

Timo Tuhkanen

Cymbeline

Act II Sc. iii: the song

for soprano and ensemble

2009

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CYMBELINE
Act V Sc. iv
Prelude to Apparition

Timo Tuhkanen

♩ = 85 - 90

Flute and Piccolo

Oboe

A British prison, there here are two *Gaolers* and *Posthumus* in the scene
As *Posthumus* falls asleep, lights are turned off (were there lights in a British prison 30 B.C?) curtains close. Music starts.

Trumpet in B♭

As they enter *Sicilius* enters with *Mother*, and the two *Brothers* follow them. These entrances should be a good duration apart. They circle *Posthumus* round as he lies sleeping.

Snare

Timpani

Bass Drum

Glockenspiel

Xylophone

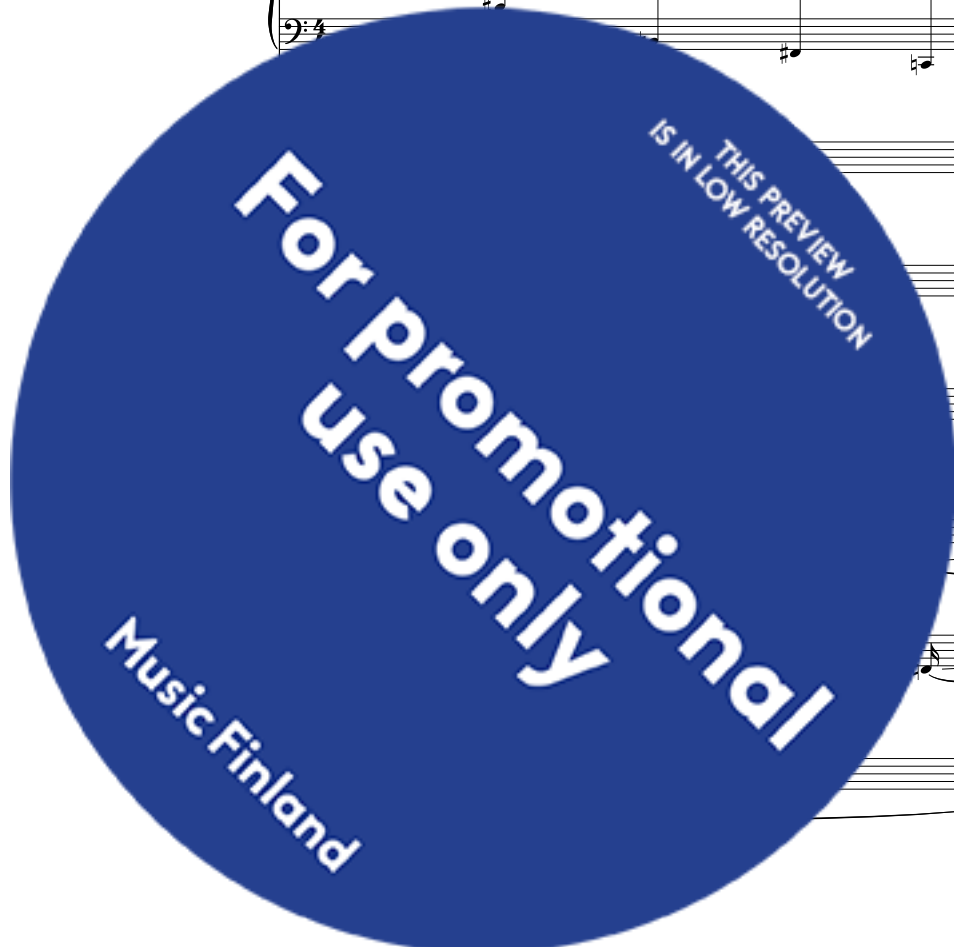
Soprano Recorder

Melodica

Guitar

Mandolin

Harp



Fl.
Ob.
Tpt.
Sn.
Timp.
B.D.
Glock.
Xyl.
S. Rec.
Mel.
Gtr.
Mand.
Hp.
Hpsd.

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5

Fl.

Ob.

Tpt.

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec.

Mel.

Gtr.

Mand.

Hp.

Hpsd.

gliss.

gliss.

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8

Fl.

Ob.

Tpt.

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec.

Mel.

Gtr.

Mand.

Hp.

Hpsd.

this break very obvious

gliss.

gliss.

gliss.

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10

Fl.

Ob.

Tpt.

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec.

Mel.

Gtr.

Mand.

Hp.

Hpsd.

gliss.

gliss.



12

Fl.

Ob.

Tpt.

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec.

Mel.

Gtr.

Mand.

Hp.

Hpsd.

gliss down

ff

D[♯] C B[♭]
E F[♯] G[♯] A

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14

Fl.

Ob.

Tpt.

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec.

Mel.

Gtr.

Mand.

Hp.

Hpsd.

Df C Bf
E Ff Gf A

4||| 9



17

Fl.

Ob.

Tpt.

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec.

Mel.

Gtr.

Mand.

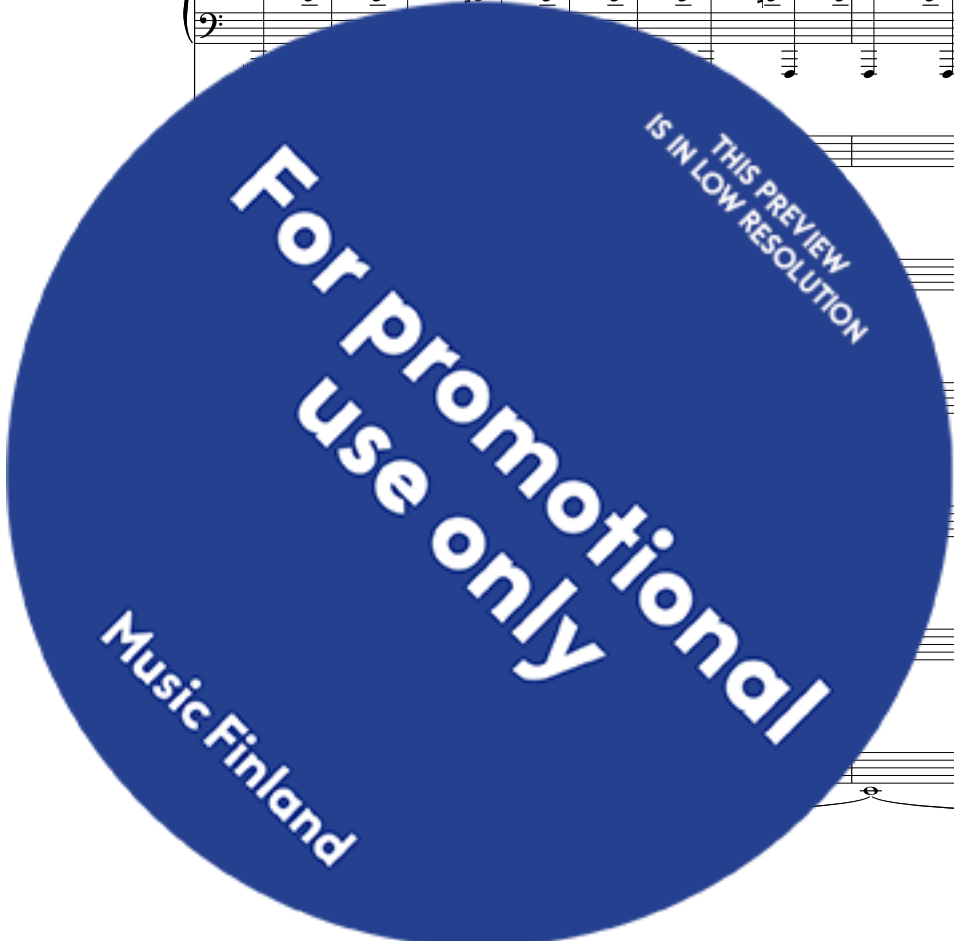
Hp.

Hpsd.

sfz

sfz

sfz



28 rit. rall. $\text{♩} = 53$

Fl. *sfz-p* *mf* *pp*

Ob. *sfz-p* *mf* *pp*

Tpt. *sfz-p* *mf* *pp*

Sn.

Timp.

B.D. *sfz*

Glock.

Xyl.

S. Rec. *sfz-p* *mf* *pp*

Mel. *sfz*

Gtr. *sfz*

Mand.

Hp. *sfz*

Hpsd. *sfz* *sfz*

p



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39 sudden

Fl. *sfz-p* *mf* *p*

Ob. *sfz-p* *mf* *p*

Tpt. *sfz-p* *mf* *p*

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec. *sfz-p* *mf* *p*

Mel.

Gtr.

Mand.

Hp.

Hpsd.



thun-der-mas - terr

f

50

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

Ob. *mf* *mp* *mf* *f* *mf* *mp*

Tpt.

Sn.

Timp.

B.D.

Glock.

Xyl. *p* *pp* *mp*

S. Rec.

Mel.

Gtr.

Mand.

Hp. *sfz*

Hpsd.

mp *mf*

- - tal_ flies wi - i - i -

pp *mp* *f* *mf* *mp* *p* *pp* *mp* *mf* *mp* *p*



56

Fl. *mf* *ff* *ppp* *mp*

Ob. *mp* *f* *ppp* *mp*

Tpt. *ppp* *mp*

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec. *sfz*

Mel.

Gtr. *pp*

Mand.

Hp. *delicate* *mp*

Hpsd. *f* *mp* *mp* *mf* *mp* *pp* *mp*

p - no open strings, scrape with left hand as much as possible on metal strings.



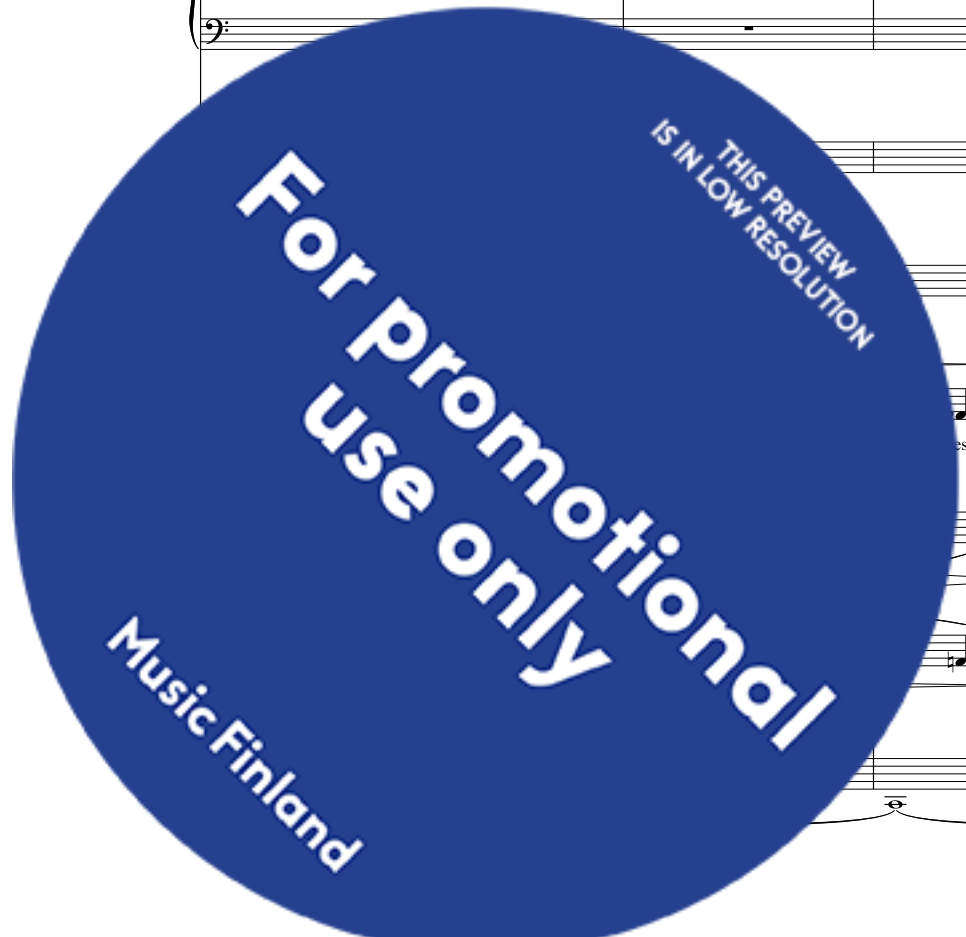
mp

lss o - - u - ut wi - i - i th_ Ju - no o - o - o - o

p *sfz* *sfz*

p *sfz* *sfz*

Musical score for orchestral instruments. The score includes parts for Flute (Fl.), Oboe (Ob.), Trumpet (Tpt.), Snare (Sn.), Timpani (Timp.), Bass Drum (B.D.), Glockenspiel (Glock.), Xylophone (Xyl.), Saxophone (S. Rec.), Melodica (Mel.), Guitar (Gtr.), Mandolin (Mand.), Harp (Hp.), and Piano (Hpsd.). The score features various dynamics such as *mf*, *ff*, *ppp*, *mp*, *pp*, and *ppp*. It includes articulation marks like accents and slurs, and performance instructions like "very soft mallets" for the Bass Drum. The score is written in a common time signature and includes a measure number 64 at the beginning.



Musical score for vocal parts. The score includes lyrics: "es ra - a - te - e - es a - each time more and more pressure from bow". The score features various dynamics such as *mf*, *mp*, *f*, *p*, and *mf*. It includes articulation marks like accents and slurs.

70

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

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

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

Sn.

Timp. *p* very soft mallets

B.D. *mp*

Glock.

Xyl. *mp* *pp* *pp* *mp* *pp* *pp* *mf* *p* *p* *mf* *mp* *mp* *f* *mf*

S. Rec. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mf* *mp* *f*

Mel.

Gtr. *pp*

Mand. *pp*

Hp.

Hpsd.

change to piccolo

very soft mallets

Moth. *mp*

my boy

ge - e - s ha - a - th my - y po - -



76 (8)

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

Ob. *mp* *mf* *mp* *f* *mf* *f* *mf*

Tpt. *mf* *mp* *f* *mf* *f* *mf* *f*

Sn.

Timp. *ff*

B.D. *pp*

Glock.

Xyl.

S. Rec. *mf* *f* *mf* *f* *mf* *ff*

Mel.

Gtr. tremolo with .96 pick (quite slow) *mf* *f* *mp*

Mand. *mf* *f* *mp* *f* *mf*

Hp.

Hpsd.

mf *f* *f*

my poorr boy my poorr boy my poorr

e ou - gh - t but well who - o - - o - se fa -

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

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



82

Fl.

Ob.

Tpt.

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec.

Mel.

Gtr.

Mand.

Hp.

Hpsd.

mf *ff* *mf* *ff* *mf* *ff*

ff *f* *ff*

mf *ff* *f* *ff*

pp

ff *pp*

f *ff* *f* *ff*

ff *ppp*

ff *ppp*

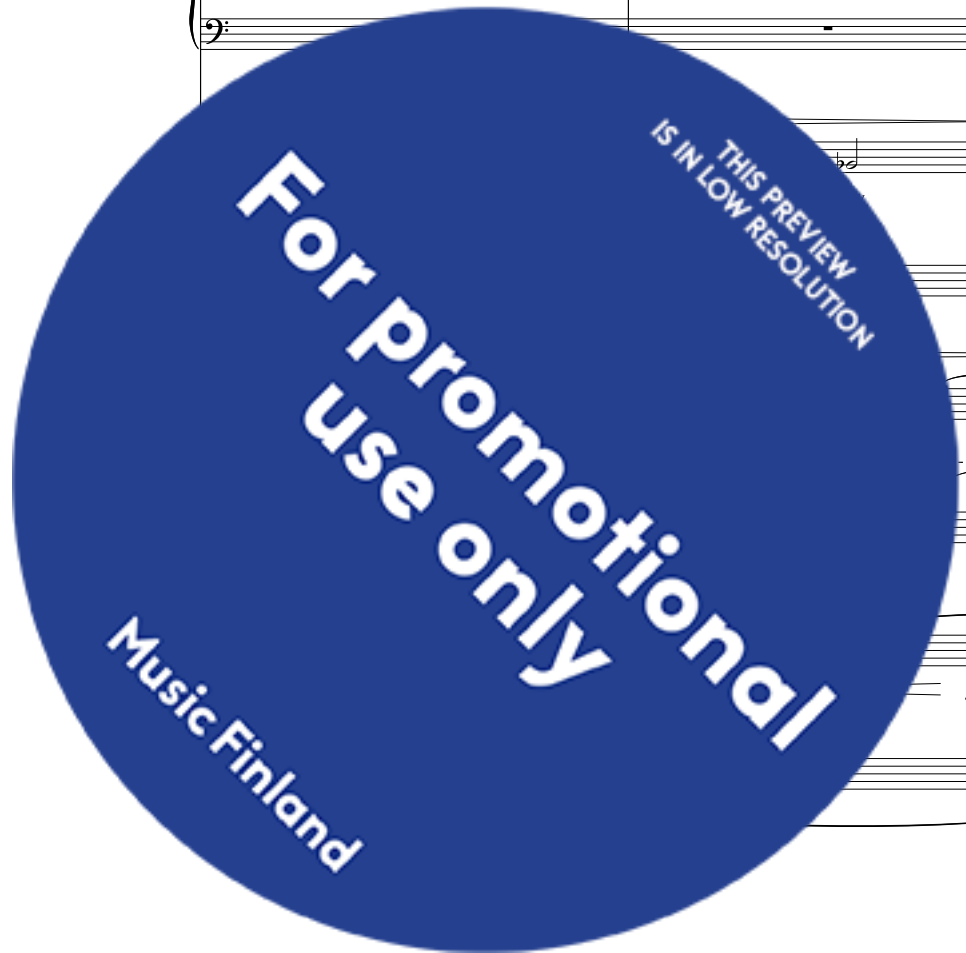
mp

my poor boy

rr sa - w

ff *f* *ff*

ff *f* *ff*



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87 ⁶ $\text{♩} = 42$

Fl. *pp* *ppp*

Ob. *pp* *ppp* 4

Tpt. *pp* *ppp*

Sn..

Timp.

B.D.

Glock.

Xyl.

S. Rec. *pp* *pp* *tr*

Mel.

Gtr.

Mand.

Hp. *pp* let ring

Hpsd.

mp ha - th my_

p

pizz *p*

8^{va} pizz *p*



95

Fl. *sf* \rightarrow *ppp* *sf* \rightarrow *ppp* *sf* \rightarrow *ppp*

Ob.

Tpt.

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec. *ppp* *sf* \rightarrow *ppp* *sf* \rightarrow *ppp* *sf* \rightarrow *ppp* *sf* \rightarrow *ppp*

Mel.

Gtr.

Mand.

Hp.

Hpsd.

the face I ne - ver saw

ppp *sf* \rightarrow *ppp* *arco* *pizz* *sf* \rightarrow *ppp* *arco* *pizz* *sf* \rightarrow *ppp*

ppp *sf* \rightarrow *ppp* *arco* *pizz* *sf* \rightarrow *ppp* *arco* *pizz* *sf* \rightarrow *ppp*



102

Fl. *sfz* *ppp* *p* *f* *accel* $\text{♩} = 53$

Ob. *p* *f*

Tpt. *p*

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec. *f* *ppp* *p*

Mel.

Gtr.

Mand.

Hp.

Hpsd. *ff*

arco *mf sfz* *ppp*

arco pizz *sfz* *ppp*

arco *mf sfz* *ppp*

arco *mf sfz* *ppp* *mf*



112

Fl. *p*

Ob. *p*

Tpt. *con sord.* *nat.*

Sn.

Timp. *pp*

B.D.

Glock.

Xyl. *ff*

S. Rec.

Mel.

Gtr.

Mand.

Hp.

Hpsd.

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116

Fl.

Ob.

Tpt.

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec.

Mel.

Gtr.

Mand.

Hp.

Hpsd.

mf 3
whose fat - ther the - - e - -

B1 and B2 mf 3
as men re - port

sic. mf 3
whose fat-ther then as men re - port thou orph - phans' fat - her art

arco
pp *smp* *pp* *smp*

arco
pp *smp* *pp* *smp*

arco (G4)
pp *smp* *pp* *smp*



122

Fl.

Ob.

Tpt. *con sord.* *nat.*

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec.

Mel.

Gtr.

Mand.

Hp.

Hpsd.

e - e - n - di - n - - g na - tu - res la'

from this earth vex - x - xing smart smart smart smart smart smart smart



126

Fl.

Ob.

Tpt. *con sord.* 7 *nat.*

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec.

Mel.

Gtr.

Mand.

Hp.

Hpsd.

gliss on D arco *p* 6 6

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131

Fl.

Ob.

Tpt.

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec.

Mel.

Gtr.

Mand.

Hp.

Hpsd.

6

6

6

gliss. on G and D arco

gliss.

p

3

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134

Fl.

Ob.

Tpt.

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec.

Mel.

Gtr.

Mand.

Hp.

Hpsd.

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6 6 sfz

gliss.

6 6 sfz

6 3 3 E gliss.

6 3

138 accel $\text{♩} = 35$

Fl. *sub.ppp*

Ob. *sub.ppp*

Tpt. *sub.ppp*

Sn.

Timp. *sfz* *sim.*

B.D.

Glock.

Xyl.

S. Rec. *sub.ppp*

Mel.

Gtr.

Mand.

Hp.

Hpsd. *mf*

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145

Fl.

Ob.

Tpt.

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec.

Mel.

Gtr.

Mand.

Hp.

Hpsd.

pp *f* *p* *pp* *f* *p* *pp* *f* *p* *pp* *f* *p*

pp *f* *p* *pp* *f* *p* *pp* *f* *p* *pp* *f* *p*

pp *f* *p* *pp* *f* *p* *pp* *f* *p* *pp* *f* *p*

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

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

pp *f* *p* *pp* *f* *p* *pp* *f* *p* *pp* *f* *p*

pp *f* *p* *pp* *f* *p* *pp* *f* *p* *pp* *f* *p*

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rit. accel. trill same notes on different fingerings $\text{♩} = 42$

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Fl. (Flute):** Features a complex melodic line with trills and dynamic markings of *sfz-p*, *mf*, and *pp*.
- Ob. (Oboe):** Mirrors the flute's melodic line with similar dynamics.
- Tpt. (Trumpet):** Provides harmonic support with dynamics of *sfz-p*, *mf*, and *pp*.
- Sn. (Snare):** Remains silent throughout this section.
- Timp. (Timpani):** Remains silent throughout this section.
- B.D. (Bass Drum):** Plays a single, accented *sfz* stroke.
- Glock. (Glockenspiel):** Plays a melodic line with dynamics of *sfz-p*, *mf*, and *pp*.
- Xyl. (Xylophone):** Remains silent throughout this section.
- S. Rec. (Saxophone):** Mirrors the flute and oboe parts with dynamics of *sfz-p*, *mf*, and *pp*.
- Mel. (Melodica):** Plays a single, accented *sfz* stroke.
- Gtr. (Guitar):** Remains silent throughout this section.
- Mand. (Mandolin):** Remains silent throughout this section.
- Hp. (Harp):** Provides accompaniment with dynamics of *f*, *ff*, and *mf*.
- Hpsd. (Harpsichord):** Provides accompaniment with dynamics of *f*, *sfz*, *ff*, *f*, *ff*, *mp*, *ff*, and *ff*.



163

Fl. *mf* *f* *mf*

Ob. *mf* *mp*

Tpt.

Sn.

Timp.

B.D.

Glock. *p* *pp* *mp*

Xyl. *p* *pp* *mp*

S. Rec.

Mel.

Gtr. *mf* *f* *mf*

Mand.

Hp. *p* *pp* *mp* Fn

Hpsd.

not her - i - ad but to - o'k me on my throes tha - t

morr - - tal - flies

mp

arco *pizz* *mp* *mp* *pp* *mp* *pp* *mp*



174

Fl. *ppp* *mp < f > mf p* *f < ff > pp*

Ob. *ppp* *pp < mf > mf < mp > p* *mf < f > pp*

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

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec. *f < ff > mf* *ff < fff >*

Mel.

Gtr. *mp*

Mand. *mf* *mp* *ppp* *mp* *f*

Hp. *fff*

Hpsd. *mp < mf* *mp* *pp* *mf*

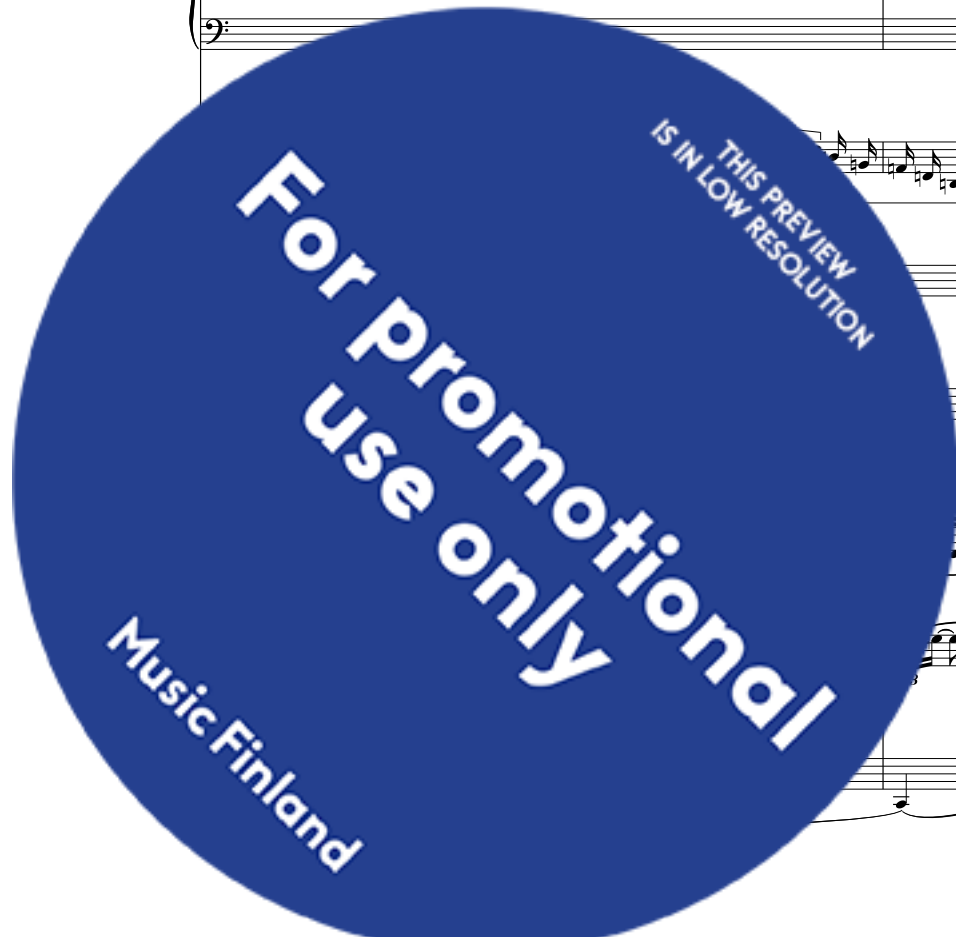
'mongst his fo - es a thi - i - i [ng]

♣ = scratch tone

arco *mp < f > p* *pp < mp > mp* *pp* *p*

arco *pp* *f* *mp* *pp* *mf > p* *p*

< mf *p < mf* *pp* *ff > mf* *p*



178

Fl.

Ob.

Tpt.

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec.

Mel.

Gtr.

Mand.

Hp.

Hpsd.

ppp

mp

ppp

pp

tr~

pp<

sfz

sfz

sfz

sfz

let ring

pp

mp

mf

pizz

mf

arco

p

pizz

p

8^{va}pizz

p

mp

mp



188

Fl. *sfz* \rightarrow *ppp* *sfz* \rightarrow *ppp* *sfz* \rightarrow *ppp*

Ob. ⁴

Tpt. ³

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec. *ppp* *sfz* \rightarrow *ppp* *sfz* \rightarrow *ppp* *sfz* \rightarrow *ppp* *sfz* \rightarrow *ppp*

Mel.

Gtr.

Mand.

Hp. ³

Hpsd.

...one aught but well whose face I ne-ver saw

p *ppp* *sfz* \rightarrow *ppp* *arco* *pizz* *sfz* \rightarrow *ppp* *arco* *pizz* *sfz* \rightarrow *ppp* *arco* *pizz* *sfz* \rightarrow *ppp*



197

Fl. $\text{sfz} \rightarrow \text{ppp}$ p $\text{ppp} \rightarrow \text{mp} \rightarrow \text{ppp}$ $\text{J} = 42$

Ob. p

Tpt. p

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec. $\text{sfz} \rightarrow \text{ppp}$ p

Mel.

Gtr.

Mand.

Hp. mp

Hpsd. mp

ple - e - se Ju - pi - ter plea...

gre - at na - tu - re... like his an - n - ces - try moul - ded

arco $\text{mp sfz} \rightarrow \text{ppp}$

arco pizz $\text{sfz} \rightarrow \text{ppp}$

arco $\text{mp sfz} \rightarrow \text{ppp}$

arco pizz $\text{mp sfz} \rightarrow \text{ppp}$ mf



207

Fl. *p*

Ob. *p*

Tpt. *con sord.* *nat.*

Sn.

Timp. *pp*

B.D.

Glock.

Xyl. *ff*

S. Rec.

Mel.

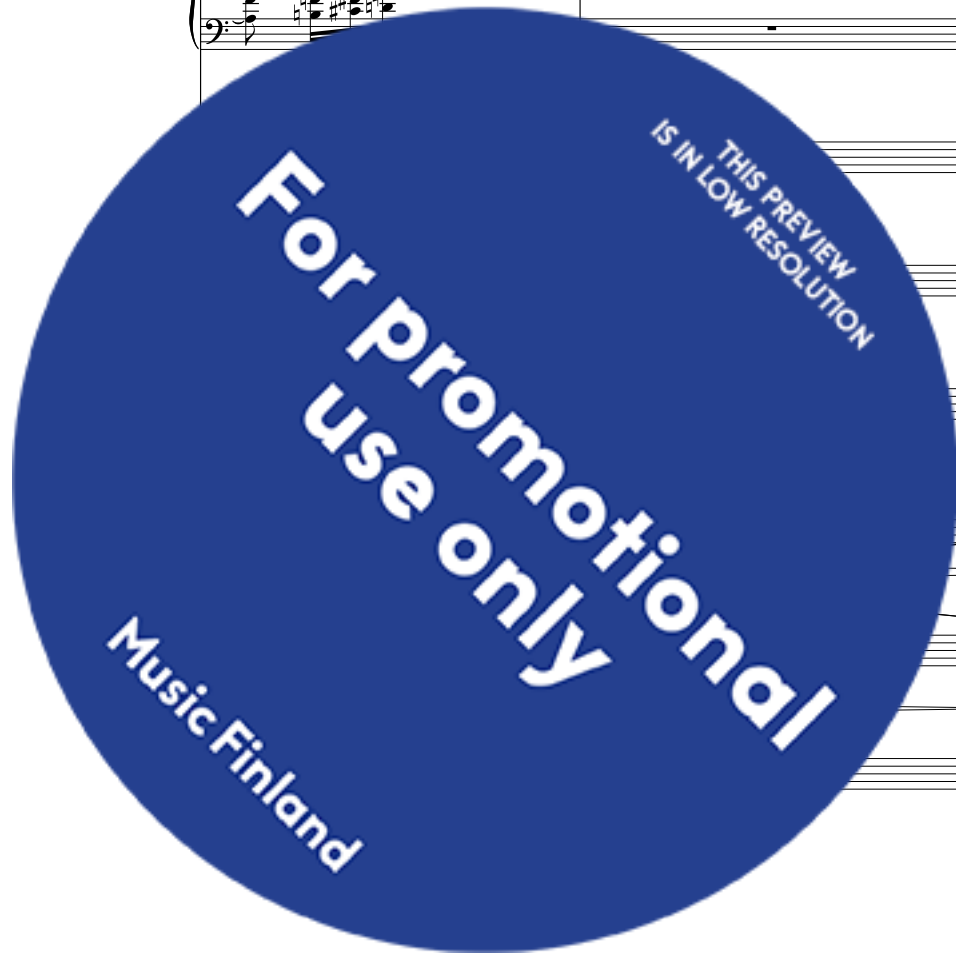
Gtr.

Mand.

Hp.

Hpsd.

that he de - serv'd the praise o' the



212

Fl.

Ob.

Tpt.

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec.

Mel.

Gtr.

Mand.

Hp.

Hpsd.

B1 mf

when once he was ma-ture for man in Bri-tain where was he

almost muttering

-e-eat si-ci-i-i-li-u-us' he-i-ir as great si-ci-li-us-s heir

(G4)

mp



218

Fl.

Ob.

Tpt.

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec.

Mel.

Gtr.

Mand.

Hp.

Hpsd.

pp

mf

con sord.

3

7

pa - ral - lel

pa - ral - lel or fruit - ful ob - ject be eye of i -

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222

Fl.

Ob.

Tpt.

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec.

Mel.

Gtr.

Mand.

Hp.

Hpsd.

p

nat.

could de - em hi dig - ni - ty

gliss on D

p 6 6 6

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curtains close.
intermission of 25 minutes. curtains open.

♩ = 40 - 42

233

Fl.

Ob.

Tpt.

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec.

Mel.

Gtr.

Mand.

Hp.

Hpsd.

ppp

p

sfz

ppp

pp

ppp

sfz

sim.

pp

ppp



246

Fl.

Ob.

Tpt.

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec.

Mel.

Gtr.

Mand.

Hp.

Hpsd.

p

p

mp

mf

mf

cresc.



255

Fl.

Ob.

Tpt.

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec.

Mel.

Gtr.

Mand.

Hp.

Hpsd.

mf

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265 *molto rall* $\text{♩} = 10$
cresc.

Fl. *p* *sfz*

Ob. *p* *cresc.*

Tpt. *p* *sfz* *cresc.*

Sn.

Timp. *sfz*

B.D. *sfz* *sfz*

Glock.

Xyl.

S. Rec. *cresc.* *p*

Mel.

Gtr. *sfz* *sfz* *cresc.* 3 3

Mand.

Hp. *sfz* *sfz* *cresc.* 3 3

Hpsd. *p* *sfz* *cresc.* 3 3

the harpsichord, harp, guitar, and timp.
 should be a quality of *Jupiter's* voice.
 generally follow those dynamics.

cresc. 3 3 *gliss.* *gliss.*

you pet - ty spi - rits of re - - gi -

cresc.

cresc.

cresc.



273

Fl.

Ob.

Tpt.

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec.

Mel.

Gtr.

Mand.

Hp.

Hpsd.

ac - cuse the thun - der - er

While Mother B.2 B.1 and Sicilius are huddled together talking amongst themselves, they suddleny seeing a oppportunity start all singing at the same time.



275 $\text{♩} = 85$ Piccolo *8^{va}*

Fl. *mp*

Ob. *mp*

Tpt. *mp*

Sn. $\text{H} \text{ } \frac{12}{8}$

Timp. $\frac{12}{8}$

B.D. $\text{H} \text{ } \frac{12}{8}$

Glock. $\frac{12}{8}$

Xyl. $\frac{12}{8}$

S. Rec. *fz*

Mel.

Gtr. $\frac{12}{8}$

Mand. $\frac{12}{8}$

Hp. $\frac{12}{8}$

Hpsd. $\frac{12}{8}$

After a moment, to consider this burst of song again from the ghosts, *Jupiter* starts his descent, very slowly, majestically, almost comically slow he descends from the heavens, he sings while he still descends.

be exi - l'd and thrown from leo - na - ti jea - lou - sy seat and cast from his dea - rest one swe - et i - i - mo - gen tha - a - at

re - nts and us twain that stri - king jea - lou - sy in our coun - tr's cause our fealty and Tena - ntius' rai - i - i - ght with ho -

obler heart and brain with need - les jea - lou - sy and become the geck and scorn o' the oth - er's vi - i - i - lany the crys - tal

arco



280

Fl.

Ob.

Tpt.

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec.

Mel.

Gtr.

Mand.

Hp.

Hpsd.

with mar-riage where-fore was he mo - o - c'k'd to be exi-l'd and thrown from leo - na - ti jea - lou - sy

to Cym - be - line per - err - form'd the - en Ju - pi - terthou adjo - urn'd the gra - ces for his merits due

race thy harsh and potent in - n - ju - ries peep through thy mar - rble man - sion he - elp he - e - elp

co

pizz *arco* *pizz*

arco



285

Fl. Flute

Ob.

Tpt.

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec.

Mel.

Gtr.

Mand.

Hp.

Hpsd.



mo-gen tha - a - at since Ju - pi - ter our son is good take of his mi - se - ries he - e - elp

elp Ju - u - pi - i - ter Ju - u - pi - ter Jup - piter he - e - elp

of the re - e - est against against thy de - e - e - i - i - i - i - ty he - e - elp

290

Fl.

Ob.

Tpt.

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec.

Mel.

the wrath from *Jupiters* voice has gone, but the colour stays,
it is mournful for the existence of the ghosts, and their worries.

Gtr. *mp*

Mand.

Hp. *mp* Df C Bf Eff G Af An En Ef Gf Af

Hpsd. *mp*

rest - hu - mus ha - a - ath to - o - o Cym - bel - line perf - form'd then Jup - pi -

B2. and Sic.
why did you suf - - fer lach - chi -

and rest up - pon never with - the - ring ba - a - a - anks o - o - o - of flo - o -



296

Fl.

Ob.

Tpt.

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec.

Mel.

Gtr.

Mand.

Hp.

Hpsd.

Dn Gn Bn An Bf Af Df

why hast thou thus adjour'd the gra - ces for his me - rits due - u be - ing all dol - lours

ta - ly to taint his nobler heart with needles jeal - lousy

- i - ith mo - or - tal ac - ci - i - i - dents op - prest no care of yours it is you know 'tis ours whom best



304

rall. $\text{♩} = 7$ accel.

Fl.

Ob.

Tpt.

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec.

Mel.

Gtr.

Mand.

Hp.

Hpsd.

strings hesitantly start again, the ghosts are visibly baffled by the behaviour of *Jupiter*, and then deciding that all seems to be fine, they burst into song again.

sfz sfz sfz sfz sfz sfz

B♭ A F E F G F D F C F *sfz sfz sfz An mp sfz Dn sfz sfz sfz*

fff

to ma[ke] my gi[ft] the more de -

note, do not lift your fingers!

sub.mf

pizz

sub.mf

mp



♩ = 85
Piccolo *8^{va}*

310

Fl. *mp*

Ob. *mp*

Tpt. *mp*

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec. *f sfz sfz*

Mel.

Gtr. *sfz sfz sfz*

Mand.

Hp. *sfz sfz sfz*

Hpsd. *sfz sfz sfz*



mo - o-ck'd-[d] - [d] to be exi - l'd and thrown from leo - na - ti jea - lou - sy seat and cast from his dea - fest one

ca' - e - e - e our pa - re - nts and us twain that stri - king jea - lou - sy in our coun - tr's cause our fealty and

- i - [gh]t to taint his nobler heart and brain with need - les jea - lou - sy and become the geck and scorn o' the

arco *pizz*

316

Fl.

Ob.

Tpt.

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec.

Mel.

Gtr.

Mand.

Hp.

Hpsd.



son is good take of his mi - se ries with mar - riage where - fore was he mo - o - ck'd to be exi - ld

at - hu - mus hath to Cym - be - line per - err - form'd the - en Ju - pi - terthou

ex - er cise u - pon a valiant race thy harsh and potent in - n - ju - ries peep through thy

arco

gliss.

sub.mf

pizz

sub.mf

pizz

arco

sub.mf

Flute

321

Fl.

Ob.

Tpt.

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec.

Mel.

Gtr.

Mand.

Hp.

Hpsd.

his dea - rest one swe - et I - I - mo - gen tha - a - at

o - lo - urs turn'd he - e - e - elp Ju - u -

to the shi - ning sy - y - u - nod of the re -

arco *pizz*



334

Fl.

Ob.

Tpt.

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec.

Mel.

Gtr.

Mand.

Hp.

Hpsd.

Af Dn Gn Bn An Bf Af Df

elp of gods why hast thou thus adjour'd the gra - ces for his me - rits due - u - be - ing

of I - ta - ly to taint his nobler heart with

be - e - e no - o - ot wi - i - ith mo - or - tal ac - ci - i - dents op - prest no care of yours it is you



the fact that this is a fanfare from Stravinsky's Oedip' should not be discernable before it reaches this point, and then it should be very obvious, though more merry.

Piccolo $\text{♩} = 57$

342

Fl.

Ob.

Tpt.

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec.

Mel.

Gtr.

Mand.

Hp.

Hpsd.

any four percussion instruments

sub pp

f

sub pp

f

sub pp

f

sub pp

f

sub pp

f

sub pp

f

sub pp

f

Jupiter begins his ascent. Slowly and majestically, the ghosts vanish, and Posthumus waking begins his monologue. There is no scene change.

e - elp he - e - elp

jealousy jea - lou - sy

ross I - i cross

sfz

THIS PREVIEW IS IN LOW RESOLUTION

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Music Finland

painfully brittle, this should be so shrill and loud that it is literally painful to listen to

timp. and snare should overshadow everything

348 800

The musical score is arranged in a standard orchestral layout. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Tpt. (Trumpet), Sn. (Snare), Timp. (Timpani), B.D. (Bass Drum), Glock. (Glockenspiel), Xyl. (Xylophone), S. Rec. (Saxophone), Mel. (Melodica), Gtr. (Guitar), Mand. (Mandolin), Hp. (Harp), and Hpsd. (Piano). The score includes various musical notations such as triplets, septuplets, and dynamic markings like *fff*, *pp*, and *ff*. There are also performance instructions like *painfully brittle* and *timp. and snare should overshadow everything*. The page number 60 is at the top left, and 800 is at the top right. A large blue watermark is overlaid on the bottom left.



Musical score for various instruments including Flute (Fl.), Oboe (Ob.), Trumpet (Tpt.), Snare (Sn.), Timpani (Timp.), Bass Drum (B.D.), Glockenspiel (Glock.), Xylophone (Xyl.), Saxophone (S. Rec.), Melodica (Mel.), Guitar (Gtr.), Mandolin (Mand.), Harp (Hp.), and Piano (Hpsd.). The score is in 4/4 time and includes dynamic markings such as *pp*, *ff*, and *pp*. It features complex rhythmic patterns, including triplets and sixteenth-note runs, and articulation marks like slurs and accents. A rehearsal mark (8) is present at the beginning of the first staff.

