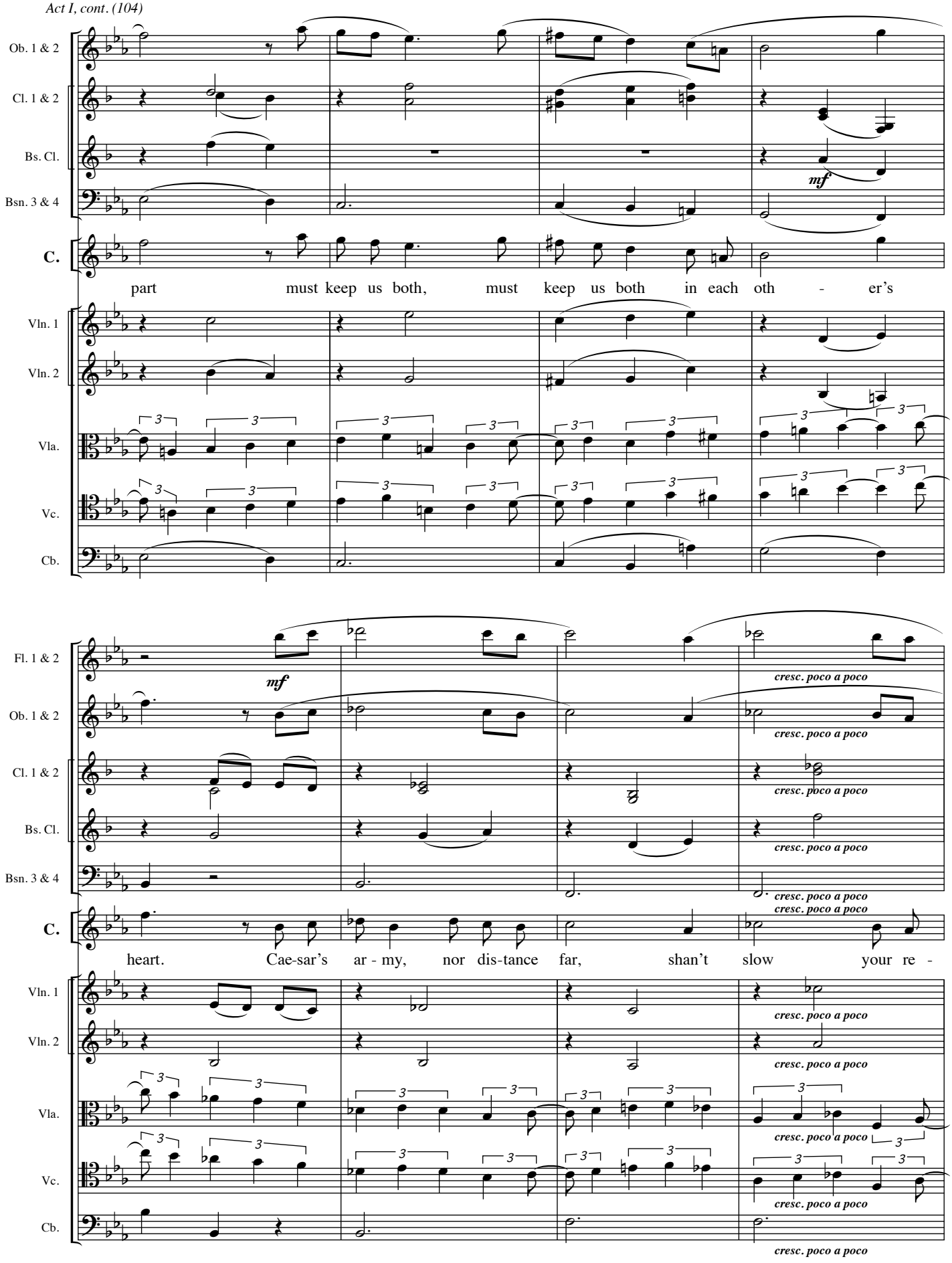
Vln. 2

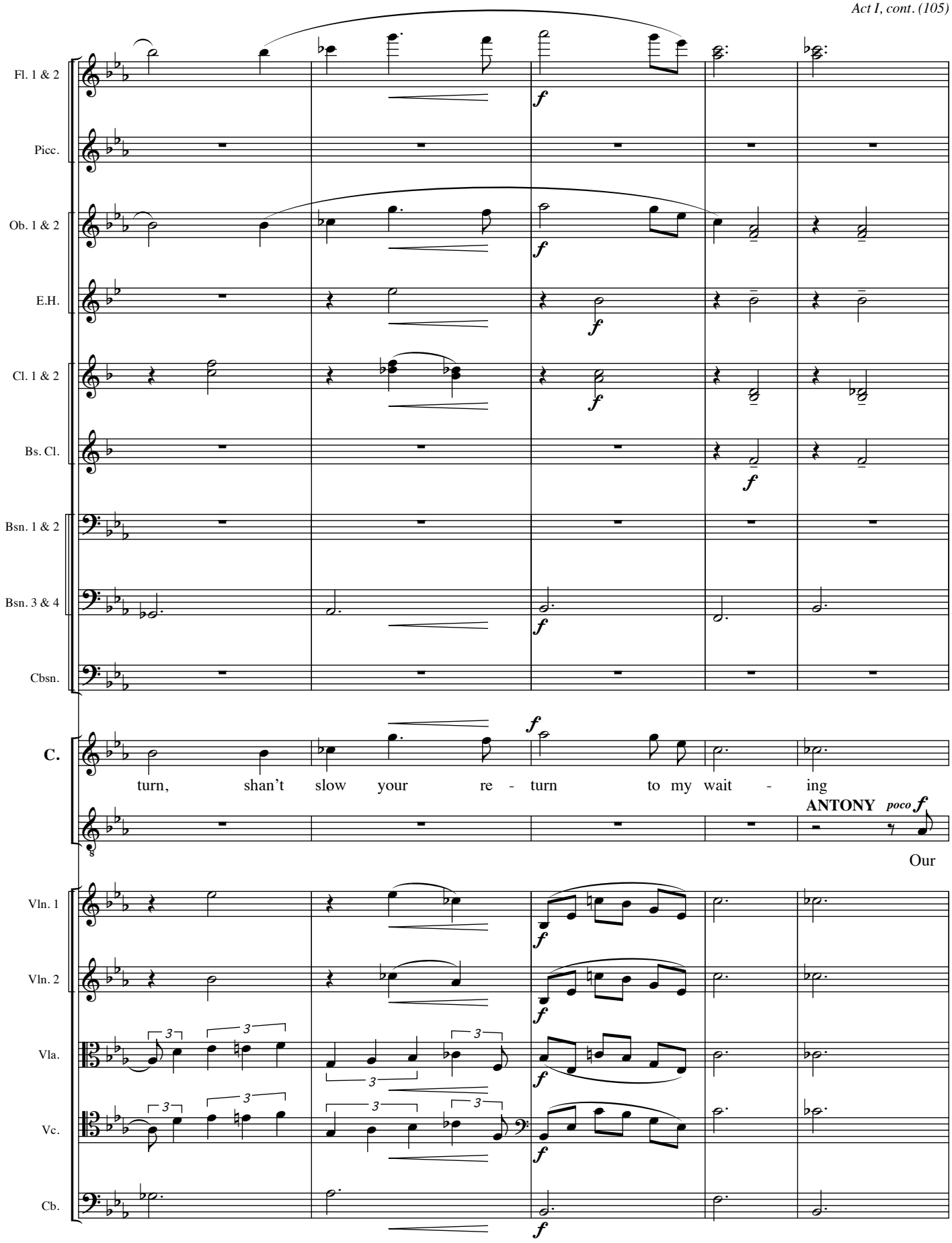
Vc.

Cb.


Ob. 1 & 2
E.H.
Cl. 1 & 2
a 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Hp.
A.
Vln. 1
Vln. 2
Vc.
Cb.
cresc. poco a poco
mp
f
slow my re - turn, shan't slow my re - turn to your


Fl. 1 & 2
Picc.
Ob. 1 & 2
1. Solo
dim.
mf
E.H.
dim.
Cl. 1 & 2
dim.
mf
Bs. Cl.
dim.
mf
Bsn. 1 & 2
Bsn. 3 & 4
a 2
mf
Cbsn.
CLEOPATRA mf
Come, my love, come, my sweet, one last night of love 'ere we
mp
A.
wait - ing arms.
Vln. 1
dim.
mf
Vln. 2
dim.
mf
Vla.
3
mf
legato
Vc.
dim.
mf
legato
Cb.
dim.
mf


Ob. 1 & 2
Cl. 1 & 2
Bs. Cl.
Bsn. 3 & 4
mf
C.
part must keep us both, must keep us both in each oth - er's
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Fl. 1 & 2
mf
cresc. poco a poco
Ob. 1 & 2
Cl. 1 & 2
Bs. Cl.
Bsn. 3 & 4
C.
heart. Cae-sar's ar - my, nor dis-tance far, shan't slow your re -
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.
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

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Hp.

C.

A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

1.

G♮

[F♭G♭]
[D♭C♭]

sim.

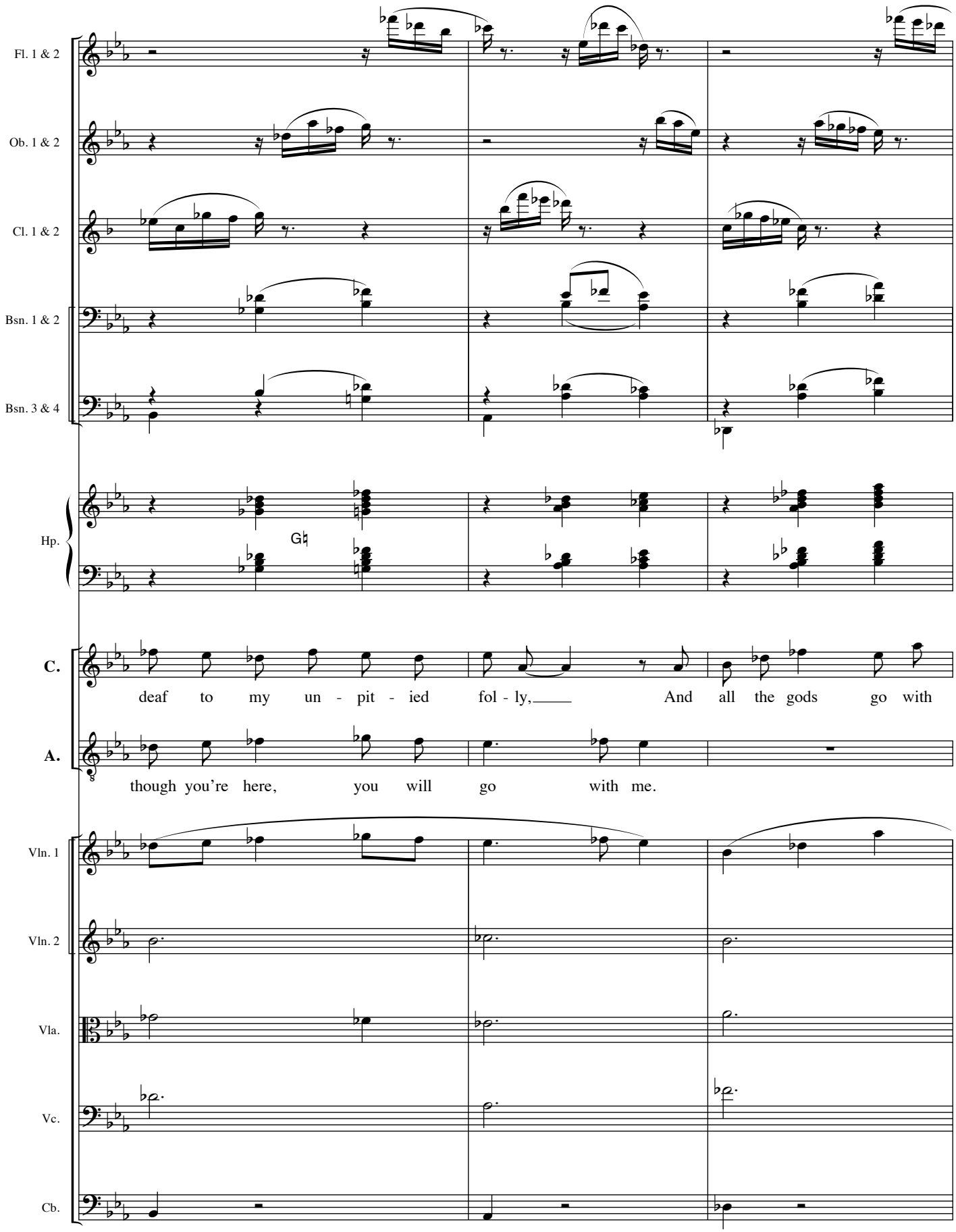
poco ***f***

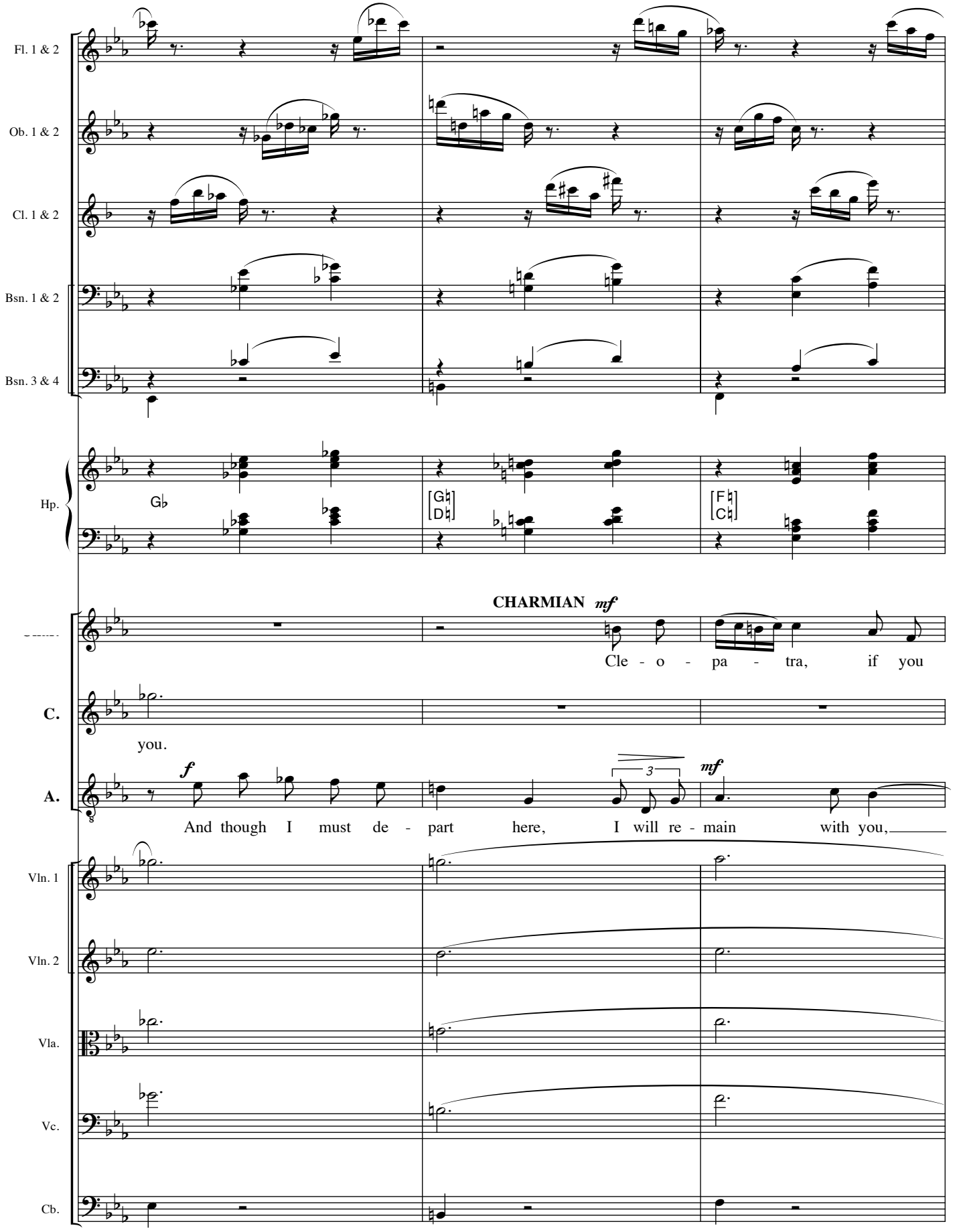
arms. Your roy - al hon - or calls you hence; Be

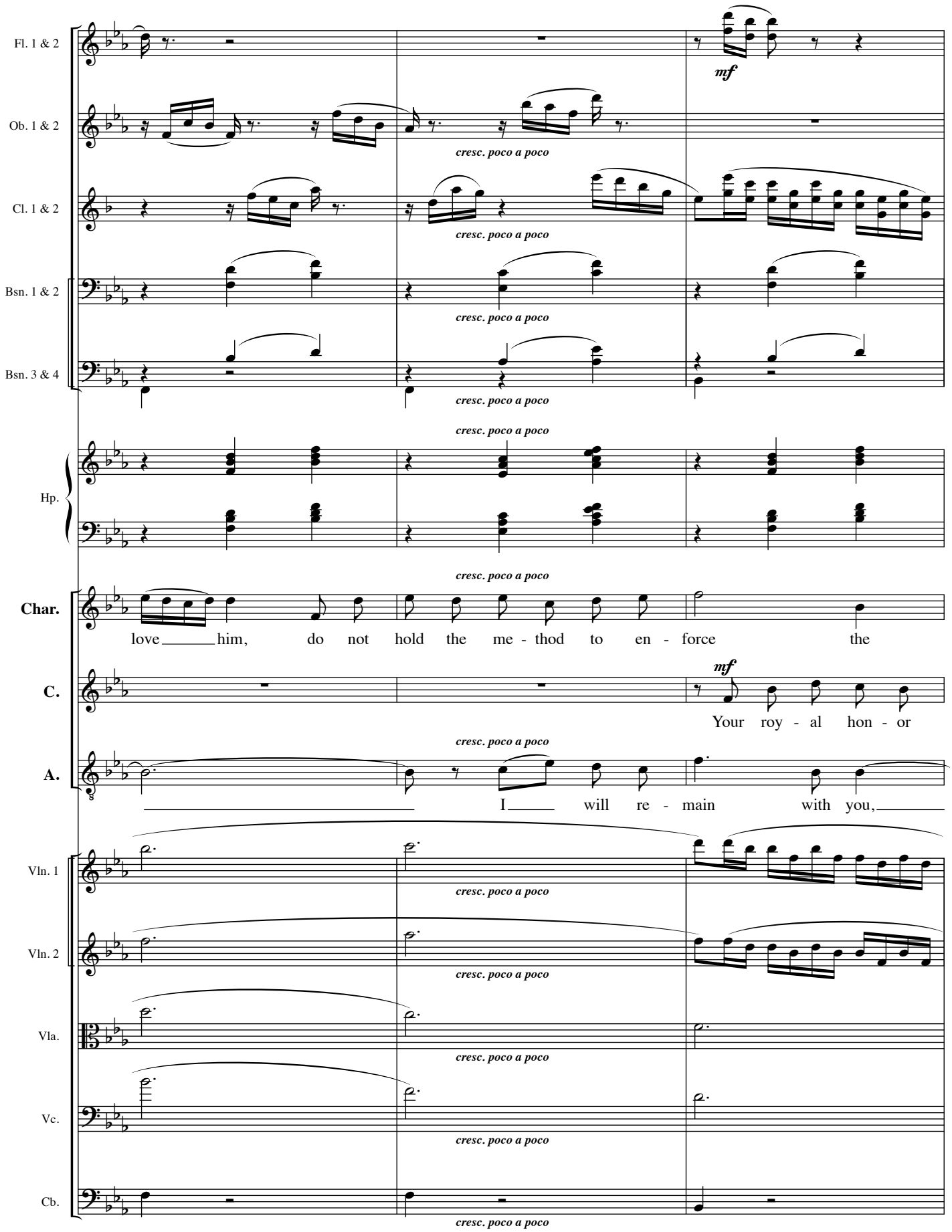
se - par - a - tion so a - bides and flies that,

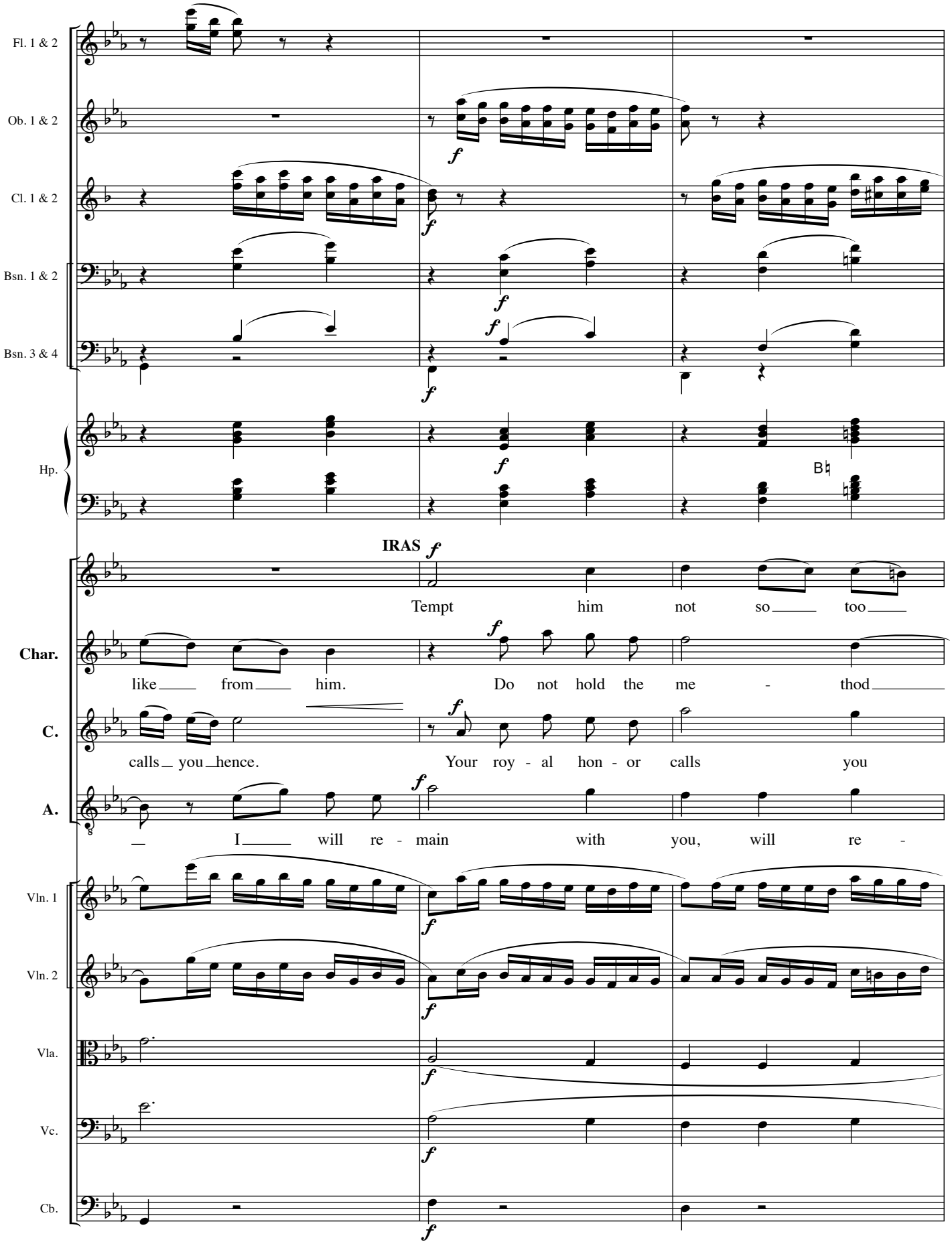
pizz.

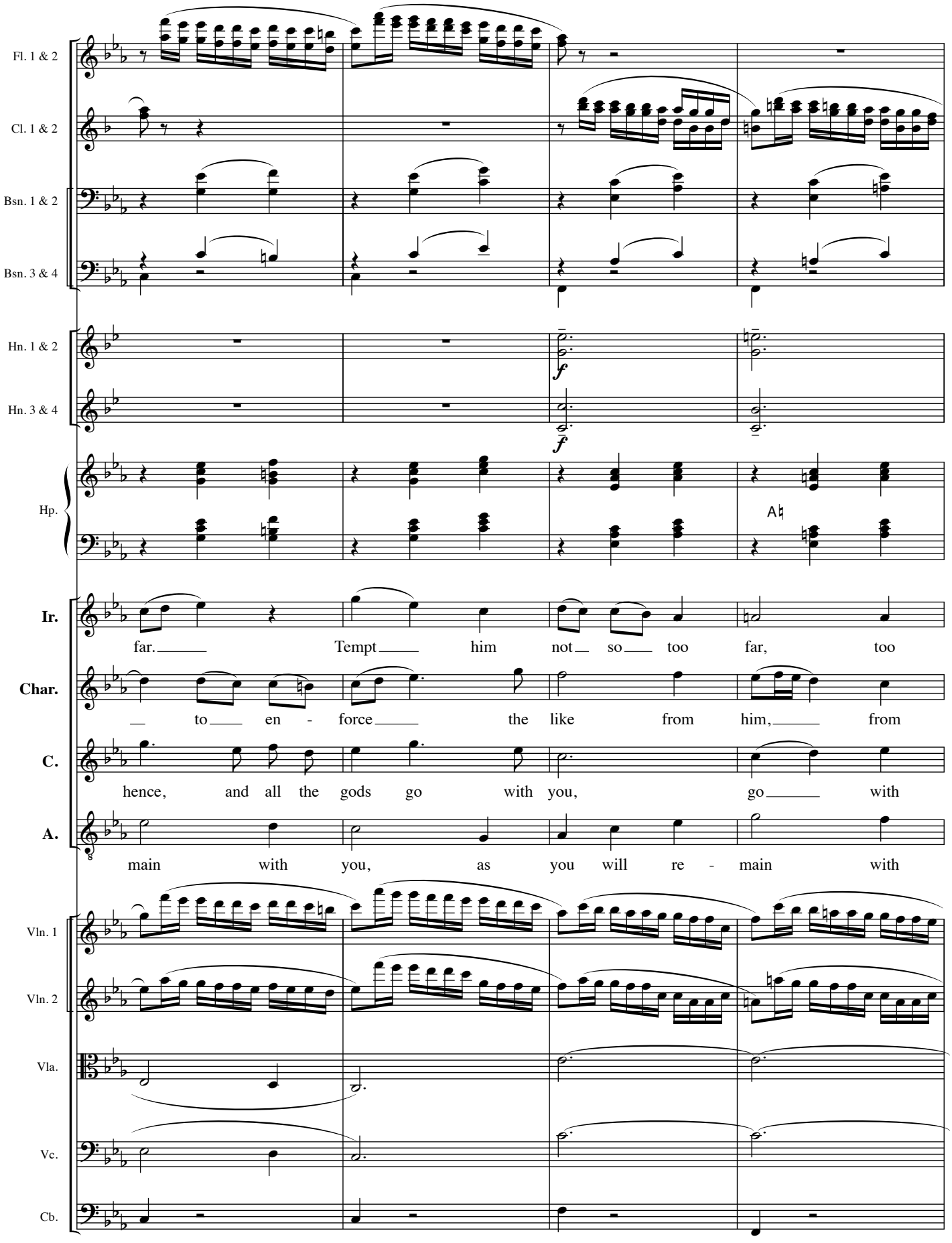
13 **Poco più mosso.**

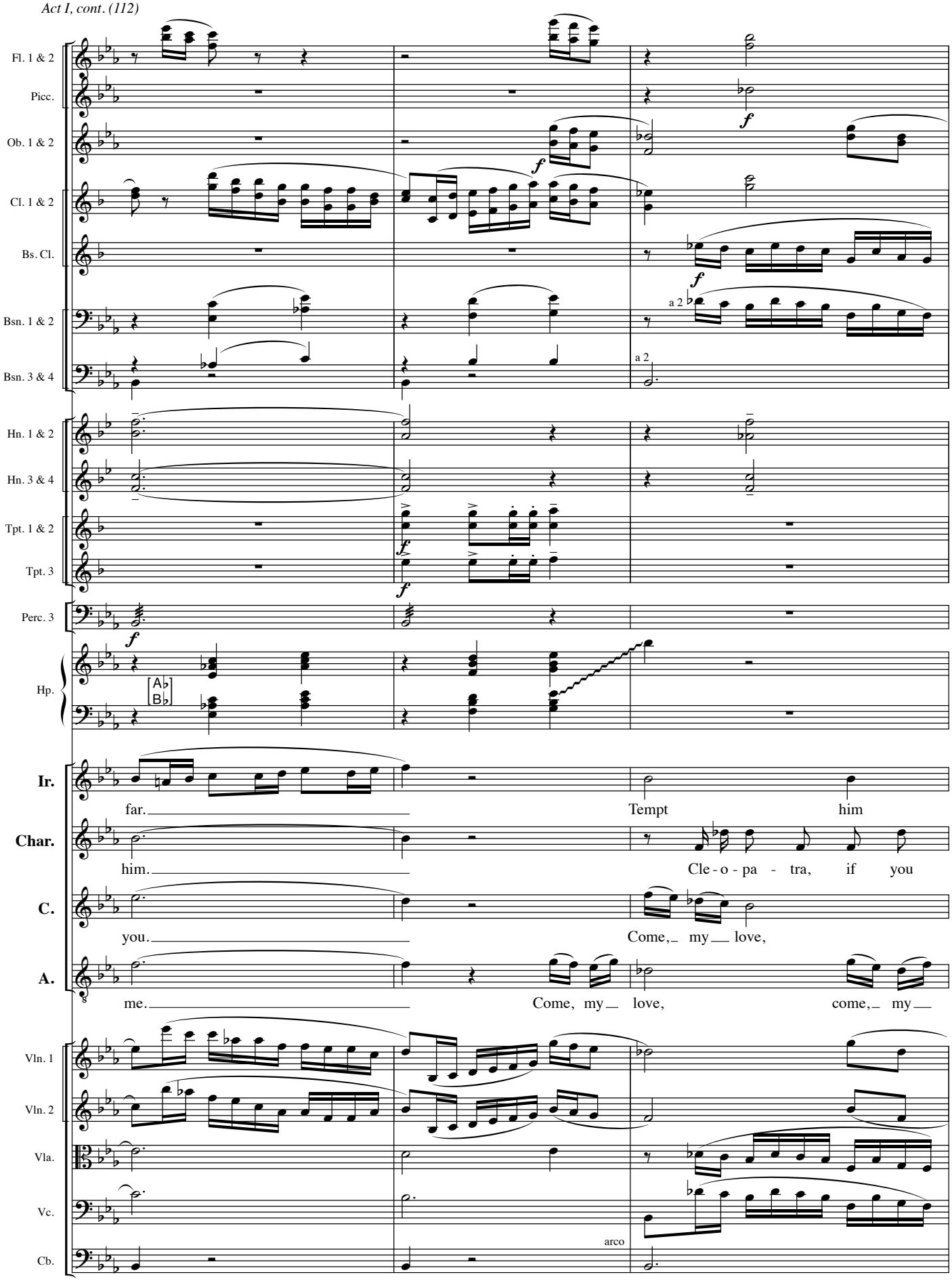

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Hp.
G♮
C.
deaf to my un - pit - ied fol - ly, And all the gods go with
A.
though you're here, you will go with me.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

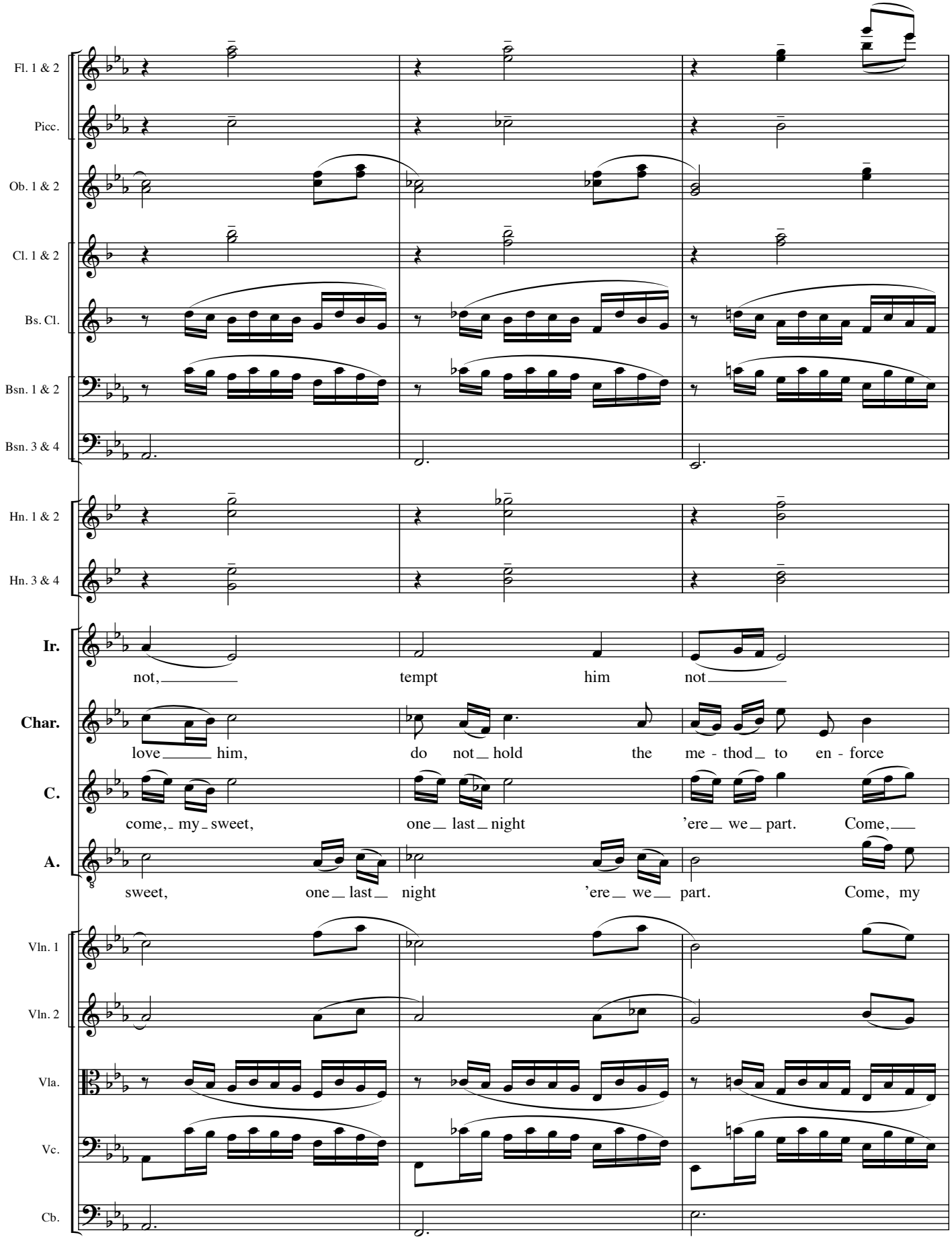

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Hp.
Gb
[G♮ D♮]
[F♮ C♮]
CHARMIAN mf
Cle - o - pa - tra, if you
C.
you.
A.
f
3
mf
And though I must de - part here, I will re - main with you,
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

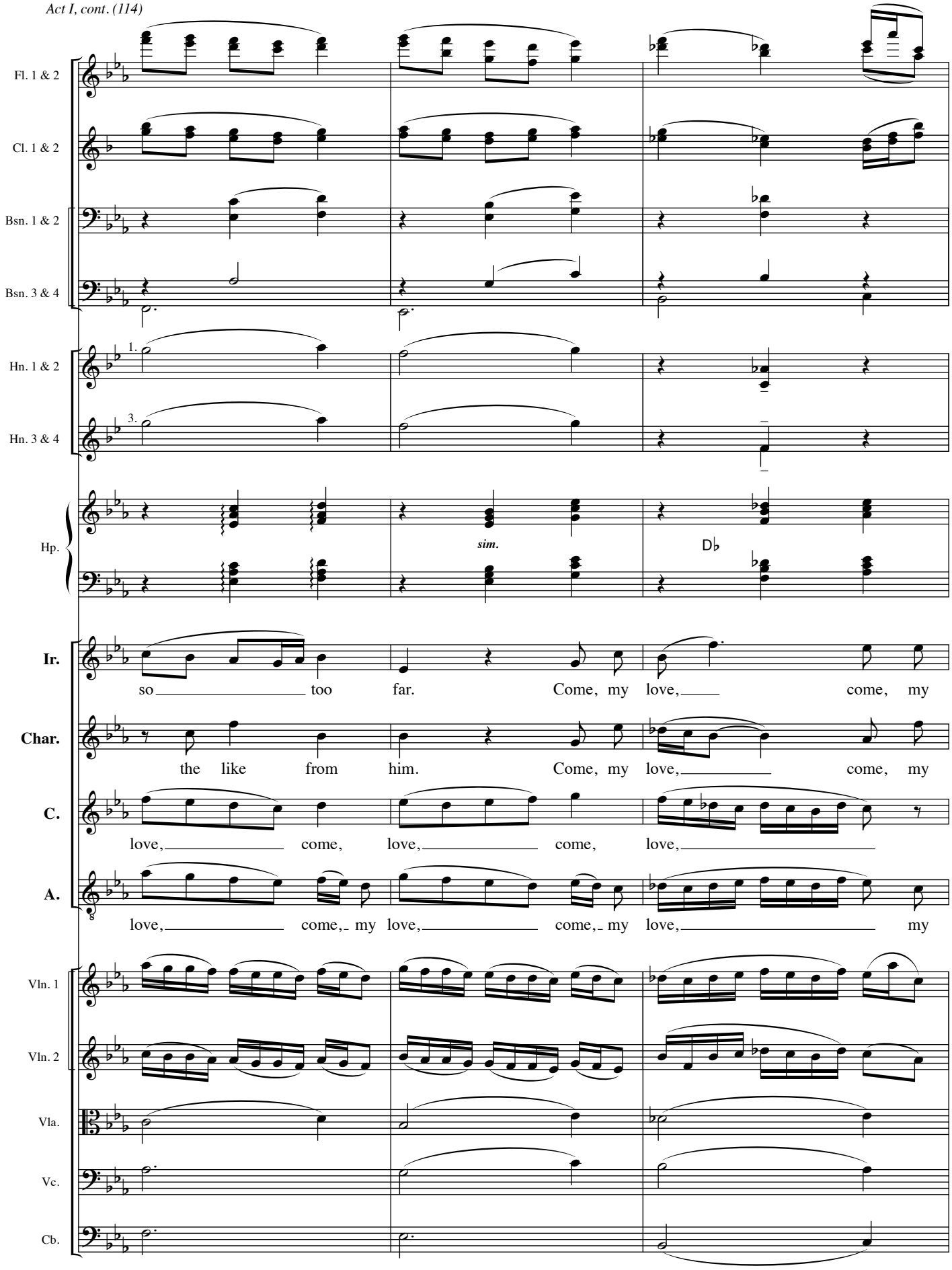

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Hp.
Char.
C.
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
cresc. poco a poco
love him, do not hold the me - thod to en - force the
Your roy - al hon - or
I will re - main with you,


Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Hp.
IRAS
Tempt him not so too
Char.
like from him. Do not hold the me - thod
C.
calls you hence. Your roy - al hon - or calls you
A.
I will re - main with you, will re -
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


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.
f
f
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


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
Perc. 3
Hp.
Ab
Bb
Ir.
Char.
C.
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
a 2
a 2
arco
far.
Tempt him
him.
Cle - o - pa - tra, if you
you.
Come, my love,
me.
Come, my love, come, my


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.
not, tempt him not
Char.
love him, do not hold the me - thod to en - force
C.
come, my sweet, one last night 'ere we part. Come,
A.
sweet, one last night 'ere we part. Come, my
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


Fl. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Hn. 3 & 4
Hp.
sim.
D♭
Ir.
so too far. Come, my love, come, my
Char.
the like from him. Come, my love, come, my
C.
love, come, love, come, love,
A.
love, come, my love, come, my love, my
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

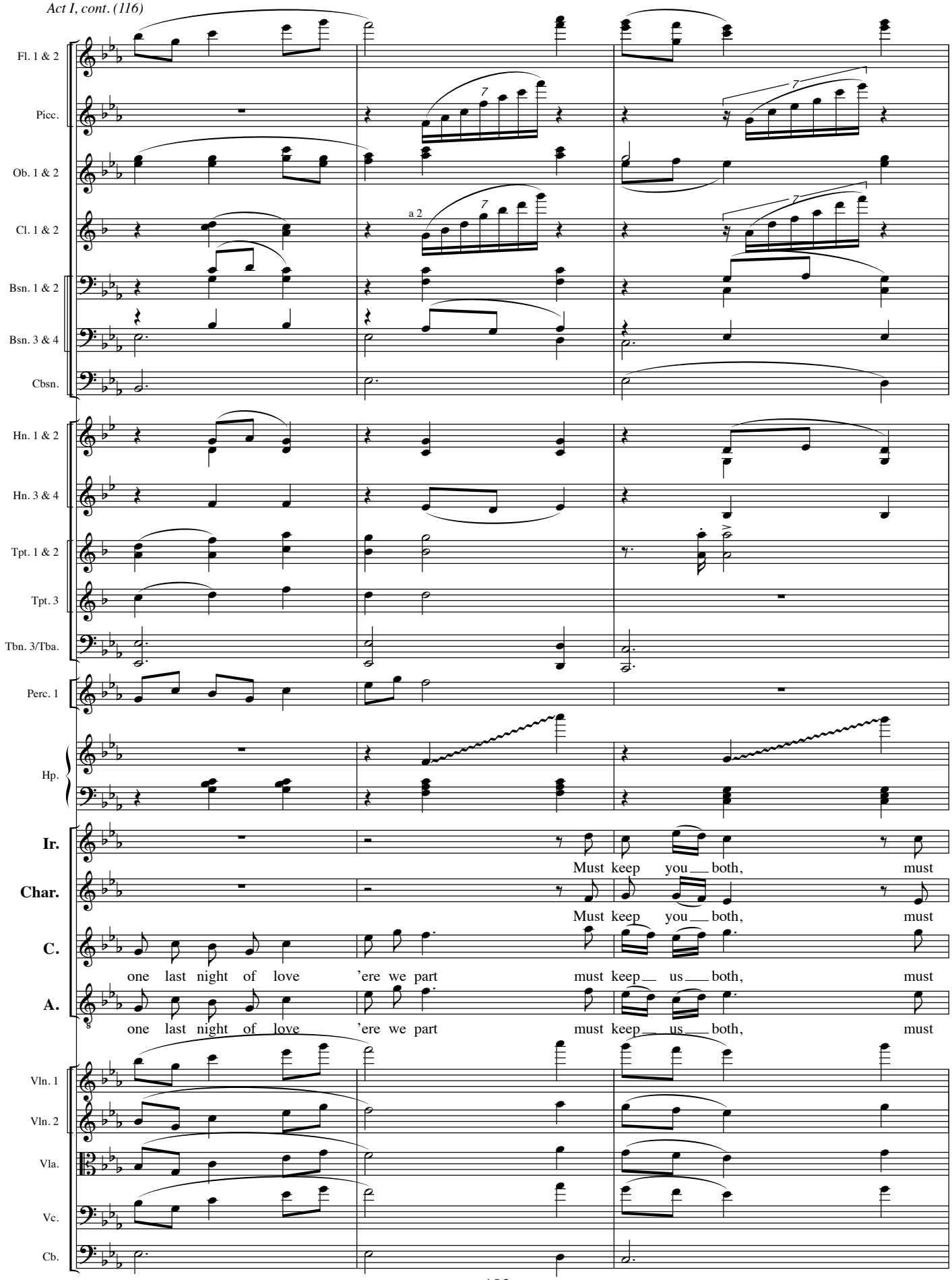
14

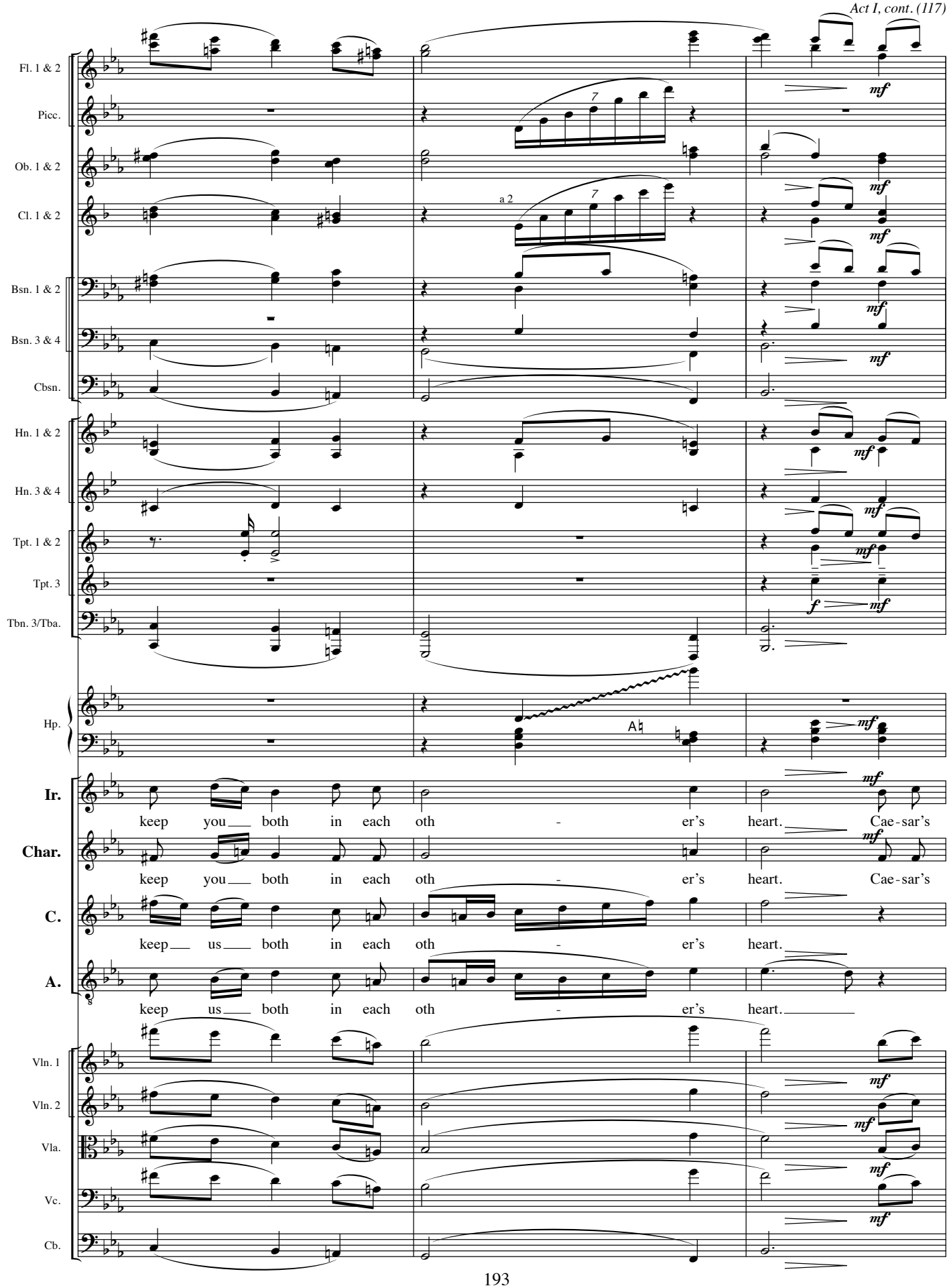
Fl. 1 & 2
Picc.
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 3/Tba.
Perc. 1
Hp.
Ir.
Char.
C.
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

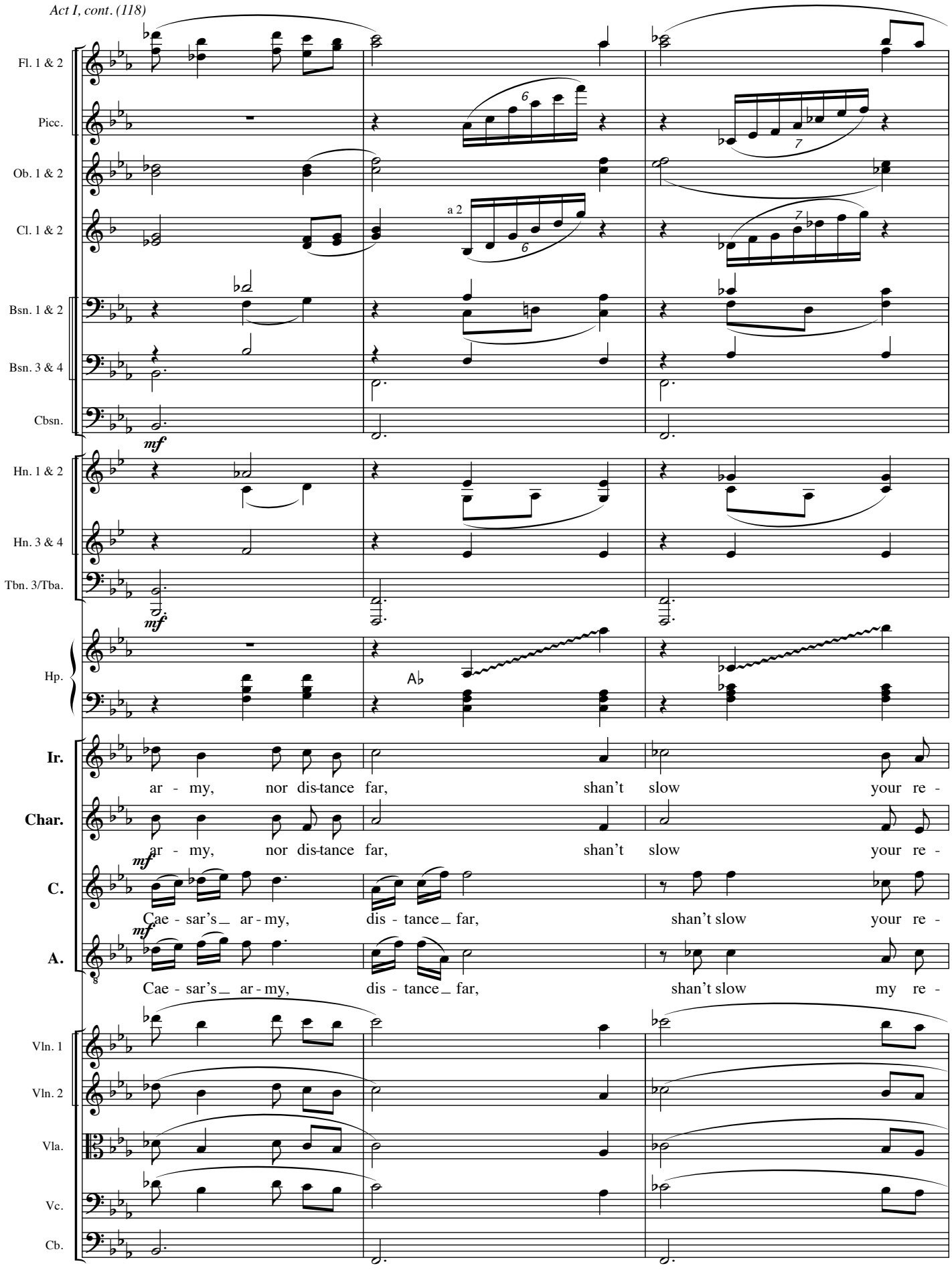
a 2
a 2
3.
Bells
D♮B♮
B♭

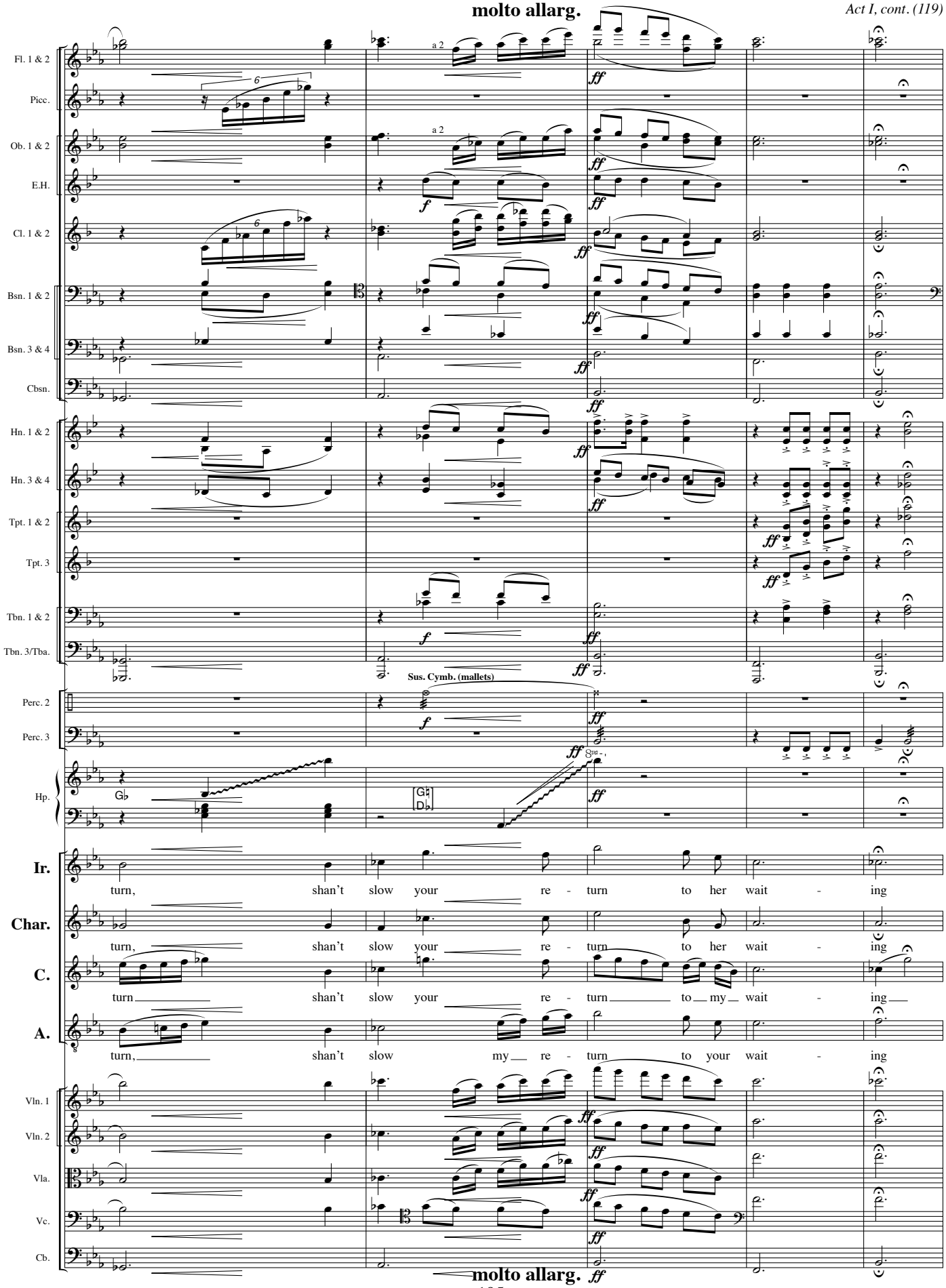
love.
love.
love. Come, my love, come, my sweet,
love. Come, my love, come, my sweet,

14

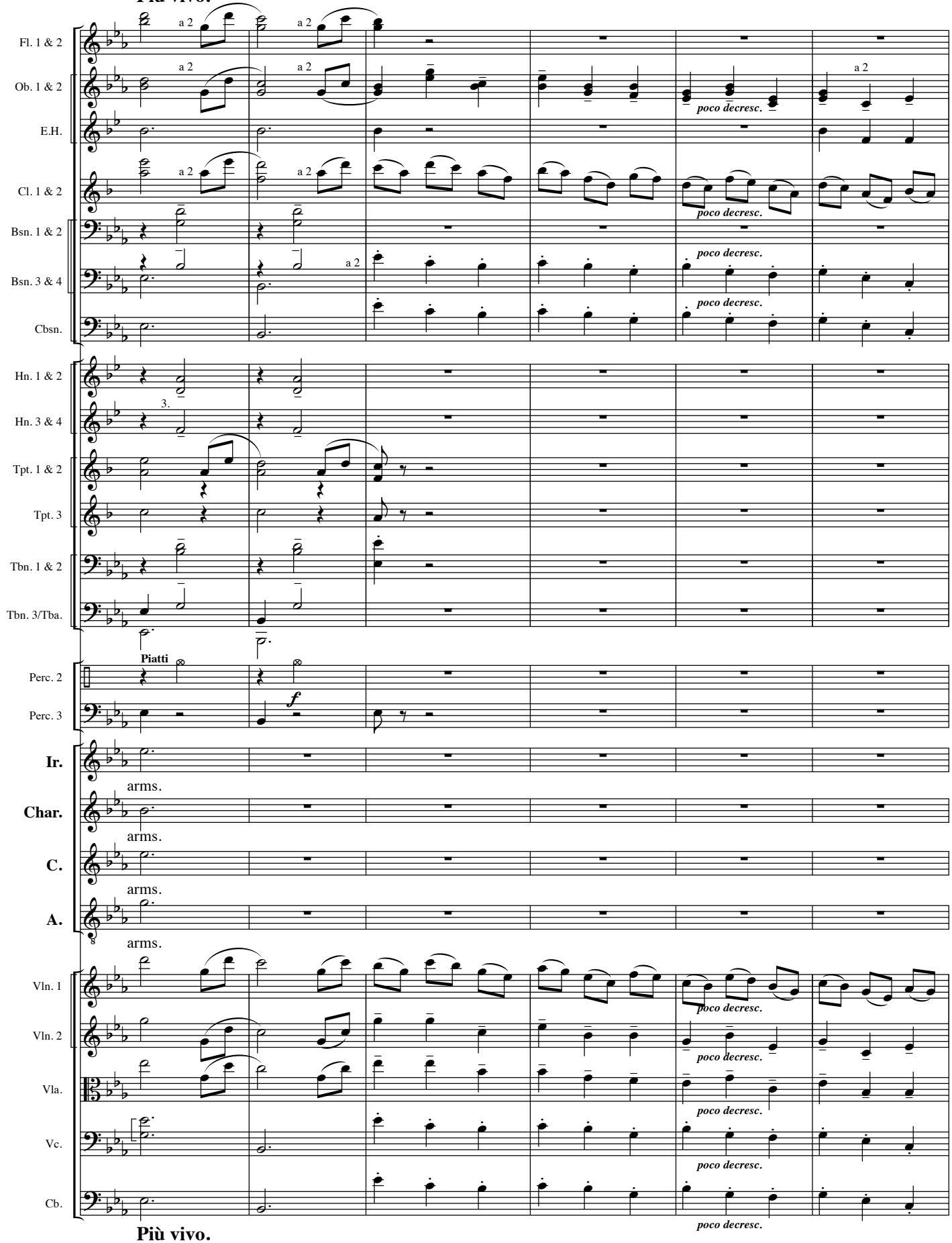

Fl. 1 & 2
Picc.
Ob. 1 & 2
Cl. 1 & 2
a 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 3/Tba.
Perc. 1
Hp.
Ir.
Must keep you both, must
Char.
Must keep you both, must
C.
one last night of love 'ere we part must keep us both, must
A.
one last night of love 'ere we part must keep us both, must
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. 3/Tba.
Hp.
Ir.
Char.
C.
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
a 2
mf
f
keep you both in each oth - er's heart. Cae-sar's
keep you both in each oth - er's heart. Cae-sar's
keep us both in each oth - er's heart.
keep us both in each oth - er's heart.

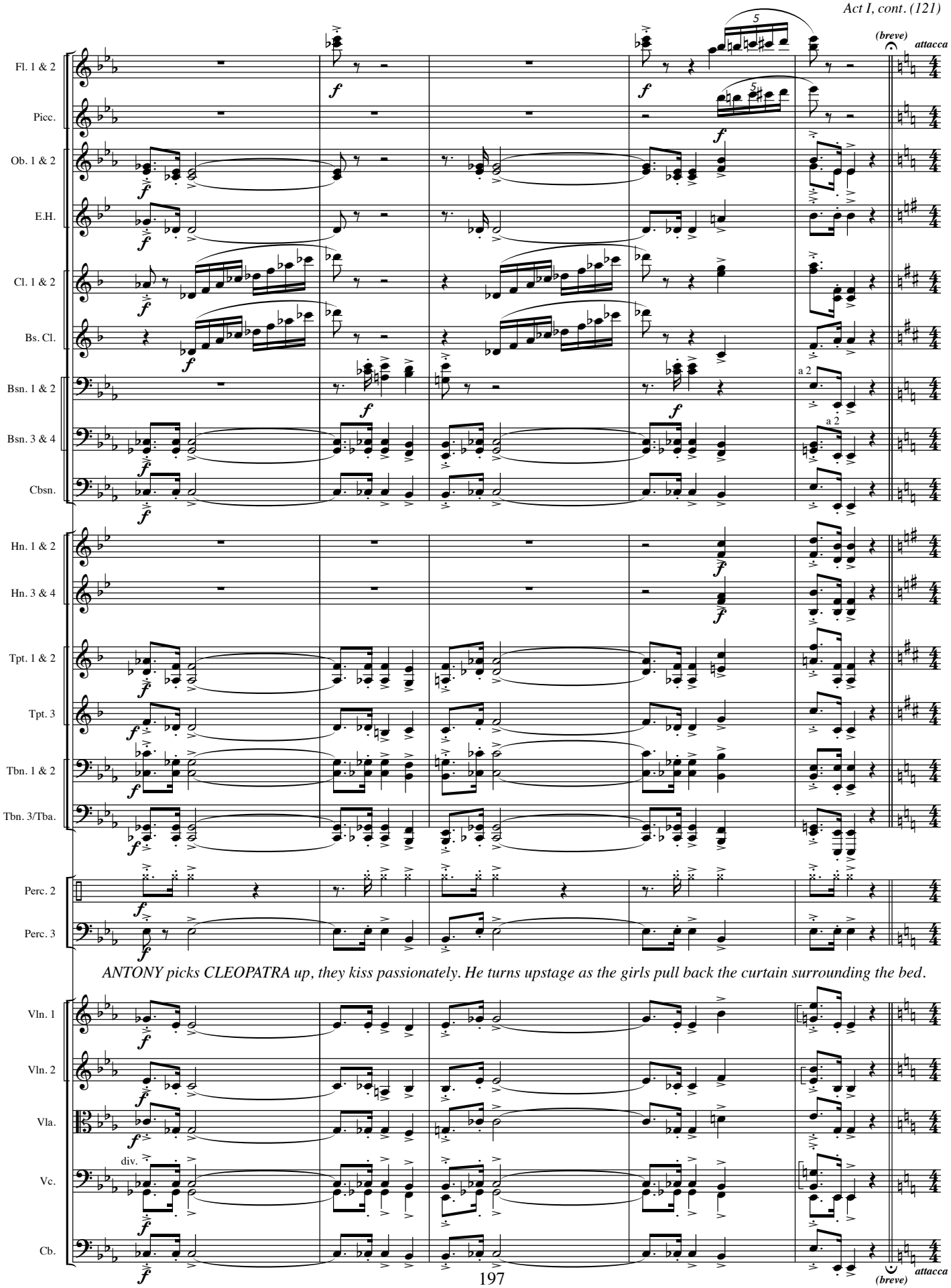

Fl. 1 & 2
Picc.
Ob. 1 & 2
Cl. 1 & 2
a 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
mf
Hn. 1 & 2
Hn. 3 & 4
Tbn. 3/Tba.
mf
Hp.
A♭
Ir.
ar - my, nor dis-tance far, shan't slow your re -
Char.
ar - my, nor dis-tance far, shan't slow your re -
C.
mf
Cae - sar's ar - my, dis - tance far, shan't slow your re -
A.
mf
Cae - sar's ar - my, dis - tance far, shan't slow my re -
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 2
Perc. 3
Hp.
Ir.
Char.
C.
A.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
a 2
Sus. Cymb. (mallets)
turn, shan't slow your re - turn to her wait - ing
turn, shan't slow your re - turn to her wait - ing
turn shan't slow your re - turn to my wait - ing
turn, shan't slow my re - turn to your wait - ing

Più vivo.



Più vivo.


(breve)
attacca
Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 2
Perc. 3
a 2
a 2
ANTONY picks CLEOPATRA up, they kiss passionately. He turns upstage as the girls pull back the curtain surrounding the bed.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
div.
(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. ENOBARBUS 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

con sord.

Tpt. 1 & 2

15

Alla marcia.

Fl. 1 & 2

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

senza sord.

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Piatti

Perc. 2

S.D.

Perc. 3

Vln. 1

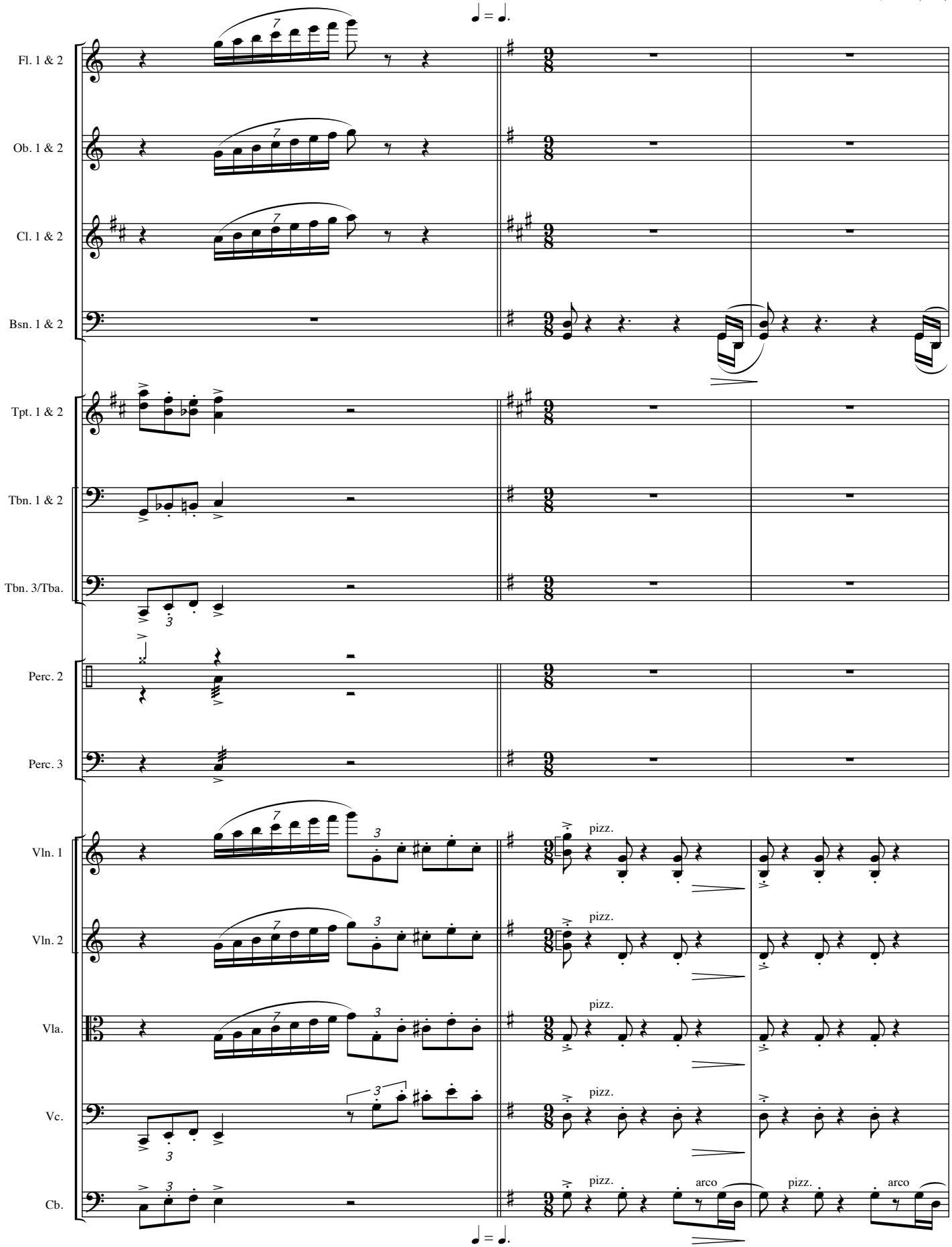
Vln. 2

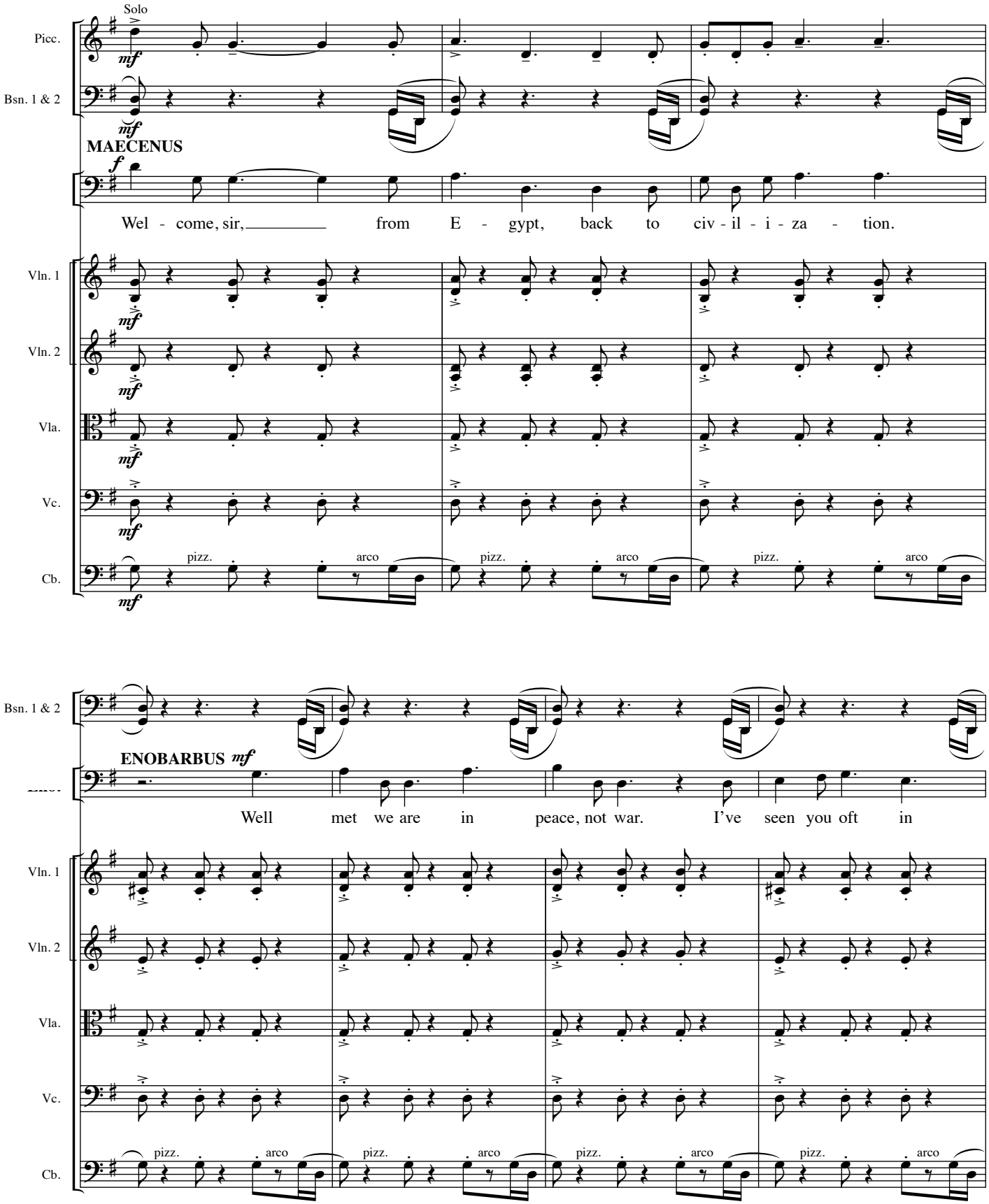
Vla.

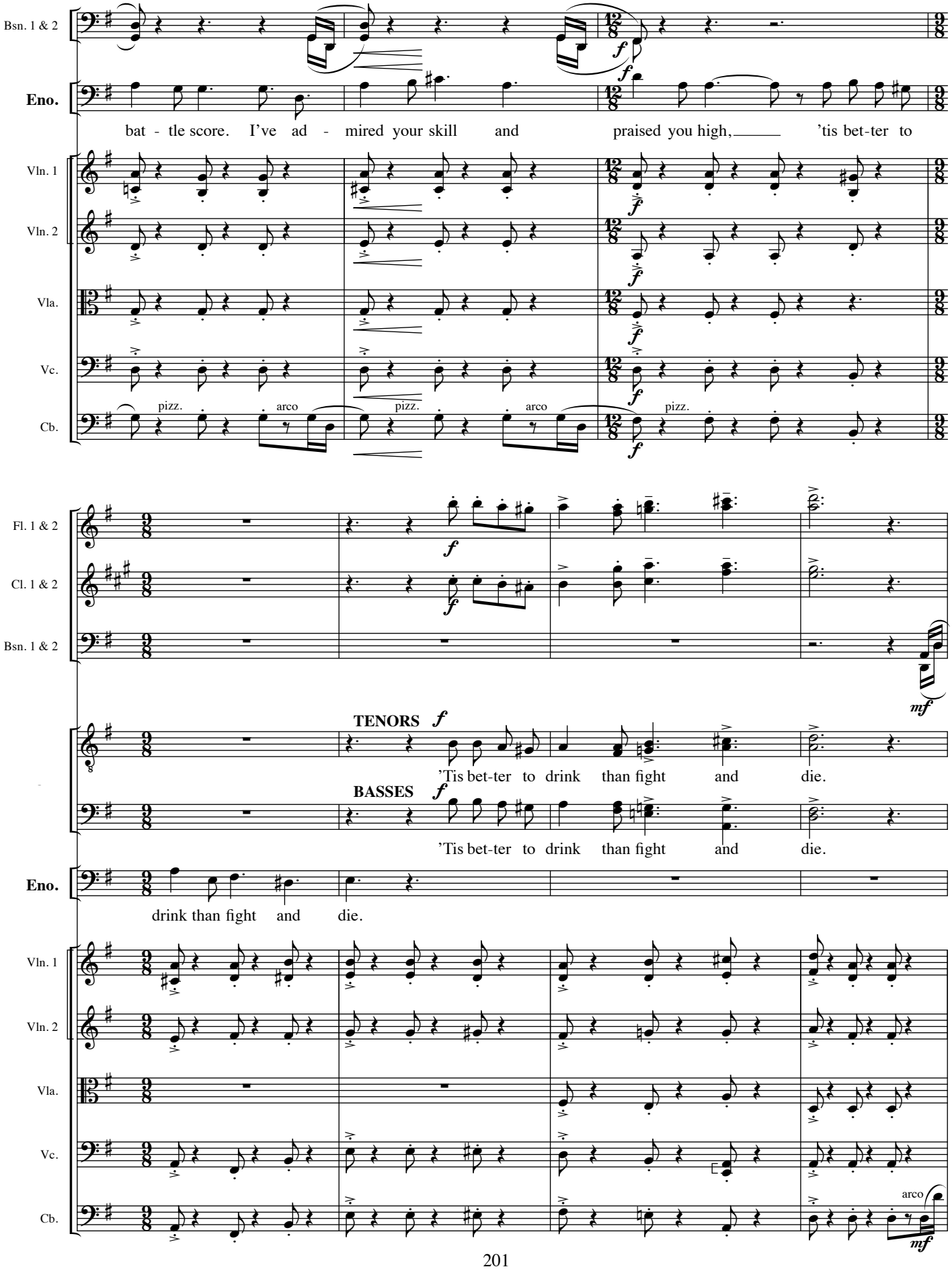
unis.

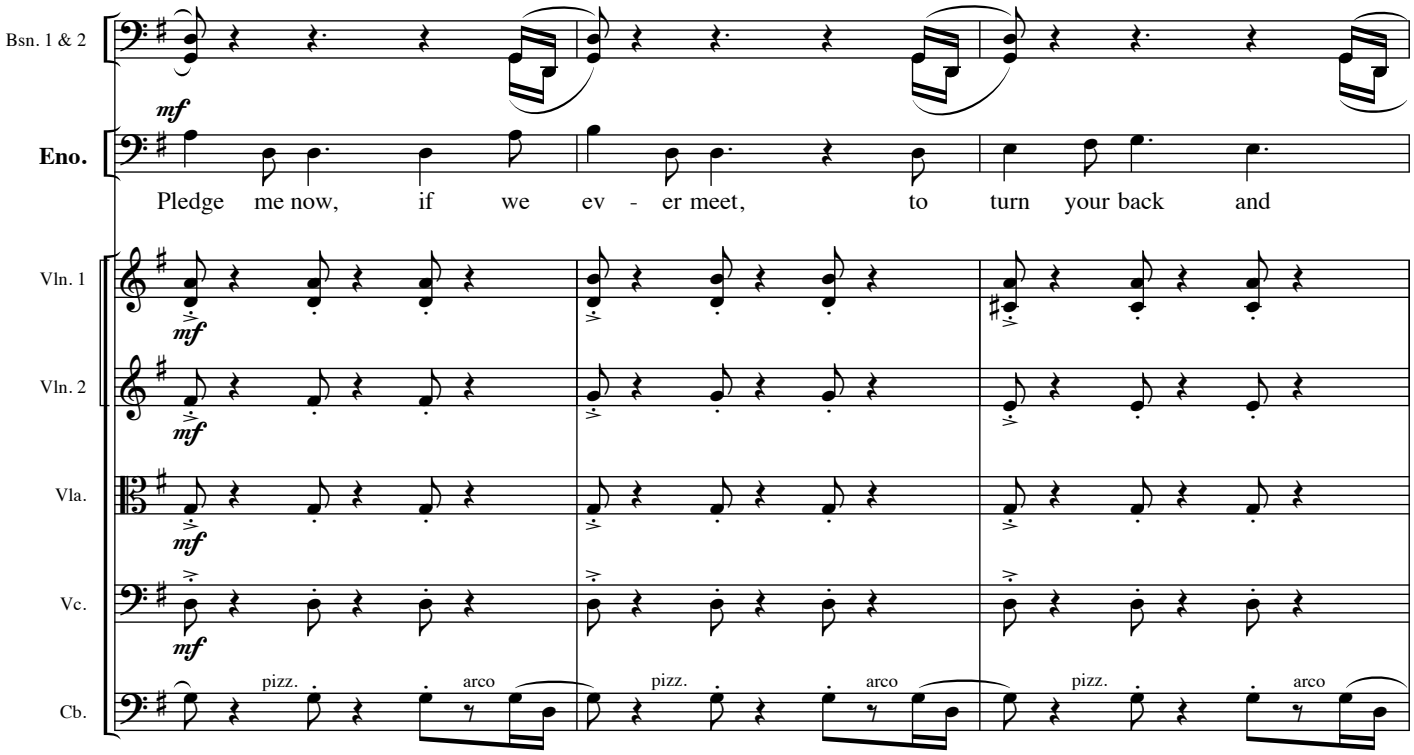
Vc.

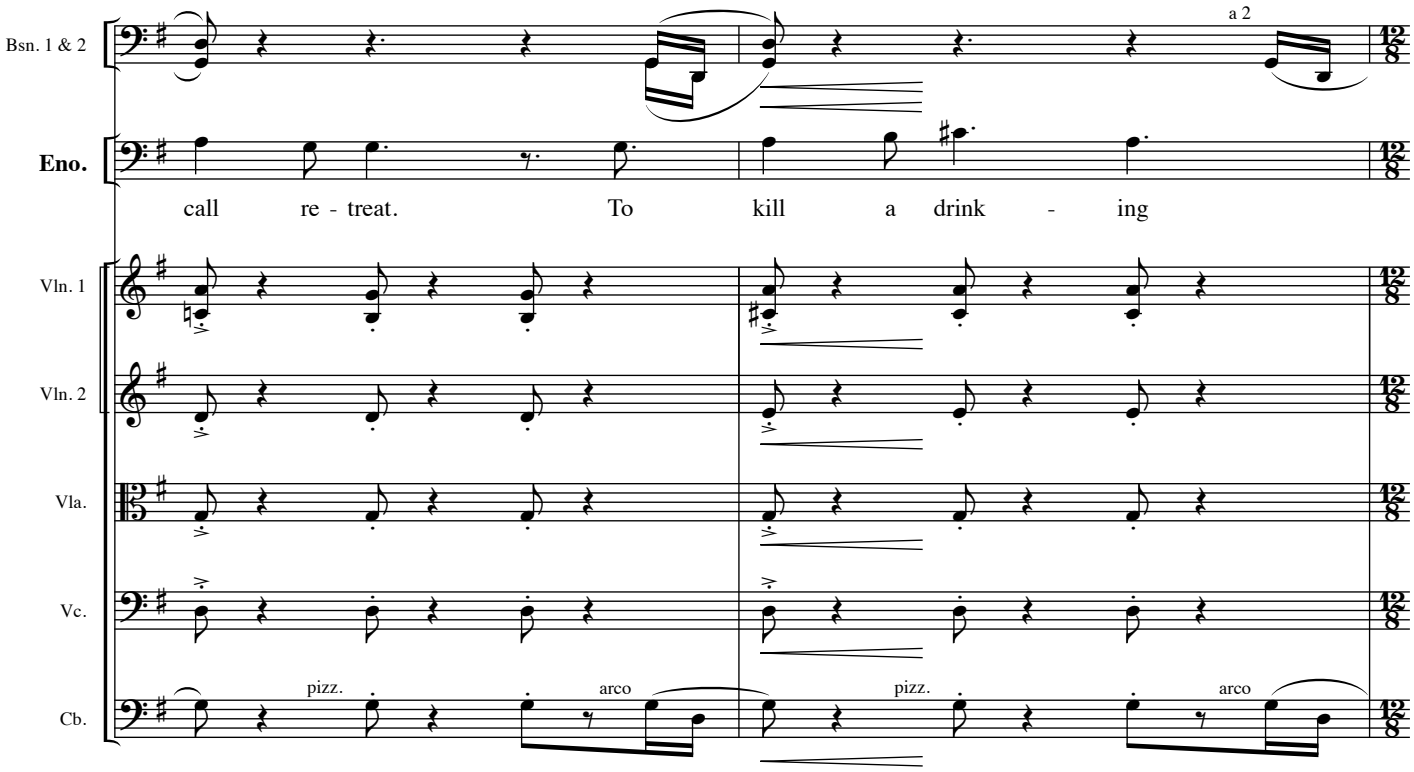
Cb.

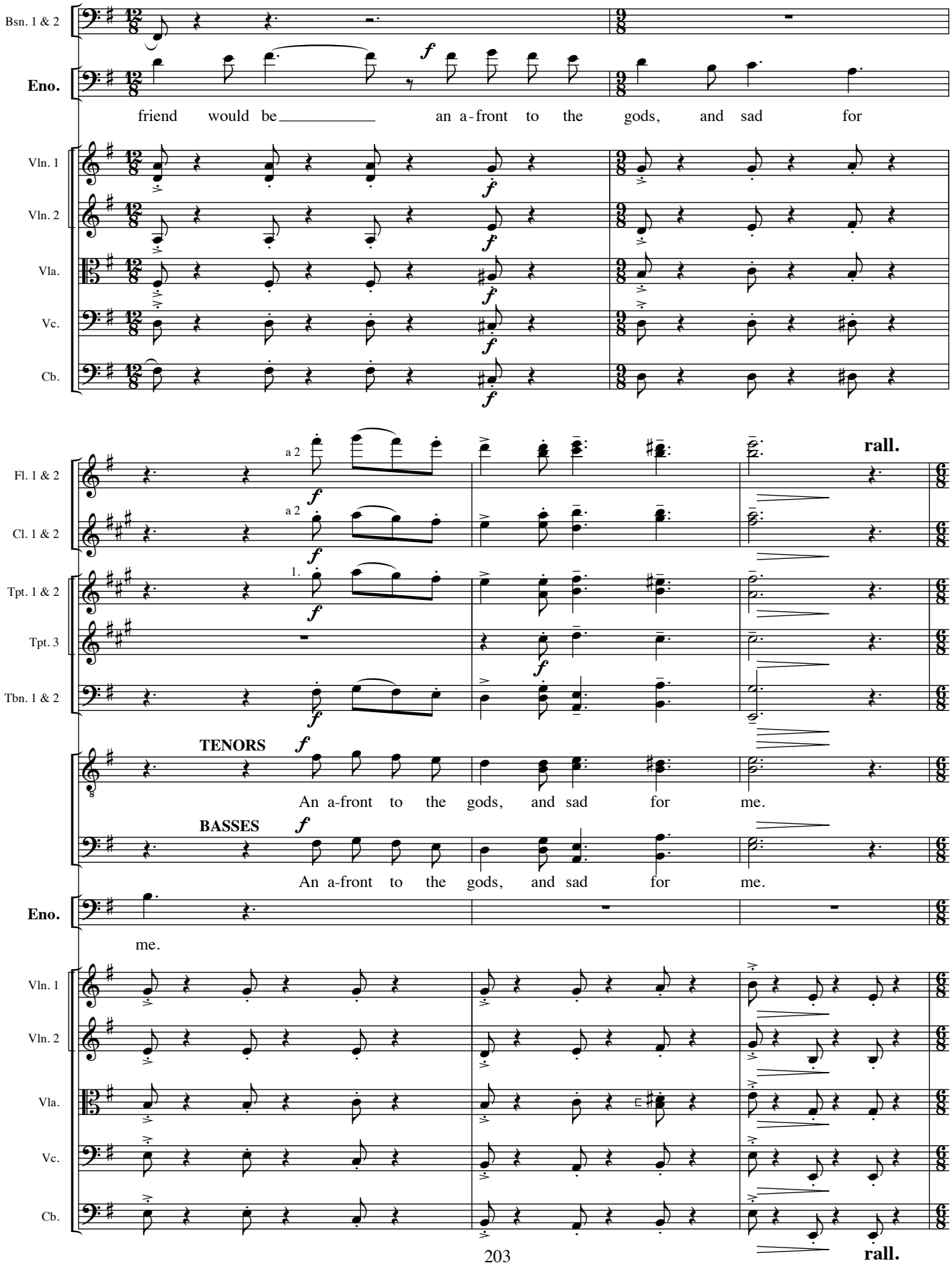

♩ = ♩.
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Tpt. 1 & 2
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 2
Perc. 3
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
pizz.
arco
♩ = ♩.


Solo
Picc.
Bsn. 1 & 2
MAECENUS
Wel - come, sir, from E - gypt, back to civ - il - i - za - tion.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
pizz.
arco
ENOBARBUS
Well met we are in peace, not war. I've seen you oft in


Bsn. 1 & 2
Eno.
bat - tle score. I've ad - mired your skill and praised you high, 'tis bet-ter to
Vln. 1
Vln. 2
Vla.
Vc.
pizz.
arco
pizz.
arco
pizz.
Cb.
Fl. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
TENORS
'Tis bet-ter to drink than fight and die.
BASSES
'Tis bet-ter to drink than fight and die.
Eno.
drink than fight and die.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
arco


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.
friend would be an a-front to the gods, and sad for
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Fl. 1 & 2
Cl. 1 & 2
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
a 2
1.
rall.
TENORS
An a-front to the gods, and sad for me.
BASSES
An a-front to the gods, and sad for me.
Eno.
me.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
rall.

16 **Meno mosso.**

Ob. 1 & 2 — 1. Solo — *mf*

Bsn. 1 & 2 — 1. Solo — *mf*

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* — *mf* — *mf*

Ob. 1 & 2

Cl. 1 & 2 — *mf* — *mf*

Bsn. 1 & 2

ENOBARBUS *mf*

Aye, sir, we did sleep day out of night,

Mae.

won - drous la - dy, if word is square.

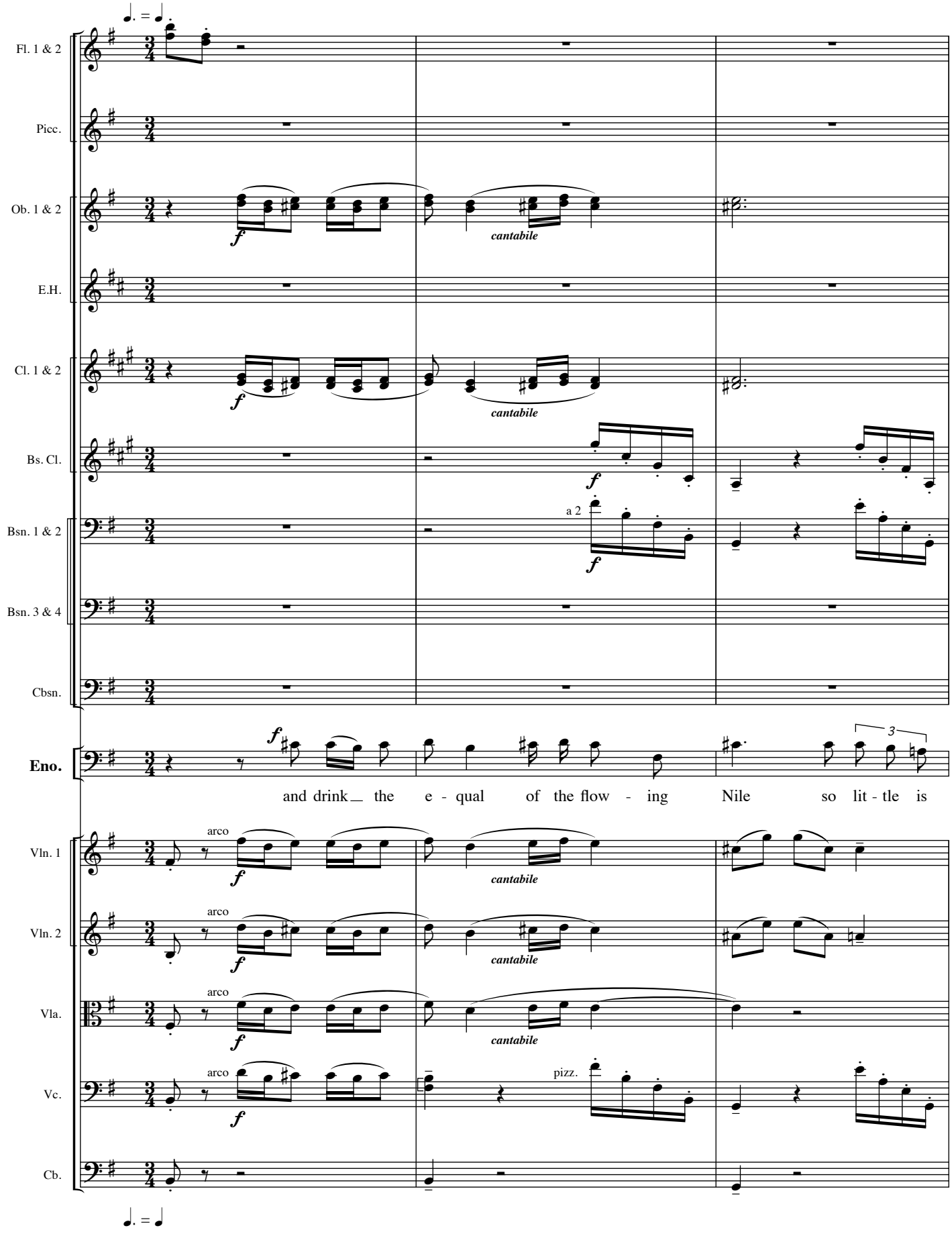
Vln. 1

Vln. 2

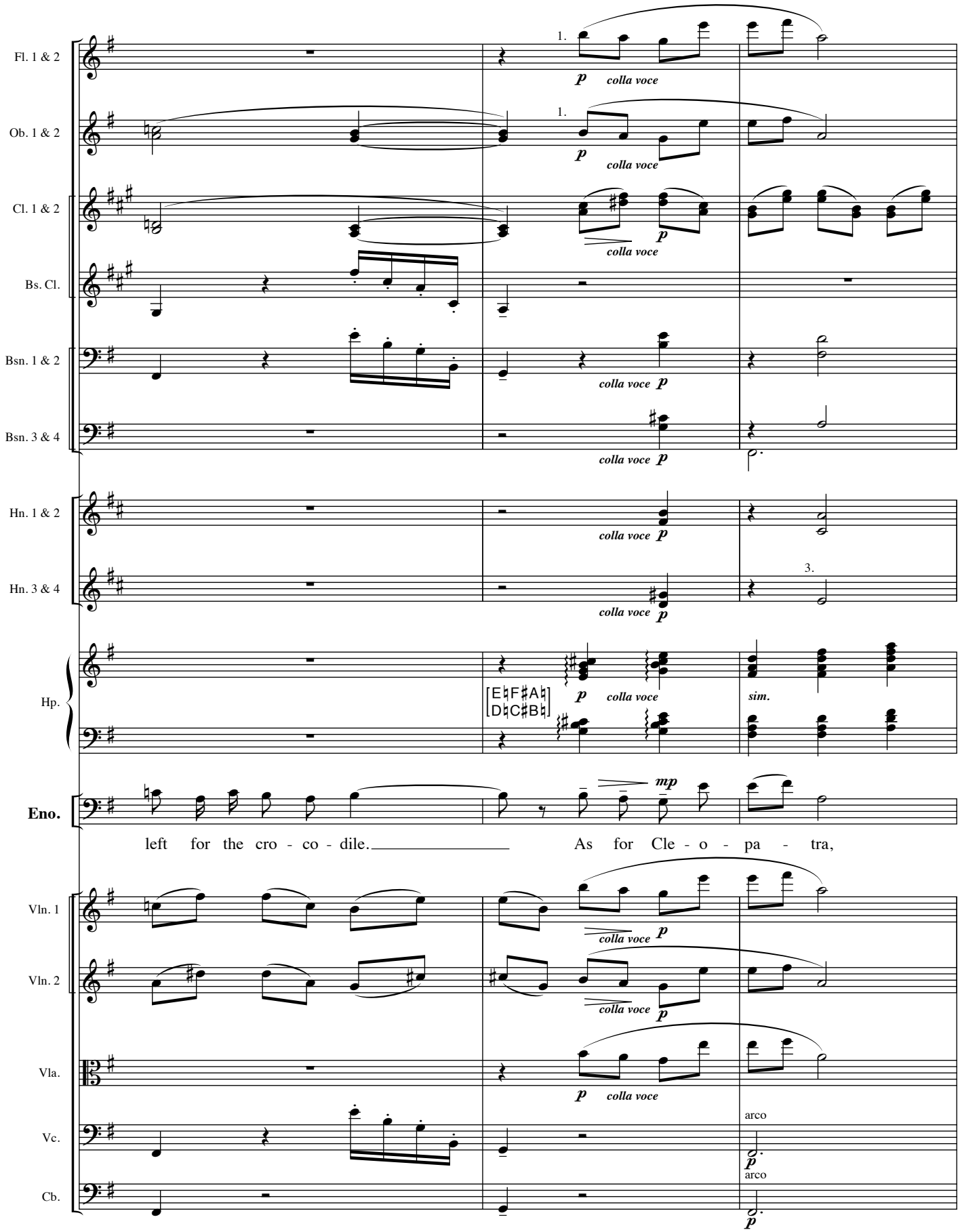
Vla.

Vc.

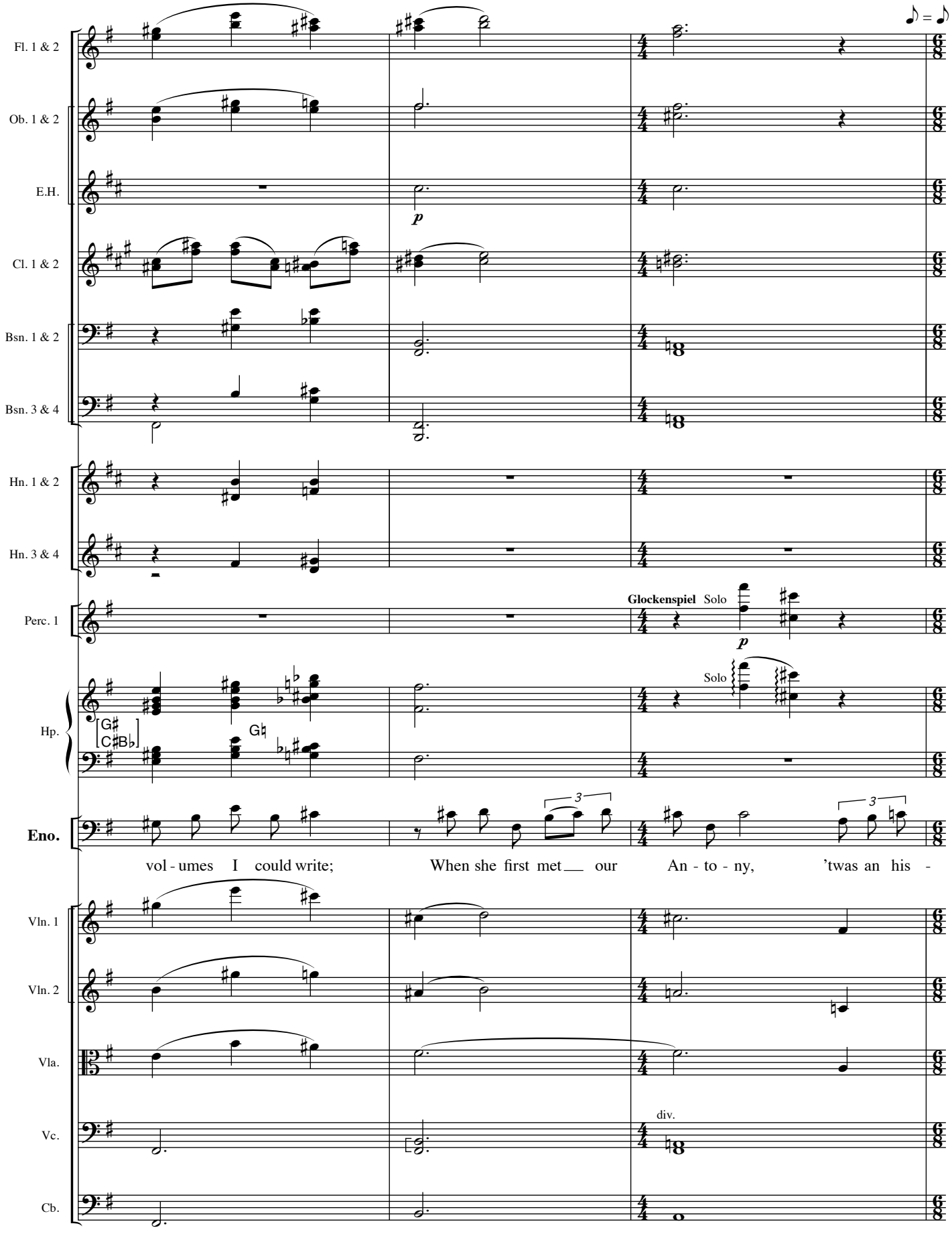
Cb.

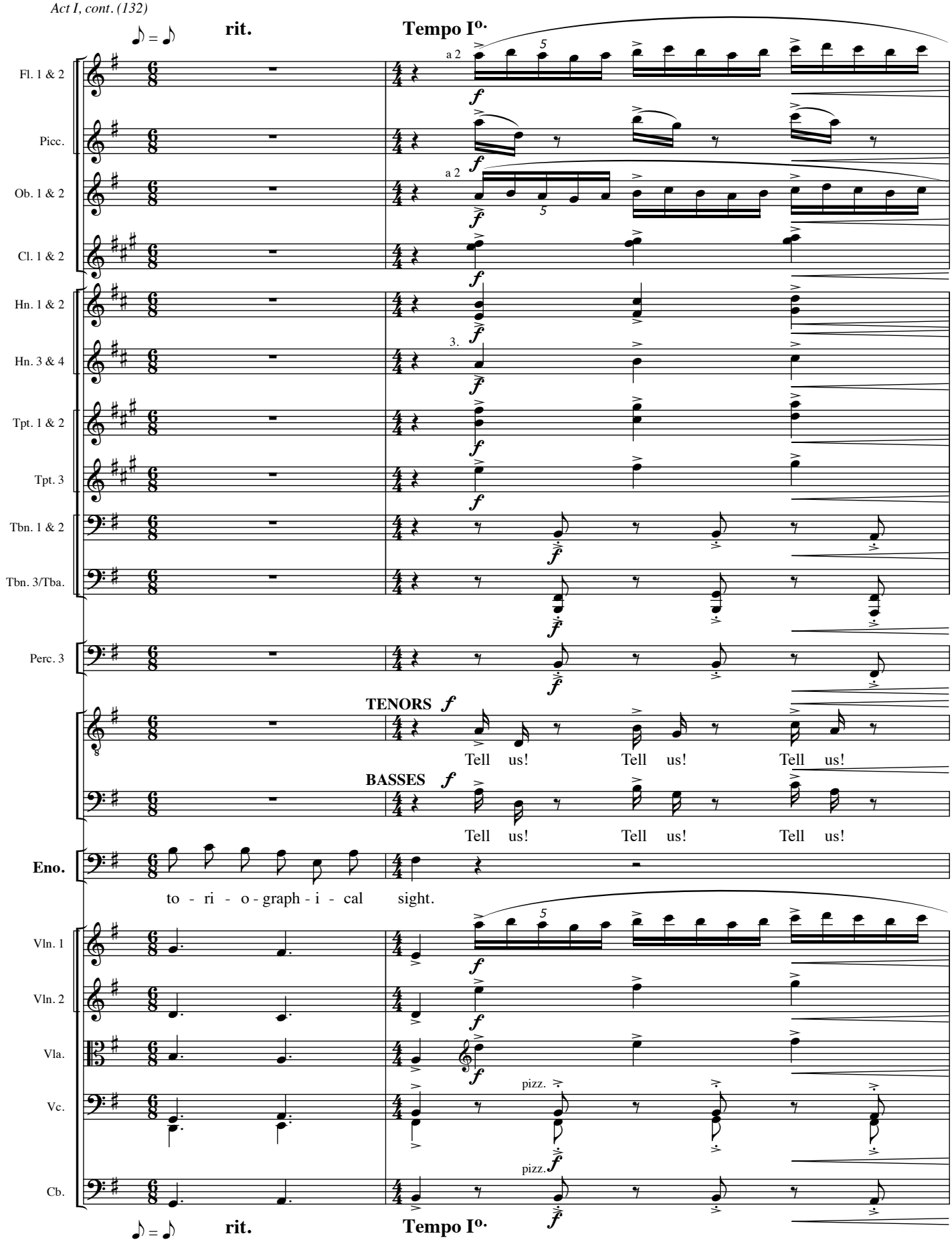

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Eno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
cantabile
a 2
arco
pizz.
3
and drink the e - qual of the flow - ing Nile so lit - tle is

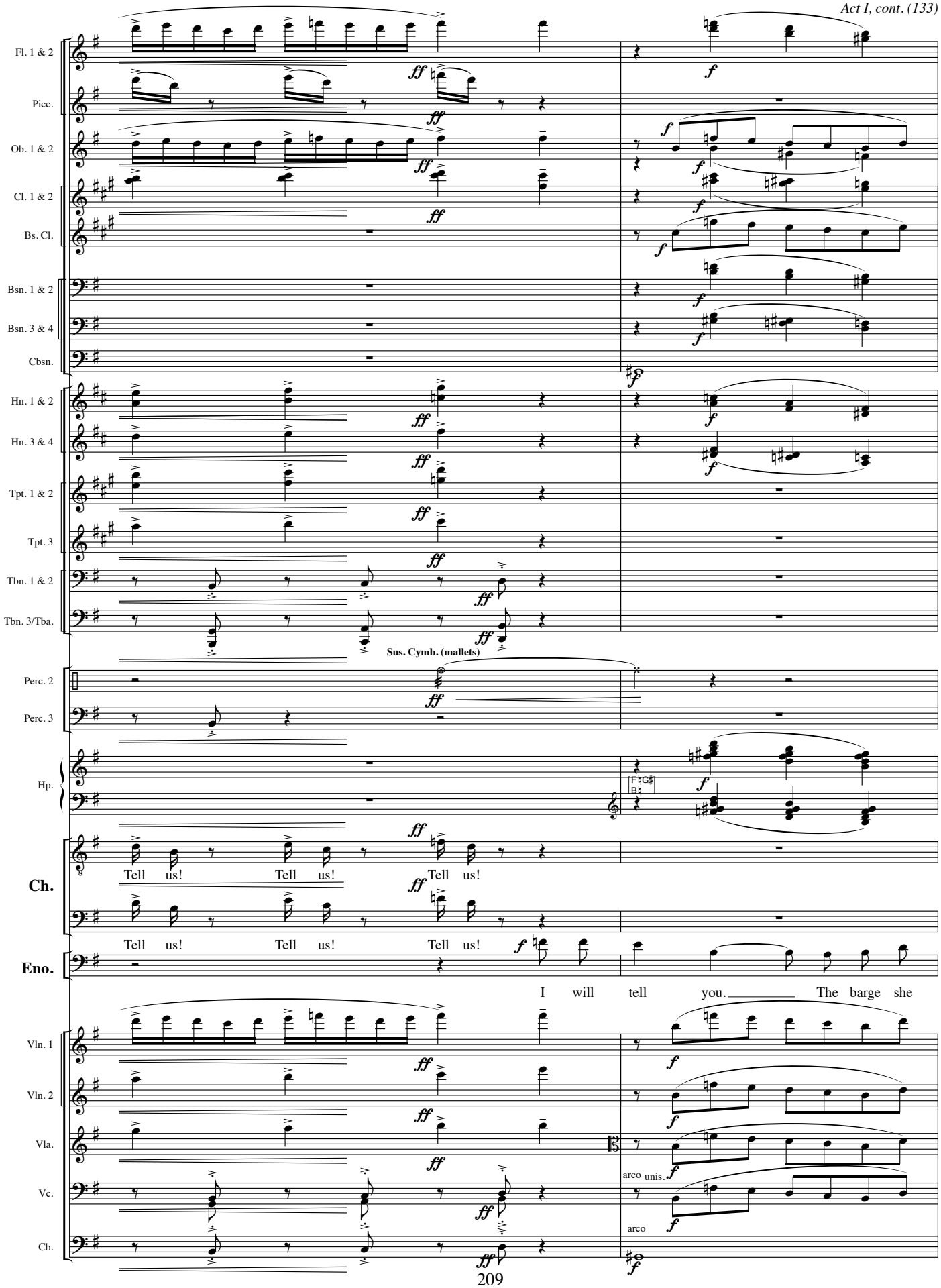
Molto meno mosso.

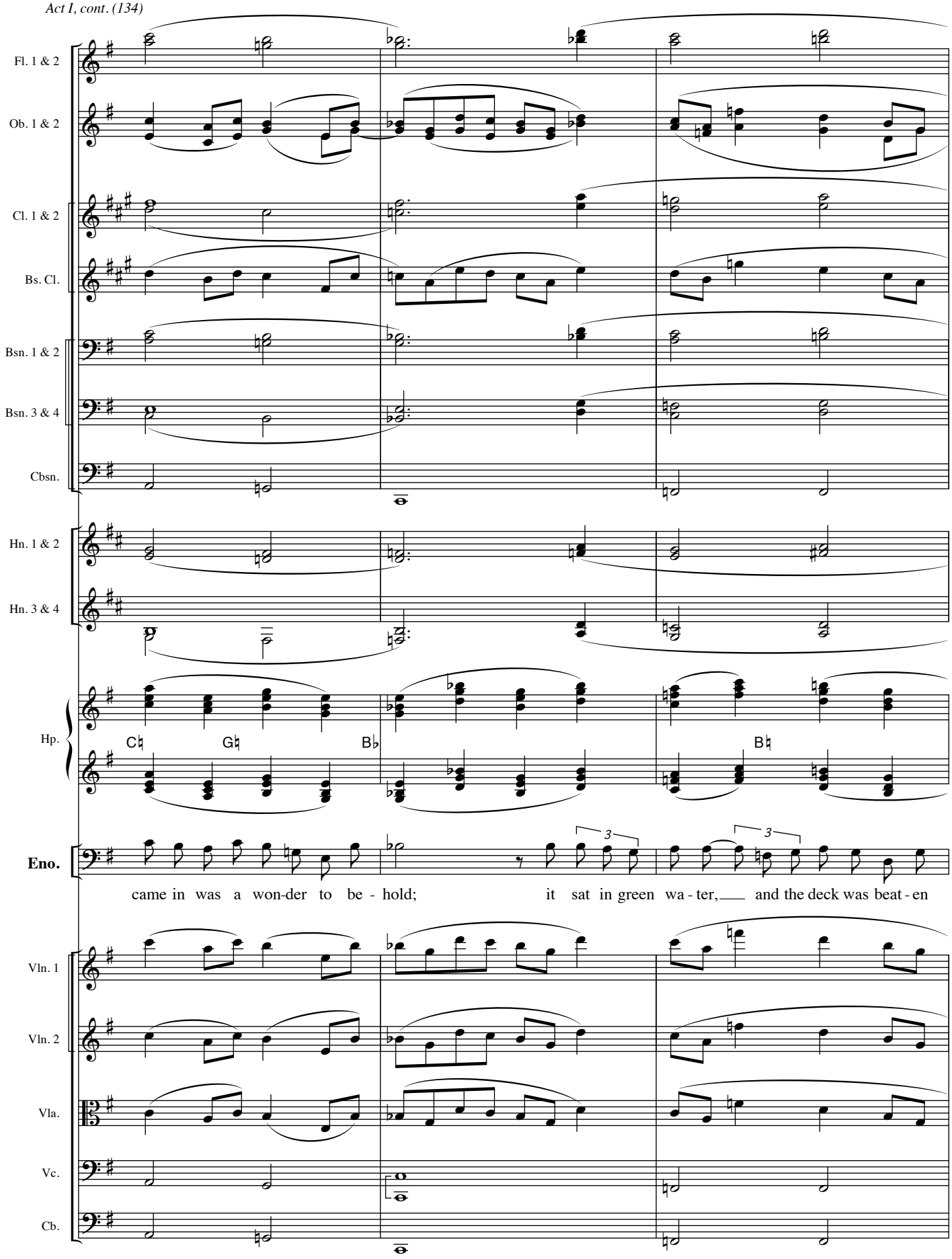


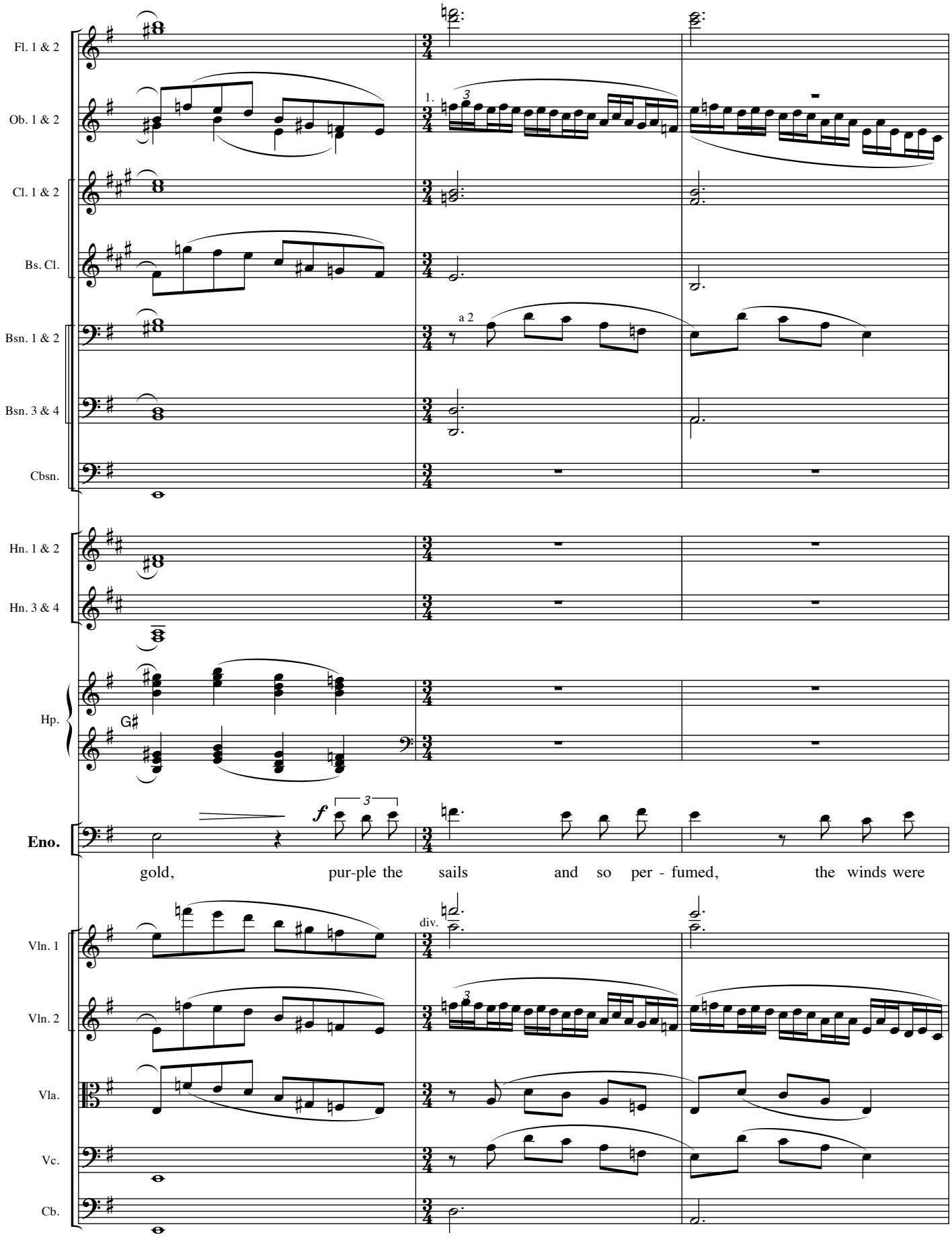
Molto meno mosso.

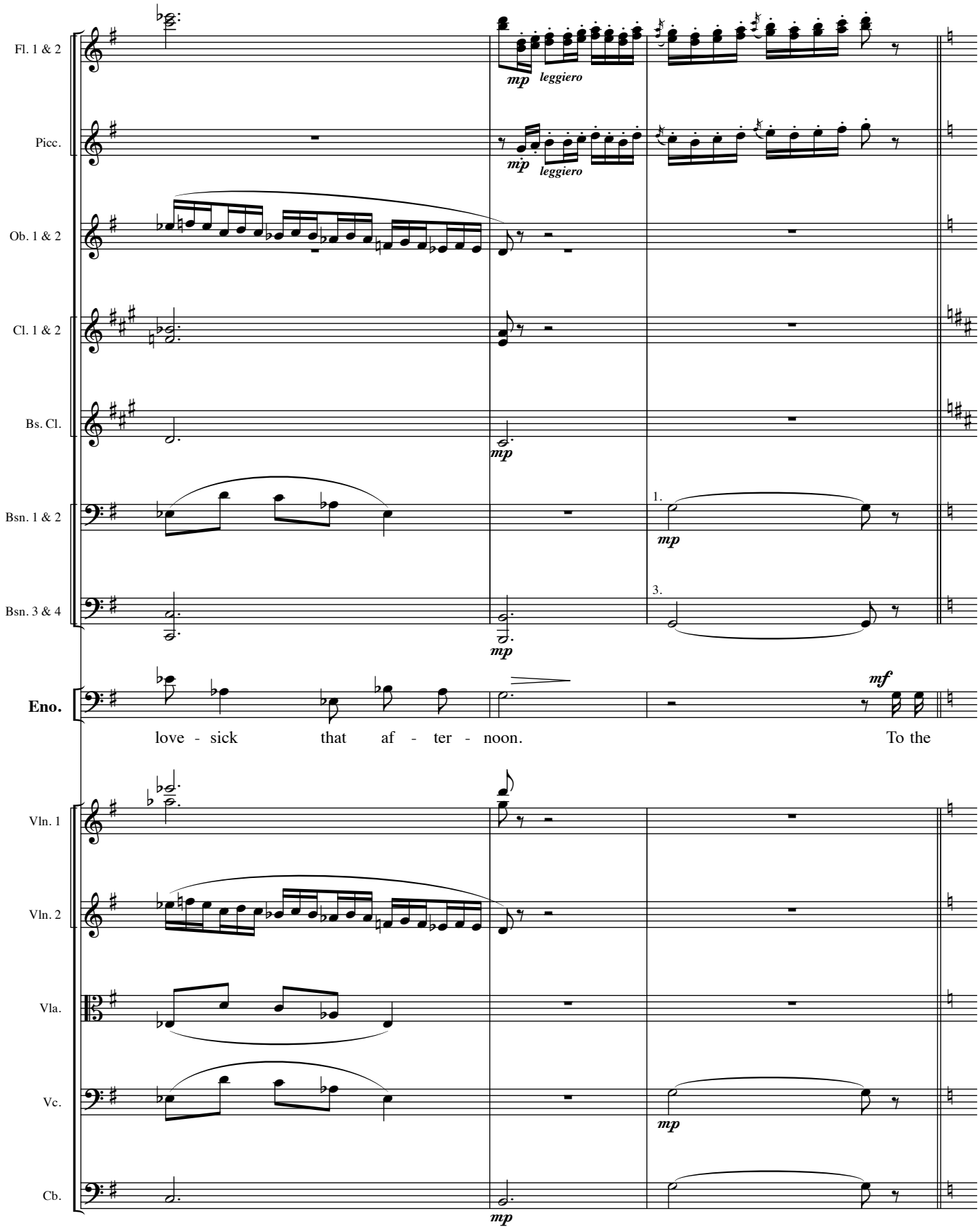

Fl. 1 & 2
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Hn. 3 & 4
Perc. 1
Glockenspiel Solo
Hp.
Solo
G♯ C♯ B♭
G♮
Eno.
vol - umes I could write; When she first met our An - to - ny, 'twas an his -
Vln. 1
Vln. 2
Vla.
Vc.
div.
Cb.

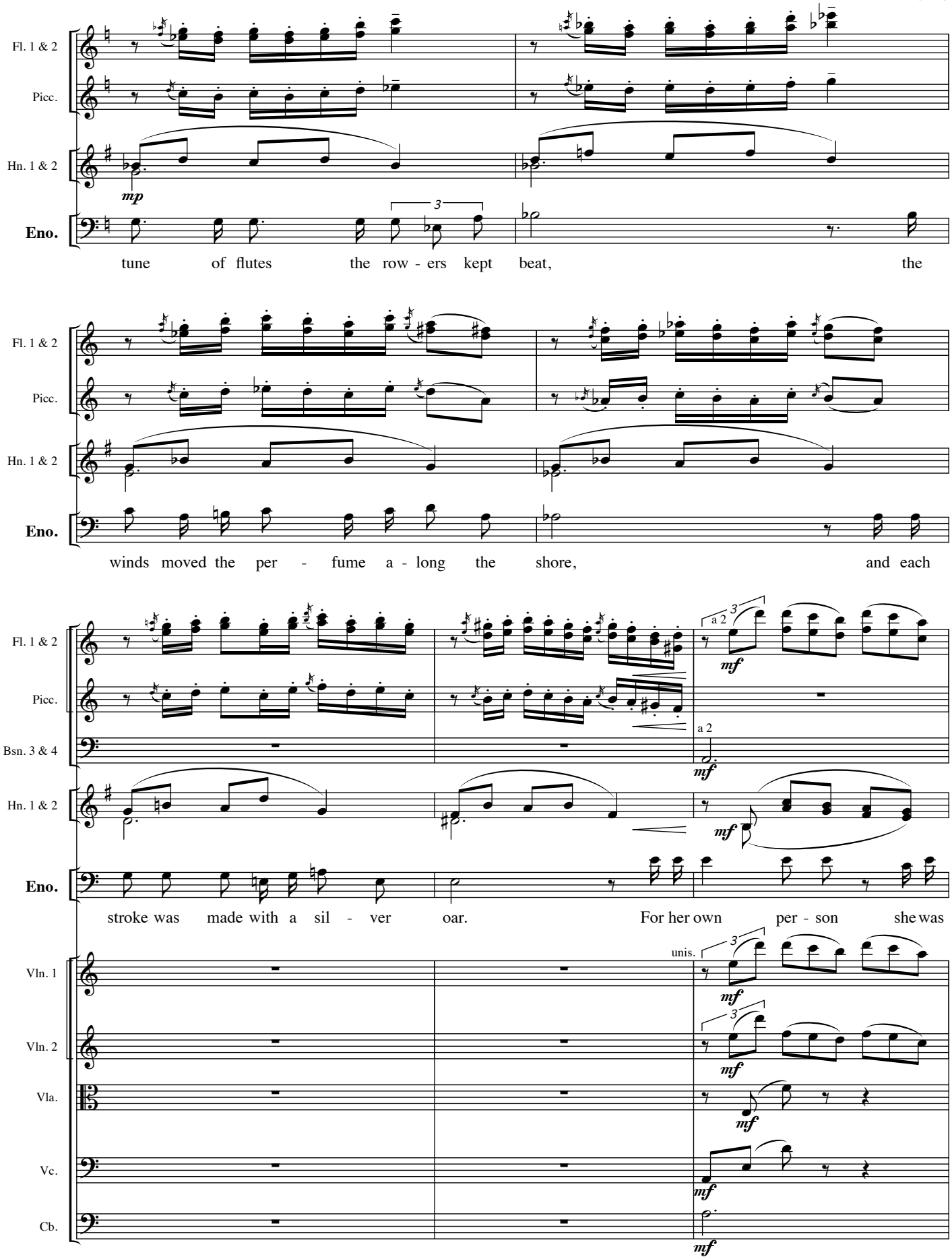

♪ = ♪
rit.
Tempo I°.
Fl. 1 & 2
Picc.
Ob. 1 & 2
Cl. 1 & 2
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
a 2
3.
TENORS f
Tell us! Tell us! Tell us!
BASSES f
Tell us! Tell us! Tell us!
Eno.
to - ri - o - graph - i - cal sight.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
pizz.
♪ = ♪
rit.
Tempo I°.

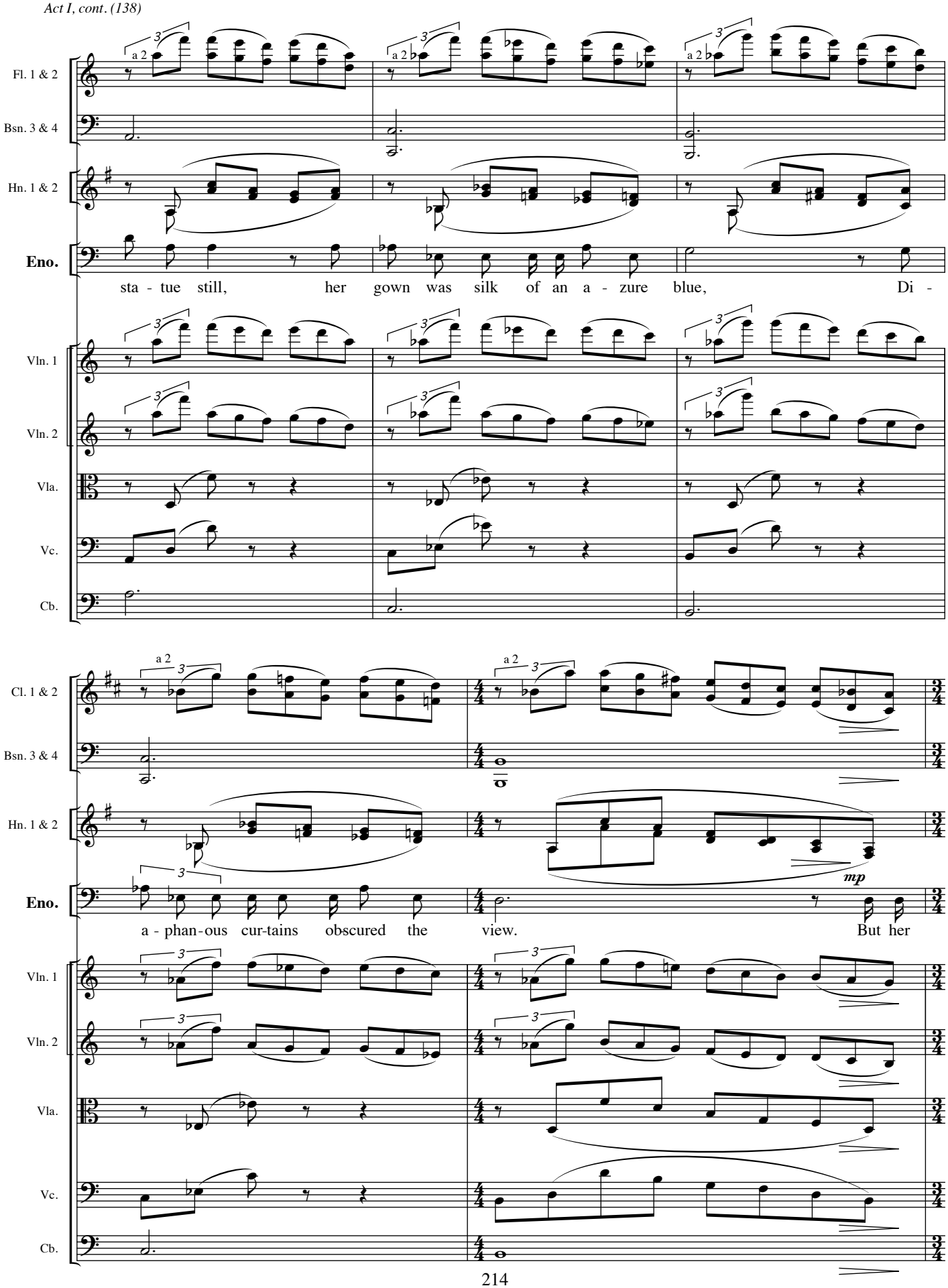

Fl. 1 & 2
Picc.
Ob. 1 & 2
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Sus. Cymb. (mallets)
Perc. 2
Perc. 3
Hp.
Ch.
Tell us! Tell us! Tell us!
Tell us! Tell us! Tell us!
Eno.
I will tell you. The barge she
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
arco unis.
arco


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.
C♮
G♮
B♭
B♮
Eno.
3
3
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.


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.
G♯
Eno.
1.
3
a 2
f
3
gold, pur-ple the sails and so per - fumed, the winds were
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
div.
3


Fl. 1 & 2
mp
leggiero
Picc.
mp
leggiero
Ob. 1 & 2
Cl. 1 & 2
Bs. Cl.
mp
Bsn. 1 & 2
1.
mp
Bsn. 3 & 4
3.
mp
Eno.
mf
love - sick that af - ter - noon. To the
Vln. 1
Vln. 2
Vla.
Vc.
mp
Cb.
mp


Fl. 1 & 2
Picc.
Hn. 1 & 2
mp
Eno.
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.
a 2
mf
stroke was made with a sil - ver oar. For her own per - son she was
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
unis.
mf


Fl. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Eno.
sta - tue still, her gown was silk of an a - zure blue, Di -
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Cl. 1 & 2
a 2
mp
a - phan - ous cur - tains obscured the view. But her

poco rall. **a tempo** **17**

Fl. 1 & 2 — a 2 — *mf* — *f*

Picc. — *mf* — *f*

Ob. 1 & 2 — a 2 — *mf* — *f*

Cl. 1 & 2 — *mf* — *f*

Bsn. 1 & 2 — *mf* — *f*

Bsn. 3 & 4 — *mf* — *f*

Cbsn. — *mf* — *f*

Hn. 1 & 2 — *mf* — *f*

Hn. 3 & 4 — 3. — *mf* — *f*

Tpt. 1 & 2 — *f* — *f*

Tpt. 3 — *f* — *f*

Tbn. 1 & 2

Tbn. *mf*

Tbn. 3/Tba. *mf* — *f*

Perc. 3 — *f*

TENORS *f*

O rare for

BASSES *f*

O rare for

Eno.

eyes were dark and pierced right through.

Vln. 1 — *mf* — *f*

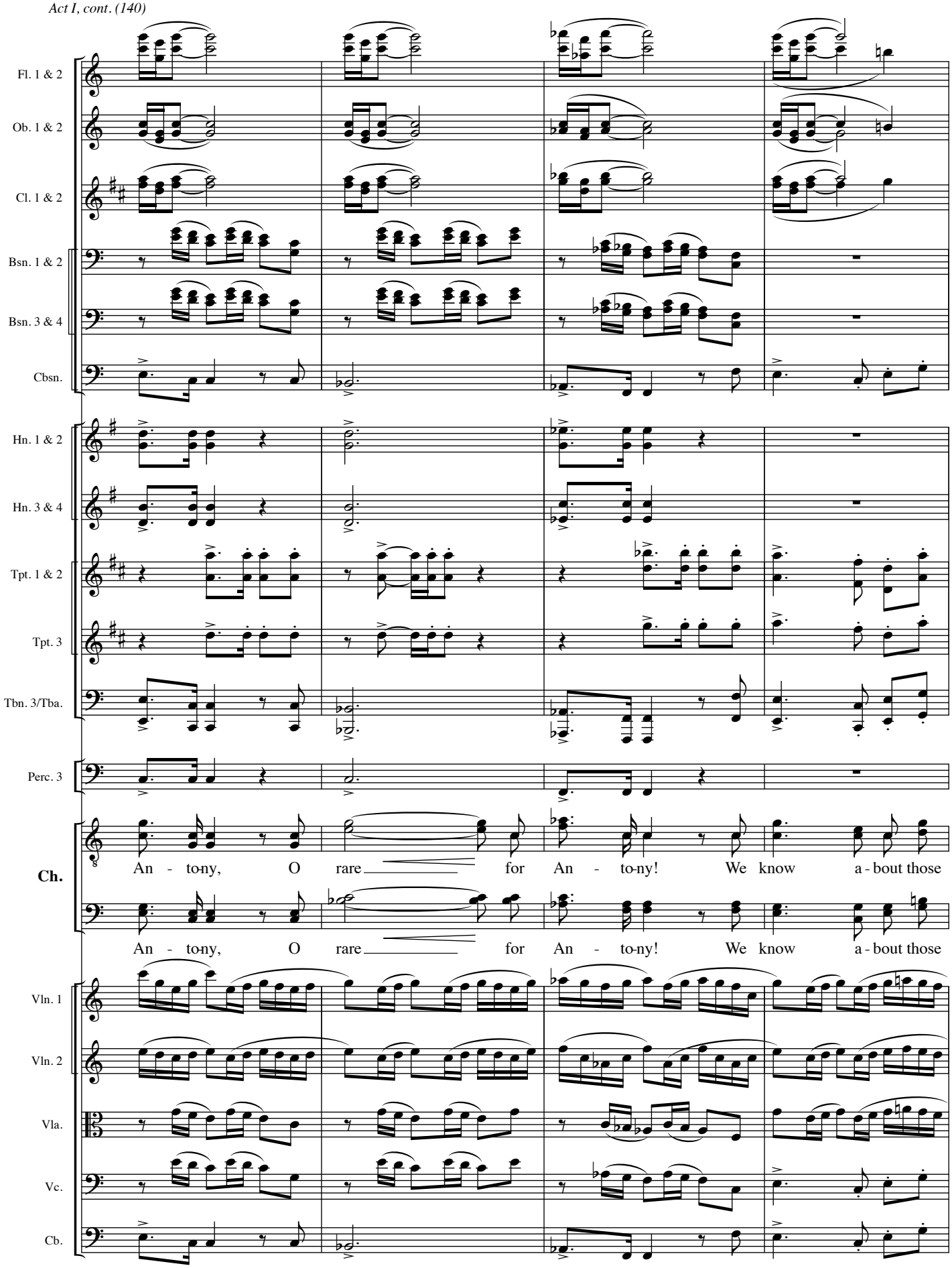
Vln. 2 — *mf* — *f*

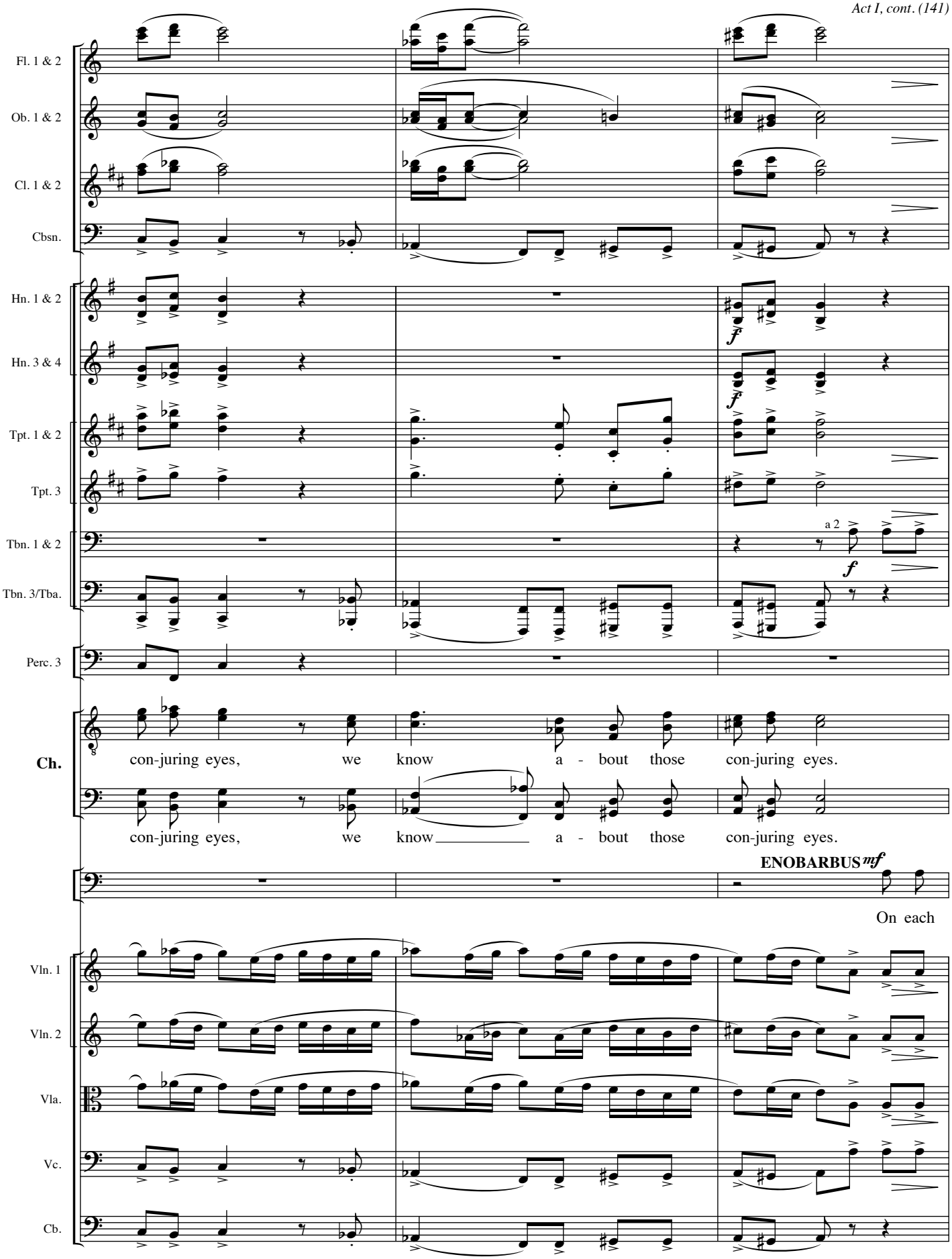
Vla. — *mf* — *f*

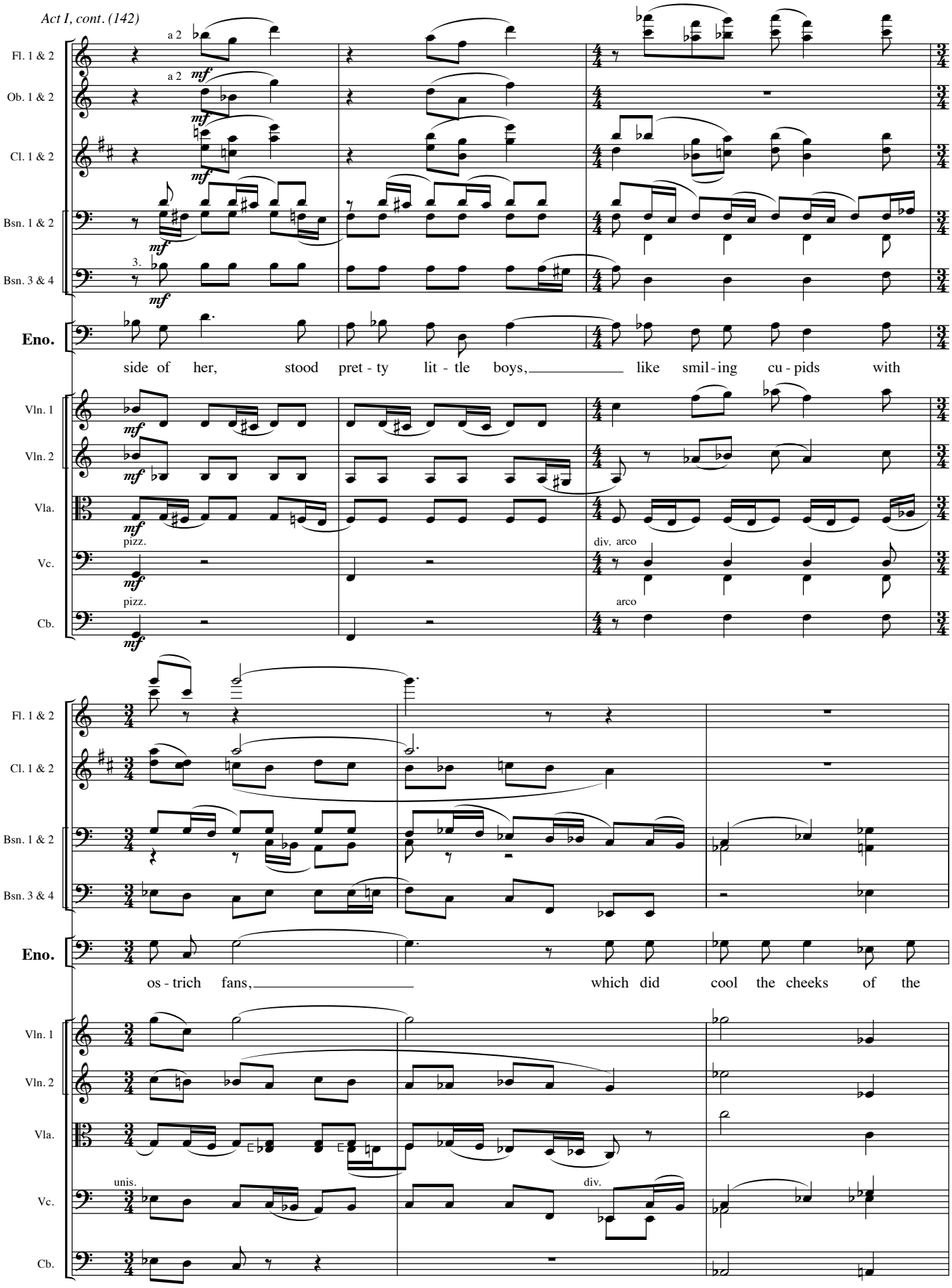
Vc. — *mf* — *f*

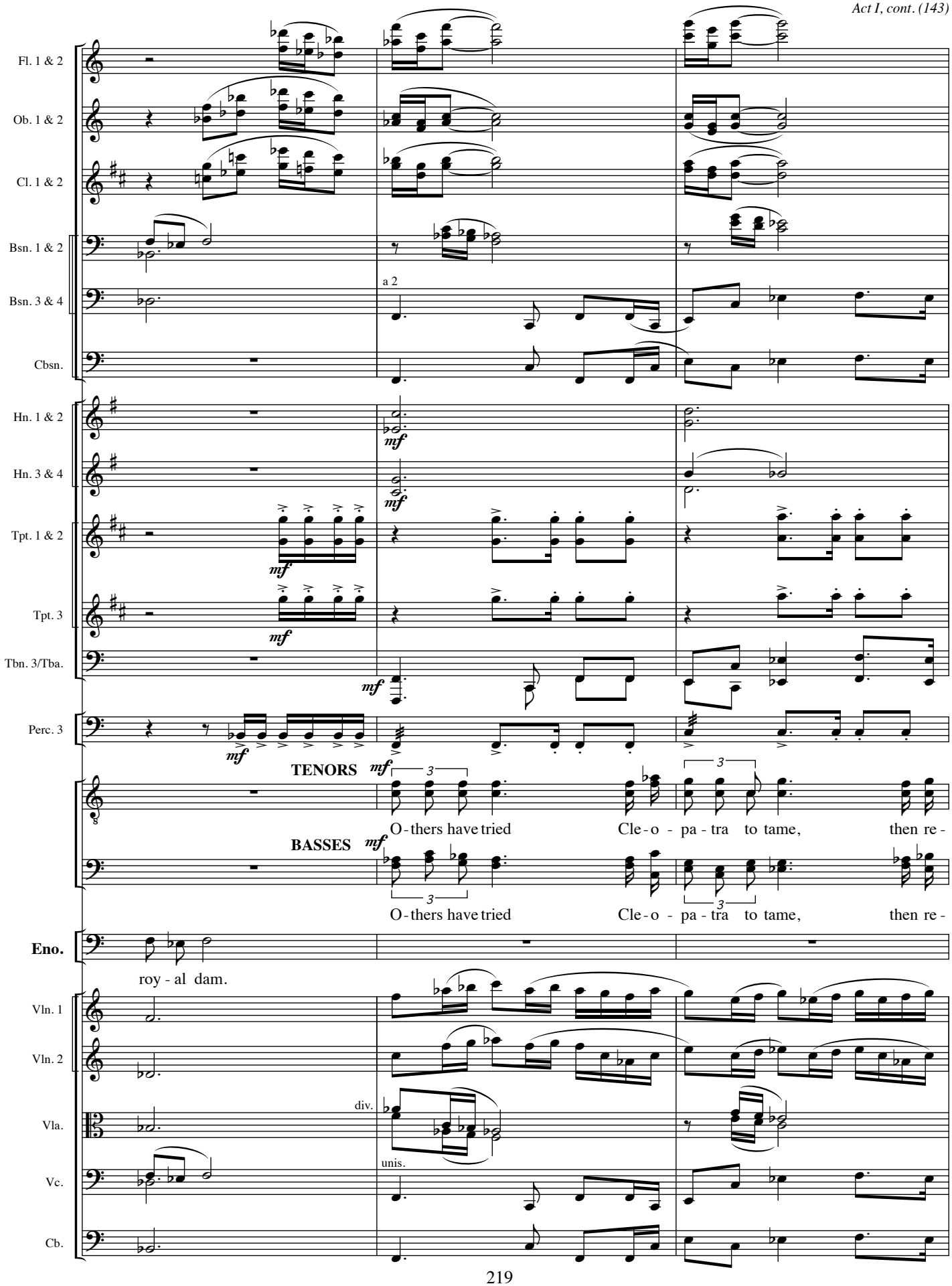
Cb. — *mf* — *f*

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.
An - to-ny, O rare for An - to-ny! We know a - bout those
An - to-ny, O rare for An - to-ny! We know a - bout those
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


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.
f
a 2
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


Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Eno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
a 2
mf
3.
pizz.
arco
div. arco
unis.
div.
side of her, stood pret - ty lit - tle boys, like smil - ing cu - pids with
os - trich fans, which did cool the cheeks of the


Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
a 2
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 3/Tba.
Perc. 3
TENORS
BASSES
O - thers have tried
Cle - o - pa - tra to tame,
then re -
O - thers have tried
Cle - o - pa - tra to tame,
then re -
Eno.
roy - al dam.
Vln. 1
Vln. 2
Vla.
div.
unis.
Vc.
Cb.

poco rall. Poco meno mosso.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

1.

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* 3

Her gen - tle - wo-men were as

Vln. 1 *mp*

Vln. 2

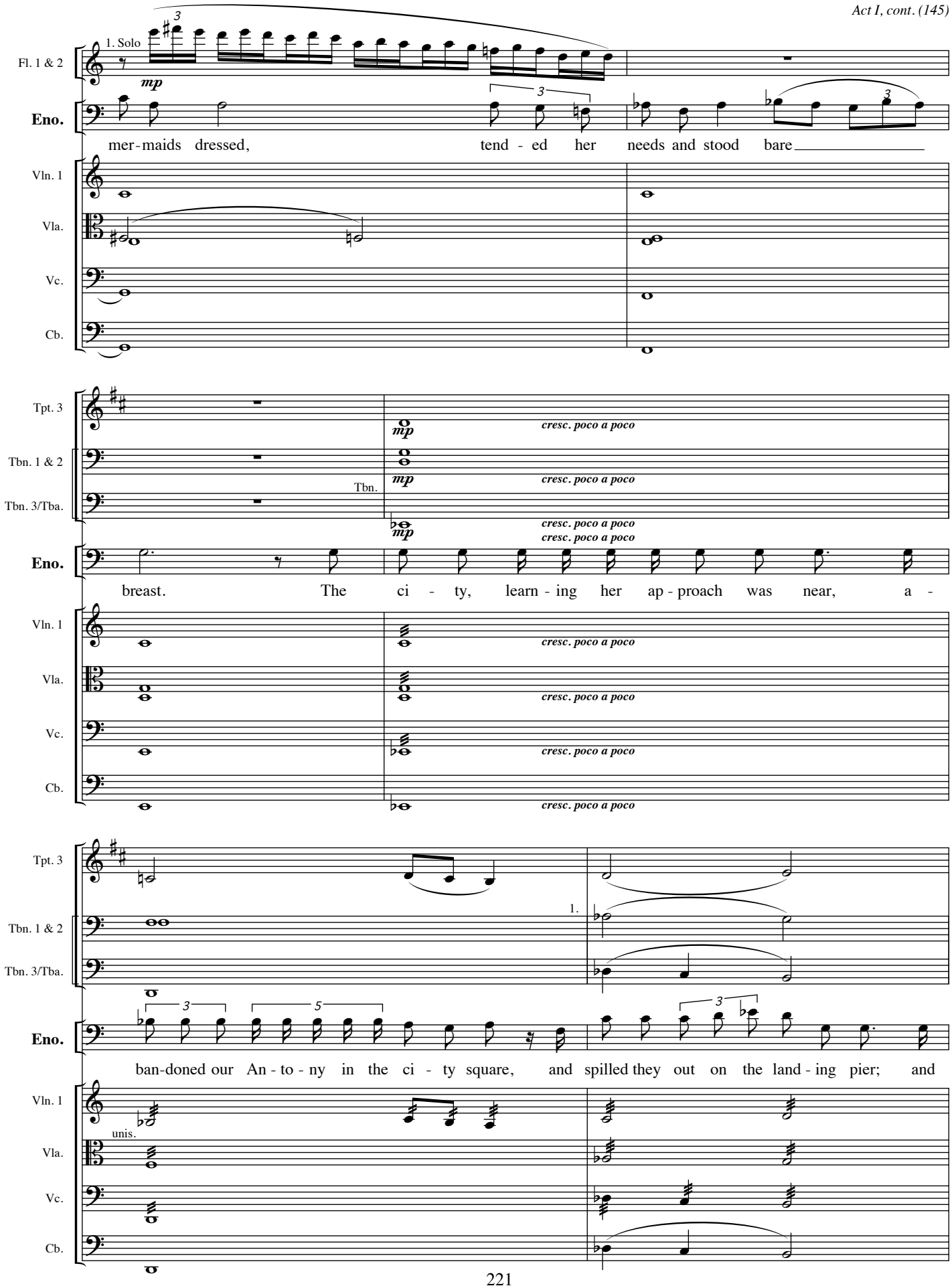
unis.

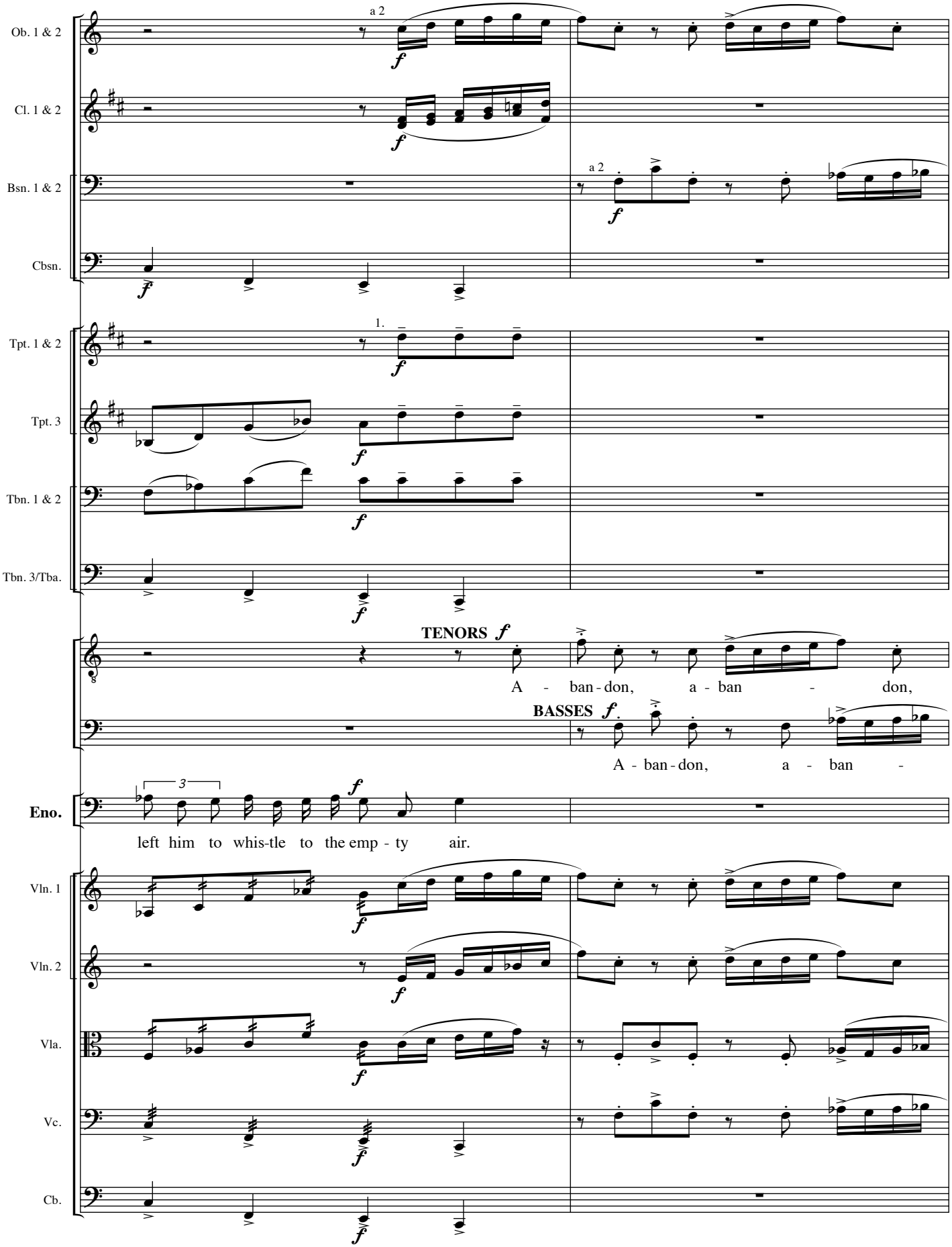
Vla. div. *mp*

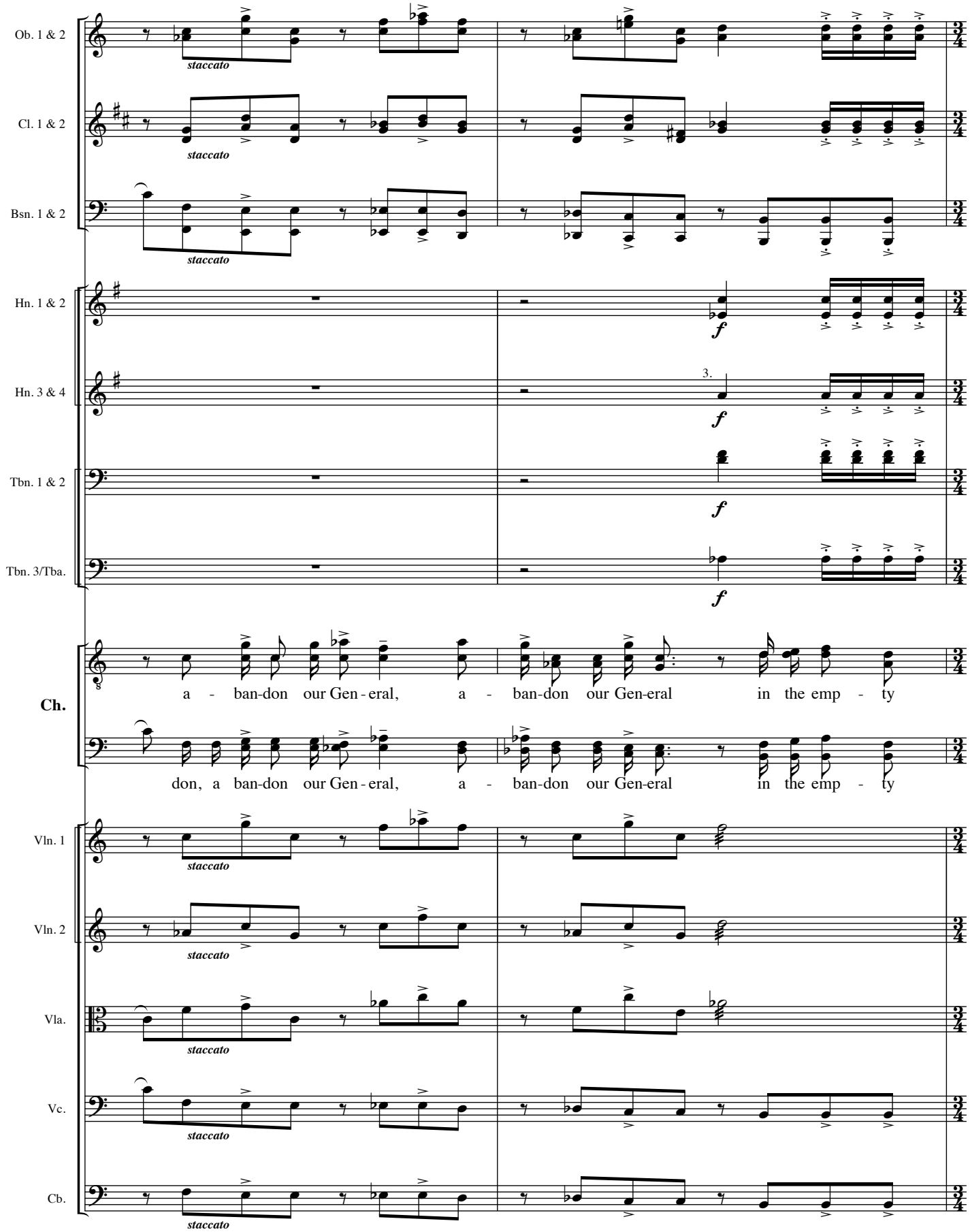
Vc. *mp*

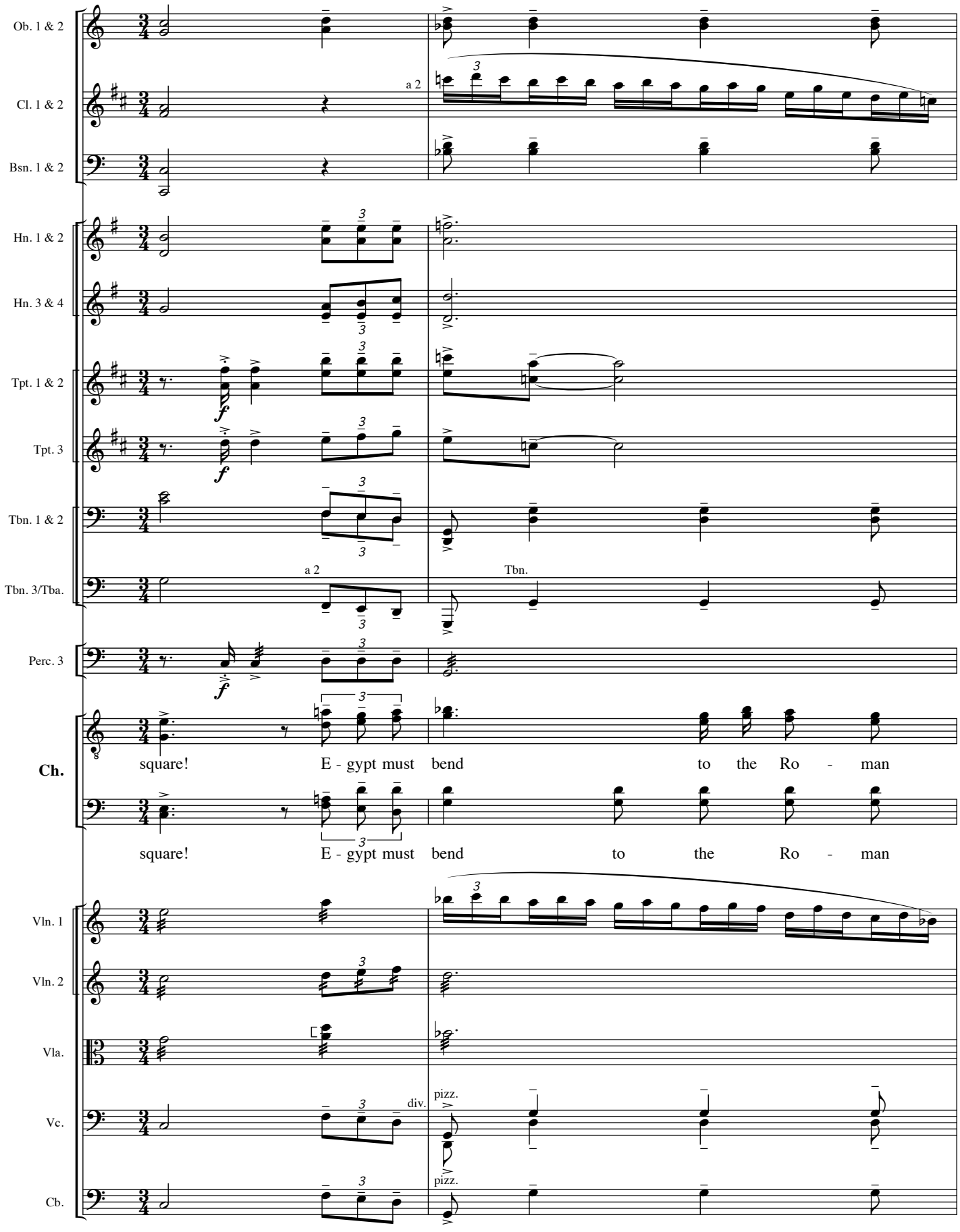
Cb. *mp*

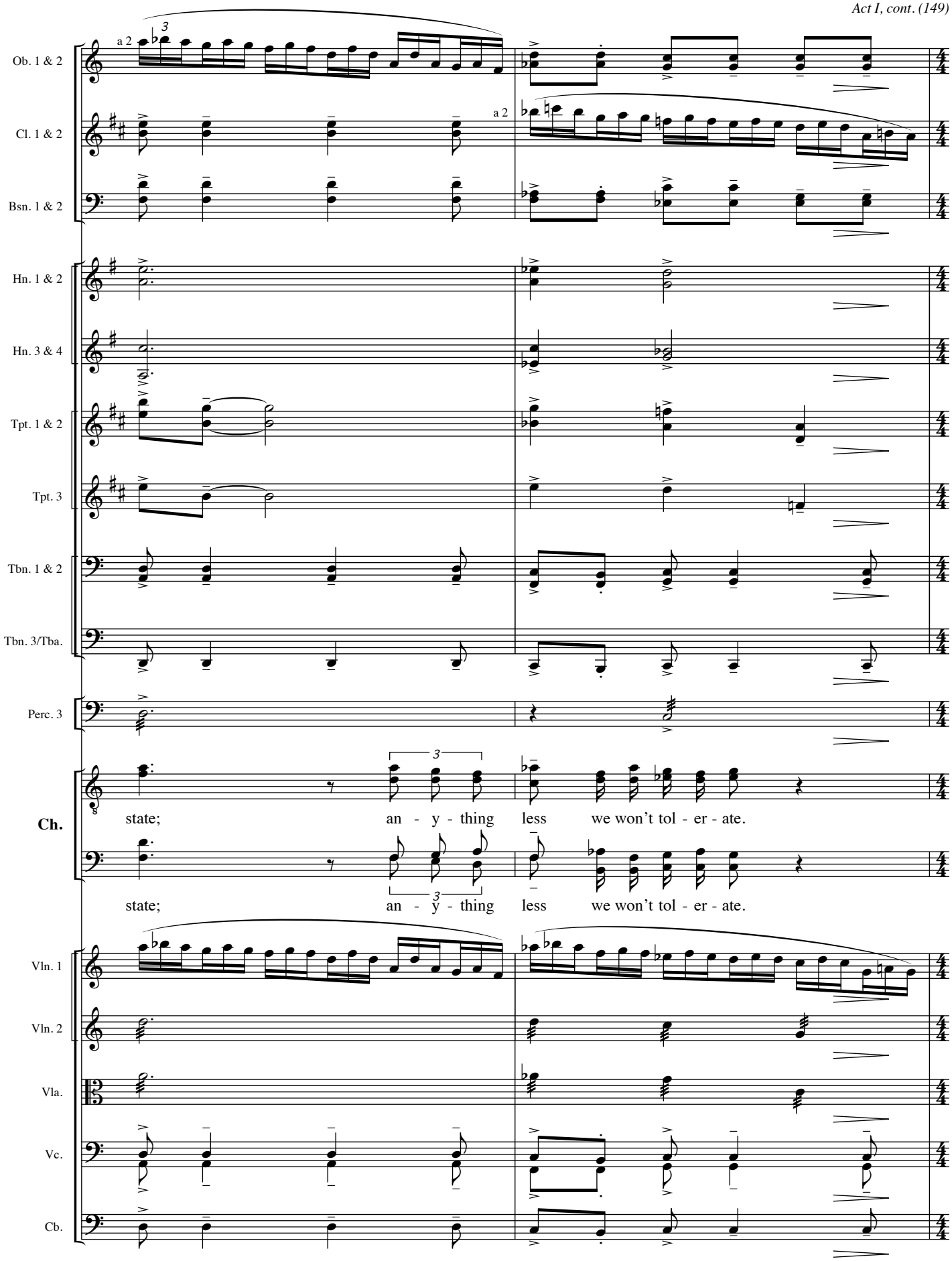
poco rall. Poco meno mosso.

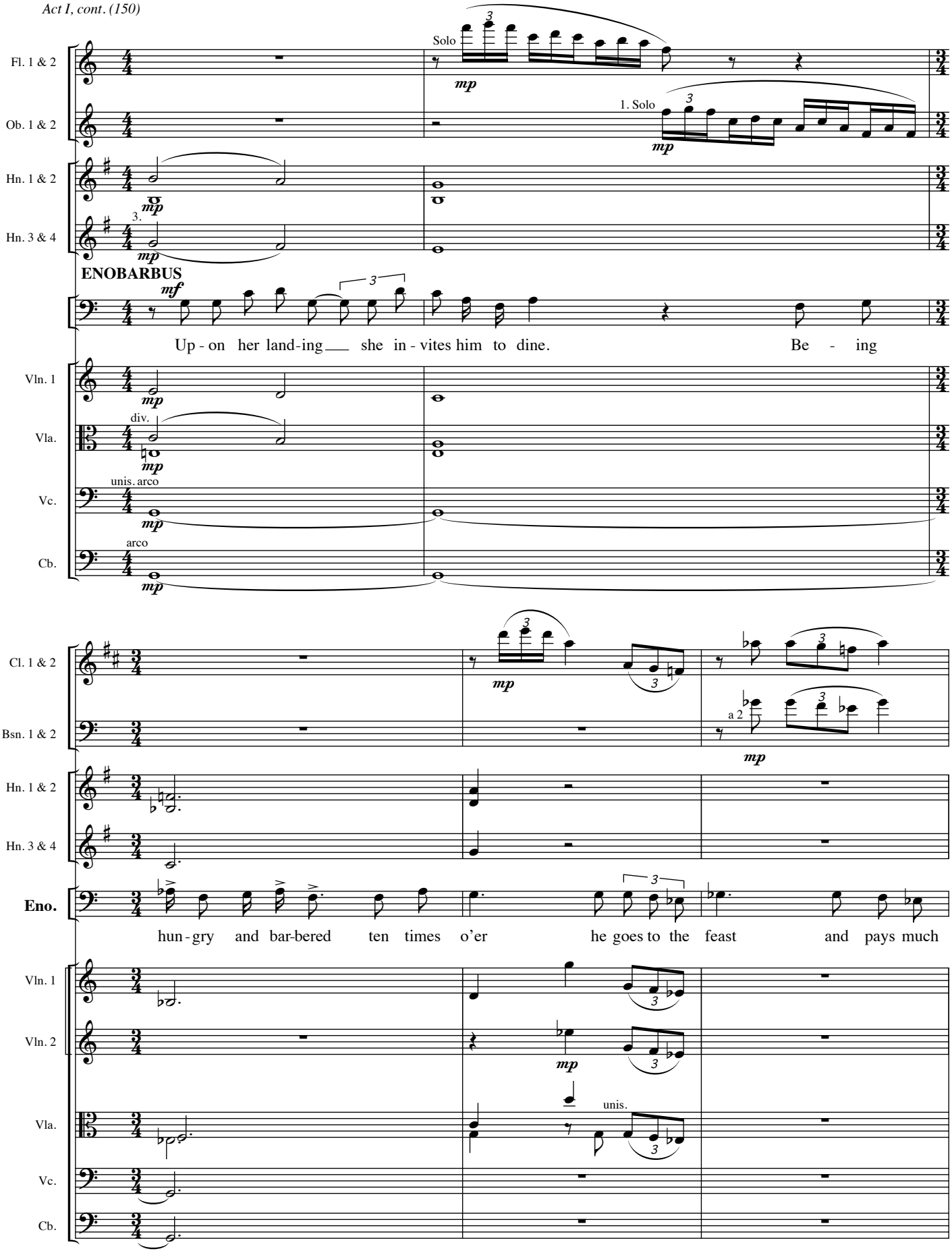

Fl. 1 & 2
1. Solo
mp
Eno.
mer-maids dressed, tend - ed her needs and stood bare
Vln. 1
Vla.
Vc.
Cb.
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Tbn.
mp
cresc. poco a poco
breast. The ci - ty, learn - ing her ap - proach was near, a -
unis.
1.
ban-doned our An - to - ny in the ci - ty square, and spilled they out on the land - ing pier; and

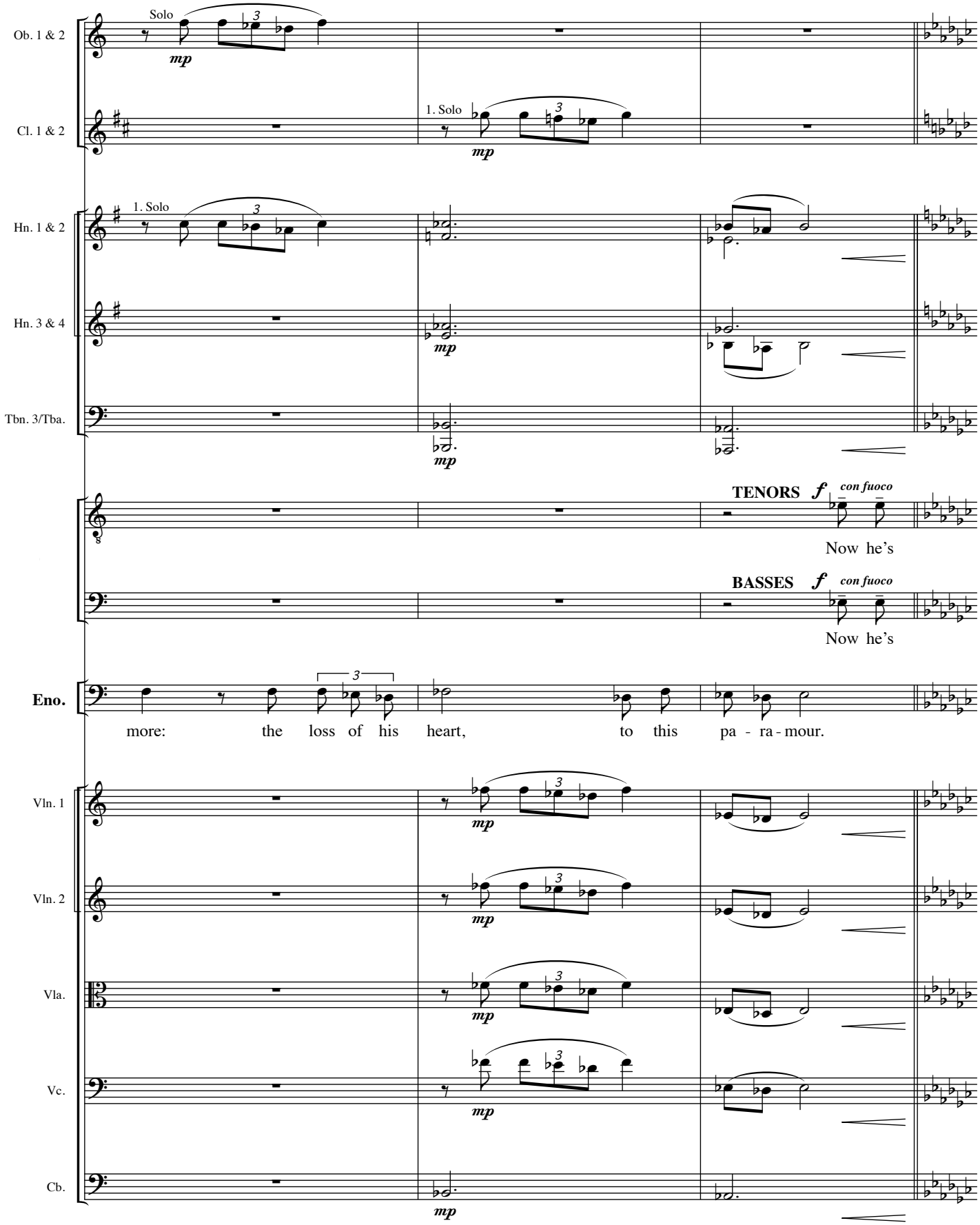

Ob. 1 & 2
a 2
Cl. 1 & 2
Bsn. 1 & 2
a 2
Cbsn.
Tpt. 1 & 2
1.
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
TENORS f
A - ban - don, a - ban - don,
BASSES f.
A - ban - don, a - ban -
Eno.
left him to whis-tle to the emp - ty air.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

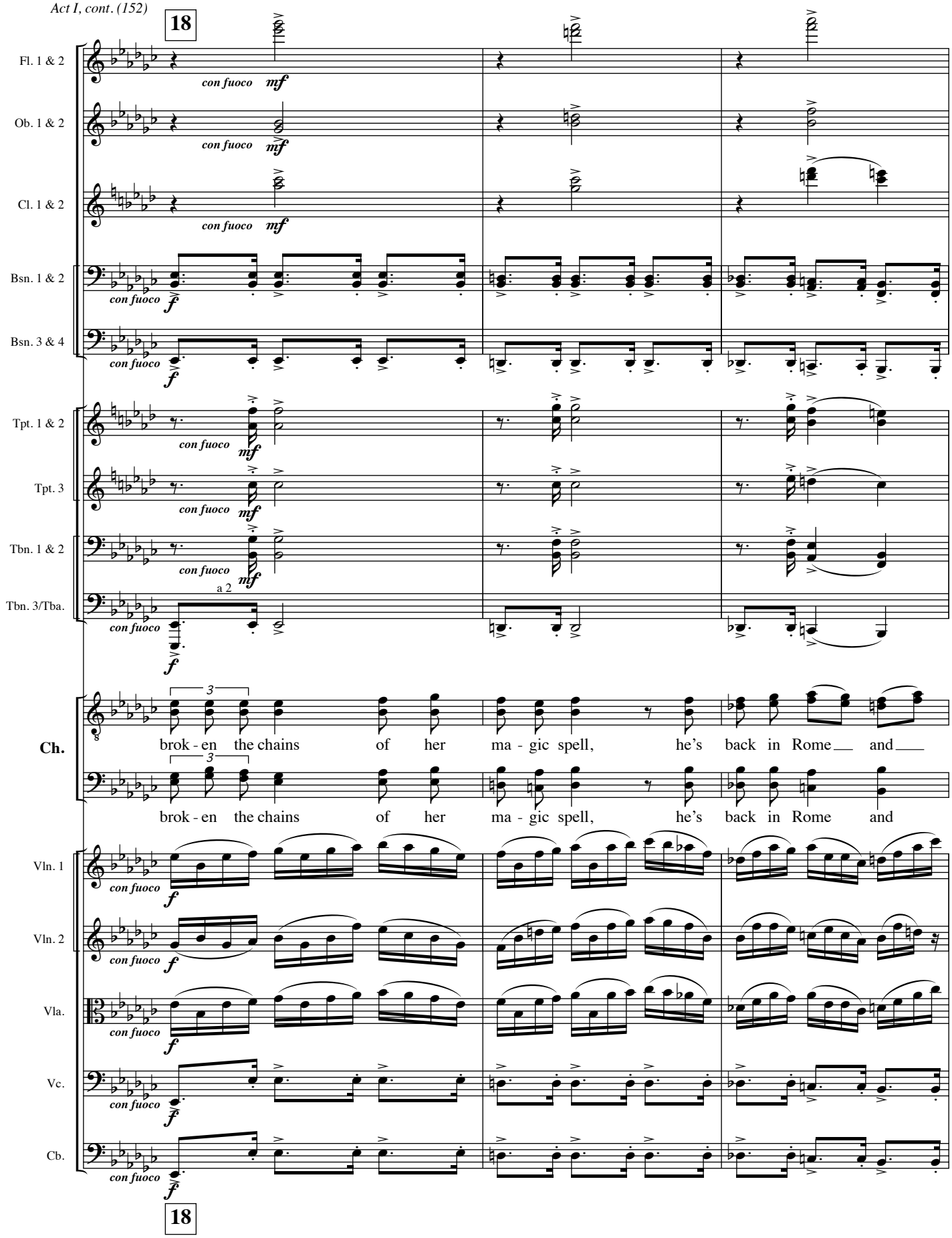

Ob. 1 & 2
staccato
Cl. 1 & 2
staccato
Bsn. 1 & 2
staccato
Hn. 1 & 2
f
Hn. 3 & 4
3.
f
Tbn. 1 & 2
f
Tbn. 3/Tba.
f
Ch.
a - ban-don our Gen - eral, a - ban-don our Gen-eral in the emp - ty
don, a ban-don our Gen - eral, a - ban-don our Gen-eral in the emp - ty
Vln. 1
staccato
Vln. 2
staccato
Vla.
staccato
Vc.
staccato
Cb.
staccato

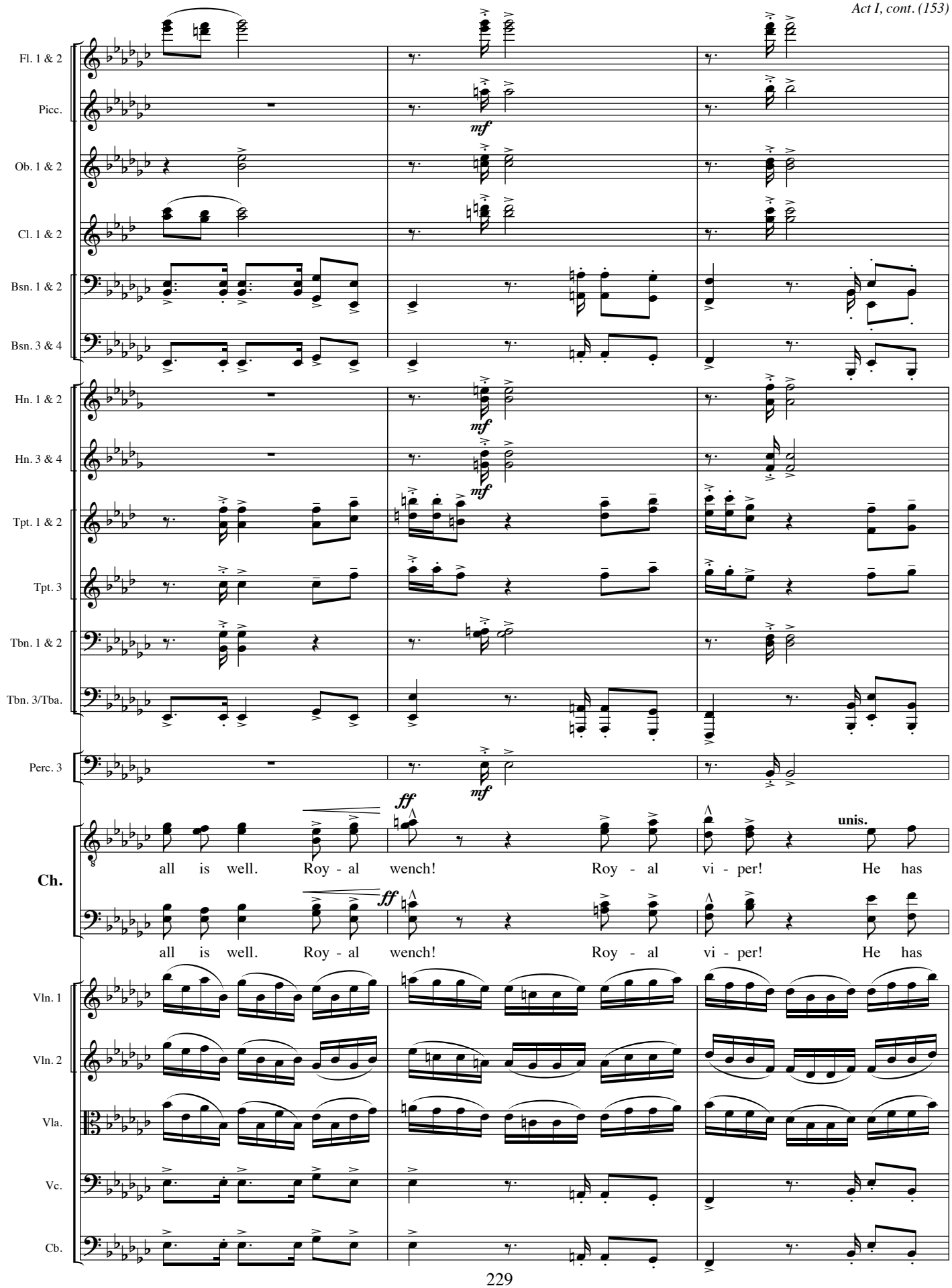

Ob. 1 & 2
Cl. 1 & 2
a 2
Bsn. 1 & 2
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
a 2
Tbn.
Perc. 3
Ch.
square! E - gypt must bend to the Ro - man
square! E - gypt must bend to the Ro - man
Vln. 1
Vln. 2
Vla.
Vc.
div.
pizz.
Cb.
pizz.

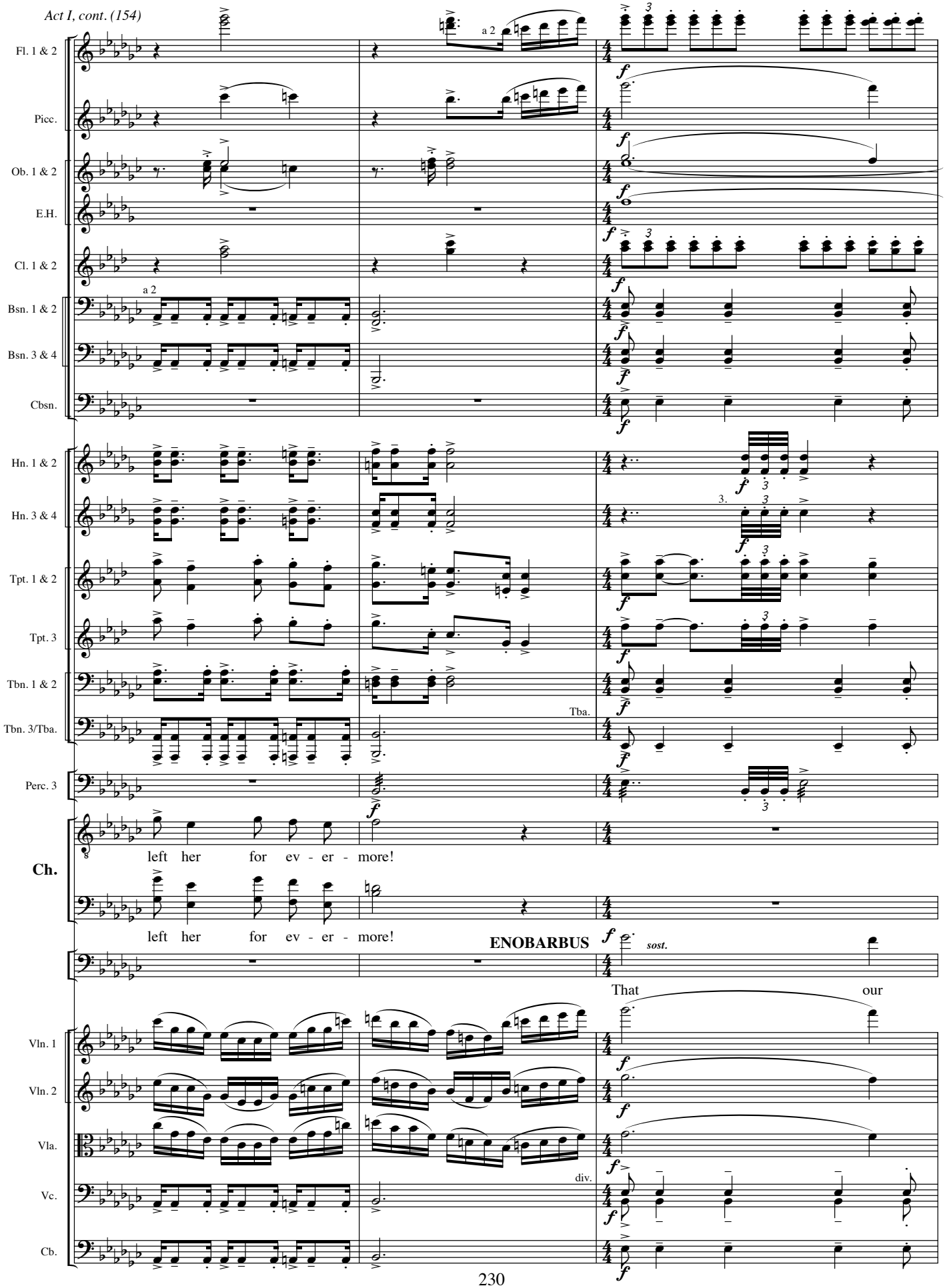

Ob. 1 & 2
a 2
Cl. 1 & 2
a 2
Bsn. 1 & 2
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
Ch.
state; an - y - thing less we won't tol - er - ate.
state; an - y - thing less we won't tol - er - ate.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

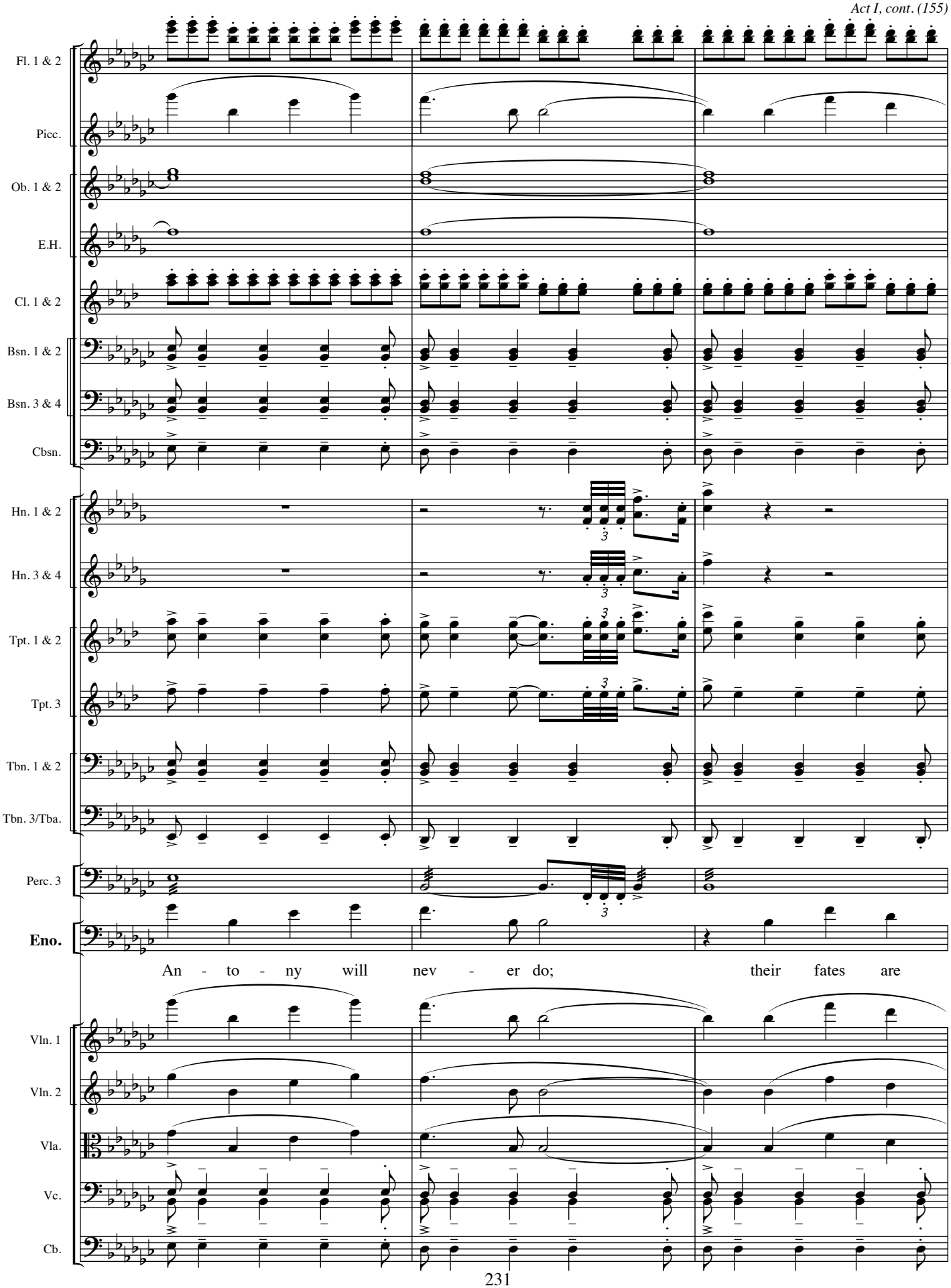

Fl. 1 & 2
Ob. 1 & 2
Hn. 1 & 2
Hn. 3 & 4
Solo
1. Solo
mp
ENOBARBUS
mf
Up - on her land-ing she in - vites him to dine. Be - ing
Vln. 1
Vla.
Vc.
Cb.
div.
unis. arco
arco
Cl. 1 & 2
Bsn. 1 & 2
a 2
Eno.
hun - gry and bar-bered ten times o'er he goes to the feast and pays much
Vln. 2
unis.

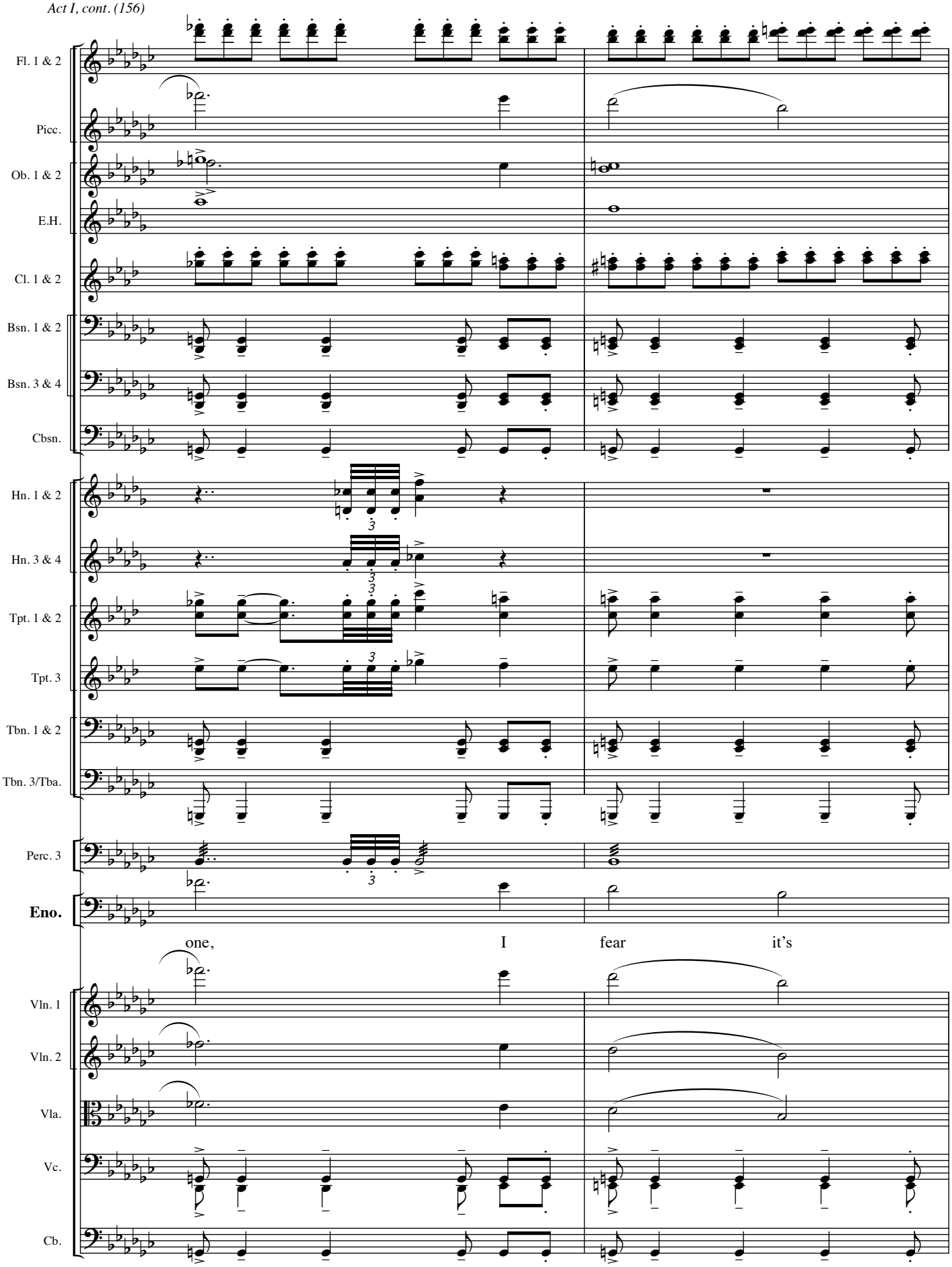

Ob. 1 & 2
Solo
mp
Cl. 1 & 2
1. Solo
mp
Hn. 1 & 2
1. Solo
Hn. 3 & 4
mp
Tbn. 3/Tba.
mp
TENORS f con fuoco
Now he's
BASSES f con fuoco
Now he's
Eno.
more: the loss of his heart, to this pa - ra - mour.
Vln. 1
mp
Vln. 2
mp
Vla.
mp
Vc.
mp
Cb.
mp

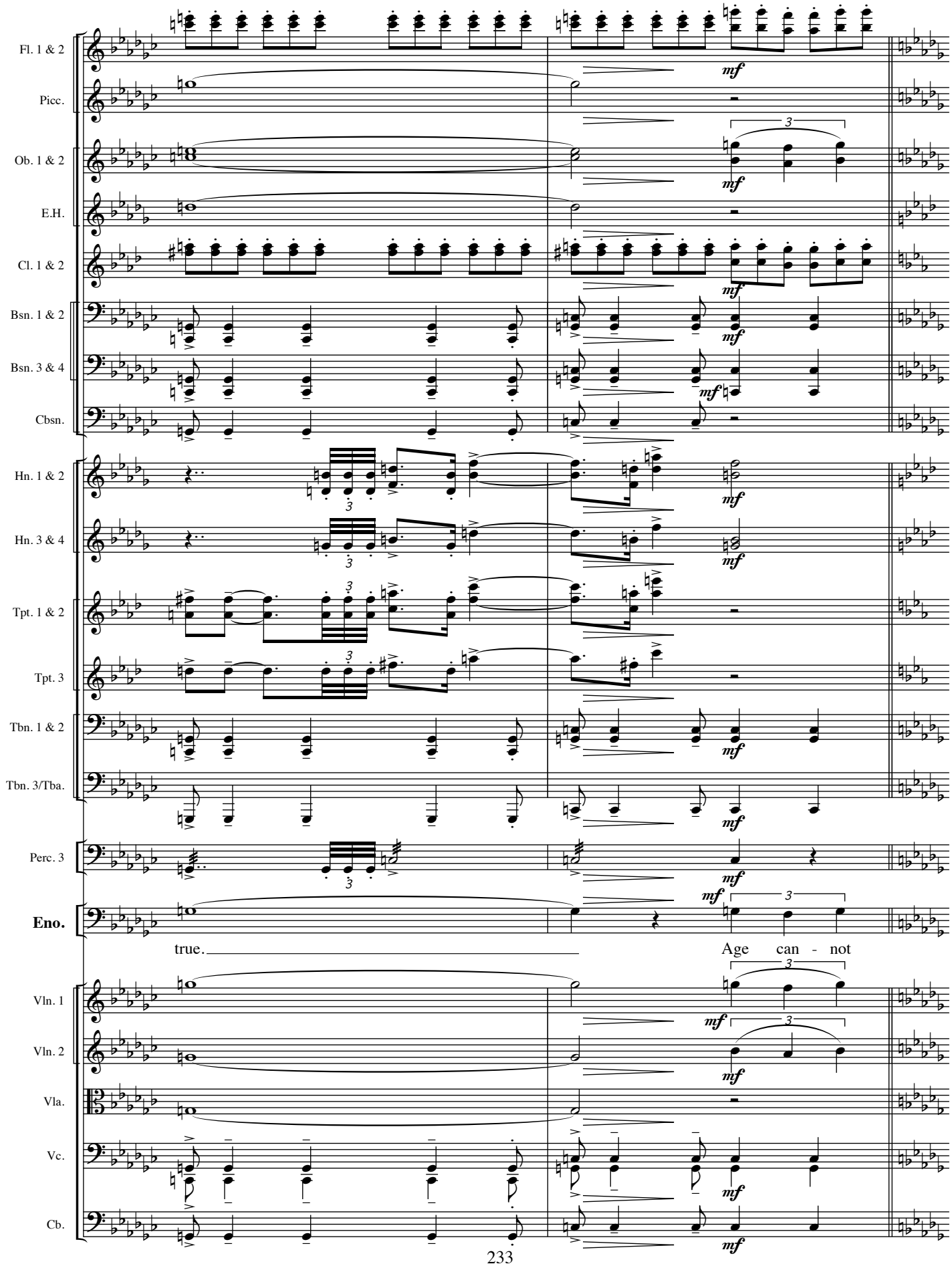

18
Fl. 1 & 2
con fuoco mf
Ob. 1 & 2
con fuoco mf
Cl. 1 & 2
con fuoco mf
Bsn. 1 & 2
con fuoco f
Bsn. 3 & 4
con fuoco f
Tpt. 1 & 2
con fuoco mf
Tpt. 3
con fuoco mf
Tbn. 1 & 2
con fuoco mf
a 2
Tbn. 3/Tba.
con fuoco f
Ch.
brok - en the chains of her ma - gic spell, he's back in Rome and
brok - en the chains 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
18

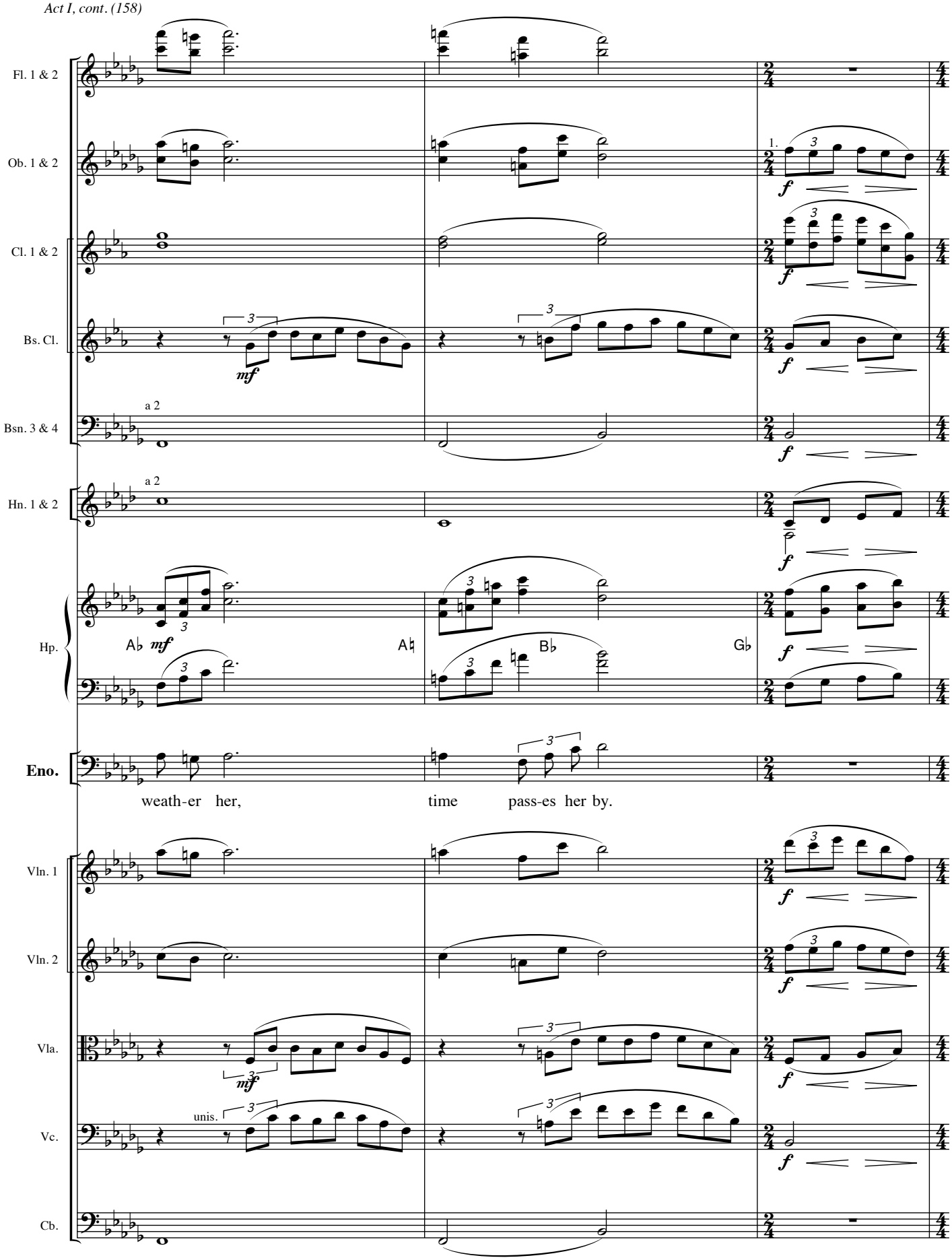

Fl. 1 & 2
Picc.
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
Ch.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
ff
unis.
all is well. Roy - al wench! Roy - al vi - per! He has
all is well. Roy - al wench! Roy - al vi - per! He has

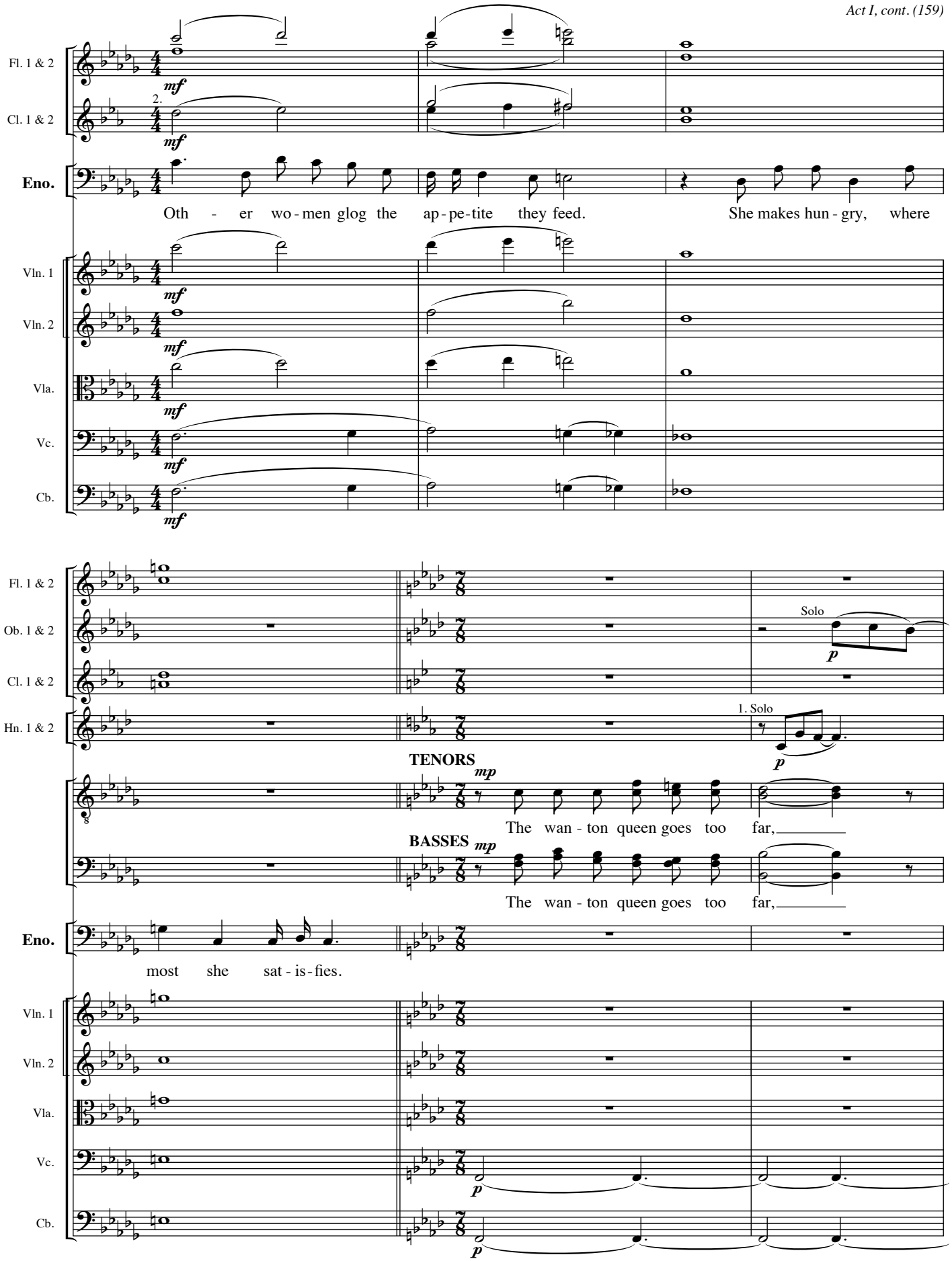

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
Ch.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
a 2
Tba.
div.
left her for ev - er - more!
left her for ev - er - more!
ENOBARBUS
sost.
That our

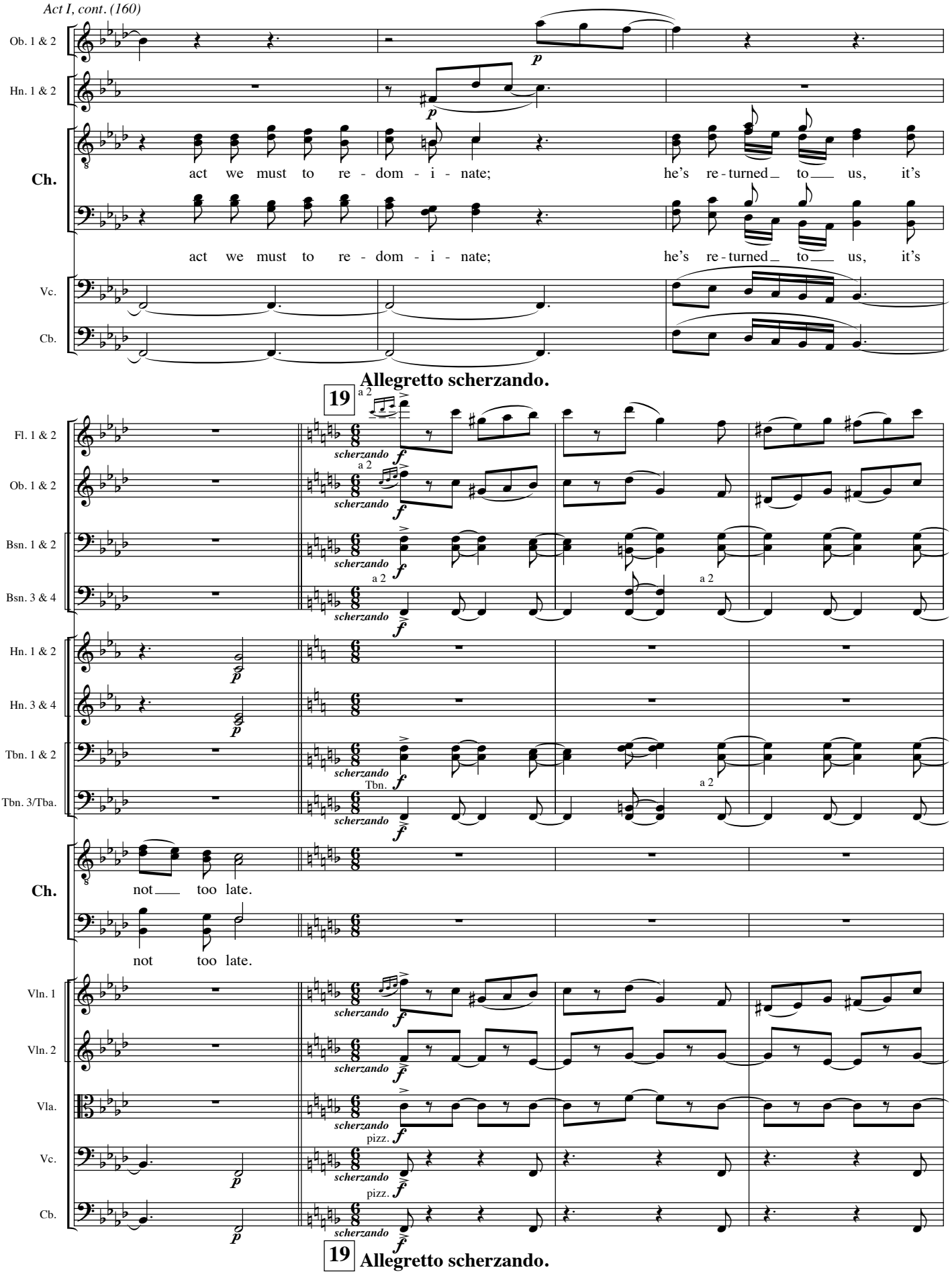

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
Eno.
An - to - ny will nev - er do; their fates are
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

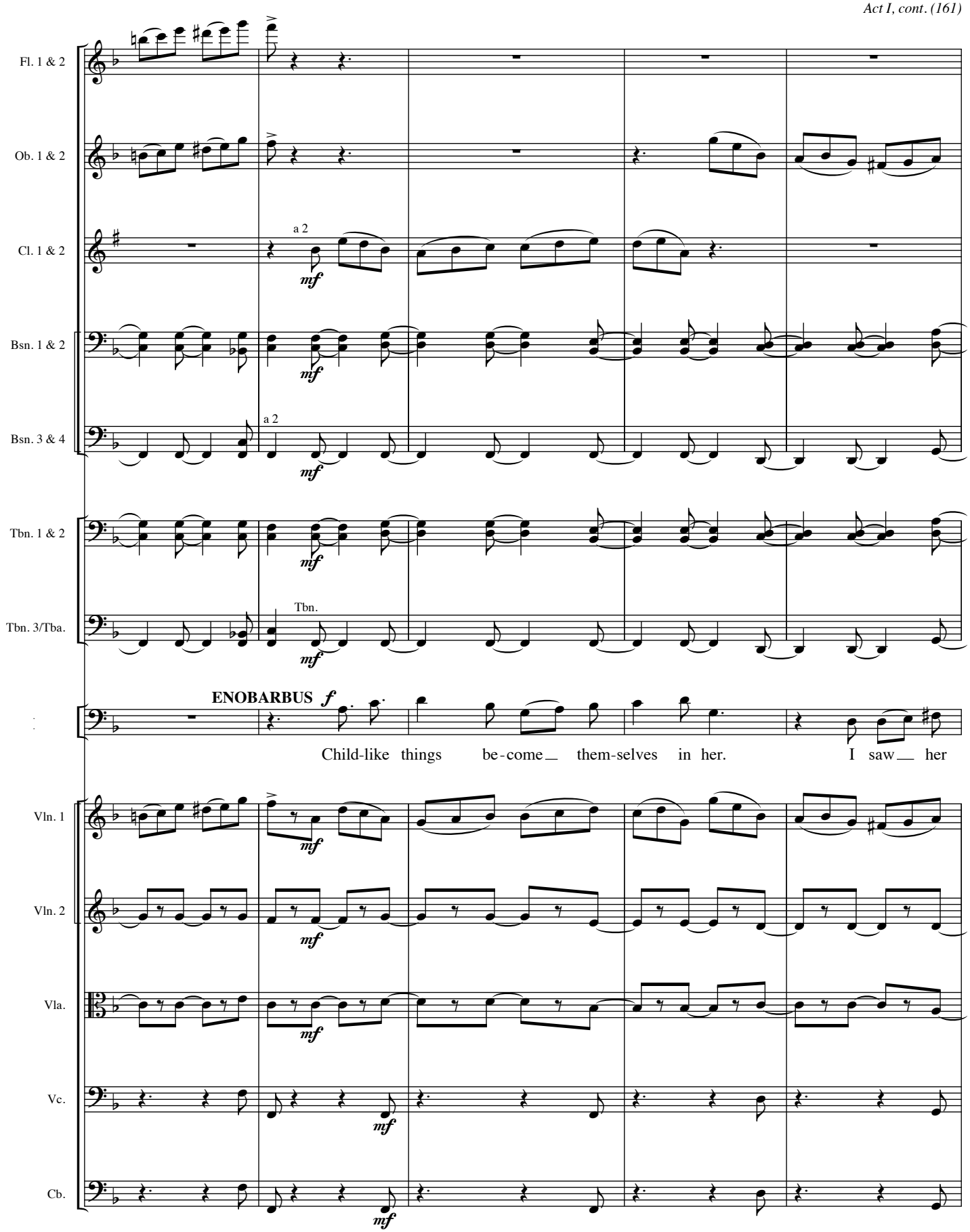

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
Eno.
one,
I
fear
it's
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

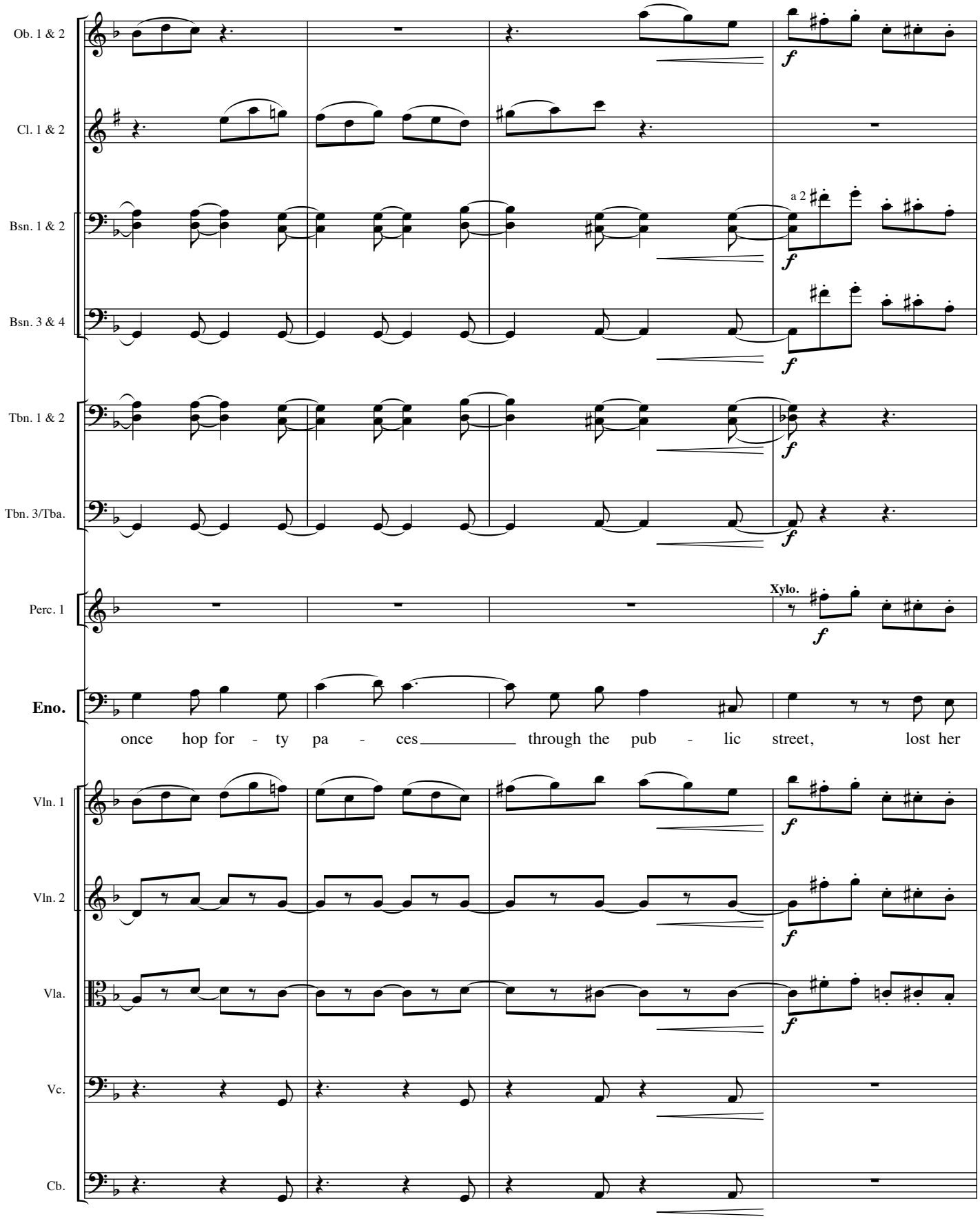

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
Eno.
true.
Age can - not
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf

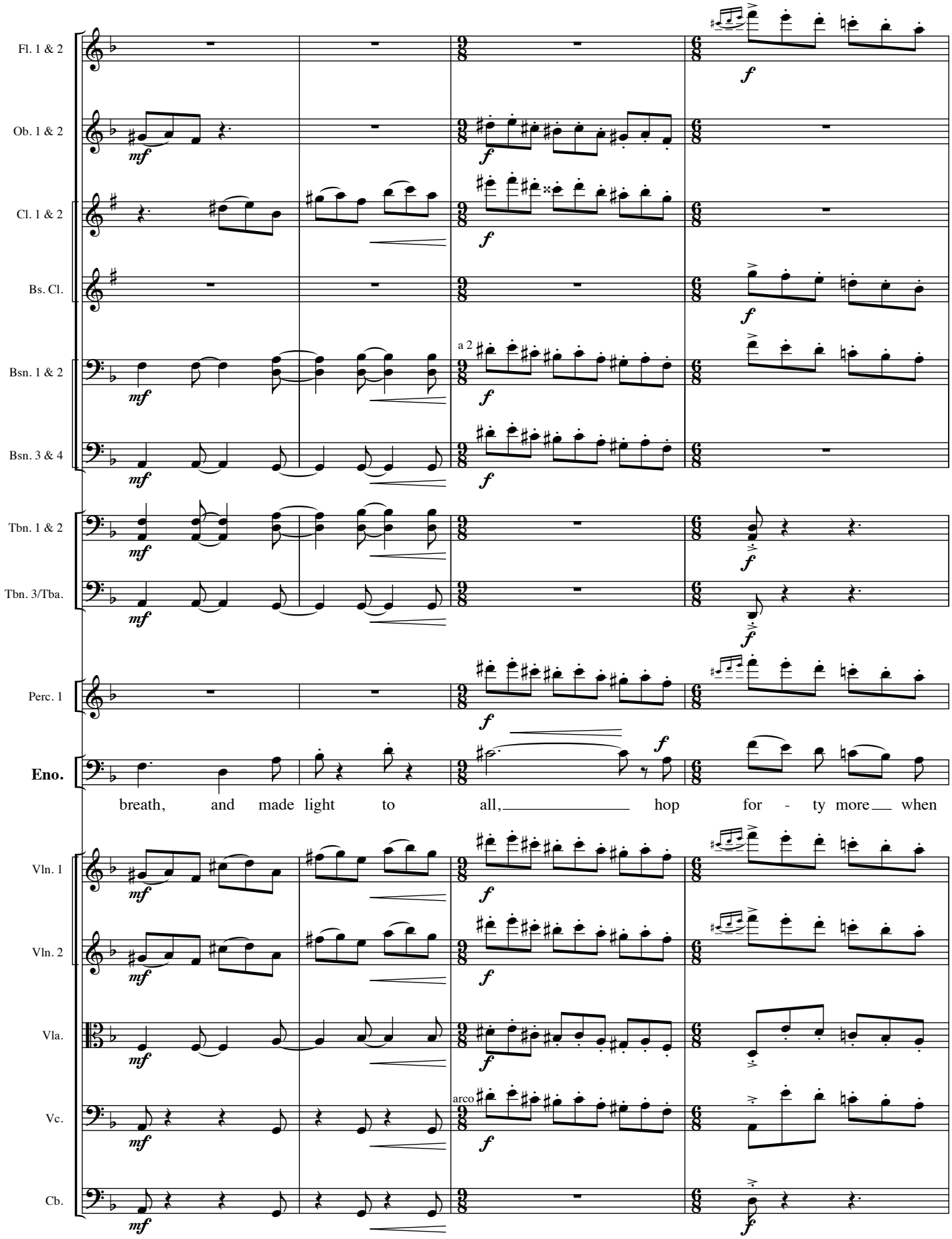

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bs. Cl.
Bsn. 3 & 4
Hn. 1 & 2
Hp.
Eno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
a 2
1.
mf
f
A♭
A♮
B♭
G♭
unis.
weath-er her, time pass-es her by.


Fl. 1 & 2
Cl. 1 & 2
Eno.
Oth - er wo - men glog the ap - pe - tite they feed.
She makes hun - gry, where
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Ob. 1 & 2
Hn. 1 & 2
Solo
1. Solo
TENORS
BASSES
The wan - ton queen goes too far,
most she sat - is - fies.

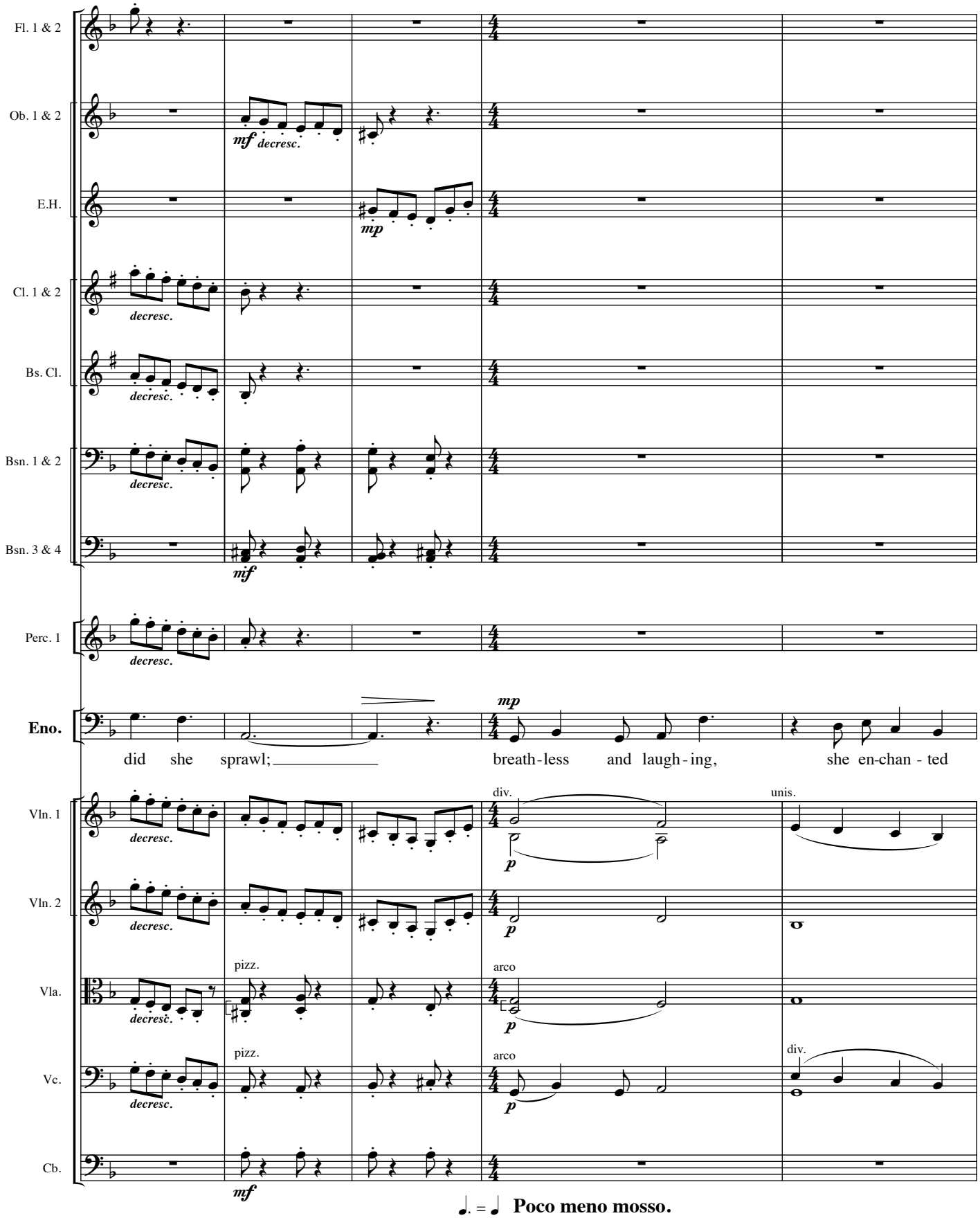

Ob. 1 & 2
Hn. 1 & 2
Ch.
act we must to re - dom - i - nate; he's re - turned to us, it's
act we must to re - dom - i - nate; he's re - turned to us, it's
Vc.
Cb.
Allegretto scherzando.
19
a 2
Fl. 1 & 2
Ob. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3/Tba.
Tbn.
Ch.
not too late.
not too late.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
scherzando
pizz.
19
Allegretto scherzando.


Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
a 2
mf
Bsn. 1 & 2
mf
Bsn. 3 & 4
a 2
mf
Tbn. 1 & 2
mf
Tbn. 3/Tba.
Tbn.
mf
ENOBARBUS f
Child-like things be-come them-selves in her. I saw her
Vln. 1
mf
Vln. 2
mf
Vla.
mf
Vc.
mf
Cb.
mf


Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
a 2
Bsn. 3 & 4
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 1
Xylo.
Eno.
once hop for - ty pa - ces through the pub - lic street, lost her
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


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.
breath, and made light to all, hop for - ty more when
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
a 2
arco

♩. = ♩ **Poco meno mosso.**



♩. = ♩ **Poco meno mosso.**

Poco più mosso. ♩ = ♩.

Fl. 1 & 2 — *mf* — *f* — a 2

Picc. — *f*

Ob. 1 & 2 — *f* — a 2

Cl. 1 & 2 — *mf* — *f* — a 2

Bsn. 1 & 2 — *mf* — *f* — a 2

Bsn. 3 & 4 — *mf* — *f* — a 2

Cbsn. — *f*

Tpt. 1 & 2 — *mf* — *f*

Tpt. 3 — *mf* — *f*

Tbn. 1 & 2 — *mf* — *f*

Tbn. 3/Tba. — *mf* — *f*

Perc. 2 — Piatti — S.D. *f*

Perc. 3 — *mf* — *f*

TENORS *f* — O rare wo-man, O — *f*

BASSES *f* — O rare wo-man, O — *f*

Eno.

all.

Vln. 1 — *f*

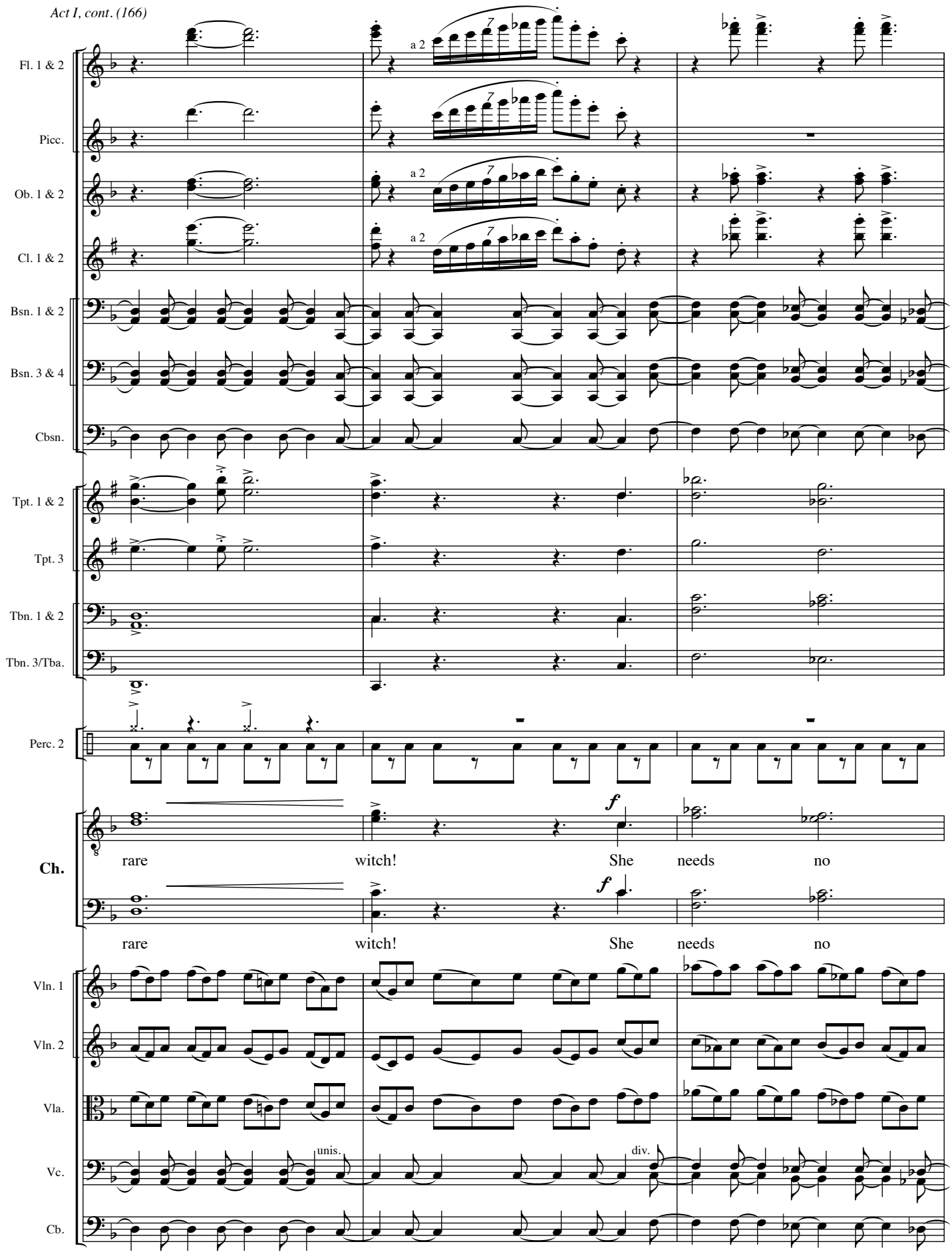
Vln. 2 — *f*

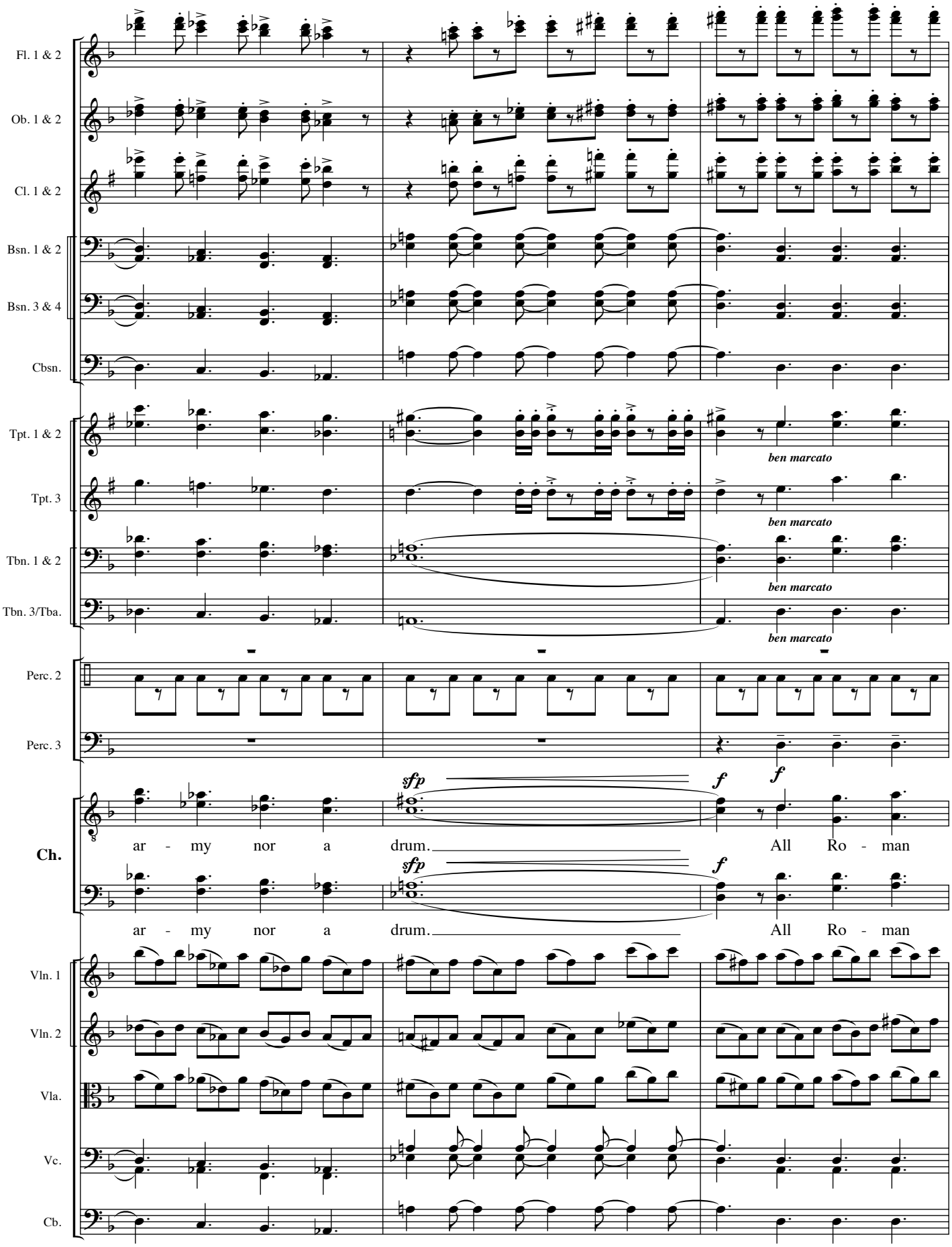
Vla. — *f*

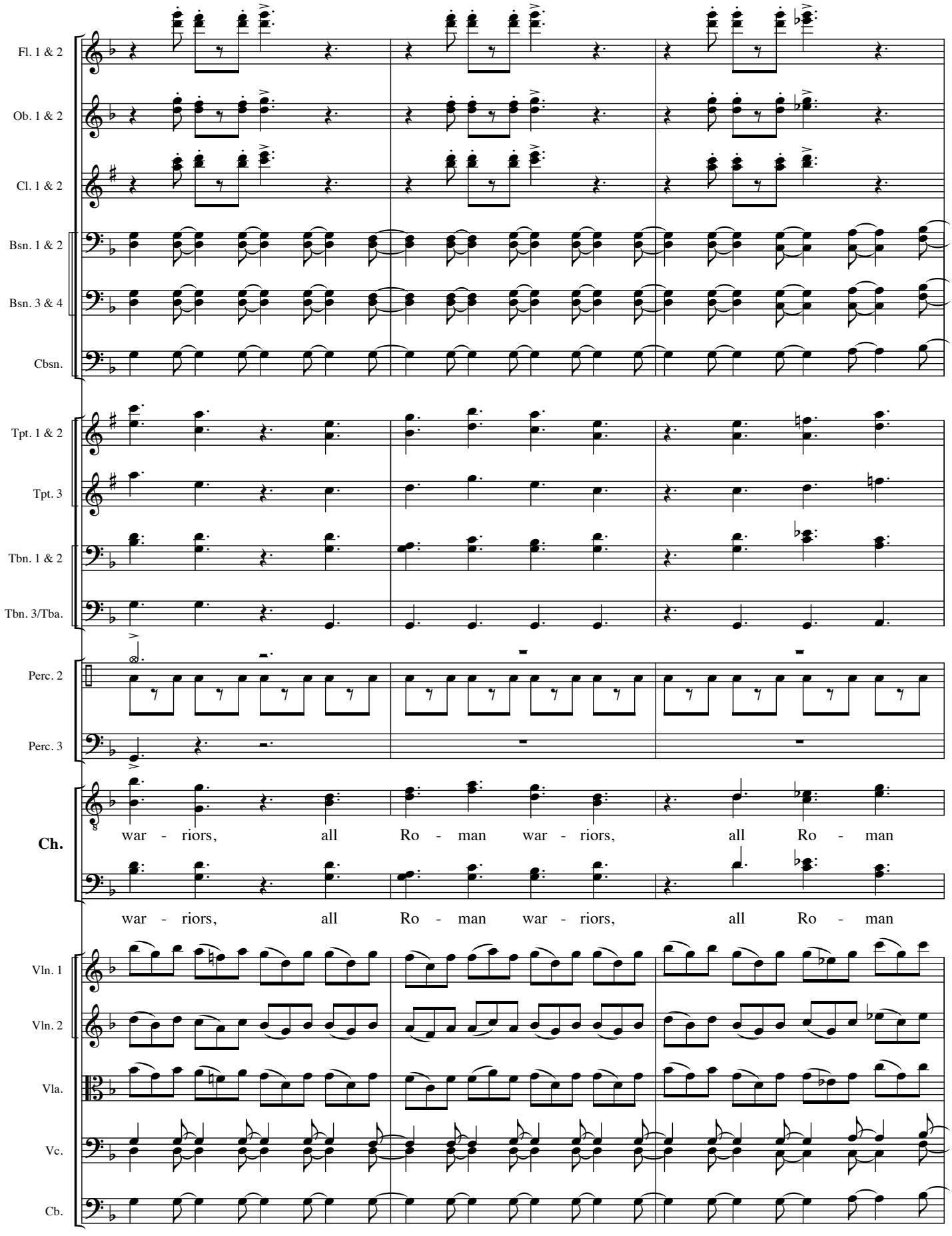
Vc. — unis. — div. pizz. — unis. — div.

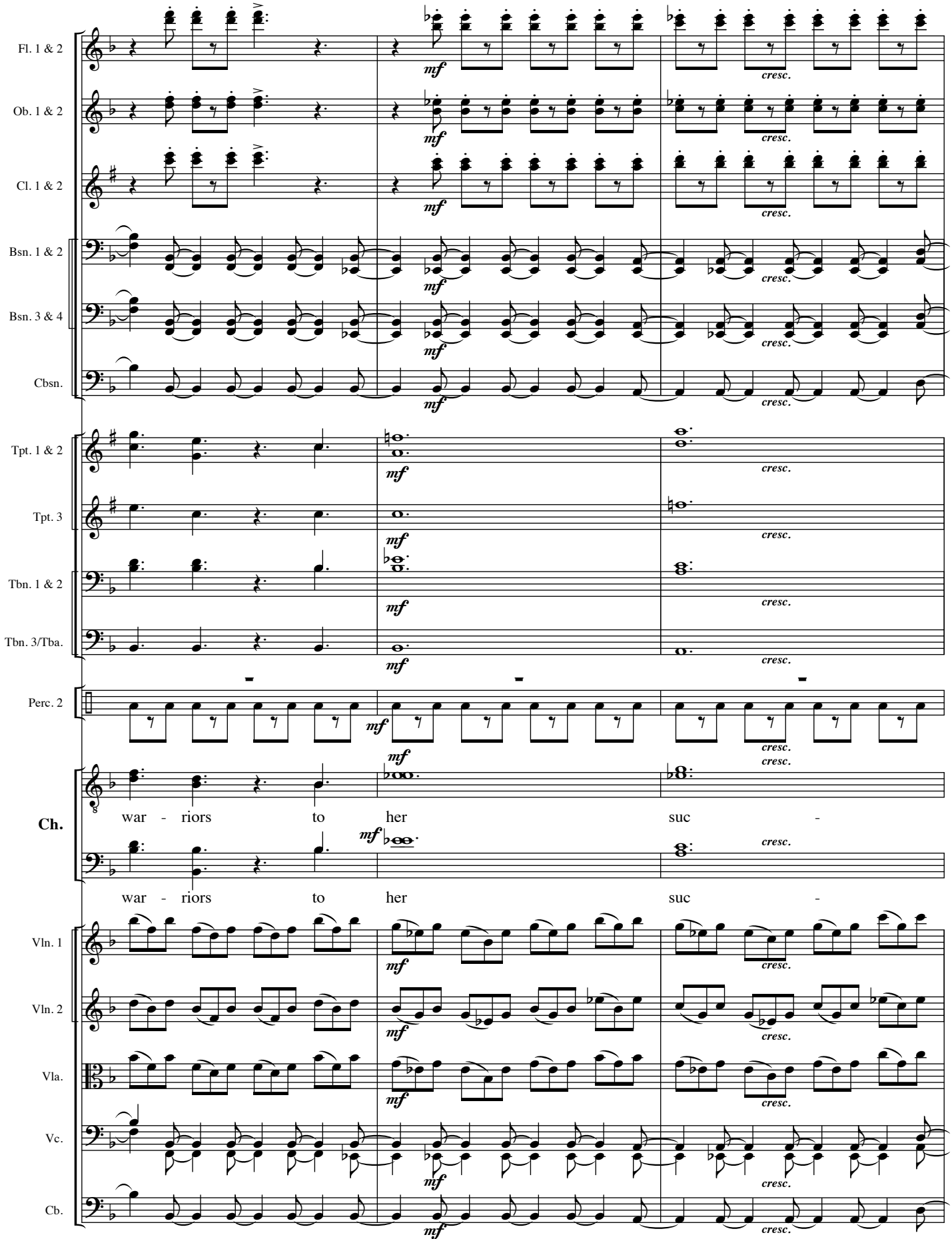
Cb. — arco — pizz. — *mf* — *f*

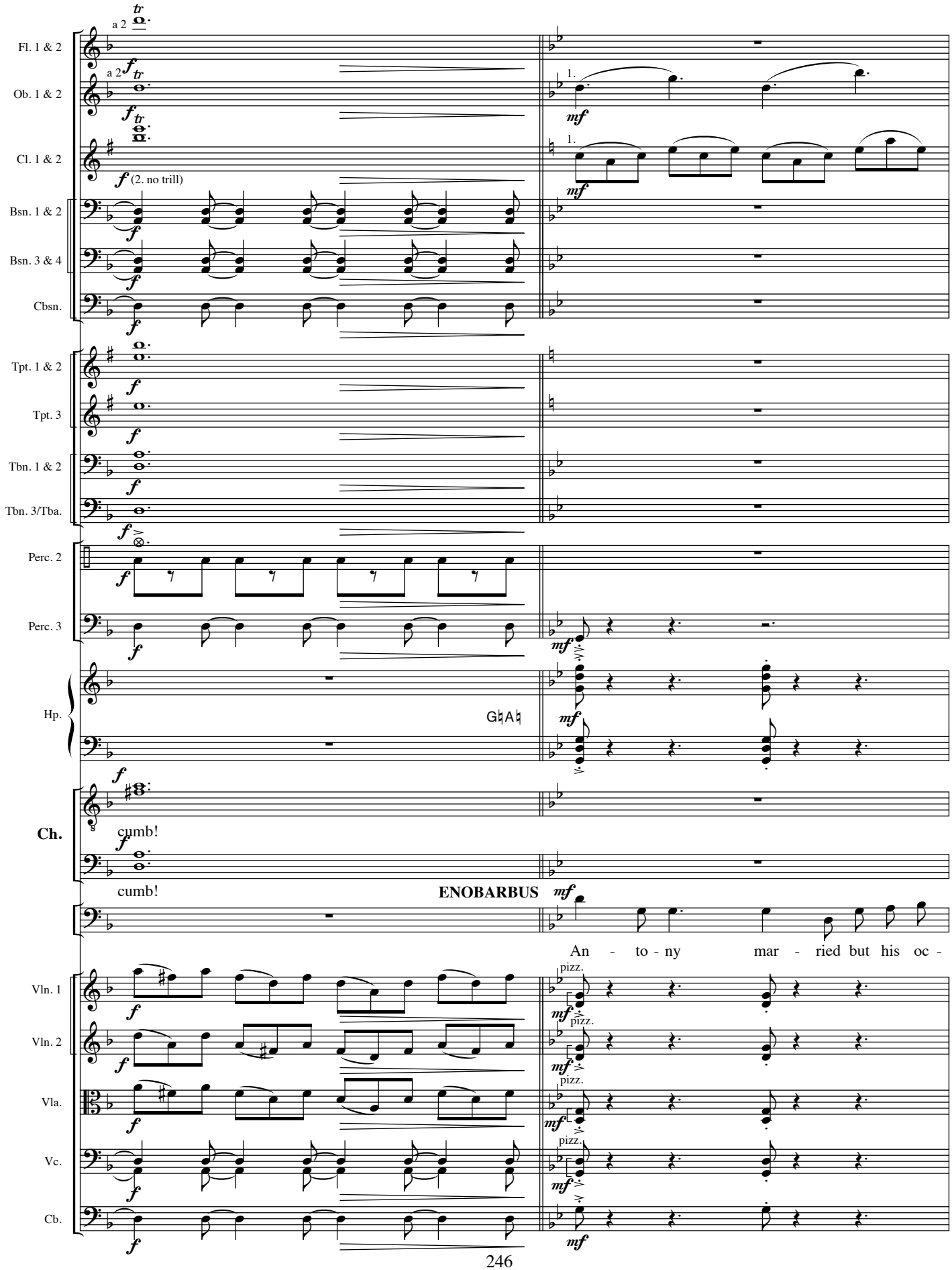
Poco più mosso. ♩ = ♩.

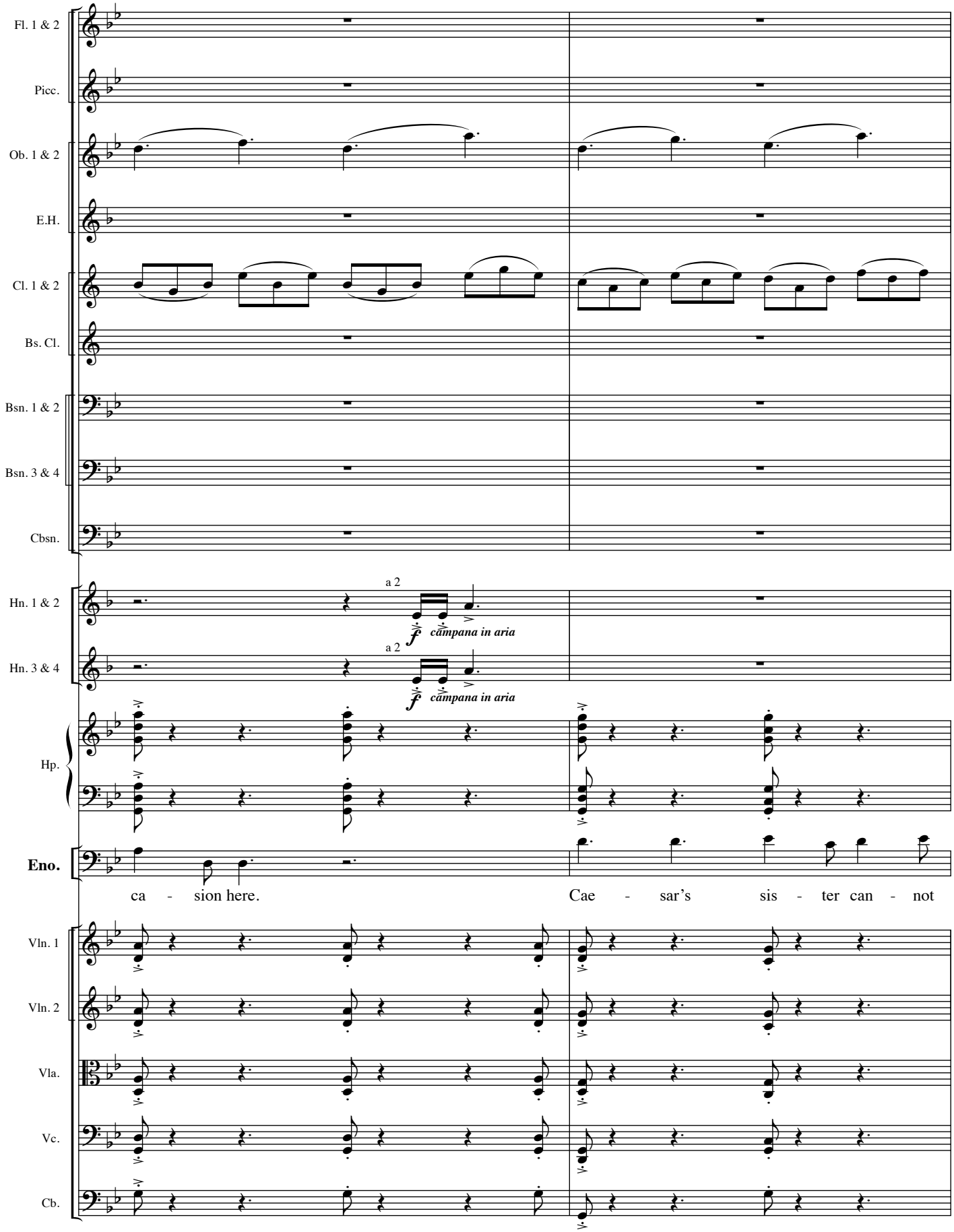

Fl. 1 & 2
Picc.
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 2
Ch.
rare witch! She needs no
rare witch! She needs no
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
a 2
unis.
div.


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


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.
war - riors, all Ro - man war - riors, all Ro - man
war - riors, all Ro - man war - riors, all Ro - man
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


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
Ch.
war - riors to her suc -
war - riors to her suc -
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
cresc.


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
Hp.
Ch.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
a 2
(2. no trill)
1.
G♮A♮
cumb!
cumb!
ENOBARBUS
An - to - ny mar - ried but his oc -
pizz.


Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
a 2
ƒ campana in aria
Hn. 3 & 4
a 2
ƒ campana in aria
Hp.
Eno.
ca - sion here.
Cae - sar's sis - ter can - not
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.

Hn. 1 & 2

Hn. 3 & 4

f

f

Hp.

Eno.

hold him long; the east will call and he'll be

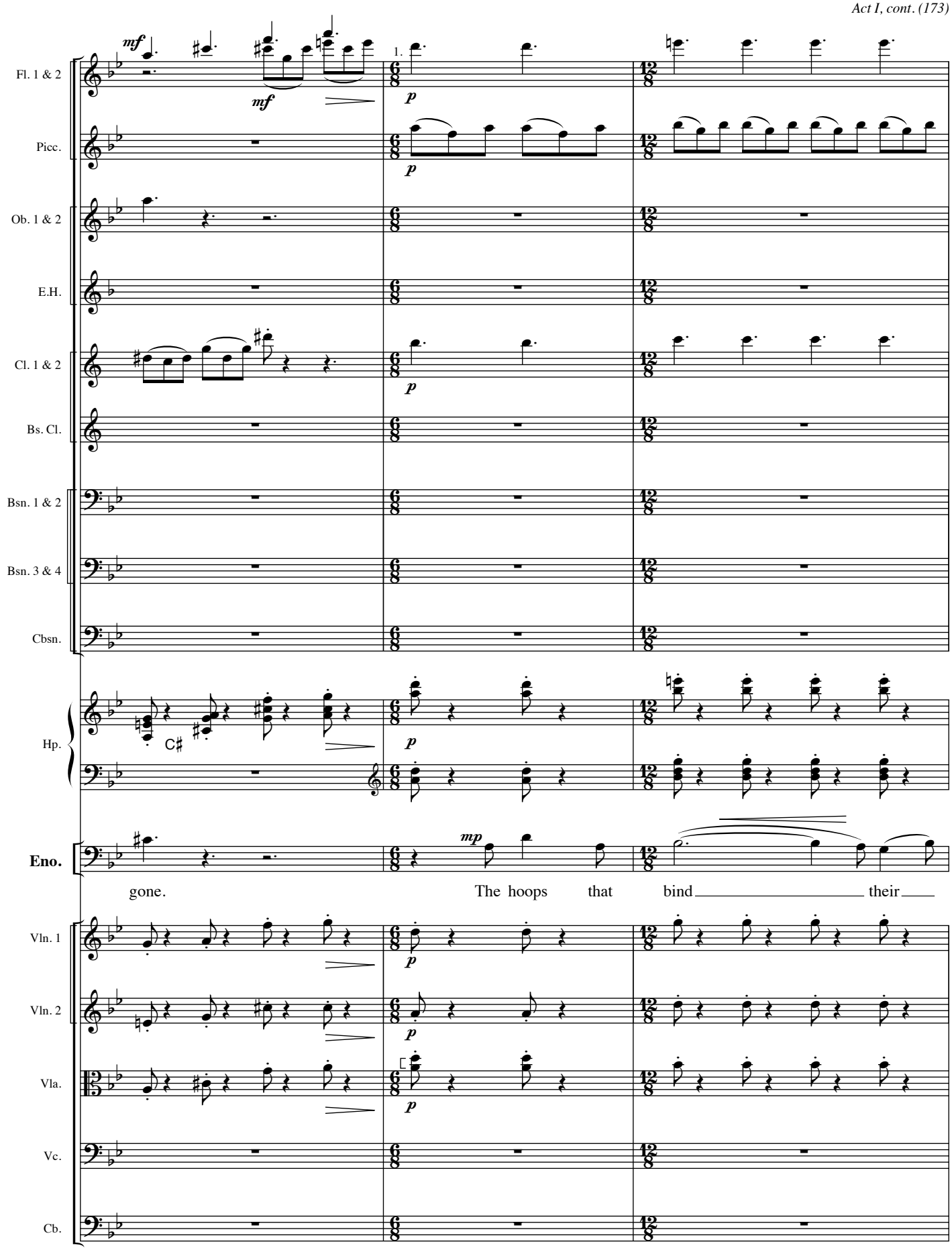
Vln. 1

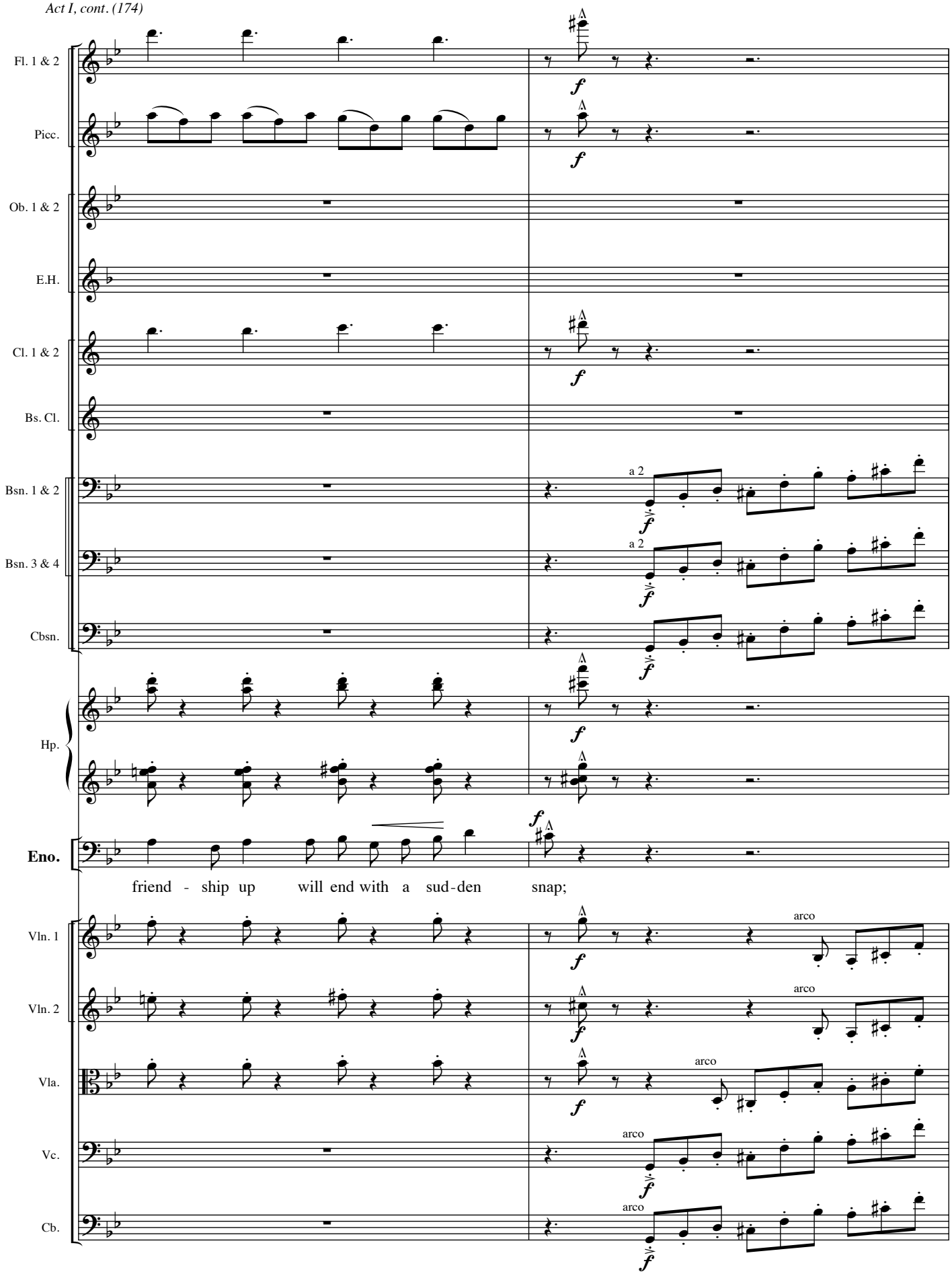
Vln. 2

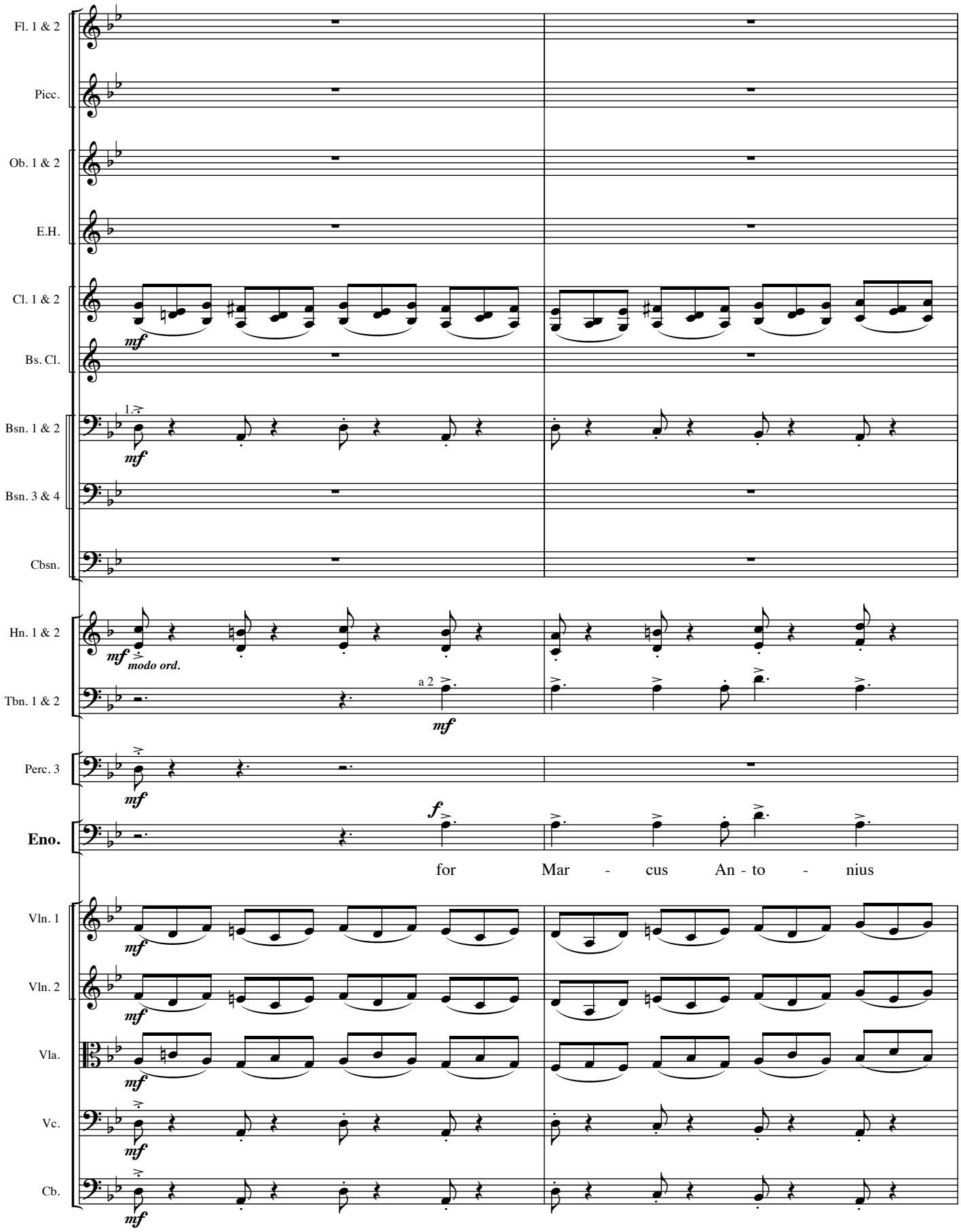
Vla.

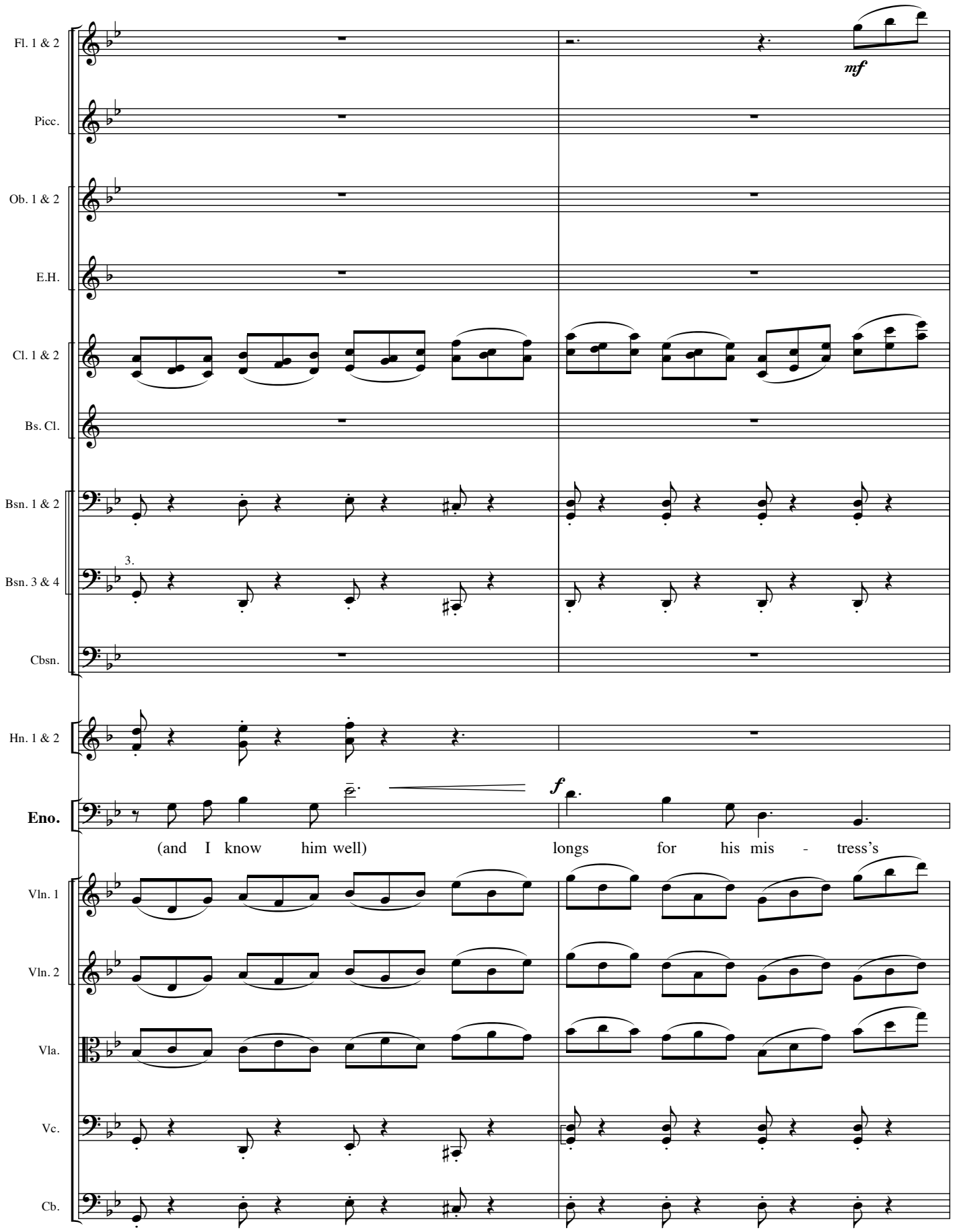
Vc.

Cb.


Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hp.
Eno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
mf
1.
p
p
p
p
C♯
mp
gone.
The hoops that bind their


Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hp.
Eno.
friend - ship up will end with a sud-den snap;
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
a 2
arco


Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Tbn. 1 & 2
Perc. 3
Eno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
modo ord.
a 2
f
for Mar - cus An - to - nius


Fl. 1 & 2
mf
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
3.
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Eno.
f
(and I know him well)
longs for his mis - tress's
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

20 **Alla marcia.**

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. 1
Perc. 2
Perc. 3
Hp.
Eno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

modo ord.

a 2

Tubular Chimes

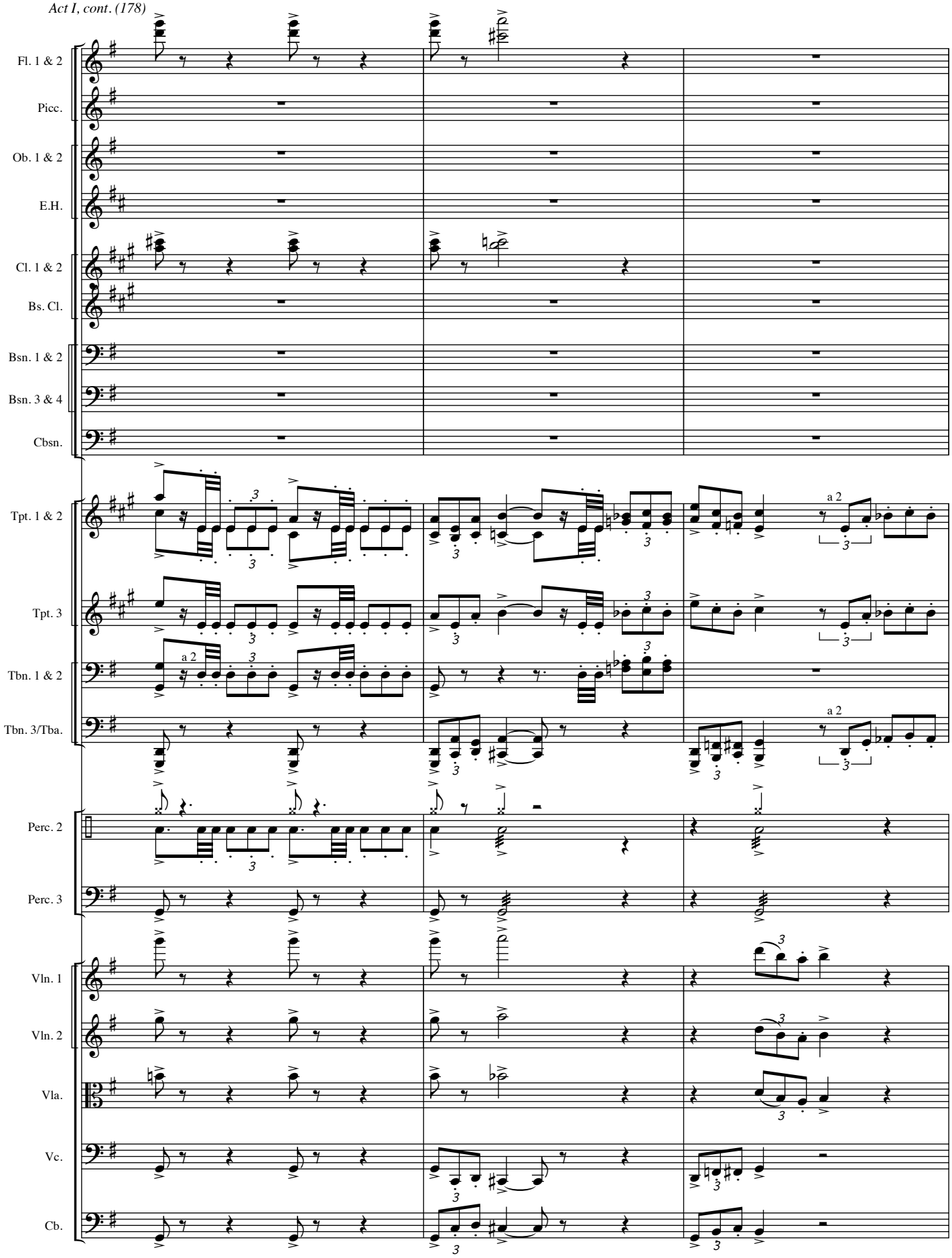
Piatti

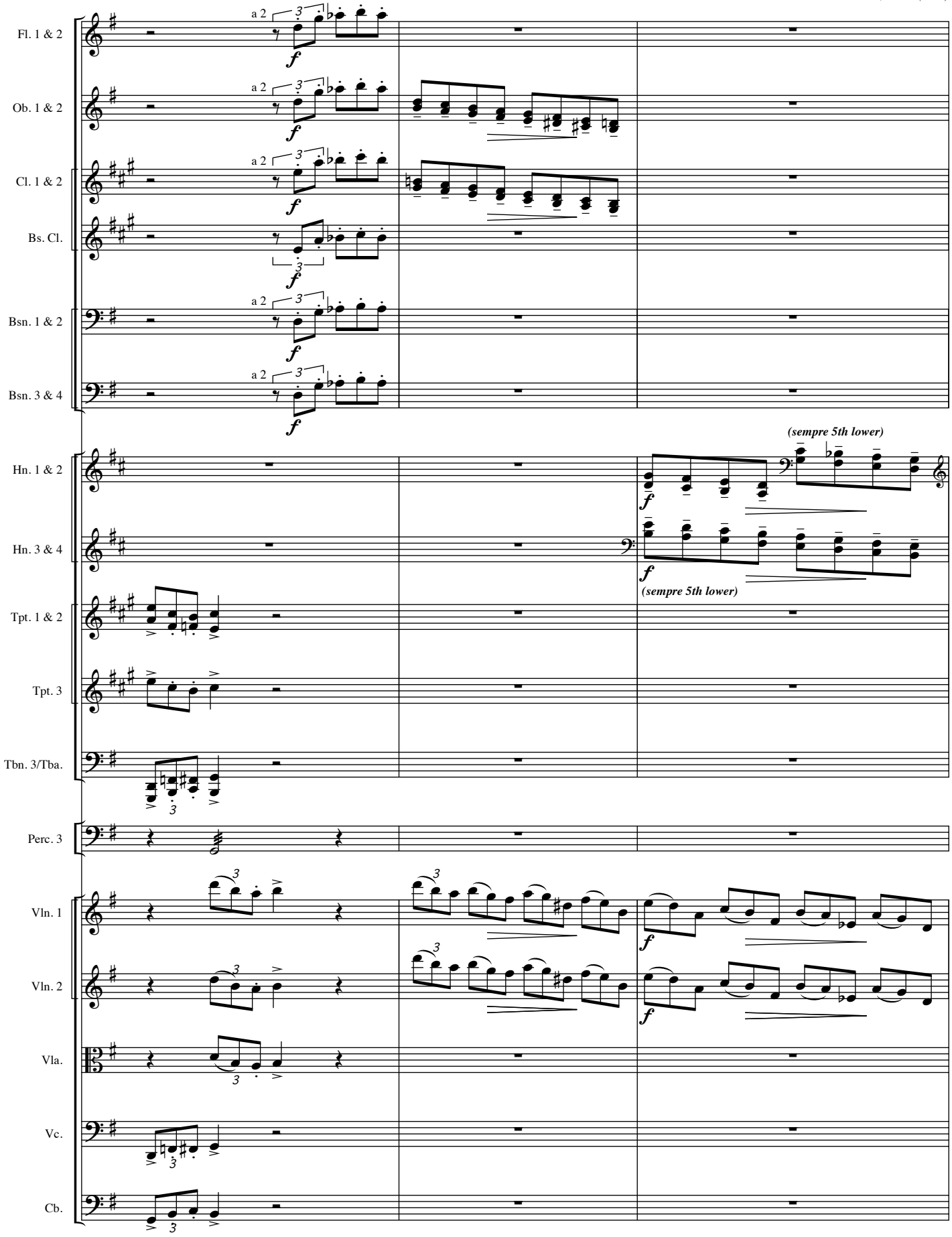
S.D.

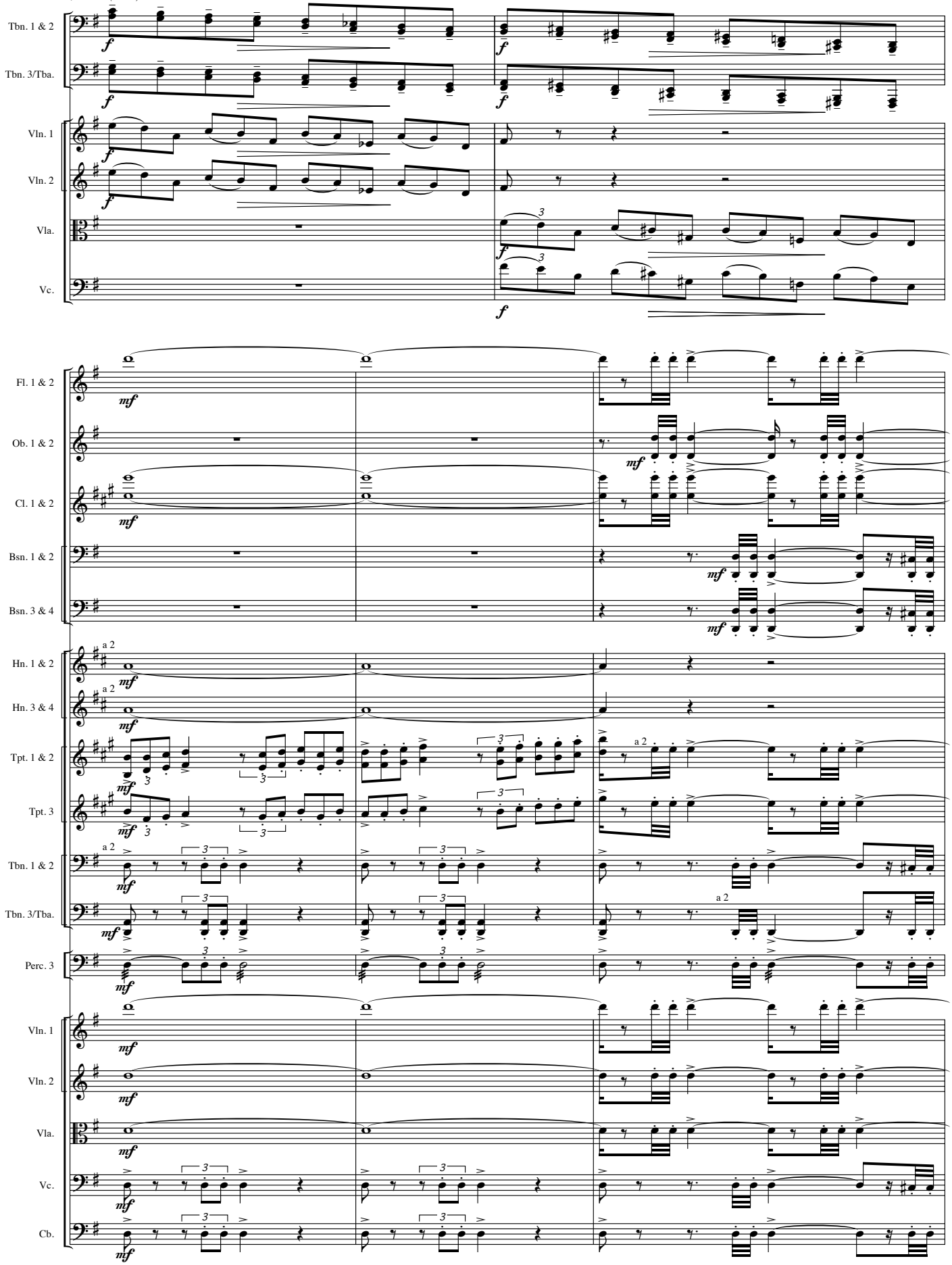
roy - al lap!

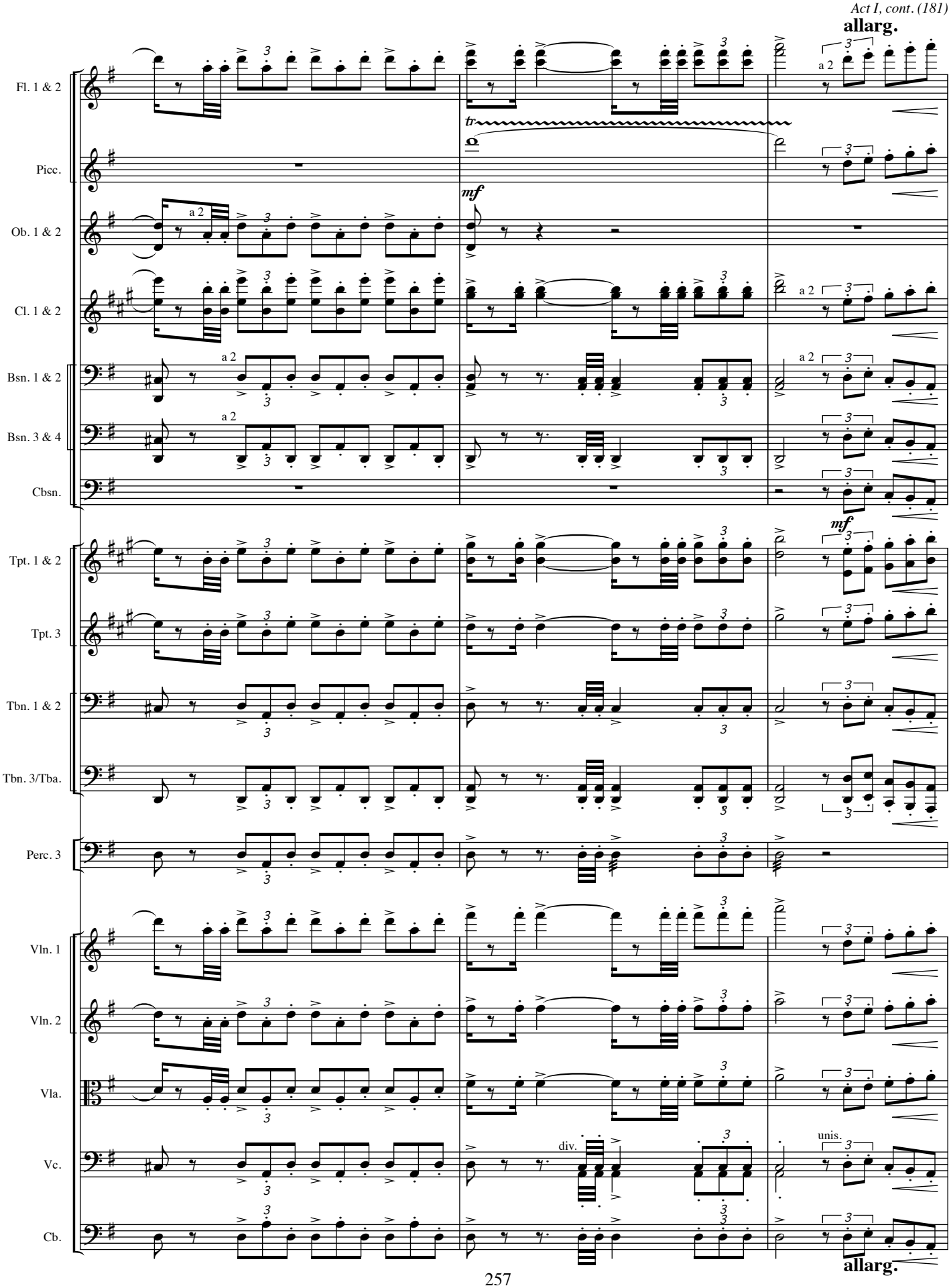
Fanfare for the entrance of CAESAR and ANTONY, with Antony's new wife, OCTAVIA, on his arm. As they enter, they are met with:

20 **Alla marcia.**

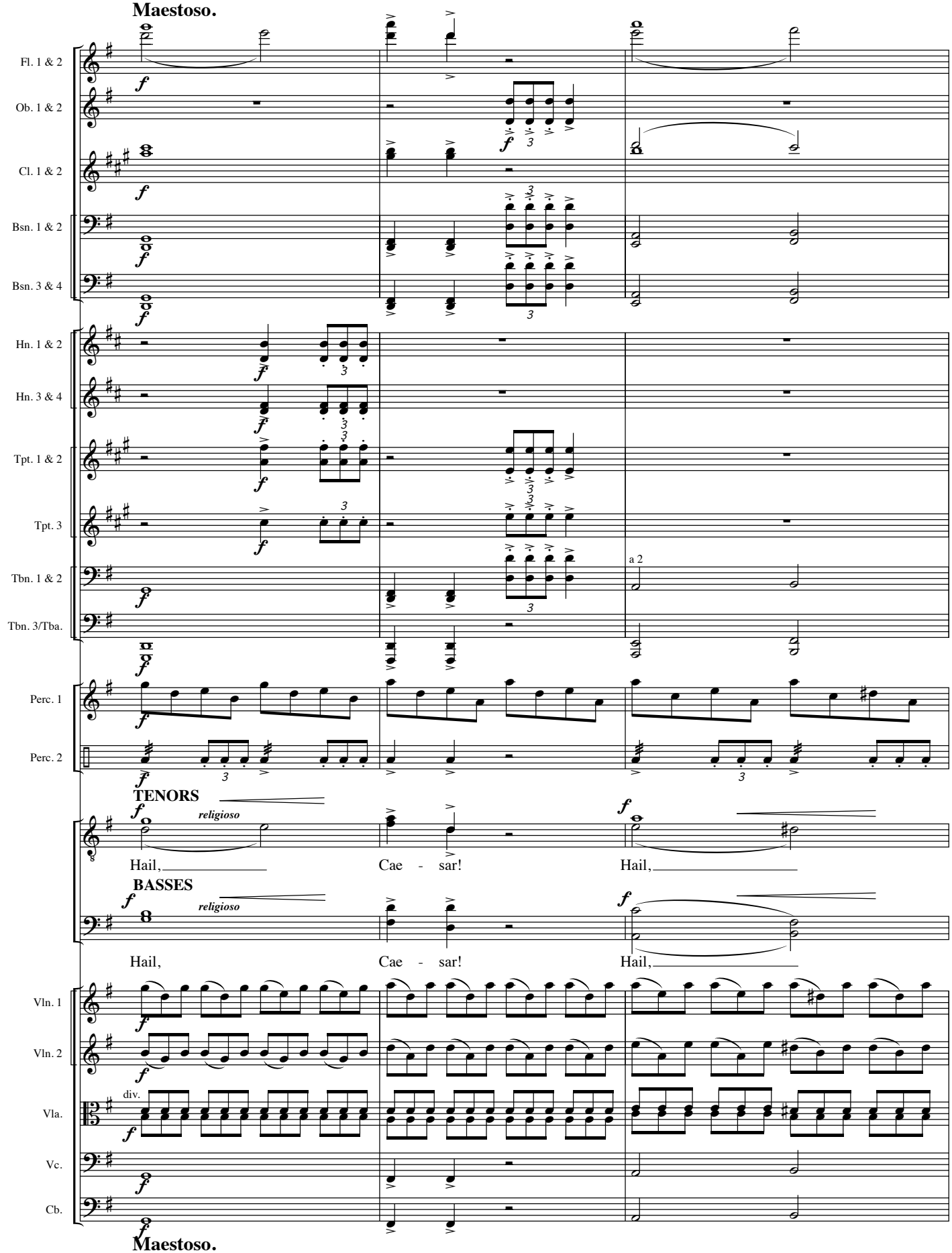

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 2
Perc. 3
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
a 2
a 2
a 2

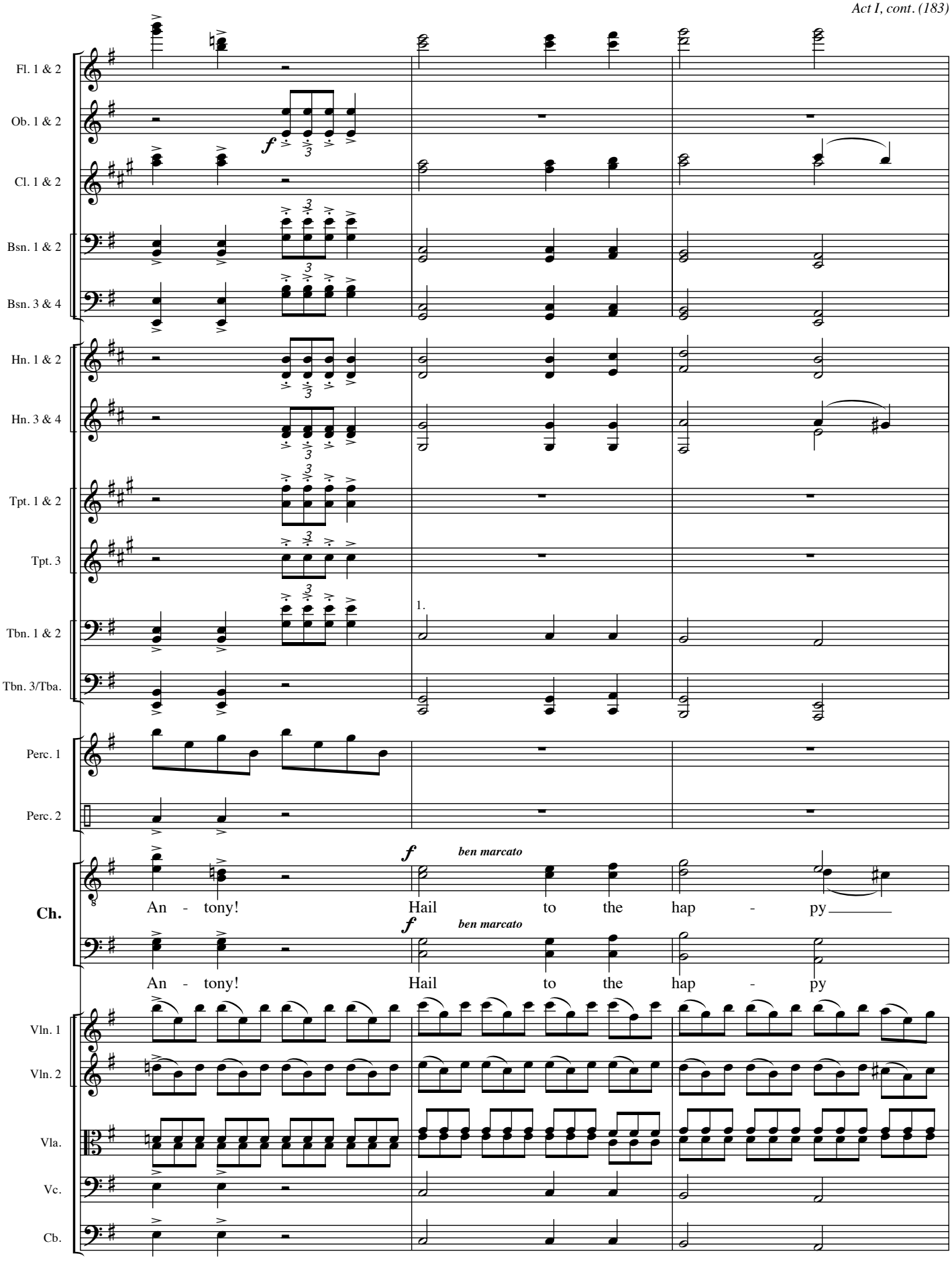

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 3/Tba.
Perc. 3
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
a 2
f
(sempre 5th lower)

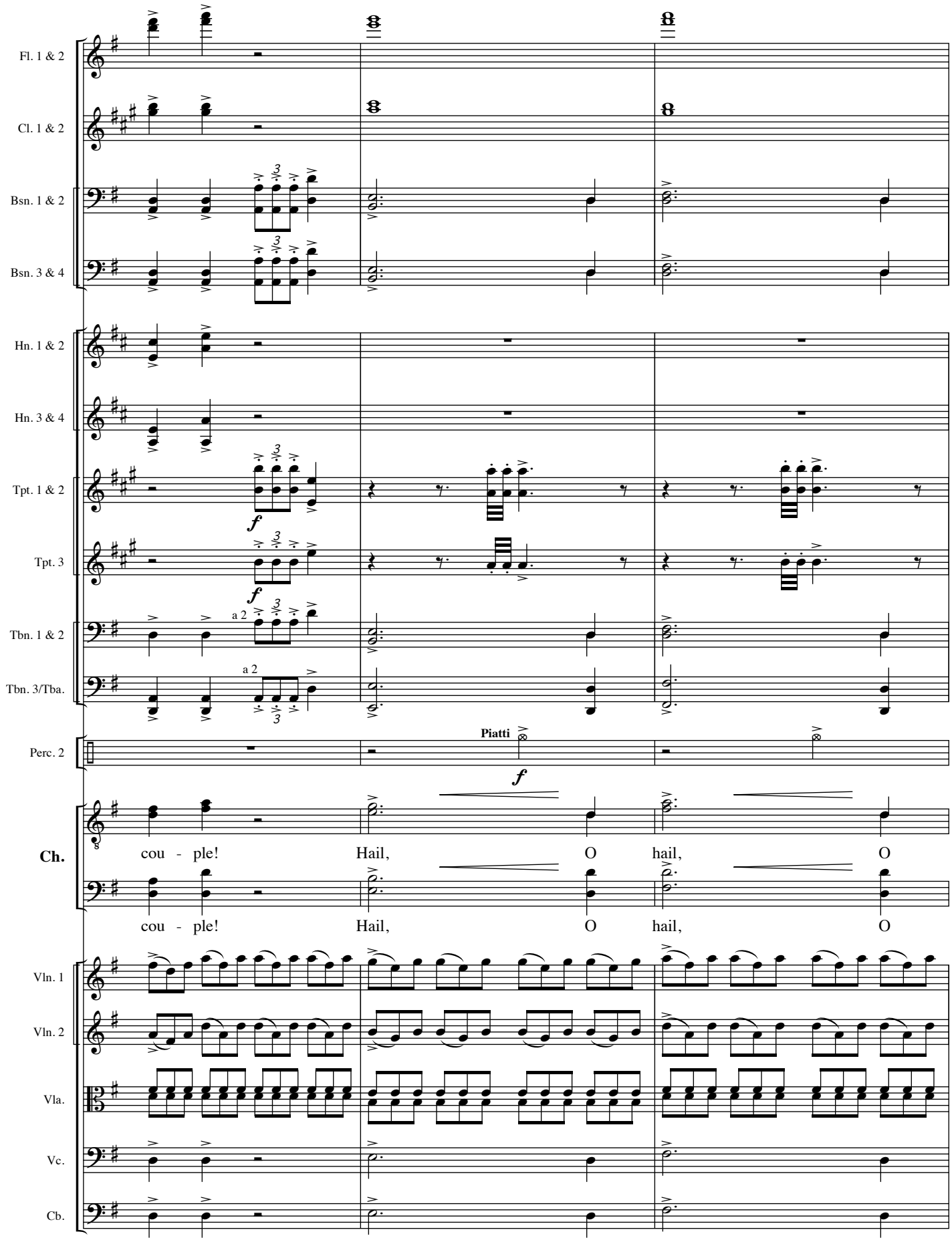

Tbn. 1 & 2
Tbn. 3/Tba.
Vln. 1
Vln. 2
Vla.
Vc.
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
a 2
f
mf

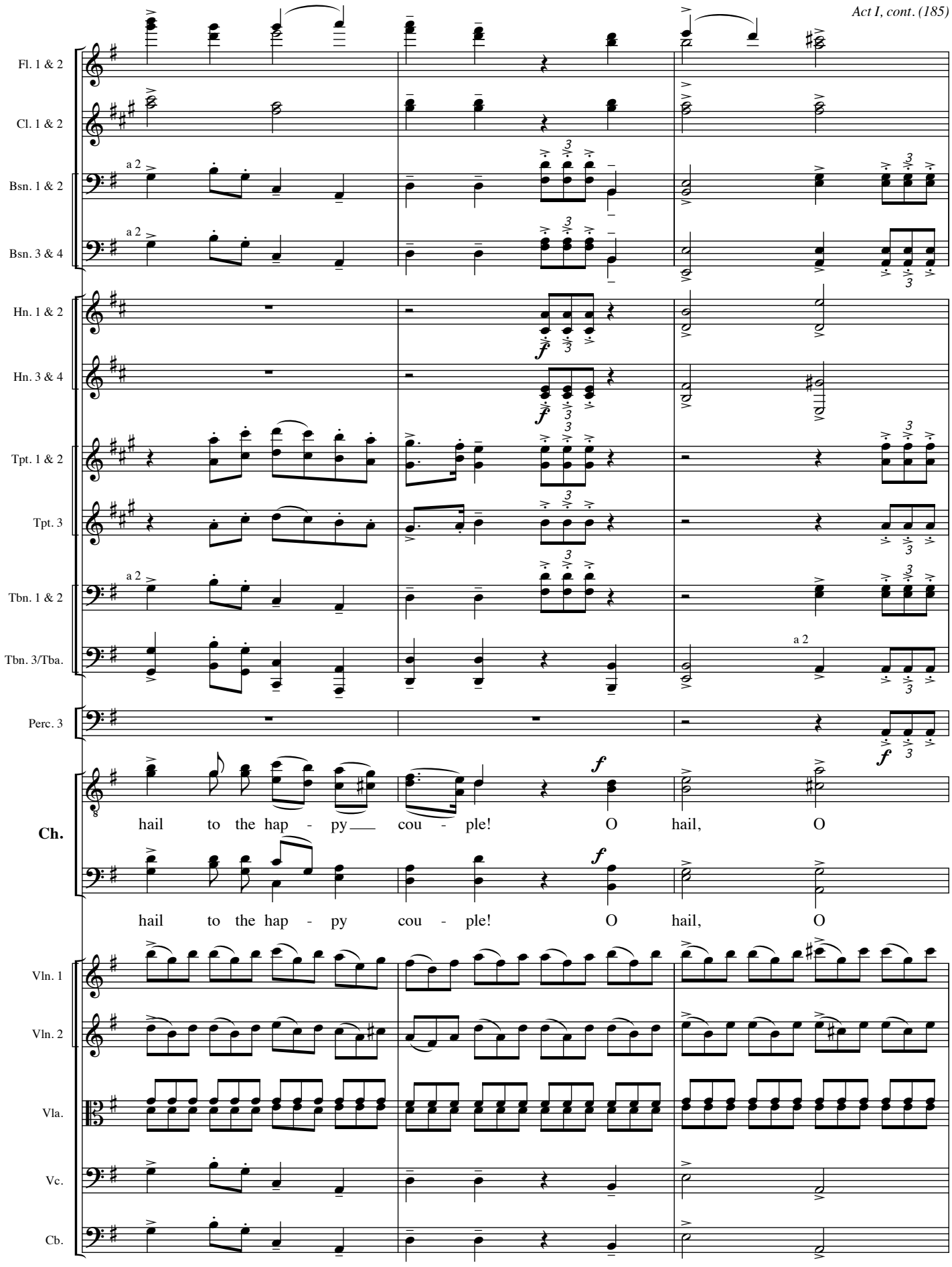

allarg.
Fl. 1 & 2
Picc.
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
tr
mf
a 2
div.
unis.
allarg.

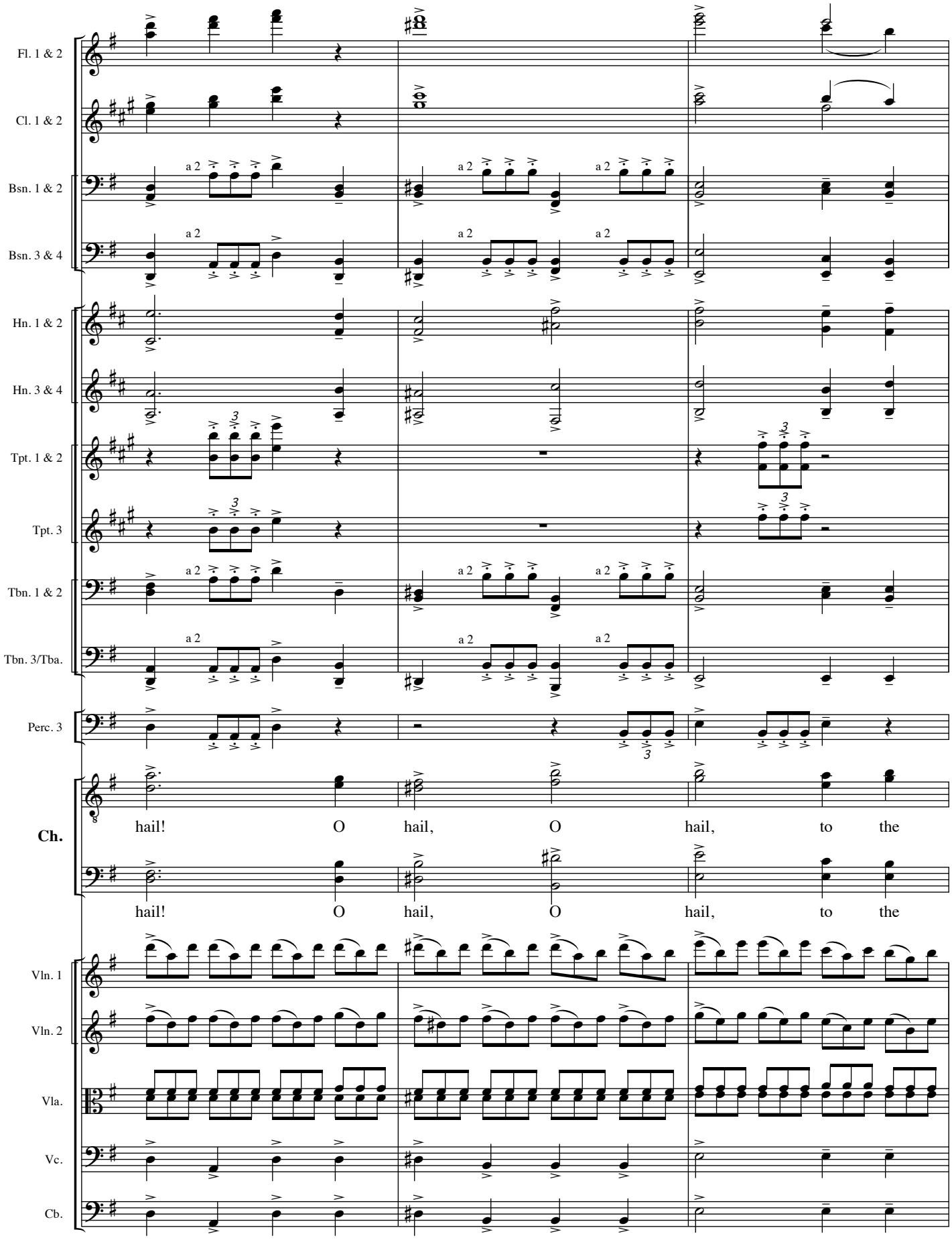
Maestoso.

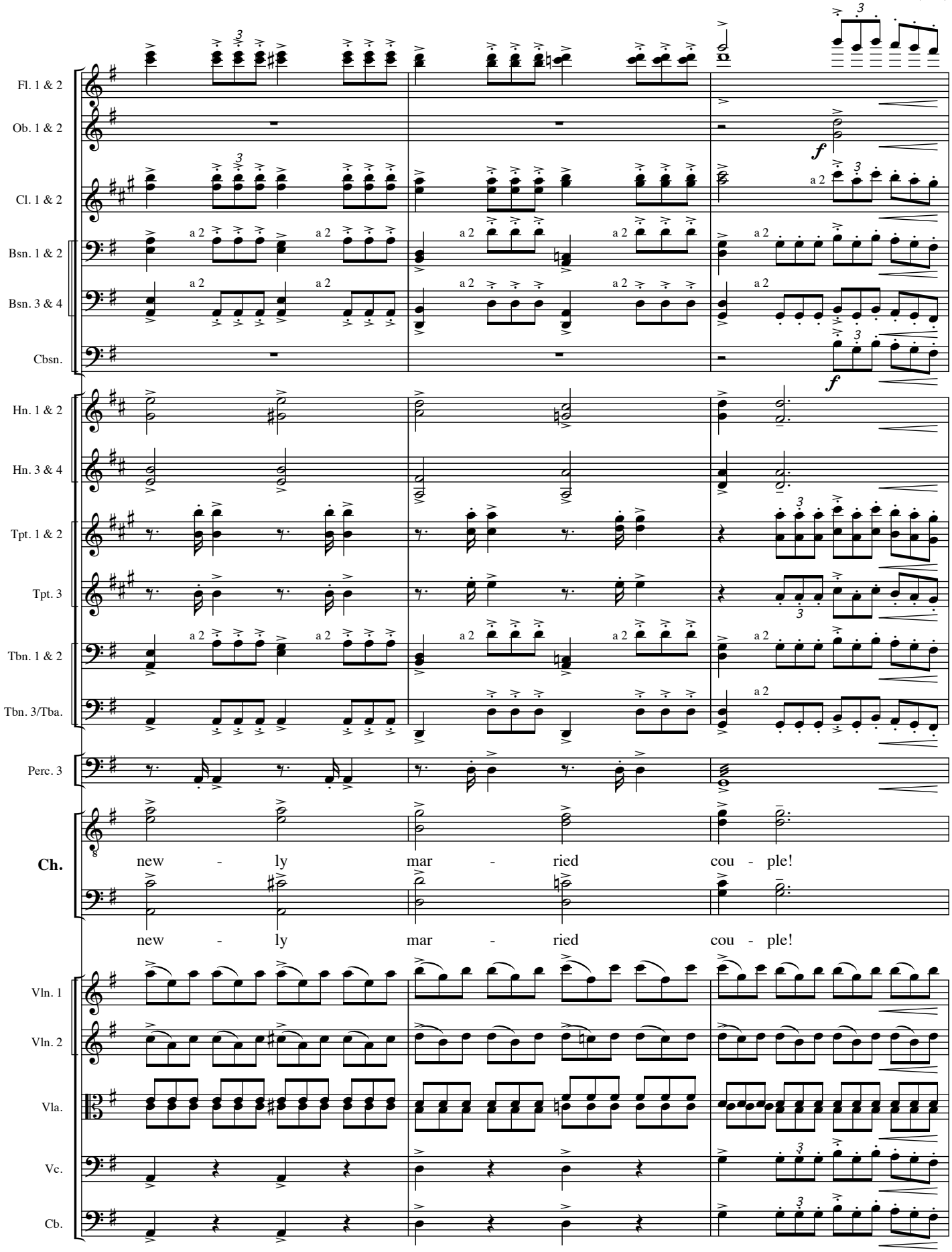

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 1
Perc. 2
TENORS
religioso
Hail,
Cae - sar!
Hail,
BASSES
religioso
Hail,
Cae - sar!
Hail,
Vln. 1
Vln. 2
Vla.
div.
Vc.
Cb.
a 2
Maestoso.

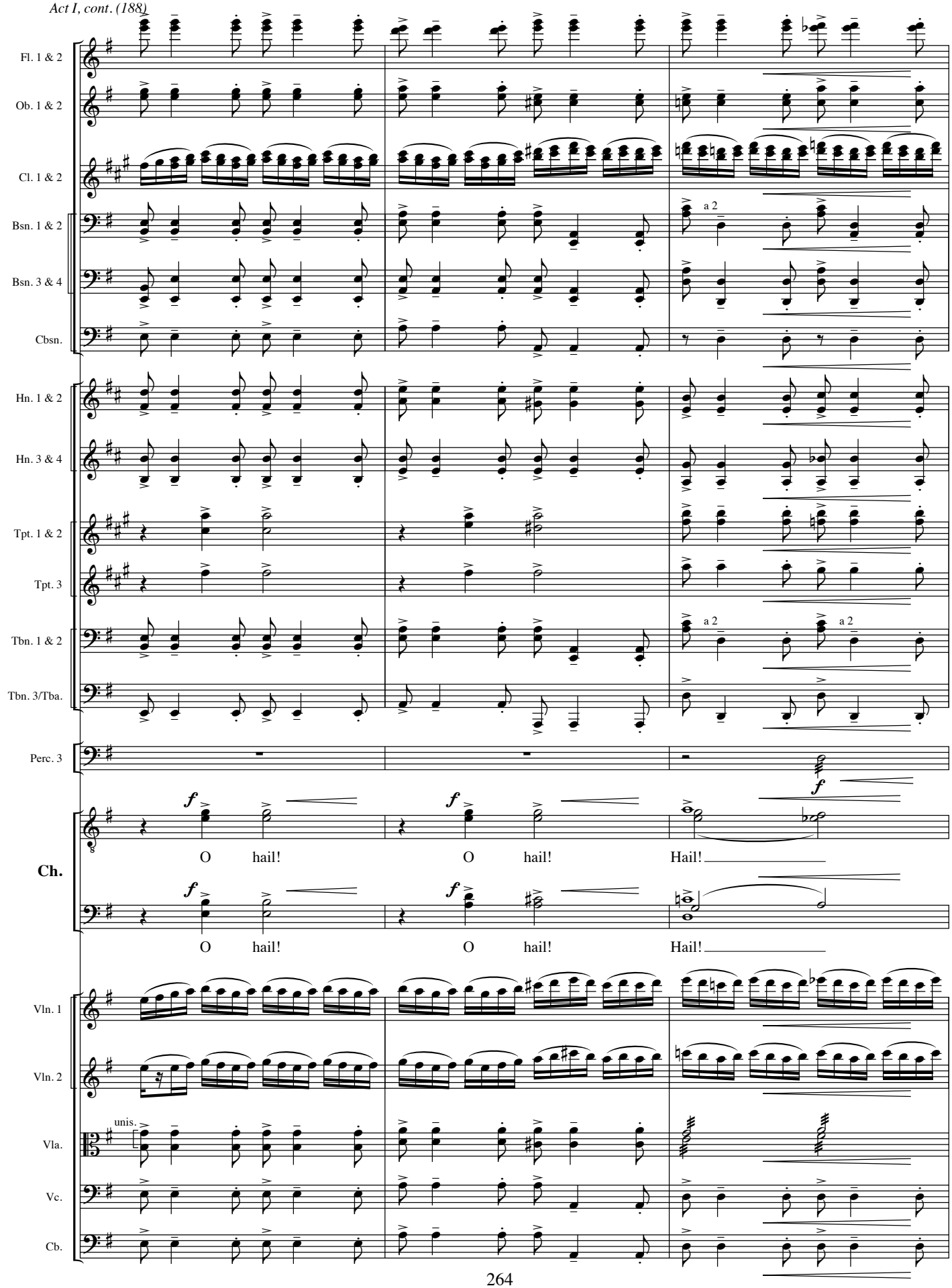

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 1
Perc. 2
Ch.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
f
1.
f
ben marcato
An - tony! Hail to the hap - py
f
ben marcato
An - tony! Hail to the hap - py

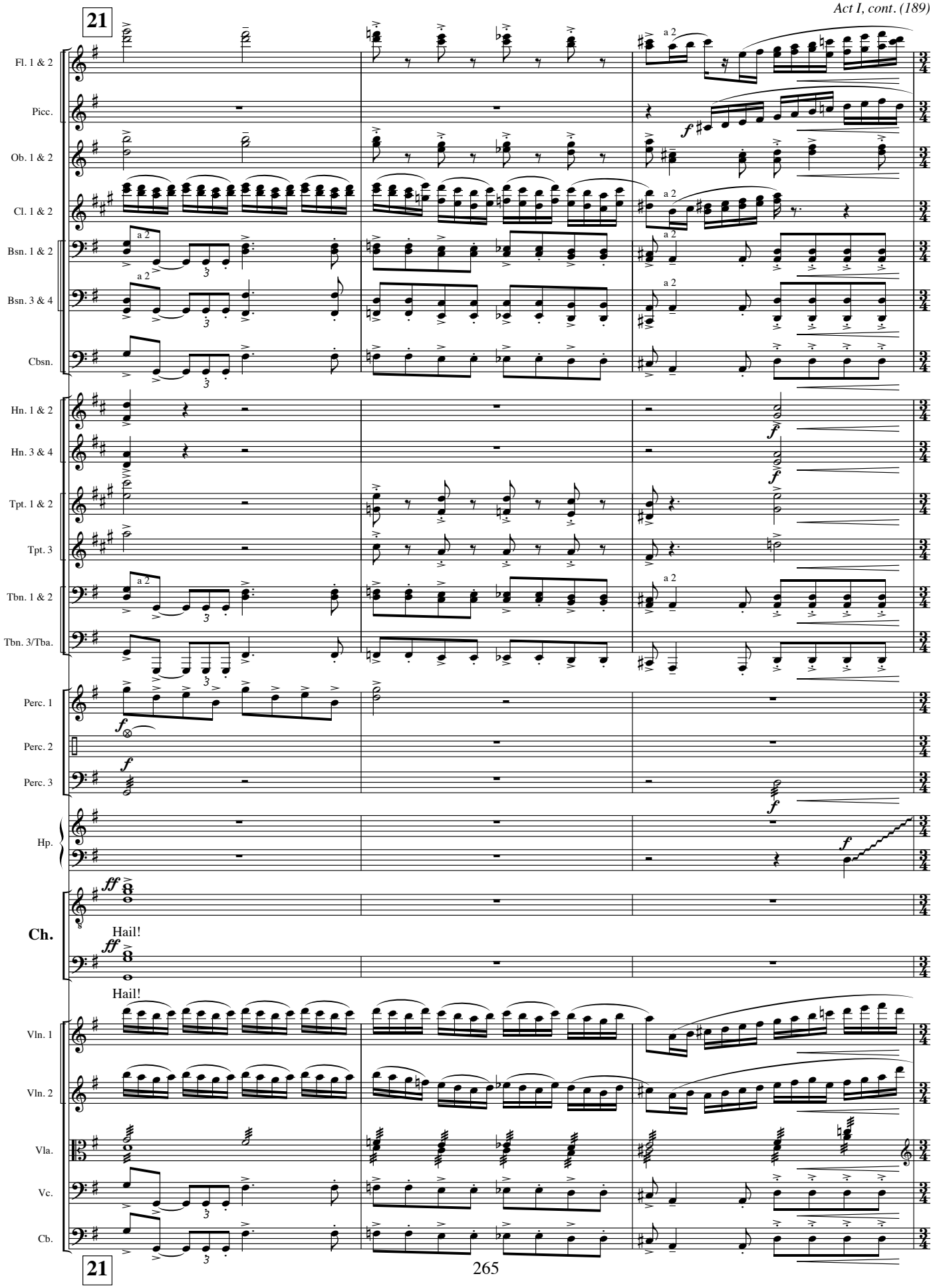

Fl. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 2
Piatti
Ch.
cou - ple! Hail, O hail, O
cou - ple! Hail, O hail, O
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


Fl. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
a 2
Bsn. 3 & 4
a 2
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
a 2
Tbn. 3/Tba.
a 2
Perc. 3
Ch.
hail to the hap - py cou - ple! O hail, O
hail to the hap - py cou - ple! O hail, O
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

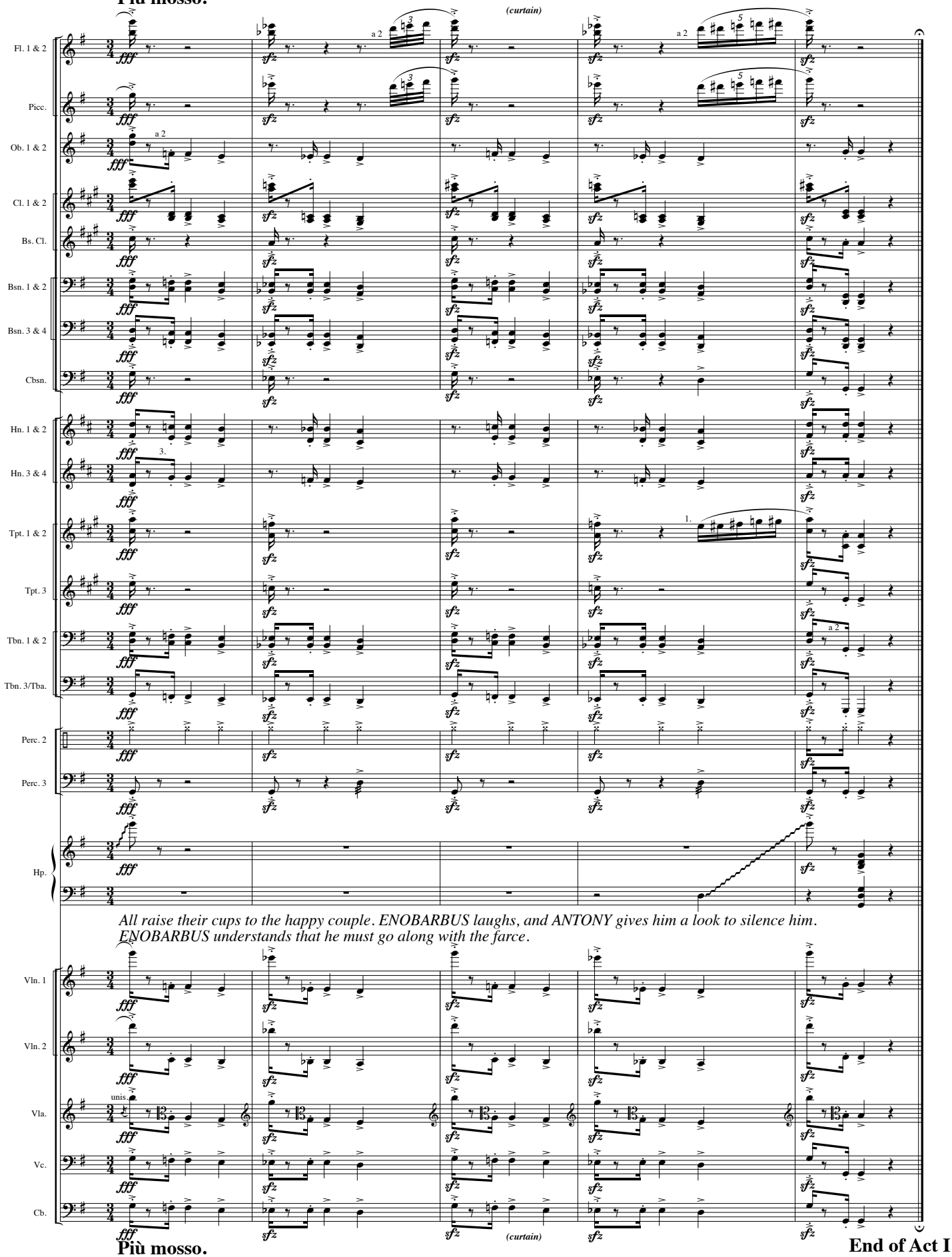

Fl. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
Ch.
hail! O hail, O hail, to the
hail! O hail, O hail, to the
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


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. 1 & 2
Tbn. 3/Tba.
Perc. 3
Ch.
new - ly mar - ried cou - ple!
new - ly mar - ried cou - ple!
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
a 2
f


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.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
a 2
a 2
a 2
f
f
f
f
f
O hail!
O hail!
Hail!
O hail!
O hail!
Hail!
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.
Hail!
Hail!
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
21
a 2
f
ff

Più mosso.



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

Più mosso.

End of Act I