

ACT TWO

CLEOPATRA is lying on a hundred silk pillows on a raised platform stage left. She is dressed in the briefest of gowns and Diaphanous train. She is fanned by her nubian slaves. Complete luxury abounds. Smoke pours forth from urns of incense. She is watching with keen interest a slow dance stage right, performed by THREE MEN and a young WOMAN. Seductive and slow, their bodies intertwine.

Slow. *(curtain)*

Violin 1 Solo *p molto rubato* *pp*

The dance, called the "Black Widow", portrays the men's pursuit of the maid. When she is caught, she stings and kills them. The dance ends with a clash of cymbals as the last man is stung to death.

Hp. *E F G# A B* *D C B# B* *pp*

Vln. 1 *mf* *p* *f con fuoco*

Più mosso.

Timp. *pp*

Perc. 3

Hp. *B#* *pp*

Vln. 1 *mf* *p* *f con fuoco*

Più mosso.

Vln. 1 *mf* *a piacere* *f con fuoco di nuovo*

Vln. 1

Act II, cont. (2)

Non troppo allegro.

1

The musical score page features a grid of staves for different instruments. From top to bottom, the staves are: Fl. 1 & 2, Picc., Ob. 1 & 2, E.H., Cl. 1 & 2, Bs. Cl., Bsn. 1 & 2, Bsn. 3 & 4, Cbsn., Perc. 2, Perc. 3, Vln. 1, Vln. 2, Vla. div., Vc., and Cb. The score includes dynamic markings such as *f*, *pizz.*, *accel. al tempo prossimo*, and *Tom Toms (mallets)*. Measure numbers 1 and 2 are indicated at the top right.

1 **Non troppo allegro.**

Bsn. 1 & 2

Bsn. 3 & 4

Perc. 2

Perc. 3

Vln. 1

Vla. div.

Vc.

Cb.

Solo >

f

Bsn. 1 & 2

Bsn. 3 & 4

Perc. 2

Perc. 3

Vln. 1

Vla. div.

Vc.

Cb.

3

Act II, cont. (4)

Musical score for Act II, cont. (4) showing measures 1-4 for the following instruments:

- Bsn. 1 & 2
- Bsn. 3 & 4
- Perc. 2
- Perc. 3
- Vln. 1
- Vla. div.
- Vc.
- Cb.

The score consists of two systems of four measures each. Measure 1: Bsn. 1 & 2 play eighth-note chords. Bsn. 3 & 4 play eighth-note patterns. Perc. 2 plays eighth-note patterns. Perc. 3 plays eighth-note patterns. Vln. 1 starts with eighth notes, followed by sixteenth-note patterns. Measure 2: Bsn. 1 & 2 play eighth-note chords. Bsn. 3 & 4 play eighth-note patterns. Perc. 2 plays eighth-note patterns. Perc. 3 plays eighth-note patterns. Vln. 1 continues with sixteenth-note patterns. Measure 3: Bsn. 1 & 2 play eighth-note chords. Bsn. 3 & 4 play eighth-note patterns. Perc. 2 plays eighth-note patterns. Perc. 3 plays eighth-note patterns. Vln. 1 continues with sixteenth-note patterns. Measure 4: Bsn. 1 & 2 play eighth-note chords. Bsn. 3 & 4 play eighth-note patterns. Perc. 2 plays eighth-note patterns. Perc. 3 plays eighth-note patterns. Vln. 1 continues with sixteenth-note patterns.

Musical score for Act II, cont. (4) showing measures 5-8 for the following instruments:

- Bsn. 1 & 2
- Bsn. 3 & 4
- Perc. 2
- Perc. 3
- Vln. 1
- Vla. div.
- Vc.
- Cb.

The score consists of two systems of four measures each. Measure 5: Bsn. 1 & 2 play eighth-note chords. Bsn. 3 & 4 play eighth-note patterns. Perc. 2 plays eighth-note patterns. Perc. 3 plays eighth-note patterns. Vln. 1 starts with eighth notes, followed by sixteenth-note patterns. Measure 6: Bsn. 1 & 2 play eighth-note chords. Bsn. 3 & 4 play eighth-note patterns. Perc. 2 plays eighth-note patterns. Perc. 3 plays eighth-note patterns. Vln. 1 continues with sixteenth-note patterns. Measure 7: Bsn. 1 & 2 play eighth-note chords. Bsn. 3 & 4 play eighth-note patterns. Perc. 2 plays eighth-note patterns. Perc. 3 plays eighth-note patterns. Vln. 1 continues with sixteenth-note patterns. Measure 8: Bsn. 1 & 2 play eighth-note chords. Bsn. 3 & 4 play eighth-note patterns. Perc. 2 plays eighth-note patterns. Perc. 3 plays eighth-note patterns. Vln. 1 continues with sixteenth-note patterns.

Fl. 1 & 2

Picc.

Ob. 1 & 2 1. Solo *f*

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2 1. Solo *f*

Bsn. 3 & 4

Cbsn.

Tbn. 1 & 2

Tbn. 3/Tba. *f*

Perc. 2

Perc. 3

Vln. 1 Tutti *f*

Vln. 2 *f*

Vla. div. *f*

Vc. *f*

Cb.

stringendo

Ob. 1 & 2

Cl. 1 & 2
1. Solo
mf

Bsn. 1 & 2
1. Solo

Bsn. 3 & 4

Hn. 1 & 2

Hn. 3 & 4
3.
mf

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 2

Perc. 3

Vln. 1
Vln. 2
Vla. div.

Vc.
pizz.
mf

Cb.

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Hn. 1 & 2

Hn. 3 & 4

Vln. 1

Vln. 2

Vla. div.

Vc.

Cb.

cresc. poco a poco

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Hn. 1 & 2

Hn. 3 & 4

Vln. 1

Vln. 2

Vla. div.

Vc.

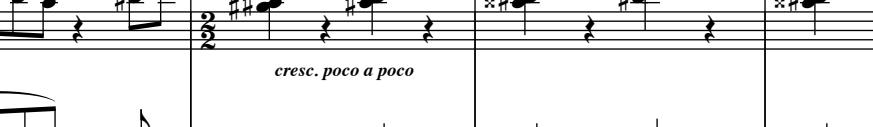
Cb.

273

Act II, cont. (8)

Fl. 1 & 2 1. Solo 

Cl. 1 & 2 

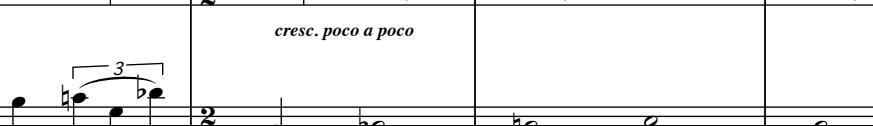
Bsn. 1 & 2 

Bsn. 3 & 4 

Hn. 1 & 2 

Hn. 3 & 4 

Tpt. 1 & 2 1. 

Vln. 1 

Vln. 2 

Vla. div. 

Vc. arco 

Cb. 

Act II, cont. (10)

Musical score for Act II, cont. (10), featuring 16 staves of music for various instruments. The instruments include: Ob. 1 & 2, Cl. 1 & 2, Bsn. 1 & 2, Bsn. 3 & 4, Tpt. 1 & 2, Tbn. 1 & 2, Tbn. 3/Tba., Perc. 2, Perc. 3, Vln. 1, Vln. 2, Vla. div., Vc., and Cb. The score consists of two systems of music. In the first system, Ob. 1 & 2 play eighth-note patterns, Cl. 1 & 2 are silent, Bsn. 1 & 2 play eighth-note chords, Bsn. 3 & 4 play eighth-note patterns, Tpt. 1 & 2 are silent, Tbn. 1 & 2 play eighth-note chords, Tbn. 3/Tba. play eighth-note patterns, Perc. 2 plays eighth-note patterns, Perc. 3 is silent, Vln. 1 and Vln. 2 play eighth-note patterns, Vla. div. plays eighth-note chords, Vc. plays eighth-note patterns, and Cb. plays eighth-note patterns. A dynamic marking *f* is placed above the Tpt. 1 & 2 staff. In the second system, Ob. 1 & 2 play eighth-note patterns, Cl. 1 & 2 play eighth-note patterns, Bsn. 1 & 2 play eighth-note chords, Bsn. 3 & 4 play eighth-note patterns, Tpt. 1 & 2 play eighth-note patterns, Tbn. 1 & 2 play eighth-note chords, Tbn. 3/Tba. play eighth-note patterns, Perc. 2 plays eighth-note patterns, Perc. 3 is silent, Vln. 1 and Vln. 2 play eighth-note patterns, Vla. div. plays eighth-note chords, Vc. plays eighth-note patterns, and Cb. plays eighth-note patterns. A dynamic marking *f* is placed above the Tpt. 1 & 2 staff.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla. div.

Vc.

Cb.

Act II, cont. (12)

Musical score for *Act II, cont. (12)* featuring two systems of music for a 16-part orchestra. The instruments are arranged in two staves of eight parts each.

System 1 (Top Staff):

- Fl. 1 & 2
- Ob. 1 & 2
- Cl. 1 & 2
- Bsn. 1 & 2
- Bsn. 3 & 4
- Perc. 1
- Vln. 1
- Vln. 2
- Vla.
- Vc.

System 2 (Bottom Staff):

- Ob. 1 & 2
- Cl. 1 & 2
- Bsn. 1 & 2
- Bsn. 3 & 4
- Tpt. 1 & 2
- Tbn. 1 & 2
- Perc. 1
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

cresc. poco a poco

f

rall.

3 **Meno mosso.**

Ob. 1 & 2  *leggiero* a 2

Cl. 1 & 2 *leggiero* *mp*  a 2

Bsn. 1 & 2 *mp* *leggiero*

Tbn. 3/Tba. *mp* *leggiero*

Perc. 2 Triangle
Castanets *mp* *leggiero* 

Hp.  *leggiero* *mp*  

Vln. 1

Vln. 2 pizz.

Vla. *leggiero* *mp* pizz.

Vc. *mp* *leggiero* pizz.

Cb.

3 *mp* *leggiero*
Meno mosso.

Ob. 1 & 2  a 2 *mf*  a 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4 *mp* 

Perc. 2

Hp.  

Vln. 1 arco

Vla. arco

Vc. arco

Cb. pizz.

111.11, 111.11 (11)

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Perc. 2

Hp.

Vla.

Vc.

Cb.

Musical score for orchestra and piano, page 11, measures 1-2. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Bassoon 3 & 4, Percussion 2, Horn, Violin, Cello, and Double Bass. The instrumentation is as follows:

- Fl. 1 & 2:** Rests in measure 1, dynamic f in measure 2.
- Ob. 1 & 2:** Measure 1: eighth-note patterns with grace notes, dynamic f . Measure 2: eighth-note patterns with grace notes, dynamic mf .
- Cl. 1 & 2:** Measure 1: sustained notes. Measure 2: eighth-note patterns with grace notes.
- Bsn. 1 & 2:** Measure 1: eighth-note patterns with grace notes. Measure 2: eighth-note patterns with grace notes.
- Bsn. 3 & 4:** Rests throughout both measures.
- Perc. 2:** Measure 1: eighth-note patterns. Measure 2: eighth-note patterns, dynamic f .
- Hp.:** Measure 1: sustained notes. Measure 2: eighth-note patterns, dynamic f . Dynamic markings: $D\sharp C\sharp$, $[G\sharp]$, $[D\sharp]$.
- Vla.:** Rests throughout both measures.
- Vc.:** Measure 1: eighth-note patterns. Measure 2: eighth-note patterns.
- Cb.:** Measure 1: eighth-note patterns. Measure 2: eighth-note patterns.

Act II, cont. (16)

stringendo

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

a tempo

stringendo

282

a tempo

Fl. 1 & 2

Picc.

Ob. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tbn. 3/Gba.

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Act II, cont. (18)

Fl. 1 & 2

Picc.

Ob. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

poco rall.

mf

poco rall.

284

a tempo

Fl. 1 & 2

Picc.

Ob. 1 & 2 *mp*

E.H.

Cl. 1 & 2 *mp*

Bsn. 1 & 2 *mp*

Bsn. 3 & 4

Cbsn.

Tpt. 1 & 2

Perc. 2 *mp*

Perc. 3 *mp*

Hp. D \sharp *mp*

Vln. 1 *mp*

Vln. 2

Vla. pizz. *mp*

Vc. *mp*

Cb. *mp*

a tempo

Act II, cont. (20)

Fl. 1 & 2

Picc.

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Perc. 2

Hp. *D \natural B \flat* *C \sharp B \natural*

Vln. 1

Vln 2

Vla.

Vc.

Cb.

Act II, cont. (22)

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Tpt. 1 & 2

Trumpet 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 2

Perc. 3

Hp. D \sharp C \natural , D \sharp

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

4

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

Trumpet 3

Tbn. 1 & 2

Tbn. 3/Tba.

Vln. 1

Vln 2

Vla.

Vc.

Cb.

4

Act II, cont. (24)

Musical score for *Act II, cont. (24)*. The score consists of two staves of music, each with multiple parts. The instruments and their parts are as follows:

- Ob. 1 & 2:** Both parts play eighth-note patterns with sixteenth-note grace notes, marked *cresc. poco a poco*.
- Cl. 1 & 2:** Both parts play eighth-note patterns with sixteenth-note grace notes, marked *cresc. poco a poco*.
- Bsn. 1 & 2:** Both parts play eighth-note patterns with sixteenth-note grace notes, marked *cresc. poco a poco*.
- Bsn. 3 & 4:** Both parts play eighth-note patterns with sixteenth-note grace notes, marked *cresc. poco a poco*.
- Tpt. 1 & 2:** Both parts remain silent.
- Trumpet 3:** Remains silent.
- Tbn. 1 & 2:** Both parts play eighth-note patterns with sixteenth-note grace notes, marked *a 2*.
- Tbn. 3/Tba.:** Both parts play eighth-note patterns with sixteenth-note grace notes, marked *a 2*.
- Perc. 1:** Remains silent.
- Perc. 2:** Plays eighth-note patterns with sixteenth-note grace notes, marked **Sus. Cymb. (mallets)**.
- Perc. 3:** Plays eighth-note patterns with sixteenth-note grace notes, marked **f**.
- Hp.:** Both parts remain silent.
- Vln. 1:** Both parts play eighth-note patterns with sixteenth-note grace notes, marked *cresc. poco a poco*.
- Vln. 2:** Both parts play eighth-note patterns with sixteenth-note grace notes, marked *cresc. poco a poco*.
- Vla.:** Both parts play eighth-note patterns with sixteenth-note grace notes, marked *cresc. poco a poco*.
- Vc.:** Both parts play eighth-note patterns with sixteenth-note grace notes, marked *cresc. poco a poco*.
- Cb.:** Remains silent.

Performance markings include dynamics such as *cresc. poco a poco*, *a 2*, **f**, and **Sus. Cymb. (mallets)**, along with sixteenth-note grace notes indicated by the number 6 above the staff.

Tempo Iº.

Act II, cont. (26)

Ob. 1 & 2 1. Solo *f* molto rubato, quasi ad lib. *mf*

Perc. 2 *mf*

Ob. 1 & 2 *f* *mf*

Perc. 2

Fl. 1 & 2 **5** a tempo *mf*

Ob. 1 & 2 a 2

Perc. 2 Snare Drum

Vln. 1 **5** a tempo *mf*

Vln. 2

Act II, cont. (27)

Musical score for Act II, cont. (27) featuring the following instrumentation:

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

The score consists of two systems of music. The first system begins with Flutes 1 & 2 playing eighth-note chords at forte dynamic (f). The second system begins with Oboes 1 & 2 playing sixteenth-note patterns at forte dynamic (f). The third system begins with Clarinets 1 & 2 playing sixteenth-note patterns at forte dynamic (f). The fourth system begins with Bassoons 1 & 2 playing eighth-note chords at forte dynamic (f). The fifth system begins with Bassoons 3 & 4 playing eighth-note chords at forte dynamic (f). The sixth system begins with Trombones 1 & 2 playing eighth-note chords at forte dynamic (f). The seventh system begins with Trombones 3/Tuba playing eighth-note chords at forte dynamic (f). The eighth system begins with Percussion 2 playing eighth-note patterns at forte dynamic (f). The ninth system begins with Percussion 3 playing eighth-note patterns at forte dynamic (f). The tenth system begins with Violin 1 playing eighth-note chords at forte dynamic (f). The eleventh system begins with Violin 2 playing eighth-note chords at forte dynamic (f). The twelfth system begins with Double Basses playing eighth-note chords at forte dynamic (f). The thirteenth system begins with Cello playing eighth-note chords at forte dynamic (f).

Act II, cont. (28)

Fl. 1 & 2

Picc.

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla. div.

Vc.

Cb.

3

Picc.

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 2

Perc. 3

Vln. 1

Vln 2

Vla. div.

Vc.

Cb.

Act II, cont. (30)

Musical score for Act II, cont. (30), featuring 16 staves of music for various instruments. The instruments include Flutes 1 & 2, Piccolo, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Bassoons 3 & 4, Trombones 1 & 2, Trombones 3/Tuba, Percussion 2, Percussion 3, Violins 1 & 2, Violas, Double Bassoon, Cello, and Bass. The score consists of two systems of music. The first system starts with a rest for Flutes 1 & 2, followed by a dynamic *f*. The second system begins with a dynamic *3*, followed by a dynamic *3*. The score includes various musical markings such as slurs, grace notes, and dynamic changes.

Act II, cont. (32)

Musical score for *Act II, cont. (32)* featuring the following instruments:

- Fl. 1 & 2
- Ob. 1 & 2
- Bsn. 1 & 2
- Bsn. 3 & 4
- Hn. 1 & 2
- Tpt. 1 & 2
- Tbn. 1 & 2
- Tbn. 3/Tba.
- Perc. 1
- Vln. 1
- Vln. 2
- Vla. div.
- Vc.
- Cb.

The score consists of eight systems of music. The first four systems (Flute, Oboe, Bassoon 1 & 2, Bassoon 3 & 4) begin with a dynamic of ***ff furioso***. The second system (Bassoon 1 & 2) includes a melodic line labeled **a 2**. The third system (Bassoon 3 & 4) includes a melodic line labeled **a 2**. The fifth system (Horn 1 & 2) begins with a dynamic of ***ff furioso***. The sixth system (Trompete 1 & 2) includes a melodic line labeled **1.**. The seventh system (Trombone 1 & 2) includes a melodic line labeled **a 2**. The eighth system (Trombone 3/Tuba) includes a melodic line labeled **a 2**. The ninth system (Percussion) begins with a dynamic of ***ff furioso***. The tenth system (Violin 1) begins with a dynamic of ***ff furioso***. The eleventh system (Violin 2) begins with a dynamic of ***ff furioso***. The twelfth system (Cello) includes a melodic line labeled **>**. The thirteenth system (Double Bass) includes a melodic line labeled **>**. The fourteenth system (Bassoon) includes a melodic line labeled **>**.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Tpt. 1 & 2

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 1

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Act II, cont. (34)

Musical score for Act II, cont. (34), featuring 16 staves of music for various instruments. The instruments listed from top to bottom are: Ob. 1 & 2, E.H., Cl. 1 & 2, Bsn. 1 & 2, Bsn. 3 & 4, Tpt. 1 & 2, Trumpet 3, Tbn. 1 & 2, Tbn. 3/Tba., Perc. 1, Vln. 1, Vln. 2, Vla., Vc., and Cb. The score includes dynamic markings such as *ff* (fortissimo) and *p* (pianissimo). Measure numbers 1 through 16 are present at the beginning of each staff.

G.P.

Fl. 1 & 2

Picc.

Ob. 1 & 2

E.H. *p*

Cl. 1 & 2 *p*

Bsn. 1 & 2

Bsn. 3 & 4 *p*

Cbsn. *p*

Hn. 1 & 2

Tpt. 1 & 2 *p*

Trumpet 3

Tbn. 1 & 2 *p*

Tbn. 3/Tba. *p*

Perc. 1

Perc. 2

Perc. 3 *p*

Hp.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

G.P.

Sus. Cymb. (sticks)

mf

G.P.

Piatti

attacca

Act II, cont. (36)

Moderato, ma un poco trattenuto.

7

CLEOPATRA *f*

CLEOPATRA rolls over on her back
and holds out her cup, while singing. Ooh— Give me brim-ming cups of man—

Vln. 1

Vln. 2 pizz.

Vla. pizz.

Vc. pizz. *mf*

Cb. pizz. *mf*

7 **Moderato, ma un poco trattenuto.**

C. dra-go-la to drink, that I might sleep out this gap in time

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

rall.

C. while my man of men is gone and I must think. Stands or walks he,

Ob. 1 & 2

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf* rall.

1. Solo *p*

a tempo

Ob. 1 & 2 C. Vln. 1 Vln. 2 Vla. Vc. Cb.

Char - mian? _____ Or sits he up - on his fav - orite horse? _____

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

pizz.

rit. a tempo

Ob. 1 & 2 Cl. 1 & 2 C. Vln. 1 Vln. 2 Vla. Vc. Cb.

pp

1. *mf*

O — happy horse to bear — the weight, the

Solo Tutti

pp

Tutti pizz. *mf*

pp

arco

mp

Tutti pizz. *mf*

mp

Tutti pizz. *mf*

mp

Tutti pizz. *mf*

rit. a tempo

Cl. 1 & 2 C. Vln. 1 Vln. 2 Vla. Vc. Cb.

poco rall. a tempo

weight — of An - to - ny. Could that I ex-change the bur-den of that

poco rall. a tempo

303

8 Meno mosso, a ritmo ordinario.

Cl. 1 & 2

Bsn. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

C.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

beast.

No compass would I need
to bring me east.

rit.

8 | **Meno mosso, a ritmo ordinario**

8 Meno mosso, a ritmo ordinario.

C. *mf*

Oh, _____ what could I de - vise to - day _____ that could speed him

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. — unis. *mp*

Tpt. 1 & 2 — a 2 *ff*

C. home with - out de - lay? MESSENGER enters.

Vln. 1

Vln. 2

Vla.

Vc.

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

*He is obviously very affected, and delivers with great flourish.
CLEOPATRA kneels up, awaiting the news.*

MESSENGER

Hail, Sov - ereign, mes - sa - ges from mar - bled Rome: some good, some

Fl. 1 & 2 Cl. 1 & 2

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

Perc. 1 Celeste

Msg.

bad, some to make you groan. Cae-sar and An - to-ny are friends again,

Vln. 1 Vln. 2

Vla.

Vc.

Cb.

Act II, cont. (40)

Fl. 1 & 2

Cl. 1 & 2

Perc. 1

Msg.

Vln. 1

Vln. 2

Vla.

Vc.

al - most bro - thers, one could say. This trea - sured

E.H.

Cl. 1 & 2

Bs. Cl.

Msg.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

milk white pearl he kissed, the last of man - y kis-ses, and sent me on my

stritto

pizz. unis.

stritto

arco

pizz.

mp

2.

mp

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

CLEOPATRA slides down her mountain of pillows and snatches the pearl from his hand, looks at it, and tosses it over her head.

Msg.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

way. His thoughts are al-ways

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

CLEOPATRA *f excited*

Yes? Yes? But was he

Msg.

Vln. 1

Vln. 2

Vla.

Vc.

with you, and re - turn he will some - day.

Act II, cont. (42)

C. 
 sad or mer-ry? Say with-out de - lay. *a piacere*
 'Twixt the both, Ma-dam, if I can read him yet; the
 bus-iness of the state is a heav - y thing to bear, but I per-ceived a va - cant - ness
colla voce
colla voce
colla voce
colla voce
unis.
9 **a tempo**
 Bs. Cl.
 Hn. 1 & 2
 Perc. 1
 CLEOPATRA *mf*
 Bring me pen and ink, pa - pyrus by the cart,
 that might lead him to des-pair.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb. *mf*
9 **mf** **a tempo**

Bs. Cl.

Hn. 1 & 2

C.

I'll scrib - ble out a sonnet that will soothe his lone - ly heart.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. 1 & 2

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Hn. 1 & 2

Hn. 3 & 4

C.

Who's born that day that I not send, shall a

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz.

mf

mf

mf

mf

mf

Act II, cont. (44)

rall.

Hn. 1 & 2 C. Vln. 1 Vln. 2 Vla. Vc.

p *p* *a piacere* *p*

beg-gar die with-out a friend. I - ras, did ev - er I love old Jul - ius so?

p *p*

Vln. 1 Vln. 2 Vla. Vc.

p *p* *p* *p*

p *arco* *rall.* *p*

IRAS *mf* **a tempo**

O yes, Ma-dam, yes, or so you told me so. Val - iant Cae - sar! Val - iant

f

Vln. 1 Vln. 2 Vla. Vc.

pizz. *pizz.* *pizz.* *pizz.*

p *arco* *arco* *arco*

a tempo

p *mf*

Hn. 1 & 2 Hn. 3 & 4 Ir.

p *p*

Cae - sar! I heard you of - ten cry. —

CLEOPATRA *f*

Say, brave An - to - ny! Brave —

Vln. 1 Vln. 2 Vla. Vc.

p *p* *p* *p*

p *p* *p* *p*

Act II, cont. (15)

Hn. 1 & 2

Hn. 3 & 4

Ir.

C.

An - tony! For there my plea - sure lies. By Is - is,

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Valiant Cae-sar! Valiant Cae-sar!

f furioso

Valiant Cae-sar! Valiant Cae-sar!

An - tony! For there my plea - sure lies. By Is - is,

Arco

Tpt. 1 & 2

Tbn. 1 & 2

Tbn. 3/Tba.

C.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

rall.

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hp.

C.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

E F G# A#
D# C# B#

man of men! Cae-sar was my teach - er, but knew

f con sord. p

f con sord. p

f

f

rall.

10 Andante.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Hp.

C.

Vln. 1

Vln. 2

Vla.

Cb.

p

p

p

nothing of the heart. I taught him how to love, I

con sord. p

Hp. B \sharp *colla voce*

C. *a piacere*
taught him how to love,
though he

Vln. 1 *colla voce*

Vln. 2 *colla voce*

Vla. *colla voce*

Cb. *colla voce*

più lento

Perc. 1 8 *pp*

Hp. [E \flat G \sharp ; C \sharp B \flat] *pp* F \sharp A \flat

IRAS *mf* 5
Most gra-cious par-don, I was but sing-ing af-ter you.

C. thought me but a tart.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp* con sord. *pp*

Cb. *pp* **più lento**

Ancora lento.

Fl. 1 & 2 1. Solo *p* Cl. 1 & 2 *p* Bsn. 1 & 2 C. *mp* (*a tempo*) Vln. 1 Vln. 2 Vla. *Ancora lento.* Vc. *p*

Ah, yes, my sal - ad days, when I was green in judge - ment, _____

(softly in remembrance) senza sord. senza sord. senza sord. senza sord. arco

Fl. 1 & 2 Ob. 1 & 2 *p* Cl. 1 & 2 *p* Bsn. 3 & 4 Hn. 1 & 2 *p* Hn. 3 & 4 *p* Tpt. 1 & 2 *p* C. *f* Vln. 1 Vln. 2 Vla. Vc.

rit. *a tempo*

1. Solo 1. Solo 1. Solo cold in blood. _____ A mor-sel for Caesar, _____

2. *p* *mp* *p* rit. *a tempo*

Cl. 1 & 2 *colla voce* *rall.*

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

Bsn. 3 & 4 *p* *colla voce* *mf*

Tbn. 1 & 2 *p* *colla voce*

Tbn. 3/Tba. *p* *colla voce a piacere*

C. *mf*
rolled out of a rug.

Vln. 1 *colla voce* *mf*

Vln. 2 *colla voce* *mf*

Vla. *colla voce*

Vc. *colla voce* *mf*

Cb. *colla voce* *mf* *rall.*

Cl. 1 & 2 *a tempo* *3* 1.

Hn. 1 & 2 *p* *sost.* *mf*

C. *mp* *3* *f*
My sal - ad days, when I was green in judge - ment,

Vln. 1

Vln. 2

Vla.

Vc. *a tempo* *sost.* *mf*

Act II, cont. (50)

C. I do not like "but yet"! "But yet" is like the jail - er a - bout to lose a

C. loved one, but some mon-strous beast ap - pears. Pour out the mat-ter, good or bad, I have an

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

C. o - pen ear. He's friends with Cae-sar, so you say, in health, and wealth, and on his

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

C. way?
MESSENGER
On his way? On his way? Those words I nev - er said. All I know I here-by

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

Msg. state, and nev - er you mis - led: for bound he is, these words are hard,

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

CLEOPATRA *f*

Bound, you say? Bound for bed! *mf*

Msg. for Caesar's sis-ter's bed. The glue that binds the Ro-man

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Msg. state, that makes the world breathe free; the mar - riage vows 'twixt them

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

rit.

12 **Pesante.**

CLEOPATRA stands and walks around him.

Msg. both was no doubt the cur-ren-cy.

Act II, cont. (54)

Act II, cont. (54)

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. 2

Perc. 3

CLEOPATRA

ff ben marcato

Hence, hor - rid vil-lian, I could un - hair thy head! would stew you in

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

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 1

Perc. 2

Perc. 3

C.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf subito

1.

mf subito

punto d'arco

mf subito

mf subito

mf subito

mf subito

brine, you'll wish you were dead. Make thy

Act II, cont. (56)

Musical score for *Act II, cont. (56)*. The score consists of 18 staves, each with a key signature of $\# \# \#$ (F major). The instruments are:

- 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
- C. (vocal part with lyrics)
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

The vocal part (C.) has lyrics:

for-tune from me now, say this was a jest. Gold and sil - ver will I
modo ord.

Dynamic markings include *tr.*, *f*, *tr.*, *a 2*, *f*, *tr.*, *a 2*, *f*, *3.*, *f*, *f*, *tr.*, *f*, *tr.*, *f*, *modo ord.*, *tr.*, *f*, *tr.*, *f*.

Più mosso.

Act II, cont. (58)

Hn. 1 & 2

Tbn. 1 & 2

Tbn. 3/Tba.

Ir.

ma - dam, keep your - self with - in your - self, this man is in - no - cent and

CLEOPATRA draws a knife out of a bracelet on her arm. She walks behind him and is ready to cut his throat. She is restrained by IRAS and CHARMIAN. The messenger runs away.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Hn. 1 & 2

Tbn. 1 & 2

Tbn. 3/Tba.

Ir.

no - thing worth.

CLEOPATRA *mf più calmo*

Melt E - gypt in - to Nile, and ser-pents take the

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

C. land; though I'm mad, I will not sting, bring him

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

C. back a - gain. They lack no - bil - i - ty that strike a mean - er

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

C. in their ranks. 'Tis nev - er wise to bring bad news and ex - pect our roy - al thanks.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Act II, cont. (60)

Meno mosso.

Fl. 1 & 2 1. Solo

C. *mp* *p* *pp*

Mar - ried, you say? Mar - ried, you say!

Vln. 1 *p* *pp*

Vln. 2 *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp*

Meno mosso.

a tempo

Fl. 1 & 2 *f*

Cl. 1 & 2 *f* Solo *f*

Hn. 1 & 2 *f*

Hn. 3 & 4 *f*

Tbn. 1 & 2 *f*

Tbn. 3/Tba. *f*

C. *f* How could the gods _____ treat me this way? In prais-ing An - to - ny far too

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f* *mf* *mf*

Cb. *f*

a tempo

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

IRAS *mf*

O you did, Ma - dam.

C. much, I dis - praised Cae - sar, did I not?

Vln. 1

Vln. 2

Vla.

Vc.

13

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

1. Solo *mf*

1. Solo *mf*

1. Solo *mf*

She gets down on the floor with the MESSENGER and lifts him up slowly, treating him kindly.

C. Now I'm paid, I'm paid, I'm paid a ter - ri - ble lot.

Vln. 1

Vln. 2

Vla.

Vc.

Act II, cont. (62)

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

C.

Vln. 1

Vln. 2

Vla.

Vc.

Fl. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 3

C.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Re - turn to Rome, hon - est fel - low,

and re-port all you see: her years, her hair, her bear-ing, and bring it back to

Act II, cont. (64)

Cl. 1 & 2 *mf*

Hp. { *12*

C. painted like a Gorgon, he's still a Mars to me. Bring me

Vln. 1

Vln. 2

Vla. *mf*

Vc. *mf*

Cb. *mf*

Cl. 1 & 2

Hp. { *Gb* *6* *8* *12*

C. word of her dis - po - si - tion then I shall see what I must be! I-ras,

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

She puts out her arms for support. The GIRLS run to aid and support her, as she sings.

Fl. 1 & 2

Picc.

Ob. 1 & 2

E.H. *ten.*
mf

Cl. 1 & 2 *crescendo*

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2 *mf*

Hn. 3 & 4 *3.* *ten.*
mf

C. *3* bring me hot wa-ter, I would steep me in it deep. *ten.* I'll wash out this temporal pain and let the *crescendo*

Vln. 1 *crescendo*

Vln. 2 *ten.* *crescendo*

Vla. *ten.* *crescendo*

Vc. *ten.* *crescendo*

Cb. *ten.* *crescendo*

allarg.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 3

Hp.

C.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

wat - ers creep in - to mud - dy Nile, _____ thence to the o - pen sea, _____

Meno mosso.

a tempo

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Tbn. 1 & 2

Tbn. 3/Tba.

C.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

up the Ti - ber's mouth in - to I - ta - ly,

a tempo

Cl. 1 & 2

Tbn. 1 & 2

Tbn. 3/Tba.

C.

Vln. 1

Vln. 2

Vla.

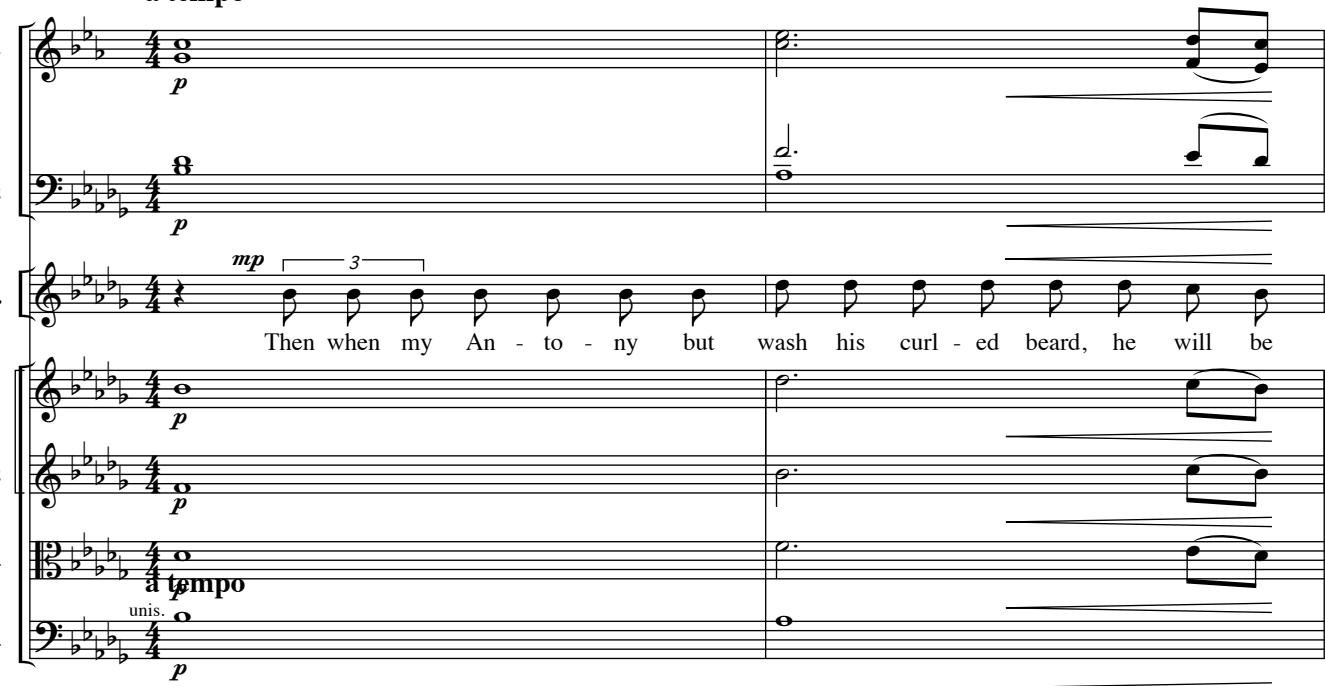
Vc.

Cb.

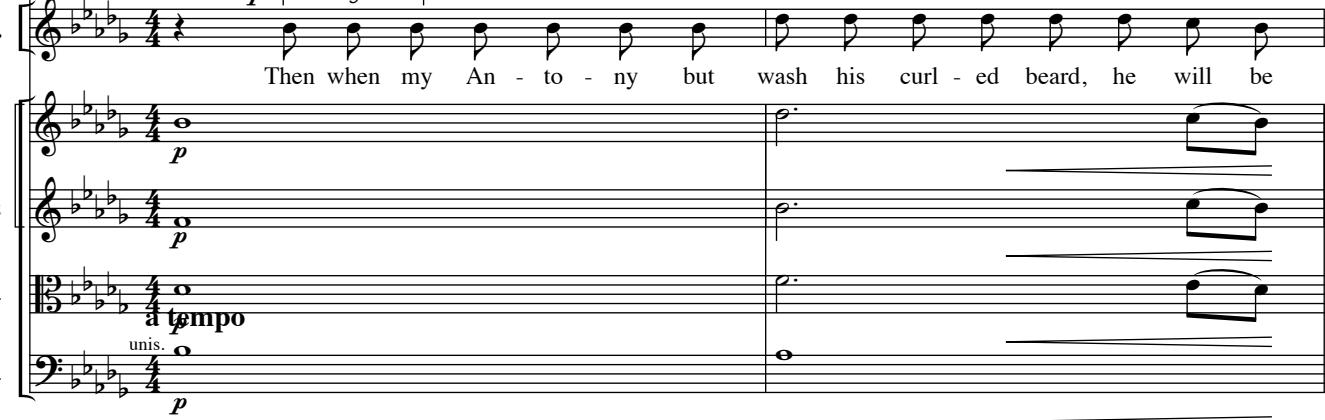
in - to I - ta - ly.

A new inspired thought crosses her face.

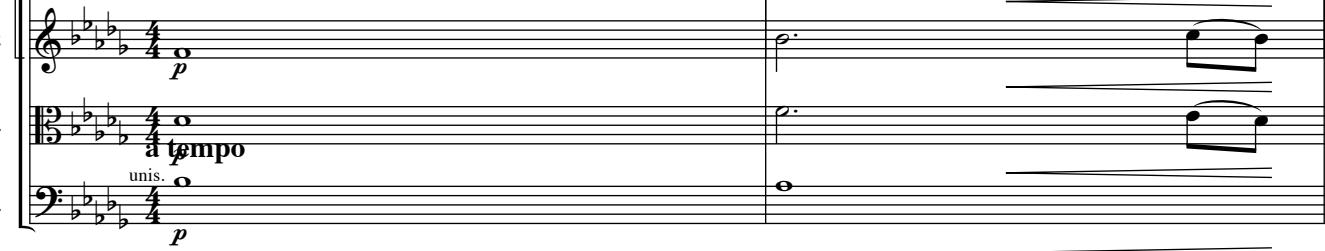
a tempo

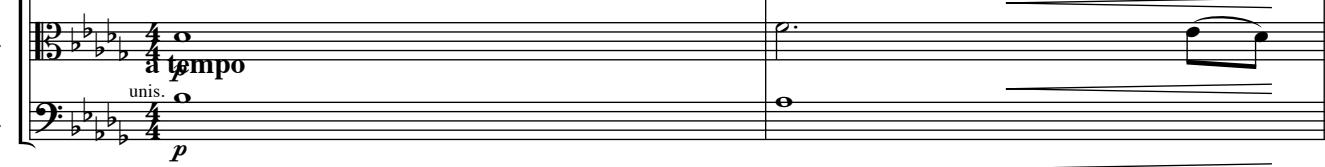
Cl. 1 & 2 

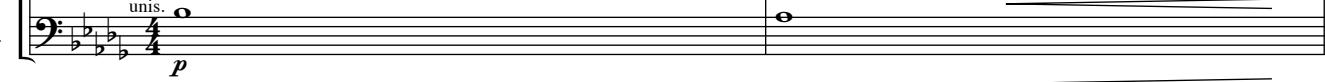
Bsn. 1 & 2 

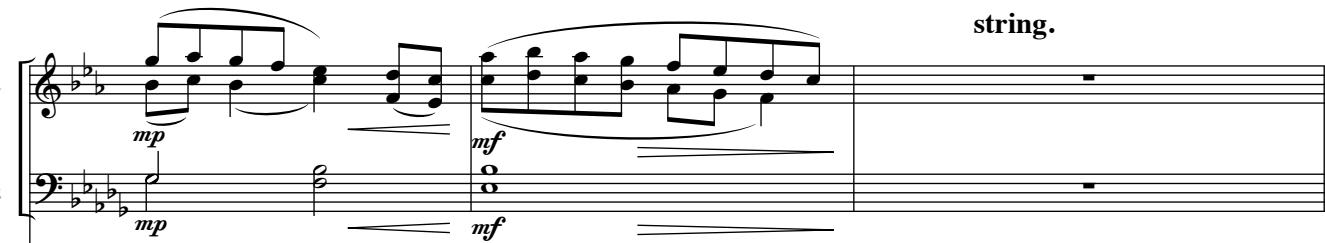
C. 

Vln. 1 

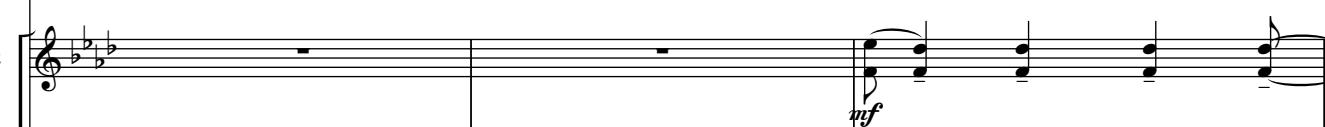
Vln. 2 

Vla. 

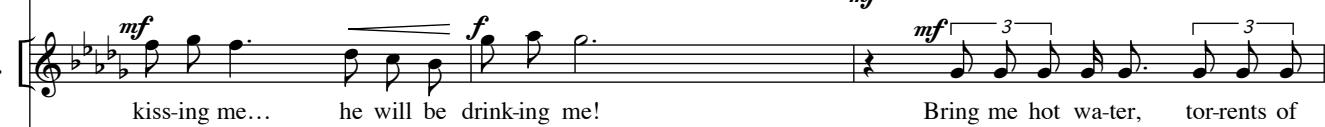
Vc. 

Cl. 1 & 2 

Bsn. 1 & 2 

Hn. 1 & 2 

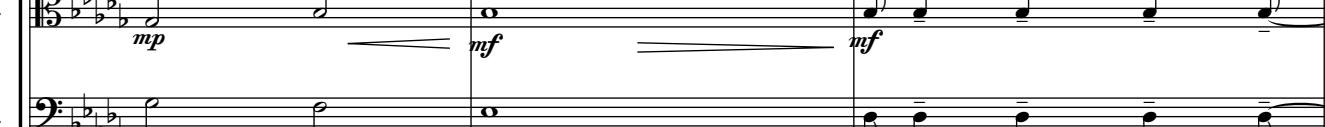
Hn. 3 & 4 

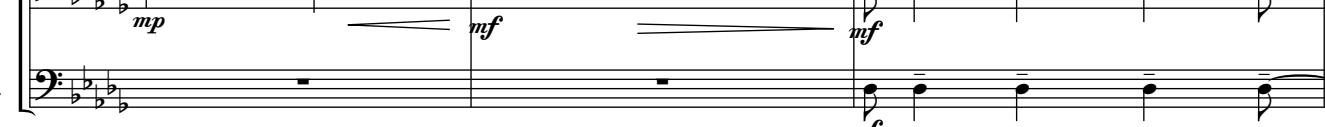
C. 

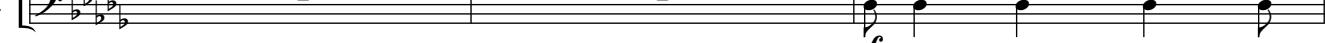
kiss-ing me... he will be drink-ing me! Bring me hot wa-ter, tor-rents of

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

string.

14 Poco allegro.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

SOPRANOS

ALTOS

TENORS

BASSES

C.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cloud bursts and floods, bring on

Bring me floods, bring on floods.

14 Poco allegro.

Act II, cont. (70)

Musical score for Act II, cont. (70) featuring ten staves of music. The instruments are:

- Fl. 1 & 2
- Ob. 1 & 2
- Cl. 1 & 2
- Bsn. 1 & 2
- Bsn. 3 & 4
- Cbsn.
- Hn. 1 & 2
- Hn. 3 & 4
- Tbn. 1 & 2
- Tbn. 3/Tba.

The score includes dynamic markings *f* and lyrics "Thunder and lightning, full of new hope, they sing: floods, cloud ____ bursts and ____ floods, cloud ____ bursts and ____". The vocal parts are labeled Ch. (Chorus). The instrumentation continues with Vln. 1, Vln. 2, Vla., Vc., and Cb. (Double Bass).

Fl. 1 & 2 a 2

Picc.

Ob. 1 & 2 a 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

Ch.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

floods..

Bring on floods!

floods..

Bring on floods!

floods..

Bring on floods!

floods..

Bring on floods!

Act II, cont. (72)

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

Ch.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bring on floods!

Bring on floods!

Bring on floods!

Bring on floods!

338

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

Floods!

Floods!

Floods!

Floods!

Floods!

Floods!

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Act II, cont. (74)

15

Fl. 1 & 2

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl. Solo

Bsn. 1 & 2 1. Solo

Bsn. 3 & 4

Cbsn.

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 3

Ch.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Unis. *mf*

Bring on floods, bring on

Unis. *mf*

Bring on floods, bring on floods! Cloud bursts and

mf

15 *f*

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Ch.

Vla.

Vc.

floods!

Floods!

Floods!

floods.

Cloud bursts, cloud bursts and floods

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Ch.

Vla.

Vc.

Cloud bursts and floods!

Cloud bursts and floods!

Cloud bursts and

Floods!

Floods!

Cloud bursts and floods!

Cloud bursts and

Vc.

Act II, cont. (76)

Ob. 1 & 2 *mf*

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Unis. mf

Bring on floods, bring on

Ch.

Unis. mf

Bring on floods, bring on floods! Cloud bursts and

floods! Bring on floods! Bring on

floods! Bring on floods, cloud bursts and floods! Bring on

Vln. 1 *mf*

Vln. 2 *mf*

Vla.

Vc.

Cb. *mf*

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bsn. 1 & 2

Ch.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

floods! _____ Floods! _____ Floods! _____ Bring on floods! _____

floods! _____ Cloud bursts! _____ Cloud bursts and floods! _____ Bring on floods! _____

floods! _____ Cloud bursts! _____ Floods! _____ Floods! _____

floods! _____ Bring on floods, cloud bursts and floods! _____ Floods! _____ Floods! _____

Act II, cont. (78)

Musical score for *Act II, cont. (78)* featuring the following instruments:

- Fl. 1 & 2
- Ob. 1 & 2
- E.H.
- Cl. 1 & 2
- Bsn. 1 & 2
- Bsn. 3 & 4
- Ch.
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

The score consists of two systems of music. The first system starts with a rest for Fl. 1 & 2, followed by a dynamic *f*. The second system begins with a vocal line from the Chorus: "Bring on floods! _____". The vocal parts are supported by the orchestra, with Bsn. 3 & 4 providing a bass line. The vocal parts continue with "Floods! _____" and "Floods! _____". The strings (Vln. 1, Vln. 2, Vla., Vc., Cb.) provide harmonic support with sustained notes and rhythmic patterns. The vocal parts return with "Floods! _____" and "Floods! _____". The score concludes with a dynamic *f*.

Fl. 1 & 2

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Hn. 1 & 2

Tpt. 1 & 2

Tbn. 1 & 2

Tbn. 3/Tba.

Ch.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Floods! _____ Bring on floods, cloud bursts and floods!

Floods! _____ Bring on floods, cloud bursts and floods!

Floods! _____ Floods! _____ Floods, cloud bursts and floods, cloud bursts and
ben marcato

Floods! _____ Floods! _____ Floods, cloud bursts and floods, cloud bursts and

unis.

unis.

f

Act II, cont. (80)

Musical score for *Act II, cont. (80)*. The score consists of 18 staves, each with a unique musical line. The instruments and voices include:

- Fl. 1 & 2 (Flute 1 & 2)
- Ob. 1 & 2 (Oboe 1 & 2)
- Cl. 1 & 2 (Clarinet 1 & 2)
- Bsn. 1 & 2 (Bassoon 1 & 2)
- Hn. 1 & 2 (Horn 1 & 2)
- Tbn. 1 & 2 (Trombone 1 & 2)
- Tbn. 3/Tba. (Tuba/Bass Trombone)
- Perc. 3 (Percussion 3)
- Ch. (Chorus)
- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2)
- Vla. (Viola)
- Vc. (Cello)
- Cb. (Double Bass)

The vocal parts for the Chorus feature lyrics such as "Floods!", "Bring on floods!", "Cloud bursts and floods, cloud bursts and floods!", and "Bring on floods!". The score includes dynamic markings like *f* (fortissimo) and *a 2* (a dynamic marking followed by two arrows pointing right).

16

Fl. 1 & 2 a 2

Ob. 1 & 2

Cl. 1 & 2 a 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Hn. 1 & 2

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 3

Ch.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

floods! Bring on floods! Bring on floods!

floods! Bring on floods! Bring on floods!

floods! Bring on floods! Bring on floods!

floods! Bring on floods! Bring on floods! Cloud bursts and

Bring on

Act II, cont. (82)

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Tbn. 1 & 2

f

Ch.

f

Bring on floods! Bring on floods! Bring on

Bring on floods! Bring on floods! Bring on floods!

Cloud bursts and floods! Bring on floods! Bring on

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. 2

Perc. 3

Ch.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

floods, cloud bursts and floods, cloud bursts and floods! Bring on

floods, cloud bursts and floods, cloud bursts and floods! Bring on

floods, cloud bursts and floods, cloud bursts and floods! Bring on

floods, cloud bursts and floods, cloud bursts and floods! Bring on

Act II, cont. (84)

Musical score for Act II, cont. (84) featuring multiple staves for various instruments:

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

Text in the score includes:
ff
3.
6
floods!
She exits with IRAS and CHARMIAN.

poco string.

Act II, cont. (85)

Musical score for Act II, cont. (85) featuring multiple staves of instrumentation. The score includes Flutes 1 & 2, Piccolo, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Bassoons 3 & 4, Trombones 1 & 2, Trombone 3, Trombones 1 & 2, Trombone 3/Tuba, Percussion 2, Percussion 3, Horns (Horns 1 & 2), Violin 1, Violin 2, Cello, Double Bass, and Trombone 3/Tuba.

The score consists of two systems of music. The first system begins with a dynamic of **f**. The second system begins with a dynamic of **a 2**, followed by **tr** (trill). The instrumentation includes Flutes 1 & 2, Piccolo, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Bassoons 3 & 4, Trombones 1 & 2, Trombone 3, Trombones 1 & 2, Trombone 3/Tuba, Percussion 2, Percussion 3, Horns (Horns 1 & 2), Violin 1, Violin 2, Cello, Double Bass, and Trombone 3/Tuba.

Key features include:

- Flutes 1 & 2 play eighth-note patterns.
- Piccolo, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Bassoons 3 & 4, Trombones 1 & 2, Trombone 3, Trombones 1 & 2, Trombone 3/Tuba, Percussion 2, Percussion 3, and Horns (Horns 1 & 2) play sustained notes or short patterns.
- Violin 1 and Violin 2 play eighth-note patterns.
- Cello and Double Bass play sustained notes.
- Trombone 3/Tuba plays eighth-note patterns.
- Dynamic markings include **f**, **a 2**, **tr**, **>**, **3**, and **⊗**.

poco string.

Act II, cont. (86)

Musical score for Act II, cont. (86), featuring 12 staves of music for various instruments. The instruments include Fl. 1 & 2, Picc., 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., and Cb. The score consists of three measures. Measures 1 and 2 show rhythmic patterns with various dynamics like >, v, and 3. Measure 3 begins with a rest followed by a dynamic >. The vocal line (Vln. 1) has a melodic line with grace notes and slurs.

rit.

Act II, cont. (87)

Fl. 1 & 2

Picc.

Ob. 1 & 2

Cl. 1 & 2

Bs. Cl.

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.

Act II, cont. (86)

Rome, a year later. The scene opens in Caesar's chambers. MAECENUS, his general, stands at his desk awaiting orders. CAESAR is reading reports. In the room, around the perimeter, sit his SECRETARIES, who write down all his pronouncements and repeat them.

17 Lento.

Oboes 1 & 2

Horns 1 & 2

Horns 3 & 4

Violin 1

Violin 2

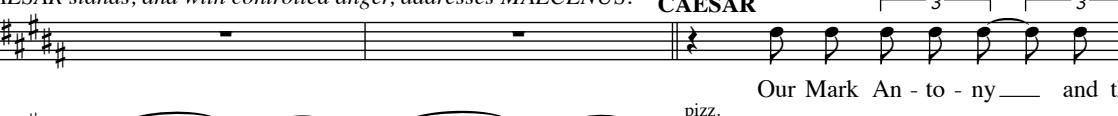
Viola

Violoncello

Fl. 1 & 2 1. Solo 

Ob. 1 & 2 

Hn. 1 & 2 

CAESAR stands, and with controlled anger, addresses MAECENUS. CAESAR 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Act II, cont. (88)

Hn. 1 & 2

Hn. 3 & 4

Ch.

Vc.

Cb.

The time, —
spells a-gain. Hon-or has lost to pass - ion's slave: The time, —
The time, —
spells a-gain. Hon-or has lost to pass - ion's slave: The time, —
The time, —

Ob. 1 & 2

E.H.

Cl. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Ch.

Vc.

Cb.

$\leq f$ the time has come to end her reign.
the time has come to end her reign.
 $\leq f$ the time has come to end her reign.
— the time has come to end her reign.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3/Tba.

CAESAR

All a - gree-ments are now dis-band. _____ Un - der ex -

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Tbn. 1 & 2

Tbn. 3/Tba.

Cs.

Vln. 1

Vln. 2

Vc.

cuse he blames me for _____ the trai - tor re - turns to the east to

arco

mp

arco

mp

mp

Act II, cont. (90)

Act II, cont. (91)

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Hn. 1 & 2 a 2 > *sfp*

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Ch. formed.
formed.

Cs. *f*
The un - law - ful is - sue _____ of their lust
kneel at their feet and beg to

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Act II, cont. (92)

Più mosso.

Fl. 1 & 2

Cl. 1 & 2

Hn. 1 & 2
a 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Perc. 2
S.D. *tr*

18 *f* **Più mosso.** Drums and horns announce the entrance of Antony's wife, OCTAVIA, with her maids. ALL kneel and salute. **OCTAVIA** *f*

Fl. 1 & 2 *giocoso*

Ob. 1 & 2 *giocoso*

E.H.

Cl. 1 & 2 *giocoso*

Bsn. 1 & 2

Bsn. 3 & 4

Oct.

Vln. 1 *giocoso*

Vln. 2 *giocoso*

Vla. *giocoso* *div.*

Vc. *giocoso*

Hail, —

Cae - sar, — most — dear broth - er, hail! We on - ly come to

unis. *3*

Act II, cont. (94)

Act II, cont. (94)

Fl. 1 & 2

Cl. 1 & 2

Oct.

Cs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

We part-ed, on-ly a-gain to meet when his
n'ere to part.
unis.

Fl. 1 & 2

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Bsn. 3 & 4

Oct.

work in A - thens is com - plete.

mf

Cs.

Not so, my trust-ing sis - ter dear. _____ 'Pa - tra that

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

div.

mf

div.

mf

mf

mf

Ob. 1 & 2 E.H. Bsn. 1 & 2 Bsn. 3 & 4 Cs.

cat has mewed him back. He's giv - en his coun - try up for a

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

This musical score page shows two staves of music. The top staff includes parts for Oboe 1 & 2, English Horn (E.H.), Bassoon 1 & 2, Bassoon 3 & 4, and Cello (Cs.). The bottom staff includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The music is in common time with a key signature of four sharps. The vocal parts sing the lyrics "cat has mewed him back." and "He's giv - en his coun - try up for a". Measure 1 ends with a repeat sign and a bassoon solo. Measure 2 begins with a bassoon entry followed by a sustained note from the strings.

Ob. 1 & 2 E.H. Cl. 1 & 2 Bsn. 1 & 2 Bsn. 3 & 4 Cs.

whore and now makes plans to stage a war and give their heirs for - ev - er -

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

unis. div. unis. div. div. div.

This musical score page shows two staves of music. The top staff includes parts for Oboe 1 & 2, English Horn (E.H.), Clarinet 1 & 2 (Cl. 1 & 2), Bassoon 1 & 2 (Bsn. 1 & 2), Bassoon 3 & 4 (Bsn. 3 & 4), and Cello (Cs.). The bottom staff includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The music is in common time with a key signature of four sharps. The vocal parts sing the lyrics "whore and now makes plans to stage a war and give their heirs for - ev - er -". Measure 3 ends with dynamic markings "f" and "f". Measure 4 begins with dynamic markings "f" and "f". The vocal parts sing the lyrics "unis." and "div.".

Act II, cont. (96)

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. 1
Perc. 2
Perc. 3
Cs.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

1.
4.
v
a 2
a 2 f
f
a 2
a 2 f
a 2 f
f
f
f
f
f
mf
f
f
TENORS f
BASSES f Let the mob be thus in -
Let the mob be thus in -
more lands won by us man-y years be - fore.
MAECENUS f
Let the mob be thus in-formed.
unis.
unis.
unis.
unis.
unis.
unis.
unis.
unis.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2 *mf*

Bsn. 1 & 2 1. *mf*

Bsn. 3 & 4 4. *mf*

Cbsn. *mf*

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 2

Perc. 3

Ch. formed.

formed.

Cs. *mf* But wel - come, sis - ter, be of good cheer, a - bused be -

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. pizz. *mf*

Cb. pizz. *mf*

Act II, cont. (98)

Fl. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Cs.

yond — the words — to say the a - dult - ing cou - ple for this must pay.

Vln. 1

Vln. 2

Vla.

Vc.

rall.

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 3

Cs.

To for - give them this would be an er - ror. Rome wants re - venge, it's on - ly

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

rall.

a tempo 19

Alla marcia.

Solo 

Ob. 1 & 2

Cl. 1 & 2

Hn. 1 & 2  

Hn. 3 & 4  

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2  

Tbn. 3/Tba.  

Perc. 2 

Perc. 3  

TENORS  

Rome_needs blood, it's on - ly fair.

BASSES  

Rome_needs blood, it's on - ly fair.

Cs. 

fair. Mae-

Vln. 1  

Vln. 2  

Vla.  

Vc.  

Cb.  

a tempo 19

Alla marcia.

Act II, cont. (100)

Solo

f

f

ce - nus, make you our na - vy read - y

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Hn. 1 & 2

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 2

Cs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. 1 & 2

Cl. 1 & 2

Hn. 1 & 2

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 2

Cs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

now. We know their minds, _____ and

Act II, cont. (102)

Act II, cont. (103)

Musical score for Act II, cont. (103) featuring 15 staves of music. The instrumentation includes Flutes 1 & 2, Clarinets 1 & 2, Horns 1 & 2, Trombones 1 & 2, Trombone 3/Tuba, Percussion 2, Cello, Violin 1, Violin 2, Viola, and Cello. The score consists of 12 measures. Measures 1-4 feature sustained notes and rests. Measure 5 begins a rhythmic pattern of eighth-note pairs. Measure 6 introduces eighth-note chords. Measure 7 features eighth-note pairs followed by eighth-note chords. Measure 8 concludes with eighth-note pairs. Measure 9 begins with eighth-note pairs, followed by eighth-note chords in measure 10. Measure 11 concludes with eighth-note pairs. Measure 12 concludes with eighth-note chords. The vocal line, starting in measure 6, includes lyrics: "sea on a blue _____ and wav - y boun - cing field. _____ Sis-ter, a -". The vocal line continues through measures 7-12.

Fl. 1 & 2

Cl. 1 & 2

Hn. 1 & 2

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 2

Cs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

sea on a blue _____ and wav - y boun - cing field. _____ Sis-ter, a -

Act II, cont. (104)

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Hn. 1 & 2

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 2

Cs.

dieu.
We go forth now,
now,

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. 1 & 2

Cl. 1 & 2 a 2 1.

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 2

Perc. 3 *mf*

Cs. in part for wrongs he's done to you. We sail to -

Vln. 1

Vln. 2

Vla.

Vc. unis.

Cb.

Act II, cont. (106)

Musical score for Act II, cont. (106), page 374. The score consists of 18 staves, each with a key signature of four sharps. The instruments are:

- Fl. 1 & 2
- Cl. 1 & 2
- Tpt. 1 & 2
- Tpt. 3
- Tbn. 1 & 2
- Tbn. 3/Tba.
- Perc. 2
- Perc. 3
- Cs.
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

The vocal line (Cs.) begins with "night for Ac - ti - um." followed by a fermata and the instruction "End we". The strings provide harmonic support throughout the section.

Fl. 1 & 2

Cl. 1 & 2

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 2

Perc. 3

Cs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

must this cor - rupt re - gime, _____ turned his back on his

mf

Act II, cont. (108)

Musical score for Act II, cont. (108) showing parts for Flutes 1 & 2, Clarinets 1 & 2, Trombones 1 & 2, Trombone 3, Bass Trombone, Percussion 2, Cello, Violin 1, Violin 2, Viola, Cello, and Double Bass.

The score consists of ten staves of music. The top two staves are Flutes 1 & 2 and Clarinets 1 & 2, both in treble clef and common time, with a key signature of four sharps. The next two staves are Trombones 1 & 2 and Trombone 3, also in common time with a key signature of four sharps. The fifth staff is Bass Trombone, in bass clef and common time with a key signature of four sharps. The sixth staff is Percussion 2, in common time with a key signature of four sharps. The seventh staff is Cello, in bass clef and common time with a key signature of four sharps. The eighth staff is Violin 1, in treble clef and common time with a key signature of four sharps. The ninth staff is Violin 2, in treble clef and common time with a key signature of four sharps. The tenth staff is Viola, in bass clef and common time with a key signature of four sharps. The eleventh staff is Cello, in bass clef and common time with a key signature of four sharps. The twelfth staff is Double Bass, in bass clef and common time with a key signature of four sharps.

Text below the Cello staff:

coun - try - men, for such a plot - ting, pam - pered

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 2

Perc. 3

TENORS

Turned his back on his coun - try - men, turned his

BASSES

Turned his back on his coun - try - men, turned his

Cs.

queen. *He exits with SOLDIERS, flags waving. The CHORUS sing their notes to the air, as they march off happily to war.*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Act II, cont. (110)

Musical score for Act II, cont. (110) featuring the following instruments:

- Fl. 1 & 2
- Ob. 1 & 2
- Cl. 1 & 2
- Bsn. 1 & 2
- Tpt. 1 & 2
- Tpt. 3
- Tbn. 1 & 2
- Tbn. 3/Tba.
- Perc. 2
- Perc. 3
- Ch.
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

The score consists of ten staves. The first six staves (Flutes, Oboes, Clarinets, Bassoons, Trombones, and Trombones/Tubas) play eighth-note chords in a steady pattern. The seventh staff (Percussion 2) has eighth-note patterns. The eighth staff (Percussion 3) has eighth-note patterns with a dynamic marking *mf*. The ninth staff (Chorus) contains lyrics: "back, turned his back, turned his back on his coun - try, on his coun - try," repeated twice. The tenth staff (Violin 1) and eleventh staff (Violin 2) show sixteenth-note patterns. The twelfth staff (Double Bass) has eighth-note patterns. The thirteenth staff (Cello) has eighth-note patterns. The fourteenth staff (Bassoon) has eighth-note patterns. The fifteenth staff (Vocals) has eighth-note patterns. The sixteenth staff (Double Bass) has eighth-note patterns.

Act II, cont. (111)

Act II, cont. (112)

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 2

Perc. 3

Ch.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

plot - ting, pam - pered

plot - ting, pam - pered

380

20

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

20

Act II, cont. (114)

Musical score for *Act II, cont. (114)*. The score consists of two staves of music, each with eight measures. The instruments listed on the left are: 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, Vln. 1, Vln. 2, Vla., Vc., and Cb.

The score features a variety of musical markings and dynamics, including:

- Measure 1: Fl. 1 & 2 play eighth-note chords. Ob. 1 & 2 play eighth-note chords. Cl. 1 & 2 play eighth-note chords. Bsn. 1 & 2 play eighth-note chords at *mf*. Bsn. 3 & 4 play eighth-note chords at *mf*. Cbsn. play eighth-note chords at *mf*.
- Measure 2: Fl. 1 & 2 play eighth-note chords. Ob. 1 & 2 play eighth-note chords. Cl. 1 & 2 play eighth-note chords. Bsn. 1 & 2 play eighth-note chords at *f*. Bsn. 3 & 4 play eighth-note chords at *f*. Cbsn. play eighth-note chords at *f*. Tpt. 1 & 2 play eighth-note chords. Tpt. 3 plays eighth-note chords. Tbn. 1 & 2 play eighth-note chords. Tbn. 3/Tba. plays eighth-note chords at *f*.
- Measure 3: Fl. 1 & 2 play eighth-note chords. Ob. 1 & 2 play eighth-note chords. Cl. 1 & 2 play eighth-note chords. Bsn. 1 & 2 play eighth-note chords at *f*. Bsn. 3 & 4 play eighth-note chords at *f*. Cbsn. play eighth-note chords at *f*. Tpt. 1 & 2 play eighth-note chords. Tpt. 3 plays eighth-note chords. Tbn. 1 & 2 play eighth-note chords. Tbn. 3/Tba. plays eighth-note chords at *f*.
- Measure 4: Fl. 1 & 2 play eighth-note chords. Ob. 1 & 2 play eighth-note chords. Cl. 1 & 2 play eighth-note chords. Bsn. 1 & 2 play eighth-note chords at *f*. Bsn. 3 & 4 play eighth-note chords at *f*. Cbsn. play eighth-note chords at *f*. Tpt. 1 & 2 play eighth-note chords. Tpt. 3 plays eighth-note chords. Tbn. 1 & 2 play eighth-note chords. Tbn. 3/Tba. plays eighth-note chords at *f*.
- Measure 5: Fl. 1 & 2 play eighth-note chords. Ob. 1 & 2 play eighth-note chords. Cl. 1 & 2 play eighth-note chords. Bsn. 1 & 2 play eighth-note chords at *f*. Bsn. 3 & 4 play eighth-note chords at *f*. Cbsn. play eighth-note chords at *f*. Tpt. 1 & 2 play eighth-note chords. Tpt. 3 plays eighth-note chords. Tbn. 1 & 2 play eighth-note chords. Tbn. 3/Tba. plays eighth-note chords at *f*.
- Measure 6: Fl. 1 & 2 play eighth-note chords. Ob. 1 & 2 play eighth-note chords. Cl. 1 & 2 play eighth-note chords. Bsn. 1 & 2 play eighth-note chords at *f*. Bsn. 3 & 4 play eighth-note chords at *f*. Cbsn. play eighth-note chords at *f*. Tpt. 1 & 2 play eighth-note chords. Tpt. 3 plays eighth-note chords. Tbn. 1 & 2 play eighth-note chords. Tbn. 3/Tba. plays eighth-note chords at *f*.
- Measure 7: Fl. 1 & 2 play eighth-note chords. Ob. 1 & 2 play eighth-note chords. Cl. 1 & 2 play eighth-note chords. Bsn. 1 & 2 play eighth-note chords at *f*. Bsn. 3 & 4 play eighth-note chords at *f*. Cbsn. play eighth-note chords at *f*. Tpt. 1 & 2 play eighth-note chords. Tpt. 3 plays eighth-note chords. Tbn. 1 & 2 play eighth-note chords. Tbn. 3/Tba. plays eighth-note chords at *f*.
- Measure 8: Fl. 1 & 2 play eighth-note chords. Ob. 1 & 2 play eighth-note chords. Cl. 1 & 2 play eighth-note chords. Bsn. 1 & 2 play eighth-note chords at *f*. Bsn. 3 & 4 play eighth-note chords at *f*. Cbsn. play eighth-note chords at *f*. Tpt. 1 & 2 play eighth-note chords. Tpt. 3 plays eighth-note chords. Tbn. 1 & 2 play eighth-note chords. Tbn. 3/Tba. plays eighth-note chords at *f*.

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. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

a 2

a 2

mf

cresc. poco a poco

Act II, cont. (116)

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. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Andante subito.

Fl. 1 & 2 1. Solo
mp subito *cantabile*

Ob. 1 & 2 *mp subito*

Cl. 1 & 2 1.
mp subito *cantabile* 3
a 2
3

Bsn. 1 & 2 *mp subito*

Bsn. 3 & 4 *mp subito*

Hn. 1 & 2 1. Solo
mp

Tpt. 1 & 2 *mp subito*

Tpt. 3 *mp subito*

Tbn. 1 & 2 *mp subito*

Tbn. 3/Tba. *mp subito*

Perc. 1 Bells
mp

Perc. 3 *mp subito*

CLEOPATRA and ENOBARBUS are standing on a promontory overlooking the sea. She is being dressed as a warrior by IRAS and CHARMIAN. CLEOPATRA and ENOBARBUS are having an argument about her going into battle with the Troops.

Vln. 1 *mp subito*
mp

Vln. 2 *mp subito*

Vla. *mp subito*

Vc. *mp subito*

Cb. *mp subito*

Andante subito.

Act II, cont. (118)

21

Solo *mp*

CLEOPATRA *mf*

I'll be ev - en with thee yet, doubt it not, for speak - ing 'gainst my act - ing in this

Vln. 1 *mp* 3

Vln. 2

Vla. *mp*

Vc.

21

Fl. 1 & 2

C. war. Cae - sar has de-nounced us both, did he not? Is't my hon - or less be -

Vln. 1

Vla.

Fl. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C. cause he names me whore?

ENOBARBUS *mf*

This slan - der a - side, 'tis not

Vln. 1

Vln. 2

Vla.

Vc.

Eno. fit that wo-man should fight with shield and sword. Your

Vln. 1

Vln. 2

Vla.

Vc.

Cl. 1 & 2

Hp.

Eno. pre-sence in bat - tle could dis - tract our lord, who needs his fa-cul-ties to fight this horde.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Act II, cont. (120)

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hp.

Eno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Be-sides, the ru - mors spread a - pace: Your

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Tbn. 1 & 2

Tbn. 3/Tba.

Eno.

Vln. 1

Vln. 2

Vla.

Vc.

maids and eu - nuch run this war, and Mark An - tony is but your

pizz.

arco

arco

Ob. 1 & 2

Cl. 1 & 2

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 3

CLEOPATRA *f*

Eno. Sink Rome, and their
toy to ad-vance your king-dom as far as Troy.

Vln. 1

Vln. 2

Ob. 1 & 2

Cl. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 3

C. tongues rot out, truth and lies are all the same.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

arco

Act II, cont. (122)

allarg.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Perc. 3

Hp.

C.

Rome has mixed__ them up a-gain.
As sov-reign of my state I will ap -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

a tempo

mf

pear;

Speech

a - gainst,

I'll not stay here.

ENO BARBUS *mf*

I bite my lip,

Vln. 1

mf

Vln. 2

mf

Vla.

mf

Vc.

mf

Cb.

mf

a tempo

Hn. 1 & 2

Hn. 3 & 4

Eno.

but my blood de - mands I speak my peace, when my heart com -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

22

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 3

ANTONY

Enter ANTONY and other CAPTAINS for battle, flags and trumpets.

'Tis a -

Eno.

mands.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

22

Act II, cont. (124)

Musical score for *Act II, cont. (124)*. The score includes the following parts:

- Ob. 1 & 2
- Cl. 1 & 2
- Bsn. 1 & 2
- Bsn. 3 & 4
- Tpt. 1 & 2
- Tbn. 1 & 2
- Tbn. 3/Tba.
- A. (Vocal part with lyrics)
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

The vocal part A. has lyrics: "maz - ing if true of Cae - sar's force, he crossed the". The section begins with a dynamic *f* marked *3*.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 3

A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Act II, cont. (126)

A.

Crete. Have you heard this news, my captain sweet?

ENOBARBUS *mf*

Most wor - thy sir, fight not by

Vln. 1 *sfp*

Vln. 2 *sfp*

Vla.

Vc. *sfp*

Cb. *sfp*

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

1. Solo *mf*

Solo *mf*

1. Solo *mf*

Eno. sea, your ships are manned by mu - le - teers, _____ re - cent - ly

Vln. 1

Vln. 2

Vla. div.

Vc.

Cb.

Eno. 

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

unis.

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Eno. 

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Act II, cont. (128)

Fl. 1 & 2

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Eno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

they know the ways of the ebb _____ and _____ flow.

Fl. 1 & 2

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bs. Cl.

Bsn. 1 & 2

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 3

Eno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Ro - man sol - diers should war on

Act II, cont. (130)

Perc. 3

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

23

poco string.

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. 3

CLEOPATRA *f*

By sea! By sea! We'll make them drink the salt-ed brine as they do

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz. *mf*

pizz. *mf*

pizz. *mf*

pizz. *mf*

pizz. *mf*

23

mf poco string.

Act II, cont. (132)

Fl. 1 & 2

Cl. 1 & 2

Tpt. 1 & 2

Tpt. 3

Tbn. 3/Tba.

Perc. 3

C.

sink; so thick the wa - ter with Cae-sar's crew, we'll dance on them, and not fall through.

ENOBARBUS *f*

But why? But

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

allarg.

Act II, cont. (133)
a tempo

Fl. 1 & 2

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bsn. 1 & 2

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 1

Perc. 3

ANTONY *f*

Chimes

Be-cause he dares me do it, and be - cause I am Mark An - to-ny.

Eno.

why? But why by sea?

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

allarg.

a tempo

Act II, cont. (134)

Musical score for Act II, cont. (134) featuring multiple staves for various instruments and voices. The score includes parts for Flutes 1 & 2, Oboes 1 & 2, English Horn (E.H.), Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Horns 3 & 4, Trombones 1 & 2, Trombone 3, Percussion 1, Percussion 3, Eno., Violin 1, Violin 2, Viola, Cello, and Bass. The vocal part for Eno. includes lyrics in parentheses: "(to himself) Cae - sar need not sub - due thee now, your judge-ment's fled,". Measure numbers 8 and 3 are indicated above the staves. Dynamics such as *sfp*, *p*, and *f* are marked throughout the score.

Ob. 1 & 2

E.H.

Hn. 1 & 2

Hn. 3 & 4

ANTONY *mf*

What say't thou, coun - sel-lor? Speak ye up.

Eno.

and we are dead.

I've done, my lord, my lips are

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

rit.

Più mosso.

1. Solo

mf

a 2

mf

a 2

a 2

CLEOPATRA *sfp* *mf*

(sings out bravely) I have six - ty sails, Cae - sar but half. Our

Eno.

shut.

Vln. 1

f

mf

Vln. 2

f

pizz.

Vla.

pizz.

Vc.

pizz. *mf*

Cb.

f

pizz. *mf*

rit. *f*

Più mosso.

Act II, cont. (136)

Musical score for Act II, cont. (136) showing parts for Flute 1 & 2, Oboe 1 & 2, English Horn (E.H.), Clarinet 1 & 2, Bassoon 1 & 2, Bassoon 3 & 4, Percussion 3, C. (Cello), Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vc. (Cello), and Cb. (Double Bass). The score consists of three systems of music. The first system includes Flute 1 & 2, Oboe 1 & 2, E.H., Clarinet 1 & 2, Bassoon 1 & 2, Bassoon 3 & 4, Percussion 3, and C. The second system includes Vln. 1, Vln. 2, Vla., Vc., and Cb. The third system includes the same instruments as the second system. Dynamics and performance instructions are included throughout the score.

Fl. 1 & 2
Ob. 1 & 2
E.H.
Cl. 1 & 2
Bsn. 1 & 2
Bsn. 3 & 4
Perc. 3
C.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

mf
a 2
a 2
a 2
a 2
a 2
a 2
a 2
a 2
a 2
arco
arco
arco

o - ver-plus will fire and send a - midst his fleet in blow-ing wind, and burn him down at

Fl. 1 & 2

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 3

C.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(All cheer her bravado)

Ac - ti-um.

Act II, cont. (138)

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. 3

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Ob. 1 & 2

E.H.

Cl. 1 & 2 a 2

Bs. Cl. f

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4 a 2 f a 2 f

Tbn. 3/Tba.

Perc. 3

ANTONY *f*
'Bar - bus, hide our le - gions here.'

Vln. 1 sf

Vln. 2 sf

Vla.

Vc.

Cb.

Act II, cont. (140)

Hn. 1 & 2

Hn. 3 & 4

A.

Eye the bat - tle from this hill. Should he land, then de - ploy your force be -

Vln. 1

Vln. 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 2

A.

hind that ridge, lay ten thou - sand horse.

Vln. 1

Vln. 2

S.D. f Sounds of battle. Snare drums, trumpets blowing a cacophony of war-like sounds.

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 2

Perc. 3

Vc.

Cb.

allarg.

Meno mosso (militare).

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. 3/Tba.

Perc. 2

Perc. 3

A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

My ad - mi -ral, our

f

10

f

f

f

allarg.

Act II, cont. (142)

Fl. 1 & 2

Ob. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 3/Tba.

Perc. 2

f To a
TENORS

BASSES

A. ships a-wait. You to yours and I to mine, to a glo - rious vic - to - ry, or a ter - ri - ble

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. 1 & 2

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

Tbn. 3/Tba.

Perc. 2

Ch.

A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

glo - rious vic - to - ry, or a ter - ri - ble fate. To a glo - rious vic - to -

To a glo - rious vic - to - ry, or a ter - ri - ble fate. To a

To a glo - rious vic - to - ry, or a ter - ri - ble fate. To a

fate.

Act II, cont. (144)

Fl. 1 & 2

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

Tbn. 3/Tba.

Perc. 2

ry, or a ter - ri - ble fate. To a glo - rious vic - to - ry, or a ter - ri - ble

fate. To a glo - rious vic - to - ry, or a ter - ri - ble fate. To a

glo - rious vic - to - ry, or a ter - ri - ble fate. To a glo - rious vic - to -

ry, or a ter - ri - ble fate. To a glo - rious vic - to - ry, or a ter - ri - ble

Ch.

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

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 3/Tba.

Perc. 2

Ch.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

fate. To a glo - rious vic - to - ry, or a ter - ri - ble fate. To a
 glo - rious vic - to - ry, or a ter - ri - ble fate. To a glo - rious vic - to -
 ry, or a ter - ri - ble fate. To a glo - rious vic - to - ry, or a ter - ri - ble
 fate. To a glo - rious vic - to - ry, or a ter - ri - ble fate. To a

Act II, cont. (146)

Musical score for Act II, cont. (146) featuring 27 staves of music. The instruments include Flutes 1 & 2, Piccolo, Oboes 1 & 2, English Horn (E.H.), Clarinets 1 & 2, Bassoon (Bs. Cl.), Bassoons 1 & 2, Bassoons 3 & 4, Cello (Cbsn.), Horns 1 & 2, Horns 3 & 4, Trombones 1 & 2, Trombone 3, Trombones 1 & 2/Tuba, Trombones 3/Tuba, Percussion 2, Chorus (Ch.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The music is in common time, mostly in B-flat major. The vocal parts sing in unison. The score includes dynamic markings such as *cresc. poco a poco*, *f*, and *3* (indicating triplets). The lyrics are:

glo - rious vic - to - ry, or a ter - ri - ble fate. To a glo - rious vic - to -
 ry, or a ter - ri - ble fate. To a glo - rious vic - to - ry, or a ter - ri - ble fate. To a
 glo - rious vic - to - ry, or a ter - ri - ble fate. To a glo - rious vic - to -

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

f
ry, or a ter - ri - ble fate. To a glo - rious vic - to - ry, or a ter - ri - ble
fate. To a glo - rious vic - to - ry, or a ter - ri - ble fate. To a glo - rious vic - to -
ry, or a ter - ri - ble fate. To a glo - rious vic - to - ry, or a ter - ri - ble
Ch.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Act II, cont. (148)

Fl. 1 & 2
Picc.
Ob. 1 & 2
E.H.
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
Tbn. 3/Tba.
Perc. 2
Perc. 3
Ch.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

fate. To a glo - rious vic - to ry, ____ or a ter - ri - ble, ter - ri - ble

Act II, cont. (149)

accel.

25 **fl. 2 & 2**

Act II, cont. (149)

accel.

Fl. 1 & 2
Picc.
Ob. 1 & 2
Cl. 1 & 2
Bs. Cl.
Bsn. 1 & 2
Bsn. 3 & 4
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 2
Perc. 3
Ch.

ANTONY and CLEOPATRA exit. He is saluting her and she is throwing him kisses and saluting him as they exit in different directions to their respective ships. ENOBARBUS is left standing center stage, watching them depart.

watching them depart.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

25

accel.

accel.

Allegro.

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.

Marimba

Allegro.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Act II, cont. (152)

Fl. 1 & 2
Picc.
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 1
Perc. 2
Perc. 3
Hp.

Actium, on the promontory overlooking the battle sounds of the war and sky red with flames. ENOBARBUS enters with other CAPTAINS, distraught.

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

Fl. 1 & 2

Ob. 1 & 2

E.H.

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Act II, cont. (154)

Musical score for Act II, cont. (154) featuring the following instruments:

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

The score consists of four systems of music. The first system includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Bassoons 3 & 4, Horns 1 & 2, Horns 3 & 4, Trombones 1 & 2, Trombone 3, Trombones 1 & 2, Trombone 3/Tuba, Percussion 2, and Percussion 3. The second system includes Trombones 1 & 2, Trombone 3, Trombones 1 & 2, Trombone 3/Tuba, Percussion 2, and Percussion 3. The third system includes Trombones 1 & 2, Trombone 3, Trombones 1 & 2, Trombone 3/Tuba, Percussion 2, and Percussion 3. The fourth system includes Trombones 1 & 2, Trombone 3, Trombones 1 & 2, Trombone 3/Tuba, Percussion 2, and Percussion 3. The vocal part ENOBARBUS is written in the bass clef staff, with dynamic *ff* and a melodic line. The vocal part NO is also present in the bass clef staff.

Fl. 1 & 2

Picc.

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 3

Eno.

more, no more, I can no lon - ger watch.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Act II, cont. (156)

Fl. 1 & 2
Picc.
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3/Tba.
Perc. 3
Eno.

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

Cle - o - pa - tra's ships turn rud - der and

Fl. 1 & 2

Picc.

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 3

Eno.

all her for - ces turn and fly. Not a blow is struck 'gainst

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 1

Perc. 3

CAPTAIN *f*

The great - er

Eno.

Cae - sar, _____ no damned E - gyp-tian fights or dies.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Act II, cont. (159)

Bsn. 1 & 2

Cbsn.

Perc. 1

Perc. 3

Capt.

part of the world is lost. She's kissed a - way king - doms with the

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Ob. 1 & 2

Bsn. 1 & 2

Cbsn.

Capt. turn of her oar. Our na - vy is lost be - cause _

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Act II, cont. (160)

Musical score for *Act II, cont. (160)*. The score consists of two systems of music, each with multiple staves and vocal parts.

System 1: This system begins with a vocal line from "Capt." followed by a vocal entry from "ENOBARBUS" at dynamic *f*. The vocal parts include "Capt.", "ENOBARBUS", "Vln. 1", "Vln. 2", "Vc.", and "Cb.". The instrumental parts include "Ob. 1 & 2", "Bsn. 1 & 2", and "Cbsn.". The vocal line continues with lyrics "— of that whore. ENOBARBUS *f* An - to-ny, see - ing her". The instrumentation remains consistent throughout this section.

System 2: This system begins with a vocal line from "Ob. 1 & 2". The vocal parts include "Ob. 1 & 2", "Bsn. 1 & 2", "Bsn. 3 & 4", "Cbsn.", and "Eno.". The instrumental parts include "Vln. 1", "Vln. 2", "Vc.", and "Cb.". The vocal line continues with lyrics "quick re-treat, he hoist his sails to o - ver - take, then like a". The instrumentation remains consistent throughout this section.

Fl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Eno. dot - ing duck in heat he fol - lows af - ter

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3/Tba.

Eno. in her wake. For - ev - er lost is

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Act II, cont. (162)

Musical score for Act II, cont. (162). The score includes parts for Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Bassoons 3 & 4, Horns 1 & 2, Trombones 1 & 2, Trombone 3/Tuba, and Eno. The vocal part for Eno. begins with lyrics: "our great na - vy, de - serts his men and ships at". The instrumentation consists of woodwind and brass sections, with bassoon and tuba providing harmonic support. The vocal line is melodic, with sustained notes and rhythmic patterns.

Musical score for Act II, cont. (162). The score continues with the same instrumentation. The vocal part for Eno. continues with lyrics: "sea at the ver - y point of vic - to - ry,". The instrumentation remains consistent, with woodwinds, brass, and bassoon/tuba providing the harmonic foundation. The vocal line is melodic, matching the rhythm of the accompanying instruments.

Fl. 1 & 2

Ob. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Hn. 1 & 2

Tbn. 1 & 2

Tbn. 3/Tba.

Eno. for rea - sons yet un - clear to me.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

27

Fl. 1 & 2

Ob. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Hn. 1 & 2

Tbn. 1 & 2

Tbn. 3/Tba.

CAPTAIN

Eno. E - no - bar - bus, I must and will for - give - ness beg of Cae - sar's

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

27

Act II, cont. (164)

Bsn. 1 & 2

Bsn. 3 & 4

Hn. 1 & 2

Tbn. 1 & 2

Tbn. 3/Tba.

Capt.

heart. Six oth - er kings show me the way to seek his

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bsn. 1 & 2

Bsn. 3 & 4

Cbsn.

Hn. 1 & 2

Tbn. 1 & 2

Tbn. 3/Tba.

Capt.

mer - cy with-out de - lay.

The Captain exits with his Troops.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

unis.

mp

Vln. 1

Vln. 2

Vla.

Vc.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

molto rit.

Vln. 1

Vln. 2

Vla.

Vc.

28

Largo.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

ENOBARBUS

(to himself) I will yet fol - low his wound - ed chance, though rea - son

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

28

Largo.

Act II, cont. (166)

Musical score for *Act II, cont. (166)*. The score consists of two systems of music. The first system starts with Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Bassoons 3 & 4 (marked *pp*), and Eno. (marked 4.). The vocal line for Eno. includes lyrics: "sits in the wind a - gainst his a - chieve - ment past make". The second system continues with Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Bassoons 3 & 4, and Eno. (marked *mf*). The vocal line for Eno. includes lyrics: "his - to - ry, turn - ing cer - tain loss to vic - to - ry.". The score also features parts for Violins 1 & 2, Violas, Cellos, and Double Basses.

Act II, cont. (167)

allarg.

a tempo

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Bsn. 3 & 4

Hn. 1 & 2

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3/Tba.

Perc. 2

Perc. 3

Hp.

Eno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

I love the man and will not de - lay:

allarg.

a tempo

435

rall.

a tempo

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

a - ban - don - ment is not my way.

436 rall. a tempo

(curtain) Act II, cont. (169)

molto allarg.

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
Hpf.
Eno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

He exits with his MEN.

unis. *div.*

molto allarg. **End of Act II**