

Timo Tuhkanen

Cymbeline

Act V Sc. iv, Prelude to
Apparition

for alto, baritone, bass 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 \flat

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

Harpsichord



Fl. 3

Ob.

Tpt.

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec.

Mel.

Gtr.

Mand.

Hp.

Hpsd.

gliss.

gliss.

sfz

gliss.



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.

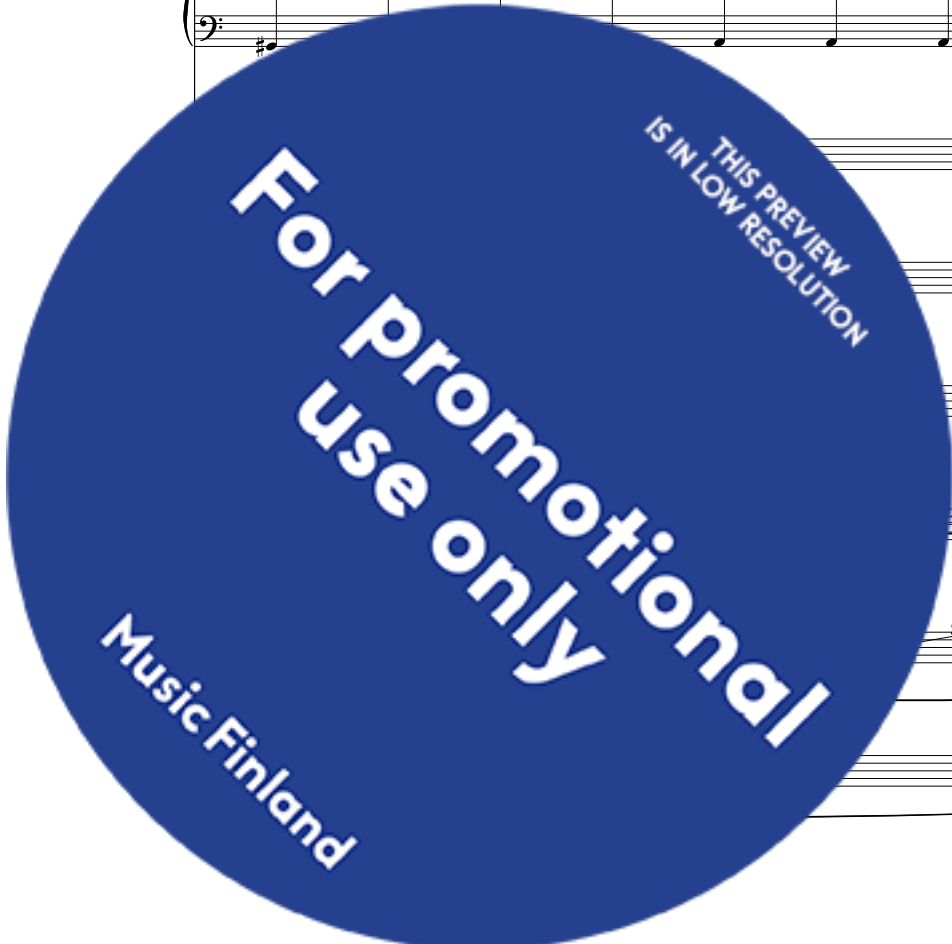
Hpsd.

gloss.

gloss.

gloss.

this break very obvious



10

Fl.

Ob.

Tpt.

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec.

Mel.

Gtr.

Mand.

Hp.

Hpsd.

gliss.

gliss.

The image shows a page of a musical score, page 5, with a large blue watermark. The score includes staves for Flute (Fl.), Oboe (Ob.), Trumpet (Tpt.), Snare Drum (Sn.), Timpani (Timp.), Bass Drum (B.D.), Glockenspiel (Glock.), Xylophone (Xyl.), Soprano Recorder (S. Rec.), Melodica (Mel.), Guitar (Gtr.), Mandolin (Mand.), Harp (Hp.), and Harpsichord (Hpsd.). The Hpsd. part is the only one with musical notation, showing a complex, multi-measure piece with many notes and a glissando. The watermark is a large blue circle with white text that reads: 'THIS PREVIEW IS IN LOW RESOLUTION', 'For promotional use only', and 'Music Finland'.

12

Fl.

Ob.

Tpt.

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec.

Mel.

Gtr.

Mand.

Hp.

Hpsd.

gliss down

ff

D^f C B^f
E F^s G^f 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



Fl.

Ob.

Tpt.

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec.

Mel.

Gtr.

Mand.

Hp.

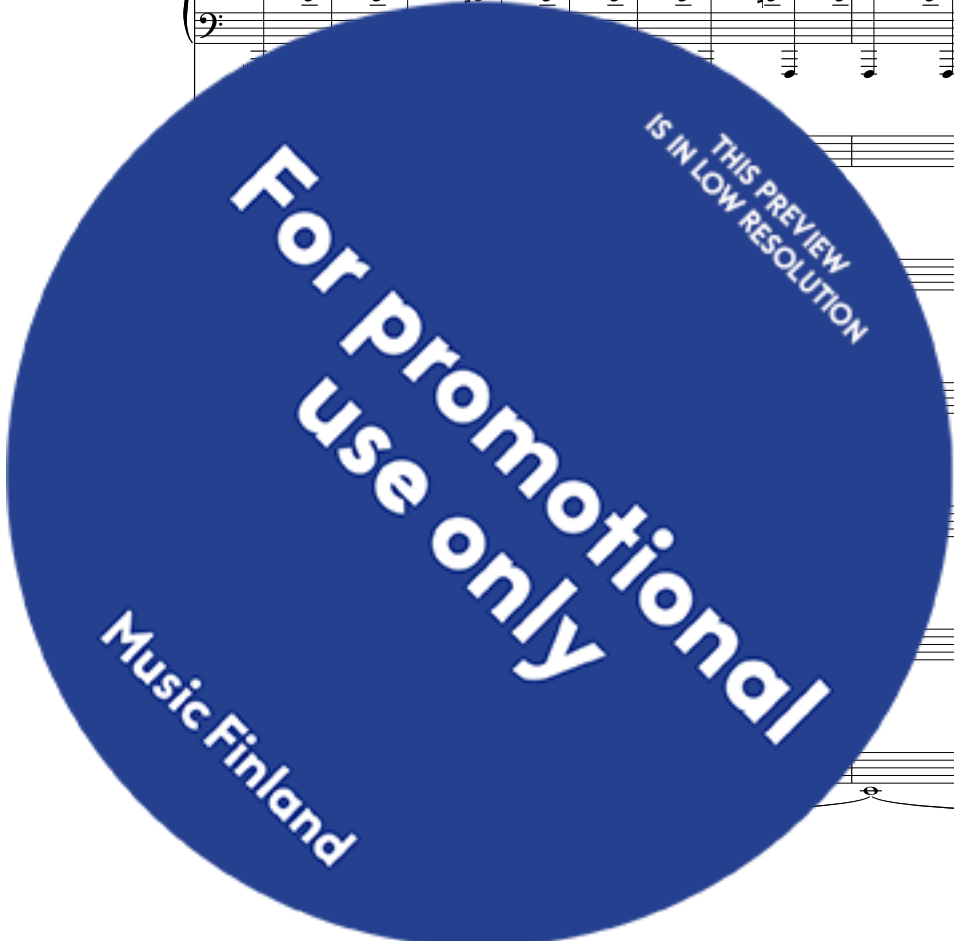
Hpsd.

17

sfz

sfz

sfz



28 rit. rall. ♩ = 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.

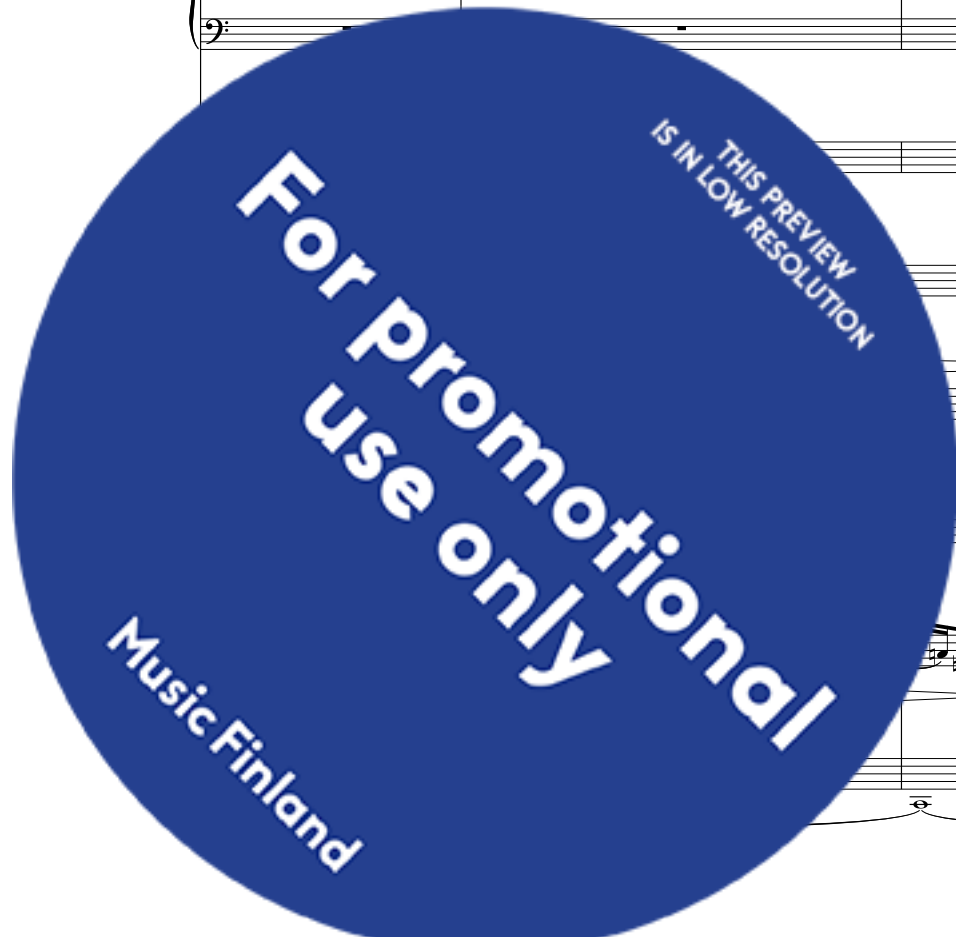
Hp. *sfz*

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*

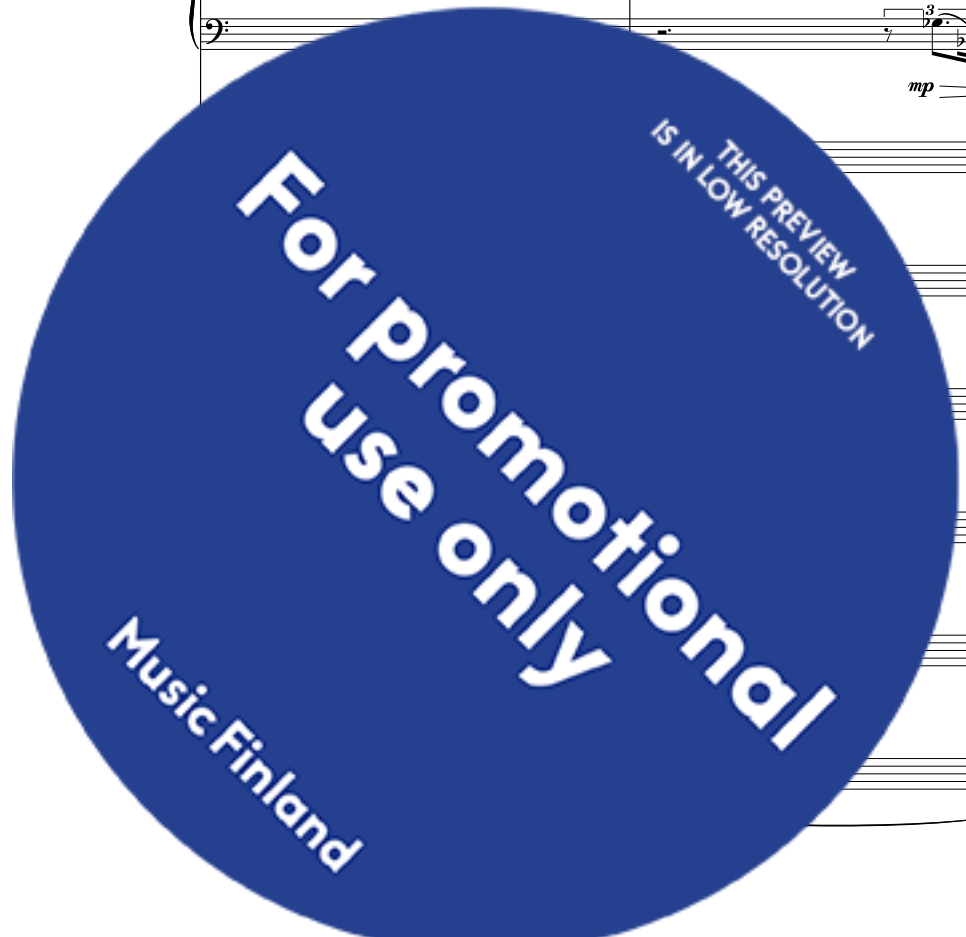
p - no open strings, scrape with left hand as much as possible on metal strings.

mp

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

p *sfz* *sfz*

p *sfz* *sfz*



Musical score for measures 64-70. The score includes parts for Flute (Fl.), Oboe (Ob.), Trumpet (Tpt.), Snare Drum (Sn.), Timpani (Timp.), Bass Drum (B.D.), Glockenspiel (Glock.), Xylophone (Xyl.), Soprano Recorder (S. Rec.), Melodica (Mel.), Guitar (Gtr.), Mandolin (Mand.), Harp (Hp.), and Harpsichord (Hpsd.). The Flute and Oboe parts feature dynamic markings such as *f*, *ff*, *ppp*, *mp*, *p*, and *pp*. The Recorder part includes *ff*, *fff*, *ppp*, *mp*, and *pp*. The Mandolin part starts with *f*. The Harp and Harpsichord parts have *mp* markings. The Snare Drum part includes the instruction "very soft mallets".

Musical score for measures 71-75. This section includes vocal lines with lyrics: "es ra - a - te - e - es a -" and "each time more and more pressure from bow". The score features dynamic markings such as *mf*, *mp*, *f*, *p*, and *mf*. The vocal lines are accompanied by instrumental parts with various dynamics.



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

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*

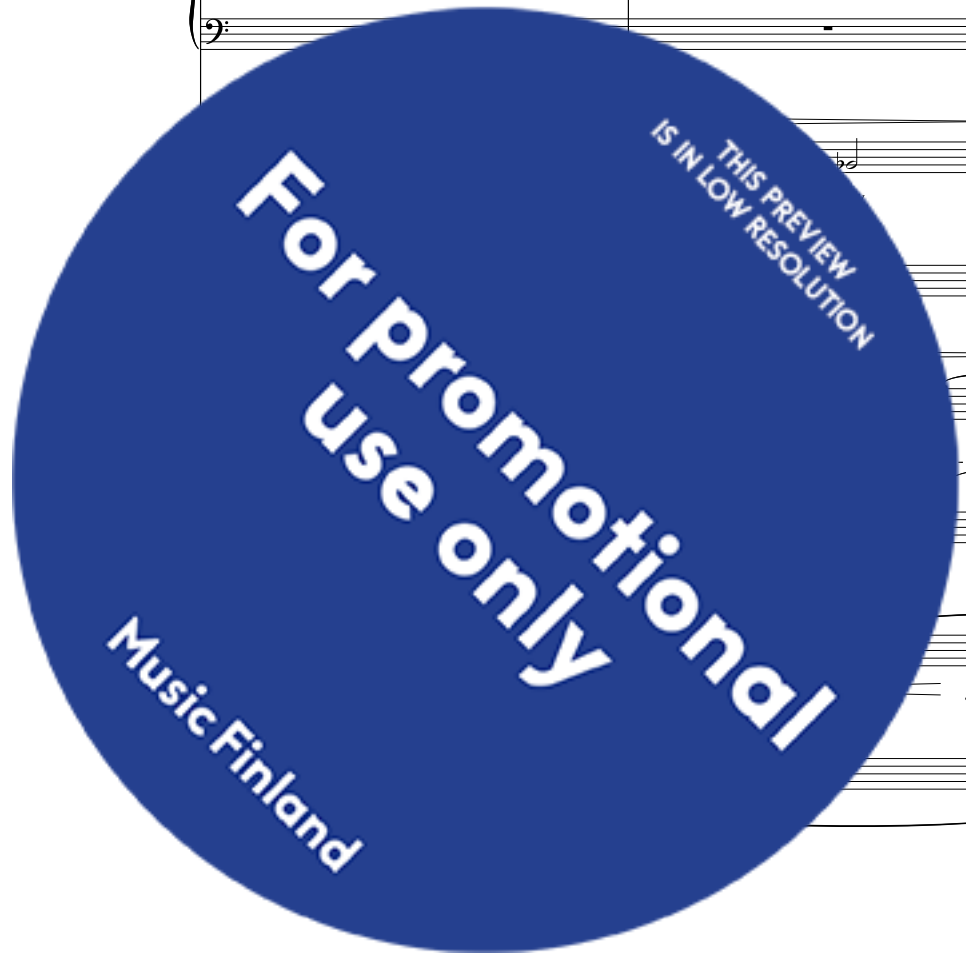
mp

my poor boy

rr sa - w

ff *f* *ff*

ff *f* *ff*



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87 (6)

♩ = 42

Fl.

Ob.

Tpt.

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec.

Mel.

Gtr.

Mand.

Hp.

Hpsd.

pp

ppp

pp

ppp

pp

pp <

tr

let ring

pp

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*



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.* 7 *nat.*

Sn.

Timp. 3 3 3 3 3 3

B.D.

Glock. 3 3

Xyl. 3 3

S. Rec. 7

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.



6 6 sfz

gliss.

6 6 sfz

E

gliss.

6 3 3 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 a melodic line and 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 a *sfz* dynamic.
- Xyl. (Xylophone):** Remains silent throughout this section.
- S. Rec. (Saxophone):** Plays a melodic line with dynamics of *sfz-p*, *mf*, and *pp*.
- Mel. (Melodica):** Plays a melodic line with a *sfz* dynamic.
- Gtr. (Guitar):** Remains silent throughout this section.
- Mand. (Mandolin):** Remains silent throughout this section.
- Hp. (Harp):** Provides accompaniment with chords and dynamics of *f*, *ff*, and *mf*.
- Hpsd. (Harpsichord):** Provides accompaniment with chords and dynamics of *f*, *sfz*, *ff*, *f < sf > mp*, 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*



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]

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

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

pp *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

ppp

ppp

pp

mp

ppp

tr

pp

sf

sf

mp

mf

let ring

pp

mf

mf

mf

pizz

arco

p

pizz

p

8^{va}pizz

p



188

Fl. *sfz* *ppp* *sfz* *ppp* *sfz* *ppp*

Ob.

Tpt.

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec. *ppp* *sfz* *ppp* *sfz* *ppp* *sfz* *ppp*

Mel.

Gtr.

Mand.

Hp.

Hpsd.

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

p *ppp* *sfz* *ppp* *arco* *pizz* *sfz* *ppp* *arco* *pizz* *sfz* *ppp*

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



207

Fl. *p*

Ob. *p*

Tpt. *con sord.* *nat.*

Sn.

Timp. *pp*

B.D.

Glock.

Xyl. *ff*

S. Rec.

Mel.

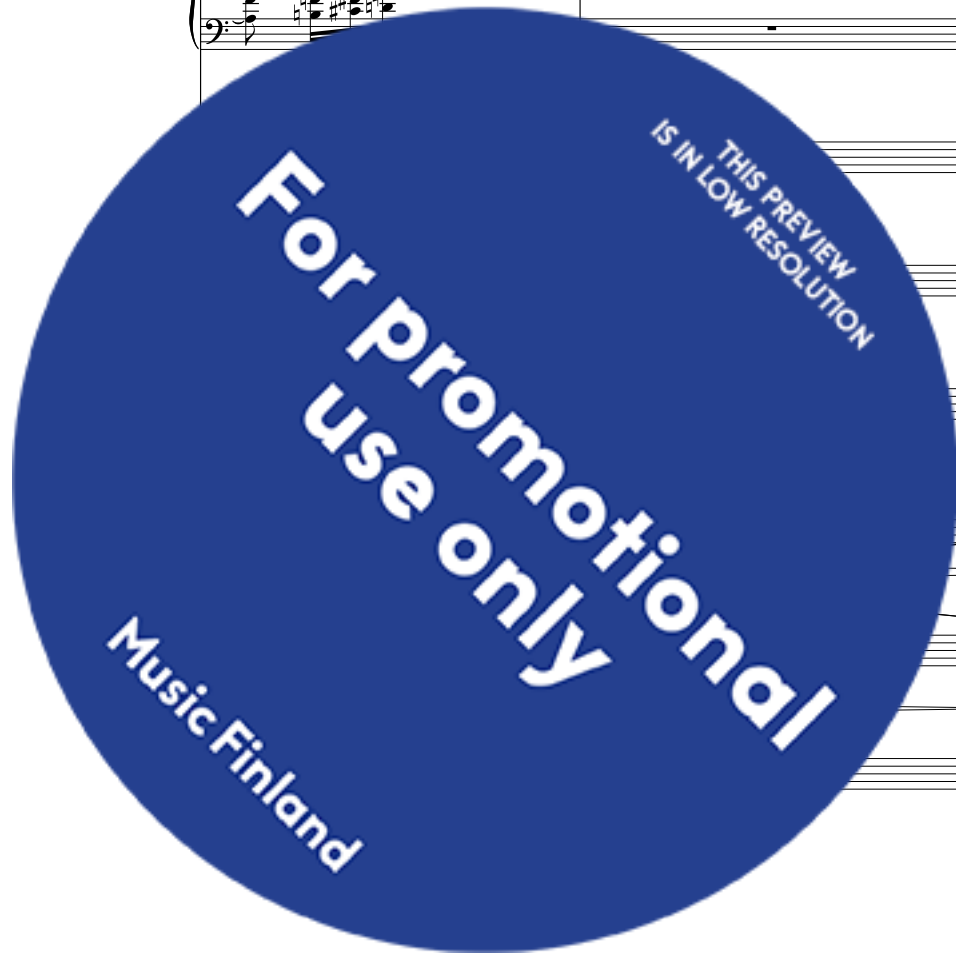
Gtr.

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



222

Fl.

Ob. *p*

Tpt. nat.

Sn.

Timp.

B.D.

Glock.

Xyl.

S. Rec.

Mel.

Gtr.

Mand.

Hp.

Hpsd.

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

p

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. *p* *cresc.* 3

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-ck'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 - ble 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 *Jupiter's* 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 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!

3

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 - l'd

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.

elp of gods why hast thou thus adjourd 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



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

Fl. *fff* *pp* *ff* *pp* *ff* *pp*

Ob. *fff* *pp* *ff* *pp* *ff* *pp*

Tpt. *fff* *pp* *ff* *pp* *ff* *pp*

Sn. *fff*

Timp. *fff*

B.D.

Glock.

Xyl.

S. Rec. *pp* *ff* *pp* *pp* *ff* *pp*

Mel.

Gtr. *pp* *ff* *pp* *ff* *pp*

Mand.

Hp. *pp* *ff* *pp* *ff* *pp*

Hpsd. *pp* *ff* *pp* *ff* *pp*

pp *ff* *pp* *pp* *ff* *pp*

pp *ff* *pp* *ff* *pp* *ff* *pp*

pp *ff* *pp* *ff* *pp* *ff* *pp*



