

No.2

Dr. W.O. Tan, who looks conspicuously like Dr. Phil McGraw, enters

Tan

The joy blessed hall 5

I watch the door 4

Men of honor and eternal power 10

Rise to endless glory 6

Bring drinks and broken hearts, it's your hour

Tell your tragic story 6

The men take the chairs from the tables and arrange them in a semi-circle.

Welcome to the support group for those 9

Who lost loves through unusual circumstances 12

What you hear here stays here, candor flows 9

So speak now freely of illicit romances 12

We admit that we are powerless to heal our aching heart 15

Our lives have become unmanageable. Who would like to... 14/15

Rodolfo stands

....start

Handwritten musical notation in blue ink, including chord symbols and rhythmic markings:

4-1-11
 Eb | G7 | Cm | Fm | G7 | G | C | F# | F/Eb |
 Bb/D | Bb/D | Eb | Eb/b | A/c | Ab7 | D | Bb | Eb | Cm |
 G7 | Cm | Cm/Eb | Fm | G | Ab | D | D/b |
 Gb | Ab | A | Eb | Ab | G | G7 | C | Cm |
 Fm | G7 | G | C | E | Fm | Eb | F# | Eb |
 Ab | D | Gb | Cmas | Ab | Eb | Db - Gb |
 Ab | Db | Gb | F# | Bb | Eb | F# | Bb |
 Bb | Bb | Eb | Eb | Ab | D | Eb | Eb - Ab ||

March 25, 2011 morning

Fine
Quartet
3-25-2011
11:49 AM

Dbt, B have unison
Sister Dear
Having Honey
Meltdown
in Croatia

March 26, 2011
Vivace 1=144 1/2

A7 ab7/b B7-E

March 27, 2011
11:22 AM
Sing Hood

diminished
w.w.
7/12 FF 7 7 FF etc.

March 28, 2011 Eve.
On Joy Blessed Hall

Ab
Faugy Bm B/D
on Joy blessed Hall
I watch
me

(25) Eb C+ C7 Fm Ab7 G7 A/Eb Eb

(13)

Handwritten musical notation on a staff with treble clef and 4/4 time signature. The notes are: G4, A4, B4, C5, B4, A4, G4. Chords above the staff are: Ab, F+ F7, Bm D7, C7.

Handwritten musical notation on a staff with treble clef and 4/4 time signature. The notes are: G4, A4, B4, C5, B4, A4, G4. Chords above the staff are: G, B7, C, D7, G, Em, B7, C, E7.

Handwritten musical notation on a staff with treble clef and 4/4 time signature. The notes are: G4, A4, B4, C5, B4, A4, G4. Chords above the staff are: am7, G, Eb, Fm/Eb, Bb7, Eb.

Handwritten musical notation on a staff with treble clef and 4/4 time signature. The notes are: G4, A4, B4, C5, B4, A4, G4. Chords above the staff are: F7, Eb, Fm/Eb, Bb7, Eb, Cm, gm, Fm/Eb.

Handwritten musical notation on a staff with treble clef and 4/4 time signature. The notes are: G4, A4, B4, C5, B4, A4, G4. Chords above the staff are: Fm7, Ab, Gm7, Eb, A/C.

Handwritten musical notation on a staff with treble clef and 4/4 time signature. The notes are: G4, A4, B4, C5, B4, A4, G4. Chords above the staff are: Eb, Andantino, F/Eb, B7/D, gm, C7, F.

Handwritten musical notation on a staff with treble clef and 4/4 time signature. The notes are: G4, A4, B4, C5, B4, A4, G4. Chords above the staff are: Bb7, Eb, F/Eb, B7/D, gm, C7, F.

Handwritten musical notation on a staff with treble clef and 4/4 time signature. The notes are: G4, A4, B4, C5, B4, A4, G4. Chords above the staff are: F, gm, Cm, G7, Cm, F7.

Handwritten musical notation on a staff with treble clef and 4/4 time signature. The notes are: G4, A4, B4, C5, B4, A4, G4. Chords above the staff are: Cm, F7, Cm, F7.

Handwritten musical notation on a staff with treble clef and 4/4 time signature. The notes are: G4, A4, B4, C5, B4, A4, G4. Chords above the staff are: C7, F7, Bb.

3-29-11

Evening 3-29-11

3-30-11 - EVENINGS

Men of honor and eternal power
 or em b m
 Rise to endless glory
 slow 2/4
 Rise to endless Rise to endless Rise to endless
 "Welcome"
 slow 2/4
 Welcome to the support group for those who lost loved ones through un-usual stances
 what you hear here can't find so speak freely of it
 names we admit that we are powerless to ease our breaking hearts
 - Manageable who would like to start

No.3

My Lucia, Mimi

March 31, 2011

Rodolfo

My Lucia, Mimi, lovebird, with ^{her} your frozen fingers 14
 To ~~your~~ ^{her} room and to ~~your~~ ^{her} heart I found the key 11
 My love for ~~you~~ ^{her} still freely forever 'ever after' lingers 14
 Fate guided my hands in that room lit dimly 11
 I knew in an instant it was love at first sight 12
 My flower girl with red roses trimmed on your bonnet 13
 My heart ^{her} sang that moment, like a dove at first flight 12
 Lyrical as flowery words ^{her} penned in a sonnet 13
 Fired by adoration, of thy ^{her} sweet fascination, vision entrancing 13
 Why would I ever reject her? Why did I ever doubt? 14
 Illumined thus by moonlight rays, thy charms enhancing 13
 I said I'd never neglect her, her candle has gone out 14

Intro

In an instant I knew

Avia

~~Love at first sight~~ in an instant I knew
 like a dove at first flight sang that moment my heart

Consumed with love, oh I miss my seamstress 10
 Consumed my love, oh bliss of sweet caress 10

oh I miss my mistress with love I'm consumed

No.4

Oh my head aches

Oh my head aches 4
 Oh I was wrong 4
 Such a sad thing 4
 I will myself harangue 6
 Oh my heart breaks 4

April 4, 2011

Oh my head aches
 Oh I was wrong
 Such a sad thing
 Oh my heart breaks

I miss the bliss of her kiss and her sweet caress
 That day fate guided you to me
 I stole a kiss

The chorus interrupts

Chorus

Is it a pang? 4
 Is it a ping? 4

Oh my heart breaks aches
 It's a pang
 PANG

I do nothing but harangue
 Empty headed my condition

Rodolfo

No, it's more of a pang! 6

oh my heart breaks aches It's a pang

We made our own rules, in many respects 10
 But when love is young, you sure have great...9/10

left with nothing
 not a thing
 what a pity
 Is it a ping

Twalo

And harangue

How I'm

no it's more the order of a pang, a twang, that sprang from

deep within ~~my heart~~ how I long
 these days are gone forever tore us apart
 winter to sing

Handwritten musical notation on a single staff. Chords include $F\#b$, $D7$, Fm , Fb , $C7$, $F7$, and $Vuoto$. The lyrics are: "our lives have become un-manageable" and "start".

No. 3 My Lucia, Mimì - Rodolfo

Micromidi 03-31-11

Handwritten musical notation on two staves. Chords include Bb , F , Gm , Dm , Cm , F/C , Bb , and $F7$. The lyrics are: "I knew in an instant I was love at first sight I was over at first in an instant I knew my flower girl with red roses twinned on her bonnet turned on her bonnet twinned on her". A circled "Insert A" is present.

Handwritten musical notation on two staves. Chords include $F7$, Bb , F , Gm , Dm , Cm , and F/C . The lyrics are: "bon-net my heart sang that moment like a dove at first flight like a dove at first flight that".

Handwritten musical notation on two staves. Chords include $F7$, Bb , F , Gm , $D7$, Gm , and $F7$. The lyrics are: "moment my heart as lyrical flowing words penned in a sonnet penned in a".

Handwritten musical notation on two staves. Chords include Bb , $G7$, Cm , Fb , Gm , OK , Fb , Bb , and Cue . The lyrics are: "sonnet penned in a sonnet my heart sang that moment like a dove at first".

Handwritten musical notation on a single staff. Chord is Gm . The lyrics are: "flight".

Handwritten musical notation on a single staff, enclosed in large parentheses. Chords include $G7$, Cm , Cm , Fm , Bb , $G7$, $C9$, Fm , Bb , and Cue . The lyrics are: "(last time)".

3-31-11 1:12 AM Don't quit now...

Handwritten musical notation for the first system, including chords and lyrics:

Chords: Bb, F, gm, dm, Cm, F/c

Lyrics: consumed with love oh I miss my mistress I miss my mistress with love

Chords: Bb/F, F7, Bb, F/c, gm, dm

Lyrics: love I'm consumed having my love consumed doth seem my seamstress

Chords: Bb, F/c, gm, D7, gm, F7, Bb, G7/Bb

Lyrics: doth seem my seamstress oh bliss of sweet car-ness of sweet car-ness of sweet car-

Chords: Cm, Cm, Bb, C7, C/E7, Em 3-31-11

Handwritten musical notation for the second system, including chords and lyrics:

Chords: D7, gm, F7, Bb, G7

Lyrics: First time Insert A First x doesn't go up so high

Section: No 3 My Lucia, Mimi Intro

Handwritten musical notation for the third system, including chords and lyrics:

Chords: D6, G

Lyrics: my lu-cia my lu-cia Mimi love-bird with her frozen fingers

Chords: G, F7, Dm, E7 (am-b7)

Lyrics: to her room and to her heart I found the key

H-2-11 Song No 3 - My Lucia, Mimi

my lu-ci-a mi-mi lo-ve bind with your (fingers) fingers

To your room and to your heart I found the key

you still freely for - still freely for ever ever fingers fate

guided my hands guided me in that room it dimly

I knew...

In an instant I knew it at first sight love at first sight in an instant I knew

my flower girl wore red roses I touched on her bonnet I touched on her bonnet I touched on her

bonnet my heart says I want like a dove like a dove at first

light says that moment my heart lyrical as I say words penned from a sonnet penned from

bm B7 em gm D E7 em7 gm D

Fire ^{sonnet} ^{sonnet} ^{sonnet}
bo ^{sonnet} ^{sonnet} ^{sonnet}

bm gm em A

frabby adorations of her ^{sweet} ^{fascinating} ^{vision} enhancing

em A B7 em A B7

why would ^I ever reject her why ^I ever doubt

em B7 em any B7

illumed by ^{thus} moon lit rays thy ^{charm} enhancing enhance

em A7 gm em/B A gm gm

enhancing my ^{ku-}

G D

ci-a mi-mi love land oh I miss my ^{mis} ^{stres}

G em fm b7 em7 A 7 #9

oh I miss each little ^{o's} kiss I miss my ^{seam-} ^{stres} consumed ^{with}

bm B7 em

love ^{consumed} ^{with} ^{have}
4-3-11

Mahucia
Fire April 3,
2011

G A D B7 | G E |

Ever After

Quadro Primo

Libretto:
Daniel Downey
Music
Daniel Léo Simpson
February 2011
San Francisco, California

Allegro Jubilante ♩=112

"Curtain Opens"

Musical score for the orchestral and vocal parts of "Curtain Opens". The score is written for a full orchestra and five vocal soloists. The tempo is marked "Allegro Jubilante" with a quarter note equal to 112 beats per minute. The key signature is three flats (B-flat major or D-flat minor). The time signature is 9/8. The instruments and voices listed are: Piccolo, 2 Flute, Oboe, 2 Clarinet in Bb, Bass Clarinet in Bb, Bassoon, Horn in F I-III, Horns in F II-IV, 2 Trumpets in Bb, 2 Trombone, Bass Trombone, Tuba, Timpani, Cymbals (1 player), Glockenspiel, Harp, Piano (Rehearsal Only), Rodolfo [Tenor], Germont [Tenor], Des Grieux [Tenor], Yeletsky [Baritone], and Porgy [Baritone-Bass]. The vocal parts are currently blank, indicating they are to be filled in during rehearsal.

Allegro Jubilante ♩=112

Musical score for the string parts of "Curtain Opens". The score is written for Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The tempo is marked "Allegro Jubilante" with a quarter note equal to 112 beats per minute. The key signature is three flats. The time signature is 9/8. The string parts are marked with a forte (f) dynamic. The Violin 1 part begins with a melodic line, while the other strings provide harmonic support.

6

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [B-B]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

rit.

rit.

02-Act 1 Scene 1-Tan

Tan Wotan's first words from *Das Rheingold* Der Wonne seligen Saal bewachen mir Tür und Tor:

The joy blessed hall 5

I watch the door 4

Men of honor and eternal power, rise to endless glory 16

Bring drinks, and broken hearts, it's your hour, tell your tragic story 16

The men take the chairs from the tables and arrange them in a semi-circle.

The support group begins, for men who lost loves through unusual circumstances 18

What is said here stays here, so say what you will of illicit romances 18

We admit that we are powerless to heal our aching heart 15 **[these are AA phrases]**

Our lives have become unmanageable. Who would like to... 14/15

Ever After

Quadro Primo

Libretto:
Daniel Downey
Music
Daniel Léo Simpson
February 2011
San Francisco, California

02-A1-S1-Tan

Dr. W.O. Tan, who looks conspicuously like Dr. Phil McGraw, enters

Vivace ♩=144

The musical score is arranged in two systems. The first system includes the following parts from top to bottom: Piccolo, 2 Flute, Oboe, 2 Clarinet in Bb, Bass Clarinet in Bb, Bassoon, Horn in F I-III, Horns in F II-IV, 2 Trumpets in Bb, 2 Trombone, Bass Trombone, Tuba, Timpani, Bass Drum, Cymbals, Glockenspiel, Harp, Piano (Rehearsal Only), Rodolfo [Tenor], Germont [Tenor], Des Grieux [Tenor], Yeletsky [Baritone], Porgy [Baritone-Bass], and W.O. Tan [Bass-Baritone]. The second system includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is in 4/4 time with a key signature of two flats (Bb and Eb). It features dynamic markings such as *ff* (fortissimo) and *f* (forte), and performance instructions like *pizz.* (pizzicato) and *arco* (arco). A 'crash' is indicated for the cymbals. The tempo is marked as Vivace with a metronome marking of ♩=144.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Musical score for a symphony orchestra, page 3, starting at measure 7. The score includes parts for Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion, Glockenspiel, Harp, Piano, and strings (Violins, Viola, Violoncello, Contrabass). The score is in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The woodwinds and strings are playing a rhythmic pattern of eighth and sixteenth notes. The brass instruments are playing a sustained chord. The percussion instruments are playing a steady rhythm. The harp is playing a sustained chord. The piano is playing a sustained chord. The vocalists are playing a sustained chord. The strings are playing a rhythmic pattern of eighth and sixteenth notes.

4 C# Bb | E F Gb A

This page of a musical score contains measures 12 through 15. The instrumentation includes Piccolo, Flute II, Oboe II, Clarinet II, Bass Clarinet, Bassoon, Horn III, Horn II-IV, Trumpets II, Trombones II, Bass Trombone, Tuba, Timpani, Bells, Cymbals, Glockenspiel, Harp, Piano, and vocal soloists: Rodolfo (Tenor), Germont (Tenor), Des Grieux (Tenor), Yeletsky (Bass), Porgy (Bari-Bass), and Tan (Bass). The string section consists of Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features a complex rhythmic pattern in the Piccolo and Flute II parts, with the Piccolo playing a continuous sixteenth-note figure. The Harp part has a dynamic marking of *f*. The vocal soloists have rests in all measures. The score is written in a key signature of two flats and a common time signature.

Picc. *mf*

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp. *f* DCB | EFGA

Pno.

Rodolfo [T]

Germonet [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

The joy bles-sed hall I

Vin. 1

Vin. 2

Vla.

Vc. *p* *pizz.* *mp* *arco*

Cb. *p* *pizz.* *mp* *pizz.*

rit. Sehr weich ♩=92

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsy [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

The men take the chairs from the tables and

watch the door

ff

ff

This page of a musical score, numbered 34, contains the following instruments and parts:

- Picc.** (Piccolo)
- 2-Fl.** (Two Flutes)
- 2-Ob.** (Two Oboes)
- 2-Cl.** (Two Clarinets)
- B. Cl.** (Bass Clarinet)
- Bsn.** (Bassoon)
- Hn. I-III** (Horn I-III)
- Hn. II-IV** (Horn II-IV)
- 2 Tpt.** (Two Trumpets)
- 2 Tbn.** (Two Trombones)
- B. Tbn.** (Baritone Trombone)
- Tba.** (Tuba)
- Timp.** (Timpani)
- B. D.** (Bass Drum)
- Cym.** (Cymbal)
- Glock.** (Glockenspiel)
- Hp.** (Harp)
- Pno.** (Piano) - This part includes a dynamic marking of *ff* (fortissimo).
- Rodolfo [T]** (Tenor)
- Geront [T]** (Tenor)
- Des Grieux [T]** (Tenor)
- Yeletsky [B]** (Bass)
- Porgy [Bari-Bass]** (Baritone-Bass)
- Tan [Bass]** (Bass)
- Vln. 1** (Violin I)
- Vln. 2** (Violin II)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabasso)

This page of a musical score, page 8, rehearsal mark 42, features a large ensemble of instruments and vocal soloists. The score is written in a key signature of two sharps (D major) and a common time signature. The instruments listed on the left include Piccolo, Flute II, Oboe II, Clarinet II, Bass Clarinet, Bassoon, Horns I-III and II-IV, Trumpets 2, Trombones 2, Baritone, Tuba, Timpani, Bass Drum, Cymbals, Glockenspiel, Harp, Piano, Rodolfo (Tenor I), Germont (Tenor I), Des Grieux (Tenor I), Yeletsky (Bass), Porgy (Bari-Bass), Tan (Bass), Violin I, Violin II, Viola, Violoncello, and Contrabass. The vocal soloists have their parts written in a soprano clef. The piano part is written in a grand staff. The woodwinds and strings are mostly silent in this section, with some activity in the piano and violin parts. The piano part features a complex rhythmic pattern in the right hand and a more melodic line in the left hand. The violin I part has a prominent melodic line starting in the second measure. The overall texture is sparse, focusing on the vocal and piano parts.

51

Musical score for woodwinds, brass, and percussion. The score is in 3/8 time and features a key signature of three flats (B-flat, E-flat, A-flat). The instruments listed on the left are Piccolo (Picc.), Flute I (2-Fl.), Oboe (2-Ob.), Clarinet (2-Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn I-III (Hn. I-III), Horn II-IV (Hn. II-IV), Trumpet (2 Tpt.), Trombone (2 Tbn.), Baritone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Bass Drum (B. D.), Cymbal (Cym.), Glockenspiel (Glock.), Harp (Hp.), Piano (Pno.), and various strings: Rodolfo (Rodolfo [T]), Germont (Germont [T]), Des Grieux (Des Grieux [T]), Yeletsky (Yeletsky [B]), Porgy (Porgy [Bari-Bass]), and Tan (Tan [Bass]). The woodwind and brass parts are mostly silent, indicated by a horizontal line with a bar through it. The percussion parts also show rests.

Allegro Jubilante ♩=112

Musical score for strings. The score is in 3/8 time and features a key signature of three flats. The instruments listed on the left are Violin 1 (Vin. 1), Violin 2 (Vin. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Violin 1 part starts with a forte (*f*) dynamic and features a melodic line with some grace notes. The Violin 2 part also starts with a forte (*f*) dynamic and plays a similar melodic line. The Viola part starts with a forte (*f*) dynamic and plays a rhythmic accompaniment. The Violoncello part starts with a forte (*f*) dynamic and plays a rhythmic accompaniment. The Contrabass part starts with a mezzo-forte (*mf*) dynamic and plays a rhythmic accompaniment.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Ob.

rit.
 rit.

02-Act 1 Scene 1-Tan

Tan Wotan's first words from *Das Rheingold* Der Wonne seligen Saal bewachen mir Tür und Tor:

The joy blessed hall 5

I watch the door 4

Men of honor and eternal power, rise to endless glory 16

Bring drinks, and broken hearts, it's your hour, tell your tragic story 16

The men take the chairs from the tables and arrange them in a semi-circle.

The support group begins, for men who lost loves through unusual circumstances 18

What is said here stays here, so say what you will of illicit romances 18

We admit that we are powerless to heal our aching heart 15 **[these are AA phrases]**

Our lives have become unmanageable. Who would like to... 14/15

Ever After

Quadro Primo

Libretto:
Daniel Downey
Music
Daniel Léo Simpson
February 2011
San Francisco, California

02-A1-S1-Tan

Dr. W.O. Tan, who looks conspicuously like Dr. Phil McGraw, enters

Vivace ♩=144

The musical score is arranged in two systems. The first system includes the following parts from top to bottom: Piccolo, 2 Flute, Oboe, 2 Clarinet in Bb, Bass Clarinet in Bb, Bassoon, Horn in F I-III, Horns in F II-IV, 2 Trumpets in Bb, 2 Trombone, Bass Trombone, Tuba, Timpani, Bass Drum, Cymbals, Glockenspiel, Harp, Piano (Rehearsal Only), Rodolfo [Tenor], Germont [Tenor], Des Grieux [Tenor], Yeletsky [Baritone], Porgy [Baritone-Bass], and W.O. Tan [Bass-Baritone]. The second system includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is in 4/4 time with a key signature of three flats (Bb, Eb, Ab). It features dynamic markings such as *ff* (fortissimo) and *f* (forte), and performance instructions like *pizz.* (pizzicato) and *arco* (arco). A 'crash' is indicated for the cymbals. The tempo is marked as Vivace with a metronome marking of ♩=144.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

4 C# Bb | E F Gb A

Picc. *mf*
 2-Fl. *mf*
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III *mf*
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp. *f*
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1 *mf*
 Vin. 2 *mf*
 Vla. *mf*
 Vc. *mf*
 Cb. *mf*

The joy bles - sed hall I watch the door

Picc. *mf*
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp. *f*
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

The joy ble - sed hall I watch the door

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

The men take the chairs from the tables and arrange them in a semi-circle

ff

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This page of a musical score, numbered 43, contains 28 staves for various instruments and vocal soloists. The instruments listed on the left are: Picc., 2-Fl., 2-Ob., 2-Cl., B. Cl., Bsn., Hn. I-III, Hn. II-IV, 2 Tpt., 2 Tbn., B. Tbn., Tba., Timp., B. D., Cym., Glock., Hp., Pno., Rodolfo [T], Germont [T], Des Grieux [T], Yeletsky [B], Porgy [Bari-Bass], Tan [Bass], Vln. 1, Vln. 2, Vla., Vc., and Ob. The score is written in a key signature of one sharp (F#) and a common time signature (C). The first 27 staves are mostly empty, indicating rests for these instruments. The Piano (Pno.) part begins with a complex rhythmic pattern in the first measure, followed by a melodic line. The vocal soloists (Rodolfo, Germont, Des Grieux) and the basses (Yeletsky, Porgy, Tan) also have rests. The strings (Vln. 1, Vln. 2, Vla., Vc., Ob.) enter in the final measures of the page with specific rhythmic and melodic figures.

Allegro Jubilante ♩=112

50

Musical score for woodwinds and percussion. The score includes staves for Piccolo, Flute I and II, Oboe, Clarinet in B-flat, Bass Clarinet, Bassoon, Horns I-III and II-IV, Trumpets 1 and 2, Trombones 1 and 2, Tuba, Timpani, Snare Drum, Cymbals, Glockenspiel, and Harp. The woodwinds and strings (Violins 1 and 2, Viola, Violoncello, and Contrabass) are shown with rests, indicating they are not playing in this section. The percussion instruments are also shown with rests.

Allegro Jubilante ♩=112

Musical score for strings. The score includes staves for Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The strings are playing a rhythmic pattern of eighth notes. The Violin 1 part starts with a piano (*p*) dynamic and then moves to a forte (*f*) dynamic. The Violin 2 part starts with a forte (*f*) dynamic. The Viola, Violoncello, and Contrabass parts also start with a forte (*f*) dynamic. The Contrabass part has a mezzo-forte (*mf*) dynamic marking at the end of the section.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Musical score for page 58, measures 1-10. The score includes parts for Piccolo, Flutes (2-Fl., 2-Ob., 2-Cl., B. Cl., Bsn.), Horns (Hn. I-III, Hn. II-IV), Trumpets (2 Tpt., 2 Tbn., B. Tbn., Tba.), Timpani (Timp.), Percussion (B. D., Cym., Glock.), Harp (Hp.), Piano (Pno.), and vocal soloists (Rodolfo [T], Germont [T], Des Grieux [T], Yeletsky [B], Porgy [Bari-Bass], Tan [Bass]). The string section (Vln. 1, Vln. 2, Vla., Vc., Cb.) is active in the bottom system, with dynamic markings like 'f' and 'rit.'

02-Act 1 Scene 1-Tan

Tan Wotan's first words from *Das Rheingold* Der Wonne seligen Saal bewachen mir Tür und Tor:

The joy blessed hall 5

I watch the door 4

Men of honor and eternal power, rise to endless glory 16

Bring drinks, and broken hearts, it's your hour, tell your tragic story 16

The men take the chairs from the tables and arrange them in a semi-circle.

The support group begins, for men who lost loves through unusual circumstances 18

What is said here stays here, so say what you will of illicit romances 18

We admit that we are powerless to heal our aching heart 15 **[these are AA phrases]**

Our lives have become unmanageable. Who would like to... 14/15

Ever After

Quadro Primo

Libretto:
Daniel Downey
Music:
Daniel Léo Simpson
February 2011
San Francisco, California

02-A1-S1-Tan

Vivace ♩=144 Dr. W.O. Tan, who looks conspicuously like Dr. Phil McGraw, enters

Piccolo

2 Flute

Oboe

2 Clarinet in B \flat

Bass Clarinet in B \flat

Bassoon

Horn in F I-III

Horns in F II-IV

2 Trumpets in B \flat

2 Trombone

Bass Trombone

Tuba

Timpani

Bass Drum

Cymbals

Glockenspiel

Harp

Piano (Rehearsal Only)

Rodolfo [Tenor]

Germont [Tenor]

Des Grieux [Tenor]

Yeletsky [Baritone]

Porgy [Baritone-Bass]

W.O. Tan [Bass-Baritone]

Vivace ♩=144

Violin 1

Violin 2

Viola

Violoncello

Contrabass

crash

pizz.

arco

ff

f

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daniel@danielsimpson.com
cum sancto spiritu

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

4 C# Bb | E F Gb A

Picc. *mf*

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III *mf*

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp. *f*

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

The joy bles - sed hall I watch the door

Picc. *mf*

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

The joy bles - sed hall I watch the door

This page of a musical score, page 20, features a variety of instruments and vocal soloists. The woodwind section includes Piccolo, Flute I and II, Oboe, Clarinet, Bass Clarinet, Bassoon, Horns I-III and II-IV, Trumpets, Trombones, and Tuba. The brass section includes Trumpets, Trombones, and Tuba. The percussion section includes Timpani, Bass Drum, Cymbals, and Glockenspiel. The keyboard section includes Harp and Piano. The vocal soloists listed are Rodolfo (Tenor), Germont (Tenor), Des Grieux (Tenor), Yeletsky (Bass), Porgy (Bari-Bass), and Tan (Bass). The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The score is written in a key signature of three flats and a common time signature. Dynamics such as *f* (forte) and *mp* (mezzo-piano) are indicated throughout. The woodwinds and strings have active parts, while the brass and percussion are mostly silent. The vocal soloists have rests throughout the page.

Picc. *p*

2-Fl.

2-Ob.

2-Cl.

B. Cl. *p*

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock. *mp*

Hp. *f* DCB|EFGA

Pno.

The joy bles-sed hall

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

The joy bles-sed hall I watch the door

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vla. *p* *mp* arco

Vc. *p* *mp* pizz.

Ob. *p* *mp*

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

ff
The men take the chairs from the tables and arrange them in a semi-circle
ff

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Allegro Jubilante ♩=112

55

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Allegro Jubilante ♩=112

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. -

Bsn. -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. -

Pno. -

Rodolfo [T] -

Ger蒙特 [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] -

Vin. 1 -

Vin. 2 -

Vla. -

Vc. -

Ob. -

02-Act 1 Scene 1-Tan

Tan Wotan's first words from *Das Rheingold* Der Wonne seligen Saal bewachen mir Tür und Tor:

The joy blessed hall 5

I watch the door 4

Men of honor and eternal power, rise to endless glory 16

Bring drinks, and broken hearts, it's your hour, tell your tragic story 16

The men take the chairs from the tables and arrange them in a semi-circle.

The support group begins, for men who lost loves through unusual circumstances 18

What is said here stays here, so say what you will of illicit romances 18

We admit that we are powerless to heal our aching heart 15 **[these are AA phrases]**

Our lives have become unmanageable. Who would like to... 14/15

Ever After

Quadro Primo

Libretto:
Daniel Downey
Music:
Daniel Léo Simpson
February 2011
San Francisco, California

02-A1-S1-Tan

Vivace ♩=144 Dr. W.O. Tan, who looks conspicuously like Dr. Phil McGraw, enters

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Piccolo, 2 Flute, Oboe, 2 Clarinet in Bb, Bass Clarinet in Bb, Bassoon), brass (Horn in F I-III, Horns in F II-IV, 2 Trumpets in Bb, 2 Trombone, Bass Trombone, Tuba), and percussion (Timpani, Bass Drum, Cymbals, Glockenspiel). The middle section features strings (Violin 1, Violin 2, Viola, Violoncello, Contrabass) and piano. The bottom section includes vocal soloists: Porgy (Baritone-Bass) and W.O. Tan (Bass-Baritone). The score is in 4/4 time with a key signature of three flats (Bb, Eb, Ab). Dynamics range from *ff* (fortissimo) to *f* (forte). Performance instructions include *pizz.* (pizzicato) and *arco* (arco) for the strings. A 'crash' is indicated for the cymbals. The tempo is marked 'Vivace' with a metronome marking of ♩=144.

Picc. *mf*
 2-Fl. *mf*
 2-Ob. *mf*
 2-Cl. *mf*
 B. Cl. *mf*
 Bsn. *mf*
 Hn. I-III *mf*
 Hn. II-IV *mf*
 2 Tpt. *mf*
 2 Tbn. *mf*
 B. Tbn. *mf*
 Tba. *mf*
 Timp. *mf*
 B. D. *mf*
 Cym. *mf*
 Glock. *mf*
 Hp. *f*
 Pno. *f*
 Porgy (Bari-Bass) *f*
 Tan (Bass) *f*
 Vin. 1 *f*
 Vin. 2 *f*
 Vla. *f*
 Vc. *f*
 Cb. *f*

The joy bles - sed hall I watch the door

This musical score page includes the following instruments and parts:

- Picc.** (Piccolo): Flute part with *mf* dynamic.
- 2-Fl.** (Flute 2): Flute part with *f* dynamic.
- 2-Ob.** (Oboe 2): Oboe part with *f* dynamic.
- 2-Cl.** (Clarinet 2): Clarinet part with *f* dynamic.
- B. Cl.** (Bass Clarinet): Bass Clarinet part.
- Bsn.** (Bassoon): Bassoon part.
- Hn. I-III** (Horn I-III): Horn part with *f* dynamic.
- Hn. II-IV** (Horn II-IV): Horn part.
- 2 Tpt.** (Trumpet 2): Trumpet part.
- 2 Tbn.** (Trombone 2): Trombone part.
- B. Tbn.** (Baritone Trombone): Baritone Trombone part.
- Tba.** (Tuba): Tuba part.
- Timp.** (Timpani): Timpani part.
- B. D.** (Bass Drum): Bass Drum part.
- Cym.** (Cymbal): Cymbal part.
- Glock.** (Glockenspiel): Glockenspiel part.
- Hp.** (Harp): Harp part.
- Pno.** (Piano): Piano part.
- Porgy (Bari-Bass)**: Vocal soloist part.
- Tan (Bass)**: Bass part with lyrics: "The joy bles - sed hall I watch the door".
- Vin. 1** (Violin 1): Violin part.
- Vin. 2** (Violin 2): Violin part.
- Vla.** (Viola): Viola part.
- Vc.** (Violoncello): Cello part.
- Cb.** (Contrabasso): Double Bass part.

Picc. *mp* *dim.* *p*

2-Fl. *mp* *mp* *dim.*

2-Ob. *mp* *mp* *dim.*

2-Cl. *mp* *mp* *dim.*

B. Cl. *mp* *mp* *dim.* *p*

Bsn. *mp* *mp* *dim.* *p*

Hn. I-III

Hn. II-IV

2 Tpt. *f*

2 Tbn. *f*

B. Tbn. *f*

Tba.

Timp.

B. D.

Cym.

Glock. *mp*

Hp. *f*

Pno.

Porgy [Bari-Bass]

Tan [Bass]

The

Vln. 1 *dim.* *p*

Vln. 2 *dim.* *p*

Vla. *dim.* *p*

Vc. *dim.* *p*

Ob. *dim.* *pizz.* *p*

rit. ♩=126

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. -

Bsn. -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. DCB | EFGA

Pno. -

Porgy (Bari-Bass) -

Tan (Bass) men of hon - or and e - ter - nal pow - er Rise to end - less glo - ry

Allegro ♩=126

Vin. 1 *mp*

Vin. 2 *mp*

Vla. *mp*

Vc. arco *mp* pizz.

Ob. *mp*

The men take the chairs from the tables
and arrange them in a semi-circle

accel. più mosso ♩=144

Picc. -
2-Fl. -
2-Ob. -
2-Cl. -
B. Cl. -
Bsn. -

Hn. I-III -
Hn. II-IV -
2 Tpt. -
2 Tbn. -
B. Tbn. -
Tba. -

Timp. -
B. D. -
Cym. -
Glock. -
Hp. -

The men take the chairs from the tables and arrange them in a semi-circle

Pno. -
Porgy (Bari-Bass) -

Tan (Bass) -
Bring drinks and bro - ken hearts, it's your hour

accel. più mosso ♩=144

Vin. 1 -
Vin. 2 -
Vla. -
Vc. -
Cb. -

Picc. *f* *mf*

2-Fl. *mf*

2-Ob. *mf*

2-Cl. *mf*

B. Cl. *f*

Bsn. *mf*

Hn. I-III

Hn. II-IV

2 Tpt. *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp.

B. D.

Cym.

Glock.

Hp.

Pno. *ff*

Porgy (Bari-Bass)

Tan (Bass)

Vin. 1 *f* *mf* pizz. arco

Vin. 2 *f* *mf* pizz. arco

Vla. *f* *mf* pizz. arco

Vc. *f* *mf* arco

Cb. *f* *mf*

This page contains a musical score for measures 49 through 58. The score is arranged in a system with multiple staves. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests throughout.
- 2-Fl.**: Flute II, plays a melodic line starting in measure 49.
- 2-Ob.**: Oboe II, rests throughout.
- 2-Cl.**: Clarinet II, rests throughout.
- B. Cl.**: Bass Clarinet, rests throughout.
- Bsn.**: Bassoon, plays a rhythmic accompaniment.
- Hn. I-III**: Horns I-III, rests throughout.
- Hn. II-IV**: Horns II-IV, rests throughout.
- 2 Tpt.**: Trumpets, rests throughout.
- 2 Tbn.**: Trombones, rests throughout.
- B. Tbn.**: Baritone Trombone, rests throughout.
- Tba.**: Tuba, rests throughout.
- Timp.**: Timpani, rests throughout.
- B. D.**: Bass Drum, rests throughout.
- Cym.**: Cymbal, rests throughout.
- Glock.**: Glockenspiel, rests throughout.
- Hp.**: Harp, rests throughout.
- Pno.**: Piano, plays a complex accompaniment with chords and arpeggios.
- Porgy [Bari-Bass]**: Porgy, rests throughout.
- Tan [Bass]**: Tanpura, rests throughout.
- Vin. 1**: Violin I, plays a melodic line.
- Vin. 2**: Violin II, rests throughout.
- Vla.**: Viola, rests throughout.
- Vc.**: Violoncello, plays a rhythmic accompaniment.
- Cb.**: Contrabass, rests throughout.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The piano part includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte).

59

Musical score for woodwinds, brass, and percussion. The score is in 3/8 time and features a key signature of three flats (B-flat, E-flat, A-flat). The instruments listed are Piccolo, Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bass Clarinet, Bassoon, Horns I-III and II-IV, Trumpets 1 and 2, Trombones 1 and 2, Tuba, Timpani, Bass Drum, Cymbals, Glockenspiel, Harp, Piano, Porgy (Baritone Bass), and Tan (Bass). The score shows a transition from a previous section to a new section starting at measure 59. The new section begins with a key signature change to three flats and a 3/8 time signature. The woodwinds and brass parts are mostly silent, with some initial notes in the Horn I-III part.

Allegro Jubilante ♩=112

Musical score for strings. The score is in 3/8 time and features a key signature of three flats (B-flat, E-flat, A-flat). The instruments listed are Violin 1, Violin 2, Viola, Violoncello (Vc.), and Contrabass (Cb.). The score shows a transition from a previous section to a new section starting at measure 59. The new section begins with a key signature change to three flats and a 3/8 time signature. The Violin 1 part starts with a series of chords and a melodic line, marked with a forte (f) dynamic. The Violin 2 part has a similar melodic line. The Viola part has a sustained note. The Violoncello and Contrabass parts have a rhythmic pattern of eighth notes, marked with a forte (f) dynamic. The Contrabass part has a melodic line, marked with a mezzo-forte (mf) dynamic.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

f

Picc.

Hn. I-III

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

rit.

02-Act 1 Scene 1-Tan

Tan Wotan's first words from *Das Rheingold* Der Wonne seligen Saal bewachen mir Tür und Tor:

The joy blessed hall 5

I watch the door 4

Men of honor and eternal power, rise to endless glory 16

Bring drinks, and broken hearts, it's your hour, tell your tragic story 16

The men take the chairs from the tables and arrange them in a semi-circle.

The support group begins, for men who lost loves through unusual circumstances 18

What is said here stays here, so say what you will of illicit romances 18

We admit that we are powerless to heal our aching heart 15 **[these are AA phrases]**

Our lives have become unmanageable. Who would like to... 14/15

Ever After

Quadro Primo

Libretto:
Daniel Downey
Music
Daniel Léo Simpson
February 2011
San Francisco, California

02-A1-S1-Tan

Vivace ♩=144 Dr. W.O. Tan, who looks conspicuously like Dr. Phil McGraw, enters

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Piccolo, 2 Flutes, Oboe, 2 Clarinets in Bb, Bass Clarinet in Bb, Bassoon), brass (Horn in F I-III, Horns in F II-IV, 2 Trumpets in Bb, 2 Trombones, Bass Trombone, Tuba), and percussion (Timpani, Bass Drum, Cymbals, Glockenspiel). The bottom section includes strings (Violin 1, Violin 2, Viola, Violoncello, Contrabass) and vocal soloists (Porgy [Baritone-Bass] and W.O. Tan [Bass-Baritone]). The score is in 4/4 time with a key signature of three flats (Bb, Eb, Ab). Dynamics include *ff* (fortissimo) and *f* (forte). Performance instructions include *pizz.* (pizzicato) and *arco* (arco) for the strings. A *crash* instruction is present for the cymbals. The tempo is marked *Vivace* with a metronome marking of ♩=144.

7

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

Musical score for page 3, measure 7. The score includes parts for Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion, Glockenspiel, Harp, Piano, Percussion/Bass, and Violins/Violas/Violas/Violas/Double Bass. The key signature is B-flat major (two flats). The score features various dynamics such as *f* (forte) and includes a chord change for the Harp: 4 C# Bb | E F G# A.

Picc. *mf*

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III *mf*

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp. *f*

Pno.

Porgy (Bari-Bass)

Tan (Bass)

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

The joy bles - sed hall I watch the door

Picc. *mf*
 2-Fl. *f*
 2-Ob. *f*
 2-Cl. *f*
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp. *f*
 Pno.
 Percy (Bari-Bass)
 Tan (Bass)
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

The joy ble - sed hall I watch the door

Picc. *mp* *dim.* *p*
 2-Fl. *mp* *mp* *dim.*
 2-Ob. *mp* *mp* *dim.*
 2-Cl. *mp* *mp* *dim.*
 B. Cl. *mp* *mp* *dim.* *p*
 Bsn. *mp* *mp* *dim.* *p*
 Hn. I-III *mp*
 Hn. II-IV *mp*
 2 Tpt. *f*
 2 Tbn. *f*
 B. Tbn. *f* *mp*
 Tba. *mp*
 Timp.
 B. D.
 Cym.
 Glock. *mp*
 Hp. *f*
 Pno.
 Porgy (Bari-Bass)
 Tan (Bass)
 Vin. 1 *dim.* *p*
 Vin. 2 *dim.* *p*
 Vla. *dim.* *p*
 Vc. *dim.* *p*
 Ob. *dim.* *pizz.* *p*

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.
 B. D.
 Cym.
 Glock.

Hp.
 DCB | EFGA

Pno.

Porgy [Bari-Bass]

Tan [Bass]
 Men of hon - or and e - ter - nal pow - er Rise to end - less glo - ry

maestoso $\text{♩} = 84$
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 arco
 pizz.
 Ob.

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. -

Bsn. -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. DCB|EFGA

Pno. -

Porgy [Bari-Bass] -

Tan [Bass] men of hon - or and e - ter - nal pow - er Rise to end - less glo - ry

Vin. 1 *mp* 3

Vin. 2 *mp* 3

Vla. *mp* 3

Vc. arco *mp* 3
pizz.

Ob. *mp*

Picc. -

2-Fl. *mf* 3

2-Ob. *mf* 3

2-Cl. *mf* 3

B. Cl. -

Bsn. *mf* 3

Hn. I-III *mf*

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. -

Pno. -

Porgy [Bari-Bass] -

Tan [Bass] Rise to end - less Rise to end - less Rise to end - less

Vin. 1 3

Vin. 2 3

Vla. 3

Vc. 3

Cb. -

Picc. - - - - -

2-Fl. - - - - -

2-Ob. - - - - -

2-Cl. - - - - -

B. Cl. - - - - -

Bsn. - - - - -

Hn. I-III - - - - - *3*

Hn. II-IV - - - - -

2 Tpt. - - - - -

2 Tbn. - - - - -

B. Tbn. - - - - -

Tba. - - - - -

Timp. - - - - -

B. D. - - - - -

Cym. - - - - -

Glock. - - - - -

Hp. - - - - -

Pno. - - - - -

Porgy [Bari-Bass] - - - - -

Tan [Bass] - - - - -
 glo - ry - - - - - glo - ry - - - - - Bring drinks and bro - ken hearts,

Vin. 1 *3* - - - - - *3* - - - - - *3* - - - - -

Vin. 2 *3* - - - - - *3* - - - - - *3* - - - - -

Vla. *3* - - - - - *3* - - - - - *3* - - - - -

Vc. *3* - - - - - *3* - - - - - *3* - - - - -

Ob. - - - - -

The men take the chairs from the tables
and arrange them in a semi-circle

accel. più mosso ♩=144

57

Picc. - - - - -
2-Fl. - - - - -
2-Ob. - - - - -
2-Cl. - - - - -
B. Cl. - - - - -
Bsn. - - - - -

Hn. I-III - - - - -
Hn. II-IV - - - - -
2 Tpt. - - - - -
2 Tbn. - - - - -
B. Tbn. - - - - -
Tba. - - - - -

Timp. - - - - -
B. D. - - - - -
Cym. - - - - -
Glock. - - - - -
Hp. - - - - -

The men take the chairs from the tables and arrange them in a semi-circle

Pno. - - - - -
Porgy [Bari-Bass] - - - - -
Tan [Bass] - - - - -

it's your hour

accel. più mosso ♩=144

Vin. 1 - - - - -
Vin. 2 - - - - -
Vla. - - - - -
Vc. - - - - -
Cb. - - - - -

Picc. *f* *mf*
 2-Fl. *mf*
 2-Ob. *mf*
 2-Cl. *mf*
 B. Cl. *f*
 Bsn. *mf*
 Hn. I-III
 Hn. II-IV
 2 Tpt. *f*
 2 Tbn. *f*
 B. Tbn. *f*
 Tba. *f*
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno. *ff*
 Percy (Bari-Bass)
 Tan (Bass)
 Vin. 1 *f* *mf* pizz. arco
 Vin. 2 *f* *f* *mf* pizz. arco
 Vla. *f* *mf* pizz. arco
 Vc. *f* *mf*
 Cb. *f* *mf*

This page of a musical score, numbered 76, contains parts for a variety of instruments. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The instruments and their parts are as follows:

- Picc.**: Piccolo flute, rests throughout.
- 2-Fl.**: Flute II, plays a melodic line starting in measure 76.
- 2-Ob.**: Oboe II, rests throughout.
- 2-Cl.**: Clarinet II, rests throughout.
- B. Cl.**: Bass Clarinet, rests throughout.
- Bsn.**: Bassoon, plays a rhythmic accompaniment.
- Hn. I-III**: Horns I-III, rests throughout.
- Hn. II-IV**: Horns II-IV, rests throughout.
- 2 Tpt.**: Trumpets, rests throughout.
- 2 Tbn.**: Trombones, rests throughout.
- B. Tbn.**: Baritone Trombone, rests throughout.
- Tba.**: Tuba, rests throughout.
- Timp.**: Timpani, rests throughout.
- B. D.**: Bass Drum, rests throughout.
- Cym.**: Cymbal, rests throughout.
- Glock.**: Glockenspiel, rests throughout.
- Hp.**: Harp, rests throughout.
- Pno.**: Piano, plays a complex accompaniment with chords and arpeggios. A dynamic marking of *p* (piano) is present in measure 83.
- Porgy [Bari-Bass]**: Baritone Bassoon, rests throughout.
- Tan [Bass]**: Tuba, rests throughout.
- Vin. 1**: Violin I, plays a melodic line.
- Vin. 2**: Violin II, rests throughout.
- Vla.**: Viola, rests throughout.
- Vc.**: Violoncello, plays a rhythmic accompaniment.
- Cb.**: Contrabass, rests throughout.

Picc. - - - - -

2-Fl. - - - - -

2-Ob. - - - - -

2-Cl. - - - - -

B. Cl. - - - - -

Bsn. - - - - -

Hn. I-III - - - - -

Hn. II-IV - - - - -

2 Tpt. - - - - -

2 Tbn. - - - - -

B. Tbn. - - - - -

Tba. - - - - -

Timp. - - - - -

B. D. - - - - -

Cym. - - - - -

Glock. - - - - -

Hp. - - - - -

Pno. - - - - -

Porgy [Bari-Bass] - - - - -

Tan [Bass] - - - - -

Vin. 1 - - - - -

Vin. 2 - - - - -

Vla. - - - - -

Vc. - - - - -

Ob. - - - - -

This page of a musical score, numbered 95, contains 21 staves for various instruments. The instruments listed on the left are: Picc., 2-Fl., 2-Ob., 2-Cl., B. Cl., Bsn., Hn. I-III, Hn. II-IV, 2 Tpt., 2 Tbn., B. Tbn., Tba., Timp., B. D., Cym., Glock., Hp., Pno., Porgy [Bari-Bass], Tan [Bass], Vin. 1, Vin. 2, Vla., Vc., and Ob. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The first 17 staves (Picc. through Glock.) are mostly empty, with only a few rests. The Harp (Hp.) and Piano (Pno.) staves also contain rests. The Porgy [Bari-Bass] and Tan [Bass] staves have rests. The Violin 1 (Vin. 1) staff begins with a melodic line starting on a half note G3, followed by quarter notes A3, B3, and C4, then a series of eighth notes. A dynamic marking of *f* (forte) appears at the start of the second measure. The Violin 2 (Vin. 2) staff has a melodic line with eighth notes and a slur. The Viola (Vla.) staff has a rhythmic pattern of eighth notes. The Violoncello (Vc.) staff has a rhythmic pattern of eighth notes. The Oboe (Ob.) staff has a melodic line with a slur. The page ends with a large brace under the bottom four staves (Vc., Vla., Vin. 2, Vin. 1).

Picc.

Hn. I-III

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

Act 1 Scene 1

No.2 - "Men of Honor" -Tan

Tan Wotan's first words from *Das Rheingold* Der Wonne seligen Saal bewachen mir Tür und Tor:

The joy blessed hall 5

I watch the door 4

Men of honor and eternal power, rise to endless glory 16

Bring drinks, and broken hearts, it's your hour, tell your tragic story 16

The men take the chairs from the tables and arrange them in a semi-circle.

The support group begins, for men who lost loves through unusual circumstances 18

What is said here stays here, so say what you will of illicit romances 18

We admit that we are powerless to heal our aching heart 15 **[these are AA phrases]**

Our lives have become unmanageable. Who would like to... 14/15

Ever After

Quadro Primo

Libretto:
Daniel Downey
Music
Daniel Léo Simpson
February 2011
San Francisco, California

02-A1-S1-Tan

Vivace ♩=144 Dr. W.O. Tan, who looks conspicuously like Dr. Phil McGraw, enters

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Piccolo, 2 Flute, Oboe, 2 Clarinet in Bb, Bass Clarinet in Bb, Bassoon), brass (Horn in F I-III, Horns in F II-IV, 2 Trumpets in Bb, 2 Trombone, Bass Trombone, Tuba), and percussion (Timpani, Bass Drum, Cymbals, Glockenspiel). The middle section features strings (Violin 1, Violin 2, Viola, Violoncello, Contrabass) and piano. The bottom section includes vocal soloists: Porgy (Baritone-Bass) and W.O. Tan (Bass-Baritone). The score is in 4/4 time with a key signature of three flats (Bb, Eb, Ab). Dynamics include *ff* (fortissimo) and *f* (forte). Performance instructions include *pizz.* (pizzicato) and *arco* (arco) for the strings. A 'crash' is indicated for the cymbals. The tempo is marked 'Vivace' with a metronome marking of ♩=144.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

4 C# Bb | E F G# A

Pno.

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

Picc. *mp*
 2-Fl. *mp*
 2-Obo. *mp*
 2-Cl. *mp*
 B. Cl. *mp*
 Bsn. *mp*
 Hn. I-III *mf*
 Hn. II-IV *mf*
 2 Tpt. *mp*
 2 Tbn. *mp*
 B. Tbn. *mp*
 Tba. *mp*
 Timp.
 B. D.
 Cym.
 Glock.
 Hp. *mp*
 Pno.
 Porgy (Bari-Bass)
 Tan (Bass)
 Vin. 1 *mp*
 Vin. 2 *mp*
 Vla. *mp*
 Vc. *mp*
 Cb. *mp*

The joy bles - sed hall I watch the door

Picc. *mf*

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt. *sord.* *mf*

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Porgy (Bari-Bass)

Tan (Bass)

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

f

f

f

f

f

f

f

The joy bles - sed hall I watch the door

The musical score on page 6 includes the following parts and markings:

- Picc.**: Piccolo, dynamics: *mp*, *dim.*, *p*
- 2-Fl.**: Flute 2, dynamics: *mp*, *mp*, *dim.*
- 2-Ob.**: Oboe 2, dynamics: *mp*, *mp*, *dim.*
- 2-Cl.**: Clarinet 2, dynamics: *mp*, *mp*, *dim.*
- B. Cl.**: Bass Clarinet, dynamics: *mp*, *mp*, *dim.*, *p*
- Bsn.**: Bassoon, dynamics: *mp*, *mp*, *dim.*, *p*
- Hn. I-III**: Horns I-III, dynamics: *p*
- Hn. II-IV**: Horns II-IV, dynamics: *f*, *p*
- 2 Tpt.**: Trumpets 2, dynamics: *f*, *p*
- 2 Tbn.**: Trombones 2, dynamics: *f*, *p*
- B. Tbn.**: Baritone Trombone, dynamics: *p*
- Tba.**: Tuba, dynamics: *p*
- Timp.**: Timpani
- B. D.**: Bells
- Cym.**: Cymbals
- Glock.**: Glockenspiel, dynamics: *mp*
- Hp.**: Harp
- Pno.**: Piano
- Porgy [Bari-Bass]**: Bassoon part for Porgy
- Tan [Bass]**: Bassoon part for Tan
- Vln. 1**: Violin 1, dynamics: *dim.*, *p*
- Vln. 2**: Violin 2, dynamics: *dim.*, *p*
- Vla.**: Viola, dynamics: *dim.*, *p*
- Vc.**: Violoncello, dynamics: *dim.*, *p*
- Ob.**: Oboe, dynamics: *dim.*, *pizz.*

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Porgy [Bari-Bass]
 Tan [Bass]
 Men of hon - or and e - ter - nal pow - er Rise to end - less

maestoso ♩=74
 Vin. 1
 Vin. 2
 Via.
 Vc.
 Ob.
mp

maestoso ♩=74
 DCB | EFGA
 Hp.
 Pno.
 Porgy [Bari-Bass]
 Tan [Bass]
 Men of hon - or and e - ter - nal pow - er Rise to end - less

maestoso ♩=74
 Vin. 1
 Vin. 2
 Via.
 Vc.
 Ob.
mp

Picc. - - - - -

2-Fl. - - - - -

2-Ob. - - - - -

2-Cl. - - - - -

B. Cl. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Bsn. - - - - -

Hn. I-III *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Hn. II-IV - - - - -

2 Tpt. - - - - -

2 Tbn. - - - - -

B. Tbn. - - - - -

Tba. - - - - -

Timp. - - - - -

B. D. - - - - -

Cym. - - - - -

Glock. - - - - -

Hp. DCB | EFGA

Pno. - - - - -

Porgy (Bari-Bass) - - - - -

Tan (Bass) *mf* *mf* *mf* *mf* *mf* *mf* *mf*
 glo - ry men of hon - or and e - ter - nal pow - er

Vin. 1 *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Vin. 2 *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Vla. *mp* *mp* *mp* *mp* *mp* *mp* *mp*

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

Ob. *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Picc.

Hn. I-III

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Porgy [Bari-Bass]

Tan [Bass]
 Rise to end - less Rise to end - less Rise to end - less glo - - -

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

Picc. -
 2-Fl. -
 2-Ob. -
 2-Cl. -
 B. Cl. -
 Bsn. -
 Hn. I-III -
 Hn. II-IV -
 2 Tpt. -
 2 Tbn. -
 B. Tbn. -
 Tba. -
 Timp. -
 B. D. -
 Cym. -
 Glock. -
 Hp. -
 Pno. -
 Porgy (Bari-Bass) -
 Tan (Bass) -
 Vln. 1 -
 Vln. 2 -
 Vla. -
 Vc. -
 Ob. -

-ry
 Bring drinks and bro - ken hearts, it's your hour Tell your tra - gic

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Porgy [Bari-Bass]

Tan [Bass]

stō - ry. Bring drinks and bro - ken hearts, Bring drinks and bro - ken hearts,

Vln. 1

Vln. 2

Vla.

Vc.

Ob.

Picc. -
 2-Fl. -
 2-Ob. -
 2-Cl. -
 B. Cl. -
 Bsn. -
 Hn. I-III -
 Hn. II-IV -
 2 Tpt. -
 2 Tbn. -
 B. Tbn. -
 Tba. -
 Timp. -
 B. D. -
 Cym. -
 Glock. -
 Hp. -
 Pno. -
 Porgy [Bari-Bass] -
 Tan [Bass] -
 Vin. 1 -
 Vin. 2 -
 Vla. -
 Vc. -
 Ob. -

it's your hour Tell your trag - ic Tell your trag - ic Tell your trag - ic

The men take the chairs from the tables
and arrange them in a semi-circle

accel. più mosso ♩=144³

Picc. - - - - -
2-Fl. - - - - -
2-Ob. - - - - -
2-Cl. - - - - -
B. Cl. - - - - -
Bsn. - - - - -

Hn. I-III - - - - -
Hn. II-IV - - - - -
2 Tpt. - - - - -
2 Tbn. - - - - -
B. Tbn. - - - - -
Tba. - - - - -

Timp. - - - - -
B. D. - - - - -
Cym. - - - - -
Glock. - - - - -
Hp. - - - - -

The men take the chairs from the tables and arrange them in a semi-circle

Pno. - - - - -
Porgy [Bari-Bass] - - - - -
Tan [Bass] - - - - -
sto - - - - - ry

accel. più mosso ♩=144

Vin. 1 - - - - -
Vin. 2 - - - - -
Vla. - - - - -
Vc. - - - - -
Cb. - - - - -

Picc. *f* *mf*

2-Fl. *mf*

2-Ob. *mf*

2-Cl. *mf*

B. Cl. *f*

Bsn. *mf*

Hn. I-III

Hn. II-IV

2 Tpt. *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp.

B. D.

Cym.

Glock.

Hp.

Pno. *ff*

Porgy (Bari-Bass)

Tan (Bass)

Vin. 1 *f* *mf* pizz. arco

Vin. 2 *f* *mf* pizz. arco

Vla. *f* *mf* pizz. arco

Vc. *f* *mf* arco

Cb. *f* *mf*

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Wel - come to the sup - port group for those Who lost loves through un - us - u - al cir - cum - stanc - es What you hear here

Porgy (Bari-Bass)

Tan (Bass)

Wel - come to the sup - port group for those Who lost loves through un - us - u - al cir - cum - stanc - es What you hear here

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

Hn. I-III

Timp.

Hp.

Pno.

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

stays here, can-dor flows so speak now free-ly of il-li-cit ro-man-ces We ad-mit that we are pow-er-less to heal our ach-ing heart Our

stays here, can-dor flows so speak now free-ly of il-li-cit ro-man-ces We ad-mit that we are pow-er-less to heal our ach-ing heart Our

117

Vuoto

Picc. - - - - -

2-Fl. - - - - -

2-Ob. - - - - -

2.Cl. - - - - -

B. Cl. - - - - -

Ban. - - - - -

Hn. I-III - - - - -

Hn. II-IV - - - - -

2 Tpt. - - - - -

2 Tbn. - - - - -

B. Tbn. - - - - -

Tba. - - - - -

Timp. - - - - -

B. D. - - - - -

Cym. - - - - -

Glock. - - - - -

Hp. - - - - -

Pno. *lives have be - come un - man - age - a - ble Who would like to start?*

Porgy (Bari-Bass) - - - - -

Tan (Bass) *lives have be - come un - man - age - a - ble Who would like to start?*

Vuoto

Allegro Jubilante ♩=112

Vin. 1 *f*

Vin. 2 *f*

Vla. *f*

Vc. *f*

Ob. *mf*

Picc.

Hn. I-III

Timp.

Hp.

Porgy [Bari-Bass]

Vin. 1

Picc. $\frac{3}{4}$

2-Fl. $\frac{3}{4}$

2-Ob. $\frac{3}{4}$

2-Cl. $\frac{3}{4}$

B. Cl. $\frac{3}{4}$

Bsn. $\frac{3}{4}$

Hn. I-III $\frac{3}{4}$

Hn. II-IV $\frac{3}{4}$

2 Tpt. $\frac{3}{4}$

2 Tbn. $\frac{3}{4}$

B. Tbn. $\frac{3}{4}$

Tba. $\frac{3}{4}$

Timp. $\frac{3}{4}$

B. D. $\frac{3}{4}$

Cym. $\frac{3}{4}$

Glock. $\frac{3}{4}$

Hp. $\frac{3}{4}$

Pno. $\frac{3}{4}$

Porgy [Bari-Bass] $\frac{3}{4}$

Tan [Bass] $\frac{3}{4}$

Vin. 1 $\frac{3}{4}$

Vin. 2 $\frac{3}{4}$

Vla. $\frac{3}{4}$

Vc. $\frac{3}{4}$

Ob. $\frac{3}{4}$

rit.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Porgy [Bari-Bass]

Tan [Bass]

Wel-come to the sup - port group for those who lost loves through un - - u - al cir - cum - stanc - es

Vin. 1

Vin. 2

pizz.

Vla.

pizz.

Vc.

pizz.

Ob.

pizz.

Act 1 Scene 1

No.2 - "Men of Honor" -Tan

Tan Wotan's first words from *Das Rheingold* Der Wonne seligen Saal bewachen mir Tür und Tor:

The joy blessed hall 5

I watch the door 4

Men of honor and eternal power, rise to endless glory 16

Bring drinks, and broken hearts, it's your hour, tell your tragic story 16

The men take the chairs from the tables and arrange them in a semi-circle.

The support group begins, for men who lost loves through unusual circumstances 18

What is said here stays here, so say what you will of illicit romances 18

We admit that we are powerless to heal our aching heart 15 **[these are AA phrases]**

Our lives have become unmanageable. Who would like to... 14/15

Ever After

Quadro Primo

Libretto:
Daniel Downey
Music
Daniel Léo Simpson
February 2011
San Francisco, California

02-A1-S1-Tan

Vivace ♩=144 Dr. W.O. Tan, who looks conspicuously like Dr. Phil McGraw, enters

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Piccolo, 2 Flute, Oboe, 2 Clarinet in Bb, Bass Clarinet in Bb, Bassoon), brass (Horn in F I-III, Horns in F II-IV, 2 Trumpets in Bb, 2 Trombone, Bass Trombone, Tuba), and percussion (Timpani, Bass Drum, Cymbals, Glockenspiel). The middle section features strings (Violin 1, Violin 2, Viola, Violoncello, Contrabass) and piano. The bottom section includes vocal soloists: Porgy (Baritone-Bass) and W.O. Tan (Bass-Baritone). The score is in 4/4 time with a key signature of three flats (Bb, Eb, Ab). Dynamics range from *ff* (fortissimo) to *f* (forte). Performance instructions include *pizz.* (pizzicato) and *arco* (arco) for the strings. A 'crash' instruction is present for the cymbals. The tempo is marked 'Vivace' with a metronome marking of ♩=144.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

4 C# Bb | E F G# A

Pno.

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

Picc. *mp*
 2-Fl. *mp*
 2-Oboe *mp*
 2-Cl. *mp*
 B. Cl. *mp*
 Bsn. *mp*
 Hn. I-III *mf*
 Hn. II-IV *mf*
 2 Tpt. *mp*
 2 Tbn. *mp*
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp. *mp*
 Pno.
 Porgy [Bari-Bass]
 Tan [Bass] The joy bles - sed hall I watch the door
 Vin. 1 *mp*
 Vin. 2 *mp*
 Via. *mp*
 Vc. *mp*
 Cb. *mp*

Picc. *mp* *dim.* *p*
 2-Fl. *mp* *mp* *dim.*
 2-Ob. *mp* *mp* *dim.*
 2-Cl. *mp* *mp* *dim.*
 B. Cl. *mp* *mp* *dim.* *p*
 Bsn. *mp* *mp* *dim.* *p*
 Hn. I-III *p*
 Hn. II-IV *f* *p*
 2 Tpt. *f* *p*
 2 Tbn. *f* *p*
 B. Tbn. *p*
 Tba. *p*
 Timp.
 B. D.
 Cym.
 Glock. *mp*
 Hp.
 Pno.
 Porgy (Bari-Bass)
 Tan (Bass)
 Vin. 1 *dim.* *p*
 Vin. 2 *dim.* *p*
 Vla. *dim.* *p*
 Vc. *dim.* *p*
 Ob. *dim.* *pizz.*

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *mf*

Bsn. -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. *DCB | EFGA*

Pno. -

Porgy [Bari-Bass] -

Tan [Bass] *Men of hon - or and e - ter - nal pow - er Rise to end - less*

maestoso ♩=74

Vin. 1 *mp*

Vin. 2 *mp*

Via. *mp*

Vc. *mp* (pizz.)

Ob. *mp*

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

mf

DCB|EFGA

glo - ry men of hon - or and e - ter - nal pow - er

mp

mp

mp

arco

mp

pizz.

mp

Picc.

Hn. I-III

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Porgy [Bari-Bass]

Tan [Bass]
 Rise to end - less Rise to end - less Rise to end - less glo - - -

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *Bring drinks and bro - ken hearts, it's your hour Tell your tra - gic*

Bsn. -

Hn. I-III *3*

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. -

Pno. -

Porgy [Bari-Bass] -

Tan [Bass] *-ry*

Vin. 1 *3*

Vin. 2 *3*

Vla. *3*

Vc. *3*

Ob. -

Detailed description: This page of a musical score, page 50, features a variety of instruments and vocal parts. The woodwinds include Piccolo, Flutes (2), Oboes (2), Clarinets (2), Bass Clarinet, Bassoon, Horns (I-III and II-IV), Trumpets (2), Trombones (2), Baritone Trombone, and Tuba. Percussion includes Timpani, Bells (B. D.), Cymbals, Glockenspiel, and Harp. The keyboard section consists of Piano. The vocal parts include Porgy (Bari-Bass) and Tan (Bass). The string section includes Violins (1 and 2), Viola, Violoncello, and Oboe. The score is in a key with two flats and a 4/4 time signature. The vocal parts have lyrics: "Bring drinks and broken hearts, it's your hour Tell your tragic". The instrumental parts feature several triplet markings (indicated by a '3' above the notes).

Picc. -
 2-Fl. -
 2-Ob. -
 2-Cl. -
 B. Cl. -
 Bsn. -
 Hn. I-III -
 Hn. II-IV -
 2 Tpt. -
 2 Tbn. -
 B. Tbn. -
 Tba. -
 Timp. -
 B. D. -
 Cym. -
 Glock. -
 Hp. -
 Pno. -
 Porgy [Bari-Bass] -
 Tan [Bass] -
 Vin. 1 -
 Vin. 2 -
 Vla. -
 Vc. -
 Ob. -

it's your hour Tell your trag - ic Tell your trag - ic Tell your trag - ic

The men take the chairs from the tables
and arrange them in a semi-circle

accel. più mosso ♩=144³

Picc. - - - - -
2-Fl. - - - - -
2-Ob. - - - - -
2-Cl. - - - - -
B. Cl. - - - - -
Bsn. - - - - -

Hn. I-III - - - - -
Hn. II-IV - - - - -
2 Tpt. - - - - -
2 Tbn. - - - - -
B. Tbn. - - - - -
Tba. - - - - -

Timp. - - - - -
B. D. - - - - -
Cym. - - - - -
Glock. - - - - -
Hp. - - - - -

The men take the chairs from the tables and arrange them in a semi-circle

Pno. - - - - -
Porgy [Bari-Bass] - - - - -
Tan [Bass] - - - - -
sto - - - - - ry

accel. più mosso ♩=144

Vin. 1 - - - - -
Vin. 2 - - - - -
Vla. - - - - -
Vc. - - - - -
Cb. - - - - -

This page of a musical score, numbered 80, features a variety of instruments. The woodwind section includes Piccolo, Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon, Horns I-III, Horns II-IV, Trumpets 1 and 2, Trombones 1 and 2, and Tuba. The percussion section includes Timpani, Bass Drum, Cymbals, Glockenspiel, and Harp. The keyboard section includes Piano. The string section includes Violin 1, Violin 2, Viola, Cello, and Double Bass. The score is written in a key signature of two flats and a 4/4 time signature. It contains numerous musical notations such as triplets, slurs, and dynamic markings like *f*, *mf*, and *ff*. Performance instructions such as *pizz.* and *arco* are also present. The page number '14' is in the top left, and '80' is at the top left of the score area.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

cresc. *f* *mp*

cresc. *f* *mp*

cresc. *f* *mp*

cresc. *f* *mp*

pizz.

mp

Picc.

2-Fl.

2-Ob.

2.Cl.

B. Cl.

Ban.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Porgy (Bari-Bass)

Tan (Bass)

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

Picc.

Hn. I-III

Timp.

Hp.

Pno.

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

stays here, can - dor flows _____ so speak now free - ly of il - li - cit ro - man - ces _____ We ad - mit that we are pow - er - less_ to heal our ach - ing heart Our

stays here, can - dor flows _____ so speak now free - ly of il - li - cit ro - man - ces _____ We ad - mit that we are pow - er - less_ to heal our ach - ing heart Our

117

Vuoto

Picc. - - - - -

2-Fl. - - - - -

2-Ob. - - - - -

2.Cl. - - - - -

B. Cl. - - - - -

Ban. - - - - -

Hn. I-III - - - - -

Hn. II-IV - - - - -

2 Tpt. - - - - -

2 Tbn. - - - - -

B. Tbn. - - - - -

Tba. - - - - -

Timp. - - - - -

B. D. - - - - -

Cym. - - - - -

Glock. - - - - -

Hp. - - - - -

Pno. *lives have be - come un - man - age - a - ble Who would like to start?*

Porgy (Bari-Bass) - - - - -

Tan (Bass) *lives have be - come un - man - age - a - ble Who would like to start?*

Vuoto

Allegro Jubilante ♩=112

Vin. 1 *f*

Vin. 2 *f*

Vla. *f*

Vc. *f*

Ob. *mf*

Picc. -
 2-Fl. -
 2-Ob. -
 2-Cl. -
 B. Cl. -
 Ban. -

Hn. I-III -
 Hn. II-IV -
 2 Tpt. -
 2 Tbn. -
 B. Tbn. -
 Tba. -

Timp. -
 B. D. -
 Cym. -
 Glock. -

Hp. -
 Pno. -
 Porgy (Bari-Bass) -
 Tan (Bass) -

Vin. 1 *f* *mp*
 Vin. 2 *f* *mp*
 Vla. *f* *mp*
 Vc. *f* *mp*
 Ob. *mp*

Picc. $\frac{3}{4}$

2-Fl. $\frac{3}{4}$

2-Ob. $\frac{3}{4}$

2-Cl. $\frac{3}{4}$

B. Cl. $\frac{3}{4}$

Bsn. $\frac{3}{4}$

Hn. I-III $\frac{3}{4}$

Hn. II-IV $\frac{3}{4}$

2 Tpt. $\frac{3}{4}$

2 Tbn. $\frac{3}{4}$

B. Tbn. $\frac{3}{4}$

Tba. $\frac{3}{4}$

Timp. $\frac{3}{4}$

B. D. $\frac{3}{4}$

Cym. $\frac{3}{4}$

Glock. $\frac{3}{4}$

Hp. $\frac{3}{4}$

Pno. $\frac{3}{4}$

Porgy [Bari-Bass] $\frac{3}{4}$

Tan [Bass] $\frac{3}{4}$

Vin. 1 $\frac{3}{4}$

Vin. 2 $\frac{3}{4}$

Vla. $\frac{3}{4}$

Vc. $\frac{3}{4}$

Ob. $\frac{3}{4}$

rit.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Percy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

Wel-come to the sup - port group for those who lost loves through un - - u - al cir - cum - stanc - es

Act 1 Scene 1

No.2 - "Men of Honor" -Tan

Tan Wotan's first words from *Das Rheingold* Der Wonne seligen Saal bewachen mir Tür und Tor:

The joy blessed hall 5

I watch the door 4

Men of honor and eternal power, rise to endless glory 16

Bring drinks, and broken hearts, it's your hour, tell your tragic story 16

The men take the chairs from the tables and arrange them in a semi-circle.

The support group begins, for men who lost loves through unusual circumstances 18

What is said here stays here, so say what you will of illicit romances 18

We admit that we are powerless to heal our aching heart 15 **[these are AA phrases]**

Our lives have become unmanageable. Who would like to... 14/15

Ever After

Quadro Primo

Libretto:
Daniel Downey
Music:
Daniel Léo Simpson
February 2011
San Francisco, California

02-A1-S1-Tan

Vivace ♩=144 Dr. W.O. Tan, who looks conspicuously like Dr. Phil McGraw, enters

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Piccolo, 2 Flute, Oboe, 2 Clarinet in Bb, Bass Clarinet in Bb, Bassoon), brass (Horn in F I-III, Horns in F II-IV, 2 Trumpets in Bb, 2 Trombone, Bass Trombone, Tuba), and percussion (Timpani, Bass Drum, Cymbals, Glockenspiel). The middle section features Harp and Piano (marked [Rehearsal Only]). The vocal soloists are Porgy (Baritone-Bass) and W.O. Tan (Bass-Baritone). The bottom section includes strings (Violin 1, Violin 2, Viola, Violoncello, Contrabass). The score is in 4/4 time with a key signature of three flats (Bb, Eb, Ab). Dynamics include *ff* (fortissimo) and *f* (forte). Performance instructions include *pizz.* (pizzicato) and *arco* (arco) for the strings. A cymbal crash is indicated in the percussion part. The tempo is marked Vivace at 144 beats per minute.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

4 C# Bb | E F G# A

Pno.

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

Picc. *mp*
 2-Fl. *mp*
 2-Obo. *mp*
 2-Cl. *mp*
 B. Cl. *mp*
 Bsn. *mp*
 Hn. I-III *mf*
 Hn. II-IV *mf*
 2 Tpt. *mp*
 2 Tbn. *mp*
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp. *mp*
 Pno.
 Porgy (Bari-Bass)
 Tan (Bass)
 The joy bles - sed hall I watch the door
 Vin. 1 *mp*
 Vin. 2 *mp*
 Vla. *mp*
 Vc. *mp*
 Cb. *mp*

16

Picc. *mf*

2-Fl. *f*

2-Ob. *f*

2-Cl. *f*

B. Cl.

Bsn. *f*

Hn. I-III

Hn. II-IV

2 Tpt. *mf* sord.

2 Tbn. *f*

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Porgy (Bari-Bass)

Tan (Bass)

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

The joy bles - sed hall I watch the door

Picc. *mp* *dim.* *p*

2-Fl. *mp* *mp* *dim.*

2-Ob. *mp* *mp* *dim.*

2-Cl. *mp* *mp* *dim.*

B. Cl. *mp* *mp* *dim.* *p*

Bsn. *mp* *mp* *dim.* *p*

Hn. I-III *p*

Hn. II-IV *f* *p*

2 Tpt. *f* *p*

2 Tbn. *f* *p*

B. Tbn. *p*

Tba. *p*

Timp.

B. D.

Cym.

Glock. *mp*

Hp. *mp*

Pno.

Porgy (Bari-Bass)

Tan (Bass)

Vln. 1 *dim.* *p*

Vln. 2 *dim.* *p*

Vla. *dim.* *p*

Vc. *dim.* *p*

Ob. *dim.* *pizz.*

rit. ♩=74

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *mf*

Bsn. -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. **DCB | EFGA**

Pno. -

Porgy [Bari-Bass] -

Tan [Bass] *mf*

Men of hon - or and e - ter - nal pow - er Rise to end - less

maestoso ♩=74

Vin. 1 *mp*

Vin. 2 *mp*

Via. *mp*

Vc. *mp* (pizz.)

Ob. *mp*

Picc. - - - - -

2-Fl. - - - - -

2-Ob. - - - - -

2-Cl. - - - - -

B. Cl. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Bsn. - - - - -

Hn. I-III *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Hn. II-IV - - - - -

2 Tpt. - - - - -

2 Tbn. - - - - -

B. Tbn. - - - - -

Tba. - - - - -

Timp. - - - - -

B. D. - - - - -

Cym. - - - - -

Glock. - - - - -

Hp. DCB | EFGA

Pno. - - - - -

Porgy (Bari-Bass) - - - - -

Tan (Bass) *mf* *mf* *mf* *mf* *mf* *mf* *mf*
 glo - ry men of hon - or and e - ter - nal pow - er

Vin. 1 *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Vin. 2 *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Vla. *mp* *mp* *mp* *mp* *mp* *mp* *mp*

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

Ob. *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Picc. -
 2-Fl. -
 2-Ob. -
 2-Cl. -
 B. Cl. -
 Bsn. -
 Hn. I-III -
 Hn. II-IV -
 2 Tpt. -
 2 Tbn. -
 B. Tbn. -
 Tba. -
 Timp. -
 B. D. -
 Cym. -
 Glock. -
 Hp. -
 Pno. -
 Porgy (Bari-Bass) -
 Tan (Bass) -
 Vln. 1 -
 Vln. 2 -
 Vla. -
 Vc. -
 Ob. -

-ry
 Bring drinks and bro - ken hearts, it's your hour Tell your tra - gic

Picc. -
 2-Fl. -
 2-Ob. -
 2-Cl. -
 B. Cl. -
 Bsn. -
 Hn. I-III -
 Hn. II-IV -
 2 Tpt. -
 2 Tbn. -
 B. Tbn. -
 Tba. -
 Timp. -
 B. D. -
 Cym. -
 Glock. -
 Hp. -
 Pno. -
 Porgy [Bari-Bass] -
 Tan [Bass] -
 Vin. 1 -
 Vin. 2 -
 Vla. -
 Vc. -
 Ob. -

it's your hour Tell your trag - ic Tell your trag - ic Tell your trag - ic

The men take the chairs from the tables
and arrange them in a semi-circle

accel. più mosso ♩=144 3

Picc. - - - - -
2-Fl. - - - - -
2-Ob. - - - - -
2-Cl. - - - - -
B. Cl. - - - - -
Bsn. - - - - -

Hn. I-III - - - - -
Hn. II-IV - - - - -
2 Tpt. - - - - -
2 Tbn. - - - - -
B. Tbn. - - - - -
Tba. - - - - -

Timp. - - - - -
B. D. - - - - -
Cym. - - - - -
Glock. - - - - -
Hp. - - - - -

The men take the chairs from the tables and arrange them in a semi-circle

Pno. - - - - -
Porgy [Bari-Bass] - - - - -
Tan [Bass] - - - - -
sto - - - - - ry

accel. più mosso ♩=144

Vin. 1 - - - - -
Vin. 2 - - - - -
Vla. - - - - -
Vc. - - - - -
Cb. - - - - -

Picc. *f*
 2-Fl. *mf*
 2-Ob. *mf*
 2-Cl. *mf*
 B. Cl. *f*
 Bsn. *mf*
 Hn. I-III
 Hn. II-IV
 2 Tpt. *f*
 2 Tbn. *f*
 B. Tbn. *f*
 Tba. *f*
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno. *ff*
 Percy (Bari-Bass)
 Tan (Bass)
 Vin. 1 *f* pizz. *mf* arco
 Vin. 2 *f* pizz. *mf* arco
 Vla. *f* pizz. *mf* arco
 Vc. *f* arco *mf*
 Cb. *f* *mf*

Picc. -

2-Fl. *f*

2-Ob. -

2-Cl. -

B. Cl. -

Bsn. *f*

Hn. I-III -

Hn. II-IV *f*

2 Tpt. *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. -

Timp. *f*

B. D. -

Cym. -

Glock. -

Hp. -

Pno. *p*

Porgy [Bari-Bass] -

Tan [Bass] -

Vin. 1 *cresc.* *f* *mp*

Vin. 2 *cresc.* *f* *mp*

Vla. *cresc.* *f* *mp*

Vc. *cresc.* *f* *mp* *pizz.*

Ob. *mp*

Picc. -
 2-Fl. -
 2-Ob. -
 2-Cl. -
 B. Cl. -
 Ban. -

Hn. I-III -
 Hn. II-IV -
 2 Tpt. -
 2 Tbn. -
 B. Tbn. -
 Tba. -

Timp. -
 B. D. -
 Cym. -
 Glock. -

Hp. -

Pno. Wel - come to the sup - port group for those Who lost loves through un - us - u - al cir - cum - stanc - es. What you hear here

Porgy (Bari-Bass) -

Tan (Bass) Wel - come to the sup - port group for those Who lost loves through un - us - u - al cir - cum - stanc - es. What you hear here

Vin. 1 -
 Vin. 2 -
 Vla. -
 Vc. -
 Ob. -

Picc.

Hn. I-III

Timp.

Hp.

Pno.

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

stays here, can - dor flows _____ so speak now free - ly of il - li - cit ro - man - ces _____ We ad - mit that we are pow - er - less_ to heal our ach - ing heart Our

stays here, can - dor flows _____ so speak now free - ly of il - li - cit ro - man - ces _____ We ad - mit that we are pow - er - less_ to heal our ach - ing heart Our

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Vuoto

Picc. - - - - -

2-Fl. - - - - -

2-Ob. - - - - -

2.Cl. - - - - -

B. Cl. - - - - -

Ban. - - - - -

Hn. I-III - - - - -

Hn. II-IV - - - - -

2 Tpt. - - - - -

2 Tbn. - - - - -

B. Tbn. - - - - -

Tba. - - - - -

Timp. - - - - -

B. D. - - - - -

Cym. - - - - -

Glock. - - - - -

Hp. - - - - -

Pno. *lives have be-come un-man-age-a-ble Who would like to start?*

Porgy (Bari-Bass) - - - - -

Tan (Bass) *lives have be-come un-man-age-a-ble Who would like to start?*

Vuoto

Allegro Jubilante ♩=112

Vin. 1 *f*

Vin. 2 *f*

Vla. *f*

Vc. *f*

Ob. *mf*

Picc. -
 2-Fl. -
 2-Ob. -
 2-Cl. -
 B. Cl. -
 Ban. -

Hn. I-III -
 Hn. II-IV -
 2 Tpt. -
 2 Tbn. -
 B. Tbn. -
 Tba. -

Timp. -
 B. D. -
 Cym. -
 Glock. -

Hp. -
 Pno. -
 Porgy (Bari-Bass) -
 Tan (Bass) -

Vin. 1 -
 Vin. 2 -
 Vla. -
 Vc. -
 Ob. -

Picc. $\frac{3}{4}$

2-Fl. $\frac{3}{4}$

2-Ob. $\frac{3}{4}$

2-Cl. $\frac{3}{4}$

B. Cl. $\frac{3}{4}$

Bsn. $\frac{3}{4}$

Hn. I-III $\frac{3}{4}$

Hn. II-IV $\frac{3}{4}$

2 Tpt. $\frac{3}{4}$

2 Tbn. $\frac{3}{4}$

B. Tbn. $\frac{3}{4}$

Tba. $\frac{3}{4}$

Timp. $\frac{3}{4}$

B. D. $\frac{3}{4}$

Cym. $\frac{3}{4}$

Glock. $\frac{3}{4}$

Hp. $\frac{3}{4}$

Pno. $\frac{3}{4}$

Porgy [Bari-Bass] $\frac{3}{4}$

Tan [Bass] $\frac{3}{4}$

Vin. 1 $\frac{3}{4}$

Vin. 2 $\frac{3}{4}$

Vla. $\frac{3}{4}$

Vc. $\frac{3}{4}$

Ob. $\frac{3}{4}$

rit.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Porgy [Bari-Bass]

Tan [Bass]

Wel-come to the sup - port group for those who lost loves through un - - u - al cir - cum - stanc - es

Vin. 1

Vin. 2

pizz.

Vla.

pizz.

Vc.

pizz.

Ob.

pizz.

Act 1 Scene 1

No.2 - "Men of Honor" -Tan

Tan Wotan's first words from *Das Rheingold* Der Wonne seligen Saal bewachen mir Tür und Tor:

The joy blessed hall 5

I watch the door 4

Men of honor and eternal power, rise to endless glory 16

Bring drinks, and broken hearts, it's your hour, tell your tragic story 16

The men take the chairs from the tables and arrange them in a semi-circle.

The support group begins, for men who lost loves through unusual circumstances 18

What is said here stays here, so say what you will of illicit romances 18

We admit that we are powerless to heal our aching heart 15 **[these are AA phrases]**

Our lives have become unmanageable. Who would like to... 14/15

Ever After

Quadro Primo

Libretto:
Daniel Downey
Music:
Daniel Léo Simpson
February 2011
San Francisco, California

02-A1-S1-Tan

Vivace ♩=144 Dr. W.O. Tan, who looks conspicuously like Dr. Phil McGraw, enters

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Piccolo, 2 Flute, Oboe, 2 Clarinet in Bb, Bass Clarinet in Bb, Bassoon), brass (Horn in F I-III, Horns in F II-IV, 2 Trumpets in Bb, 2 Trombone, Bass Trombone, Tuba), and percussion (Timpani, Bass Drum, Cymbals, Glockenspiel). The middle section features strings (Violin 1, Violin 2, Viola, Violoncello, Contrabass) and piano. The bottom section includes vocal soloists: Porgy (Baritone-Bass) and W.O. Tan (Bass-Baritone). The score is in 4/4 time with a key signature of three flats (Bb, Eb, Ab). Dynamics range from *ff* (fortissimo) to *f* (forte). Performance instructions include *pizz.* (pizzicato) and *arco* (arco) for the strings. A 'crash' instruction is present for the cymbals. The tempo is marked 'Vivace' with a metronome marking of ♩=144.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

4 C# Bb | E F G# A

Pno.

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

Picc. *mp*
 2-Fl. *mp*
 2-Obo. *mp*
 2-Cl. *mp*
 B. Cl. *mp*
 Bsn. *mp*
 Hn. I-III *mf*
 Hn. II-IV *mf*
 2 Tpt. *mp*
 2 Tbn. *mp*
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp. *mp*
 Pno.
 Porgy (Bari-Bass)
 Tan (Bass)
 Vin. 1 *mp*
 Vin. 2 *mp*
 Vla. *mp*
 Vc. *mp*
 Cb. *mp*

The joy bles - sed hall I watch the door

16

Picc. *mf*

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt. *mf* sord. natural

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Porgy (Bari-Bass)

Tan (Bass)

The joy bles - sed hall I watch the door

Vin. 1 *f*

Vin. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

Picc. *mp* *dim.* *p*

2-Fl. *mp* *mp* *dim.*

2-Ob. *mp* *mp* *dim.*

2-Cl. *mp* *mp* *dim.*

B. Cl. *mp* *mp* *dim.* *p*

Bsn. *mp* *mp* *dim.* *p*

Hn. I-III *p*

Hn. II-IV *f* *p*

2 Tpt. *f* *p*

2 Tbn. *f* *p*

B. Tbn. *p*

Tba. *p*

Timp.

B. D.

Cym.

Glock. *mp*

Hp. *mp*

Pno.

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1 *dim.* *p*

Vln. 2 *dim.* *p*

Vla. *dim.* *p*

Vc. *dim.* *p*

Cb. *dim.* *pizz.*

rit. ♩=74

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *mf*

Bsn. -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. **DCB | EFGA**

Pno. -

Porgy (Bari-Bass) -

Tan (Bass) *mf*
Men of hon - or and e - ter - nal pow - er Rise to end - less

maestoso ♩=74

Vin. 1 *mp*

Vin. 2 *mp*

Via. *mp*

Vc. *mp* (pizz.)

Ob. *mp*

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Porgy (Bari-Bass)
 Tan (Bass)
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Ob.

DCB | EFGA
 glo - ry men of hon - or and e - ter - nal pow - er
 mp
 mp
 mp
 arco
 mp
 pizz.
 mp

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tbn.

Timp.
 B. D.
 Cym.

Glock.
 Hp.

Pno.

Porgy [Bari-Bass]

Tan [Bass]
 Rise to end - less Rise to end - less Rise to end - less glo - - -

Vin. 1
 Vin. 2
 Vla.
 Vc.
 Ob.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.
 B. D.
 Cym.
 Glock.

Hp.
 Pno.

Porgy (Bari-Bass)
 Tan (Bass)
 -ry _____ Bring drinks and bro - ken hearts, it's your hour Tell your tra - gic

Vin. 1
 Vin. 2
 Vla.
 Vc.
 Ob.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Porgy (Bari-Bass)

Tan (Bass)
 sto - ry. Bring drinks and bro - ken hearts, Bring drinks and bro - ken hearts,

Vln. 1

Vln. 2

Vla.

Vc.

Ob.

Picc. -
 2-Fl. -
 2-Ob. -
 2-Cl. -
 B. Cl. -
 Bsn. -
 Hn. I-III *mp*
 Hn. II-IV *mp*
 2 Tpt. *mf*
 2 Tbn. -
 B. Tbn. -
 Tba. -
 Timp. *mp*
 B. D. -
 Cym. -
 Glock. -
 Hp. -
 Pno. -
 Porgy [Bari-Bass]
 Tan [Bass] it's your hour Tell your trag - ic Tell your trag - ic Tell your trag - ic
 Vin. 1
 Vin. 2
 Vla. *3*
 Vc. *3*
 Ob.

The men take the chairs from the tables
and arrange them in a semi-circle

accel. più mosso ♩=144 3

Picc. - - - - -
2-Fl. - - - - -
2-Ob. - - - - -
2-Cl. - - - - -
B. Cl. - - - - -
Bsn. - - - - -

Hn. I-III - - - - -
Hn. II-IV - - - - -
2 Tpt. - - - - -
2 Tbn. - - - - -
B. Tbn. - - - - -
Tba. - - - - -

Timp. - - - - -

B. D. - - - - -

Cym. - - - - -

Glock. - - - - -

Hp. - - - - -

The men take the chairs from the tables and arrange them in a semi-circle

Pno. - - - - -

Porgy [Bari-Bass] - - - - -

Tan [Bass] - - - - -
sto - - - - - ry

accel. più mosso ♩=144

Vin. 1 - - - - -

Vin. 2 - - - - -

Vla. - - - - -

Vc. - - - - -

Cb. - - - - -

Picc. *f* *mf*
 2-Fl. *mf*
 2-Ob. *mf* *mf*
 2-Cl. *mf* *mf*
 B. Cl. *f*
 Bsn. *mf* *mf*
 Hn. I-III
 Hn. II-IV
 2 Tpt. *f*
 2 Tbn. *f*
 B. Tbn. *f*
 Tba. *f*
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno. *ff*
 Porgy (Bari-Bass)
 Tan (Bass)
 Vin. 1 *f* *mf* pizz. arco
 Vin. 2 *f* *f* *mf* pizz. arco
 Vla. *f* *mf* pizz. arco
 Vc. *f* *mf*
 Cb. *f* *mf*

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

cresc.

f

mp

crash

f

p

pizz.

f *mp*

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. -

Bsn. -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. -

Pno. - Wel - come to the sup-

Porgy [Bari-Bass] -

Tan [Bass] - Wel - come to the sup

Vin. 1 - *p*

Vin. 2 - *p*

Vla. - *p*

Vc. - *p*

Ob. - *p*

Picc.

Hn. I-III

Timp.

Hp.

Pno.

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

port group for those Who lost loves through un - us - u - al cir - cum - stanc - es. What you hear here stays here, can - dor flows.

port group for those Who lost loves through un - us - u - al cir - cum - stanc - es. What you hear here stays here, can - dor flows.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Percy (Bari-Bass)
 Tan (Bass)
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Ob.

— so speak now free-ly of il-li-cit ro-man-ces. We ad-mit that we are pow-er-less_ to heal our ach-ing heart Our

— so speak now free-ly of il-li-cit ro-man-ces. We ad-mit that we are pow-er-less_ to heal our ach-ing heart Our

123

Vuoto

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Ban.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

lives have be - come un - man - age - a - ble un - man - age - a - ble Who would like to start?

Porgy [Bari-Bass]

Rodolfo stands

Tan [Bass]

lives have be - come un - man - age - a - ble un - man - age - a - ble un - man - age - a - ble un - man - age - a - ble who would like to start?

Vuoto

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

Musical score for page 20, measures 134-143. The score includes parts for Piccolo, Flutes (2), Oboes (2), Clarinets (2), Bass Clarinet, Bassoon, Horns (I-III and II-IV), Trumpets (2), Trombones (2), Tuba, Timpani, Bass Drum, Cymbals, Glockenspiel, Harp, Piano, Porgy (Bari-Bass), Tan (Bass), Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is in a key signature of two flats and a 4/4 time signature. The first measure (134) contains a whole note chord for the strings and a half note for the bassoon. The second measure (135) contains a whole note chord for the strings and a half note for the bassoon. The third measure (136) contains a whole note chord for the strings and a half note for the bassoon. The fourth measure (137) contains a whole note chord for the strings and a half note for the bassoon. The fifth measure (138) contains a whole note chord for the strings and a half note for the bassoon. The sixth measure (139) contains a whole note chord for the strings and a half note for the bassoon. The seventh measure (140) contains a whole note chord for the strings and a half note for the bassoon. The eighth measure (141) contains a whole note chord for the strings and a half note for the bassoon. The ninth measure (142) contains a whole note chord for the strings and a half note for the bassoon. The tenth measure (143) contains a whole note chord for the strings and a half note for the bassoon.

150

Musical score for woodwinds, brass, and percussion instruments. The instruments listed are Piccolo, Flute 2, Oboe 2, Clarinet 2, Bass Clarinet, Bassoon, Horn I-III, Horn II-IV, Trumpet 2, Trombone 2, Baritone Trombone, Tuba, Timpani, Bass Drum, Cymbals, Glockenspiel, Harp, Piano, Percussion (Bass), and Tanburi (Bass). The score is mostly empty, with some initial notes for Horn I-III and Percussion (Bass).

Allegro Jubilante ♩=112

Musical score for string instruments: Violin 1, Violin 2, Viola, Violoncello, and Contrabasso. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte).

Picc.

Hn. I-III

Timp.

Hp.

Vin. 1

rit.

Act 1 Scene 1

No.2 - "Men of Honor" -Tan

Tan Wotan's first words from *Das Rheingold* Der Wonne seligen Saal bewachen mir Tür und Tor:

The joy blessed hall 5

I watch the door 4

Men of honor and eternal power, rise to endless glory 16

Bring drinks, and broken hearts, it's your hour, tell your tragic story 16

The men take the chairs from the tables and arrange them in a semi-circle.

The support group begins, for men who lost loves through unusual circumstances 18

What is said here stays here, so say what you will of illicit romances 18

We admit that we are powerless to heal our aching heart 15 **[these are AA phrases]**

Our lives have become unmanageable. Who would like to... 14/15

Ever After

Quadro Primo

Libretto:
Daniel Downey
Music:
Daniel Léo Simpson
February 2011
San Francisco, California

02-A1-S1-Tan

Vivace ♩=144 Dr. W.O. Tan, who looks conspicuously like Dr. Phil McGraw, enters

The musical score is written for a full orchestra and a soloist. The tempo is marked 'Vivace' with a metronome marking of ♩=144. The key signature is three flats (B-flat major/D minor) and the time signature is 4/4. The score includes parts for Piccolo, 2 Flute, Oboe, 2 Clarinet in Bb, Bass Clarinet in Bb, Bassoon, Horn in F I-III, Horns in F II-IV, 2 Trumpets in Bb, 2 Trombone, Bass Trombone, Tuba, Timpani, Bass Drum, Cymbals, Glockenspiel, Harp, Piano (Rehearsal Only), W.O. Tan (Bass-Baritone), Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score features dynamic markings such as *ff* (fortissimo) and *f* (forte), and includes performance instructions like 'pizz.' (pizzicato) and 'arco' (arco). A 'crash' instruction is present for the Cymbals. The score is divided into two systems, with the soloist part appearing in the second system.

Picc. *mp*
 2-Fl. *mp*
 2-Ob. *mp*
 2-Cl. *mp*
 B. Cl. *mp*
 Bsn. *mp*
 Hn. I-III *mf*
 Hn. II-IV *mf*
 2 Tpt. *mp*
 2 Tbn. *mp*
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp. *mp*
 Pno.
 Tan [Bass]
 The joy bles - sed hall I watch the door
 Vin. 1 *mp*
 Vin. 2 *mp*
 Vla. *mp*
 Vc. *mp*
 Cb. *mp*

Picc. *mf*

2-Fl.

2-Ob.

2.Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt. *mf* sord. natural

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Tan (Bass)

The joy bles - sed hall I watch the door

Vin. 1 *f*

Vin. 2 *f*

Via. *f*

Vc. *f*

Ob. *f*

Picc. *mp* *dim.* *p*

2-Fl. *mp* *mp* *dim.* *p*

2-Ob. *mp* *mp* *dim.* *p*

2-Cl. *mp* *mp* *dim.* *p*

B. Cl. *mp* *mp* *dim.* *p*

Bsn. *mp* *mp* *dim.* *p*

Hn. I-III *p*

Hn. II-IV *f* *p*

2 Tpt. *f* *p*

2 Tbn. *f* *p*

B. Tbn. *p*

Tba. *p*

Timp.

B. D.

Cym.

Glock. *mp*

Hp. *mp*

Pno.

Tan [Bass]

Vin. 1 *dim.* *p*

Vin. 2 *dim.* *p*

Via. *dim.* *p*

Vc. *dim.* *p*

Cb. *dim.* *pizz.*

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
mf

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Tan [Bass]
 DCB | EFGA

mf
 Men of hon - or and e - ter - nal pow - er Rise to end - less

maestoso $\text{♩} = 74$
mp
mp
mp
mp (pizz.)
mp

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *mf*

Bsn. -

Hn. I-III *mf*

Hn. II-IV *mf*

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. DCB|EFGA

Pno. *mf*

Tan [Bass] glo - ry men of hon - or and e - ter - nal pow - er

Vin. 1 *mf*

Vin. 2 *mf*

Vla. *mf*

Vc. *mf*

Ob. *mf*

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Tan [Bass]
 Rise to end - less Rise to end - less Rise to end - less glo - - -

Vin. 1

Vin. 2

Via.

Vc.

Ob.

Picc. -
 2-Fl. *mp* 3
 2-Ob. *mp* 3
 2-Cl. *mp* 3
 B. Cl. *mp*
 Bsn. *mp* 3
 Hn. I-III *mp*
 Hn. II-IV *mp*
 2 Tpt. *mp*
 2 Tbn. *mp*
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Tan [Bass] *mp*
 -ry _____ Bring drinks and bro - ken hearts, it's your hour Tell your tra - gic
 Vin. 1 3
 Vin. 2 3
 Vla. 3
 Vc. 3
 Ob.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Tan [Bass]
 Vin. 1
 Vin. 2
 Via.
 Vc.
 Ob.

mf
 mf
 sto - ry.
 Bring drinks and bro - ken hearts,
 Bring drinks and bro - ken hearts,

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Tan (Bass)

Vln. 1

Vln. 2

Vla.

Vc.

Ob.

mp

mf

mp

it's your hour Tell your trag - ic Tell your trag - ic Tell your trag - ic

The men take the chairs from the tables
and arrange them in a semi-circle

accel. più mosso ♩=144³

72

Picc. - - - - -
2-Fl. - - - - -
2-Ob. - - - - -
2-Cl. - - - - -
B. Cl. - - - - -
Bsn. - - - - -

Hn. I-III - - - - -
Hn. II-IV - - - - -
2 Tpt. - - - - -
2 Tbn. - - - - -
B. Tbn. - - - - -
Tba. - - - - -

Timp. - - - - -
B. D. - - - - -
Cym. - - - - -
Glock. - - - - -
Hp. - - - - -

Pno. - - - - -
Tan [Bass] - - - - -

The men take the chairs from the tables and arrange them in a semi-circle

sto - - - - - ry

accel. più mosso ♩=144

Vln. 1 - - - - -
Vln. 2 - - - - -
Via. - - - - -
Vc. - - - - -
Cb. - - - - -

Picc. *f* *mf*

2-Fl. *mf*

2-Ob. *mf* *mf*

2.Cl. *mf* *mf*

B. Cl. *f*

Bsn. *mf* *mf*

Hn. I-III

Hn. II-IV

2 Tpt. *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp.

B. D. Triangle *f* To: Bass Drum

Cym.

Glock.

Hp.

Pno. *ff*

Tan [Bass]

Vin. 1 *f* *mf* pizz. arco

Vin. 2 *f* *f* *mf* pizz. arco

Via. *f* *mf* pizz. arco

Vc. *f* *mf*

Ob. *f* *mf*

Picc. -

2-Fl. *f*

2-Ob. *f*

2-Cl. *cresc.* *f*

B. Cl. *f* *mp*

Bsn. *f*

Hn. I-III *f*

Hn. II-IV *f*

2 Tpt. *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

B. D. *f* Triangle *mf*

Cym. *f* crash

Glock. -

Hp. -

Pno. *p*

Tan [Bass] -

Vln. 1 *cresc.* *f* *mp*

Vln. 2 *cresc.* *f* *mp*

Vla. *cresc.* *f* *mp*

Vc. *cresc.* *f* *mp*

Ob. *f* *mp* pizz.

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. -

Bsn. -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

Tri. ♩ -

Cym. ♩ -

Glock. -

Hp. -

Pno. *Wel - come to the sup-*

Tan [Bass] *Wel - come to the sup*

Vin. 1 *p*

Vin. 2 *p*

Vla. *p*

Vc. *p*

Ob. *p*

Picc.

Hn. I-III

Timp.

Hp.

Pno.

Tan (Bass)

Vin. 1

port group for those Who lost loves through un - us - u - al cir - cum - stanc - es. What you hear here stays here, can - dor flows.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Tan (Bass)
 Vln. 1
 Vln. 2
 Via.
 Vc.
 Ob.

— so speak now free-ly of il-li-cit ro-man-ces. We ad-mit that we are pow-er-less_ to heal our ach-ing heart Our

Vuoto

123

Picc. -
2-Fl. -
2-Ob. -
2-Cl. -
B. Cl. -
Ban. -

Hn. I-III -
Hn. II-IV -
2 Tpt. -
2 Tbn. -
B. Tbn. -
Tba. -

Timp. -

Tri. -

Cym. -

Glock. -

Hp. -

Pno. *lives have be - come un - man - age - a - ble Who would like to start?*

Rodolfo [T] -

Rodolfo stands

Tan [Bass] *lives have be - come un - man - age - a - ble un - man - age - a - ble un - man - age - a - ble un - man - age - a - ble who would like to start?*

Vuoto

Vin. 1 -
Vin. 2 -
Via. -
Vc. -
Cb. -

Slow 2 $\text{♩} = 76$

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Ban.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
 My Lu - ci - a _____ Mi - mi love-bird _____ with your fro - zen fin - gers _____

Tan [Bass]

Slow 2 $\text{♩} = 76$

Vin. 1
 Vin. 2
 Vla.
 Vc.
 Ob.

Picc.

Hn. I-III

Timp.

Hp.

Rodolfo [T]

To your room and to your heart I found the key My love for you still free-ly for - ev - er ev-ver af - ter

Vln. 1

Picc.

Hn. I-III

Timp.

Hp.

Rodolfo [T]

Vln. 1

Picc.

Hn. I-III

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

trimmed on her bon-net My heart sang that mo-ment like a dove at first flight like a dove at first flight sang that mo-ment my heart. Ly-ri-cal as

Picc.

Hn. I-III

Timp.

Hp.

Rodolfo [T]

flow-ry words penned in a son-net penned in a son-net penned in a son-net Fi-red by ___ a-dor-

em gm D F#7

Vln. 1

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

a-tion of her sweet fas-ci-na-tion vis-ion en-hanc-ing. Why would I ev-er re-ject her Why did I ev-er doubt? Il-

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo (V)
 Tan (Bass)
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Ob.

lumed thus by moon-light rays thy charms en-hanc-ing thy charms en-hanc-ing en-hanc-ing My Lu-ci-a

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Mi - mi, love-bird ____ Oh ____ I miss my miss-tress ____ Oh I miss each lit - te kiss. I miss my seem - stress.

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [I]

con-sumed with love_____ con-sumed with love_____

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

Allegro Jubilante ♩=112

279

Picc. -

2-Fl. -

2-Ob. -

2-Ci. -

B. Ci. -

Ban. -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

Tri. -

Cym. -

Glock. -

Hp. -

Pno. -

Rodolfo [T] -

Tan [Bass] -

Allegro Jubilante ♩=112

Vin. 1 *f*

Vin. 2

Vla. *f*

Vc. *f*

Ob. *mf*

Picc.

Hn. I-III

Timp.

Hp.

Pno.

Rodolfo [I]

Tan [Bass]

Vin. 1

f *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

rit.

Act 1 Scene 1

No.2 - "Men of Honor" -Tan

Tan Wotan's first words from *Das Rheingold* Der Wonne seligen Saal bewachen mir Tür und Tor:

The joy blessed hall 5

I watch the door 4

Men of honor and eternal power, rise to endless glory 16

Bring drinks, and broken hearts, it's your hour, tell your tragic story 16

The men take the chairs from the tables and arrange them in a semi-circle.

The support group begins, for men who lost loves through unusual circumstances 18

What is said here stays here, so say what you will of illicit romances 18

We admit that we are powerless to heal our aching heart 15 **[these are AA phrases]**

Our lives have become unmanageable. Who would like to... 14/15

Ever After

Quadro Primo

Libretto:
Daniel Downey
Music
Daniel Léo Simpson
February 2011
San Francisco, California

02-A1-S1-Tan

Vivace ♩=144

Dr. W.O. Tan, who looks conspicuously like Dr. Phil McGraw, enters

Piccolo

2 Flute

Oboe

2 Clarinet in B \flat

Bass Clarinet in B \flat

Bassoon

Horn in F I-III

Horns in F II-IV

2 Trumpets in B \flat

2 Trombone

Bass Trombone

Tuba

Timpani

Bass Drum

Cymbals

Glockenspiel

Harp

Piano (Rehearsal Only)

W.O. Tan (Bass-Baritone)

Violin 1

Violin 2

Viola

Violoncello

Contrabass

ff

f

crash

pizz.

arco

ff

ff

ff

ff

6

Picc. *f*

2.Fl. *f*

2.Ob. *f*

2.Cl. *f*

B. Cl. *f*

Bsn. *f*

Hn. I-III

Hn. II-IV

2 Tpt. *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

B. D.

Cym. *f*

Glock.

Hp. 4 C# Bb | E F Gb A

Pno.

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Picc. *mp*
 2-Fl. *mp*
 2-Ob. *mp*
 2-Cl. *mp*
 B. Cl. *mp*
 Bsn. *mp*
 Hn. I-III *mf*
 Hn. II-IV *mf*
 2 Tpt. *mp*
 2 Tbn. *mp*
 B. Tbn. *mp*
 Tba. *mp*
 Timp.
 B. D.
 Cym.
 Glock.
 Hp. *mp*
 Pno.
 Tan [Bass] *mp*
 The joy bles - sed hall I watch the door
 Vin. 1 *mp*
 Vin. 2 *mp*
 Vla. *mp*
 Vc. *mp*
 Cb. *mp*

Picc. *mf*

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt. *mf* sord.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Tan (Bass)

The joy bles - sed hall I watch the door

Vln. 1 *f*

Vln. 2 *f*

Via. *f*

Vc.

Cb.

Picc. *mp* *dim.*

2-Fl. *f* *mp* *mp* *dim.*

2-Ob. *f* *mp* *mp* *dim.*

2.Cl. *f* *mp* *mp* *dim.*

B. Cl. *mp* *mp* *dim.*

Bsn. *mp* *mp* *dim.*

Hn. I-III

Hn. II-IV *f*

2 Tpt. natural *f*

2 Tbn. *f*

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp. *mp*

Pno.

Tan [Bass]

Vin. 1 *dim.* rit.

Vin. 2 *dim.*

Via. *dim.*

Vc. *f* *dim.*

Cb. *f* *dim.* pizz.

Picc. *p*

2-Fl. *p*

2-Ob. *p*

2-Cl. *p*

B. Cl. *p* *mf*

Bsn. *p*

Hn. I-III *p*

Hn. II-IV *p*

2 Tpt. *p*

2 Tbn. *p*

B. Tbn. *p*

Tba. *p*

Timp.

B. D.

Cym.

Glock. *mp*

Hp. DCB|EFGA

Pno.

Tan (Bass) *mf*

Men of hon - or and e - ter - nal pow - er

$\text{♩} = 74$ **maestoso** $\text{♩} = 74$

Vin. 1 *p* *mp*

Vin. 2 *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp* 3

Ob. (pizz.) *mp*

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *mf*

Bsn. -

Hn. I-III *mf*

Hn. II-IV *mf*

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. DCB | EFGA

Pno. -

Tan [Bass] *mf*
 Rise to end - less glo - ry men of hon - or and e - ter - nal

Vin. 1 *mf*

Vin. 2 *mf*

Vla. *mf*

Vc. *mf*

Ob. *mf*

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.

B. D.
 Cym.

Glock.

Hp.

Pno.

Tan. (Bass)
 pow - er Rise to end - less Rise to end - less Rise to end - less glo -

Vln. 1

Vln. 2

Vla.

Vc.

Ob.

Picc. -
 2-Fl. -
 2-Ob. -
 2-Cl. -
 B. Cl. -
 Bsn. -
 Hn. I-III -
 Hn. II-IV -
 2 Tpt. -
 2 Tbn. -
 B. Tbn. -
 Tba. -
 Timp. -
 B. D. -
 Cym. -
 Glock. -
 Hp. -
 Pno. -
 Tan [Bass] -
 Vln. 1 -
 Vln. 2 -
 Vla. -
 Vc. -
 Cb. -

ry
 Bring drinks and bro - ken hearts, it's your hour

Picc. -

2-Fl. -

2-Ob. -

2.Cl. -

B. Cl. *mf*

Bsn. *mf*

Hn. I-III *mf*

Hn. II-IV *mf*

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. -

Pno. -

Tan [Bass] *mf*

Tell your tra - gic sto - ry. Bring drinks and bro - ken hearts, Bring drinks and

Vin. 1 *mf*

Vin. 2 *mf*

Vla. *mf*

Vc. *mf*

Ob. -

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Tan [Bass]
 bro - ken hearts, it's your hour Tell your trag - ic Tell your trag - ic
 Vln. 1
 Vln. 2
 Via.
 Vc.
 Ob.

Picc. *f* *mf*

2-Fl. *mf*

2-Ob. *mf* *mf*

2-Cl. *mf* *mf*

B. Cl. *f* *mf* *mf*

Bsn. *mf* *mf*

Hn. I-III

Hn. II-IV

2 Tpt. *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp.

B. D. Triangle *f*

Cym.

Glock.

Hp.

Pno. *ff*

Tan [Bass]

Vin. 1 *f* *mf* pizz.

Vin. 2 *f* *f* *mf* pizz.

Via. *f* *mf* pizz.

Vc. *f* *mf*

Ob. *f* *mf*

Picc.

Hn. I-III

Timp.

Hp.

Tan [Bass]

rit. . . .

102

Picc. $\text{♩} = 72$

2-Fl. $\text{♩} = 72$

2-Ob. $\text{♩} = 72$

2-Cl. $\text{♩} = 72$

B. Cl. $\text{♩} = 72$

Bsn. $\text{♩} = 72$

Hn. I-III $\text{♩} = 72$

Hn. II-IV $\text{♩} = 72$

2 Tpt. $\text{♩} = 72$

2 Tbn. $\text{♩} = 72$

B. Tbn. $\text{♩} = 72$

Tba. $\text{♩} = 72$

Timp. $\text{♩} = 72$

Tri. $\text{♩} = 72$

Cym. $\text{♩} = 72$

Glock. $\text{♩} = 72$

Hp. $\text{♩} = 72$

Pno. $\text{♩} = 72$

Wel - come to the sup - port group for those Who lost loves through un - us - u - al cir - cum - stanc - es. What you hear here stays here, can - dor

Tan [Bass] $\text{♩} = 72$

Wel - come to the sup - port group for those Who lost loves through un - us - u - al cir - cum - stanc - es. What you hear here stays here, can - dor

Vin. 1 $\text{♩} = 72$

Vin. 2 $\text{♩} = 72$

Vla. $\text{♩} = 72$

Vc. $\text{♩} = 72$

Ob. $\text{♩} = 72$

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Tan (Bass)
 Vin. 1
 Vin. 2
 Via.
 Vc.
 Ob.

flows_____ so speak now free-ly of il-li-cit ro-man-ces_____ We ad-mit that we are pow-er-less_ to heal our ach-ing heart Our

flows_____ so speak now free-ly of il-li-cit ro-man-ces_____ We ad-mit that we are pow-er-less_ to heal our ach-ing heart Our

Vuoto

123

Picc.

2-Fl.

2-Ob.

2.Cl.

B. Cl.

Ban.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

lives have be - come un - man - age - a - ble un - man - age - a - ble Who would like to start?

Rodolfo [T]

Rodolfo stands

Tan. [Bass]

lives have be - come un - man - age - a - ble un - man - age - a - ble un - man - age - a - ble un - man - age - a - ble who would like to start?

Vuoto

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Ban.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
 My Lu - ci - a _____ Mi - mi love-bird _____ with your fro-zen fin - gers _____
 Tan [Bass]

Vin. 1
 Vin. 2
 Vla.
 Vc.
 Ob.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

To your room and to your heart I found the key My love for you still free-ly for - ev - er ev-ver af - ter

Picc.

Hn. I-III

Timp.

Hp.

Rodolfo [T]

lin - gers___ fate guid-ed my hands guid-ed my hands in_ that_ room lit dim-ly___ In an in-stant I knew___

Vln. 1

♩=118

Picc.

Hn. I-III

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
 ___ it was love at first sight ___ Love at first sight in an in-stant I knew My flo-wer girl_ with red ro-ses trimmed on her bon-net trimmed on her bon-net

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

trimmed on her bon-net My heart sang that mo-ment like a dove at first flight like a dove at first flight sang that mo-ment my heart. Ly-ri-cal as

Picc.

Hn. I-III

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Ob.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

a-tion of her sweet fas-ci-na-tion vis-ion en-hanc-ing. Why would I ev-er re-ject her____ Why did I____ ev-er doubt? Il-

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo (I)
 Tan (Bass)
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Ob.

lumed thus by moon-light rays thy charms en-hanc-ing thy charms en-hanc-ing en-hanc-ing My Lu-ci-a

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Mi - mi, love-bird ____ Oh ____ I miss my miss-tress ____ Oh I miss each lit - te kiss. I miss my seem - stress.

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [I]

con-sumed with love_____ con-sumed with love_____

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

Allegro Jubilante ♩=112

279

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. -

Ban. -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

Tri. -

Cym. -

Glock. -

Hp. -

Pno. -

Rodolfo [T] -

Tan [Bass] -

Allegro Jubilante ♩=112

Vin. 1 *f*

Vin. 2 *f*

Vla. *f*

Vc. *f*

Ob. *mf*

Picc.

Hn. I-III

Timp.

Hp.

Pno.

Rodolfo [I]

Tan [Bass]

Vin. 1

f *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

rit.

Act 1 Scene 1

No.2 - "Men of Honor" -Tan

Tan Wotan's first words from *Das Rheingold* Der Wonne seligen Saal bewachen mir Tür und Tor:

The joy blessed hall 5

I watch the door 4

Men of honor and eternal power, rise to endless glory 16

Bring drinks, and broken hearts, it's your hour, tell your tragic story 16

The men take the chairs from the tables and arrange them in a semi-circle.

The support group begins, for men who lost loves through unusual circumstances 18

What is said here stays here, so say what you will of illicit romances 18

We admit that we are powerless to heal our aching heart 15 **[these are AA phrases]**

Our lives have become unmanageable. Who would like to... 14/15

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Barit-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

Musical score for a symphony orchestra, page 3, starting at measure 7. The score includes parts for Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion (B.D., Cym., Glock.), Harp, Piano, and various string instruments (Violins, Viola, Violoncello, Contrabass). The score is in a key with three flats and a 4/4 time signature. Dynamics include *f* and *mf*. The Harp part includes the chord sequence: 4 C# Bb | E F Gb A.

Picc. *mp*
 2-Fl. *mp*
 2-Ob. *mp*
 2-Cl. *mp*
 B. Cl. *mp*
 Bsn. *mp*
 Hn. I-III *mf*
 Hn. II-IV *mf*
 2 Tpt. *mp*
 2 Tbn. *mp*
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp. *mp*
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1 *mp*
 Vin. 2 *mp*
 Vla. *mp*
 Vc. *mp*
 Cb. *mp*

The joy bles - sed hall I watch the door

Picc. *mf*

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt. *mf* sord. natural

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

f

The joy bles - sed hall I watch the door

Picc. *mp* *dim.* *p*

2-Fl. *mp* *mp* *dim.*

2-Ob. *mp* *mp* *dim.*

2-Cl. *mp* *mp* *dim.*

B. Cl. *mp* *mp* *dim.* *p*

Bsn. *mp* *mp* *dim.* *p*

Hn. I-III *p*

Hn. IV *f* *p*

2 Tpt. *f* *p*

2 Tbn. *f* *p*

B. Tbn. *p*

Tba. *p*

Timp.

B. D.

Cym.

Glock. *mp*

Hp. *mp*

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1 *dim.* *p*

Vin. 2 *dim.* *p*

Vla. *dim.* *p*

Vc. *dim.* *p*

Cb. *dim.* *pizz.*

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
mf

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Tan [Bass]
mf

DCB|EFGA

Men of hon - or and e - ter - nal pow - er Rise to end - less

maestoso ♩=74
 Vin. 1 *mp*
 Vin. 2 *mp*
 Vla. *mp*
 Vc. *mp* (pizz.)
 Ob. *mp*

Picc. -
 2-Fl. -
 2-Ob. -
 2-Cl. -
 B. Cl. -
 Bsn. -
 Hn. I-III -
 Hn. II-IV -
 2 Tpt. -
 2 Tbn. -
 B. Tbn. -
 Tba. -
 Timp. -
 B. D. -
 Cym. -
 Glock. -
 Hp. DCB|EFGA
 Pno. -
 Tan [Bass] glo - ry men of hon - or and e - ter - nal pow - er
 Vln. 1 -
 Vln. 2 -
 Vla. -
 Vc. -
 Cb. -

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.

B. D.
 Cym.

Glock.

Hp.

Pno.

Tan [Bass]
 Rise to end - less Rise to end - less Rise to end - less glo - - -

Vin. 1

Vin. 2

Via.

Vc.

Ob.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Tan [Bass]
 Vin. 1
 Vin. 2
 Via.
 Vc.
 Ob.

-ry _____ Bring drinks and bro - ken hearts, it's your hour Tell your tra - gic

Picc. -
 2-Fl. -
 2-Ob. -
 2-Cl. -
 B. Cl. -
 Bsn. -
 Hn. I-III -
 Hn. II-IV -
 2 Tpt. -
 2 Tbn. -
 B. Tbn. -
 Tba. -
 Timp. -
 B. D. -
 Cym. -
 Glock. -
 Hp. -
 Pno. -
 Tan [Bass] -
 Vin. 1 -
 Vin. 2 -
 Via. -
 Vc. -
 Ob. -

Musical score for page 58, featuring various instruments including Piccolo, Flutes, Oboes, Clarinets, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Bass Drum, Cymbals, Glockenspiel, Harp, Piano, Bassoon (with lyrics), Violins, Viola, Violoncello, and Oboe. The score includes dynamic markings such as *mf* and *mf*, and articulation like triplets. The lyrics for the Bassoon part are: "sto - ry. Bring drinks and bro - ken hearts, Bring drinks and bro - ken hearts,".

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Tan (Bass)
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Ob.

it's your hour Tell your trag - ic Tell your trag - ic Tell your trag - ic

Picc. *mf* *f*

2-Fl. *mf* *f*

2-Ob. *f*

2-Cl. *mf* *f*

B. Cl.

Bsn.

Hn. I-III *f*

Hn. II-IV

2 Tpt. natural *f*

2 Tbn. *f*

B. Tbn. *f*

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno. *ff*

Tan [Bass] *sto* *ry*

The men take the chairs from the tables and arrange them in a semi-circle

Vln. 1 *3*

Vln. 2 *3*

Vla. *3*

Vc. *3*

Ob.

Picc. *f* *mf*

2-Fl. *mf*

2-Ob. *mf* *mf*

2-Cl. *mf* *mf*

B. Cl. *f* *mf* *mf*

Bsn. *mf* *mf*

Hn. I-III

Hn. II-IV

2 Tpt. *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp.

B. D. Triangle *f* To: Bass Drum

Cym.

Glock.

Hp.

Pno. *ff*

Tan [Bass]

Vin. 1 *f* *mf* pizz. arco

Vin. 2 *f* *f* *mf* pizz. arco

Via. *f* *mf* pizz. arco

Vc. *f* *mf*

Ob. *f* *mf*

Detailed description of the musical score: This page contains a full orchestral score for measures 80-85. The woodwind section (Piccolo, Flutes, Oboes, Clarinets, Bassoon, Horns, Trumpets, Trombones, and Tuba) features complex rhythmic patterns with triplets and slurs. The brass section (Trumpets, Trombones, and Tuba) provides a strong harmonic foundation with various articulations. The string section (Violins, Viola, Violoncello, and Oboe) includes dynamic markings and performance instructions like 'pizz.' and 'arco'. The percussion section includes Triangle, Cymbal, Glockenspiel, and Bass Drum. The Piano part features a dense texture with a forte dynamic. The score is written in a key signature of two flats and a common time signature.

Picc. -

2-Fl. *f*

2-Ob. *f*

2-Cl. *cresc.* *f*

B. Cl. *f* *mp*

Bsn. *f*

Hn. I-III *f*

Hn. II-IV *f*

2 Tpt. *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

B. D. *f* Triangle *mf*

Cym. *f* crash

Glock. -

Hp. -

Pno. *p*

Tan [Bass] -

Vln. 1 *cresc.* *f* *mp*

Vln. 2 *cresc.* *f* *mp*

Vla. *cresc.* *f* *mp*

Vc. *cresc.* *f* *mp*

Ob. *f* *mp* pizz.

Picc. - - - - -

2-Fl. - - - - -

2-Ob. - - - - -

2-Cl. - - - - -

B. Cl. - - - - -

Bsn. - - - - -

Hn. I-III - - - - - *p*

Hn. II-IV - - - - - *p*

2 Tpt. - - - - -

2 Tbn. - - - - -

B. Tbn. - - - - -

Tba. - - - - -

Timp. - - - - -

Tri. $\text{||} \overset{>}{\text{J}}$ - - - - -

Cym. || - - - - -

Glock. - - - - -

Hp. - - - - -

Pno. - - - - - Wel - come to the sup-

Tan [Bass] - - - - - Wel - come to the sup

Vin. 1 - - - - -

Vin. 2 - - - - -

Vla. - - - - -

Vc. - - - - -

Ob. - - - - - *p*

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.
 Tri.
 Cym.
 Glock.

Hp.

Pno.
 port group for those _____ Who lost loves through un - us - u - al cir - cum - stanc - es _____ What you hear here stays here, can - dor flows _____

Tan (Bass)
 port group for those _____ Who lost loves through un - us - u - al cir - cum - stanc - es _____ What you hear here stays here, can - dor flows _____

Vin. 1
 Vin. 2
 Vla.
 Vc.
 Ob.

Picc.

Hn. I-III

Timp.

Hp.

Pno.

Tan [Bass]

Vln. 1

so speak now free-ly of il-li-cit ro-man-ces We ad-mit that we are pow-er-less to heal our ach-ing heart Our

so speak now free-ly of il-li-cit ro-man-ces We ad-mit that we are pow-er-less to heal our ach-ing heart Our

123

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. -

Ban. -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

Tri. -

Cym. -

Glock. -

Hp. -

Pno. -

lives have be - come un - man - age - a - ble Who would like to start?

Rodolfo [T] -

Tan [Bass] -

lives have be - come un - man - age - a - ble un - man - age - a - ble un - man - age - a - ble un - man - age - a - ble who would like to start?

Vin. 1 -

Vin. 2 -

Vla. -

Vc. -

Ob. -

Rodolfo stands

Vuoto

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Ban.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.
 Tri.
 Cym.
 Glock.

Hp.
 Pno.

Rodolfo [T]
 My Lu - ci - a _____ Mi - mi love-bird _____ with your fro-zen fin - gers _____
 Tan [Bass]

Vin. 1 *pp*
 Vin. 2 *pp*
 Vla. *pp*
 Vc. *pp*
 Ob. *pp*

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

a name I whisper tenderly _____ My love for you _____ still freely for - ev - er ev-ver af-ter lin - gers _____ fate

Picc.

Hn. I-III

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Vin. 1

Picc.

Hn. I-III

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
 it was love at first sight _____ Love at first sight in an in-stant I knew My flo- wer girl_ with red ro- ses trimmed on her bon- net trimmed on her

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Ly-ri-cal as flow-ry words penned in a son-net penned in a son-net penned in a son-net son-net
 em gm
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Ob.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Tan [Bass]

D F#7

Fi-red by ___ a-dor - a-tion of her sweet fas - ci - na-tion vis-ion en - hanc-ing. Why would I ev - er re - ject her ___

Vln. 1

Vln. 2

Vla.

Vc.

Ob.

poco più mosso $\text{♩} = 66$

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tr.

Cym.

Glock.

Hp.

Pno.

Rodolfo [I]
 Why did I ev-er doubt? Il-lumed thus by moon-light rays thy charms en-hanc-ing thy charms en-hanc-ing

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Ob.

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. -

Bsn. -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

Tri. -

Cym. -

Glock. -

Hp. -

Pno. -

Rodolfo [T]
 Oh I miss each lit-tle kiss. I miss my seem - stress. My Lu - ci - a _____ Mi - mi love-bird_____

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] -

Vln. 1 -

Vln. 2 -

Vla. -

Vc. -

Cb. -

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

_ a name I whis-per ten-der - ly _____ a name I whis- per_ a name I whis- per_ a name I whis - per ten - der -

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

ly a name I whis per_ a name I whis- per_ a name I whis-per so_ ten - der - ly_

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
fate guid-ed my hands guid-ed my hands in_ that_ room lit dim-ly_____ In an

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsy [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

329

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. -

Bsn. -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

Tri. -

Cym. -

Glock. -

Hp. -

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] -

Allegro Jubilante ♩=112

Vin. 1 *f*

Vin. 2 *f*

Vla. *f*

Vc. *f*

Cb. *mf*

Picc.

Hn. I-III

Timp.

Hp.

Vin. 1

rit.

Act 1 Scene 1

No.2 - "Men of Honor" -Tan

Tan Wotan's first words from *Das Rheingold* Der Wonne seligen Saal bewachen mir Tür und Tor:

The joy blessed hall 5

I watch the door 4

Men of honor and eternal power, rise to endless glory 16

Bring drinks, and broken hearts, it's your hour, tell your tragic story 16

The men take the chairs from the tables and arrange them in a semi-circle.

The support group begins, for men who lost loves through unusual circumstances 18

What is said here stays here, so say what you will of illicit romances 18

We admit that we are powerless to heal our aching heart 15 **[these are AA phrases]**

Our lives have become unmanageable. Who would like to... 14/15

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Barit-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

Musical score for a symphony orchestra, page 3, starting at measure 7. The score includes parts for Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion (B.D., Cym., Glock.), Harp, Piano, and various strings (Violins, Viola, Violoncello, Contrabass). The score is in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. Dynamics include *f* (forte) and *mf* (mezzo-forte). The Harp part includes the chord sequence: 4 C# Bb | E F Gb A.

Picc. *mp*
 2-Fl. *mp*
 2-Ob. *mp*
 2-Cl. *mp*
 B. Cl. *mp*
 Bsn. *mp*
 Hn. I-III *mf*
 Hn. II-IV *mf*
 2 Tpt. *mp*
 2 Tbn. *mp*
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp. *mp*
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1 *mp*
 Vin. 2 *mp*
 Vla. *mp*
 Vc. *mp*
 Cb. *mp*

The joy bles - sed hall I watch the door

Picc. *mf*
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt. *mf* sord. natural
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb. *f*

The joy bles - sed hall I watch the door

Picc. *mp* *dim.* *p*

2-Fl. *mp* *mp* *dim.*

2-Ob. *mp* *mp* *dim.*

2-Cl. *mp* *mp* *dim.*

B. Cl. *mp* *mp* *dim.* *p*

Bsn. *mp* *mp* *dim.* *p*

Hn. I-III *p*

Hn. IV *f* *p*

2 Tpt. *f* *p*

2 Tbn. *f* *p*

B. Tbn. *p*

Tba. *p*

Timp.

B. D.

Cym.

Glock. *mp*

Hp. *mp*

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1 *dim.* *p*

Vin. 2 *dim.* *p*

Vla. *dim.* *p*

Vc. *dim.* *p*

Cb. *dim.* *pizz.*

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Musical notation for woodwinds, including a *mf* dynamic marking in the Bass Clarinet part.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Musical notation for brass instruments.

Timp.
 B. D.
 Cym.
 Glock.
 Musical notation for percussion instruments.

Hp.
 Musical notation for Harp, including a chord sequence: DCB | EFGA.

Pno.
 Musical notation for Piano.

[Tan]
 Musical notation for Tansor, including a *mf* dynamic marking.

Men of hon - or and e - ter - nal pow - er Rise to end - less

maestoso ♩=74
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Ob.
 Musical notation for strings and Oboe, including *mp* dynamic markings and triplets.

Picc. -
 2-Fl. -
 2-Ob. -
 2-Cl. -
 B. Cl. -
 Bsn. -
 Hn. I-III -
 Hn. II-IV -
 2 Tpt. -
 2 Tbn. -
 B. Tbn. -
 Tba. -
 Timp. -
 B. D. -
 Cym. -
 Glock. -
 Hp. DCB|EFGA
 Pno. -
 Tan [Bass] glo - ry men of hon - or and e - ter - nal pow - er
 Vin. 1 -
 Vin. 2 -
 Vla. -
 Vc. -
 Ob. -

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Tan [Bass]
 Rise to end - less Rise to end - less Rise to end - less glo - - -

Vin. 1

Vin. 2

Via.

Vc.

Ob.

Picc. -
 2-Fl. *mp* 3
 2-Ob. *mp* 3
 2-Cl. *mp* 3
 B. Cl. *mp*
 Bsn. *mp* 3
 Hn. I-III *mp*
 Hn. II-IV *mp*
 2 Tpt. *mp*
 2 Tbn. *mp*
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Tan [Bass] *mp*
 -ry _____ Bring drinks and bro - ken hearts, it's your hour Tell your tra - gic
 Vin. 1 3
 Vin. 2 3
 Via. 3
 Vc. 3
 Cb.

Picc. -
 2-Fl. -
 2-Ob. -
 2-Cl. -
 B. Cl. -
 Bsn. -
 Hn. I-III -
 Hn. II-IV -
 2 Tpt. -
 2 Tbn. -
 B. Tbn. -
 Tba. -
 Timp. -
 B. D. -
 Cym. -
 Glock. -
 Hp. -
 Pno. -
 Tan [Bass] -
 Vin. 1 -
 Vin. 2 -
 Via. -
 Vc. -
 Ob. -

Lyrics for Bassoon:
 sto - ry. Bring drinks and bro - ken hearts, Bring drinks and bro - ken hearts,

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Tan (Bass)
 Vln. 1
 Vln. 2
 Via.
 Vc.
 Ob.

it's your hour Tell your trag - ic Tell your trag - ic Tell your trag - ic

Picc. *mf* *f*

2-Fl. *mf* *f*

2-Ob. *f*

2-Cl. *mf* *f*

B. Cl.

Bsn.

Hn. I-III *f*

Hn. II-IV

2 Tpt. natural *f*

2 Tbn. *f*

B. Tbn. *f*

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno. *ff*

Tan [Bass] *sto* *ry*

The men take the chairs from the tables and arrange them in a semi-circle

Vln. 1 *3*

Vln. 2 *3*

Vla. *3*

Vc. *3*

Ob.

Picc. *f* *mf*

2-Fl. *mf*

2-Ob. *mf* *mf*

2-Cl. *mf* *mf*

B. Cl. *f* *mf* *mf*

Bsn. *mf* *mf*

Hn. I-III

Hn. II-IV

2 Tpt. *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp.

B. D. Triangle *f* To: Bass Drum

Cym.

Glock.

Hp.

Pno. *ff*

Tan [Bass]

Vin. 1 *f* *mf* pizz. arco

Vin. 2 *f* *f* *mf* pizz. arco

Via. *f* *mf* pizz. arco

Vc. *f* *mf*

Ob. *f* *mf*

Detailed description of the musical score: This page contains a full orchestral score for measures 80-84. The woodwind section (Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon) features complex rhythmic patterns with triplets and slurs, starting at a forte (*f*) dynamic and moving to mezzo-forte (*mf*). The brass section (Trumpets, Trombones, Tuba) provides harmonic support with sustained notes and rhythmic patterns, also starting at *f*. The string section (Violins, Viola, Violoncello, Oboe) includes various articulations such as pizzicato (*pizz.*) and arco, with dynamics ranging from *f* to *mf*. The percussion section includes Triangle, Cymbal, Glockenspiel, and Bass Drum, with a specific instruction for the Triangle to transition to the Bass Drum. The piano part features a dense texture with a forte (*ff*) dynamic. The overall mood is dramatic and intense.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Ob.

cresc.

f

mp

p

pizz.

crash

B.D.

Triangle

mf

♯0

Picc. - - - - -

2-Fl. - - - - -

2-Ob. - - - - -

2-Cl. - - - - -

B. Cl. - - - - -

Bsn. - - - - -

Hn. I-III - - - - - *p*

Hn. II-IV - - - - - *p*

2 Tpt. - - - - -

2 Tbn. - - - - -

B. Tbn. - - - - -

Tba. - - - - -

Timp. - - - - -

Tri. $\text{||} \overset{>}{\text{J}}$ - - - - -

Cym. || - - - - -

Glock. - - - - -

Hp. - - - - -

Pno. - - - - - Wel - come to the sup-

Tan [Bass] - - - - - Wel - come to the sup

Vin. 1 - - - - -

Vin. 2 - - - - -

Vla. - - - - -

Vc. - - - - -

Ob. - - - - - *p*

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.
 Tri.
 Cym.
 Glock.

Hp.

Pno.
 port group for those _____ Who lost loves through un - us - u - al cir - cum - stanc - es. _____ What you hear here stays here, can - dor flows _____

Tan (Bass)
 port group for those _____ Who lost loves through un - us - u - al cir - cum - stanc - es. _____ What you hear here stays here, can - dor flows _____

Vln. 1
 Vln. 2
 Vla.
 Vc.
 Ob.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.
 Tri.
 Cym.
 Glock.

Hp.

Pno.
 — so speak now free-ly of il-li-cit ro-man-ces We ad-mit that we are pow-er-less_ to heal our ach-ing heart Our

Tan [Bass]
 — so speak now free-ly of il-li-cit ro-man-ces We ad-mit that we are pow-er-less_ to heal our ach-ing heart Our

Vin. 1
 Vin. 2
 Vla.
 Vc.
 Ob.

Vuoto

123

Picc.
2-Fl.
2-Ob.
2-Ci.
B. Ci.
Ban.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.
lives have be - come un -
man - age - a - ble
Who would like to

Rodolfo [T]

Rodolfo stands

Tan [Bass]
lives have be - come un - man - age - a - ble un - man - age - a - ble un - man - age - a - ble un - man - age - a - ble who would like to

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Ban.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.
 start?

Rodolfo [T]
 My Lu - ci - a _____ Mi - mi love-bird _____ with your fro-zen fin - gers _____

Tan [Bass]
 start?

Vin. 1
pp
 Vin. 2
pp
 Vla.
pp
 Vc.
pp
 Ob.
pp

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Geront [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

a name I whisper tenderly _____ My love for you _____ still freely for - ev - er ev - ver af - ter lin - gers _____ fate

Picc.

Hn. I-III

Timp.

Glock.

Pno.

Rodolfo [T]

Vln. 1

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

Picc.

Hn. I-III

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T] em gm
 Ly-ri-cal as flow-ry words penned in a son-net penned in a son-net penned in a son-net son-net

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Ob.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

C E7

Fi-red by ___ a - dor - a - tion of her sweet fas - ci - na - tion vis - ion en - hanc - ing. Why would I ev - er re - ject her ___

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Ob.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tr.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

en - hanc-ing My Lu - ci - a Mi - mi, love-bird Oh I miss my miss-tress

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
Oh I miss each lit-tle kiss. I miss my seem - stress. My Lu - ci - a _____ Mi - mi love-bird_____

Germonet [T]

Des Grieux [T]

Yeletsy [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
ly a name I whis per_ a name I whis per_ a name I whis-per so_ ten - der - ly_

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This page of a musical score, page 34, contains measures 1 through 16. The time signature is 3/2. The score is arranged in a standard orchestral layout with the following parts:

- Woodwinds:** Piccolo, 2 Flutes (2-Fl.), 2 Oboes (2-Ob.), 2 Clarinets (2-Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horns I-III (Hn. I-III), Horns II-IV (Hn. II-IV), 2 Trumpets (2 Tpt.), 2 Trombones (2 Tbn.), Baritone (B. Tbn.), and Tuba (Tba.).
- Drum and Percussion:** Timpani (Timp.), Triangle (Tri.), Cymbals (Cym.), and Glockenspiel (Glock.).
- Keyboard:** Harp (Hp.) and Piano (Pno.).
- Solo Instruments:** Rodolfo (T), Germont (T), Des Grieux (T), Yeletsky (B), Porgy (Bari-Bass), and Tan (Bass).
- Strings:** Violin 1 (Vin. 1), Violin 2 (Vin. 2), Viola (Via.), Violoncello (Vc.), and Contrabass (Cb.).

All parts are shown with their respective staves and clefs. The score is mostly blank, indicating that the musical notation for these measures is not visible in this image.

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Musical score for woodwinds, brass, and percussion. The score includes parts for Piccolo (Picc.), Flute I and II (2-Fl.), Oboe (2-Ob.), Clarinet (2-Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn I-III (Hn. I-III), Horn IV (Hn. IV), Trumpet (2 Tpt.), Trombone (2 Tbn.), Baritone (B. Tbn.), Tuba (Tba.), Snare Drum (Timp.), Triangle (Tri.), Cymbal (Cym.), Glockenspiel (Glock.), Harp (Hp.), Piano (Pno.), and various strings: Rodolfo (Rodolfo [T]), Germont (Germont [T]), Des Grieux (Des Grieux [T]), Yeletsky (Yeletsky [B]), Porgy (Porgy [Bari-Bass]), and Tan (Tan [Bass]). The woodwinds and brass parts are mostly silent, indicated by a horizontal line with a dash. The percussion parts also show rests.

Musical score for strings. The score includes parts for Violin 1 (Vin. 1), Violin 2 (Vin. 2), Viola (Via.), Violoncello (Vc.), and Contrabass (Cb.). The Violin 1 part features a melodic line with dynamic markings *f* and *f*. The Violin 2 part has a more rhythmic accompaniment. The Viola part has a rhythmic accompaniment with dynamic marking *f*. The Violoncello part has a rhythmic accompaniment with dynamic marking *f*. The Contrabass part has a rhythmic accompaniment with dynamic marking *mf*.

Picc.

Hn. I-III

Timp.

Hp.

Vin. 1

rit.

Act 1 Scene 1

No.2 - "Men of Honor" -Tan

Tan Wotan's first words from *Das Rheingold* Der Wonne seligen Saal bewachen mir Tür und Tor:

The joy blessed hall 5

I watch the door 4

Men of honor and eternal power, rise to endless glory 16

Bring drinks, and broken hearts, it's your hour, tell your tragic story 16

The men take the chairs from the tables and arrange them in a semi-circle.

The support group begins, for men who lost loves through unusual circumstances 18

What is said here stays here, so say what you will of illicit romances 18

We admit that we are powerless to heal our aching heart 15 **[these are AA phrases]**

Our lives have become unmanageable. Who would like to... 14/15

Ever After

Quadro Primo

Libretto:
Daniel Downey
Music
Daniel Léo Simpson
February 2011
San Francisco, California

02-A1-S1-Tan

Vivace ♩=144 Dr. W.O. Tan, who looks conspicuously like Dr. Phil McGraw, enters

This musical score is for the scene '02-A1-S1-Tan' from the opera 'Ever After'. It is set in 4/4 time with a tempo of Vivace (♩=144) and a key signature of three flats (B-flat major/D-flat minor). The score is for a full orchestra and two vocal soloists: Rodolfo (Tenor) and W.O. Tan (Bass-Baritone). The orchestration includes Piccolo, 2 Flutes, Oboe, 2 Clarinets in Bb, Bass Clarinet in Bb, Bassoon, Horn in F I-III, Horns in F II-IV, 2 Trumpets in Bb, 2 Trombones, Bass Trombone, Tuba, Timpani, Bass Drum, Cymbals, Glockenspiel, Harp, and Piano (Rehearsal Only). The vocal parts for Rodolfo and W.O. Tan are written in bass clef. The score features dynamic markings such as *ff* (fortissimo) and *f* (forte), and performance instructions like *pizz.* (pizzicato) and *arco* (arco) for the strings. A 'crash' is indicated for the cymbals. The score is divided into two systems, with the second system starting at the bottom of the page.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Musical score for orchestra and strings, measures 7-11. The score includes parts for Piccolo, Flutes (2), Oboes (2), Clarinets (2), Bass Clarinet, Bassoon, Horns (I-III and II-IV), Trumpets (2), Trombones (2), Tuba, Timpani, Percussion (B.D., Cym., Glock.), Harp, Piano, Rodolfo (T), Tan (Bass), Violins (1 and 2), Viola, Violoncello, and Contrabass. The key signature is B-flat major (two flats). The score features various dynamics such as *f* (forte) and *mf* (mezzo-forte). The Harp part includes the chord sequence: 4 C# Bb | E F G# A.

Picc. *mp*
 2-Fl. *mp*
 2-Obo. *mp*
 2-Cl. *mp*
 B. Cl. *mp*
 Bsn. *mp*
 Hn. I-III *mf*
 Hn. II-IV *mf*
 2 Tpt. *mp*
 2 Tbn. *mp*
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp. *mp*
 Pno.
 Rodolfo [T]
 Tan [Bass]
 The joy bles - sed hall I watch the door
 Vin. 1 *mp*
 Vin. 2 *mp*
 Via. *mp*
 Vc. *mp*
 Cb. *mp*

Picc. *mf*

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt. *mf* sord. natural

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Tan [Bass]

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

The joy bles - sed hall I watch the door

Picc. *mp* *dim.* *p*

2-Fl. *mp* *mp* *dim.*

2-Ob. *mp* *mp* *dim.*

2-Cl. *mp* *mp* *dim.*

B. Cl. *mp* *mp* *dim.* *p*

Bsn. *mp* *mp* *dim.* *p*

Hn. I-III *p*

Hn. II-IV *f* *p*

2 Tpt. *f* *p*

2 Tbn. *f* *p*

B. Tbn. *p*

Tba. *p*

Timp.

B. D.

Cym.

Glock. *mp*

Hp. *mp*

Pno.

Rodolfo [T]

Tan [Bass]

Vln. 1 *dim.* *p*

Vln. 2 *dim.* *p*

Vla. *dim.* *p*

Vc. *dim.* *p*

Ob. *dim.* *pizz.*

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
mf

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Tan [Bass]
mf

DCB|EFGA

Men of hon - or and e - ter - nal pow - er Rise to end - less

maestoso ♩=74
 Vin. 1 *mp*
 Vin. 2 *mp*
 Vla. *mp*
 Vc. *mp* (pizz.)
 Ob. *mp*

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *mf*

Bsn. -

Hn. I-III *mf*

Hn. II-IV *mf*

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. DCB|EFGA

Pno. *mf*

Tan [Bass] glo - ry men of hon - or and e - ter - nal pow - er

Vin. 1 *mf*

Vin. 2 *mf*

Vla. *mf*

Vc. *mf*

Ob. *mf*

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Tan [Bass]
 Rise to end - less Rise to end - less Rise to end - less glo - - -

Vin. 1

Vin. 2

Via.

Vc.

Ob.

Picc. -
 2-Fl. *mp* 3
 2-Ob. *mp* 3
 2-Cl. *mp* 3
 B. Cl. *mp*
 Bsn. *mp* 3
 Hn. I-III *mp*
 Hn. II-IV *mp*
 2 Tpt. *mp*
 2 Tbn. *mp*
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Tan [Bass] *mp*
 -ry _____ Bring drinks and bro - ken hearts, it's your hour Tell your tra - gic
 Vin. 1 3
 Vin. 2 3
 Vla. 3
 Vc. 3
 Ob.

Picc. - - - - -

2-Fl. - - - - - *mf* $\text{\textcircled{3}}$ $\text{\textcircled{3}}$ $\text{\textcircled{3}}$ $\text{\textcircled{3}}$

2-Ob. - - - - - $\text{\textcircled{3}}$ $\text{\textcircled{3}}$ $\text{\textcircled{3}}$ $\text{\textcircled{3}}$

2-Cl. - - - - - $\text{\textcircled{3}}$ $\text{\textcircled{3}}$ $\text{\textcircled{3}}$ $\text{\textcircled{3}}$

B. Cl. - - - - - $\text{\textcircled{3}}$ $\text{\textcircled{3}}$ $\text{\textcircled{3}}$ $\text{\textcircled{3}}$

Bsn. - - - - - $\text{\textcircled{3}}$ $\text{\textcircled{3}}$ $\text{\textcircled{3}}$ $\text{\textcircled{3}}$

Hn. I-III - - - - - *mf* $\text{\textcircled{8}}$ $\text{\textcircled{8}}$ $\text{\textcircled{8}}$ $\text{\textcircled{8}}$

Hn. II-IV - - - - - *mf* $\text{\textcircled{8}}$ $\text{\textcircled{8}}$ $\text{\textcircled{8}}$ $\text{\textcircled{8}}$

2 Tpt. - - - - -

2 Tbn. - - - - -

B. Tbn. - - - - -

Tba. - - - - -

Timp. - - - - -

B. D. - - - - -

Cym. - - - - -

Glock. - - - - -

Hp. - - - - -

Pno. - - - - -

Tan [Bass] - - - - -
 sto - ry. Bring drinks and bro - ken hearts, Bring drinks and bro - ken hearts,

Vln. 1 - - - - - $\text{\textcircled{3}}$ $\text{\textcircled{3}}$ $\text{\textcircled{3}}$ $\text{\textcircled{3}}$

Vln. 2 - - - - - $\text{\textcircled{3}}$ $\text{\textcircled{3}}$ $\text{\textcircled{3}}$ $\text{\textcircled{3}}$

Vla. - - - - - $\text{\textcircled{3}}$ $\text{\textcircled{3}}$ $\text{\textcircled{3}}$ $\text{\textcircled{3}}$

Vc. - - - - - $\text{\textcircled{3}}$ $\text{\textcircled{3}}$ $\text{\textcircled{3}}$ $\text{\textcircled{3}}$

Ob. - - - - -

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Tan (Bass)

Vln. 1

Vln. 2

Vla.

Vc.

Ob.

Picc. *mf* *f*

2-Fl. *mf* *f*

2-Ob. *f*

2-Cl. *mf* *f*

B. Cl.

Bsn.

Hn. I-III *f*

Hn. II-IV

2 Tpt. natural *f*

2 Tbn. *f*

B. Tbn. *f*

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno. *ff*

Tan [Bass] *sto* *ry*

The men take the chairs from the tables and arrange them in a semi-circle

Vln. 1 *3*

Vln. 2 *3*

Vla. *3*

Vc. *3*

Ob.

Picc. *f* *mf*

2-Fl. *mf*

2-Ob. *mf* *mf*

2-Cl. *mf* *mf*

B. Cl. *f* *mf* *mf*

Bsn. *mf* *mf*

Hn. I-III

Hn. II-IV

2 Tpt. *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp.

B. D. Triangle *f* To: Bass Drum

Cym.

Glock.

Hp.

Pno. *ff*

Tan [Bass]

Vin. 1 *f* *mf* pizz. arco

Vin. 2 *f* *f* *mf* pizz. arco

Via. *f* *mf* pizz. arco

Vc. *f* *mf*

Ob. *f* *mf*

Detailed description: This is a page of a musical score for a symphony orchestra. It contains 25 staves. The woodwind section (Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon) and brass section (Trumpets, Trombones, Tuba) are active throughout. The strings (Violins, Viola, Violoncello, Oboe) play various parts, including pizzicato and arco. The percussion section includes Triangle, Bass Drum, Cymbal, Glockenspiel, and Harp. The Piano part features a prominent *ff* section. The score is in a key with two flats and a 4/4 time signature. Dynamics range from *f* (forte) to *mf* (mezzo-forte).

Picc. -

2-Fl. *f*

2-Ob. *f*

2-Cl. *cresc.* *f*

B. Cl. *f* *mp*

Bsn. *f*

Hn. I-III *f*

Hn. II-IV *f*

2 Tpt. *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

B. D. *f* *mf*

Cym. *crash* *f*

Glock. -

Hp. -

Pno. *p*

Tan [Bass] -

Vln. 1 *cresc.* *f* *mp*

Vln. 2 *cresc.* *f* *mp*

Vla. *cresc.* *f* *mp*

Vc. *cresc.* *f* *mp*

Ob. *f* *mp* *pizz.*

Picc. - - - - -

2-Fl. - - - - -

2-Ob. - - - - -

2-Cl. - - - - -

B. Cl. - - - - -

Bsn. - - - - -

Hn. I-III - - - - - *p*

Hn. II-IV - - - - - *p*

2 Tpt. - - - - -

2 Tbn. - - - - -

B. Tbn. - - - - -

Tba. - - - - -

Timp. - - - - -

Tri. $\text{||} \overset{>}{\text{J}}$ - - - - -

Cym. || - - - - -

Glock. - - - - -

Hp. - - - - -

Pno. - - - - - Wel - come to the sup-

Tan [Bass] - - - - - Wel - come to the sup

Vin. 1 - - - - -

Vin. 2 - - - - -

Vla. - - - - -

Vc. - - - - -

Ob. - - - - - *p*

Picc. - - - - -
 2-Fl. - - - - -
 2-Ob. - - - - -
 2-Cl. - - - - -
 B. Cl. - - - - -
 Bsn. - - - - -

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.
 Tri.
 Cym.
 Glock.

Hp.

Pno.
 port group for those _____ Who lost loves through un - us - u - al cir - cum - stanc - es. _____ What you hear here stays here, can - dor flows _____

Tan (Bass)
 port group for those _____ Who lost loves through un - us - u - al cir - cum - stanc - es. _____ What you hear here stays here, can - dor flows _____

Vln. 1
 Vln. 2
 Vla.
 Vc.
 Ob.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Tan (Bass)
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Ob.

— so speak now free-ly of il-li-cit ro-man-ces We ad-mit that we are pow-er-less_ to heal our ach-ing heart Our

— so speak now free-ly of il-li-cit ro-man-ces We ad-mit that we are pow-er-less_ to heal our ach-ing heart Our

123

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Ban.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

lives have be - come un - man - age - a - ble Who would like to

lives have be - come un - man - age - a - ble un - man - age - a - ble un - man - age - a - ble un - man - age - a - ble who would like to

Rodolfo stands

Slow 2 $\text{♩} = 76$

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Ban.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.
 Tri.
 Cym.
 Glock.

Hp.

Pno.
 start?

Rodolfo [T]
 My Lu - ci - a _____ Mi - mi love-bird _____ with your fro - zen fin - gers _____
 Tan [Bass]
 start?

Slow 2 $\text{♩} = 76$

Vin. 1
 Vin. 2
 Vla.
 Vc.
 Ob.
 pp
 mp

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

To your room and to your heart I found the key My Lu - ci - a Mi - mi love-bird

Geront [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germon [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

... a name I whisper tenderly... My love for you... still freely forever ever after lingers... fate

Picc.

Hn. I-III

Timp.

Hp.

Rodolfo [T]

Vln. 1

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Ban.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pho.

Rodolfo [T]
 it was love at first sight _____ Love at first sight in an in-stant I knew My flo-wer girl_ with red ro-ses trimmed on her bon-net trimmed on her

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Ob.

Picc.

Hn. I-III

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T] em gm
 Ly-ri-cal as flow-ry words penned in a son-net penned in a son-net penned in a son-net son-net

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Ob.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

C E7

Fi-red by ___ a - dor - a - tion of her sweet fas - ci - na - tion vis - ion en - hanc - ing. Why would I ev - er re - ject her ___

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Ob.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [I]

Why did I ___ ev - er doubt? Il - lumed thus by moon - light rays thy charms en - hanc - ing ___ thy charms ___ en - hanc - ing ___

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Ob.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tr.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

en - hanc - ing My Lu - ci - a Mi - mi, love - bird Oh I miss my miss - tress

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
Oh I miss each lit-tle kiss. I miss my seem - stress. My Lu - ci - a _____ Mi - mi love-bird_____

Germonet [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Lyrics:
 a name I whis-per ten-der - ly _____ a name I whis-per__ a name I whis-per__ a name I whis - per ten - der -

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

ly a name I whis-per_ a name I whis-per_ a name I whis-per so_ ten - der - ly_

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

con sumed with love oh how I miss her sweet car-ess her ten-der kiss My_ Lu - ci - a My_ Lu - ci - a My_ Lu - ci -

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

meno mosso ♩=60

rit.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This page contains the musical score for measures 310 through 313. The score is divided into two systems. The first system includes the Piccolo, Flutes (2), Oboes (2), Clarinets (2), Bass Clarinet, Bassoon, Horns (I-III and II-IV), Trumpets (2), Trombones (2), Tuba, Timpani, Triangle, Cymbals, Glockenspiel, Harp, Piano, and vocal soloists Rodolfo (Tenor), Germont (Tenor), Des Grieux (Tenor), Yeletsky (Bass), Porgy (Bari-Bass), and Tan (Bass). The second system includes Violins (1 and 2), Viola, Violoncello, and Contrabass. The score features various dynamics such as *f* (forte) and *mf* (mezzo-forte). The vocal soloists have lyrics: Rodolfo: "- a, Mi - mi!". The tempo is marked as ♩=69. The key signature has one sharp (F#) and the time signature is 3/4.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla. [Non Div.]

Vc.

Cb.

Musical score for woodwinds, brass, and percussion. The score includes parts for Piccolo (Picc.), Flute I and II (2-Fl., 2-Ob.), Clarinet in C (2-Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horns I-III (Hn. I-III) and II-IV (Hn. II-IV), Trumpets (2 Tpt.), Trombones (2 Tbn., B. Tbn.), Tuba (Tba.), Timpani (Timp.), Triangle (Tri.), Cymbals (Cym.), Glockenspiel (Glock.), Harp (Hp.), Piano (Pno.), and various vocal soloists: Rodolfo (T), Germont (T), Des Grieux (T), Yeletsky (B), Porgy (Bari-Bass), and Tan (Bass). The score is in 3/8 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Allegro Jubilante' with a metronome marking of ♩=112. The woodwinds and brass parts are mostly rests, with some initial notes in the Horn I-III part.

Musical score for strings. The score includes parts for Violin I (Vin. 1), Violin II (Vin. 2), Viola (Via.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 3/8 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Allegro Jubilante' with a metronome marking of ♩=112. The string parts feature rhythmic patterns, with the Violin I and II parts starting with a forte (f) dynamic. The Cello and Contrabass parts have a mezzo-forte (mf) dynamic marking.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

f *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Ob.

rit.
 rit.

Act 1 Scene 1

No.2 - "Men of Honor" -Tan

Tan Wotan's first words from *Das Rheingold* Der Wonne seligen Saal bewachen mir Tür und Tor:

The joy blessed hall 5

I watch the door 4

Men of honor and eternal power, rise to endless glory 16

Bring drinks, and broken hearts, it's your hour, tell your tragic story 16

The men take the chairs from the tables and arrange them in a semi-circle.

The support group begins, for men who lost loves through unusual circumstances 18

What is said here stays here, so say what you will of illicit romances 18

We admit that we are powerless to heal our aching heart 15 **[these are AA phrases]**

Our lives have become unmanageable. Who would like to... 14/15

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Barit-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

4 C# Bb | E F Gb A

Picc. *mp*
 2-Fl. *mp*
 2-Ob. *mp*
 2-Cl. *mp*
 B. Cl. *mp*
 Bsn. *mp*
 Hn. I-III *mf*
 Hn. II-IV *mf*
 2 Tpt. *mp*
 2 Tbn. *mp*
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp. *mp*
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1 *mp*
 Vin. 2 *mp*
 Vla. *mp*
 Vc. *mp*
 Cb. *mp*

The joy bles - sed hall I watch the door

Picc. *mf*

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt. *mf* sord. natural

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

f

The joy bles - sed hall I watch the door

Picc. *mp* *dim.* *p*

2-Fl. *mp* *mp* *dim.*

2-Ob. *mp* *mp* *dim.*

2-Cl. *mp* *mp* *dim.*

B. Cl. *mp* *mp* *dim.* *dim.*

Bsn. *mp* *mp* *dim.* *p*

Hn. I-III *p*

Hn. IV *p*

2 Tpt. *f* *p*

2 Tbn. *f* *p*

B. Tbn. *p*

Tba. *p*

Timp.

B. D.

Cym.

Glock. *mp*

Hp. *mp*

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1 *dim.* *p*

Vin. 2 *dim.* *p*

Vla. *dim.* *p*

Vc. *dim.* *p*

Cb. *dim.* *pizz.*

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *mf*

Bsn. *mf*

Hn. I-III *mf*

Hn. II-IV *mf*

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. DCB|EFGA

Pno. *mf*

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] *mf*

glo - ry men of hon - or and e - ter - nal pow - er

Vin. 1 *mf*

Vin. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *mf*

Bsn. *mf*

Hn. I-III *mp*

Hn. II-IV *mp*

2 Tpt. *mf*

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. -

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] *mf*

Vin. 1 *mf*

Vin. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Rise to end - less Rise to end - less Rise to end - less glo - - -

Picc. -
 2-Fl. *mp* 3
 2-Ob. *mp* 3
 2-Cl. *mp* 3
 B. Cl. *mp* 3
 Bsn. *mp* 3
 Hn. I-III *mp*
 Hn. II-IV *mp*
 2 Tpt. *mp*
 2 Tbn. *mp*
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

-ry
 Bring drinks and bro - ken hearts, it's your hour Tell your tra - gic

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. -

Bsn. -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. -

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass]

sto - ry. Bring drinks and bro - ken hearts, Bring drinks and bro - ken hearts,

Vin. 1 -

Vin. 2 -

Vla. -

Vc. -

Ob. -

Picc. *mf* *f*

2-Fl. *mf* *f*

2-Ob. *f*

2-Cl. *mf* *f*

B. Cl.

Bsn.

Hn. I-III *f*

Hn. II-IV

2 Tpt. natural *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp.

B. D.

Cym.

Glock.

Hp.

The men take the chairs from the tables and arrange them in a semi-circle

Pno. *ff*

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass] *sto - - - - - ry*

Vin. 1 *3*

Vin. 2 *3*

Vla. *3*

Vc. *3*

Cb.

Picc. *f* *mf*
 2-Fl. *f* *mf*
 2-Ob. *f* *mf*
 2-Cl. *f* *mf*
 B. Cl. *f* *mf*
 Bsn. *f* *mf*
 Hn. I-III *f* *mf*
 Hn. IV *f* *mf*
 2 Tpt. *f*
 2 Tbn. *f*
 B. Tbn. *f*
 Tba. *f*
 Timp.
 B. D. Triangle *f* To: Bass Drum
 Cym.
 Glock.
 Hp.
 Pno. *ff*
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1 *f* *mf* pizz. arco
 Vin. 2 *f* *mf* pizz. arco
 Vla. *f* *mf*
 Vc. *f* *mf*
 Cb. *f* *mf*

Picc. -
 2-Fl. -
 2-Ob. -
 2-Cl. -
 B. Cl. -
 Bsn. -
 Hn. I-III -
 Hn. II-IV -
 2 Tpt. -
 2 Tbn. -
 B. Tbn. -
 Tba. -
 Timp. -
 Tri. -
 Cym. -
 Glock. -
 Hp. -
 Pno. - Wel - come to the sup -
 Rodolfo [T] -
 Germont [T] -
 Des Grieux [T] -
 Yeletsky [B] -
 Porgy [Bari-Bass] -
 Tan [Bass] - Wel - come to the sup
 Vin. 1 -
 Vin. 2 -
 Vla. -
 Vc. -
 Cb. - *p*

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsy [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

port group for those Who lost loves through un - us - u - al cir - cum - stanc - es. What you hear here stays here, can - dor flows.

port group for those Who lost loves through un - us - u - al cir - cum - stanc - es. What you hear here stays here, can - dor flows.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

so speak now free-ly of il-li-cit ro-man-ces We ad-mit that we are pow-er-less to heal our ach-ing heart Our

so speak now free-ly of il-li-cit ro-man-ces We ad-mit that we are pow-er-less to heal our ach-ing heart Our

123

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

lives have be - come un - man - age - a - ble un - man - age - a - ble un - man - age - a - ble un - man - age - a - ble who would like to

Rodolfo stands

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. -

Bsn. -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

Tri. -

Cym. -

Glock. -

Hp. *mp*

Pno. start?

Rodolfo [T] My Lu - ci - a _____ Mi - mi love-bird _____

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] start?

Slow 2 ♩=76

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *mp*

Picc.
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
with your fro-zen fin-gers_____ To your room and to your heart I_____ found the key_____

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

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

a tempo $\text{♩} = 72$

154

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

a tempo $\text{♩} = 72$

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
for - ev - er ev-ver af-ter lin - gers___ fate guid-ed my hands guid-ed my hands in_ that_ room lit dim-ly_____

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bar-Bass]

Tan [Bass]

Vin. 1
Vin. 2
Vla.
Vc.
Cb.

rit. a tempo ♩=72

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pho.

Rodolfo [T]
In an in-stant I knew _____ it was love at first sight _____ Love at first sight in an in-stant I knew My flo-wer girl_ with red

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
 dove at first flight sang that mo-ment my heart. Ly-ri-cal as flow-ry words penned in a son-net penned in a son-net penned in a son-net

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bar-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Ob.

Picc.
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.
Cym.

Glock.

Hp.

Pno.

Rodolfo [T] em gm C E7

son-net Fi-red by a-dor-a-tion of her sweet fas-ci-na-tion vis-ion en-hanc-ing.

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bar-Bass]

Tan [Bass]

rit. . . poco più mosso ♩=144

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

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Why would I ev-er re-ject her... Why did I ev-er doubt? Il-lumed thus by moon-light rays thy charms en-hanc-ing...
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Ob.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Ob.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

I miss my miss-tress... Oh I miss each lit-tle kiss. I miss my seem - stress. My Lu-

poco rit. . . a tempo ♩=72

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
ci - a _____ Mi - mi love-bird _____ a name I whis-per ten-der - ly _____ a name I whis-per _____ a name I whis-per _____

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 a name I whis - per ten - der - ly a name I whis-per__ a name I whis-per__ a name I
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

whis-per so_ ten - der - ly_____ Oh how I miss her ten-der kiss her gen-tle smile her sweet car-ess My_ Lu - ci - a My_ Lu -

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

ci - a My Lu - ci - a, Mi - mi! Oh my

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

Picc.

Hn. I-III

Timp.

Tri.

Glock.

Hp.

Pno.

Rodolfo [T]

head aches I was wrong such a feel-ing Left with no-thing not a

is it a pong

pong

pong

pong

pong

Vln. 1

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
thing what a pi-ty

Germont [T]
is it a

Des Grieux [T]
ping

Yeletsky [B]
ping

Porgy [Bari-Bass]
ping

Tan [Bass]
ping

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This page of a musical score, numbered 38, contains 28 staves. The instruments and parts are as follows:

- Picc. (Piccolo)
- 2-Fl. (Two Flutes)
- 2-Ob. (Two Oboes)
- 2-Cl. (Two Clarinets)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- Hn. I-III (Horn I-III)
- Hn. II-IV (Horn II-IV)
- 2 Tpt. (Two Trumpets)
- 2 Tbn. (Two Trombones)
- B. Tbn. (Baritone Trombone)
- Tba. (Tuba)
- Timp. (Timpani)
- Tri. (Triangle)
- Cym. (Cymbal)
- Glock. (Glockenspiel)
- Hp. (Harp)
- Pno. (Piano)
- Rodolfo [T] (Soprano)
- Germon [T] (Soprano)
- Des Grieux [T] (Soprano)
- Yeletsky [B] (Bass)
- Porgy [Bari-Bass] (Bass)
- Tan [Bass] (Bass)
- Vln. 1 (Violin I)
- Vln. 2 (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Cello)

The score shows various musical notations including rests, notes, and rhythmic patterns. The Cello part (Cb.) has a distinct rhythmic pattern in the lower register. The Violin II part (Vln. 2) features a complex rhythmic pattern in the upper register. The vocal parts (Rodolfo, Germon, Des Grieux, Yeletsky, Porgy, Tan) are mostly at rest.

Picc.

Hn. I-III

Timp.

Tri.

Glock.

Hp.

Pno.

Rodolfo [T]
 and ha-rangue
 Left with
 and ha-rangue

Germont [T]
 is it a

Des Grieux [T]
 pong

Yeletsky [B]
 pong

Porgy [Bari-Bass]
 pong

Tan [Bass]
 pong

Vln. 1

Vln. 2
 mp

Vla.

Vc.

Cb.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Left with

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This page contains a musical score for measures 369 through 400. The score is organized into several systems of staves. The first system includes Piccolo (Picc.), two Flutes (2-Fl.), two Oboes (2-Ob.), two Clarinets (2-Cl.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The second system includes Horns I-III (Hn. I-III), Horns II-IV (Hn. II-IV), two Trumpets (2 Tpt.), two Trombones (2 Tbn.), Bass Trombone (B. Tbn.), and Tuba (Tba.). The third system includes Timpani (Timp.), Triangle (Tri.), Cymbals (Cym.), Glockenspiel (Glock.), and Harp (Hp.). The fourth system includes Piano (Pno.). The fifth system includes vocal soloists: Rodolfo (T), Germont (T), Des Grieux (T), Yeletsky (B), Porgy (Bari-Bass), and Tan (Bass). The sixth system includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). All staves are in a key signature of one flat (B-flat) and contain rests for the duration of the measures.

Musical score for page 44, measures 400-409. The score includes parts for Piccolo, Flutes (2), Oboe (2), Clarinet (2), Bass Clarinet, Bassoon, Horns (I-III and II-IV), Trumpets (2), Trombones (2), Baritone, Tuba, Timpani, Triangle, Cymbals, Glockenspiel, Harp, Piano, and various vocal soloists: Rodolfo, Germont, Des Grieux, Yeletsky, Porgy, and Tan. It also includes parts for Violins (1 and 2), Viola, Violoncello, and Contrabass.

420

Musical score for woodwinds, brass, and percussion. The score is in 3/8 time and features a key signature of three flats. The instruments listed are Piccolo, Flute I and II, Oboe, Clarinet in B-flat, Bass Clarinet, Bassoon, Horns I-III and II-IV, Trumpets, Trombones, Baritone, Tuba, Snare Drum, Triangle, Cymbals, Glockenspiel, Harp, Piano, and various string instruments including Rodolfo, Germont, Des Grieux, Yevlasky, Porgy (Bari-Bass), and Tan (Bass). The woodwind and brass parts are mostly silent, indicated by a horizontal line with a bar through it. The percussion parts also show minimal activity.

Musical score for strings. The score is in 3/8 time and features a key signature of three flats. The instruments listed are Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The Violin 1 part begins with a forte (*f*) dynamic and features a melodic line with some chromaticism. The Violin 2 part also begins with a forte (*f*) dynamic and plays a similar melodic line. The Viola part plays a rhythmic accompaniment of eighth notes, also starting with a forte (*f*) dynamic. The Violoncello part plays a rhythmic accompaniment of eighth notes, starting with a forte (*f*) dynamic. The Contrabass part plays a rhythmic accompaniment of eighth notes, starting with a mezzo-forte (*mf*) dynamic.

Picc.

Hn. I-III

Timp.

Tri.

Glock.

Hp.

Pno.

Rodolfo [T]

Geront

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

rit.

Act 1 Scene 1

No.2 - "Men of Honor" -Tan

Tan Wotan's first words from *Das Rheingold* Der Wonne seligen Saal bewachen mir Tür und Tor:

The joy blessed hall 5

I watch the door 4

Men of honor and eternal power, rise to endless glory 16

Bring drinks, and broken hearts, it's your hour, tell your tragic story 16

The men take the chairs from the tables and arrange them in a semi-circle.

The support group begins, for men who lost loves through unusual circumstances 18

What is said here stays here, so say what you will of illicit romances 18

We admit that we are powerless to heal our aching heart 15 **[these are AA phrases]**

Our lives have become unmanageable. Who would like to... 14/15

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

4 C# Bb | E F Gb A

Picc. *mp*
 2-Fl. *mp*
 2-Ob. *mp*
 2-Cl. *mp*
 B. Cl. *mp*
 Bsn. *mp*
 Hn. I-III *mf*
 Hn. II-IV *mf*
 2 Tpt. *mp*
 2 Tbn. *mp*
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp. *mp*
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]

The joy bles - sed hall I watch the door

mp
mp
mp
mp
mp

Picc. *mf*
 2-Fl. *f*
 2-Ob. *f*
 2-Cl. *f*
 B. Cl. *f*
 Bsn. *f*
 Hn. I-III
 Hn. II-IV
 2 Tpt. *mf* sord. natural
 2 Tbn. *f*
 B. Tbn. *f*
 Tba. *f*
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1 *f*
 Vin. 2 *f*
 Vla. *f*
 Vc. *f*
 Cb. *f*

The joy bles - sed hall I watch the door

Picc. *mp* *dim.* *p*

2-Fl. *mp* *mp* *dim.*

2-Ob. *mp* *mp* *dim.*

2-Cl. *mp* *mp* *dim.*

B. Cl. *mp* *mp* *dim.* *dim.*

Bsn. *mp* *mp* *dim.* *p*

Hn. I-III *p*

Hn. IV *p*

2 Tpt. *f* *p*

2 Tbn. *f* *p*

B. Tbn. *p*

Tba. *p*

Timp.

B. D.

Cym.

Glock. *mp*

Hp. *mp*

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1 *dim.* *p*

Vin. 2 *dim.* *p*

Vla. *dim.* *p*

Vc. *dim.* *p*

Cb. *dim.* *pizz.*

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.
 B. D.
 Cym.
 Glock.
 Hp.

Pno.
 DCB | EFGA

Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]

Tan [Bass]
 Men of hon - or and e - ter - nal pow - er Rise to end - less

maestoso ♩=74
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Ob.

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *mf*

Bsn. *mf*

Hn. I-III *mf*

Hn. II-IV *mf*

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. DCB|EFGA

Pno. *mf*

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] *mf*

glo - ry men of hon - or and e - ter - nal pow - er

Vin. 1 *mf*

Vin. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *mf*

Bsn. *mf*

Hn. I-III *mp*

Hn. II-IV *mp*

2 Tpt. *mf*

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. -

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] *mf*

Vin. 1 *mf*

Vin. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Rise to end - less Rise to end - less Rise to end - less glo - - -

Picc. -
 2-Fl. *mp* 3
 2-Ob. *mp* 3
 2-Cl. *mp* 3
 B. Cl. *mp* 3
 Bsn. *mp* 3
 Hn. I-III *mp*
 Hn. II-IV *mp*
 2 Tpt. *mp*
 2 Tbn. *mp*
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass] -ry Bring drinks and bro - ken hearts, it's your hour Tell your tra - gic
 Vin. 1 3
 Vin. 2 3
 Vla. 3
 Vc. 3
 Cb.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

sto - ry. Bring drinks and bro - ken hearts, Bring drinks and bro - ken hearts,

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

it's your hour Tell your trag - ic Tell your trag - ic Tell your trag - ic

Picc. *mf* *f*

2-Fl. *mf* *f*

2-Ob. *f*

2-Cl. *mf* *f*

B. Cl.

Bsn.

Hn. I-III *f*

Hn. II-IV

2 Tpt. natural *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp.

B. D.

Cym.

Glock.

Hp.

The men take the chairs from the tables and arrange them in a semi-circle

Pno. *ff*

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass] *sto - - - - - ry*

Vin. 1 *3*

Vin. 2 *3*

Vla. *3*

Vc. *3*

Cb.

Picc. *f* *mf*
 2-Fl. *f* *mf*
 2-Ob. *f* *mf*
 2-Cl. *f* *mf*
 B. Cl. *f* *mf*
 Bsn. *f* *mf*
 Hn. I-III *f* *mf*
 Hn. II-IV *f* *mf*
 2 Tpt. *f*
 2 Tbn. *f*
 B. Tbn. *f*
 Tba. *f*
 Timp.
 B. D. Triangle *f* To: Bass Drum
 Cym.
 Glock.
 Hp.
 Pno. *ff*
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1 *f* *mf* pizz. arco
 Vin. 2 *f* *mf* pizz. arco
 Vla. *f* *mf*
 Vc. *f* *mf*
 Cb. *f* *mf*

Picc. - - - - -
 2-Fl. - - - - -
 2-Ob. - - - - -
 2-Cl. - - - - -
 B. Cl. - - - - -
 Bsn. - - - - -
 Hn. I-III - - - - -
 Hn. II-IV - - - - -
 2 Tpt. - - - - -
 2 Tbn. - - - - -
 B. Tbn. - - - - -
 Tba. - - - - -
 Timp. - - - - -
 Tri. - - - - -
 Cym. - - - - -
 Glock. - - - - -
 Hp. - - - - -
 Pno. - - - - - Wel - come to the sup-
 Rodolfo [T] - - - - -
 Germont [T] - - - - -
 Des Grieux [T] - - - - -
 Yeletsky [B] - - - - -
 Porgy [Bari-Bass] - - - - -
 Tan [Bass] - - - - - Wel - come to the sup
 Vin. 1 - - - - -
 Vin. 2 - - - - -
 Vla. - - - - -
 Vc. - - - - -
 Cb. - - - - -

Picc. -
 2-Fl. -
 2-Ob. -
 2-Cl. -
 B. Cl. -
 Bsn. -
 Hn. I-III -
 Hn. II-IV -
 2 Tpt. -
 2 Tbn. -
 B. Tbn. -
 Tba. -
 Timp. -
 Tri. -
 Cym. -
 Glock. -
 Hp. -
 Pno. port group for those Who lost loves through un-us-u-al cir-cum-stanc-es. What you hear here stays here, can-dor flows
 Rodolfo [T] -
 Germont [T] -
 Des Grieux [T] -
 Yevlensky [B] -
 Porgy [Bari-Bass] -
 Tan [Bass] port group for those Who lost loves through un-us-u-al cir-cum-stanc-es. What you hear here stays here, can-dor flows
 Vin. 1 -
 Vin. 2 -
 Vla. -
 Vc. -
 Cb. -

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

— so speak now free-ly of il - li - cit ro - man - ces — We ad - mit that we are pow - er - less_ to heal our ach - ing heart Our

— so speak now free-ly of il - li - cit ro - man - ces — We ad - mit that we are pow - er - less_ to heal our ach - ing heart Our

123

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsy [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

lives have be - come un - man - age - a - ble un - man - age - a - ble un - man - age - a - ble un - man - age - a - ble who would like to

Rodolfo stands

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. -

Bsn. -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

Tri. -

Cym. -

Glock. -

Hp. *mp*

Pno. start?

Rodolfo [T] My Lu - ci - a _____ Mi - mi love-bird _____

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] start?

Slow 2 ♩=76

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *mp*

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
with your fro-zen fin-gers_____ To your room and to your heart I_____ found the key_____

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

poco rit. . .

a tempo $\text{♩} = 72$

154

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

a tempo $\text{♩} = 72$

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.
Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
for - ev - er ev-ver af-ter lin - gers___ fate guid-ed my hands guid-ed my hands in_ that_ room lit dim-ly___

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bar-Bass]

Tan [Bass]

Vin. 1
Vin. 2
Vla.
Vc.
Cb.

rit. a tempo ♩=72

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pho.

Rodolfo [T]
In an in-stant I knew _____ it was love at first sight _____ Love at first sight in an in-stant I knew My flo-wer girl_ with red

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 dove at first flight sang that mo-ment my heart. Ly-ri-cal as flow-ry words penned in a son-net penned in a son-net penned in a son-net
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bar-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Ob.

Picc.
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.
Cym.

Glock.

Hp.

Pno.

Rodolfo [T] *em gm C E7*
son-net Fi-red by a-dor-a-tion of her sweet fas-ci-na-tion vis-ion en-hanc-ing.

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bar-Bass]

Tan [Bass]

rit. . . poco più mosso ♩=144

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

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Why would I ev-er re-ject her... Why did I ev-er doubt? Il-lumed thus by moon-light rays thy charms en-hanc-ing...
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Ob.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Ob.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]

I miss my miss-tress... Oh I miss each lit-tle kiss. I miss my seem - stress. My Lu-

poco rit. . . a tempo ♩=72

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
ci - a _____ Mi - mi love-bird _____ a name I whis-per ten-der - ly _____ a name I whis-per _____ a name I whis-per _____

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 a name I whis - per ten - der - ly a name I whis - per__ a name I whis - per__ a name I
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

whis-per so_ ten - der - ly_ Oh how I miss her ten-der kiss her gen-tle smile her sweet car-ess My_ Lu - ci - a My_ Lu -

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

ci - a My Lu - ci - a, Mi - mi! Oh my

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Ob.

mp

Picc.

Hn. I-III

Timp.

Tri.

Glock.

Hp.

Pno.

Rodolfo [T]

head aches I was wrong such a feel-ing Left with no-thing not a

is it a pong

pong

pong

pong

pong

Vln. 1

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

thing what a pi-ty No it's more the or - der of a pang_
 is it a
 ping
 ping
 ping
 ping

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

a twang_ that sprang from deep with - in

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

Hn. I-III

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
 and ha-rangue
 Left with
 and ha-rangue

Germont [T]
 is it a

Des Grieux [T]
 pong

Yeletsky [B]
 pong

Porgy [Bari-Bass]
 pong

Tan [Bass]
 pong

Vln. 1

Vln. 2
 mp

Vla.

Vc.

Cb.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Left with

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This page of a musical score, numbered 41, contains measures 359 through 368. The score is arranged in a standard orchestral layout with multiple staves. The instruments and vocalists included are:

- Woodwinds:** Piccolo (Picc.), Flute I (2-Fl.), Flute II (2-Ob.), Clarinet I (2-Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn I-III (Hn. I-III), Horn II-IV (Hn. II-IV), Trumpet I (2 Tpt.), Trombone I (2 Tbn.), Trombone II (B. Tbn.), and Tuba (Tba.).
- Drum and Percussion:** Timpani (Timp.), Triangle (Tri.), Cymbals (Cym.), and Glockenspiel (Glock.).
- String and Keyboard:** Harp (Hp.), Piano (Pno.), Violin I (Vln. 1), Violin II (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).
- Vocalists:** Rodolfo (Tenor I), Germont (Tenor I), Des Grieux (Tenor I), Yeletsky (Bass), Porgy (Bari-Bass), and Tan (Bass).

The score shows that most instruments and vocalists are silent (indicated by a horizontal line) for the majority of the measures. The Violin II part features a rhythmic pattern of eighth notes in the first five measures. The Contrabass part has a simple melodic line in the first five measures.

This page contains a musical score for measures 369 through 400. The score is organized into several systems of staves. The first system includes Piccolo (Picc.), two Flutes (2-Fl.), two Oboes (2-Ob.), two Clarinets (2-Cl.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The second system includes Horns I-III (Hn. I-III), Horns II-IV (Hn. II-IV), two Trumpets (2 Tpt.), two Trombones (2 Tbn.), Bass Trombone (B. Tbn.), and Tuba (Tba.). The third system includes Timpani (Timp.), Triangle (Tri.), Cymbals (Cym.), Glockenspiel (Glock.), and Harp (Hp.). The fourth system includes Piano (Pno.). The fifth system includes vocal soloists: Rodolfo (T), Germont (T), Des Grieux (T), Yeletsky (B), Porgy (Bari-Bass), and Tan (Bass). The sixth system includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). All staves are in a key signature of one flat (B-flat) and feature a whole rest in every measure, indicating a full orchestral rest.

Musical score for page 44, starting at measure 400. The score includes parts for Piccolo, Flutes (2-Fl., 2-Ob., 2-Cl., B. Cl.), Bassoon, Horns (I-III, II-IV), Trumpets (2 Tpt.), Trombones (2 Tbn., B. Tbn., Tba.), Timpani, Triangle, Cymbals, Glockenspiel, Harp, Piano, and various vocal soloists: Rodolfo [T], Germont [T], Des Grieux [T], Yeletsky [B], Porgy [Bari-Bass], and Tan [Bass]. It also includes Violins (Vin. 1, Vin. 2), Viola, Violoncello, and Contrabass.

420

Musical score for woodwinds, brass, and percussion. The score is in 3/8 time and features a key signature of three flats. The instruments listed are Piccolo, Flute I and II, Oboe, Clarinet in B-flat, Bass Clarinet, Bassoon, Horns I-III and II-IV, Trumpets, Trombones, Baritone, Tuba, Timpani, Triangle, Cymbals, Glockenspiel, Harp, Piano, and various strings (Rodolfo, Germont, Des Grieux, Yevlasky, Porgy, Tan).

Musical score for strings. The score is in 3/8 time and features a key signature of three flats. The instruments listed are Violin 1, Violin 2, Viola, Violoncello, and Contrabasso. The score includes dynamic markings such as *f* and *mf*.

Picc.

Hn. I-III

Timp.

Tri.

Glock.

Hp.

Pno.

Rodolfo [T]

Geront

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

rit.

Act 1 Scene 1

No.2 - "Men of Honor" -Tan

Tan Wotan's first words from *Das Rheingold* Der Wonne seligen Saal bewachen mir Tür und Tor:

The joy blessed hall 5

I watch the door 4

Men of honor and eternal power, rise to endless glory 16

Bring drinks, and broken hearts, it's your hour, tell your tragic story 16

The men take the chairs from the tables and arrange them in a semi-circle.

The support group begins, for men who lost loves through unusual circumstances 18

What is said here stays here, so say what you will of illicit romances 18

We admit that we are powerless to heal our aching heart 15 **[these are AA phrases]**

Our lives have become unmanageable. Who would like to... 14/15

Ever After

Quadro Primo

Libretto:
Daniel Downey
Music:
Daniel Léo Simpson
February 2011
San Francisco, California

02-A1-S1-Tan

Vivace ♩=144 Dr. W.O. Tan, who looks conspicuously like Dr. Phil McGraw, enters

This musical score is for the first act of the opera 'Ever After'. It features a full orchestra and several vocal soloists. The score is written in 4/4 time with a key signature of three flats (B-flat major/D minor). The tempo is marked 'Vivace' with a metronome marking of 144 beats per minute. The score includes parts for Piccolo, 2 Flutes, Oboe, 2 Clarinets in B-flat, Bass Clarinet in B-flat, Bassoon, Horn in F I-III, Horns in F II-IV, 2 Trumpets in B-flat, 2 Trombones, Bass Trombone, Tuba, Timpani, Bass Drum, Cymbals, Glockenspiel, Harp, Piano (Rehearsal Only), and vocal soloists Rodolfo (Tenor), Germont (Tenor), Des Grieux (Tenor), Yeletsky (Baritone), Porgy (Baritone-Bass), and W.O. Tan (Bass-Baritone). The orchestration is dense, with many instruments playing rapid sixteenth-note passages. Dynamics range from fortissimo (ff) to piano (p). The score includes various performance instructions such as 'pizz.' (pizzicato) and 'arco' (arco) for the strings. The vocal parts for the soloists are mostly rests, indicating they are not singing in this section.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Barit-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

4 C# Bb | E F Gb A

Picc. *mp*

2-Fl. *mp*

2-Ob. *mp*

2-Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

Hn. I-III *mf*

Hn. II-IV *mf*

2 Tpt. *mp*

2 Tbn. *mp*

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp. *mp*

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1 *mp*

Vin. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

The joy bles - sed hall I watch the door

Picc. *mf*
 2-Fl. *f*
 2-Ob. *f*
 2-Cl. *f*
 B. Cl. *f*
 Bsn. *f*
 Hn. I-III
 Hn. II-IV
 2 Tpt. *mf* sord. natural
 2 Tbn. *f*
 B. Tbn. *f*
 Tba. *f*
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1 *f*
 Vin. 2 *f*
 Vla. *f*
 Vc. *f*
 Cb. *f*

The joy bles - sed hall I watch the door

Picc. *mp* *dim.* *p*

2-Fl. *mp* *mp* *dim.* *p*

2-Ob. *mp* *mp* *dim.* *p*

2-Cl. *mp* *mp* *dim.* *p*

B. Cl. *mp* *mp* *dim.* *p*

Bsn. *mp* *mp* *dim.* *p*

Hn. I-III *p*

Hn. IV *f* *p*

2 Tpt. *f* *p*

2 Tbn. *f* *p*

B. Tbn. *p*

Tba. *p*

Timp.

B. D.

Cym.

Glock. *mp*

Hp. *mp*

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1 *dim.* *p*

Vin. 2 *dim.* *p*

Vla. *dim.* *p*

Vc. *dim.* *p*

Cb. *dim.* *pizz.*

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *mf*

Bsn. -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. *DCB | EFGA*

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] *mf*

Men of hon - or and e - ter - nal pow - er Rise to end - less

maestoso ♩=74

Vin. 1 *mp*

Vin. 2 *mp*

Via. *mp*

Vc. *mpz.* 3

Ob. *mp*

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *mf*

Bsn. -

Hn. I-III *mf*

Hn. II-IV *mf*

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. DCB|EFGA

Pno. *mf*

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] *mf*

glo - ry men of hon - or and e - ter - nal pow - er

Vin. 1 *mf*

Vin. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *mf*

Bsn. -

Hn. I-III *mp*

Hn. II-IV *mp*

2 Tpt. *mf*

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. -

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] *mf*

Rise to end - less Rise to end - less Rise to end - less glo - - -

Vin. 1 *mf*

Vin. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Picc. -
 2-Fl. *mp* 3
 2-Ob. *mp* 3
 2-Cl. *mp* 3
 B. Cl. *mp* 3
 Bsn. *mp* 3
 Hn. I-III *mp*
 Hn. II-IV *mp*
 2 Tpt. *mp*
 2 Tbn. *mp*
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

-ry
 Bring drinks and bro - ken hearts, it's your hour Tell your tra - gic

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]

sto - ry. Bring drinks and bro - ken hearts, Bring drinks and bro - ken hearts,

Picc. -

2-Fl. *3* *3*

2-Ob. *3* *3*

2-Cl. *3* *3*

B. Cl. -

Bsn. *3* *3*

Hn. I-III *mp*

Hn. II-IV *mp*

2 Tpt. *mf*

2 Tbn. -

B. Tbn. -

Tba. -

Timp. *mp*

B. D. -

Cym. -

Glock. -

Hp. -

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] *it's your hour Tell your trag - ic Tell your trag - ic Tell your trag - ic*

Vin. 1 *3* *3* *3* *3* *3* *3*

Vin. 2 *3* *3* *3* *3* *3* *3*

Vla. *3* *3* *3* *3* *3* *3*

Vc. *3* *3* *3* *3* *3* *3*

Cb. -

Picc. *mf* *f*

2-Fl. *mf* *f*

2-Ob. *f*

2-Cl. *mf* *f*

B. Cl. *f*

Bsn. *f*

Hn. I-III *f*

Hn. II-IV *f*

2 Tpt. *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

2 Tpt. natural

Timp.

B. D.

Cym.

Glock.

Hp.

Pno. *ff*

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

sto - - - - - ry

The men take the chairs from the tables and arrange them in a semi-circle

Vin. 1 *3*

Vin. 2 *3*

Vla. *3*

Vc. *3*

Cb.

Picc. *f* *mf*
 2-Fl. *f* *mf*
 2-Ob. *f* *mf*
 2-Cl. *f* *mf*
 B. Cl. *f* *mf*
 Bsn. *f* *mf*
 Hn. I-III *f* *mf*
 Hn. II-IV *f* *mf*
 2 Tpt. *f*
 2 Tbn. *f*
 B. Tbn. *f*
 Tba. *f*
 Timp.
 B. D. Triangle *f* To: Bass Drum
 Cym.
 Glock.
 Hp.
 Pno. *ff*
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1 *f* *mf* pizz. arco
 Vin. 2 *f* *mf* pizz. arco
 Vla. *f* *mf*
 Vc. *f* *mf*
 Cb. *f* *mf*

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

cresc.

f

mp

p

crash

f

mf

pizz.

B.D.

Triangle

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

Wel-come to the sup-
 Wel-come to the sup

rit. quasi recitativo ♩=72

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsy [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

port group for those Who lost loves through un - us - u - al cir - cum - stanc - es. What you hear here stays here, can - dor flows.

port group for those Who lost loves through un - us - u - al cir - cum - stanc - es. What you hear here stays here, can - dor flows.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

so speak now free-ly of il-li-cit ro-man-ces. We ad-mit that we are pow-er-less to heal our ach-ing heart Our

so speak now free-ly of il-li-cit ro-man-ces. We ad-mit that we are pow-er-less to heal our ach-ing heart Our

123

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

lives have be - come un - man - age - a - ble Who would like to

lives have be - come un - man - age - a - ble un - man - age - a - ble un - man - age - a - ble un - man - age - a - ble who would like to

Rodolfo stands

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. -

Bsn. -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

Tri. -

Cym. -

Glock. -

Hp. *mp*

Pno. start?

Rodolfo [T] My Lu - ci - a _____ Mi - mi love-bird _____

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] start?

Vin. 1 *pp*

Vin. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *mp*

Tranquillo ♩=76

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

with your fro-zen fin-gers_____ To your room and to your heart I_____ found the key_____

Germonet [T]

Des Grieux [T]

Yeletsy [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Ob.

poco rit. . .

a tempo $\text{♩} = 72$

Picc.

Hn. I-III

Timp.

Tri.

Glock.

Hp.

Pno.

Rodolfo [T]

My Lu - ci - a _____ Mi - mi love-bird _____ a name I whis-per ten-der - ly _____ My love for you _____ still free-ly

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

a tempo $\text{♩} = 72$

Vln. 1

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bar-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
In an in-stant I knew _____ it was love at first sight _____ Love at first sight in an in-stant I knew My flo-wer girl_ with red

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germonet [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

dove at first flight sang that mo-ment my heart. Ly-ri-cal as flow-ry words penned in a son-net penned in a son-net penned in a son-net

Germont [T]

Des Grieux [T]

Yeletsy [B]

Porgy [Bar-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

2-Fi.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

em gm C E7

son-net Fi-red by a-dor-a-tion of her sweet fas-ci-na-tion vis-ion en-hanc-ing.

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bar-Bass]

Tan [Bass]

rit. . . . poco più mosso ♩=144

Vln. 1

Vln. 2

Vla.

Vc.

Ob.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Why would I ev-er re-ject her... Why did I... ev-er doubt? Il-lumed thus by moon-light rays thy charms en-hanc-ing...

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Ob.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
 I miss my miss-tress _____ Oh I miss each lit-tle kiss. I miss my seem - stress. My Lu-

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

poco rit. . . a tempo ♩=72

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
ci - a _____ Mi - mi love-bird _____ a name I whis-per ten-der - ly _____ a name I whis-per_ a name I whis-per_

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 a name I whis - per ten - der - ly a name I whis-per_ a name I whis-per_ a name I
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

whis-per so_ ten - der - ly_____ Oh how I miss her ten-der kiss her gen-tle smile her sweet car-ess My_ Lu - ci - a My_ Lu -

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
ci - a My Lu - ci - a, Mi - mi! Oh my

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

rit.

Molto Allegro ♩=152

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

f

mp

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
head aches I was wrong such a feel-ing Left with no-thing not a

Germont [T]
is it a pong

Des Grieux [T]
pong

Yeletsky [B]
pong

Porgy [Bari-Bass]
pong

Tan [Bass]
pong

Vln. 1

Vln. 2 *mp*

Vla.

Vc.

Cb.

Picc. -
 2-Fl. -
 2-Ob. -
 2-Cl. -
 B. Cl. -
 Bsn. -
 Hn. I-III -
 Hn. II-IV -
 2 Tpt. -
 2 Tbn. -
 B. Tbn. -
 Tba. -
 Timp. -
 Tri. -
 Cym. -
 Glock. -
 Hp. -
 Pno. -
 Rodolfo [T]
 thing what a pi-ty No it's more on the or - der of a pang_
 Germont [T]
 is it a
 Des Grieux [T]
 ping ping
 Yeletsky [B]
 ping ping pang
 Porgy [Bari-Bass]
 ping ping pang
 Tan [Bass]
 ping ping pang
 Vln. 1 -
 Vln. 2 -
 Vla. -
 Vc. -
 Cb. -

Picc. -
 2-Fl. -
 2-Ob. -
 2-Cl. -
 B. Cl. -
 Bsn. -
 Hn. I-III -
 Hn. II-IV -
 2 Tpt. -
 2 Tbn. -
 B. Tbn. -
 Tba. -
 Timp. -
 Tri. -
 Cym. -
 Glock. -
 Hp. -
 Pno. -
 Rodolfo [T] a twang_ that sprang from deep with-in my heart Win - ter snatched a-
 Germont [T] pang twang pang ping pang
 Des Grieux [T] pang twang pang ping pang
 Yeletsky [B] pang twang pang ping pang
 Porgy [Bari-Bass] ping twang pang ping pang
 Tan [Bass] pong twang pang ping pang
 Vln. 1 -
 Vln. 2 -
 Vla. -
 Vc. -
 Cb. -

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

way the life be - fore us and tore us a - part I do
 pong pong
 ping pang pong ping pang a - part
 pong pong a - part
 pang pang pang a - part a - part
 ping ping a - part

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. -

Bsn. -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

Tri. -

Cym. -

Glock. -

Hp. -

Pno. -

Rodolfo [T]
no-thing but ha-rangue at my con - di-tion She was with me ev -ry

Germont [T]
fp ping pang pong it's now a pang

Des Grieux [T]
fp ping pang pong pang

Yeletsky [B]
fp ping pang pong pang

Porgy [Bari-Bass]
fp ping pang pong pang

Tan [Bass]
fp ping pang pong pang pang

Vln. 1 -

Vln. 2 *mp*

Vla. -

Vc. -

Cb. -

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 day when our hearts were young and gay
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

This page of a musical score, numbered 359, contains 24 staves. The instruments and vocalists are listed on the left side of each staff. The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal soloists are Rodolfo (Tenor), Germont (Tenor), Des Grieux (Tenor), Yeletsky (Bass), Porgy (Baritone-Bass), and Tan (Bass). The instrumental parts include Piccolo, Flutes (I and II), Oboe, Clarinets (Bass and B-flat), Bassoon, Horns (I-III and II-IV), Trumpets (2), Trombones (2), Baritone, Tuba, Timpani, Triangle, Cymbals, Glockenspiel, Harp, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The vocal parts for Rodolfo, Germont, and Des Grieux contain some musical notation, while the others are mostly rests. The instrumental parts for Violin II and Contrabass contain rhythmic patterns, while the rest of the orchestra is mostly at rest.

366

Adagio ♩=40

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Wemade our own rules in man-y re-spects but when love is young you have such great

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Adagio ♩=40

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

pizz.

pizz.

pizz.

pizz.

gliss.

mp

mp

Tan quickly covers Roldolfo's mouth before he utters the "offending" word while the others "gasp"
Tan slowly removes his hand and Rodolfo says:
"Fun" then gives a slight giggle.
The others breath a 'sigh' of relief.

374

Con moto ♩=69

vuoto

Picc. - - - - -

2-Fl. - - - - - *f*

2-Ob. - - - - -

2-Cl. - - - - -

B. Cl. - - - - -

Bsn. - - - - - *f*

Hn. I-III - - - - - *mf*

Hn. II-IV - - - - - *mf*

2 Tpt. - - - - -

2 Tbn. - - - - - *mf*

B. Tbn. - - - - -

Tba. - - - - - *mf*

Timp. - - - - -

Tri. - - - - -

Cym. - - - - -

Glock. - - - - -

Hp. - - - - -

Pno. - - - - -

vuoto

Rodolfo [T] - - - - -
Fun! Tu-ra loo - ra - lur - e la la la la la la la Tu-ra loo - ra - lur - e la la when love is young

Germont [T] - - - - -
Tu-ra loo - ra - lur

Des Grieux [T] - - - - -
Tu-ra loo - ra - lur

Yeletsky [B] - - - - -
Tu-ra loo - ra - lur

Porgy [Bari-Bass] - - - - -
Tu-ra loo - ra - lur

Tan [Bass] - - - - -
Tu-ra *mf*

Con moto ♩=69

arco

Vin. 1 - - - - - *mf*

Vin. 2 - - - - - *mf* [Non Div.]

Vla. - - - - - *mf*

Vc. - - - - - *mf*

Cb. - - - - - *mf*

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]
e la la la la la la la Tu-ra loo - ra - lur - e la la when love is young

Des Grieux [T]
e la la la la la la la Tu-ra loo - ra - lur - e la la when love is young

Yeletsky [B]
e la la la la la la la Tu-ra loo - ra - lur - e la la when love is young

Porgy [Bari-Bass]
e la la la la la la la Tu-ra loo - ra - lur - e la la when love is young

Tan [Bass]
young

Vln. 1

Vln. 2

Vla. [Non Div.]

Vc.

Cb.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Allegro Jubilante ♩=112

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

f

mf

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

f

f

f

f

f

Picc.

Hn. I-III

Timp.

Tri.

Glock.

Hp.

Pno.

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

rit.

Act 1 Scene 1

No.2 - "Men of Honor" -Tan

Tan Wotan's first words from *Das Rheingold* Der Wonne seligen Saal bewachen mir Tür und Tor:

The joy blessed hall 5

I watch the door 4

Men of honor and eternal power, rise to endless glory 16

Bring drinks, and broken hearts, it's your hour, tell your tragic story 16

The men take the chairs from the tables and arrange them in a semi-circle.

The support group begins, for men who lost loves through unusual circumstances 18

What is said here stays here, so say what you will of illicit romances 18

We admit that we are powerless to heal our aching heart 15 **[these are AA phrases]**

Our lives have become unmanageable. Who would like to... 14/15

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Musical score for page 7, featuring various instruments including Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion, Glockenspiel, Harp, Piano, and Strings. The score includes dynamic markings such as *f* and *mf*. The Harp part includes the chord sequence: 4 C# Bb | E F Gb A.

Picc. *mp*
 2-Fl. *mp*
 2-Ob. *mp*
 2-Cl. *mp*
 B. Cl. *mp*
 Bsn. *mp*
 Hn. I-III *mf*
 Hn. II-IV *mf*
 2 Tpt. *mp*
 2 Tbn. *mp*
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp. *mp*
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1 *mp*
 Vin. 2 *mp*
 Vla. *mp*
 Vc. *mp*
 Cb. *mp*

The joy bles - sed hall I watch the door

Picc. *mf*
 2-Fl. *mf*
 2-Ob. *f*
 2-Cl. *f*
 B. Cl. *f*
 Bsn. *f*
 Hn. I-III
 Hn. II-IV
 2 Tpt. *mf* sord. natural
 2 Tbn. *f*
 B. Tbn. *f*
 Tba. *f*
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1 *f*
 Vin. 2 *f*
 Vla. *f*
 Vc. *f*
 Cb. *f*

The joy bles - sed hall I watch the door

Picc. *mp* *dim.* *p*
 2-Fl. *mp* *mp* *dim.*
 2-Ob. *mp* *mp* *dim.*
 2-Cl. *mp* *mp* *dim.*
 B. Cl. *mp* *mp* *dim.* *p*
 Bsn. *mp* *mp* *dim.* *p*
 Hn. I-III *p*
 Hn. II-IV *f* *p*
 2 Tpt. *f* *p*
 2 Tbn. *f* *p*
 B. Tbn. *p*
 Tba. *p*
 Glock. *mp*
 Hp. *mp*
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1 *dim.* *p*
 Vin. 2 *dim.* *p*
 Vla. *dim.* *p*
 Vc. *dim.* *p*
 Ob. *dim.* *pizz.*

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *mf*

Bsn. -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. *DCB | EFGA*

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] *mf*

Men of hon - or and e - ter - nal pow - er Rise to end - less

maestoso ♩=74

Vin. 1 *mp*

Vin. 2 *mp*

Via. *mp*

Vc. *mpz.* 3

Ob. *mp*

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *mf*

Bsn. -

Hn. I-III *mf*

Hn. II-IV *mf*

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. DCB|EFGA

Pno. *mf*

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] *mf*

glo - ry men of hon - or and e - ter - nal pow - er

Vin. 1 *mf*

Vin. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *mf*

Bsn. -

Hn. I-III *mp*

Hn. II-IV *mp*

2 Tpt. *mf*

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. -

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] *mf*

Rise to end - less Rise to end - less Rise to end - less glo - - -

Vin. 1 *mf*

Vin. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Picc. -

2-Fl. *mp* 3

2-Ob. *mp* 3

2-Cl. *mp* 3

B. Cl. *mp* 3

Bsn. *mp* 3

Hn. I-III *mp*

Hn. II-IV *mp*

2 Tpt. *mp*

2 Tbn. *mp*

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. -

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] -
 -ry Bring drinks and bro - ken hearts, it's your hour Tell your tra - gic

Vin. 1 3

Vin. 2 3

Vla. 3

Vc. 3

Cb. -

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

sto - ry. Bring drinks and bro - ken hearts, Bring drinks and bro - ken hearts,

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score, page 58 of 11. It features a variety of instruments and vocal parts. The woodwinds (Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon) and strings (Violins, Viola, Violoncello, Contrabass) are playing rhythmic patterns, many of which are triplets. The brass section (Horns, Trumpets, Trombones, Tuba) is mostly silent. The percussion (Timpani, Snare, Cymbals, Glockenspiel) is also silent. The vocal parts include Rodolfo, Germont, Des Grieux, Yeletsky, Porgy, and Tan. The lyrics for Tan are: "sto - ry. Bring drinks and bro - ken hearts, Bring drinks and bro - ken hearts,". The score is in a key with two flats and a 3/4 time signature. Dynamics like *mf* are indicated for some parts.

Picc. -

2-Fl. *3* *3*

2-Ob. *3* *3*

2-Cl. *3* *3*

B. Cl. -

Bsn. *3* *3*

Hn. I-III *mp*

Hn. II-IV *mp*

2 Tpt. *mf*

2 Tbn. -

B. Tbn. -

Tba. -

Timp. *mp*

B. D. -

Cym. -

Glock. -

Hp. -

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] *it's your hour Tell your trag - ic Tell your trag - ic Tell your trag - ic*

Vin. 1 *3* *3* *3* *3* *3* *3*

Vin. 2 *3* *3* *3* *3* *3* *3*

Vla. *3* *3* *3* *3* *3* *3*

Vc. *3* *3* *3* *3* *3* *3*

Cb. -

Picc. *mf* *f*

2-Fl. *mf* *f*

2-Ob. *f*

2-Cl. *mf* *f*

B. Cl.

Bsn.

Hn. I-III *f*

Hn. II-IV

2 Tpt. natural *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp.

B. D.

Cym.

Glock.

Hp.

The men take the chairs from the tables and arrange them in a semi-circle

Pno. *ff*

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass] *sto - - - - - ry*

accel. più mosso ♩=144

Vin. 1 *3*

Vin. 2 *3*

Vla. *3*

Vc. *3*

Cb.

Picc. *f* *mf*
 2-Fl. *f* *mf*
 2-Ob. *f* *mf*
 2-Cl. *f* *mf*
 B. Cl. *f* *mf*
 Bsn. *f* *mf*
 Hn. I-III *f* *mf*
 Hn. IV *f* *mf*
 2 Tpt. *f*
 2 Tbn. *f*
 B. Tbn. *f*
 Tba. *f*
 Timp.
 B. D. Triangle *f* To: Bass Drum
 Cym.
 Glock.
 Hp.
 Pno. *ff*
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1 *f* *mf* pizz. arco
 Vin. 2 *f* *mf* pizz. arco
 Vla. *f* *mf*
 Vc. *f* *mf*
 Cb. *f* *mf*

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Picc. - - - - -

2-Fl. - - - - - *mp*

2-Ob. - - - - - *mp*

2-Cl. - - - - - *mp*

B. Cl. - - - - -

Bsn. - - - - - *mp*

Hn. I-III *p*

Hn. II-IV *p*

2 Tpt. - - - - -

2 Tbn. - - - - -

B. Tbn. - - - - -

Tba. - - - - -

Timp. - - - - -

Tri. ♩ - - - - -

Cym. - - - - -

Glock. - - - - -

Hp. *mp*

Pno. Wel - come to the sup - port group for those Who lost loves through un - us - u - al cir - cum -

Rodolfo [T] - - - - -

Germon [T] - - - - -

Des Grieux [T] - - - - -

Yeletsky [B] - - - - -

Porgy [Bari-Bass] - - - - -

Tan [Bass] Wel - come to the sup - port group for those Who lost loves through un - us - u - al cir - cum

rit. $\text{♩} = 82$ quasi recitativo *pizz.*

Vin. 1 *mf*

Vin. 2 *mf pizz.*

Vla. *mf pizz.*

Vc. *mf*

Cb. *mf*

Picc.
 2-Fl. *mp*
 2-Ob. *mp*
 2-Cl. *mp*
 B. Cl.
 Bsn. *mp*
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tr.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

stanc - es. What you hear here stays here, can - dor flows. so speak now free - ly of il - li - cit ro - man - ces. We ad -

stanc-es. What you hear here stays here, can-dor flows. so speak now free-ly of il-li-cit ro-man-ces. We ad

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsy [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

mf

mit that we are pow-er-less_ to heal our ach-ing heart Our lives have be-come un-man-age-a-ble un-man-age-a-ble un-

mit that we are pow-er-less_ to heal our ach-ing heart Our lives have be-come un-man-age-a-ble un-man-age-a-ble un-

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Ban.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

mp

mp

love-bird with your fro-zen fin-gers To your room and to your heart I found the

3

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
 key _____ My Lu - ci - a _____ Mi - mi love-bird _____ a name I whis-pered ten-der - ly _____ My love for you _____

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

poco rit. . . a tempo =72
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Ob.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
still free-ly for - ev - er ev - er af - ter lin - gers___ fate guid - ed my hands guid - ed my hands in_ that_ room lit dim - ly___

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bar-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Picc.

Hn. I-III

Timp.

Hp.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl. *mp*

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T] *girl_ with red ro-ses trimmed on her bon-net trimmed on her bon-net trimmed on her bon-net My_ heart sang that mo-ment like a*

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1 *poco rit. .*

Vln. 2

Vla.

Vc.

Ob. *a tempo ♩=118*

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.

Tri.
 Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
 dove at first flight like a dove at first flight sang that mo-ment my heart. Ly-ri-cal as flow-ry words penned in a son-net penned in a son-net penned in a

Germont [T]

Des Grieux [T]

Yeletsy [B]

Porgy [Bar-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Ob.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T] *em E7*
 son-net Ly-ri-cal as flow-ry words penned in a son-net Fi-red by a-dor - a-tion of her

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bar-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

rit. . . poco più mosso ♩=144

Picc.

Hn. I-III

Timp.

Tri.

Glock.

Hp.

Pno.

Rodolfo [T]
 sweet fas - ci - na - tion vis - ion en - tranc - ing. Why would I ev - er re - ject her ____ Why did I ____ ev - er doubt? Il - lumed thus by

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Ob.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 moon-light rays thy charms en-hanc-ing thy charms en-hanc-ing en-hanc-ing My Lu-
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Ob.

Picc.

2-Fl. *mp*

2-Ob.

2-Cl. *mp*

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
ci - a Mi - mi, love-bird_____ Oh_____ I miss my miss-tress_____ Oh I miss each lit-tle

Germonet [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

kiss. I miss my seem - stress. My Lu - ci - a _____ Mi - mi love-bird _____ a name I whis-pered ten-der - ly _____

Germonet [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

a name I whis-per a name I whis-per a name I whis - per ten - der - ly a name I

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
whis-per_ a name I whis-per_ a name I whis-per so_ ten - der - ly_ Oh how I miss her ten-der kiss her gen-tle smile her

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

meno mosso $\text{♩} = 60$

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

sweet car-ess My_ Lu - ci - a My_ Lu - ci - a My_ Lu - ci - a, Mi - mi!

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

rit.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Oh my head aches I was wrong such a feel-ing Left with

is it a pong

pong

pong

pong

pong

f

f

mp

mp

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
no-thing not a thing what a pi-ty No it's more on the

Germont [T]
is it a

Des Grieux [T]
ping ping

Yeletsky [B]
ping ping

Porgy [Bari-Bass]
ping ping

Tan [Bass]
ping ping

Vln. 1

Vln. 2
mp

Vla.

Vc.

Cb.

Picc. -
 2-Fl. -
 2-Ob. -
 2-Cl. -
 B. Cl. -
 Bsn. -
 Hn. I-III -
 Hn. II-IV -
 2 Tpt. -
 2 Tbn. -
 B. Tbn. -
 Tba. -
 Timp. -
 Tri. -
 Cym. -
 Glock. -
 Hp. -
 Pno. -
 Rodolfo [T] or - der of a pang_ a twang_ that sprang from deep with-in my heart
 Germont [T] pang twang pang ping pang
 Des Grieux [T] pang twang pang ping
 Yeletsky [B] pang pang twang pang
 Porgy [Bari-Bass] pang ping twang pang
 Tan [Bass] pang pong twang pang
 Vln. 1 -
 Vln. 2 -
 Vla. -
 Vc. -
 Cb. -

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Win - ter snatched a - way the life be - fore us and tore us a -

Germont [T]

pong pong

Des Grieux [T]

pang ping pang pong ping pang

Yeletsky [B]

ping pang pong pong

Porgy [Bari-Bass]

ping pang pang pang pang

Tan [Bass]

ping pang ping ping

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 341, contains 28 staves. The top 18 staves are for various instruments: Piccolo, two Flutes, two Oboes, two Clarinets (one Bass Clarinet), Bassoon, Horns I-III and II-IV, two Trumpets, two Trombones (one Bass Trombone), Tuba, Timpani, Triangle, Cymbals, Glockenspiel, Harp, and Piano. The bottom 10 staves are for vocal parts: Rodolfo (Tenor), Germont (Tenor), Des Grieux (Tenor), Yeletsky (Bass), Porgy (Bari-Bass), and Tan (Bass). The lyrics for the vocal parts are: Rodolfo: "Win - ter snatched a - way the life be - fore us and tore us a -"; Germont: "pong pong"; Des Grieux: "pang ping pang pong ping pang"; Yeletsky: "ping pang pong pong"; Porgy: "ping pang pang pang pang"; Tan: "ping pang ping ping". The bottom four staves (Violin 1, Violin 2, Viola, and Cello) contain instrumental notation, with Violin 2 playing a rhythmic accompaniment of eighth notes.

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. -

Bsn. -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

Tri. -

Cym. -

Glock. -

Hp. -

Pno. -

Rodolfo [T]
part I do no-thing but ha-range at my con - di-tion

Germont [T]
ping pang pong it's now a

Des Grieux [T]
a - part ping pang pong pang

Yeletsky [B]
a - part ping pang pong pang

Porcy [Bari-Bass]
a - part a - part ping pang pong pang

Tan [Bass]
a - part ping pang pong pang

Vln. 1 -

Vln. 2 *mp*

Vla. -

Vc. -

Cb. -

Picc.

Hn. I-III

Timp.

Tri.

Glock.

Hp.

Pno.

Rodolfo [T]
 She was with me ev-'ry day when our hearts were young and gay

Germon [T]
 pang

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]
 pang

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

Hn. I-III

Timp.

Tri.

Glock.

Hp.

Pno.

Rodolfo [T] We made our own rules in

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Adagio ♩=40

Vln. 2

Tan quickly covers Roldolfo's mouth before he utters the "offending" word while the others "gasp"
Tan slowly removes his hand and Rodolfo says:
"Fun" then gives a slight giggle.
The others breath a 'sigh' of relief.

376

vuoto **Con moto** ♩=69

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. -

Bsn. -

Hn. I-III *mp*

Hn. II-IV *mp*

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

Tri. -

Cym. -

Glock. -

Hp. *gliss.*

Pno. -

Rodolfo [T] **vuoto**
man-y re-spects but when love is young you have such great Fun! Tu-ra loo - ra - lur - e la la la la la la la Tu-ra

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] -

Vin. 1 *pizz.* **vuoto** **Con moto** ♩=69 *arco*

Vin. 2 *pizz.* *mf* *arco*

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

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

Cb. *mf* *arco*

mf

385

Picc.
 2-Fl. *f*
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn. *f*
 Hn. I-III *mf*
 Hn. II-IV *mf*
 2 Tpt.
 2 Tbn. *mf*
 B. Tbn.
 Tba. *mf*
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 loo - ra - lur - e la la when love is young
 Germont [T]
 Tu-ra loo - ra - lur - e la la la la la la la Tu-ra loo - ra - lur - e
 Des Grieux [T]
 Tu-ra loo - ra - lur - e la la la la la la la Tu-ra loo - ra - lur - e
 Yeletsky [B]
 Tu-ra loo - ra - lur - e la la la la la la la Tu-ra loo - ra - lur - e
 Porgy [Bari-Bass]
 Tu-ra loo - ra - lur - e la la la la la la la Tu-ra loo - ra - lur - e
 Tan [Bass]
 Tu-ra *mf*
 Vin. 1 *mf*
 Vin. 2 *mf* [Non Div.]
 Vla. *mf*
 Vc. *mf*
 Cb. *mf*

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]
la la when love is young

Des Grieux [T]
la la when love is young

Yeletsky [B]
la la when love is young

Porgy [Bari-Bass]
la la when love is young

Tan [Bass]
young

Vln. 1

Vln. 2
[Non Div.]

Vla.

Vc.

Cb.

Picc. - - - - -

2-Fl. - - - - -

2-Ob. - - - - -

2-Cl. - - - - -

B. Cl. - - - - -

Bsn. - - - - -

Hn. I-III - - - - -

Hn. II-IV - - - - -

2 Tpt. - - - - -

2 Tbn. - - - - -

B. Tbn. - - - - -

Tba. - - - - -

Timp. - - - - -

Tri. - - - - -

Cym. - - - - -

Glock. - - - - -

Hp. - - - - -

Pno. - - - - -

Rodolfo [T] - - - - -

Germont [T] - - - - -

Des Grieux [T] - - - - -

Yeletsky [B] - - - - -

Porgy [Bari-Bass] - - - - -

Tan [Bass] - - - - -

Allegro Jubilante ♩=112

Vin. 1 - - - - - *f*

Vin. 2 - - - - - *f*

Vla. - - - - - *f*

Vc. - - - - - *f*

Cb. - - - - - *mf*

Picc. - - - - -

2-Fl. - - - - -

2-Ob. - - - - -

2-Cl. - - - - -

B. Cl. - - - - -

Bsn. - - - - -

Hn. I-III - - - - -

Hn. II-IV - - - - -

2 Tpt. - - - - -

2 Tbn. - - - - -

B. Tbn. - - - - -

Tba. - - - - -

Timp. - - - - -

Tri. - - - - -

Cym. - - - - -

Glock. - - - - -

Hp. - - - - -

Pno. - - - - -

Rodolfo [T] - - - - -

Germont [T] - - - - -

Des Grieux [T] - - - - -

Yeletsky [B] - - - - -

Porgy [Bari-Bass] - - - - -

Tan [Bass] - - - - -

Vin. 1 - *f* *mp* - - - - - rit.

Vin. 2 - *f* *mp* - - - - -

Vla. - *f* *mp* - - - - -

Vc. - *f* *mp* - - - - -

Ob. - *f* *mp* - - - - -

Act 1 Scene 1

No.2 - "Men of Honor" -Tan

Tan Wotan's first words from *Das Rheingold* Der Wonne seligen Saal bewachen mir Tür und Tor:

The joy blessed hall 5

I watch the door 4

Men of honor and eternal power, rise to endless glory 16

Bring drinks, and broken hearts, it's your hour, tell your tragic story 16

The men take the chairs from the tables and arrange them in a semi-circle.

The support group begins, for men who lost loves through unusual circumstances 18

What is said here stays here, so say what you will of illicit romances 18

We admit that we are powerless to heal our aching heart 15 **[these are AA phrases]**

Our lives have become unmanageable. Who would like to... 14/15

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Musical score for page 7, featuring various instruments including Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion, Glockenspiel, Harp, Piano, and Strings. The score includes dynamic markings such as *f* and *mf*. The Harp part includes the chord sequence: 4 C# Bb | E F Gb A.

Picc. *mp*
 2-Fl. *mp*
 2-Ob. *mp*
 2-Cl. *mp*
 B. Cl. *mp*
 Bsn. *mp*
 Hn. I-III *mf*
 Hn. II-IV *mf*
 2 Tpt. *mp*
 2 Tbn. *mp*
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp. *mp*
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1 *mp*
 Vin. 2 *mp*
 Vla. *mp*
 Vc. *mp*
 Cb. *mp*

The joy bles - sed hall I watch the door

Picc. *mf*

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt. *mf* sord. natural

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

f

The joy bles - sed hall I watch the door

Picc. *mp* *dim.* *p*
 2-Fl. *mp* *mp* *dim.*
 2-Ob. *mp* *mp* *dim.*
 2-Cl. *mp* *mp* *dim.*
 B. Cl. *mp* *mp* *dim.* *p*
 Bsn. *mp* *mp* *dim.* *p*
 Hn. I-III *p*
 Hn. II-IV *f* *p*
 2 Tpt. *f* *p*
 2 Tbn. *f* *p*
 B. Tbn. *p*
 Tba. *p*
 Timp. *p*
 B. D. *p*
 Cym. *p*
 Glock. *mp*
 Hp. *mp*
 Pno. *mp*
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1 *dim.* *p*
 Vin. 2 *dim.* *p*
 Vla. *dim.* *p*
 Vc. *dim.* *p*
 Ob. *dim.* *pizz.* *p*

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *mf*

Bsn. -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. *DCB | EFGA*

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] *mf*

Men of hon - or and e - ter - nal pow - er Rise to end - less

maestoso ♩=74

Vin. 1 *mp*

Vin. 2 *mp*

Via. *mp*

Vc. *mpz.* 3

Ob. *mp*

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *mf*

Bsn. -

Hn. I-III *mp*

Hn. II-IV *mp*

2 Tpt. *mf*

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. -

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] *mf*

Rise to end - less Rise to end - less Rise to end - less glo - - -

Vin. 1 *mf*

Vin. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Picc. - - - - -

2-Fl. *mp* 3 3 3 3

2-Ob. *mp* 3 3 3 3

2-Cl. *mp* 3 3 3 3

B. Cl. *mp* 3 3 3 3

Bsn. *mp* 3 3 3 3

Hn. I-III *mp*

Hn. II-IV *mp*

2 Tpt. *mp*

2 Tbn. *mp*

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

-ry _____ Bring drinks and bro - ken hearts, it's your hour Tell your tra - gic

Vin. 1 3 3 3

Vin. 2 3 3 3

Vla. 3 3 3 3

Vc. 3 3 3 3

Cb. 3 3 3 3

Picc. -

2-Fl. *mf* *mf* *mf* *mf*

2-Ob. *mf* *mf* *mf* *mf*

2-Cl. *mf* *mf* *mf* *mf*

B. Cl. *mf* *mf* *mf* *mf*

Bsn. *mf* *mf* *mf* *mf*

Hn. I-III *mf* *mf* *mf* *mf*

Hn. II-IV *mf* *mf* *mf* *mf*

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. -

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] *mf* *mf* *mf* *mf*

sto - ry. Bring drinks and bro - ken hearts, Bring drinks and bro - ken hearts,

Vin. 1 *mf* *mf* *mf* *mf*

Vin. 2 *mf* *mf* *mf* *mf*

Vla. *mf* *mf* *mf* *mf*

Vc. *mf* *mf* *mf* *mf*

Cb. *mf* *mf* *mf* *mf*

Picc. -

2-Fl. *3* *3*

2-Ob. *3* *3*

2-Cl. *3* *3*

B. Cl. -

Bsn. *3* *3*

Hn. I-III *mp*

Hn. II-IV *mp*

2 Tpt. *mf*

2 Tbn. -

B. Tbn. -

Tba. -

Timp. *mp*

B. D. -

Cym. -

Glock. -

Hp. -

Pno. -

Rodolfo [T] -

Germon [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] *it's your hour Tell your trag - ic Tell your trag - ic Tell your trag - ic*

Vin. 1 *3* *3* *3* *3* *3* *3*

Vin. 2 *3* *3* *3* *3* *3* *3*

Vla. *3* *3* *3* *3* *3* *3*

Vc. *3* *3* *3* *3* *3* *3*

Cb. -

Picc. *mf* *f*

2-Fl. *mf* *f*

2-Ob. *f*

2-Cl. *mf* *f*

B. Cl.

Bsn.

Hn. I-III *f*

Hn. II-IV

2 Tpt. natural *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp.

B. D.

Cym.

Glock.

Hp.

The men take the chairs from the tables and arrange them in a semi-circle

Pno. *ff*

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass] *sto - - - - - ry*

accel. più mosso ♩=144

Vin. 1 *3*

Vin. 2 *3*

Vla. *3*

Vc. *3*

Cb.

Picc. *f* *mf*
 2-Fl. *f* *mf*
 2-Ob. *f* *mf*
 2-Cl. *f* *mf*
 B. Cl. *f* *mf*
 Bsn. *f* *mf*
 Hn. I-III *f* *mf*
 Hn. II-IV *f* *mf*
 2 Tpt. *f*
 2 Tbn. *f*
 B. Tbn. *f*
 Tba. *f*
 Timp.
 B. D. Triangle *f* To: Bass Drum
 Cym.
 Glock.
 Hp.
 Pno. *ff*
 Rodolfo [T]
 Gernont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1 *f* *mf* pizz. arco
 Vin. 2 *f* *mf* pizz. arco
 Vla. *f* *mf*
 Vc. *f* *mf*
 Cb. *f* *mf*

This page of a musical score, rehearsal mark 94, features a large ensemble of instruments. The top section includes woodwinds (Piccolo, Flutes, Oboe, Clarinets, Bass Clarinet, Bassoon), brass (Horns, Trumpets, Trombones, Tuba), and percussion (Timpani, Triangle, Cymbals, Glockenspiel). The middle section contains the Harp and Piano. The bottom section is dedicated to strings, with parts for Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is written in a key signature of two flats and a common time signature. The first 11 staves are mostly silent, with only the Triangle and Cymbals showing some activity. The string section begins to play in the final two staves, with the Violins and Viola playing rhythmic patterns and the Violoncello and Contrabass providing a steady bass line.

Picc. - - - - -

2-Fl. - - - - - *mp*

2-Ob. - - - - - *mp*

2-Cl. - - - - - *mp*

B. Cl. - - - - -

Bsn. - - - - - *mp*

Hn. I-III *p*

Hn. II-IV *p*

2 Tpt. - - - - -

2 Tbn. - - - - -

B. Tbn. - - - - -

Tba. - - - - -

Timp. - - - - -

Tri. ♩ - - - - -

Cym. - - - - -

Glock. - - - - -

Hp. *mp*

Pno. Wel - come to the sup - port group for those Who lost loves through un - us - u - al cir - cum -

Rodolfo [T] - - - - -

Germon [T] - - - - -

Des Grieux [T] - - - - -

Yeletsky [B] - - - - -

Porgy [Bari-Bass] - - - - -

Tan [Bass] Wel - come to the sup - port group for those Who lost loves through un - us - u - al cir - cum

rit. *quasi recitativo* $\text{♩} = 82$

Vin. 1 *mf*

Vin. 2 *mf pizz.*

Vla. *mf pizz.*

Vc. *mf*

Cb. *mf*

Picc. *mp*

2-Fl. *mp*

2-Ob. *mp*

2-Cl. *mp*

B. Cl.

Bsn. *mp*

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno. *mp*
 stanc - es. What you hear here stays here, can - dor flows. so speak now free - ly of il - li - cit ro - man - ces. We ad -

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]
 stanc-es. What you hear here stays here, can-dor flows. so speak now free-ly of il-li-cit ro-man-ces. We ad

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsy [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

mf

mp

mit that we are pow-er-less_ to heal our ach-ing heart Our lives have be-come un-man-age-a-ble un-man-age-a-ble un-

Detailed description: This page of a musical score, page 118, contains 25 staves. The top section includes woodwinds (Piccolo, Flutes, Oboes, Clarinets, Bassoon) and strings (Horns, Trumpets, Trombones, Tuba, Timpani, Triangle, Cymbals, Glockenspiel, Harp). The middle section features the Piano and vocal parts for Rodolfo, Germont, Des Grieux, Yeletsy, Porgy, and Tan. The bottom section includes Violins, Viola, Violoncello, and Contrabass. The score includes various musical notations such as dynamics (*mp*, *mf*), triplets, and slurs. The lyrics are: "mit that we are pow-er-less_ to heal our ach-ing heart Our lives have be-come un-man-age-a-ble un-man-age-a-ble un-".

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Ban.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Ob.

mp
mp
mp
mp
mp
mp
mp

love-bird with your frozen fingers To your room and to your heart I found the

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T] key _____ My Lu - ci - a _____ Mi - mi love-bird _____ a name I whis-pered ten-der - ly _____ My love for

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

Picc.

2-Fl. *mp*

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
you still free-ly for - ev - er ev - er af - ter lin - gers fate guid - ed my hands guid-ed my hands

Germont [T]

Des Grieux [T]

Yeletsy [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.


Vc.


Cb.


176 rit. a tempo ♩=72


rit.


Andante ♩=118


Picc. 


2-Fl. 


2-Ob. 


2-Cl. 


B. Cl. 


Bsn. 


Hn. I-III  *mp*

Hn. II-IV 

2 Tpt. 


2 Tbn. 


B. Tbn. 

Tba. 

Timp. 

Tri. 

Cym. 

Glock. 

Hp. 


Pno. 

Rodolfo [T] 
 in that room lit dim-ly _____ In an in-stant I knew _____ it was

Germont [T] 

Des Grieux [T] 

Yeletsky [B] 


Porgy [Bar-Bass] 

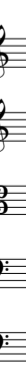
Tan [Bass] 

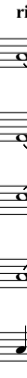
rit. a tempo ♩=72


rit.

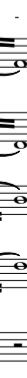
Andante ♩=118

Vin. 1 

Vin. 2 

Vla. 

Vc. 

Cb. 

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
love at first sight_____ Love at first sight in an in-stant I knew My flo-wer girl_ with red ro-ses trimmed on her bon-net trimmed on her bon-net

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

Hn. I-III

Timp.

Tri.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

poco rit. . a tempo ♩=118

Vin. 1

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Ly-ri-cal as flow-ry words penned in a son-net penned in a son-net penned in a son-net Ly-ri-cal as flow-ry words penned in a
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bar-Bass]
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

em E7

son-net Fi-red by a-dor - a-tion of her sweet fas - ci - na-tion vis-ion en - tranc-ing. Why would I ev - er re-

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bar-Bass]

Tan [Bass]

rit. . . poco più mosso ♩=144

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 ject her____ Why did I____ ev-er doubt? Il-lumed thus by moon-light rays thy charms en-hanc-ing____ thy charms__
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Ob.

Picc.

Hn. I-III

Timp.

Tri.

Glock.

Hp.

Pno.

Rodolfo [T]
 en - hanc-ing en - hanc-ing My Lu - ci - a Mi - mi, love-bird Oh

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]

I miss my miss-tress... Oh I miss each lit-tle kiss. I miss my seem-stress. My Lu-

poco rit. . . a tempo ♩=72

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

ci - a _____ Mi - mi love-bird _____ a name I whis-pered ten-der - ly _____ a name I whis-per__ a name I whis-per__

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 a name I whis - per ten - der - ly a name I whis-per_ a name I whis-per_ a name I
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

whis-per so_ ten - der - ly_____ Oh how I miss her ten-der kiss her gen-tle smile her sweet car-ess My_ Lu - ci - a My_ Lu -

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

meno mosso $\text{♩} = 60$

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
ci - a My Lu - ci - a, Mi - mi! Oh my

Germonet [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

rit.

Molto Allegro ♩=152

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

f

mp

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

head aches I was wrong such a feel-ing Left with no-thing not a
 is it a pong
 pong
 pong
 pong
 pong

mp *mp*

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
thing what a pi-ty No it's more on the or - der of a pang_

Germont [T]
is it a

Des Grieux [T]
ping ping

Yeletsky [B]
ping ping pang

Porgy [Bari-Bass]
ping ping pang

Tan [Bass]
ping ping pang

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc. -
 2-Fl. -
 2-Ob. -
 2-Cl. -
 B. Cl. -
 Bsn. -
 Hn. I-III -
 Hn. II-IV -
 2 Tpt. -
 2 Tbn. -
 B. Tbn. -
 Tba. -
 Timp. -
 Tri. -
 Cym. -
 Glock. -
 Hp. -
 Pno. -
 Rodolfo [T] a twang_ that sprang from deep with-in my heart Win - ter snatched a-
 Germont [T] pang twang pang ping pang
 Des Grieux [T] pang twang pang ping pang
 Yeletsky [B] pang twang pang ping pang
 Porgy [Bari-Bass] ping twang pang ping pang
 Tan [Bass] pong twang pang ping pang
 Vln. 1 -
 Vln. 2 -
 Vla. -
 Vc. -
 Cb. -

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

way the life be-fore us and tore us a-part I do
 pong pong
 ping pang pong ping pang a-part
 pong pong a-part
 pang pang pang a-part a-part
 ping ping a-part

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
no-thing but ha-rangue at my con - di-tion She was with me ev -ry

Germont [T]
fp ping pang pong it's now a pang

Des Grieux [T]
fp ping pang pong pang

Yeletsky [B]
fp ping pang pong pang

Porgy [Bari-Bass]
fp ping pang pong pang

Tan [Bass]
fp ping pang pong pang pang

Vln. 1

Vln. 2 *mp*

Vla.

Vc.

Cb.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 day when our hearts were young and gay
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

This page contains a musical score for measures 367 through 43. The score is organized into several systems of staves. The first system includes Piccolo (Picc.), two Flutes (2-Fl.), two Oboes (2-Ob.), two Clarinets (2-Cl.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The second system includes Horns I-III (Hn. I-III), Horns II-IV (Hn. II-IV), two Trumpets (2 Tpt.), two Trombones (2 Tbn.), Bass Trombone (B. Tbn.), and Tuba (Tba.). The third system includes Timpani (Timp.), Triangle (Tri.), Cymbals (Cym.), Glockenspiel (Glock.), and Harp (Hp.). The fourth system includes Piano (Pno.). The fifth system includes vocal soloists: Rodolfo (T), Germont (T), Des Grieux (T), Yeletsky (B), Porgy (Bari-Bass), and Tan (Bass). The sixth system includes string instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score shows various musical notations, including rests, notes, and complex rhythmic patterns, particularly in the Violin 2 and Contrabass parts.

374

Adagio ♩=40

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Wemade our own rules in man-y re-spects but when love is young you have such great

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Adagio ♩=40

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

pizz.

pizz.

pizz.

pizz.

gliss.

mp

mp

Tan quickly covers Roldolfo's mouth before he utters the "offending" word while the others "gasp"
Tan slowly removes his hand and Rodolfo says:
"Fun" then gives a slight giggle.
The others breath a 'sigh' of relief.

382

Con moto ♩=69

vuoto

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Fun! Tu-ra loo - ra - lur - e la la la la la la la Tu-ra loo - ra - lur - e la la when love is young

Tu-ra loo - ra - lur

Tu-ra loo - ra - lur

Tu-ra loo - ra - lur

Tu-ra loo - ra - lur

Tu-ra loo - ra - lur

Tu-ra *mf*

Con moto ♩=69

arco

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

mf arco

mf arco

mf arco

mf arco

mf arco

[Non Div.]

mf

mf

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]
e la la la la la la la Tu-ra loo - ra - lur - e la la when love is young

Des Grieux [T]
e la la la la la la la Tu-ra loo - ra - lur - e la la when love is young

Yeletsky [B]
e la la la la la la la Tu-ra loo - ra - lur - e la la when love is young

Porgy [Bari-Bass]
e la la la la la la la Tu-ra loo - ra - lur - e la la when love is young

Tan [Bass]
young

Vln. 1

Vln. 2

Vla. [Non Div.]

Vc.

Cb.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

This page of a musical score contains measures 421 through 426. The score is arranged in a system of staves. The top section includes woodwinds (Piccolo, Flute I & II, Oboe, Clarinet I & II, Bass Clarinet, Bassoon), brass (Trumpets I & II, Trombones I, II, & III, Tuba), percussion (Triangle, Cymbals, Glockenspiel, Snare Drum, Bass Drum, Tom-toms), and strings (Violins I & II, Viola, Violoncello, Contrabass). The bottom section features vocal soloists: Rodolfo (Tenor I), Germont (Tenor I), Des Grieux (Tenor I), Yeletsy (Bass), Porgy (Bass), and Tan (Bass). The piano part is also present. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score shows various musical notations including rests, notes, and dynamic markings such as *f* (forte). The vocal lines for Rodolfo, Germont, and Des Grieux are mostly silent, while the other vocalists and the piano part have some activity in the later measures.

Picc.

Hn. I-III

Timp.

Tri.

Glock.

Hp.

Pno.

Rodolfo [T]

Geront

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

rit.

Act 1 Scene 1

No.2 - "Men of Honor" -Tan

Tan Wotan's first words from *Das Rheingold* Der Wonne seligen Saal bewachen mir Tür und Tor:

The joy blessed hall 5

I watch the door 4

Men of honor and eternal power, rise to endless glory 16

Bring drinks, and broken hearts, it's your hour, tell your tragic story 16

The men take the chairs from the tables and arrange them in a semi-circle.

The support group begins, for men who lost loves through unusual circumstances 18

What is said here stays here, so say what you will of illicit romances 18

We admit that we are powerless to heal our aching heart 15 **[these are AA phrases]**

Our lives have become unmanageable. Who would like to... 14/15

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

Musical score for page 7, featuring various instruments including Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion, Glockenspiel, Harp, Piano, and Strings. The score includes dynamic markings such as *f* and *mf*. The Harp part includes the chord sequence: D C# Bb | E F Gb A.

Picc. *mp*
 2-Fl. *mp*
 2-Ob. *mp*
 2-Cl. *mp*
 B. Cl. *mp*
 Bsn. *mp*
 Hn. I-III *mf*
 Hn. II-IV *mf*
 2 Tpt. *mp*
 2 Tbn. *mp*
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp. *mp*
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1 *mp*
 Vin. 2 *mp*
 Vla. *mp*
 Vc. *mp*
 Cb. *mp*

The joy bles - sed hall I watch the door

Picc. *mf*

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt. *mf* sord. natural

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

f

The joy bles - sed hall I watch the door

Picc. *mp* *dim.* *p*
 2-Fl. *mp* *mp* *dim.*
 2-Ob. *mp* *mp* *dim.*
 2-Cl. *mp* *mp* *dim.*
 B. Cl. *mp* *mp* *dim.* *p*
 Bsn. *mp* *mp* *dim.* *p*
 Hn. I-III *p*
 Hn. II-IV *f* *p*
 2 Tpt. *f* *p*
 2 Tbn. *f* *p*
 B. Tbn. *p*
 Tba. *p*
 Glock. *mp*
 Hp. *mp*
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1 *dim.* *p*
 Vin. 2 *dim.* *p*
 Vla. *dim.* *p*
 Vc. *dim.* *p*
 Ob. *dim.* *pizz.*

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *mf*

Bsn. -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. *DCB | EFGA*

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] *mf*

Men of hon - or and e - ter - nal pow - er Rise to end - less

maestoso ♩=74

Vin. 1 *mp*

Vin. 2 *mp*

Via. *mp*

Vc. *mpz.* 3

Ob. *mp*

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *mf*

Bsn. -

Hn. I-III *mf*

Hn. II-IV *mf*

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. DCB|EFGA

Pno. *mf*

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] *mf*

glo - ry men of hon - or and e - ter - nal pow - er

Vin. 1 *mf*

Vin. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *mf*

Bsn. -

Hn. I-III *mp*

Hn. II-IV *mp*

2 Tpt. *mf*

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. -

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] *mf*

Rise to end - less Rise to end - less Rise to end - less glo - - -

Vin. 1 *mf*

Vin. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Picc. -

2-Fl. *mp* 3

2-Ob. *mp* 3

2-Cl. *mp* 3

B. Cl. *mp* 3

Bsn. *mp* 3

Hn. I-III *mp* *mf*

Hn. II-IV *mp*

2 Tpt. *mp*

2 Tbn. *mp*

B. Tbn. *mf*

Tba. *mf*

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

-ry Bring drinks and bro - ken hearts, it's your hour Tell your tra - gic

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. -

Bsn. -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. -

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] -

sto - ry. Bring drinks and bro - ken hearts, Bring drinks and bro - ken hearts,

Vin. 1 -

Vin. 2 -

Vla. -

Vc. -

Ob. -

Detailed description: This is a page of a musical score, page 58 of 11. It features a variety of instruments and vocal parts. The woodwinds (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon) and strings (Violins, Viola, Violoncello, Contrabass) are playing rhythmic patterns, many of which are triplets. The brass section (Trumpets, Trombones, Tuba) is mostly silent. The percussion section (Timpani, Snare, Cymbals, Glockenspiel) is also silent. The vocal parts include Rodolfo, Germont, Des Grieux, Yeletsky, Porgy, and Tan. The lyrics for Tan are: "sto - ry. Bring drinks and bro - ken hearts, Bring drinks and bro - ken hearts,". The score is in a key with two flats and a 3/4 time signature. Dynamics like *mf* are indicated for some parts.

Picc. -
 2-Fl. *3*
 2-Ob. *3*
 2-Cl. *3*
 B. Cl. -
 Bsn. *3*
 Hn. I-III *mp*
 Hn. II-IV *mp*
 2 Tpt. *mf*
 2 Tbn. -
 B. Tbn. -
 Tba. -
 Timp. *mp*
 B. D. -
 Cym. -
 Glock. -
 Hp. -
 Pno. -
 Rodolfo [T] -
 Germont [T] -
 Des Grieux [T] -
 Yeletsky [B] -
 Porgy [Bari-Bass] -
 Tan [Bass] *it's your hour Tell your trag - ic Tell your trag - ic Tell your trag - ic*
 Vin. 1 *3*
 Vin. 2 *3*
 Vla. *3*
 Vc. *3*
 Cb. *3*

Picc. *mf* *f*

2-Fl. *mf* *f*

2-Ob. *f*

2-Cl. *mf* *f*

B. Cl.

Bsn.

Hn. I-III *f*

Hn. II-IV

2 Tpt. natural *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp.

B. D.

Cym.

Glock.

Hp.

The men take the chairs from the tables and arrange them in a semi-circle

Pno. *ff*

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass] *sto - - - - - ry*

accel. più mosso ♩=144

Vin. 1 *3*

Vin. 2 *3*

Vla. *3*

Vc. *3*

Cb.

Picc. *f* *mf*
 2-Fl. *f* *mf*
 2-Ob. *f* *mf*
 2-Cl. *f* *mf*
 B. Cl. *f* *mf*
 Bsn. *f* *mf*
 Hn. I-III *f* *mf*
 Hn. II-IV *f* *mf*
 2 Tpt. *f*
 2 Tbn. *f*
 B. Tbn. *f*
 Tba. *f*
 Timp.
 B. D. Triangle *f* To: Bass Drum
 Cym.
 Glock.
 Hp.
 Pno. *ff*
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1 *f* *mf* pizz. arco
 Vin. 2 *f* *mf* pizz. arco
 Vla. *f* *mf*
 Vc. *f* *mf*
 Cb. *f* *mf*

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

cresc.

f

mp

mf

p

pizz.

crash

B.D.

Triangle

8

♯

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germonet [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

mp

p

mp

mp

mp

Wel - come to the sup - port group for those Who lost loves through un - us - u - al cir - cum -

rit.

quasi recitativo $\text{♩} = 82$

pizz.

mf

mf *pizz.*

mf *pizz.*

mf

mf

mf

Picc. *mp*

2-Fl. *mp*

2-Ob. *mp*

2-Cl. *mp*

B. Cl.

Bsn. *mp*

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno. *mp*
 stanc - es. What you hear here stays here, can - dor flows. so speak now free - ly of il - li - cit ro - man - ces. We ad -

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]
 stanc-es. What you hear here stays here, can-dor flows. so speak now free-ly of il-li-cit ro-man-ces. We ad

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsy [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

mp

mp

mp

mp

mit that we are pow-er-less_ to heal our ach-ing heart Our lives have be-come un-man-age-a-ble un-man-age-a-ble un-

mit that we are pow-er-less_ to heal our ach-ing heart Our lives have be-come un-man-age-a-ble un-man-age-a-ble un-

Picc.

2-Fl. *mp*

2-Ob. *mp*

2-Cl. *mp* *mp*

B. Cl. *mp* *mp*

Ban. *mp*

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
love-bird _____ with your fro-zen fin-gers _____ To your room and to your heart I _____ found the

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Picc.

2-Fl. *mp*

2-Ob. *mp*

2-Cl. *mp*

B. Cl. *mp*

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock. *mp*

Hp.

Pno.

Rodolfo [T] key _____ My Lu - ci - a _____ Mi - mi love-bird _____ a name I whis-pered ten-der - ly _____ My love for

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

poco rit. . . a tempo ♩=72

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Picc.

2-Fl. *mp*

2-Ob.

2.Cl.

B. Cl.

Bsn. *mp*

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
 you_ still free-ly for - ev - er ev-er af-ter lin - gers_ fate guid-ed my hands guid-ed my hands in_ that_

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

rit. . .

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

room lit dim-ly in an

a tempo $\text{♩} = 72$

rit.

186

Picc. *mf*

2-Fl. *mf*

2-Ob. *mf*

2-Cl. *mp*

B. Cl.

Bsn. *mf*

Hn. I-III *mp*

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
in-stant I knew _____ it was love at first sight _____ Love at first sight in an in-stant I knew My flo-wer girl_ with red ro-ses trimmed on her

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1 *mp*

Vin. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Musical notation for woodwinds, including a melodic line in B. Cl. starting at measure 195 with a dynamic marking of mp.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Musical notation for brass instruments, including a melodic line in Hn. I-III.

Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Musical notation for percussion and strings.

Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Lyrics: bon-net trimmed on her bon-net trimmed on her bon-net My_ heart sang that mo-ment like a dove at first flight like a dove at first

Vin. 1
 Vin. 2
 Vla.
 Vc.
 Ob.
 Musical notation for strings and Oboe, including a melodic line in Vla. and Vc.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 flight sang that mo-ment my heart. Ly-ri-cal as flow-ry words penned in a son-net penned in a son-net penned in a son-net Ly-ri-cal as
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bar-Bass]
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
 flow-ry words penned in a son-net
 Fi-red by a-dor - a-tion of her sweet fas - ci - na-tion vis-ion en-

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bar-Bass]

Tan [Bass]

Vin. 1
 Vin. 2
 Vla.
 Vc.
 Ob.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

tranc- ing. Why would I ev - er re - ject her ____ Why did I ____ ev - er doubt? Il - lumed thus by moon-light rays thy

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germonet [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

charms en - hanc-ing thy charms en - hanc-ing en - hanc-ing My Lu - ci - a Mi - mi,

Vln. 1

Vln. 2

Vla.

Vc.

Ob.

Picc.

2-Fl. *mp*

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
love-bird_____ Oh_____ I miss my miss-tress_____ Oh I miss each lit-tle kiss. I miss my seem -

Germonet [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
stress. My Lu - ci - a _____ Mi - mi love-bird _____ a name I whis-pered ten-der - ly _____ a name I whis-per_

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

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

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

a name I whis-per_ a name I whis - per ten - der - ly a name I whis-per_ a name I whis-per_

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

a name I whis-per so ten - der - ly _____ Oh how I miss her ten-der kiss her gen-tle smile her sweet car-ess My Lu - ci - a

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
My Lu - ci - a My Lu - ci - a, Mi - mi! Oh my

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

f

mp

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

head aches I was wrong such a feel-ing Left with no-thing not a
 is it a pong
 pong
 pong
 pong
 pong

mp *mp*

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

thing what a pi-ty No it's more on the or - der of a pang_

is it a

ping ping

ping ping pang

ping ping pang

ping ping pang

Picc.

Hn. I-III

Timp.

Tri.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vc.

Cb.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo (T)
 Germont (T)
 Des Grieux (T)
 Yeletsky (B)
 Porgy (Bari-Bass)
 Tan (Bass)
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

way the life be - fore us and tore us a - part I do
 pong pong
 ping pang pong ping pang a - part
 pong pong a - part
 pang pang pang a - part a - part
 ping ping a - part

Picc.

Hn. I-III

Timp.

Tri.

Glock.

Hp.

Pno.

Rodolfo [T]

no-thing but ha-rangue at my con - di-tion She was with me ev -ry

ping pang pong it's now a pang

ping pang pong pang

ping pang pong pang

ping pang pong pang

ping pang pong pang pang

mp

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
day when our hearts were young and gay

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This musical score page contains the following parts and staves:

- Picc.** (Piccolo) - Treble clef, rests.
- 2-Fl.** (Flute) - Treble clef, rests.
- 2-Ob.** (Oboe) - Treble clef, rests.
- 2-Cl.** (Clarinet) - Treble clef, key signature of one sharp, rests.
- B. Cl.** (Bass Clarinet) - Treble clef, key signature of one sharp, rests.
- Bsn.** (Bassoon) - Bass clef, rests.
- Hn. I-III** (Horn) - Treble clef, key signature of one sharp, rests.
- Hn. II-IV** (Horn) - Treble clef, key signature of one sharp, rests.
- 2 Tpt.** (Trumpet) - Treble clef, key signature of one sharp, rests.
- 2 Tbn.** (Trumpet) - Bass clef, rests.
- B. Tbn.** (Bass Trumpet) - Bass clef, rests.
- Tba.** (Tuba) - Bass clef, rests.
- Timp.** (Timpani) - Bass clef, rests.
- Tri.** (Triangle) - Percussion, rests.
- Cym.** (Cymbal) - Percussion, rests.
- Glock.** (Glockenspiel) - Treble clef, rests.
- Hp.** (Harp) - Grand staff, rests.
- Pno.** (Piano) - Grand staff, rests.
- Rodolfo [T]** (Tenor) - Treble clef, vocal line with notes.
- Geront [T]** (Tenor) - Treble clef, rests.
- Des Grieux [T]** (Tenor) - Treble clef, rests.
- Yeletsky [B]** (Bass) - Bass clef, rests.
- Porgy [Bari-Bass]** (Bass) - Bass clef, rests.
- Tan [Bass]** (Bass) - Bass clef, rests.
- Vln. 1** (Violin) - Treble clef, rests.
- Vln. 2** (Violin) - Treble clef, key signature of one sharp, dense sixteenth-note accompaniment.
- Vla.** (Viola) - Bass clef, rests.
- Vc.** (Violoncello) - Bass clef, rests.
- Cb.** (Cello) - Bass clef, key signature of one sharp, simple accompaniment.

375

Adagio ♩=40

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Wemade our own rules in man-y re-spects but when love is young you have such great

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Adagio ♩=40

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

pizz.

pizz.

pizz.

pizz.

gliss.

mp

mp

Tan quickly covers Roldolfo's mouth before he utters the "offending" word while the others "gasp"
Tan slowly removes his hand and Rodolfo says:
"Fun" then gives a slight giggle.
The others breath a 'sigh' of relief.

383

Con moto ♩=69

vuoto

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Fun! Tu-ra loo - ra - lur - e la la la la la la la Tu-ra loo - ra - lur - e la la when love is young

Tu-ra loo - ra - lur

Tu-ra loo - ra - lur

Tu-ra loo - ra - lur

Tu-ra loo - ra - lur

Tu-ra loo - ra - lur

Tu-ra *mf*

Con moto ♩=69

arco

mf arco

mf arco

mf arco

mf arco

mf arco

[Non Div.]

mf

mf

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]
e la la la la la la la Tu-ra loo - ra - lur - e la la when love is young

Des Grieux [T]
e la la la la la la la Tu-ra loo - ra - lur - e la la when love is young

Yeletsky [B]
e la la la la la la la Tu-ra loo - ra - lur - e la la when love is young

Porgy [Bari-Bass]
e la la la la la la la Tu-ra loo - ra - lur - e la la when love is young

Tan [Bass]
young

Vln. 1

Vln. 2

Vla. [Non Div.]

Vc.

Cb.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

This page of a musical score, numbered 48 and 422, contains the following parts and staves:

- Picc.
- 2-Fl.
- 2-Ob.
- 2-Cl.
- B. Cl.
- Bsn.
- Hn. I-III
- Hn. II-IV
- 2 Tpt.
- 2 Tbn.
- B. Tbn.
- Tba.
- Timp.
- Tri.
- Cym.
- Glock.
- Hp.
- Pno.
- Rodolfo [T]
- Germon [T]
- Des Grieux [T]
- Yeletsky [B]
- Porgy [Bari-Bass]
- Tan [Bass]
- Vin. 1
- Vin. 2
- Vla.
- Vc.
- Cb.

The score shows measures 422 through 427. The woodwind and brass sections are mostly silent, indicated by horizontal lines. The piano part has a few notes in measure 427. The vocal soloists (Rodolfo, Germon, Des Grieux, Yeletsky, Porgy, Tan) are also silent. The string section (Violins, Viola, Violoncello, and Contrabass) has active parts throughout, with dynamic markings such as *f* (forte) appearing in measures 425 and 427.

Picc.

Hn. I-III

Timp.

Tri.

Glock.

Hp.

Pno.

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

rit.

Act 1 Scene 1

No.2 - "Men of Honor" -Tan

Tan Wotan's first words from *Das Rheingold* Der Wonne seligen Saal bewachen mir Tür und Tor:

The joy blessed hall 5

I watch the door 4

Men of honor and eternal power, rise to endless glory 16

Bring drinks, and broken hearts, it's your hour, tell your tragic story 16

The men take the chairs from the tables and arrange them in a semi-circle.

The support group begins, for men who lost loves through unusual circumstances 18

What is said here stays here, so say what you will of illicit romances 18

We admit that we are powerless to heal our aching heart 15 **[these are AA phrases]**

Our lives have become unmanageable. Who would like to... 14/15

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Musical score for page 7, featuring various instruments including Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion, Glockenspiel, Harp, Piano, and Strings. The score includes dynamic markings such as *f* and *mf*. The Harp part includes the chord sequence: D C# Bb | E F Gb A.

Picc. *mp*
 2-Fl. *mp*
 2-Ob. *mp*
 2-Cl. *mp*
 B. Cl. *mp*
 Bsn. *mp*
 Hn. I-III *mf*
 Hn. II-IV *mf*
 2 Tpt. *mp*
 2 Tbn. *mp*
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp. *mp*
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1 *mp*
 Vin. 2 *mp*
 Vla. *mp*
 Vc. *mp*
 Cb. *mp*

The joy bles - sed hall I watch the door

Picc. *mf*

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt. *mf* sord. natural

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

f

The joy bles - sed hall I watch the door

Picc. *mp* *dim.* *p*
 2-Fl. *mp* *mp* *dim.*
 2-Ob. *mp* *mp* *dim.*
 2-Cl. *mp* *mp* *dim.*
 B. Cl. *mp* *mp* *dim.* *p*
 Bsn. *mp* *mp* *dim.* *p*
 Hn. I-III *p*
 Hn. II-IV *f* *p*
 2 Tpt. *f* *p*
 2 Tbn. *f* *p*
 B. Tbn. *p*
 Tba. *p*
 Glock. *mp*
 Hp. *mp*
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1 *dim.* *p*
 Vin. 2 *dim.* *p*
 Vla. *dim.* *p*
 Vc. *dim.* *p*
 Ob. *dim.* *pizz.*

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *mf*

Bsn. -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. *DCB | EFGA*

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] *mf*

Men of hon - or and e - ter - nal pow - er Rise to end - less

maestoso ♩=74

Vin. 1 *mp*

Vin. 2 *mp*

Via. *mp*

Vc. *mp*

Ob. *mp*

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *mf*

Bsn. -

Hn. I-III *mf*

Hn. II-IV *mf*

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. DCB|EFGA

Pno. *mf*

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] *mf*

glo - ry men of hon - or and e - ter - nal pow - er

Vin. 1 *mf*

Vin. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *mf* Rise to end - less Rise to end - less Rise to end - less glo - - -

Bsn. -

Hn. I-III *mp*

Hn. II-IV *mp*

2 Tpt. *mf*

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. -

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] *mf* Rise to end - less Rise to end - less Rise to end - less glo - - -

Vin. 1 *mf*

Vin. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Picc. -

2-Fl. *mp* 3

2-Ob. *mp* 3

2-Cl. *mp* 3

B. Cl. *mp* 3

Bsn. *mp* 3

Hn. I-III *mp* *mf*

Hn. II-IV *mp*

2 Tpt. *mp*

2 Tbn. *mp*

B. Tbn. *mf*

Tba. *mf*

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

-ry Bring drinks and bro - ken hearts, it's your hour Tell your tra - gic

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. -

Bsn. -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. -

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] -

st - ry. Bring drinks and bro - ken hearts, Bring drinks and bro - ken hearts,

Vin. 1 -

Vin. 2 -

Vla. -

Vc. -

Cb. -

Picc. -

2-Fl. *mf* *mp*

2-Ob. *mf* *mp*

2-Cl. *mf* *mp*

B. Cl. *mf* *mp*

Bsn. *mf* *mp*

Hn. I-III

Hn. II-IV

2 Tpt. *mf* *mp*

2 Tbn. *mp*

B. Tbn. *mp*

Tba.

Timp. *mp*

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

it's your hour Tell your trag - ic Tell your trag - ic Tell your trag - ic

Picc. *mf* *f*

2-Fl. *mf* *f*

2-Ob. *f*

2-Cl. *mf* *f*

B. Cl.

Bsn.

Hn. I-III *mf* *f*

Hn. II-IV *mf* natural

2 Tpt. *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp.

B. D.

Cym.

Glock.

Hp.

Pno. *ff*

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass] sto - - - - - ry

Vin. 1 *3*

Vin. 2 *3*

Vla. *3*

Vc. *3*

Cb.

Picc. *f* *mf*
 2-Fl. *f* *mf*
 2-Ob. *f* *mf*
 2-Cl. *f* *mf*
 B. Cl. *f* *mf*
 Bsn. *f* *mf*
 Hn. I-III *f* *mf*
 Hn. IV *f* *mf*
 2 Tpt. *f*
 2 Tbn. *f*
 B. Tbn. *f*
 Tba. *f*
 Timp.
 B. D. Triangle *f* To: Bass Drum
 Cym.
 Glock.
 Hp.
 Pno. *ff*
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1 *f* *mf* pizz. arco
 Vin. 2 *f* *mf* pizz. arco
 Vla. *f* *mf*
 Vc. *f* *mf*
 Cb. *f* *mf*

This page of a musical score, page 87, features a variety of instruments including woodwinds, brass, percussion, and strings. The score is written in a key signature of two flats and a common time signature. The woodwind section includes Piccolo, Flute (2), Oboe (2), Clarinet (2), Bass Clarinet, Bassoon, Horns (I-III and II-IV), Trumpets (2), Trombones (2), Tuba, and Timpani. The percussion section includes Bells (B.D.), Crash Cymbals, and Triangle. The string section includes Violin 1 and 2, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *f*, *mp*, *cresc.*, *mf*, and *p*. Specific performance instructions like *pizz.* and *crash* are also present. The score is divided into measures, with some measures containing rests for certain instruments.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Picc. *mp*

2-Fl. *mp*

2-Ob. *mp*

2-Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

Hn. I-III *p*

Hn. II-IV *p*

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp. *mp*

Pno. Wel - come to the sup - port group for those Who lost loves through un - us - u - al cir - cum -

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass] rit. Wel - come to the sup - port group for those Who lost loves through un - us - u - al cir - cum

Vin. 1 *mf*

Vin. 2 *mf pizz.*

Vla. *mf pizz.*

Vc. *mf*

Cb. *mf*

Picc. *mp*

2-Fl. *mp*

2-Ob. *mp*

2-Cl. *mp*

B. Cl.

Bsn. *mp*

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno. *mp*
 stanc - es. What you hear here stays here, can - dor flows. so speak now free - ly of il - li - cit ro - man - ces. We ad -

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]
 stanc-es. What you hear here stays here, can-dor flows. so speak now free-ly of il-li-cit ro-man-ces. We ad

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Picc. -
 2-Fl. -
 2-Ob. *mp*
 2-Cl. *mf*
 B. Cl. *mp*
 Bsn. *mp*
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno. mit that we are pow-er-less_ to heal our ach-ing heart Our lives have be-come un-man-age-a-ble
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass] mit that we are pow-er-less_ to heal our ach-ing heart Our lives have be-come un-man-age-a-ble un-man-age-a-ble un-
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

The musical score for page 20 includes the following parts and markings:

- Woodwinds:** Piccolo, 2 Flutes (Fl. 1 and 2), 2 Oboes (Ob. 1 and 2), 2 Clarinets (Cl. 1 and 2), Bass Clarinet (B. Cl.), Bassoon (Bsn.).
- Brass:** Horns I-III, Horns II-IV, 2 Trumpets (Tpt.), 2 Trombones (Tbn.), Bass Trombone (B. Tbn.), Tuba (Tba.).
- Percussion:** Timpani (Timp.), Triangle (Tri.), Cymbals (Cym.), Glockenspiel (Glock.).
- Keyboard:** Harpsichord (Hp.).
- Piano:** Piano (Pno.).
- Vocalists:** Rodolfo (T), Germont (T), Des Grieux (T), Yeletsky (B), Porgy (Bari-Bass).
- Other:** Tan (Bass).

Performance markings include *mf*, *f*, *f* *arco*, and *dim.*. The score features triplets and slurs across multiple staves.

Lyrics for the vocal parts:

- Piano (Pno.): Who would like to
- Tan (Bass): man-age-a-ble un-man-age-a-ble who would like to

Stage direction: **Rodolfo stands**

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tr.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp *dim.* *p* *mp* *p* *p* *p* *p* *p*

start?

start?

My Lu - ci - a Mi - mi

Picc.

2-Fl. *mp*

2-Ob. *mp*

2-Cl. *mp* *mp*

B. Cl. *mp* *mp*

Ban. *mp*

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T] love-bird with her fro-zen fin-gers To her room and to her heart I found the

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Picc.
 2-Fl. *mp*
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn. *mp*
 Hn. I-III *mp*
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T] her still free-ly for - ev - er ev - er af - ter lin - gers fate guid - ed my hands,
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

rit. a tempo ♩=72

rit.

176

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
in that room lit dim-ly

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

rit. a tempo ♩=72

rit.

Vin. 1
Vin. 2
Vla.
Vc.
Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

In an in-stant I knew it was love at first sight In the cold win-ter night love at first sight. My flo-wer

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

pizz.

mp pizz.

mp pizz.

mp pizz.

mp

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
girl_ with red ro-ses trimmed on her bon-net trimmed on her bon-net trimmed on her bon-net My_ heart sang that mo-ment like a

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

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

poco rit. . a tempo ♩=118

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

dove at first flight Ly-ri-cal as flow-ry words penned in a son-net penned in a son-net penned in a

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bar-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
son-net Ly-ri-cal as flow-ry words penned in a son-net Fi-red by a-dor - a-tion of her

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1
Vin. 2
Vla.
Vc.
Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
 sweet fas - ci - na - tion vis - ion en - tranc - ing. Why would I ev - er re - ject her ____ Why did I ____ ev - er doubt? Il - lumed thus by

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
moon-light rays her charms en - hanc-ing her charms en - hanc-ing en - hanc-ing My Lu-

Germonet [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

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

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

ci - a Mi - mi, love-bird_____ Oh_____ I miss my miss-tress_____ Oh I miss each lit - tle

Germonet [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
kiss. I miss my seem - stress. My Lu - ci - a Mi - mi love-bird a name I whis-per ten-der - ly

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

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

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

— a name I whis-per_ a name I whis-per_ a name I whis - per ten - der - ly a name I

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
whis-per_ a name I whis-per_ a name I whis-per so_ ten - der - ly_____ Oh how I miss her ten-der kiss her gen-tle smile her

Germonet [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

meno mosso $\text{♩} = 60$

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

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
sweet car-ess My_ Lu - ci - a My_ Lu - ci - a My_ Lu - ci - a, Mi - mi!

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

rit.

Molto Allegro ♩=152

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
Oh my head aches I was wrong such a feel-ing Left with

Germont [T]
is it a pong

Des Grieux [T]
pong

Yeletsky [B]
pong

Porgy [Bari-Bass]
pong

Tan [Bass]
pong

Molto Allegro ♩=152

Vin. 1
Vin. 2
Vla.
Vc.
Cb.
f
mp
mp

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
no-thing not a thing what a pi-ty No it's more on the

Germont [T]
is it a

Des Grieux [T]
ping ping

Yeletsky [B]
ping ping

Porgy [Bari-Bass]
ping ping

Tan [Bass]
ping ping

Vln. 1

Vln. 2
mp

Vla.

Vc.

Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

or - der of a pang_ a twang_ that sprang from deep with-in my heart

Germont [T]

pang twang pang ping pang

Des Grieux [T]

pang twang pang ping

Yeletsky [B]

pang pang twang pang

Porgy [Bari-Bass]

pang ping twang pang

Tan [Bass]

pang pong twang pang

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Win - ter snatched a - way the life be - fore us and tore us a -

Germont [T]

pong pong

Des Grieux [T]

pang ping pang pong ping pang

Yeletsky [B]

ping pang pong pong

Porgy [Bari-Bass]

ping pang pang pang pang

Tan [Bass]

ping pang ping ping

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
part I do no-thing but ha-range at my con - di-tion

Germont [T]
ping pang pong it's now a

Des Grieux [T]
a - part ping pang pong pang

Yeletsky [B]
a - part ping pang pong pang

Porcy [Bari-Bass]
a - part a - part ping pang pong pang

Tan [Bass]
a - part ping pang pong pang

Vln. 1

Vln. 2
mp

Vla.

Vc.

Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
She was with me ev'-ry day when our hearts were young and gay

Germonet [T]
pang

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]
pang

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This page contains a musical score for an orchestra and vocal soloists. The score is organized into systems of staves. The instruments and vocalists are listed on the left side of each staff. The notation includes various clefs, key signatures, and musical symbols. The vocal parts (Rodolfo, Germont, Des Grieux, Yeletsky, Porgy, Tan) are written in treble and bass clefs. The instrumental parts include woodwinds (Flutes, Oboe, Clarinets, Bass Clarinet, Saxophones, Trombones, Trumpets, Tuba, Timpani, Triangle, Cymbals, Glockenspiel, Harp), strings (Violins, Viola, Violoncello, Contrabass), and Piano. The score shows a complex arrangement of parts, with some instruments having multiple staves. The vocal parts have lyrics written below the notes. The overall layout is professional and detailed, typical of a full orchestral score.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.
Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Tri.
Cym.
Glock.
Hp.
Pno.
Rodolfo [T]
Germont [T]
Des Grieux [T]
Yeletsky [B]
Porgy [Bari-Bass]
Tan [Bass]
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

We made our own rules in

Adagio ♩=40

Tan quickly covers Roldolfo's mouth before he utters the "offending" word while the others "gasp"
Tan slowly removes his hand and Rodolfo says:
"Fun" then gives a slight giggle.
The others breath a 'sigh' of relief.

380

vuoto **Con moto** ♩=69

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.
Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Tri.
Cym.
Glock.
Hp.
Pno.
Rodolfo [T]
Germont [T]
Des Grieux [T]
Yeletsky [B]
Porgy [Bari-Bass]
Tan [Bass]
Vin. 1
Vin. 2
Via.
Vc.
Cb.

mp
mp
gliss.
gliss.
vuoto
mf
mf
mf
mf
mf
mf
Con moto ♩=69
mf

man-y re-spects but when love is young you have such great Fun! Tu-ra loo - ra - lur - e la la la la la la la... Tu-ra

389

Fl. III

2-Fl. *f*

2-Ob.

2-Cl.

B. Cl.

Bsn. *f*

Hn. I-III *mf*

Hn. II-IV *mf*

2 Tpt.

2 Tbn. *mf*

B. Tbn.

Tba. *mf*

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T] loo - ra - lur - e la la when love is young

Germont [T] Tu-ra loo - ra - lur - e la la la la la la la Tu-ra loo - ra - lur - e

Des Grieux [T] Tu-ra loo - ra - lur - e la la la la la la la Tu-ra loo - ra - lur - e

Yeletsky [B] Tu-ra loo - ra - lur - e la la la la la la la Tu-ra loo - ra - lur - e

Porgy [Bari-Bass] Tu-ra loo - ra - lur - e la la la la la la la Tu-ra loo - ra - lur - e

Tan [Bass] Tu-ra *mf*

Vin. 1 *mf*

Vin. 2 [Non Div.] *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]
la la when love is young

Des Grieux [T]
la la when love is young

Yeletsky [B]
la la when love is young

Porgy [Bari-Bass]
la la when love is young

Tan [Bass]
young

Vln. 1

Vln. 2
[Non Div.]

Vla.

Vc.

Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1
Vin. 2
Vla.
Vc.
Cb.

Act 1 Scene 1

No.2 - "Men of Honor" -Tan

Tan Wotan's first words from *Das Rheingold* Der Wonne seligen Saal bewachen mir Tür und Tor:

The joy blessed hall 5

I watch the door 4

Men of honor and eternal power, rise to endless glory 16

Bring drinks, and broken hearts, it's your hour, tell your tragic story 16

The men take the chairs from the tables and arrange them in a semi-circle.

The support group begins, for men who lost loves through unusual circumstances 18

What is said here stays here, so say what you will of illicit romances 18

We admit that we are powerless to heal our aching heart 15 **[these are AA phrases]**

Our lives have become unmanageable. Who would like to... 14/15

Ever After

Quadro Primo

Libretto:

Daniel Downey

Music

Daniel Léo Simpson

February 2011

San Francisco, California

02-A1-S1-Tan

Vivace ♩=144

Dr. W.O. Tan, who looks conspicuously like Dr. Phil McGraw, enters

The musical score is written for a full orchestra and vocal soloists. The tempo is marked **Vivace** with a metronome marking of $\text{♩} = 144$. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4. The score is divided into two systems. The first system includes woodwinds (Piccolo, 2 Flute, Oboe, 2 Clarinet in B \flat , Bass Clarinet in B \flat , Bassoon), brass (Horn in F I-III, Horns in F II-IV, 2 Trumpets in B \flat , 2 Trombone, Bass Trombone, Tuba), percussion (Timpani, Bass Drum, Cymbals, Glockenspiel), Harp, Piano (marked [Rehearsal Only]), and vocal soloists (Rodolfo [Tenor], Germont [Tenor], Des Grieux [Tenor], Yeletsky [Baritone], Porgy [Baritone-Bass], and W.O. Tan [Bass-Baritone]). The second system includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. Dynamics include *ff* (fortissimo) and *f* (forte). Performance instructions include *pizz.* (pizzicato) and *arco* (arco). A *crash* is indicated for the Cymbals. The score concludes with a copyright notice for Daniel Léo Simpson.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Musical score for page 7, featuring various instruments including Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion, Glockenspiel, Harp, Piano, and Strings. The score includes dynamic markings such as *f* and *mf*. The Harp part includes the chord sequence: D C# Bb | E F Gb A.

Picc. *mp*
 2-Fl. *mp*
 2-Ob. *mp*
 2-Cl. *mp*
 B. Cl. *mp*
 Bsn. *mp*
 Hn. I-III *mf*
 Hn. II-IV *mf*
 2 Tpt. *mp*
 2 Tbn. *mp*
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp. *mp*
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1 *mp*
 Vin. 2 *mp*
 Vla. *mp*
 Vc. *mp*
 Cb. *mp*

The joy bles - sed hall I watch the door

Picc. *mf*
 2-Fl. *f*
 2-Ob. *f*
 2-Cl. *f*
 B. Cl. *f*
 Bsn. *f*
 Hn. I-III
 Hn. II-IV
 2 Tpt. *mf* sord. natural
 2 Tbn. *f*
 B. Tbn. *f*
 Tba. *f*
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1 *f*
 Vin. 2 *f*
 Vla. *f*
 Vc. *f*
 Cb. *f*

The joy bles - sed hall I watch the door

Picc. *mp* *dim.* *p*
 2-Fl. *mp* *mp* *dim.*
 2-Ob. *mp* *mp* *dim.*
 2-Cl. *mp* *mp* *dim.*
 B. Cl. *mp* *mp* *dim.* *p*
 Bsn. *mp* *mp* *dim.* *p*
 Hn. I-III *p*
 Hn. II-IV *f* *p*
 2 Tpt. *f* *p*
 2 Tbn. *f* *p*
 B. Tbn. *p*
 Tba. *p*
 Timp.
 B. D.
 Cym.
 Glock. *mp*
 Hp. *mp*
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1 *dim.* *p*
 Vin. 2 *dim.* *p*
 Vla. *dim.* *p*
 Vc. *dim.* *p*
 Ob. *dim.* *pizz.*

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *mf*

Bsn. -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. *DCB | EFGA*

Pno. *mf*

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] *mf*

Men of hon - or and e - ter - nal pow - er Rise to end - less

maestoso ♩=74

Vin. 1 *mp*

Vin. 2 *mp*

Via. *mp*

Vc. *mpz.* 3

Ob. *mp*

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *mf* -

Bsn. -

Hn. I-III -

Hn. II-IV *mf* -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. DCB|EFGA -

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] glo - ry men of hon - or and e - ter - nal pow - er

Vin. 1 *mf* -

Vin. 2 *mf* -

Vla. *mf* -

Vc. *mf* -

Cb. -

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *mf*

Bsn. -

Hn. I-III *mp*

Hn. II-IV *mp*

2 Tpt. *mf*

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. -

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] *mf*

Rise to end - less Rise to end - less Rise to end - less glo - - -

Vin. 1 *mf*

Vin. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Picc. -
 2-Fl. *mp* 3
 2-Ob. *mp* 3
 2-Cl. *mp* 3
 B. Cl. *mp* 3
 Bsn. *mp* 3
 Hn. I-III *mp* *mf*
 Hn. II-IV *mp*
 2 Tpt. *mp*
 2 Tbn. *mp*
 B. Tbn. *mf*
 Tba. *mf*
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass] -ry Bring drinks and bro - ken hearts, it's your hour Tell your tra - gic
 Vin. 1 3
 Vin. 2 3
 Vla. 3
 Vc. 3
 Cb.

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. -

Bsn. -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. -

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] -

st - ry. Bring drinks and bro - ken hearts, Bring drinks and bro - ken hearts,

Vin. 1 -

Vin. 2 -

Vla. -

Vc. -

Cb. -

Detailed description: This is a page of a musical score, page 58 of 11. It features a large ensemble of instruments and vocal parts. The instruments include Piccolo, Flutes (2), Oboes (2), Clarinets (2), Bass Clarinet, Bassoon, Horns (I-III and II-IV), Trumpets (2), Trombones (2), Baritone Trombone, Tuba, Timpani, Bells (B.D.), Cymbals, Glockenspiel, Harp, Piano, and various vocal parts: Rodolfo (Tenor), Germont (Tenor), Des Grieux (Tenor), Yeletsky (Bass), Porgy (Bari-Bass), and Tan (Bass). The score includes musical notation for each instrument, including rests, triplets, and dynamics like *mf*. The vocal parts have lyrics: "st - ry. Bring drinks and bro - ken hearts, Bring drinks and bro - ken hearts,". The page number 58 is at the top left, and 11 is at the top right.

Picc. -

2-Fl. *mf* *mp*

2-Ob. *mf* *mp*

2-Cl. *mf* *mp*

B. Cl. *mf* *mp*

Bsn. *mf* *mp*

Hn. I-III

Hn. II-IV

2 Tpt. *mf* *mp*

2 Tbn. *mp*

B. Tbn. *mp*

Tba.

Timp. *mp*

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

it's your hour Tell your trag - ic Tell your trag - ic Tell your trag - ic

Picc. *mf* *f*

2-Fl. *mf* *f*

2-Ob. *f*

2-Cl. *mf* *f*

B. Cl.

Bsn.

Hn. I-III *mf* *f*

Hn. II-IV *mf* natural

2 Tpt. *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp.

B. D.

Cym.

Glock.

Hp.

Pno. *ff*

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass] sto - - - - - ry

Vin. 1 *3*

Vin. 2 *3*

Vla. *3*

Vc. *3*

Cb.

Picc. *f* *mf*
 2-Fl. *f* *mf*
 2-Ob. *f* *mf*
 2-Cl. *f* *mf*
 B. Cl. *f* *mf*
 Bsn. *f* *mf*
 Hn. I-III *f* *mf*
 Hn. IV *f* *mf*
 2 Tpt. *f*
 2 Tbn. *f*
 B. Tbn. *f*
 Tba. *f*
 Timp.
 B. D. Triangle *f* To: Bass Drum
 Cym.
 Glock.
 Hp.
 Pno. *ff*
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1 *f* *mf* pizz. arco
 Vin. 2 *f* *mf* pizz. arco
 Vla. *f* *mf*
 Vc. *f* *mf*
 Cb. *f* *mf*

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

cresc.

f

mp

crash

B.D.

Triangle

mf

p

pizz.

f

mp

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc. *mp*

2-Fl. *mp*

2-Ob. *mp*

2-Cl. *mp*

B. Cl.

Bsn. *mp*

Hn. I-III *p*

Hn. II-IV *p*

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp. *mp*

Pno. Wel - come to the sup - port group for those _____ Who lost loves through un - us - u - al cir - cum -

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass] Wel - come to the sup - port group for those _____ Who lost loves through un - us - u - al cir - cum

Vin. 1 *mf*

Vin. 2 *mf pizz.*

Vla. *mf pizz.*

Vc. *mf*

Cb. *mf*

rit. *quasi recitativo* $\text{♩} = 82$

Picc. -

2-Fl. *mp* -

2-Ob. *mp* -

2-Cl. *mp* -

B. Cl. -

Bsn. *mp* -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

Tri. -

Cym. -

Glock. -

Hp. -

Pno. *stanc - es. What you hear here stays here, can - dor flows. so speak now free - ly of il - li - cit ro - man - ces. We ad -*

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] *stanc-es. What you hear here stays here, can-dor flows. so speak now free-ly of il-li-cit ro-man-ces. We ad*

Vin. 1 -

Vin. 2 -

Vla. -

Vc. -

Cb. -

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

mit that we are pow-er-less_ to heal our ach-ing heart Our lives have be-come un-man-age-a-ble un-man-age-a-ble un-

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tr.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Pongy [Bari-Bass]
 Tan [Bass]

Who would like to
 man-age-a-ble un-man-age-a-ble who would like to

più mosso ♩=96
 arco
 Rodolfo stands
 dim.
 dim.
 dim.
 dim.
 dim.

Picc.

2-Fl. *mp*

2-Ob. *mp*

2-Cl. *mp* *mp*

B. Cl. *mp* *mp*

Ban. *mp*

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T] love-bird with her fro-zen fin-gers To her room and to her heart I found the

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

poco rit. . . a tempo ♩=72

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

This page of a musical score includes the following parts and staves:

- Picc.**: Piccolo flute, mostly silent with a final flourish.
- 2-Fl.**: Two flutes, starting with a *mp* dynamic.
- 2-Ob.**: Two oboes.
- 2-Cl.**: Two clarinets.
- B. Cl.**: Bass clarinet.
- Bsn.**: Bassoon, starting with a *mp* dynamic.
- Hn. I-III**: First three horns.
- Hn. II-IV**: Last three horns.
- 2 Tpt.**: Two trumpets.
- 2 Tbn.**: Two trombones.
- B. Tbn.**: Baritone trombone.
- Tba.**: Tuba.
- Timp.**: Timpani.
- Tri.**: Triangle.
- Cym.**: Cymbal.
- Glock.**: Glockenspiel.
- Hp.**: Harp.
- Pno.**: Piano.
- Rodolfo [T]**: Tenor vocal part with lyrics: "her still free-ly for - ev - er ev - er af - ter lin - gers fate guid - ed my hands,"
- Germont [T]**: Tenor vocal part.
- Des Grieux [T]**: Tenor vocal part.
- Yeletsky [B]**: Bass vocal part.
- Porgy [Bari-Bass]**: Bass vocal part.
- Tan [Bass]**: Bass vocal part.
- Vin. 1**: Violin I.
- Vin. 2**: Violin II.
- Vla.**: Viola.
- Vc.**: Violoncello.
- Ob.**: Double bass.

rit. a tempo ♩=72

rit.

176

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
in that room lit dim-ly

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

rit. a tempo ♩=72

rit.

Vin. 1
Vin. 2
Via.
Vc.
Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

mp

mf

p

mp pizz.

mp pizz.

mp pizz.

mp

mp

In an in-stant I knew _____ it was love at first sight _____ In the cold win-ter night it was love at first sight.

Andante ♩=118

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

mp

mf

mp

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Tri.
Cym.
Glock.
Hp.
Pno.

mf

Rodolfo [T]
Germont [T]
Des Grieux [T]
Yeletsy [B]
Porgy [Bari-Bass]
Tan [Bass]

My flo-wer girl_ with red ro - ses trimmed on her bon - net trimmed on her bon - net

Vin. 1
Vin. 2
Via.
Vc.
Cb.

poco rit. arco

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

My. heart sang that mo-ment like a dove at first flight In the dark she shone bright like a dove at first flight. Ly-ri-cal as flow-ry words

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

p *mp*

Fl. III

2-Fl.

2-Ob.

2.Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

penned in a son-net penned in a son - net Ly-ri-cal as flow -'ry words penned in a son-net

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bar-Bass]

Tan [Bass]

em E7

Fi-red by ___ a-dor - a-tion of her sweet fas - ci - na-tion vis-ion en - tranc-ing. Why would I ev - er re - ject her. ___

Vln. 1

Vln. 2

Vla.

Vc.

Ob.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
Why did I ___ ev - er doubt? Il - lumed thus by moon - light rays her del - i - cate can - dle flick ered_

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Ob.

rit.

Tempo Primo ♩=76

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
Germont [T]
Des Grieux [T]
Yeletsky [B]
Porgy [Bari-Bass]
Tan [Bass]

My Lu - ci - a Mi - mi, love-bird

rit.

Tempo Primo ♩=76

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

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
Oh I miss my miss-tress Oh I miss each lit-tle kiss. I miss my seem - stress.

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

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

poco rit. .

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

My Lu - ci - a _____ Mi - mi love-bird _____ a name I whis-per ten - der - ly _____ a name I whis-per_ a name I

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
whis-per_ a name I whis - per ten - der - ly a name I whis-per_ a name I whis-per_ a name I

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

whis-per so_ ten - der - ly_____ Oh how I miss her ten-der kiss her gen-tle smile her sweet car-ess My_ Lu - ci - a My_ Lu -

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
ci - a My Lu - ci - a, Mi - mi! Oh my

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1
Vin. 2
Vla.
Vc.
Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
head aches I was wrong such a feel-ing Left with no-thing not a

Germont [T]
is it a pong

Des Grieux [T]
pong

Yeletsky [B]
pong

Porgy [Bari-Bass]
pong

Tan [Bass]
pong

Vln. 1

Vln. 2 *mp*

Vla.

Vc.

Cb.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.
Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
thing what a pi-ty No it's more on the or - der of a pang_

Germont [T]
is it a

Des Grieux [T]
ping ping

Yeletsky [B]
ping ping pang

Porgy [Bari-Bass]
ping ping pang

Tan [Bass]
ping ping pang

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

a twang_ that sprang from deep with-in my heart Win - ter snatched a-

pang twang pang ping pang

pang twang pang ping pang

pang twang pang ping pang

ping twang pang ping pang

pong twang pang ping pang

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
way the life be - fore us and tore us a - part I do

Germont [T]
pong pong

Des Grieux [T]
ping pang pong ping pang a - part

Yeletsky [B]
pong pong a - part

Porgy [Bari-Bass]
pang pang pang a - part a - part

Tan [Bass]
ping ping a - part

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

no-thing but ha-rangue at my con - di-tion She was with me ev -ry

Germont [T]

ping pang pong it's now a pang

Des Grieux [T]

ping pang pong pang

Yeletsky [B]

ping pang pong pang

Porgy [Bari-Bass]

ping pang pong pang

Tan [Bass]

ping pang pong pang pang

Vln. 1

Vln. 2 *mp*

Vla.

Vc.

Cb.

This page contains a musical score for an orchestra and vocal soloists. The score is organized into several systems of staves. The top system includes woodwinds: Flute III, Flute II, Oboe II, Clarinet II (B-flat), Bass Clarinet, and Bassoon. The second system includes brass: Horn I-III, Horn II-IV, Trumpet II, Trombone II, Bass Trombone, and Tuba. The third system includes percussion: Timpani, Triangle, Cymbals, and Glockenspiel. The fourth system includes keyboard instruments: Harpsichord and Piano. The fifth system includes vocal soloists: Rodolfo (Tenor), Germont (Tenor), Des Grieux (Tenor), Yeletsky (Bass), and Porgy (Bari-Bass). The sixth system includes strings: Violin I, Violin II, Viola, Violoncello, and Contrabass. The vocal soloists' parts include lyrics: "day when our hearts were young and gay". The instrumental parts show various rhythmic patterns, including a prominent sixteenth-note figure in the Violin II and Contrabass parts.

This page contains a musical score for measures 373 through 378. The score is organized into several systems of staves. The first system includes woodwinds: Flute III, Flute II, Oboe II, Clarinet II (B-flat), Bass Clarinet (B-flat), and Bassoon. The second system includes brass: Horn I-III, Horn II-IV, Trumpet II, Trombone II, Trombone I, and Tuba. The third system includes percussion: Timpani, Triangle, Cymbals, Glockenspiel, and Harp. The fourth system includes strings: Violin I, Violin II, Viola, Violoncello, and Contrabass. The fifth system includes vocal soloists: Rodolfo (Tenor), Germont (Tenor), Des Grieux (Tenor), Yeletsky (Bass), Porgy (Bari-Bass), and Tan (Bass). The Violin II part features a prominent sixteenth-note tremolo pattern. The Contrabass part has a steady eighth-note accompaniment. The vocal parts are mostly silent, with Rodolfo having a few notes in measure 373.

380

Adagio ♩=40

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.
Tri.
Cym.
Glock.

Hp.
Pno.

Rodolfo [T]
Germont [T]
Des Grieux [T]
Yeletsky [B]
Porgy [Bari-Bass]
Tan [Bass]

Wemade our own rules in man-y re-spects but when love is young you have such great

Vin. 1
Vin. 2
Via.
Vc.
Cb.

Adagio ♩=40

pizz.
pizz.
pizz.
pizz.

Tan quickly covers Roldolfo's mouth before he utters the "offending" word while the others "gasp"
Tan slowly removes his hand and Rodolfo says: "Fun" then gives a slight giggle.
The others breath a 'sigh' of relief.

388

Con moto ♩=69

vuoto

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.
Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Tri.
Cym.
Glock.
Hp.
Pno.

vuoto

Rodolfo [T]
Germont [T]
Des Grieux [T]
Yeletsky [B]
Porgy [Bari-Bass]
Tan [Bass]

Fun! Tu-ra loo - ra - lur - e la la la la la la la Tu-ra loo - ra - lur - e la la when love is young

Tu-ra loo - ra - lur

Tu-ra loo - ra - lur

Tu-ra loo - ra - lur

Tu-ra loo - ra - lur

Tu-ra loo - ra - lur

Tu-ra *mf*

vuoto

Con moto ♩=69

arco

Vin. 1
Vin. 2
Via.
Vc.
Cb.

mf arco

mf arco

mf arco

mf arco

mf arco

[Non Div.]

mf

mf

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

e la la la la la la la Tu-ra loo - ra - lur - e la la when love is young

e la la la la la la la Tu-ra loo - ra - lur - e la la when love is young

e la la la la la la la Tu-ra loo - ra - lur - e la la when love is young

e la la la la la la la Tu-ra loo - ra - lur - e la la when love is young

young

[Non Div.]

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy (Bari-Bass)

Tan (Bass)

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

This page of a musical score, numbered 427, contains 24 staves for various instruments. The instruments listed on the left are: Fl. III, 2-Fl., 2-Ob., 2-Cl., B. Cl., Bsn., Hn. I-III, Hn. II-IV, 2 Tpt., 2 Tbn., B. Tbn., Tba., Timp., Tri., Cym., Glock., Hp., Pno., Rodolfo [T], Germont [T], Des Grieux [T], Yeletsky [B], Porgy [Bari-Bass], Tan [Bass], Vin. 1, Vin. 2, Vla., Vc., and Ob. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The woodwind and brass sections are mostly silent, indicated by horizontal lines. The string section (Violins 1 and 2, Viola, and Violoncello) and the Oboe part are active, with dynamic markings such as *f* (forte) appearing in the later measures. The Piano part has a few notes in the final measure. The Oboe part has a few notes in the final measure. The Violoncello part has a few notes in the final measure. The Oboe part has a few notes in the final measure.

Act 1 Scene 1

No.2 - "Men of Honor" -Tan

Tan Wotan's first words from *Das Rheingold* Der Wonne seligen Saal bewachen mir Tür und Tor:

The joy blessed hall 5

I watch the door 4

Men of honor and eternal power, rise to endless glory 16

Bring drinks, and broken hearts, it's your hour, tell your tragic story 16

The men take the chairs from the tables and arrange them in a semi-circle.

The support group begins, for men who lost loves through unusual circumstances 18

What is said here stays here, so say what you will of illicit romances 18

We admit that we are powerless to heal our aching heart 15 **[these are AA phrases]**

Our lives have become unmanageable. Who would like to... 14/15

Ever After

Quadro Primo

Libretto:
Daniel Downey
Music
Daniel Léo Simpson
February 2011
San Francisco, California

02-A1-S1-Tan

Vivace ♩=144 Dr. W.O. Tan, who looks conspicuously like Dr. Phil McGraw, enters

This musical score is for the scene '02-A1-S1-Tan' from the opera 'Ever After'. It is set in 4/4 time with a tempo of Vivace (♩=144) and a key signature of three flats (B-flat major/D-flat minor). The score begins with the entry of Dr. W.O. Tan, who is described as looking like Dr. Phil McGraw. The orchestration includes a Piccolo, 2 Flutes, Oboe, 2 Clarinets in B-flat, Bass Clarinet in B-flat, Bassoon, Horn in F I-III, Horns in F II-IV, 2 Trumpets in B-flat, 2 Trombones, Bass Trombone, Tuba, Timpani, Bass Drum, Cymbals, Glockenspiel, Harp, and Piano (rehearsal only). The vocal soloists are Rodolfo (Tenor), Germont (Tenor), Des Grieux (Tenor), Yeletsky (Baritone), Porgy (Baritone-Bass), and W.O. Tan (Bass-Baritone). The score features a variety of dynamics, including fortissimo (ff) and piano (p), and articulation such as pizzicato (pizz.) and arco. The woodwinds and strings play intricate patterns, while the brass provides a strong harmonic foundation. The vocalists have rests throughout this section. The score concludes with a copyright notice for Daniel Léo Simpson, dated 2011, and the website daniel@danielsimpson.com.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Baritone-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

Dynamics: *f*, *mf*
 Chord progression: D C# Bb | E F Gb A

Picc. *mp*
 2-Fl. *mp*
 2-Ob. *mp*
 2-Cl. *mp*
 B. Cl. *mp*
 Bsn. *mp*
 Hn. I-III *mf*
 Hn. II-IV *mf*
 2 Tpt. *mp*
 2 Tbn. *mp*
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp. *mp*
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1 *mp*
 Vin. 2 *mp*
 Vla. *mp*
 Vc. *mp*
 Cb. *mp*

The joy bles - sed hall I watch the door

Picc. *mf*

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt. *mf* sord. natural

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

f

The joy bles - sed hall I watch the door

Picc. *mp* *dim.*

2.Fl. *mp* *dim.*

2-Ob. *mp* *dim.*

2.Cl. *mp* *dim.*

B. Cl. *mp* *dim.*

Bsn. *mp* *dim.*

Hn. I-III *f*

Hn. II-IV *f*

2 Tpt. *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp.

B. D.

Cym.

Glock.

Hp. *mp*

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsy [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1 *dim.*

Vin. 2 *dim.*

Vla. *dim.*

Vc. *dim.*

Cb. *dim.* *pizz.*

Picc. *p*

2-Fl. *p*

2-Ob. *p*

2-Cl. *p*

B. Cl. *p* *mf*

Bsn. *p*

Hn. I-III *p*

Hn. II-IV *p*

2 Tpt. *p*

2 Tbn. *p*

B. Tbn. *p*

Tba. *p*

Timp.

B. D.

Cym.

Glock. *mp* DCB|EFGA

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass] *mf*
Men of hon - or and e - ter - nal pow - er

Vin. 1 *p* *mp*

Vin. 2 *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp* (pizz.)

Cb. *mp*

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *mf*

Bsn. -

Hn. I-III *mf*

Hn. II-IV *mf*

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. DCB | EFGA

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] *mf*
 Rise to end - less glo - ry men of hon - or and e - ter - nal

Vin. 1 *mf*

Vin. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *f* pow - er Rise to end - less Rise to end - less Rise to end - less glo -

Bsn. -

Hn. I-III *mp*

Hn. II-IV *mp*

2 Tpt. *mf*

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. -

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] pow - er Rise to end - less Rise to end - less Rise to end - less glo -

Vin. 1 *f*

Vin. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

Picc. -
 2-Fl. - *mp* 3
 2-Ob. - *mp* 3
 2-Cl. - *mp* 3
 B. Cl. - *mp* 3
 Bsn. - *mp* 3
 Hn. I-III - *mp* *mf*
 Hn. II-IV - *mp*
 2 Tpt. - *mp*
 2 Tbn. - *mp*
 B. Tbn. - *mf*
 Tba. - *mf*
 Timp. -
 B. D. -
 Cym. -
 Glock. -
 Hp. -
 Pno. -
 Rodolfo [T] -
 Germont [T] -
 Des Grieux [T] -
 Yeletsky [B] -
 Porgy [Bari-Bass] -
 Tan [Bass] -
 Vin. 1 -
 Vin. 2 -
 Vla. -
 Vc. -
 Cb. -

ry
 Bring drinks and bro - ken hearts, it's your hour

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. -

Bsn. -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. -

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] -

Vin. 1 -

Vin. 2 -

Vla. -

Vc. -

Cb. -

Tell your tra - gic sto - ry. Bring drinks and bro - ken hearts, Bring drinks and

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

bro - ken hearts, it's your hour Tell your trag - ic Tell your trag - ic

Picc. *mf* *f*

2-Fl. *mf* *f*

2-Ob. *f*

2-Cl. *mf* *f*

B. Cl. *mf* *f*

Bsn.

Hn. I-III *mf* *f*

Hn. II-IV *mf* natural

2 Tpt. *f*

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

The men take the chairs from the tables and arrange them in

Pno. *ff*

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsy [B]

Porgy [Bari-Bass]

Tan [Bass] Tell your trag - ic sto - - - - - ry

accel.

Vin. 1 *3*

Vin. 2 *3*

Vla. *3*

Vc. *3*

Cb.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsy [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc. - - - - -

2-Fl. - - - - - *mp*

2-Ob. - - - - - *mp*

2-Cl. - - - - - *mp*

B. Cl. - - - - -

Bsn. - - - - - *mp*

Hn. I-III *p*

Hn. II-IV *p*

2 Tpt. - - - - -

2 Tbn. - - - - -

B. Tbn. - - - - -

Tba. - - - - -

Timp. - - - - -

Tri. ♩ - - - - -

Cym. - - - - -

Glock. - - - - -

Hp. *mp*

Pno. Wel - come to the sup - port group for those Who lost loves through un - us - u - al cir - cum -

Rodolfo [T] - - - - -

Germon [T] - - - - -

Des Grieux [T] - - - - -

Yeletsky [B] - - - - -

Porgy [Bari-Bass] - - - - -

Tan [Bass] Wel - come to the sup - port group for those Who lost loves through un - us - u - al cir - cum

rit. $\text{♩} = 82$ quasi recitativo *pizz.*

Vin. 1 *mf*

Vin. 2 *mf pizz.*

Vla. *mf pizz.*

Vc. *mf*

Cb. *mf*

Picc.
 2-Fl. *mp*
 2-Ob. *mp*
 2-Cl. *mp*
 B. Cl.
 Bsn. *mp*
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tr.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

stanc - es. What you hear here stays here, can - dor flows. so speak now free - ly of il - li - cit ro - man - ces. We ad -

stanc-es. What you hear here stays here, can-dor flows. so speak now free-ly of il-li-cit ro-man-ces. We ad

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

mit that we are pow-er-less_ to heal our ach-ing heart Our lives have be-come un-man-age-a-ble un-man-age-a-ble un-

Detailed description: This is a page of a musical score, page 118 of a 19-measure piece. The score is arranged in a standard orchestral layout. At the top, the woodwind section includes Piccolo, Flutes (2), Oboes (2), Clarinets (2), Bass Clarinet, and Bassoon. The strings section includes Horns (I-III and II-IV), Trumpets (2), Trombones (2), Baritone Trombone, and Tuba. Percussion includes Timpani, Triangle, Cymbal, and Glockenspiel. The keyboard section includes Harp and Piano. The vocal section includes Rodolfo (Tenor), Germont (Tenor), Des Grieux (Tenor), Yeletsky (Bass), Porgy (Baritone-Bass), and Tan (Bass). The lyrics are: "mit that we are pow-er-less_ to heal our ach-ing heart Our lives have be-come un-man-age-a-ble un-man-age-a-ble un-". The score features various musical notations such as triplets, dynamics (mp, mf), and rests.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Via.

Vc.

Cb.

Who would like to

man-age-a-ble un-man-age-a-ble who would like to

più mosso ♩=96

arco

Rodolfo stands

Violin 1

dim. Violin 2

dim. Viola

dim. Violoncello

dim.

Picc. -

2-Fl. -

2-Ob. *mp* *dim.* *p*

2-Cl. -

B. Cl. -

Bsn. *mp* *dim.* *p*

Hn. I-III *mp* *dim.* *p*

Hn. II-IV *mp* *dim.* *p*

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

Tr. -

Cym. -

Glock. *mp*

Hp. *mp*

Pno. start?

Rodolfo [T] My Lu - ci - a - - - - - Mi - mi

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] start?

Vin. 1 *mp* *p* *p*

Vin. 2 *mp* *p* *p*

Vla. *mp* *p* *p*

Vc. *mp* *p* *p*

Cb. *mp* *p* *p*

Picc.

2-Fl. *mp*

2-Ob. *mp*

2-Cl. *mp* *mp*

B. Cl. *mp* *mp*

Ban. *mp*

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T] love-bird with her fro-zen fin-gers To her room and to her heart I found the

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

2-Fl. *mp*

2-Ob. *mp*

2-Cl. *mp*

B. Cl. *mp*

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock. *mp* *mp*

Hp.

Pno.

Rodolfo [T] key _____ My Lu - ci - a _____ Mi - mi love-bird _____ a name I whis-per ten-der - ly _____ My love for

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

poco rit. . . a tempo ♩=72

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Picc.
 2-Fl. *mp*
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn. *mp*
 Hn. I-III *mp*
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T] her still free-ly for - ev - er ev - er af - ter lin - gers fate guid - ed my hands,
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

rit. a tempo ♩=72

rit.

176

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
in that room lit dim-ly

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

rit. a tempo ♩=72

rit.

Vin. 1
Vin. 2
Via.
Vc.
Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

mp

mf

p

mp pizz.

mp pizz.

mp pizz.

mp

mp

In an in-stant I knew it was love at first sight In the cold win-ter night it was love at first sight.

Andante ♩=118

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
My flo-wer girl_ with red ro - ses trimmed on her bon - net trimmed on her bon - net

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1
Vin. 2
Via.
Vc.
Cb.

poco rit. arco

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This page of a musical score includes the following parts and instruments:

- Fl. III**: Flute III, with a melodic line starting in the second measure.
- 2-Fl.**: Flute II, playing a rhythmic accompaniment.
- 2-Ob.**: Oboe II, playing a rhythmic accompaniment.
- 2-Cl.**: Clarinet II, playing a rhythmic accompaniment.
- B. Cl.**: Bass Clarinet, playing a rhythmic accompaniment.
- Bsn.**: Bassoon, playing a rhythmic accompaniment.
- Hn. I-III**: Horns I-III, playing sustained chords.
- Hn. II-IV**: Horns II-IV, playing sustained chords.
- 2 Tpt.**: Trumpets, silent.
- 2 Tbn.**: Trombones, silent.
- B. Tbn.**: Baritone Trombone, silent.
- Tba.**: Tuba, silent.
- Timp.**: Timpani, silent.
- Tri.**: Triangle, silent.
- Cym.**: Cymbal, silent.
- Glock.**: Glockenspiel, silent.
- Hp.**: Harp, silent.
- Pno.**: Piano, playing a chordal accompaniment.
- Rodolfo [T]**: Tenor, singing the lyrics: "penned in a son-net", "penned in a son-net", "Ly-ri-cal as flow-'ry words".
- Germont [T]**: Tenor, silent.
- Des Grieux [T]**: Tenor, silent.
- Yeletsky [B]**: Bass, silent.
- Porgy [Bari-Bass]**: Bass, silent.
- Tan [Bass]**: Bass, silent.
- Vln. 1**: Violin I, playing a melodic line.
- Vln. 2**: Violin II, playing a melodic line.
- Vla.**: Viola, playing a melodic line.
- Vc.**: Violoncello, playing a melodic line.
- Ob.**: Oboe I, playing a rhythmic accompaniment.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

the Rosinni pecker
mf

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Tri.
Cym.
Glock.

mp // *mp*

Hp.
Pno.

mf *mp*

Rodolfo [T]
Germont [T]
Des Grieux [T]
Yeletsky [B]
Porgy [Bari-Bass]
Tan [Bass]

em E7

penned in a son - net Fi - red by a - dor -

Vin. 1
Vin. 2
Via.
Vc.
Cb.

rit. . . . poco più mosso ♩=144

mp *mp* *mp* *mf* *mp*

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

mf

cresc.

mf

a - tion of her sweet fas - ci - na - tion vis - ion en - tranc - ing. Why would I ev - er re - ject her.

Detailed description of the musical score: This page contains a full orchestral score for measures 236-241. The instruments listed on the left include Flutes III, Flutes II, Oboes, Clarinets, Bass Clarinet, Bassoon, Horns I-III, Horns II-IV, Trumpets, Trombones, Baritone, Tuba, Timpani, Triangle, Cymbals, Glockenspiel, Harp, Piano, and various vocal parts (Rodolfo, Germont, Des Grieux, Yeletsky, Porgy, Tan, Violins, Viola, Violoncello, and Oboe). The score features complex rhythmic patterns, including triplets and sixteenth-note runs in the woodwinds. Dynamic markings such as *mf* and *cresc.* are used throughout. The vocal line for Rodolfo includes the lyrics: "a - tion of her sweet fas - ci - na - tion vis - ion en - tranc - ing. Why would I ev - er re - ject her." The score is written in a key signature of one sharp (F#) and a common time signature.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

cresc.

mp

p

Why did I ev - er doubt? Il - lumed thus by moon - light rays her

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

p
dim.
mp

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

dim.
dim.

Timp.

Tri.

Cym.

Glock.

Hp.

mf

Pno.

Rodolfo [T]
del-i-cate can - dle flick ered____ flick ered____ out

pp

Geront [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1
Vin. 2
Vla.
Vc.
Cb.

dim.
dim.
dim.
dim.
dim.

rit.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
miss-tress_____ Oh I miss each lit-tle kiss. I miss my seem - stress. My Lu - ci - a_____

Geront [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1
Vin. 2
Vla.
Vc.
Cb.

poco rit. . . a tempo ♩=72

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

— Mi - mi love-bird a name I whis-per ten-der - ly a name I whis-per a name I whis-per a name I

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.
Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
whis - per ten - der - ly a name I whis-per_ a name I whis-per_ a name I whis-per so_ ten - der -

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Ob.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

-ly _____ Oh how I miss her ten-der kiss her gen-tle smile her sweet car-ess My_ Lu - ci - a My_ Lu - ci - a My_ Lu - ci -

meno mosso $\text{♩} = 60$

rit.

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.
Tri.
Cym.
Glock.

Hp.

Pno.

Rodolfo [T]
- a, Mi - mi! Oh my heart breaks I was wrong such a

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Molto Allegro ♩=152

Vin. 1
Vin. 2
Via.
Vc.
Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
feel-ing Left with no-thing not a thing 'Tis a pi-ty

Germont [T]
is it a pong is it a

Des Grieux [T]
pong

Yeletsky [B]
pong

Porgy [Bari-Bass]
pong

Tan [Bass]
pong

Vln. 1

Vln. 2 *mp*

Vla.

Vc.

Cb.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
No, I'd say it feels more like a pang_ a twang_

Germont [T]
is it a ping pang twang

Des Grieux [T]
ping ping pang twang

Yeletsky [B]
ping ping pang pang twang

Porgy [Bari-Bass]
ping ping pang ping twang

Tan [Bass]
ping ping pang pong twang

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

that sprang from my Bo-he - mi'n heart Win - ter snatched a - way the life be - fore us and

Germont [T]

pang ping pang pong

Des Grieux [T]

pang ping pang ping pang pong

Yeletsky [B]

pang ping pang pong

Porgy [Bari-Bass]

pang ping pang pang pang

Tan [Bass]

pang ping pang ping

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
tore us a - part I do no-thing but ha-rangue my-self all

Germont [T]
pong ping pang

Des Grieux [T]
ping pang a - part ping pang

Yeletsky [B]
pong a - part ping pang

Porgy [Bari-Bass]
pang a - part a - part ping pang

Tan [Bass]
ping a - part ping pang

Vln. 1

Vln. 2
mp

Vla.

Vc.

Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
day long She was with me ev-'ry day when our hearts were young and

Germont [T]
fp pong it's now a pang

Des Grieux [T]
fp pong pang

Yeletsky [B]
fp pong pang

Porgy [Bari-Bass]
fp pong pang

Tan [Bass]
fp pong pang pang

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This page contains a musical score for measures 374 through 381. The score is divided into two systems. The first system includes the woodwinds and brass sections: Flute III, Flute II, Oboe, Clarinet in C, Bass Clarinet, Bassoon, Horn I-III, Horn II-IV, Trumpet 2, Trombone 2, Trombone 1, and Tuba. The second system includes the percussion and strings: Triangle, Cymbal, Glockenspiel, Harp, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The vocal soloists are Rodolfo (Tenor I), Germont (Tenor I), Des Grieux (Tenor I), Yeletsky (Bass), Porgy (Bari-Bass), and Tan (Bass). The Rodolfo part begins with the instruction "gay" and features a melodic line with some grace notes. The Violin II part has a complex rhythmic pattern of sixteenth notes. The Contrabass part has a steady eighth-note accompaniment.

This page of a musical score contains measures 382 through 389. The instrumentation includes:

- Woodwinds:** Flute III, Flute II, Oboe II, Clarinet II (B-flat), Bass Clarinet (B-flat), Bassoon, Horn I-III, Horn II-IV, Trumpet II, Trombone II, Trombone I, Tuba, Timpani, Triangle, Cymbals, Glockenspiel, Harp, Piano.
- Vocal Soloists:** Rodolfo (Tenor), Germont (Tenor), Des Grieux (Tenor), Yeletsky (Bass), Porgy (Bari-Bass), Tan (Bass).
- Strings:** Violin I, Violin II, Viola, Violoncello, Contrabass.

Measures 382-389 show a variety of musical textures. The vocal soloists have sparse entries, with Rodolfo and Germont having a few notes in measure 382. The string section provides a rhythmic and harmonic foundation, with Violin II playing a prominent role in measures 383-389. The woodwinds and brass are mostly silent or have minimal accompaniment. The score concludes with a *rit.* (ritardando) marking in measure 389.

Tan quickly covers Roldolfo's mouth before he utters the "offending" word while the others "gasp"
Tan slowly removes his hand and Roldolfo says:
"Fun" then gives a slight giggle.
The others breath a 'sigh' of relief.

390

Adagio ♩=40

Con moto ♩=69

47

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.
Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Tri.
Cym.
Glock.
Hp.
Pno.
Rodolfo [T]
Germont [T]
Des Grieux [T]
Yeletsky [B]
Porgy [Bari-Bass]
Tan [Bass]
Vin. 1
Vin. 2
Vla.
Vc.
Cb.

vuoto

mp

gliss.

//

vuoto

We made our own rules in man-y re-spects but when love is young you have such great Fun! Tu-ra loo - ra - lur - e

Adagio ♩=40

Con moto ♩=69

pizz.

mf arco

mf arco

mf arco

mf arco

mf arco

mf

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]
loo - ra - lur - e la la when love is young

Des Grieux [T]
loo - ra - lur - e la la when love is young

Yeletsky [B]
loo - ra - lur - e la la when love is young

Porgy [Bari-Bass]
loo - ra - lur - e la la when love is young

Tan [Bass]
young

Vln. 1

Vln. 2

Vla. [Non Div.]

Vc.

Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

f *f* *mp* *f* *mp* *f* *mp*

rit.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

rit.

Vin. 1
Vin. 2
Vla.
Vc.
Cb.

Act 1 Scene 1

No.2 - "Men of Honor" -Tan

Tan Wotan's first words from *Das Rheingold* Der Wonne seligen Saal bewachen mir Tür und Tor:

The joy blessed hall 5

I watch the door 4

Men of honor and eternal power, rise to endless glory 16

Bring drinks, and broken hearts, it's your hour, tell your tragic story 16

The men take the chairs from the tables and arrange them in a semi-circle.

The support group begins, for men who lost loves through unusual circumstances 18

What is said here stays here, so say what you will of illicit romances 18

We admit that we are powerless to heal our aching heart 15 **[these are AA phrases]**

Our lives have become unmanageable. Who would like to... 14/15

Ever After

Quadro Primo

Libretto:

Daniel Downey

Music

Daniel Léo Simpson

February 2011

San Francisco, California

02-A1-S1-Tan

Vivace ♩=144

Dr. W.O. Tan, who looks conspicuously like Dr. Phil McGraw, enters

This musical score is for the first act of the opera 'Ever After'. It features a full orchestra and several vocal soloists. The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Vivace' with a metronome marking of 144 beats per minute. The score includes parts for Piccolo, 2 Flutes, Oboe, 2 Clarinets in B-flat, Bass Clarinet in B-flat, Bassoon, Horn in F I-III, Horns in F II-IV, 2 Trumpets in B-flat, 2 Trombones, Bass Trombone, Tuba, Timpani, Bass Drum, Cymbals, Glockenspiel, Harp, Piano (Rehearsal Only), and vocal soloists Rodolfo (Tenor), Germont (Tenor), Des Grieux (Tenor), Yeletsky (Baritone), Porgy (Baritone-Bass), and W.O. Tan (Bass-Baritone). The score is divided into two systems. The first system covers measures 1 through 16, and the second system covers measures 17 through 32. The score includes various musical notations such as dynamics (ff, f), articulation (pizz., arco), and performance instructions (crash). The vocal lines for the soloists are mostly silent, indicating they are not singing in this section.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Barit-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

D C# Bb | E F Gb A

Picc. *mp*
 2-Fl. *mp*
 2-Ob. *mp*
 2-Cl. *mp*
 B. Cl. *mp*
 Bsn. *mp*
 Hn. I-III *mf*
 Hn. II-IV *mf*
 2 Tpt. *mp*
 2 Tbn. *mp*
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp. *mp*
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1 *mp*
 Vin. 2 *mp*
 Vla. *mp*
 Vc. *mp*
 Cb. *mp*

The joy bles - sed hall I watch the door

Picc. *mf*

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt. *mf* sord. natural

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

f

The joy bles - sed hall I watch the door

Picc. *mp* *dim.*

2.Fl. *mp* *dim.*

2-Ob. *mp* *dim.*

2.Cl. *mp* *dim.*

B. Cl. *mp* *dim.*

Bsn. *mp* *dim.*

Hn. I-III *f*

Hn. II-IV *f*

2 Tpt. *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp.

B. D.

Cym.

Glock.

Hp. *mp*

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsy [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1 *dim.*

Vin. 2 *dim.*

Vla. *dim.*

Vc. *dim.*

Cb. *dim.* *pizz.*

Picc. *p*

2-Fl.

2-Ob.

2-Cl.

B. Cl. *p* *mf*

Bsn. *p*

Hn. I-III *p*

Hn. II-IV *p*

2 Tpt. *p*

2 Tbn. *p*

B. Tbn. *p*

Tba. *p*

Timp.

B. D.

Cym.

Glock. *mp* DCB|EFGA

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass] *mf*
Men of hon - or and e - ter - nal pow - er

Vin. 1 *p* *mp*

Vin. 2 *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp* (pizz.)

Cb. *mp*

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *mf*

Bsn. -

Hn. I-III -

Hn. II-IV *mf*

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. DCB | EFGA

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] *mf*

Rise to end - less glo - ry men of hon - or and e - ter - nal

Vin. 1 *mf*

Vin. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *f* pow - er Rise to end - less Rise to end - less Rise to end - less glo -

Bsn. -

Hn. I-III *mp*

Hn. II-IV *mp*

2 Tpt. *mf*

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. -

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] pow - er Rise to end - less Rise to end - less Rise to end - less glo -

Vin. 1 *f*

Vin. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

Picc. -
 2-Fl. *mp* 3
 2-Ob. *mp* 3
 2-Cl. *mp* 3
 B. Cl. *mp*
 Bsn. *mp* 3
 Hn. I-III *mp* *mf*
 Hn. II-IV *mp*
 2 Tpt. *mp*
 2 Tbn. *mp*
 B. Tbn. *mf*
 Tba. *mf*
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass] ry Bring drinks and bro - ken hearts, it's your hour
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. -

Bsn. -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. -

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] -

Vin. 1 -

Vin. 2 -

Vla. -

Vc. -

Cb. -

Tell your tra - gic sto - ry. Bring drinks and bro - ken hearts, Bring drinks and

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

bro - ken hearts, it's your hour Tell your trag - ic Tell your trag - ic

Picc. *mf* *f*

2-Fl. *mf* *f*

2-Ob. *f*

2-Cl. *mf* *f*

B. Cl. *mf* *f*

Bsn.

Hn. I-III *mf* *f*

Hn. II-IV *mf* natural

2 Tpt. *f*

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

The men take the chairs from the tables and arrange them in

Pno. *ff*

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsy [B]

Porgy [Bari-Bass]

Tan [Bass] Tell your trag - ic sto - - - - - ry

accel.

Vin. 1 *3*

Vin. 2 *3*

Vla. *3*

Vc. *3*

Cb.

79 più mosso ♩=144

Picc. *mf*

2-Fl. *mf*

2-Ob. *mf*

2-Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

Hn. I-III

Hn. II-IV

2 Tpt. *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Tri. *f*

Glock.

Hp.

Pno. *ff*

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1 *f* *mf* *pizz.*

Vin. 2 *f* *mf* *pizz.*

Vla. *f* *mf* *pizz.*

Vc. *f* *mf*

Ob. *f* *mf*

arco

mf

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D. To: Bass Drum

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1 arco

Vin. 2 arco

Vla. arco

Vc.

Cb.

cresc.

f

mp

p

pizz.

crash

B.D.

Triangle

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsy [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc. - - - - -

2-Fl. - - - - - *mp*

2-Ob. - - - - - *mp*

2-Cl. - - - - - *mp*

B. Cl. - - - - -

Bsn. - - - - - *mp*

Hn. I-III *p*

Hn. II-IV *p*

2 Tpt. - - - - -

2 Tbn. - - - - -

B. Tbn. - - - - -

Tba. - - - - -

Timp. - - - - -

Tri. ♩ - - - - -

Cym. - - - - -

Glock. - - - - -

Hp. *mp*

Pno. Wel - come to the sup - port group for those Who lost loves through un - us - u - al cir - cum -

Rodolfo [T] - - - - -

Germon [T] - - - - -

Des Grieux [T] - - - - -

Yeletsky [B] - - - - -

Porgy [Bari-Bass] - - - - -

Tan [Bass] Wel - come to the sup - port group for those Who lost loves through un - us - u - al cir - cum

rit. *quasi recitativo* $\text{♩} = 82$

Vin. 1 *mf*

Vin. 2 *mf pizz.*

Vla. *mf pizz.*

Vc. *mf*

Cb. *mf*

Picc.
 2-Fl. *mp*
 2-Ob. *mp*
 2-Cl. *mp*
 B. Cl.
 Bsn. *mp*
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tr.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

stanc - es. What you hear here stays here, can - dor flows. so speak now free - ly of il - li - cit ro - man - ces. We ad -

stanc-es. What you hear here stays here, can-dor flows. so speak now free-ly of il-li-cit ro-man-ces. We ad

Picc. -
 2-Fl. -
 2-Ob. *mp*
 2-Cl. *mf*
 B. Cl. *mp*
 Bsn. *mp*
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno. mit that we are pow-er-less_ to heal our ach-ing heart Our lives have be-come un-man-age-a-ble
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass] mit that we are pow-er-less_ to heal our ach-ing heart Our lives have be-come un-man-age-a-ble un-man-age-a-ble un-
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tr.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]

Who would like to
 man-age-a-ble un-man-age-a-ble who would like to

più mosso $\text{♩} = 96$
 arco
 Rodolfo stands
 Violin 1
 Violin 2
 Viola
 Violoncello
 Cb.

Picc. - - - - -

2-Fl. - - - - -

2-Ob. *mp* *dim.* *p*

2-Cl. - - - - -

B. Cl. - - - - -

Bsn. *mp* *dim.* *p*

Hn. I-III *mp* *dim.* *p*

Hn. II-IV *mp* *dim.* *p*

2 Tpt. - - - - -

2 Tbn. - - - - -

B. Tbn. - - - - -

Tba. - - - - -

Timp. - - - - -

Tr. - - - - -

Cym. - - - - -

Glock. - - - - - *mp*

Hp. *mp*

Pno. start?

Rodolfo [T] My Lu - ci - a - - - - - Mi - mi

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass] start?

Vin. 1 *mp* *p* *p*

Vin. 2 *mp* *p* *p*

Vla. *mp* *p* *p*

Vc. *mp* *p* *p*

Cb. *mp* *p* *p*

Picc.

2-Fl. *mp*

2-Ob. *mp*

2-Cl. *mp* *mp*

B. Cl. *mp* *mp*

Ban. *mp*

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T] love-bird with her fro-zen fin-gers To her room and to her heart I found the

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Picc.

2-Fl. *mp*

2-Ob. *mp*

2-Cl. *mp*

B. Cl. *mp*

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock. *mp* *mp*

Hp.

Pno.

Rodolfo [T] key _____ My Lu - ci - a _____ Mi - mi love-bird _____ a name I whis-per ten-der - ly _____ My love for

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

poco rit. . . a tempo ♩=72

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Picc.
 2-Fl. *mp*
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn. *mp*
 Hn. I-III *mp*
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T] her still free-ly for - ev - er ev - er af - ter lin - gers fate guid - ed my hands,
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

rit. a tempo $\text{♩} = 72$

rit.

176

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
in that room lit dim-ly

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

rit. a tempo $\text{♩} = 72$

rit.

Vin. 1
Vin. 2
Vla.
Vc.
Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

mp

mf

p

mp pizz.

mp pizz.

mp pizz.

mp

In an in-stant I knew it was love at first sight In the cold win-ter night it was love at first sight.

Andante ♩=118

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.
Tri.
Cym.
Glock.
Hp.
Pno.

Rodolfo [T]
Germont [T]
Des Grieux [T]
Yeletsy [B]
Porgy [Bari-Bass]
Tan [Bass]

My flo-wer girl_ with red ro - ses trimmed on her bon - net trimmed on her bon - net

Vin. 1
Vin. 2
Via.
Vc.
Cb.

poco rit. arco

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsy [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

penned in a son-net penned in a son - net Ly-ri-cal as flow - 'ry words_

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.

Tri.
Cym.
Glock.

Hp.
Pno.

Rodolfo [T]
Germont [T]
Des Grieux [T]
Yeletsky [B]
Porgy [Bari-Bass]
Tan [Bass]

em E7

penned in a son - net Fi - red by _____ a - dor -

Vin. 1
Vin. 2
Via.
Vc.
Cb.

rit. . . . poco più mosso ♩=144

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsy [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

mf

cresc.

mf

a - tion of her sweet fas - ci - na - tion vis - ion en - tranc - ing. Why would I ev - er re - ject her.

Detailed description of the musical score: This page contains a full orchestral score for measures 236-241. The instruments listed on the left include Flute III, Flute II, Oboe, Clarinet, Bass Clarinet, Bassoon, Horns I-III and II-IV, Trumpets, Trombones, Tuba, Timpani, Triangle, Cymbals, Glockenspiel, Harp, Piano, and various vocal parts (Rodolfo, Germont, Des Grieux, Yeletsy, Porgy, Tan, Violins, Viola, Violoncello, and Oboe). The score features complex rhythmic patterns, including triplets and sixteenth-note runs in the woodwinds. Dynamic markings such as *mf* and *cresc.* are used throughout. The vocal part for Rodolfo includes the lyrics: "a - tion of her sweet fas - ci - na - tion vis - ion en - tranc - ing. Why would I ev - er re - ject her." The score is written in a key signature of one sharp (F#) and a common time signature.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

mf

cresc.

mp

p

Why did I ev - er doubt? Il - lumed thus by moon - light rays her

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

p
p dim.
mp

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

mp
dim.
mp
dim.

Timp.

Tri.

Cym.

Glock.

Hp.

mf

Pno.

Rodolfo [T]
del-i-cate can - dle flick ered____ flick ered____ out

pp

Geront [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1
Vin. 2
Vla.
Vc.
Cb.

dim.
dim.
dim.
dim.
dim.

rit.

vuoto *Con moto* ♩=84 rit. *a tempo* ♩=76

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.
Tri.
Cym.
Glock.
Hp.

Pno.

Rodolfo [T]
Germont [T]
Des Grieux [T]
Yeletsky [B]
Porgy [Bari-Bass]
Tan [Bass]

My Lu - ci - a Mi - mi, love-bird Oh I miss my

vuoto *Con moto* ♩=84 rit. *a tempo* ♩=76

Vin. 1
Vin. 2
Via.
Vc.
Cb.

pizz. arco
pp p
pp p
pp p
pp p

Fl. III
 2-Fl. *mp*
 2-Ob. *mp*
 2-Cl. *mp*
 B. Cl. *mp*
 Bsn. *mp*

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
 miss-tress _____ Oh I miss each lit-tle kiss. I miss my seem - stress. My Lu - ci - a _____

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1
 Vin. 2
 Vla.
 Vc.
 Ob.
 poco rit. . . a tempo ♩=72

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
whis - per ten - der - ly a name I whis-per_ a name I whis-per_

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Ob.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

mp

meno mosso $\text{♩} = 60$

a name I whis-per so ten - der - ly Oh how I miss her ten-der kiss her gen-tle smile her sweet car-ess My Lu - ci - a

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.

Tri.
Cym.
Glock.
Hp.

Pno.

Rodolfo [T]
Germont [T]
Des Grieux [T]
Yeletsky [B]
Porgy [Bari-Bass]
Tan [Bass]

My Lu - ci - a My Lu - ci - a, Mi - mi! Oh my

Vin. 1
Vin. 2
Via.
Vc.
Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
heart breaks I was wrong such a feel-ing Left with no-thing not a

Germont [T]
is it a pong

Des Grieux [T]
pong

Yeletsky [B]
pong

Porgy [Bari-Bass]
pong

Tan [Bass]
pong

Vln. 1

Vln. 2 *mp*

Vla.

Vc.

Cb.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.
Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
thing 'Tis a pi-ty No, I'd say it feels more like a pang_

Germont [T]
is it a is it a ping

Des Grieux [T]
ping ping

Yeletsky [B]
ping ping pang

Porgy [Bari-Bass]
ping ping pang

Tan [Bass]
ping ping pang

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
a twang_ that sprang from my Bo-he - mi'n heart Win - ter snatched a-

Germont [T]
pang twang pang ping pang

Des Grieux [T]
pang twang pang ping pang

Yeletsky [B]
pang twang pang ping pang

Porgy [Bari-Bass]
ping twang pang ping pang

Tan [Bass]
pong twang pang ping pang

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
way the life be - fore us and tore us a - part I do

Germont [T]
pong pong

Des Grieux [T]
ping pang pong ping pang a - part

Yeletsky [B]
pong pong a - part

Porgy [Bari-Bass]
pang pang pang a - part a - part

Tan [Bass]
ping ping a - part

Vln. 1

Vln. 2
Vla.
Vc.

Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
no-thing but ha-rangue my-self all day long She was with me ev-'ry

Germont [T]
fp ping pang pong it's now a pang

Des Grieux [T]
fp ping pang pong pang

Yeletsky [B]
fp ping pang pong pang

Porgy [Bari-Bass]
fp ping pang pong pang

Tan [Bass]
fp ping pang pong pang pang

Vln. 1

Vln. 2
mp

Vla.

Vc.

Cb.

This page contains a musical score for an orchestra and vocal soloists. The score is organized into systems. The first system includes woodwinds: Fl. III, 2-Fl., 2-Ob., 2-Cl., B. Cl., and Bsn. The second system includes brass: Hn. I-III, Hn. II-IV, 2 Tpt., 2 Tbn., B. Tbn., and Tba. The third system includes percussion: Timp., Tri., Cym., and Glock. The fourth system includes keyboard instruments: Hp. and Pno. The fifth system includes vocal soloists: Rodolfo [T], Germont [T], Des Grieux [T], Yeletsky [B], Porgy [Bari-Bass], and Tan [Bass]. The sixth system includes strings: Vln. 1, Vln. 2, Vla., Vc., and Cb. The Rodolfo part has lyrics: "day when our hearts were young and gay". The Vln. 2 part features a complex rhythmic pattern of sixteenth notes. The Cb. part has a simple bass line.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.
Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Tri.
Cym.
Glock.
Hp.
Pno.
Rodolfo [T]
Germont [T]
Des Grieux [T]
Yeletsky [B]
Porgy [Bari-Bass]
Tan [Bass]
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
Germont [T]
Des Grieux [T]
Yeletsy [B]
Porgy [Bari-Bass]
Tan [Bass]

We made our own rules in man-y re-spects but when love is young

Vin. 1
Vin. 2
Vla.
Vc.
Cb.

rit. Adagio ♩=40

pizz.
pizz.
pizz.
pizz.

Tan quickly covers Roldolfo's mouth before he utters
the "offending" word while the others "gasp"
Tan slowly removes his hand and Rodolfo says:
"Fun" then gives a slight giggle.
The others breath a 'sigh' of relief.

vuoto

Con moto ♩ = 69

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.
Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Tri.
Cym.
Glock.
Hp.
Pno.
Rodolfo [T]
Germont [T]
Des Grieux [T]
Yeletsky [B]
Porgy [Bari-Bass]
Tan [Bass]
Vin. 1
Vin. 2
Vla.
Vc.
Cb.

vuoto

Con moto ♩ = 69

mf arco

mf arco

mf arco

mf arco

mf arco

mf

you have such great Fun! Tu-ra loo - ra - lur - e la la la la la la la Tu-ra loo - ra - lur - e la la when love is

[Non Div.]

Fl. III

2-Fl. *f*

2-Ob.

2-Cl.

B. Cl.

Bsn. *f*

Hn. I-III *mf*

Hn. II-IV *mf*

2 Tpt.

2 Tbn. *mf*

B. Tbn.

Tba. *mf*

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T] young

Germont [T] Tu-ra loo - ra - lur - e la la la la la la la___ Tu-ra loo - ra - lur - e la la when love is young

Des Grieux [T] Tu-ra loo - ra - lur - e la la la la la la la___ Tu-ra loo - ra - lur - e la la when love is young

Yeletsky [B] Tu-ra loo - ra - lur - e la la la la la la la___ Tu-ra loo - ra - lur - e la la when love is young

Porgy [Bari-Bass] Tu-ra loo - ra - lur - e la la la la la la la___ Tu-ra loo - ra - lur - e la la when love is young

Tan [Bass] Tu-ra *mf* young

Vin. 1 *mf*

Vin. 2 *mf*

Vla. *mf* [Non Div.]

Vc. *mf*

Cb. *mf*

This page of a musical score, marked with rehearsal number 415, contains 28 staves for various instruments and vocal soloists. The woodwind section includes Flutes III, Flute II, Oboe II, Clarinet II (B-flat), Bass Clarinet (B-flat), Bassoon, Horns I-III (F), Horns II-IV (F), 2 Trumpets (F), 2 Trombones (F), Bass Trombone (F), and Tuba. The percussion section includes Tympani, Triangle, Cymbals, Glockenspiel, Snare Drum (Hp.), and Bass Drum (Pno.). The string section includes Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The vocal soloists are Rodolfo (Tenor I), Germont (Tenor I), Des Grieux (Tenor I), Yeletsky (Bass), Porgy (Bari-Bass), and Tan (Bass). The score is written in a key signature of two flats and a common time signature. The notation is primarily rests, indicating a silent passage for these instruments and soloists during this rehearsal mark.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Allegro Jubilante ♩=112

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Act 1 Scene 1

No.2 - "Men of Honor" -Tan

Tan Wotan's first words from *Das Rheingold* Der Wonne seligen Saal bewachen mir Tür und Tor:

The joy blessed hall 5

I watch the door 4

Men of honor and eternal power, rise to endless glory 16

Bring drinks, and broken hearts, it's your hour, tell your tragic story 16

The men take the chairs from the tables and arrange them in a semi-circle.

The support group begins, for men who lost loves through unusual circumstances 18

What is said here stays here, so say what you will of illicit romances 18

We admit that we are powerless to heal our aching heart 15 **[these are AA phrases]**

Our lives have become unmanageable. Who would like to... 14/15

Ever After

Quadro Primo

Libretto:
Daniel Downey
Music:
Daniel Léo Simpson
February 2011
San Francisco, California

02-A1-S1-Tan

Vivace ♩=144 Dr. W.O. Tan, who looks conspicuously like Dr. Phil McGraw, enters

Instrumentation: Piccolo, 2 Flute, Oboe, 2 Clarinet in B \flat , Bass Clarinet in B \flat , Bassoon, Horn in F I-III, Horns in F II-IV, 2 Trumpets in B \flat , 2 Trombone, Bass Trombone, Tuba, Timpani, Bass Drum, Cymbals, Glockenspiel, Harp, Piano (Rehearsal Only), Violin 1, Violin 2, Viola, Violoncello, Contrabass.

Vocal Soloists: Rodolfo [Tenor], Germont [Tenor], Des Grieux [Tenor], Yeletsky [Baritone], Porgy [Baritone-Bass], W.O. Tan [Bass-Baritone].

Tempo and Dynamics: Vivace ♩=144. Dynamics include *ff* (fortissimo) and *f* (forte). Performance techniques include *pizz.* (pizzicato) and *arco* (arco).

Rehearsal Mark: 02-A1-S1-Tan

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

Musical score for page 7, featuring various instruments including Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion, Glockenspiel, Harp, Piano, and Strings. The score includes dynamic markings such as *f* and *mf*. The Harp part includes the chord sequence: D C# Bb | E F Gb A.

Picc. *mp*
 2-Fl. *mp*
 2-Ob. *mp*
 2-Cl. *mp*
 B. Cl. *mp*
 Bsn. *mp*
 Hn. I-III *mf*
 Hn. II-IV *mf*
 2 Tpt. *mp*
 2 Tbn. *mp*
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp. *mp*
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1 *mp*
 Vin. 2 *mp*
 Vla. *mp*
 Vc. *mp*
 Cb. *mp*

The joy bles - sed hall I watch the door

Picc. *mf*

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt. *mf* sord. natural

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

f

The joy bles - sed hall I watch the door

Picc. *mp* *dim.*

2.Fl. *mp* *dim.*

2-Ob. *mp* *dim.*

2.Cl. *mp* *dim.*

B. Cl. *mp* *dim.*

Bsn. *mp* *dim.*

Hn. I-III *f*

Hn. II-IV *f*

2 Tpt. *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp.

B. D.

Cym.

Glock.

Hp. *mp*

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsy [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1 *dim.*

Vin. 2 *dim.*

Vla. *dim.*

Vc. *dim.*

Cb. *dim.* *pizz.*

Picc. *p*

2-Fl. *p*

2-Ob. *p*

2-Cl. *p*

B. Cl. *p* *mf*

Bsn. *p*

Hn. I-III *p*

Hn. II-IV *p*

2 Tpt. *p*

2 Tbn. *p*

B. Tbn. *p*

Tba. *p*

Timp.

B. D.

Cym.

Glock. *mp* DCB|EFGA

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass] *mf*

Men of hon - or and e - ter - nal pow - er

Vin. 1 *p* *mp*

Vin. 2 *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp* (pizz.)

Cb. *mp*

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *mf*

Bsn. -

Hn. I-III -

Hn. II-IV *mf*

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. DCB | EFGA

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] *mf*
 Rise to end - less glo - ry men of hon - or and e - ter - nal

Vin. 1 *mf*

Vin. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *f* pow - er Rise to end - less Rise to end - less Rise to end - less glo -

Bsn. -

Hn. I-III *mp*

Hn. II-IV *mp*

2 Tpt. *mf*

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. -

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] pow - er Rise to end - less Rise to end - less Rise to end - less glo -

Vin. 1 *f*

Vin. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

Picc. -
 2-Fl. - *mp* 3 3 3 3
 2-Ob. - *mp* 3 3 3 3
 2-Cl. - *mp* 3 3 3 3
 B. Cl. - *mp* 3 3 3 3
 Bsn. - *mp* 3 3 3 3
 Hn. I-III - *mp* *mf*
 Hn. II-IV - *mp*
 2 Tpt. - *mp*
 2 Tbn. - *mp*
 B. Tbn. - *mf*
 Tba. - *mf*
 Timp. -
 B. D. -
 Cym. -
 Glock. -
 Hp. -
 Pno. -
 Rodolfo [T] -
 Germont [T] -
 Des Grieux [T] -
 Yeletsky [B] -
 Porgy [Bari-Bass] -
 Tan [Bass] -
 ry _____ Bring drinks and bro - ken hearts, it's your hour
 Vin. 1 -
 Vin. 2 -
 Vla. -
 Vc. -
 Cb. -

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. -

Bsn. -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. -

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] -

Vin. 1 -

Vin. 2 -

Vla. -

Vc. -

Cb. -

Tell your tra - gic sto - ry. Bring drinks and bro - ken hearts, Bring drinks and

Picc. -

2-Fl. *mf* *mp*

2-Ob. *mf* *mp*

2-Cl. *mf* *mp*

B. Cl. *mf* *mp*

Bsn. *mf* *mp*

Hn. I-III

Hn. II-IV

2 Tpt. *mf* *mp*

2 Tbn. *mf* *mp*

B. Tbn. *mp*

Tba.

Timp. *mp*

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

bro - ken hearts, it's your hour Tell your trag - ic Tell your trag - ic

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

Picc. *mf* *f*

2-Fl. *mf* *f*

2-Ob. *f*

2-Cl. *mf* *f*

B. Cl. *mf* *f*

Bsn.

Hn. I-III *mf* *f*

Hn. II-IV *mf* natural

2 Tpt. *f*

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

The men take the chairs from the tables and arrange them in

Pno. *ff*

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsy [B]

Porgy [Bari-Bass]

Tan [Bass] Tell your trag - ic sto - - - - - ry

accel.

Vin. 1 *3*

Vin. 2 *3*

Vla. *3*

Vc. *3*

Cb.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D. To: Bass Drum

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1 arco

Vin. 2 arco

Vla. arco

Vc.

Cb.

cresc.

f

mp

p

pizz.

crash

B.D.

Triangle

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsy [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc. *mp*

2-Fl. *mp*

2-Ob. *mp*

2-Cl. *mp*

B. Cl.

Bsn. *mp*

Hn. I-III *p*

Hn. II-IV *p*

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp. *mp*

Pno. Wel - come to the sup - port group for those _____ Who lost loves through un - us - u - al cir - cum -

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass] Wel - come to the sup - port group for those _____ Who lost loves through un - us - u - al cir - cum

Vin. 1 *mf*

Vin. 2 *mf pizz.*

Vla. *mf pizz.*

Vc. *mf*

Cb. *mf*

rit. *quasi recitativo* $\text{♩} = 82$

Picc.
 2-Fl. *mp*
 2-Ob. *mp*
 2-Cl. *mp*
 B. Cl.
 Bsn. *mp*
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tr.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

stanc - es. What you hear here stays here, can - dor flows. so speak now free - ly of il - li - cit ro - man - ces. We ad -

stanc-es. What you hear here stays here, can-dor flows. so speak now free-ly of il-li-cit ro-man-ces. We ad

Picc. -
 2-Fl. -
 2-Ob. *mp*
 2-Cl. *mf*
 B. Cl. *mp*
 Bsn. *mp*
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno. mit that we are pow-er-less_ to heal our ach-ing heart Our lives have be-come un-man-age-a-ble
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass] mit that we are pow-er-less_ to heal our ach-ing heart Our lives have be-come un-man-age-a-ble un-man-age-a-ble un-
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

mp dim. p
 mp dim. p
 mp dim. p
 mp p
 start?
 My Lu - ci - a - - - - - Mi - mi
 start?
 rit. ♩=60 Tranquillo ♩=76
 mp p p
 mp p p
 mp p p
 mp p p
 mp p p

Picc.

2-Fl. *mp*

2-Ob. *mp*

2-Cl. *mp*

B. Cl. *mp*

Ban. *mp*

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T] love-bird with her fro-zen fin-gers To her room and to her heart I found the

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.

Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]

key _____ My Lu - ci - a _____ Mi - mi love-bird _____ a name I whis-per ten-der - ly _____ My love for

Vin. 1
 Vin. 2
 Vla.
 Vc.
 Ob.

poco rit. . . a tempo ♩=72

Picc.
 2-Fl. *mp*
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn. *mp*
 Hn. I-III *mp*
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 her still free-ly for - ev - er ev-er af-ter lin - gers fate guid-ed my hands,
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

rit. a tempo $\text{♩} = 72$

rit.

176

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
in that room lit dim-ly

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

rit. a tempo $\text{♩} = 72$

rit.

Vin. 1
Vin. 2
Vla.
Vc.
Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

mp

mf

p

mp pizz.

mp pizz.

mp pizz.

mp

In an in-stant I knew _____ it was love at first sight _____ In the cold win-ter night it was love at first sight.

Andante ♩=118

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

mp

mf

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.
Tri.
Cym.
Glock.
Hp.
Pno.

mf

Rodolfo [T]
Germont [T]
Des Grieux [T]
Yeletsy [B]
Porgy [Bari-Bass]
Tan [Bass]

My flo-wer girl_ with red ro - ses trimmed on her bon - net trimmed on her bon - net

Vin. 1
Vin. 2
Via.
Vc.
Cb.

poco rit. arco

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsy [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

penned in a son-net penned in a son - net Ly-ri-cal as flow - 'ry words_

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

mf

cresc.

mf

a - tion of her sweet fas - ci - na - tion vis - ion en - tranc - ing. Why would I ev - er re - ject her.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

mf

cresc.

mp

p

Why did I ev - er doubt? Il - lumed thus by moon - light rays her

Fl. III
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]

del-i-cate can - dle flick-ered flick-ered out

Vin. 1
 Vin. 2
 Vla.
 Vc.
 Ob.

vuoto

rit.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.
Tri.
Cym.
Glock.

Hp.

Pno.

Rodolfo [T]
Germont [T]
Des Grieux [T]
Yeletsky [B]
Porgy [Bari-Bass]
Tan [Bass]

Vin. 1
Vin. 2
Via.
Vc.
Cb.

vuoto

Con moto ♩=84

rit.

a tempo ♩=76

pizz.

arco

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
Mi - mi, love-bird _____ Oh _____ I miss my miss-tress _____ Oh I miss each lit - tle kiss.

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1
Vin. 2

Vla.

Vc.

Ob.

poco rit. . .

a tempo ♩=72

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

mf

mp

mp

mp

mp

mp

I miss my seem - stress. My Lu - ci - a Mi - mi love - bird a name I

poco rit. . .

a tempo ♩=72

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

mp

mp

mf

mf

whis-per ten-der - ly _____ a name I whis-per__ a name I whis-per__ a name I whis - per

Violin 1 Sus_Short ag

Violin 2 Sus_Short ag

Violas sus_Short ag

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

mp

mf

arco

ten - der - ly a name I whis-per_ a name I whis-per_ a name I whis-per so_ ten - der -

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
-ly _____ Oh how I miss her ten - der kiss her gen - tle smile her sweet car - ess My_ Lu -

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

meno mosso $\text{♩} = 60$

Vin. 1
Vin. 2
Vla.
Vc.
Cb.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
Oh my heart breaks I was wrong such a feel-ing

Germont [T]
is it a

Des Grieux [T]
pong

Yeletsky [B]
pong

Porgy [Bari-Bass]
pong

Tan [Bass]
pong

Molto Allegro ♩=152

Vin. 1
Vin. 2
Vla.
Vc.
Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
Left with no-thing not a thing 'Tis a pi-ty

Germont [T]
pong is it a is it a ping

Des Grieux [T]
ping ping

Yeletsky [B]
ping ping

Porgy [Bari-Bass]
ping ping

Tan [Bass]
ping ping

Vln. 1

Vln. 2
mp

Vla.

Vc.

Cb.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
No, I'd say it feels more like a pang_ a twang_ that sprang from my Bo-he - mi'n

Germont [T]
pang twang pang

Des Grieux [T]
pang twang pang

Yeletsky [B]
pang pang twang pang

Porgy [Bari-Bass]
pang ping twang pang

Tan [Bass]
pang pong twang pang

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
heart Win - ter snatched a - way the life be - fore us and tore us

Germont [T]
ping pang pong

Des Grieux [T]
ping pang ping pang pong

Yeletsky [B]
ping pang pong pong

Porgy [Bari-Bass]
ping pang pang pang pang

Tan [Bass]
ping pang ping ping

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.
Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Tri.
Cym.
Glock.
Hp.
Pno.
Rodolfo [T]
Germont [T]
Des Grieux [T]
Yeletsky [B]
Porgy [Bari-Bass]
Tan [Bass]
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

a - part I do no-thing but ha-rangue my-self all day long
pong ping pang pong it's now a
ping pang a - part ping pang pong
a - part a - part ping pang pong
a - part ping pang pong

fp *fp* *fp* *fp*
fp *fp* *fp* *fp*
fp *fp* *fp* *fp*
fp *fp* *fp* *fp*
mp

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
She was with me ev-'ry day when our hearts were young and gay

Germont [T]
pang

Des Grieux [T]
pang

Yeletsky [B]
pang

Porgy [Bari-Bass]
pang

Tan [Bass]
pang pang

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This page of a musical score contains measures 377 through 383. The instrumentation includes:

- Fl. III
- 2-Fl.
- 2-Ob.
- 2-Cl. (C major)
- B. Cl. (B major)
- Bsn.
- Hn. I-III (C major)
- Hn. II-IV (C major)
- 2 Tpt. (C major)
- 2 Tbn.
- B. Tbn.
- Tba.
- Timp.
- Tri.
- Cym.
- Glock.
- Hp.
- Pno.
- Rodolfo [T]
- Germon [T]
- Des Grieux [T]
- Yeletsky [B]
- Porgy [Bari-Bass]
- Tan [Bass]
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

The score shows various musical notations including rests, notes, and chords. The vocal parts (Rodolfo, Germon, Des Grieux, Yeletsky, Porgy, Tan) have lyrics in brackets below their names. The string parts (Vln. 1, Vln. 2, Vla., Vc., Cb.) show rhythmic patterns and melodic lines. The woodwind and brass parts are mostly at rest.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

We

rit.

Tan quickly covers Roldolfo's mouth before he utters the "offending" word while the others "gasp".
Tan slowly removes his hand and Roldolfo says:
"Fun" then gives a slight giggle.
The others breath a 'sigh' of relief.

392 Adagio ♩=40

vuoto

Con moto ♩=69

49

The score is divided into two systems. The first system includes woodwinds (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon), brass (Horns, Trumpets, Trombones, Tuba), percussion (Timpani, Triangle, Cymbals, Glockenspiel, Snare Drum), and strings (Violins, Viola, Violoncello, Contrabass). The vocal soloists are Roldolfo (Tenor), Germont (Tenor), Des Grieux (Tenor), Yeletsky (Bass), Porgy (Bari-Bass), and Tan (Bass). The second system includes Violins, Viola, Violoncello, and Contrabass. The score features dynamic markings such as *mp*, *mf*, and *gliss.*, and performance instructions like *pizz.* and *arco*. The tempo changes from Adagio (♩=40) to Con moto (♩=69). The vocal line for Roldolfo includes the lyrics: "made our own rules in man-y re-speets but when love is young you have such great Fun! Tu-ra loo - ra - lur - e la la la la".

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]
e la la when love is young

Des Grieux [T]
e la la when love is young

Yeletsky [B]
e la la when love is young

Porgy [Bari-Bass]
e la la when love is young

Tan [Bass]
young

Vln. 1

Vln. 2

Vla. [Non Div.]

Vc.

Cb.

Allegro Jubilante ♩=112

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Allegro Jubilante ♩=112

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

rit.

Act 1 Scene 1

No.2 - "Men of Honor" -Tan

Tan Wotan's first words from *Das Rheingold* Der Wonne seligen Saal bewachen mir Tür und Tor:

The joy blessed hall 5

I watch the door 4

Men of honor and eternal power, rise to endless glory 16

Bring drinks, and broken hearts, it's your hour, tell your tragic story 16

The men take the chairs from the tables and arrange them in a semi-circle.

The support group begins, for men who lost loves through unusual circumstances 18

What is said here stays here, so say what you will of illicit romances 18

We admit that we are powerless to heal our aching heart 15 **[these are AA phrases]**

Our lives have become unmanageable. Who would like to... 14/15

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

Musical score for page 7, featuring various instruments including Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion, Glockenspiel, Harp, Piano, and Strings. The score includes dynamic markings such as *f* and *mf*. The Harp part includes the chord sequence: D C# Bb | E F Gb A.

Picc. *mp*
 2-Fl. *mp*
 2-Ob. *mp*
 2-Cl. *mp*
 B. Cl. *mp*
 Bsn. *mp*
 Hn. I-III *mf*
 Hn. II-IV *mf*
 2 Tpt. *mp*
 2 Tbn. *mp*
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp. *mp*
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1 *mp*
 Vin. 2 *mp*
 Vla. *mp*
 Vc. *mp*
 Cb. *mp*

The joy bles - sed hall I watch the door

Picc. *mf*
 2-Fl. *mf*
 2-Ob. *f*
 2-Cl. *f*
 B. Cl. *f*
 Bsn. *f*
 Hn. I-III
 Hn. II-IV
 2 Tpt. *mf* sord. natural
 2 Tbn. *f*
 B. Tbn. *f*
 Tba. *f*
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1 *f*
 Vin. 2 *f*
 Vla. *f*
 Vc. *f*
 Cb. *f*

The joy bles - sed hall I watch the door

Picc. *mp* *dim.*

2.Fl. *mp* *dim.*

2-Ob. *mp* *dim.*

2.Cl. *mp* *dim.*

B. Cl. *mp* *dim.*

Bsn. *mp* *dim.*

Hn. I-III *f*

Hn. II-IV *f*

2 Tpt. *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp.

B. D.

Cym.

Glock.

Hp. *mp*

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsy [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1 *dim.*

Vin. 2 *dim.*

Vla. *dim.*

Vc. *dim.*

Cb. *dim.* *pizz.*

Picc. *p*

2-Fl. *p*

2-Ob. *p*

2-Cl. *p*

B. Cl. *p* *mf*

Bsn. *p*

Hn. I-III *p*

Hn. II-IV *p*

2 Tpt. *p*

2 Tbn. *p*

B. Tbn. *p*

Tba. *p*

Timp.

B. D.

Cym.

Glock. *mp* DCB|EFGA

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass] *mf*
Men of hon - or and e - ter - nal pow - er

Vin. 1 *p* *mp*

Vin. 2 *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp* (pizz.)

Cb. *mp*

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *mf*

Bsn. -

Hn. I-III -

Hn. II-IV *mf*

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. DCB | EFGA

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] *mf*

Rise to end - less glo - ry men of hon - or and e - ter - nal

Vin. 1 *mf*

Vin. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *f* pow - er Rise to end - less Rise to end - less Rise to end - less glo -

Bsn. -

Hn. I-III *mp*

Hn. II-IV *mp*

2 Tpt. *mf*

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. -

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] pow - er Rise to end - less Rise to end - less Rise to end - less glo -

Vin. 1 *f*

Vin. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

Picc. -
 2-Fl. - *mp* 3
 2-Ob. - *mp* 3
 2-Cl. - *mp* 3
 B. Cl. - *mp*
 Bsn. - *mp* 3
 Hn. I-III - *mp* *mf*
 Hn. II-IV - *mp*
 2 Tpt. - *mp*
 2 Tbn. - *mp*
 B. Tbn. - *mf*
 Tba. - *mf*
 Timp. -
 B. D. -
 Cym. -
 Glock. -
 Hp. -
 Pno. -
 Rodolfo [T] -
 Germont [T] -
 Des Grieux [T] -
 Yeletsky [B] -
 Porgy [Bari-Bass] -
 Tan [Bass] -
 Vin. 1 -
 Vin. 2 -
 Vla. -
 Vc. -
 Cb. -

ry
 Bring drinks and bro - ken hearts, it's your hour

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. -

Bsn. -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. -

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] -

Vin. 1 -

Vin. 2 -

Vla. -

Vc. -

Cb. -

Tell your tra - gic sto - ry. Bring drinks and bro - ken hearts, Bring drinks and

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

bro - ken hearts, it's your hour Tell your trag - ic Tell your trag - ic

Picc. *mf* *f*

2-Fl. *mf* *f*

2-Ob. *f*

2-Cl. *mf* *f*

B. Cl. *mf* *f*

Bsn.

Hn. I-III *mf* *f*

Hn. II-IV *mf* natural

2 Tpt. *f*

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

The men take the chairs from the tables and arrange them in

Pno. *ff*

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsy [B]

Porgy [Bari-Bass]

Tan [Bass] Tell your trag - ic sto - - - - - ry

accel.

Vin. 1 *3*

Vin. 2 *3*

Vla. *3*

Vc. *3*

Cb.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D. To: Bass Drum

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1 arco

Vin. 2 arco

Vla. arco

Vc.

Cb.

cresc.

f

mp

p

pizz.

crash

B.D.

Triangle

mf

arco

crash

mf

mf

pizz.

f

mp

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsy [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc. - - - - -

2-Fl. - - - - - *mp*

2-Ob. - - - - - *mp*

2-Cl. - - - - - *mp*

B. Cl. - - - - -

Bsn. - - - - - *mp*

Hn. I-III *p*

Hn. II-IV *p*

2 Tpt. - - - - -

2 Tbn. - - - - -

B. Tbn. - - - - -

Tba. - - - - -

Timp. - - - - -

Tri. ♩ - - - - -

Cym. - - - - -

Glock. - - - - -

Hp. *mp*

Pno. Wel - come to the sup - port group for those Who lost loves through un - us - u - al cir - cum -

Rodolfo [T] - - - - -

Germon [T] - - - - -

Des Grieux [T] - - - - -

Yeletsky [B] - - - - -

Porgy [Bari-Bass] - - - - -

Tan [Bass] Wel - come to the sup - port group for those Who lost loves through un - us - u - al cir - cum

rit. *quasi recitativo* $\text{♩} = 82$

Vin. 1 *mf*

Vin. 2 *mf pizz.*

Vla. *mf pizz.*

Vc. *mf*

Cb. *mf*

Picc. -

2-Fl. *mp* -

2-Ob. *mp* -

2-Cl. *mp* -

B. Cl. -

Bsn. *mp* -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

Tri. -

Cym. -

Glock. -

Hp. -

Pno. *stanc - es. What you hear here stays here, can - dor flows. so speak now free - ly of il - li - cit ro - man - ces. We ad -*

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] *stanc-es. What you hear here stays here, can-dor flows. so speak now free-ly of il-li-cit ro-man-ces. We ad*

Vin. 1 -

Vin. 2 -

Vla. -

Vc. -

Cb. -

Picc. -
 2-Fl. -
 2-Ob. *mp*
 2-Cl. *mf*
 B. Cl. *mp*
 Bsn. *mp*
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno. mit that we are pow-er-less_ to heal our ach-ing heart Our lives have be-come un-man-age-a-ble
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass] mit that we are pow-er-less_ to heal our ach-ing heart Our lives have be-come un-man-age-a-ble un-man-age-a-ble un-
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tr.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Pony [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Via.

Vc.

Cb.

Who would like to

man-age-a-ble un-man-age-a-ble who would like to

arco

arco

arco

f arco

Violin 1

dim. Violin 2

dim. Viola

dim. Violoncello

dim.

più mosso ♩=96

Rodolfo stands

Picc.

2-Fl. *mp*

2-Ob. *mp*

2-Cl. *mp*

B. Cl. *mp*

Ban. *mp*

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
love-bird with her fro-zen fin-gers To her room and to her heart I found the

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.

Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]

key _____ My Lu - ci - a _____ Mi - mi love-bird _____ a name I whis-per ten-der - ly _____ My love for

Vin. 1
 Vin. 2
 Vla.
 Vc.
 Ob.

poco rit. . . a tempo ♩=72

Picc.
 2-Fl. *mp*
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn. *mp*
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 her still free-ly for - ev - er ev - er af - ter lin - gers fate guid - ed my hands,
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

rit. a tempo $\text{♩} = 72$

rit.

176

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
in that room lit dim-ly

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

rit. a tempo $\text{♩} = 72$

rit.

Vin. 1
Vin. 2
Via.
Vc.
Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

mp

mf

p

mp pizz.

mp pizz.

mp pizz.

mp

In an in-stant I knew _____ it was love at first sight _____ In the cold win-ter night it was love at first sight.

Andante ♩=118

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
My flo-wer girl_ with red ro - ses trimmed on her bon - net trimmed on her bon - net

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1
Vin. 2
Via.
Vc.
Cb.

poco rit. arco

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsy [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

penned in a son-net penned in a son - net Ly-ri-cal as flow - 'ry words_

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

mf

cresc.

mf

a - tion of her sweet fas - ci - na - tion vis - ion en - tranc - ing. Why would I ev - er re - ject her.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

mf

cresc.

mp

p

Why did I ev - er doubt? Il - lumed thus by moon - light rays her

Fl. III
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
 Germon [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]

del-i-cate can - dle flick-ered flick-ered out

Vin. 1
 Vin. 2
 Vla.
 Vc.
 Ob.

vuoto

rit.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.
Tri.
Cym.
Glock.

Hp.

Pno.

Rodolfo [T]
Germont [T]
Des Grieux [T]
Yeletsky [B]
Porgy [Bari-Bass]
Tan [Bass]

Vin. 1
Vin. 2
Via.
Vc.
Cb.

vuoto

Con moto $\text{♩} = 84$

rit.

a tempo $\text{♩} = 76$

pizz.

arco

Vin. 1
Vin. 2
Via.
Vc.
Cb.

Fl. III
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
 Mi - mi, love-bird _____ Oh _____ I miss my miss-tress _____ Oh I miss each lit-tle kiss. I miss my

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

poco rit. . .

a tempo ♩=72

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

seem - stress. My Lu - ci - a Mi - mi love - bird a name I whis-per ten-der-

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

poco rit. . .

a tempo ♩=72

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

ly _____ a name I whis - per_ a name I whis - per_ a name I whis - per

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Violin 1 Sus_Short ag

Violin 2 Sus_Short ag

Violas sus_Short ag

Cellos Sus_Short ag

Vc.

Ob.

Detailed description of the musical score: This page contains the musical score for page 301 of a larger work. It features a full orchestral arrangement with woodwinds, brass, percussion, and strings, along with vocal parts. The woodwind section includes Flute III, two Flutes, two Oboes, two Clarinets, Bass Clarinet, Bassoon, Horns I-III and II-IV, two Trumpets, two Trombones, Bass Trombone, and Tuba. The percussion section includes Timpani, Triangle, Cymbals, Glockenspiel, and Harp. The piano part is also present. The vocal parts include Rodolfo (Tenor), Germont (Tenor), Des Grieux (Tenor), Yeletsky (Bass), Porgy (Bari-Bass), and Tan (Bass). The string section includes Violin I, Violin II, Viola, Cello, and Double Bass. The score includes various musical notations such as triplets, dynamics (mp), and articulation marks. The lyrics for Rodolfo are: "ly _____ a name I whis - per_ a name I whis - per_ a name I whis - per".

Fl. III

2-Fl. *mf*

2-Ob. *mf*

2-Cl. *f* *mf*

B. Cl. *f*

Bsn. *mf*

Hn. I-III *f*

Hn. II-IV *f*

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno. *mf*

Rodolfo [T]
ten - - der - - ly a name I whis-per...

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc. *arco*

Ob.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

mp

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
a name I whis-per a name I whis-per so ten-der-ly Oh how I miss her

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1
Vln. 2
Via.
Vc.
Cb.

mf

meno mosso $\text{♩} = 60$

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Ban.

Hn. I-III
Hn. IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.
Tri.
Cym.
Glock.

Hp.
Pno.

Rodolfo [T]
Germont [T]
Des Grieux [T]
Yeletsky [B]
Porgy [Bari-Bass]
Tan [Bass]

ci - - - a My Lu - ci - a, Mi - mi!

Vin. 1
Vin. 2
Vla.
Vc.
Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Oh my heart breaks I was wrong such a feel-ing Left with

is it a pong

pong

pong

pong

pong

pong

mp

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
no-thing not a thing 'Tis a pi-ty No, I'd say it

Germont [T]
is it a is it a ping

Des Grieux [T]
ping ping

Yeletsky [B]
ping ping

Porgy [Bari-Bass]
ping ping

Tan [Bass]
ping ping

Vln. 1

Vln. 2 *mp*

Vla.

Vc.

Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
feels more like a pang_ a twang_ that sprang from my Bo-he - mi'n heart

Germont [T]
pang twang pang ping pang

Des Grieux [T]
pang twang pang ping

Yeletsky [B]
pang pang twang pang

Porgy [Bari-Bass]
pang ping twang pang

Tan [Bass]
pang pong twang pang

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
Win - ter snatched a - way the life be - fore us and tore us a -

Germon [T]
pong pong

Des Grieux [T]
pang ping pang pong ping pang

Yeletsky [B]
ping pang pong pong

Porgy [Bari-Bass]
ping pang pang pang pang

Tan [Bass]
ping pang ping ping

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
She was with me ev'-ry day when our hearts were young and gay

Germonet [T]
pang

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]
pang

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.
Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Tri.
Cym.
Glock.
Hp.
Pno.
Rodolfo [T]
Germont [T]
Des Grieux [T]
Yeletsky [B]
Porgy [Bari-Bass]
Tan [Bass]
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
We made our own rules in

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Ob.

Tan quickly covers Roldolfo's mouth before he utters the "offending" word while the others "gasp"
Tan slowly removes his hand and Roldolfo says:
"Fun" then gives a slight giggle.
The others breath a 'sigh' of relief.

vuoto

Con moto ♩=69

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.
Cym.

Glock.

Hp.

Pno.

Rodolfo [T] **vuoto**

man-y re-spects but when love is young you have such great Fun! Tu-ra loo - ra - lur - e la la la la la la la__ Tu-ra

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1
Vin. 2
Vla.
Vc.
Cb.

vuoto **Con moto** ♩=69

pizz. arco
pizz. arco
pizz. arco
pizz. arco
arco

mf *mf* *mf* *mf* *mf*

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Ger蒙特 [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

f

mf

loo - ra - lur - e la la when love is young

Tu-ra loo - ra - lur - e la la la la la la la Tu-ra loo - ra - lur - e

Tu-ra loo - ra - lur - e la la la la la la la Tu-ra loo - ra - lur - e

Tu-ra loo - ra - lur - e la la la la la la la Tu-ra loo - ra - lur - e

Tu-ra loo - ra - lur - e la la la la la la la Tu-ra loo - ra - lur - e

Tu-ra *mf*

[Non Div.]

mf

mf

mf

mf

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]
la la when love is young

Des Grieux [T]
la la when love is young

Yeletsky [B]
la la when love is young

Porgy [Bari-Bass]
la la when love is young

Tan [Bass]
young

Vln. 1

Vln. 2
[Non Div.]

Vla.

Vc.

Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Allegro Jubilante ♩=112

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Act 1 Scene 1

No.02 - "Men of Honor" -Tan

No.03 - "My Lucia, Mimi" - Rodolfo

No.04 - "Oh my Heart Aches" - Rodolfo

Ever After

Quadro Primo

No.02a - "The joy blessed hall"

Libretto:

Daniel Downey

Music

Daniel Léo Simpson

February 2011

San Francisco, California

Vivace ♩=144

Dr. W.O. Tan, who looks conspicuously like Dr. Phil McGraw, enters

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Piccolo, 2 Flutes, Oboe, 2 Clarinets in Bb, Bass Clarinet in Bb, Bassoon), brass (Horn in F I-III, Horns in F II-IV, 2 Trumpets in Bb, 2 Trombones, Bass Trombone, Tuba), and percussion (Timpani, Bass Drum, Cymbals, Glockenspiel). The bottom section includes strings (Violin 1, Violin 2, Viola, Violoncello, Contrabass) and vocal soloists (Rodolfo [Tenor], Germont [Tenor], Des Grieux [Tenor], Yeletsky [Baritone], Porgy [Baritone-Bass], and W.O. Tan [Bass-Baritone]). The score features dynamic markings such as *ff* and *f*, and performance instructions like *pizz.* and *arco*. A rehearsal mark is present for the piano part. The tempo is marked as Vivace with a metronome marking of ♩=144.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Musical score for page 7, featuring various instruments including Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion, Glockenspiel, Harp, Piano, and Strings. The score includes dynamic markings such as *f* and *mf*. The Harp part includes the chord sequence: D C# Bb | E F Gb A.

Picc. *mp*
 2-Fl. *mp*
 2-Ob. *mp*
 2-Cl. *mp*
 B. Cl. *mp*
 Bsn. *mp*
 Hn. I-III *mf*
 Hn. II-IV *mf*
 2 Tpt. *mp*
 2 Tbn. *mp*
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp. *mp*
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1 *mp*
 Vin. 2 *mp*
 Vla. *mp*
 Vc. *mp*
 Cb. *mp*

The joy bles - sed hall I watch the door

Picc. *mf*
 2-Fl. *f*
 2-Ob. *f*
 2-Cl. *f*
 B. Cl. *f*
 Bsn. *f*
 Hn. I-III
 Hn. II-IV
 2 Tpt. *mf* sord. natural
 2 Tbn. *f*
 B. Tbn. *f*
 Tba. *f*
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1 *f*
 Vin. 2 *f*
 Vla. *f*
 Vc. *f*
 Cb. *f*

The joy bles - sed hall I watch the door

Picc. *mp* *dim.*

2.Fl. *mp* *dim.*

2-Ob. *mp* *dim.*

2.Cl. *mp* *dim.*

B. Cl. *mp* *dim.*

Bsn. *mp* *dim.*

Hn. I-III *f*

Hn. II-IV *f*

2 Tpt. *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp.

B. D.

Cym.

Glock.

Hp. *mp*

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsy [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1 *dim.*

Vin. 2 *dim.*

Vla. *dim.*

Vc. *dim.*

Cb. *dim.* *pizz.*

No.02b - "Men of Honor"

27

♩=74

maestoso ♩=74

7

Picc. *p*

2-Fl.

2-Ob.

2-Cl.

B. Cl. *p* *mf*

Bsn. *p*

Hn. I-III *p*

Hn. II-IV *p*

2 Tpt. *p*

2 Tbn. *p*

B. Tbn. *p*

Tba. *p*

Timp.

B. D.

Cym.

Glock. *mp* DCB|EFGA

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass] *mf*
Men of hon - or and e - ter - nal pow - er

Vin. 1 *p* *mp*

Vin. 2 *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp* (pizz.)

Cb. *mp*

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

DCB | EFGA

Rise to end - less glo - ry men of hon - or and e - ter - nal

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *f* pow - er Rise to end - less Rise to end - less Rise to end - less glo -

Bsn. -

Hn. I-III *mp*

Hn. II-IV *mp*

2 Tpt. *mf*

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. -

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] pow - er Rise to end - less Rise to end - less Rise to end - less glo -

Vin. 1 *f*

Vin. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

Picc. -
 2-Fl. -
 2-Ob. -
 2-Cl. -
 B. Cl. -
 Bsn. -
 Hn. I-III -
 Hn. II-IV -
 2 Tpt. -
 2 Tbn. -
 B. Tbn. -
 Tba. -
 Timp. -
 B. D. -
 Cym. -
 Glock. -
 Hp. -
 Pno. -
 Rodolfo [T] -
 Germont [T] -
 Des Grieux [T] -
 Yeletsky [B] -
 Porgy [Bari-Bass] -
 Tan [Bass] -
 Vin. 1 -
 Vin. 2 -
 Vla. -
 Vc. -
 Cb. -

ry
 Bring drinks and bro - ken hearts, it's your hour

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. -

Bsn. -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. -

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] -

Vin. 1 -

Vin. 2 -

Vla. -

Vc. -

Cb. -

Tell your tra - gic sto - ry. Bring drinks and bro - ken hearts, Bring drinks and

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

bro - ken hearts, it's your hour Tell your trag - ic Tell your trag - ic

Picc. *mf* *f*

2-Fl. *mf* *f*

2-Ob. *f*

2-Cl. *mf* *f*

B. Cl. *mf* *f*

Bsn.

Hn. I-III *mf* *f*

Hn. II-IV *mf* natural

2 Tpt. *f*

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

The men take the chairs from the tables and arrange them in

Pno. *ff*

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsy [B]

Porgy [Bari-Bass]

Tan [Bass] Tell your trag - ic sto - - - - - ry

accel.

Vin. 1 *3*

Vin. 2 *3*

Vla. *3*

Vc. *3*

Cb.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsy [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Picc. - - - - -

2-Fl. - - - - - *mp*

2-Ob. - - - - - *mp*

2-Cl. - - - - - *mp*

B. Cl. - - - - -

Bsn. - - - - - *mp*

Hn. I-III *p*

Hn. II-IV *p*

2 Tpt. - - - - -

2 Tbn. - - - - -

B. Tbn. - - - - -

Tba. - - - - -

Timp. - - - - -

Tri. ♩ - - - - -

Cym. - - - - -

Glock. - - - - -

Hp. *mp*

Pno. Wel - come to the sup - port group for those Who lost loves through un - us - u - al cir - cum -

Rodolfo [T] - - - - -

Germon [T] - - - - -

Des Grieux [T] - - - - -

Yeletsky [B] - - - - -

Porgy [Bari-Bass] - - - - -

Tan [Bass] Wel - come to the sup - port group for those Who lost loves through un - us - u - al cir - cum

rit. *quasi recitativo* $\text{♩} = 82$

Vin. 1 *mf*

Vin. 2 *mf pizz.*

Vla. *mf pizz.*

Vc. *mf*

Cb. *mf*

Picc. -

2-Fl. *mp* -

2-Ob. *mp* -

2-Cl. *mp* -

B. Cl. -

Bsn. *mp* -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

Tri. -

Cym. -

Glock. -

Hp. -

Pno. *stanc - es. What you hear here stays here, can - dor flows. so speak now free - ly of il - li - cit ro - man - ces. We ad -*

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] *stanc-es. What you hear here stays here, can-dor flows. so speak now free-ly of il-li-cit ro-man-ces. We ad*

Vin. 1 -

Vin. 2 -

Vla. -

Vc. -

Cb. -

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

mit that we are pow-er-less_ to heal our ach-ing heart Our lives have be-come un-man-age-a-ble un-man-age-a-ble un-

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tr.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]

Who would like to
 man-age-a-ble un-man-age-a-ble who would like to

più mosso $\text{♩} = 96$
 arco
 Rodolfo stands
 Violin 1
 Violin 2
 Viola
 Violoncello
 Cb.

No.03 - "My Lucia, Mimi"

136

rit.

♩=60

Tranquillo ♩=76

21

This page of a musical score contains the following parts and markings:

- Woodwinds:** Piccolo, Flute 2, Oboe 2, Clarinet 2, Bass Clarinet, Bassoon, Horn I-III, Horn II-IV, Trumpet 2, Trombone 2, Bass Trombone, Tuba, Timpani, Triangle, Cymbals, Glockenspiel, and Harp. The Oboe 2 and Bassoon parts feature long, sustained notes with dynamics *mp*, *dim.*, and *p*.
- Strings:** Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The Violin 1 and Violoncello parts have dynamics *mp* and *p*.
- Percussion:** Snare Drum (Pno.) with a "start?" marking.
- Vocalists:** Rodolfo (Tenor), Germont (Tenor), Des Grieux (Tenor), Yeletsky (Bass), Porgy (Bari-Bass), and Tan (Bass). Rodolfo has the lyrics "My Lu - ci - a - - - - - Mi - mi".
- Tempo and Performance:** The score includes a *rit.* (ritardando) section and a *Tranquillo* section with a tempo change to ♩=76.

Picc.

2-Fl. *mp*

2-Ob. *mp*

2-Cl. *mp*

B. Cl. *mp*

Ban. *mp*

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
love-bird with her fro-zen fin-gers To her room and to her heart I found the

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.

Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]

key _____ My Lu - ci - a _____ Mi - mi love-bird _____ a name I whis-per ten-der - ly _____ My love for

Vin. 1
 Vin. 2
 Vla.
 Vc.
 Ob.

poco rit. . . a tempo ♩=72

Picc.
 2-Fl. *mp*
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn. *mp*
 Hn. I-III *mp*
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T] her still free-ly for - ev - er ev - er af - ter lin - gers fate guid - ed my hands,
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

rit. a tempo $\text{♩} = 72$

rit.

176

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
in that room lit dim-ly

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

rit. a tempo $\text{♩} = 72$

rit.

Vin. 1
Vin. 2
Via.
Vc.
Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

mp

mf

p

mp pizz.

mp pizz.

mp pizz.

mp

In an in-stant I knew it was love at first sight In the cold win-ter night it was love at first sight.

Andante ♩=118

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

mp

mf

mp

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

mp

Timp.
Tri.
Cym.
Glock.
Hp.
Pno.

mf

Rodolfo [T]
Germont [T]
Des Grieux [T]
Yeletsy [B]
Porgy [Bari-Bass]
Tan [Bass]

My flo-wer girl_ with red ro - ses trimmed on her bon - net trimmed on her bon - net

Vin. 1
Vin. 2
Via.
Vc.
Cb.

poco rit. arco

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsy [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

penned in a son-net penned in a son - net Ly-ri-cal as flow - 'ry words_

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

mf

cresc.

mf

a - tion of her sweet fas - ci - na - tion vis - ion en - tranc - ing. Why would I ev - er re - ject her.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

mf

cresc.

mp

p

Why did I ev - er doubt? Il - lumed thus by moon - light rays her

Fl. III
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
 del-i-cate can - dle flick-ered _____ flick-ered _____ out

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

vuoto

rit.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.
Tri.
Cym.
Glock.

Hp.

Pno.

Rodolfo [T]
Germont [T]
Des Grieux [T]
Yeletsky [B]
Porgy [Bari-Bass]
Tan [Bass]

vuoto

Con moto $\text{♩} = 84$

rit.

a tempo $\text{♩} = 76$

pizz.

arco

Vin. 1
Vin. 2
Via.
Vc.
Cb.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
Mi - mi, love-bird _____ Oh _____ I miss my miss-tress _____ Oh I miss each lit-tle kiss. I miss my

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

poco rit. . .

a tempo ♩=72

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

poco rit. . .

a tempo ♩=72

cresc.

cresc.

cresc.

cresc.

cresc.

Fl. III

2-Fl. *mf*

2-Ob. *mf*

2-Cl. *f* *mf*

B. Cl. *f*

Bsn. *mf*

Hn. I-III *f*

Hn. II-IV *f*

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno. *mf*

Rodolfo [T]
ten - - der - - ly a name I whis-per...

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob. *arco*

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

mp

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Tri.
Cym.
Glock.
Hp.

Pno.
Rodolfo [T]
Germont [T]
Des Grieux [T]
Yeletsky [B]
Porgy [Bari-Bass]
Tan [Bass]

a name I whis-per a name I whis-per so ten - der - ly Oh how I miss her

Vln. 1
Vln. 2
Via.
Vc.
Cb.

mf

meno mosso ♩=60

Flute III

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

ten - der kiss her gen - tle smile her sweet car - ess My_ Lu - ci - - - a My_ Lu -

Detailed description: This page of a musical score, numbered 40 and 323, is titled 'Flute III'. It features a large ensemble of instruments and vocalists. The woodwind section includes Flute III, two Flutes, two Oboes, two Clarinets, Bass Clarinet, Bassoon, Horns I-III and II-IV, two Trumpets, two Tenors, Baritone, and Trombone. The percussion section includes Timpani, Triangle, Cymbals, Glockenspiel, and Harp. The keyboard section includes Piano. The vocal section includes Rodolfo (Tenor), Germon (Tenor), Des Grieux (Tenor), Yeletsky (Bass), Porgy (Baritone-Bass), and Tan (Bass). The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The score shows various musical notations such as rests, notes, and triplets. The vocal line for Rodolfo includes the lyrics: 'ten - der kiss her gen - tle smile her sweet car - ess My_ Lu - ci - - - a My_ Lu -'. The page number 40 is in the top left, and 323 is in the top left above the staff. The section title 'Flute III' is centered at the top.

No.04 - "Oh my heart aches"

329

rit. ♩=70

♩=50

Molto Allegro ♩=152 41

This page of a musical score contains the following parts and markings:

- Flutes:** Fl. III, 2-Fl., 2-Ob., 2-Cl., B. Cl., Bsn. (Bassoon)
- Woodwinds:** Hn. I-III, Hn. II-IV, 2 Tpt., 2 Tbn., B. Tbn., Tba., Timp., Tri., Cym., Glock., Hp.
- Piano:** Pno.
- Vocalists:** Rodolfo [T], Germont [T], Des Grieux [T], Yeletsky [B], Porgy [Bari-Bass], Tan [Bass]
- String Ensemble:** Vln. 1, Vln. 2, Vla., Vc., Ob.

Key markings and dynamics include:

- Tempo/Performance:** rit. (ritardando), ♩=70, ♩=50, Molto Allegro ♩=152
- Dynamics:** mp (mezzo-piano), f (forte), ff (fortissimo)
- Other:** f arco (for the Violoncello part)

The vocal line for Rodolfo includes the lyrics: "ci - - - a My Lu - ci - a, Mi - mi!"

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Oh my heart breaks I was wrong such a feel-ing Left with

is it a pong

pong

pong

pong

pong

pong

mp

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

no-thing not a thing 'Tis a pi-ty No, I'd say it

Germont [T]

is it a is it a ping

Des Grieux [T]

ping ping

Yeletsky [B]

ping ping

Porgy [Bari-Bass]

ping ping

Tan [Bass]

ping ping

Vln. 1

Vln. 2 *mp*

Vla.

Vc.

Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
feels more like a pang_ a twang_ that sprang from my Bo-he - mi'n heart

Germont [T]
pang twang pang ping pang

Des Grieux [T]
pang twang pang ping

Yeletsky [B]
pang pang twang pang

Porgy [Bari-Bass]
pang ping twang pang

Tan [Bass]
pang pong twang pang

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
Win - ter snatched a - way the life be - fore us and tore us a -

Germon [T]
pong pong

Des Grieux [T]
pang ping pang pong ping pang

Yeletsky [B]
ping pang pong pong

Porgy [Bari-Bass]
ping pang pang pang pang

Tan [Bass]
ping pang ping ping

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
She was with me ev'-ry day when our hearts were young and gay

Germonet [T]
pang

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]
pang

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This page of a musical score, marked with rehearsal number 378, contains the following parts and staves:

- Fl. III**: Flute III, staff with a whole rest.
- 2-Fl.**: Flute II, staff with a whole rest.
- 2-Ob.**: Oboe II, staff with a whole rest.
- 2-Cl.**: Clarinet II, staff with a whole rest.
- B. Cl.**: Bass Clarinet, staff with a whole rest.
- Bsn.**: Bassoon, staff with a whole rest.
- Hn. I-III**: Horn I-III, staff with a whole rest.
- Hn. II-IV**: Horn II-IV, staff with a whole rest.
- 2 Tpt.**: Trumpet II, staff with a whole rest.
- 2 Tbn.**: Trombone II, staff with a whole rest.
- B. Tbn.**: Bass Trombone, staff with a whole rest.
- Tba.**: Tuba, staff with a whole rest.
- Timp.**: Timpani, staff with a whole rest.
- Tri.**: Triangle, staff with a whole rest.
- Cym.**: Cymbal, staff with a whole rest.
- Glock.**: Glockenspiel, staff with a whole rest.
- Hp.**: Harp, staff with a whole rest.
- Pno.**: Piano, staff with a whole rest.
- Rodolfo [T]**: Tenor soloist, staff with a melodic line.
- Germon [T]**: Tenor soloist, staff with a whole rest.
- Des Grieux [T]**: Tenor soloist, staff with a whole rest.
- Yeletsky [B]**: Bass soloist, staff with a whole rest.
- Porgy [Bari-Bass]**: Bass soloist, staff with a whole rest.
- Tan [Bass]**: Bass soloist, staff with a whole rest.
- Vln. 1**: Violin I, staff with a whole rest.
- Vln. 2**: Violin II, staff with a rhythmic accompaniment.
- Vla.**: Viola, staff with a whole rest.
- Vc.**: Violoncello, staff with a whole rest.
- Cb.**: Contrabass, staff with a rhythmic accompaniment.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
We made our own rules in

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Ob.

Tan quickly covers Roldolfo's mouth before he utters
the "offending" word while the others "gasp"
Tan slowly removes his hand and Rodolfo says:
"Fun" then gives a slight giggle.
The others breath a 'sigh' of relief.

No.04b - "Tura loo"

50

393

vuoto

Con moto ♩=69

The musical score is arranged in systems. The first system includes woodwinds (Flutes, Oboe, Clarinet, Bass Clarinet, Bassoon) and strings (Horns, Trumpets, Trombones, Tuba, Timpani, Triangle, Cymbals, Glockenspiel, Harp, Piano). The second system includes vocal parts for Rodolfo (Tenor 1), Germont (Tenor 1), Des Grieux (Tenor 1), Yeletsky (Bass), Porgy (Bari-Bass), and Tan (Bass). The third system includes Violins 1 and 2, Viola, Violoncello, and Contrabass. The score features various musical notations such as dynamics (mp, mf), articulation (pizz., arco), and performance instructions (gliss., vuoto). The vocal line for Rodolfo includes the lyrics: "man-y re-spects but when love is young you have such great Fun! Tu-ra loo - ra - lur - e".

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]
loo - ra - lur - e la la when love is young

Des Grieux [T]
loo - ra - lur - e la la when love is young

Yeletsky [B]
loo - ra - lur - e la la when love is young

Porgy [Bari-Bass]
loo - ra - lur - e la la when love is young

Tan [Bass]
young

Vln. 1

Vln. 2

Vla. [Non Div.]

Vc.

Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Allegro Jubilante ♩=112

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1
Vin. 2
Vla.
Vc.
Cb.

Act 1 Scene 1

No.02 - "Men of Honor" -Tan

No.03 - "My Lucia, Mimi" - Rodolfo

No.04 - "Oh my Heart Aches" - Rodolfo

Ever After

Quadro Primo

No.02a - "The joy blessed hall"

Libretto:
Daniel Downey

Music

Daniel Léo Simpson

February 2011

San Francisco, California

Vivace ♩=144

Dr. W.O. Tan, who looks conspicuously like Dr. Phil McGraw, enters

The musical score is arranged in a standard orchestral format. It begins with a Piccolo part, followed by woodwinds (2 Flutes, Oboe, 2 Clarinets in Bb, Bass Clarinet in Bb, Bassoon), brass (Horn in F I-III, Horns in F II-IV, 2 Trumpets in Bb, 2 Trombones, Bass Trombone, Tuba), and percussion (Timpani, Bass Drum, Cymbals, Glockenspiel). The strings (Violin 1, Violin 2, Viola, Violoncello, Contrabass) and Piano (marked as rehearsal only) follow. The vocal parts for Rodolfo [Tenor], Germont [Tenor], Des Grieux [Tenor], Yeletsky [Baritone], Porgy [Baritone-Bass], and W.O. Tan [Bass-Baritone] are listed at the bottom. The score is in 4/4 time with a key signature of three flats (Bb, Eb, Ab). Dynamics include *ff* (fortissimo) and *f* (forte). Performance instructions include *pizz.* (pizzicato) and *arco* (arco). A crash cymbal is used in the percussion part. The score is for a rehearsal only.

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

Musical score for page 7, featuring various instruments including Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion, Glockenspiel, Harp, Piano, Rodolfo, Germont, Des Grieux, Yeletsky, Porgy, Tan, Violins, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *f* and *mf*, and a chord progression: D C# Bb | E F Gb A.

Picc. *mp*
 2-Fl. *mp*
 2-Ob. *mp*
 2-Cl. *mp*
 B. Cl. *mp*
 Bsn. *mp*
 Hn. I-III *mf*
 Hn. II-IV *mf*
 2 Tpt. *mp*
 2 Tbn. *mp*
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp. *mp*
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]

The joy bles - sed hall I watch the door

Picc. *mf*

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt. *mf* sord. natural

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

f

The joy bles - sed hall I watch the door

Picc. *mp* *dim.*

2.Fl. *mp* *mp* *dim.*

2.Ob. *mp* *mp* *dim.*

2.Cl. *mp* *mp* *dim.*

B.Cl. *mp* *mp* *dim.*

Bsn. *mp* *mp* *dim.*

Hn. I-III *f*

Hn. II-IV *f*

2 Tpt. *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp.

B. D.

Cym.

Glock.

Hp. *mp*

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsy [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1 *dim.*

Vin. 2 *dim.*

Vla. *dim.*

Vc. *dim.*

Cb. *dim.* *pizz.*

No.02b - "Men of Honor"

27

♩=74

maestoso ♩=74

7

Picc. *p*
 2-Fl. *p*
 2-Ob. *p*
 2-Cl. *p*
 B. Cl. *p* *mf*
 Bsn. *p*
 Hn. I-III *p*
 Hn. II-IV *p*
 2 Tpt. *p*
 2 Tbn. *p*
 B. Tbn. *p*
 Tba. *p*
 Timp.
 B. D.
 Cym.
 Glock. *mp* DCB|EFGA
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass] *mf*
 Men of hon - or and e - ter - nal pow - er
 Vin. 1 *p* *mp*
 Vin. 2 *p* *mp*
 Vla. *p* *mp*
 Vc. *p* *mp* (pizz.)
 Cb. *mp*

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. *mf*

Bsn. -

Hn. I-III *mf*

Hn. II-IV *mf*

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. DCB | EFGA

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] *mf*
 Rise to end - less glo - ry men of hon - or and e - ter - nal

Vin. 1 *mf*

Vin. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

pow - er Rise to end - less Rise to end - less Rise to end - less glo -

Detailed description: This page of a musical score, page 41, contains 28 staves. The top section includes woodwinds (Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon), brass (Horns I-III, Horns II-IV, Trumpets, Trombones, Baritone, Tuba), percussion (Timpani, Snare Drum, Cymbals, Glockenspiel, Harp), piano, and three string sections (Violins, Violas, Cellos/Double Basses). The vocal section includes Rodolfo (Tenor), Germont (Tenor), Des Grieux (Tenor), Yeletsky (Bass), Porgy (Baritone-Bass), and Tan (Bass). The lyrics for the vocal parts are: "pow - er Rise to end - less Rise to end - less Rise to end - less glo -". The score features various musical notations such as rests, notes, and dynamic markings like *mp* and *mf*. The bottom section shows the string parts with triplets and other rhythmic figures.

Picc. -
 2-Fl. - *mp* 3
 2-Ob. - *mp* 3
 2-Cl. - *mp* 3
 B. Cl. - *mp* 3
 Bsn. - *mp* 3
 Hn. I-III - *mp* *mf*
 Hn. II-IV - *mp*
 2 Tpt. - *mp*
 2 Tbn. - *mp*
 B. Tbn. - *mf*
 Tba. - *mf*
 Timp. -
 B. D. -
 Cym. -
 Glock. -
 Hp. -
 Pno. -
 Rodolfo [T] -
 Germont [T] -
 Des Grieux [T] -
 Yeletsky [B] -
 Porgy [Bari-Bass] -
 Tan [Bass] -
 Vin. 1 -
 Vin. 2 -
 Vla. -
 Vc. -
 Cb. -

ry
 Bring drinks and bro - ken hearts, it's your hour

Picc. -

2-Fl. -

2-Ob. -

2-Cl. -

B. Cl. -

Bsn. -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

B. D. -

Cym. -

Glock. -

Hp. -

Pno. -

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] -

Vin. 1 -

Vin. 2 -

Vla. -

Vc. -

Cb. -

Tell your tra - gic sto - ry. Bring drinks and bro - ken hearts, Bring drinks and

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

bro - ken hearts, it's your hour Tell your trag - ic Tell your trag - ic

Picc. *mf* *f*

2-Fl. *mf* *f*

2-Ob. *f*

2-Cl. *mf* *f*

B. Cl. *mf* *f*

Bsn.

Hn. I-III *mf* *f*

Hn. II-IV *mf* natural

2 Tpt. *f*

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

The men take the chairs from the tables and arrange them in

Pno. *ff*

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Tell your trag - ic sto - - - - - ry

accel.

Vin. 1 *3*

Vin. 2 *3*

Vla. *3*

Vc. *3*

Cb.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D. To: Bass Drum

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1 arco

Vin. 2 arco

Vla. arco

Vc.

Cb.

cresc.

f

mp

p

pizz.

crash

B.D.

Triangle

Musical score for page 16, rehearsal mark 93. The score includes parts for Piccolo, Flutes (2), Oboe (2), Clarinets (2), Bass Clarinet, Bassoon, Horns (I-III, II-IV), Trumpets (2), Trombones (2), Baritone, Tuba, Timpani, Triangle, Cymbals, Glockenspiel, Harp, Piano, and various strings (Violins I & II, Viola, Violoncello, Contrabass). The score is in a key signature of two flats and a common time signature. The first 18 staves are mostly empty, with some notes in the Triangle part. The string parts (Violins I & II, Viola, Violoncello, Contrabass) have musical notation starting from the 19th staff.

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germonet [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Wel - come to the sup - port group for those _____ Who lost loves through un - us - u - al cir - cum -

rit. quasi recitativo $\text{♩} = 82$

pizz.

mf pizz.

mf pizz.

mf pizz.

mf

mf

Picc. -

2-Fl. *mp* -

2-Ob. *mp* -

2-Cl. *mp* -

B. Cl. -

Bsn. *mp* -

Hn. I-III -

Hn. II-IV -

2 Tpt. -

2 Tbn. -

B. Tbn. -

Tba. -

Timp. -

Tri. -

Cym. -

Glock. -

Hp. -

Pno. *stanc - es. What you hear here stays here, can - dor flows. so speak now free - ly of il - li - cit ro - man - ces. We ad -*

Rodolfo [T] -

Germont [T] -

Des Grieux [T] -

Yeletsky [B] -

Porgy [Bari-Bass] -

Tan [Bass] *stanc-es. What you hear here stays here, can-dor flows. so speak now free-ly of il-li-cit ro-man-ces. We ad*

Vin. 1 -

Vin. 2 -

Vla. -

Vc. -

Cb. -

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

mit that we are pow-er-less_ to heal our ach-ing heart Our lives have be-come un-man-age-a-ble un-man-age-a-ble un-

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tr.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Via.
 Vc.
 Cb.

Who would like to
 man-age-a-ble un-man-age-a-ble who would like to
 Rodolfo stands
 arco
 f
 mf
 dim.

No.03 - "My Lucia, Mimi"

136

rit.

♩=60

Tranquillo ♩=76

21

This page of a musical score contains the following parts and markings:

- Woodwinds:** Piccolo, Flute 2, Oboe 2, Clarinet 2, Bass Clarinet, Bassoon, Horns I-III, Horns II-IV, Trumpets 2, Trombones 2, Bass Trombone, Tuba, Timpani, Triangle, Cymbals, Glockenspiel, and Harp. The Oboe 2 and Bassoon parts feature long, sustained notes with a dynamic marking of *mp* that gradually decreases to *dim.* and then *p*.
- Strings:** Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The Violin 1 and Violoncello parts have a dynamic marking of *mp* that decreases to *p* towards the end of the section.
- Percussion:** Snare Drum (Pno.) and Tom-tom (Tan). The snare drum part has a "start?" marking at the beginning of the section, and the tom-tom part has a "start?" marking at the end of the section.
- Vocalists:** Rodolfo (Tenor), Germont (Tenor), Des Grieux (Tenor), Yeletsky (Bass), and Porgy (Bari-Bass). Rodolfo has the lyrics "My Lu - ci - a - - - - - Mi - mi" written below his staff.
- Tempo and Dynamics:** The score is marked with a *rit.* (ritardando) and a tempo of ♩=60. It then transitions to a *Tranquillo* tempo of ♩=76. Dynamic markings include *mp* (mezzo-piano) and *p* (piano).

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.

Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]

key _____ My Lu - ci - a _____ Mi - mi love-bird _____ a name I whis-per ten-der - ly _____ My love for

Vin. 1
 Vin. 2
 Vla.
 Vc.
 Ob.

poco rit. . . a tempo ♩=72

Picc.
 2-Fl. *mp*
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn. *mp*
 Hn. I-III *mp*
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 her still free-ly for - ev - er ev - er af - ter lin - gers fate guid - ed my hands,
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

rit. a tempo $\text{♩} = 72$

rit.

176

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

in that room lit dim-ly

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

rit. a tempo $\text{♩} = 72$

rit.

Vin. 1
Vin. 2
Vla.
Vc.
Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

mp

mf

p

mp pizz.

mp pizz.

mp pizz.

mp

In an in-stant I knew _____ it was love at first sight _____ In the cold win-ter night it was love at first sight.

Andante ♩=118

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

mp

mf

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.
Tri.
Cym.
Glock.
Hp.
Pno.

mf

Rodolfo [T]
Germont [T]
Des Grieux [T]
Yeletsy [B]
Porgy [Bari-Bass]
Tan [Bass]

My flo-wer girl_ with red ro - ses trimmed on her bon - net trimmed on her bon - net

Vin. 1
Vin. 2
Via.
Vc.
Cb.

poco rit. arco

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsy [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

penned in a son-net penned in a son - net Ly-ri-cal as flow - 'ry words_

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

mf

cresc.

mf

a - tion of her sweet fas - ci - na - tion vis - ion en - tranc - ing. Why would I ev - er re - ject her.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

mf

cresc.

mp

p

Why did I ev - er doubt? Il - lumed thus by moon - light rays her

Fl. III
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
 Germon [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]

del-i-cate can - dle flick-ered flick-ered out

Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

vuoto

rit.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.
Tri.
Cym.
Glock.

Hp.

Pno.

Rodolfo [T]
Germont [T]
Des Grieux [T]
Yeletsky [B]
Porgy [Bari-Bass]
Tan [Bass]

Vin. 1
Vin. 2
Via.
Vc.
Cb.

vuoto

Con moto $\text{♩} = 84$

rit.

a tempo $\text{♩} = 76$

pizz.

arco

Vin. 1
Vin. 2
Via.
Vc.
Cb.

Fl. III
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
 Mi - mi, love-bird _____ Oh _____ I miss my miss-tress _____ Oh I miss each lit-tle kiss. I miss my

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

poco rit. . .

a tempo ♩=72

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

poco rit. . .

a tempo ♩=72

Fl. III

2-Fl. *mf*

2-Ob. *mf*

2-Cl. *f* *mf*

B. Cl. *f*

Bsn. *mf*

Hn. I-III *f*

Hn. II-IV *f*

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno. *mf*

Rodolfo [T]
ten - - der - - ly a name I whis-per...

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc. *arco*

Ob.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

mp

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Tri.
Cym.
Glock.
Hp.

Pno.
Rodolfo [T]
Germont [T]
Des Grieux [T]
Yeletsky [B]
Porgy [Bari-Bass]
Tan [Bass]

a name I whis-per a name I whis-per so ten - der - ly Oh how I miss her

Vln. 1
Vln. 2
Via.
Vc.
Cb.

mf

meno mosso ♩=60

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Ob.

ten - der kiss her gen - tle smile her sweet car - ess My_ Lu - ci - - - a My_ Lu -

No.04 - "Oh My Heart Aches"

329

rit. ♩=70

♩=50

Molto Allegro ♩=152-41

This page of a musical score contains the following parts and markings:

- Flutes:** Fl. III, 2-Fl., 2-Ob., 2-Cl., B. Cl., Bsn. (Bassoon)
- Woodwinds:** Hn. I-III, Hn. II-IV, 2 Tpt., 2 Tbn., B. Tbn., Tba., Timp., Tri., Cym., Glock., Hp.
- Piano:** Pno.
- Strings:** Rodolfo [T], Germont [T], Des Grieux [T], Yeletsky [B], Porgy [Bari-Bass], Tan [Bass], Vln. 1, Vln. 2, Vla., Vc., Ob.

Performance markings include *rit.*, *mp*, *f*, *mf*, *ff*, and *f arco*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the string and woodwind sections. The vocal line for Rodolfo includes the lyrics: "ci - - - a My Lu - ci - a, Mi - mi!"

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
twang_ that sprang from my Bo-he - mi'n heart Win - ter snatched a - way the life be-

Germont [T]
twang pang ping pang

Des Grieux [T]
twang pang ping pang

Yeletsky [B]
twang pang ping pang

Porgy [Bari-Bass]
twang pang ping pang

Tan [Bass]
twang pang ping pang

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

fore us and tore us a - part I do no-thing but ha-

pong pong ping

ping pang pong ping pang a - part ping

pong pong a - part ping

pang pang pang a - part a - part ping

ping ping a - part ping

mf

mf

mf

mf

mp

mp

mp

mp

pizz.

mp

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

mf

mp

rangue my-self all day long She was with me ev-ry day when our hearts were young and

pang pong it's now a pang

pang pong pang

pang pong pang

pang pong pang

pang pong pang pang

mp

Fl. III
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
 gay

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Ob.

Fl. III
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsy [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Tan quickly covers Roldolfo's mouth b
the "offending" word while the others
Tan slowly removes his hand and Rod
"Fun" then gives a slight giggle.
The others breath a 'sigh' of relief.

389

rit. Adagio ♩=40

vuoto

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.
gliss.

Pno.

Roldolfo [T]
We made our own rules in man-y re-spects but when love is young you have such great Fun!

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

rit. Adagio ♩=40

pizz.

vuoto

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

No.04b - "Tura loo"

50

398

Con moto $\text{♩} = 69$

This page of a musical score contains the following parts and markings:

- Fl. III**: Flute III part, mostly rests.
- 2-Fl.**: Second Flute part, with a *f* dynamic marking at the end.
- 2-Ob.**: Second Oboe part, mostly rests.
- 2-Cl.**: Second Clarinet part, mostly rests.
- B. Cl.**: Bass Clarinet part, mostly rests.
- Bsn.**: Bassoon part, with a *f* dynamic marking at the end.
- Hn. I-III**: Horns I-III part, mostly rests.
- Hn. II-IV**: Horns II-IV part, mostly rests.
- 2 Tpt.**: Two Trumpets part, mostly rests.
- 2 Tbn.**: Two Trombones part, mostly rests.
- B. Tbn.**: Bass Trombone part, mostly rests.
- Tba.**: Tuba part, mostly rests.
- Timp.**: Timpani part, mostly rests.
- Tri.**: Triangle part, mostly rests.
- Cym.**: Cymbal part, mostly rests.
- Glock.**: Glockenspiel part, mostly rests.
- Hp.**: Harp part, mostly rests.
- Pno.**: Piano part, mostly rests.
- Rodolfo [T]**: Tenor I part, with lyrics: "Tu-ra loo - ra - lur - e la la la la la la la Tu-ra loo - ra - lur - e la la when love is young".
- Germont [T]**: Tenor II part, with lyrics: "Tu-ra".
- Des Grieux [T]**: Tenor III part, with lyrics: "Tu-ra".
- Yeletsky [B]**: Bass part, with lyrics: "Tu-ra".
- Porgy [Bari-Bass]**: Baritone-Bass part, with lyrics: "Tu-ra".
- Tan [Bass]**: Bass part, with lyrics: "Tu-ra".
- Vin. 1**: Violin I part, starting with *mf* *arco*.
- Vin. 2**: Violin II part, starting with *mf* *arco*.
- Vla.**: Viola part, starting with *mf* *arco*.
- Vc.**: Violoncello part, starting with *mf* *arco*.
- Cb.**: Contrabass part, starting with *mf* *arco*.

Additional markings include *mf* and *arco* throughout the string section, and a *[Non Div.]* marking for the Viola part.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. III
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

Musical score for page 53, measures 437-444. The score includes parts for woodwinds, brass, percussion, strings, and piano. The bottom section (measures 437-444) features active notation for Violins, Viola, Violoncello, and Contrabass, with dynamic markings like 'f'.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

mp

mp

mp

mp

rit.

Ever After

Act 1 Scene 1

continued....

No.02a - "The Joy Blessed Hall" - Tan

No.02b - "Men of Honor" - Tan

No.03 - "My Lucia, Mimi" - Rodolfo

No.04 - "Oh my Heart Aches" - Rodolfo

No.04b - "Tura lura lure"

Ever After

Quadro Primo

Libretto:
Daniel Downey
Music:
Daniel Léo Simpson
February 2011
San Francisco, California

No.02a - "The joy blessed hall"

Vivace ♩=144 *Dr. W.O. Tan, who looks conspicuously like Dr. Phil McGraw, enters*

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Piccolo, 2 Flutes, Oboe, 2 Clarinets in Bb, Bass Clarinet in Bb, Bassoon), brass (Horn in F I-III, Horns in F II-IV, 2 Trumpets in Bb, 2 Trombones, Bass Trombone, Tuba), and percussion (Timpani, Bass Drum, Cymbals, Glockenspiel). The middle section features strings (Violin 1, Violin 2, Viola, Violoncello, Contrabass) and piano. The bottom section contains vocal soloists: Rodolfo (Tenor), Germont (Tenor), Des Grieux (Tenor), Yeletsky (Baritone), Porgy (Baritone-Bass), and W.O. Tan (Bass-Baritone). The score is in 4/4 time with a key signature of three flats (Bb, Eb, Ab). Dynamics range from *ff* (fortissimo) to *f* (forte). Performance instructions include *pizz.* (pizzicato) and *arco* (arco) for the strings. A rehearsal mark is present for the piano part. A 'crash' is indicated for the cymbals.

Picc. *mf*
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. IV
 2 Tpt. *sord.*
 2 Tbn. *mf*
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy (Bari-Bass)
 Tan (Bass)
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

I watch the door The joy bles - sed hall I watch the

Picc. *f* *mp* *mp* *dim.*

2-Fl. *f* *mp* *mp* *dim.*

2-Ob. *f* *mp* *mp* *dim.*

2-Cl. *f* *mp* *mp* *dim.*

B. Cl. *mp* *mp* *dim.*

Bsn. *mp* *mp* *dim.*

Hn. I-III *f*

Hn. II-IV *f*

2 Tpt. natural *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy (Bari-Bass)

Tan (Bass) door

Vin. 1 *f* *dim.* rit.

Vin. 2 *f* *dim.*

Vla. *f* *dim.*

Vc. *f* *dim.*

Cb. *f* *dim.*

No.02b - "Men of Honor"

Picc. *p*

2-Fl. *p*

2-Ob. *p*

2-Cl. *p*

B. Cl. *p* *mf*

Bsn. *p*

Hn. I-III *p*

Hn. II-IV *p*

2 Tpt. *p*

2 Tbn. *p*

B. Tbn. *p*

Tba. *p*

Timp.

B. D.

Cym.

Glock. *mp*

Hp. *mp* DCB|EFGA

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass] *mf*

Men of hon - or and e - ter - nal pow - er

$\text{♩} = 74$ **maestoso** $\text{♩} = 74$

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *pizz.* *mp*

Picc.
 2.Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.

Hh. III
 Hh. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.
 B. D.
 Cym.
 Glock.

Hp.
 DCB|EFGA

Pnc.

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]
 Rise to end-less glo-ry men of hon-or and e-ter-nal pow-er Rise to end-less

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Picc.
 2.Fl.
 2-Ob.
 2.Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pnc.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy (Bari-Bass)
 Tan (Bass)
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

mp
mf
mp
mp
mp
 Rise to end - less Rise to end - less glo - - - ry

Picc.

2-Fl. *mp* 3

2-Ob. *mp* 3

2-Ct. *mp* 3

B. Cl. *mp*

Bsn. *mp* 3

Hn. I-III *mf*

Hn. II-IV *mf*

2 Tpt.

2 Tbn. *mf*

B. Tbn.

Tba. *mf*

Timp.

B. D.

Cym.

Glock.

Hp.

Pnc.

Rodolfo [T]

Germonet [T]

Des Grieux [T]

Yeletsky [B]

Porgy (Bari-Bass)

Tan (Bass)

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Bring drinks and bro - ken hearts, it's your hour Tell your tra - gic sto - ry. Bring drinks and

Picc.

2-Fi.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pnc.

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

bro - ken hearts, Bring drinks and bro - ken hearts, it's your hour Tell your trag - ic Tell your trag - ic

Picc.
2.Fl.
2-Ob.
2-Cl.
B.Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

The men take the chairs from the tables and arrange them in a semi-circle

Pno.

Rodolfo [T]

Germonet [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Tell your trag - ic sto - - - - - ry

accel. più mosso ♩=144

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Picc. *f* *mf*
 2.Fl. *mf*
 2-Ob. *mf* *mf*
 2-Cl. *mf* *mf*
 B. Cl. *f* *mf* *mf*
 Bsn. *mf* *mf*
 Hn. I-III
 Hn. IV
 2 Tpt. *f*
 2 Tbn. *f*
 B. Tbn. *f*
 Tba. *f*
 Timp.
 B. D. Triangle *f* To: Bass Drum
 Cym.
 Glock.
 Hp.
 Pnc. *ff*
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy (Bari-Bass)
 Tan (Bass)
 Vin. 1 *f* *mf* pizz. arco
 Vin. 2 *f* *f* *mf* pizz. arco
 Vla. *f* *mf* pizz. arco
 Vc. *f* arco *mf*
 Cb. *f* *mf*

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Gernont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

Musical score for page 87, featuring various instruments including Piccolo, Flutes, Oboes, Clarinets, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Snare Drum, Cymbals, Glockenspiel, Harp, Piano, Percussion (Rodolfo, Gernont, Des Grieux, Yeletsky, Porgy, Tan), Violins, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *f*, *mp*, *mf*, *p*, and *cresc.*, as well as performance instructions like *crash*, *B.D.*, *Triangle*, and *pizz.*.

Picc.
 2-FI.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yevlasky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

Wel - come to the sup - port group for those

mp
 p
 p
 mp
 mf
 mf
 mf
 mf
 mf

rit. quasi recitativo ♩=82
 quasi recitativo ♩=82
 pizz.
 pizz.
 pizz.
 pizz.
 mf

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. III-IV
 Hn. II-V
 2 Trpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Trn.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

— We ad - mit that we are pow - er - less — to heal our ach - ing heart Our lives have be - come un - man - age - a - ble

— We ad - mit that we are pow - er - less — to heal our ach - ing heart Our lives have be - come un - man - age - a - ble un - man - age - a - ble un - man - age - a - ble un -

No.03 - "My Lucia, Mimi"

18

138 rit.

$\text{♩} = 60$ Tranquillo $\text{♩} = 76$

This page contains the musical score for No.03 - "My Lucia, Mimi". It features a variety of instruments and vocal parts. The woodwinds (Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, and Tuba) and strings (Violins, Viola, Violoncello, and Contrabass) are shown with their respective parts. The percussion section includes Timpani, Triangle, Cymbals, and Glockenspiel. The keyboard section includes Harpsichord and Piano. The vocal parts include Rodolfo (Tenor), Germont (Tenor), Des Grieux (Tenor), Veletsky (Bass), and Porgy (Bari-Bass). The score is divided into two systems. The first system starts with a tempo of 138 and a ritardando (rit.) marking. The second system starts with a tempo of 60 and a Tranquillo marking, followed by a tempo of 76. The score includes dynamic markings such as *dim.*, *p*, and *mp*. The lyrics for the vocal parts are: "My Lu - ci - a - - - - - Mi - mi love-bird - - - - - with her fro - zen fin - gers - - - - -".

Picc.
 2.Fl.
 2-Ob.
 2.Cl.
 B. Cl.
 Bsn.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.
 Tr.
 Cym.
 Glock.
 Hp.

Pnc.

Rodolfo [T]
 To her room and to her heart I found the key My Lu - ci - a Mi - mi love-bird.

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

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

rit. a tempo $\text{♩} = 72$

rit.

174

Flute III

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.
Tri.
Cym.
Glock.
Hp.
Pno.

Rodolfo [T]
Germont [T]
Des Grieux [T]
Veletsky [B]
Porgy [Bari-Bass]
Tan [Bass]

in_ that_ room lit dim-ly_____

rit. a tempo $\text{♩} = 72$

rit.

Vin. 1
Vin. 2
Vla.
Vc.
Cb.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Trn.
Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
In an in-stant I knew _____ it was love at first sight _____ In the cold win-ter night it was love at first sight. My flo-er girl_ with red

Germonet [T]

Des Grieux [T]

Yevlsey [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1
Vin. 2
Vla.
Vc.
Cb.

poco rit. .

a tempo ♩=118

Fl. III *mf*

2-Fl. *mp*

2-Ob. *mp*

2-Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp. *mf*

Pno.

Rodolfo [T] ro - ses trimmed on her bon - net trimmed on her bon - net My heart sang that mo - ment like a dove at first

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1 *poco rit. arco*

Vin. 2 *arco*

Vla. *arco*

Vc. *arco*

Cb. *p*

a tempo ♩=118

mp

mp

mp

mp

mp

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tr.

Cym.

Glock.

Hp.

Pnc.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

mf

flight In the dark she shone bright like a dove at first flight. Ly-ri-cal as flow-ry words penned in a son-net penned in a son - net

Fl. III

2.Fl.

2.Ob.

2.Cl.

B.Cl.

Bsn.

Hn. I-III

Hn. II-IV

2.Trpt.

2.Tbn.

B.Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

cresc.

mp

p

Why did I ev - er doubt? Il - lumed thus by moon - light rays her del - i - cate can -

rit. vuoto

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Trn.

Cym.

Glock.

Hp.
mf

Pnc.

Rodolfo [T]
die flick-cred flick-cred out *pp*

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy (Bari-Bass)

Tan (Bass)

rit. vuoto Con moto ♩=84

Vin. 1
Vin. 2
Via.
Vc.
Cb.
dim. *pp* *pizz.*

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pnc.

Rodolfo [T]

My Lu -ci - a Mi - mi, love-bird_____ Oh____ I miss my

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

rit.

a tempo ♩=76

arco

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

mf

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

mf

Timp.

Tr.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
Germont [T]
Des Grieux [T]

Mi - mi love - bird a name I whis - per ten - der - ly a name I whis - per a name I

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1
Violin 1 Sus. Short ag

Vin. 2
Violin 2 Sus. Short ag

Vla.
Viola Sus. Short ag

Vc.
Cellos Sus. Short ag

Cb.
Cresc. *mf*

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hr. I-III

Hr. IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Trn.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

whis - per... a name I whis - per ten - - der - - ly a name I

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

arco

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hr. I-III

Hr. IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tr.

Cym.

Glock.

Hp.

Pnc.

Rodolfo [T]

whis-per_ a name I whis-per_ a name I whis-per so_ ten - der - ly_ Oh how I miss her ten - der kiss her

Germonet [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

mf

mp

meno mosso $\text{♩} = 60$

Flute III

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tr.

Cym.

Glock.

Hp.

Picc.

Rodolfo [T]

gen - tle smile her sweet car - ess My - Lu - ci - - - a My - Lu - ci - - - a My - Lu - ci - a, Mi -

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

rit. ♩=70

No.04 - "Oh My Heart Aches"

333

$\text{♩} = 50$

Molto Allegro $\text{♩} = 152$

Fl. III
2.Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.

Trn.
Cym.
Glock.
Hp.
Pnc.

Rodolfo [T]
Germonet [T]
Des Grieux [T]
Vielinsky [B]
Porgy [Bar-Bass]
Tan [Bass]

mi! Oh my heart breaks I was wrong such a feel-ing
is it a
pong
pong
pong
pong

Violin 1 Sus_Short ag
Violin 2 Sus_Short ag
Violas sus_Short ag
Cellos Sus_Short ag

$\text{♩} = 50$
Molto Allegro $\text{♩} = 152$

Fl. III

2-Fl.

2-Ob.

2-Ct.

B. Cl.

Bsn.

Hn. III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tr.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germonet [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

pang_ a twang_ that sprang from my Bo-he - m'n heart Win - ter snatched a -

pang twang pang ping pang

pang twang pang ping pang

pang pang twang pang ping pang

pang ping twang pang ping pang

pang pong twang pang ping pang

Fl. III

2.Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Trn.

Cym.

Glock.

Hp.

Pnc.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yevlasky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

way the life be-fore us and tore us a-part I do

pong

ping pang pong ping pang a-part

pong pong a-part

pang pang pang a-part a-part

ping ping a-part

Fl. III

2-Fl. *cresc.*

2-Ob. *cresc.*

2-Cl. *cresc.*

B. Cl. *cresc.*

Bsn. *cresc.*

Hn. I-III *cresc.*

Hn. II-IV *cresc.*

2 Tpt. *cresc.*

2 Tbn. *cresc.*

B. Tbn. *cresc.*

Tba. *cresc.*

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T] *f*
 spring-time ev-ry day we had laugh-ter come what may Oh how our hearts were ev-er young and

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1 *cresc.* *f*

Vln. 2 *cresc.* *f*

Vla. *cresc.* *f*

Vc. *cresc.* *f*

Cb. *cresc.* *f*

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. III

Hn. I-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

gay Oh how our hearts were ev - er young and gay.

Germont [T]

ev - er young and gay ev - er young and gay

Des Grieux [T]

ev - er young and gay ev - er young and gay

Yeletsky [B]

ev - er young and gay ev - er young and gay

Porgy [Bari-Bass]

ev - er young and gay ev - er young and gay

Tan [Bass]

ev - er young and gay ev - er young and gay

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Tan quickly covers Roldolfo's mouth before he utters the "offending" word while the others "gasp"
Tan slowly removes his hand and Rodolfo says:
"Fun" then gives a slight giggle.
The others breath a 'sigh' of relief.

390 rit. $\text{♩} = 40$ Adagio $\text{♩} = 40$ vuoto $\text{♩} = 120$

Fl. III *mp*

2-Fl. *mp*

2-Ob. *mp*

2-Cl. *mp*

B. Cl. *mp*

Bsn. *mp* *f*

Hn. I-III *mp*

Hn. II-IV *mp*

2 Tpt. *mp*

2 Tbn. *mp*

B. Tbn. *mp*

Tba. *mp*

Timp.

Tn.

Cym.

Glock.

Hp. *alleg.*

Pnc.

Rodolfo [T] We made our own rules in man-y re-spects but when love is young you have such great Fun!

Germond [T]

Des Grieux [T]

Veletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1 *mp* *pizz.*

Vin. 2 *mp* *pizz.*

Vla. *mp* *pizz.*

Vc. *mp* *pizz.*

Cb. *mp* *pizz.*

No.04b - "Tura lura lure"

398

Con moto ♩=69

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.
Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Tr.
Cym.
Glock.
Hp.
Pno.
Rodolfo [T]
Germont [T]
Des Grieux [T]
Yeletsky [B]
Porgy [Bari-Bass]
Tan [Bass]
Vin. 1
Vin. 2
Via.
Vc.
Cb.

f

Tu - ra lu - ra - lu - re our love re-mained for - ev-er young. Tu - ra - loo - ra - lu - re our love was young and gay_____

Tu - ra

Tu - ra

Tu - ra

Tu - ra

Tu - ra

mf
arco

mf
arco

mf
arco

mf
arco

mf

[Non Div.]

Ever After

Act 1 Scene 1

continued....

No.02a - "The Joy Blessed Hall" - Tan

No.02b - "Men of Honor" - Tan

No.03 - "My Lucia, Mimi" - Rodolfo

No.04 - "Oh my Heart Aches" - Rodolfo

No.04b - "Tura lura lure"

Ever After

Quadro Primo

Libretto:
Daniel Downey
Music:
Daniel Léo Simpson
February 2011
San Francisco, California

No.02a - "The joy blessed hall"

Vivace ♩=144 *Dr. W.O. Tan, who looks conspicuously like Dr. Phil McGraw, enters*

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Piccolo, 2 Flutes, Oboe, 2 Clarinets in Bb, Bass Clarinet in Bb, Bassoon), brass (Horn in F I-III, Horns in F II-IV, 2 Trumpets in Bb, 2 Trombones, Bass Trombone, Tuba), and percussion (Timpani, Bass Drum, Cymbals, Glockenspiel). The middle section features strings (Violin 1, Violin 2, Viola, Violoncello, Contrabass) and piano. The bottom section contains vocal soloists: Rodolfo (Tenor), Germont (Tenor), Des Grieux (Tenor), Yeletsky (Baritone), Porgy (Baritone-Bass), and W.O. Tan (Bass-Baritone). The score is in 4/4 time with a key signature of three flats (Bb, Eb, Ab). Dynamics include *ff* (fortissimo) and *f* (forte). Performance instructions include *pizz.* (pizzicato) and *arco* (arco). A rehearsal mark is present for the piano part. A 'crash' is indicated for the cymbals.

Picc. *mf*
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt. *sord.*
 2 Tbn. *mf*
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy (Bari-Bass)
 Tan (Bass)
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

I watch the door The joy bles - sed hall I watch the

Picc. *f* *mp* *mp* *dim.*

2-Fl. *f* *mp* *mp* *dim.*

2-Ob. *f* *mp* *mp* *dim.*

2-Cl. *f* *mp* *mp* *dim.*

B. Cl. *mp* *mp* *dim.*

Bsn. *mp* *mp* *dim.*

Hn. I-III *f*

Hn. II-IV *f*

2 Tpt. natural *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy (Bari-Bass)

Tan (Bass) door

Vin. 1 *f* *dim.* rit.

Vin. 2 *f* *dim.*

Vla. *f* *dim.*

Vc. *f* *dim.*

Cb. *f* *dim.*

No.02b - "Men of Honor"

Picc. p
 2-Fl. p
 2-Ob. p
 2-Cl. p
 B. Cl. p mf
 Bsn. p
 Hn. I-III p
 Hn. II-IV p
 2 Trpt. p
 2 Tbn. p
 B. Tbn. p
 Tba. p
 Timp.
 B. D.
 Cym.
 Glock. mp
 Hp. mp DCB|EFGA
 Pno.
 Rodolfo [T]
 Germon [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass] mf
 Men of hon - or and e - ter - nal pow - er
 Vin. 1 p mp
 Vin. 2 p mp
 Vla. p mp
 Vc. p mp 3
 Cb. $pizz.$ mp (pizz.) 3

Picc.
2.Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hh. III
Hh. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.
B. D.
Cym.
Glock.

Hp.

DCB|EFGA

Pnc.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Rise to end-less glo-ry men of hon-or and e-ter-nal pow-er Rise to end-less

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Picc.
 2.Fl.
 2-Ob.
 2.Cl.
 B. Cl.
 Bsn.
 Hn. I-III *mp*
 Hn. II-IV *mp*
 2 Tpt. *mf*
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pnc.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy (Bari-Bass)
 Tan (Bass)
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

Rise to end - less Rise to end - less glo - - - ry

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pnc.

Rodolfo [T]

Germonet [T]

Des Grieux [T]

Yeletsky [B]

Porgy (Bari-Bass)

Tan (Bass)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bring drinks and bro - ken hearts, it's your hour Tell your tra - gic sto - ry. Bring drinks and

Picc. *mf* *f*

2.Fl. *mf* *f*

2-Ob. *f*

2-Cl. *mf* *f*

B. Cl.

Bsn.

Hn. I-III *mf* *f*

Hn. II-IV *mf* *f*

2 Tpt. *f* natural

2 Tbn. *f*

B. Tbn. *f*

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

The men take the chairs from the tables and arrange them in a semi-circle

Pno. *ff*

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Tell your trag - ic sto - - - - - ry

accel. più mosso ♩=144

Vin. 1 *3*

Vin. 2 *3*

Vla. *3*

Vc. *3*

Cb.

Picc. *f* *mf*
 2.Fl. *mf*
 2-Ob. *mf* *mf*
 2-Cl. *mf* *mf*
 B. Cl. *f* *mf* *mf*
 Bsn. *mf* *mf*
 Hn. I-III
 Hn. IV
 2 Tpt. *f*
 2 Tbn.
 B. Tbn.
 Tba. *f*
 Timp.
 B. D. Triangle *f* To: Bass Drum
 Cym.
 Glock.
 Hp.
 Pnc. *ff*
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy (Bari-Bass)
 Tan (Bass)
 Vin. 1 *f* *mf* pizz. arco
 Vin. 2 *f* *f* *mf* pizz. arco
 Vla. *f* *mf* pizz. arco
 Vc. *f* arco *mf*
 Cb. *f* *mf*

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Gernont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

Musical score for page 87, featuring various instruments including Piccolo, Flutes, Oboes, Clarinets, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Snare Drum, Cymbals, Glockenspiel, Harp, Piano, Percussion (Rodolfo, Gernont, Des Grieux, Yeletsky, Porgy, Tan), Violins, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *f*, *mp*, *mf*, *p*, *cresc.*, and *pizz.*, as well as performance instructions like *crash*, *B.D.*, and *Triangle*.

Picc. 2-FI. 2-Ob. 2-Cl. B. Cl. Bsn. Hn. I-III Hn. II-IV 2 Tpt. 2 Tbn. B. Tbn. Tba. Timp. Tr. Cym. Glock. Hp. Pno. Rodolfo [T] Germont [T] Des Grieux [T] Yevlasky [B] Porgy [Bari-Bass] Tan [Bass] Vin. 1 Vin. 2 Vla. Vc. Cb.

mp *mp* *p* *p* *mp* Wel - come to the sup - port group for those *mf* pizz. *mf* pizz. *mf* pizz. *mf* *mf*

rit. quasi recitativo ♩=82

Picc.

2-FI. *mp*

2-Ob. *mp*

2-Cl. *mp*

B. Cl.

Bsn. *mp*

Hn. I-III

Hn. IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tr.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yevlasky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Who lost loves through un - us - u - al cir - cum - stanc - es _____ What you hear here stays here, can - dor flows _____ so speak now free - ly of il - li - cit ro - man - ces _____

Who lost loves through un - us - u - al cir - cum - stanc - es _____ What you hear here stays here, can - dor flows _____ so speak now free - ly of il - li - cit ro - man - ces _____

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. III-IV
 Hn. II-V
 2 Trpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Trn.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

— We ad - mit that we are pow - er - less — to heal our ach - ing heart Our lives have be - come un - man - age - a - ble un - man - age - a - ble un -

Aria: My Lucia [Rodolfo]
più mosso ♩=96

Rodolfo stands

128

128

Aria: My Lucia [Rodolfo]
più mosso ♩=96

Rodolfo stands

17

Picc.

2 Fl.

2 Ob.

2 Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

man-age-a-ble who would like to

Who would like to start?

arco

più mosso ♩=96

Rodolfo stands

dim.

mp

No.03 - "My Lucia, Mimi"

18

138 rit.

Tranquillo ♩=76

This page contains the musical score for No.03 - "My Lucia, Mimi". The score is written for a full orchestra and includes vocal parts for Rodolfo (Tenor I), Germont (Tenor I), Des Grieux (Tenor I), and Veletsky (Bass). The orchestration includes Piccolo, Flutes (2), Oboes (2), Clarinets (2), Bass Clarinet, Bassoon, Horns (I-III and II-IV), Trumpets (2), Trombones (2), Tuba, Timpani, Triangle, Cymbals, Glockenspiel, Harp, Piano, Violins (1 and 2), Viola, Violoncello, and Contrabass. The score is divided into two systems. The first system begins with a tempo marking of 138 and a 'rit.' (ritardando) instruction. The second system begins with a tempo marking of 76 and a 'Tranquillo' instruction. The vocal parts have lyrics: "My Lu - ci - a - - - - - Mi - mi love-bird - - - - - with her fro - zen fin - gers - - - - -". The score includes various dynamic markings such as *dim.*, *p*, *mp*, and *pp*. There are also performance instructions like "start?" and "rit.".

Picc.
 2.Fl.
 2-Ob.
 2.Cl.
 B. Cl.
 Bsn.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.
 Tr.
 Cym.
 Glock.
 Hp.

Pnc.

Rodolfo [T]
 Lyrics: To her room and to her heart I found the key My Lu - ci - a Mi - mi love-bird.

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

This page of a musical score, page 161, features a variety of instruments and a vocal soloist. The orchestral parts include Piccolo, Flute II, Oboe II, Clarinet in C, Bass Clarinet, Bassoon, Horn III, Horn IV, Trumpet II, Trombone II, Bass Trombone, Tuba, Timpani, Triangle, Cymbals, Glockenspiel, Harp, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The vocal soloist part is for Rodolfo (Tenor). The score includes dynamic markings such as *mp* (mezzo-piano) and a triplet of eighth notes in the Bass Clarinet part. The vocal line contains the lyrics: "a name I whis-per ten-der - ly My love for her still free-ly for - ev - er ev - er af - ter lin - gers fate guid-ed my hands,". The page is numbered 20 in the top left corner and 161 in the top left corner above the first staff.

rit. a tempo $\text{♩} = 72$

rit.

174

Flute III

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.
Tri.
Cym.
Glock.
Hp.
Pno.

Rodolfo [T]
Germont [T]
Des Grieux [T]
Veletsky [B]
Porgy [Bari-Bass]
Tan [Bass]

in_ that_ room lit dim-ly_____

rit. a tempo $\text{♩} = 72$

rit.

Vin. 1
Vin. 2
Vla.
Vc.
Cb.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Trn.
Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
In an in-stant I knew _____ it was love at first sight _____ In the cold win-ter night it was love at first sight. My flo-er girl_ with red

Germonet [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

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

pizz.
mp
pizz.
mp pizz.
pizz.
mp
pizz.
mp

poco rit.

a tempo ♩=118

Fl. III *mf*

2-Fl. *mp*

2-Ob. *mp*

2-Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp. *mf*

Pno.

Rodolfo [T] ro - ses trimmed on her bon - net trimmed on her bon - net My heart sang that mo - ment like a dove at first

Germonet [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1 *poco rit.* arco *a tempo* *mp*

Vin. 2 arco *mp*

Vla. arco *mp*

Vc. arco *mp*

Cb. *p* *mp*

Fl. III

2.Fl.

2.Ob.

2.Cl.

B.Cl.

Bsn.

Hn. I-III

Hn. II-IV

2.Trpt.

2.Tbn.

B.Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

cresc.

mp

p

Why did I ev - er doubt? Il - lumed thus by moon - light rays her del - i - cate can -

rit. vuoto

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Trn.

Cym.

Glock.

Hp.

Pnc.

Rodolfo [T]
die flick-cred flick-cred out

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

rit. vuoto Con moto ♩=84

Vin. 1
Vin. 2
Via.
Vc.
Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pnc.

Rodolfo [T]

My Lu -ci - a Mi - mi, love-bird_____ Oh____ I miss my

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

rit.

a tempo ♩=76

arco

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

poco rit. . .

a tempo ♩=72

Fl. III

2.Fl. *mf*

2-Ob. *mf*

2-Cl. *mf*

B. Cl. *mp*

Bsn.

Hh. III

Hh. II-IV

2 Trpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pnc.

Rodolfo [T] *miss-tress _____ Oh I miss each lit-tle kiss. I miss my seem - stress. My Lu - ci - a _____*

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy (Bar.-Bass)

Tan (Bass)

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

poco rit. . .

a tempo ♩=72

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hr. I-III

Hr. IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Trn.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

whis - per... a name I whis - per ten - - der - - ly a name I

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

arco

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hr. I-III

Hr. IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tr.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

whis-per_ a name I whis-per_ a name I whis-per so_ ten - der - ly_ Oh how I miss her ten - der kiss her

Germonet [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

mf

mp

meno mosso $\text{♩} = 60$

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tr.

Cym.

Glock.

Hp.

Pnc.

Rodolfo [T]

Gen - - tle smile her sweet car - - ess My Lu - ci - - - - a

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.
Tr.
Cym.

Glock.
Hp.

Pnc.

Rodolfo [T]
Germont [T]

My Lu - ci - - - a My Lu - ci - - - a, Mi - mi!

Des Grieux [T]
Yeletsky [B]

Porgy [Bari-Bass]
Tan [Bass]

Vin. 1
Vin. 2
Vla.
Vc.
Cb.

Act I, Scene 1, No. 02a - "The joy blessed hall"

Libretto: Daniel Downey
Music: Daniel Léo Simpson
February 2011
San Francisco, California
United States of America

A

Vivace ♩=144 Dr. W.O. Tan, who looks conspicuously like Dr. Phil McGraw, enters

Piccolo

2 Flute

2 Oboe

2 Clarinet in Bb

Bass Clarinet in Bb

Bassoon

Horn in F I-III

Horns in F II-IV

2 Trumpets in Bb

2 Trombone

Bass Trombone

Tuba

Timpani

Bass Drum

Cymbals

Glockenspiel

Harp

Piano [Rehearsal Only]

Rodolfo [Tenor]

Germont [Tenor]

Des Grieux [Tenor]

Yeletsky [Baritone]

Porgy [Baritone-Bass]

W.O. Tan [Bass-Baritone]

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Picc. *mf*
 2.Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. IV
 2 Tpt. *sord.*
 2 Tbn. *mf*
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy (Bari-Bass)
 Tan (Bass)
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

I watch the door The joy bles - sed hall I watch the

Picc. *f* *mp* *mp* *dim.*

2-Fl. *f* *mp* *mp* *dim.*

2-Ob. *f* *mp* *mp* *dim.*

2-Cl. *f* *mp* *mp* *dim.*

B. Cl. *f* *mp* *mp* *dim.*

Bsn. *f* *mp* *mp* *dim.*

Hn. I-III *f*

Hn. II-IV *f*

2 Tpt. natural *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp.

B. D.

Cym.

Glock.

Hp.

Picc.

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy (Bari-Bass)

Tan (Bass)

door

Vin. 1 *f* *dim.*

Vin. 2 *f* *dim.*

Vla. *f* *dim.*

Vc. *f* *dim.*

Cb. *f* *dim.*

No.02b - "Men of Honor"

26

$\text{♩} = 74$ **maestoso** $\text{♩} = 74$

Picc. *p*

2-Fl. *p*

2-Ob. *p*

2-Cl. *p*

B. Cl. *p* *mp*

Bsn. *p*

Hn. I-III *p*

Hn. II-IV *p*

2 Tpt. *p*

2 Tbn. *p*

B. Tbn. *p*

Tba. *p*

Timp.

B. D.

Cym.

Glock. *mp*

Hp. *mp* DCB|EFGA

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy (Bari-Bass)

Tan (Bass) *mf*
Men of hon - or and e - ter - nal pow - er

$\text{♩} = 74$ **maestoso** $\text{♩} = 74$

Vln. 1 *p* *mf dim.* *p*

Vln. 2 *p* *mf dim.* *p*

Vla. *p* *mf dim.* *p*

Vc. *p* *mf dim.* *p*

Cb. *pizz.* *p* *mf dim.* *p*

Picc.

2.Fl.

2-Ob.

2.Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Valerky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

mf

p

Rise to end-less glo-ry men of hon-or and e-ter-nal pow-er Rise to end-less

Picc.
 2-FI.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pos.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy (Bari-Bass)
 Tan (Bass)
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

Bring drinks and bro - ken hearts, it's your hour Tell your tra - gic sto - ry. Bring drinks and

Picc. *mf* *a2*
 2-Fl. *mf* *a2*
 2-Ob. *mf* *a2*
 2-Cl. *mf* *a2*
 B. Cl. *mf* *a2*
 Bsn. *mf* *a2*
 Hn. I-III *mf* *a2*
 Hn. II-IV *mf* *a2*
 2 Tpt. *f* *natural*
 2 Tbn. *f*
 B. Tbn. *f*
 Tba. *f*
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]

Tell your trag - ic sto - - - - - ry

Vin. 1 *mf* *a2*
 Vin. 2 *mf* *a2*
 Vla. *mf* *a2*
 Vc. *mf* *a2*
 Cb. *mf* *a2*

accel. più mosso ♩=144

Picc. *f* *mf*
 2.Fl. *mf*
 2-Ob. *mf*
 2-Cl. *mf*
 B. Cl. *f* *mf*
 Bsn. *mf*
 Hn. I-III
 Hn. IV
 2 Tpt. *f*
 2 Tbn. *f*
 B. Tbn. *f*
 Tba. *f*
 Timp.
 B. D. Triangle *f* To: Bass Drum
 Cym.
 Glock.
 Hp.
 Pnc.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy (Bari-Bass)
 Tan (Bass)
 Vin. 1 *f* *mf* pizz. arco
 Vin. 2 *f* *f* pizz. arco
 Vla. *f* *mf* pizz. arco
 Vc. *f* *mf*
 Cb. *f* *mf*

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

Musical score for page 88, measures 1-10. The score includes parts for Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Snare Drum, Cymbal, Glockenspiel, Harp, Piano, and various vocal and string parts. Dynamics include *f*, *mp*, *cresc.*, and *pizz.*

Picc. - - - - -

2-FI. - - - - -

2-Ob. - - - - -

2-Cl. - - - - -

B. Cl. - - - - -

Bsn. - - - - -

Hn. I-III - - - - -

Hn. II-IV - - - - -

2 Tpt. - - - - -

2 Tbn. - - - - -

B. Tbn. - - - - -

Tba. - - - - -

Timp. - - - - -

Tr. - - - - -

Cym. - - - - -

Glock. - - - - -

Hp. *mp* - - - - -

Pnc. - - - - -

Rodolfo [T] - - - - -

Germont [T] - - - - -

Des Grieux [T] - - - - -

Yevlasky [B] - - - - -

Porgy [Bari-Bass] - - - - -

Tan [Bass] - - - - -

Wel-come to the sup-port group for those Who lost loves through un-

rit. quasi recitativo $\text{♩} = 82$

Vin. 1 *p* pizz. - - - - -

Vin. 2 *p* pizz. - - - - -

Vla. *p* pizz. - - - - -

Vc. *p* - - - - -

Cb. *p* - - - - -

Picc.
 2-FI.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Trn.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germon [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

mp *mp* *mp* *mp* *mp*

us-u-al cir-cum-stanc-es. What you hear here stays here, can-dor flows. so speak now free-ly of il-li-cit ro-man-ces. We ad-mit that we are

Aria: My Lucia [Rodolfo]
più mosso ♩=96

Rodolfo stands

129

Picc.
 2 Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Trn.
 Cym.
 Glock.
 Hp.
 Pnc.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]

who would like to

più mosso ♩=96
 arco
 f
 a2 3
 dim.
 mp

No.03 - "My Lucia, Mimi"

138 rit. Tranquillo ♩=76

The musical score is arranged in a standard orchestral format. It includes staves for Piccolo, Flutes (2-Fl.), Oboes (2-Ob.), Clarinets (2-Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horns (Hn. I-III and Hn. II-IV), Trumpets (2 Tpt.), Trombones (2 Tbn. and B. Tbn.), Tuba (Tba.), Timpani (Timp.), Triangle (Tri.), Cymbals (Cym.), Glockenspiel (Glock.), Harp (Hp.), Piano (Pno.), Rodolfo (Rodolfo [T]), Germont (Germont [T]), Des Grieux (Des Grieux [T]), Velezky (Velezky [B]), Porgy (Porgy [Bari-Bass]), and Tani (Tan [Bass]). The score features various musical notations including dynamics (dim., p, mp, pp), articulation (rit., Tranquillo), and phrasing slurs. The vocal line for Rodolfo includes the lyrics: "My Lu - ci - a - - - - - Mi - mi love-bird - - - - - with her fro-zen fin - gers - - - - -". The score is divided into two systems, with the first system ending at measure 138 and the second system beginning at measure 139. The tempo marking "Tranquillo ♩=76" is present at the top of both systems.

rit. a tempo $\text{♩} = 72$

rit.

Flute III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.
Tri.
Cym.
Glock.

Hp.
Pno.

Rodolfo [T]
Germont [T]
Des Grieux [T]
Veletsky [B]
Porgy [Bari-Bass]
Tan [Bass]

in_ that_ room lit dim-ly_____

Vin. 1
Vin. 2
Vla.
Vc.
Cb.

rit. a tempo $\text{♩} = 72$ rit.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Trn.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Veletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Andante ♩=118

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

poco rit. .

a tempo ♩=118

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.

Tr.
Cym.
Glock.
Hp.
Pno.

Rodolfo [T]
Germon [T]
Des Grieux [T]
Yeletsky [B]
Porgy [Bari-Bass]
Tan [Bass]

ro - ses trimmed on her bon - net trimmed on her bon - net My heart sang that mo - ment like a dove at first

Vin. 1
Vin. 2
Via.
Vc.
Cb.

poco rit. arco
arco
arco
arco
arco

a tempo ♩=118
mp
mp
mp
mp
p mp

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tr.

Cym.

Glock.

Hp.

Picc.

Rodolfo [T]

Gertrude [T]

Des Grieux [T]

Yvonne [S]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

mf

flight In the dark she shone bright like a dove at first flight. Ly-ri-cal as flow-ry words penned in a son-net penned in a son - net

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.

Tri.
Cym.
Glock.

Hp.
Pno.

Rodolfo [T]
Germont [T]
Des Grieux [T]
Yeletsky [B]
Porgy [Bari-Bass]
Tan [Bass]

Ly-ri-cal as flow-ry words_ penned in a son-net Fi-red by_ a-dor-

em E7

Vin. 1
Vin. 2
Via.
Vc.
Cb.

rit. . . poco più mosso ♩=144

Fl. III

2.Fl.

2.Ob.

2.Cl.

B.Cl.

Bsn.

Hn. I-III

Hn. II-IV

2.Trpt.

2.Tbn.

B.Tbn.

Tba.

Timp.

Tr.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

mf

cresc.

mp

p

Why did I ev - er doubt? Il - lumed thus by moon - light rays her del - i - cate can - dle

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Trn.

Cym.

Glock.

Hp.

Pnc.

Rodolfo [T]
Germont [T]
Des Grieux [T]
Yeletsky [B]
Porgy [Bari-Bass]
Tan [Bass]

Vin. 1
Vin. 2
Via.
Vc.
Cb.

Vin. 1
Vin. 2
Via.
Vc.
Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

mp

mf

f

gliss.

arco

My Lu - ci - a Mi - mi, love-bird _____ Oh ____ I miss my miss-tress _____

a tempo $\text{♩} = 76$

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hr. III
Hr. II-IV
2 Trpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pnc.

Rodolfo [T]
Oh I miss each lit-tle kiss. I miss my seem - stress. My Lu - ci - a Mi - mi

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy (Bari-Bass)

Tan (Bass)

Vin. 1
Vin. 2
Via.
Vc.
Cb.

poco rit. . . a tempo ♩=72

This page contains a musical score for the piece 'Happily Ever After' by Downey-Simpson. The score is for page 30 of a 30-page set (numbered 298). It features a full orchestral arrangement with vocal soloists. The instruments listed on the left are: Fl. III, 2-Fl., 2-Ob., 2-Cl., B. Cl., Bsn., Hn. I-III, Hn. II-IV, 2 Tpt., 2 Tbn., B. Tbn., Tba., Timp., Trn., Cym., Glock., Hp., Pno., Rodolfo [T], Germont [T], Des Grieux [T], Yeletsky [B], Porgy [Bari-Bass], Tan [Bass], Vin. 1, Vin. 2, Vla., Vc., and Cb. The vocal soloists have lyrics: 'love - bird... a name I whis - per - ten - der - ly... a name I whis - per... a name I whis - per... a name I'. The score includes various musical notations such as dynamics (mf, cresc.), articulation (accents), and phrasing slurs. The woodwinds and strings play complex patterns, including triplets and sixteenth-note runs. The vocal lines are melodic and expressive.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Trn.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

whis - per ten - - der - - ly a name I whis-per_ a name I

Germonit [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

arco

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Trn.

Cym.

Glock.

Hp.

Pnc.

Rodolfo [T]

whis-per a name I whis-per so ten - der - ly Oh how I miss her ten - der kiss her gen - tle smile her

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy (Bar-Bass)

Tan (Bass)

Vin. 1

Vin. 2

Via.

Vc.

Cb.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.
Tr.
Cym.
Glock.
Hp.
Pno.

Rodolfo [T]
Germont [T]
Des Grieux [T]
Yeletsky [B]
Porgy [Bari-Bass]
Tan [Bass]

sweet car - ess My - Lu - ci - - a My - Lu - ci - - a My - Lu - ci - - a! a! a!

Vin. 1
Vin. 2
Vla.
Vc.
Cb.

Act I, Scene 1, No. 02a - "The joy blessed hall"

Libretto: Daniel Downey
Music: Daniel Léo Simpson
February 2011
San Francisco, California
United States of America

A
Vivace ♩=144 Dr. W.O. Tan, who looks conspicuously like Dr. Phil McGraw, enters

Piccolo

2 Flute

2 Oboe

2 Clarinet in B \flat

Bass Clarinet in B \flat

Bassoon

Horn in F I-III

Horns in F II-IV

2 Trumpets in B \flat

2 Trombone

Bass Trombone

Tuba

Timpani

Bass Drum

Cymbals

Glockenspiel

Harp

Piano (Rehearsal Only)

Rodolfo [Tenor]

Germont [Tenor]

Des Grieux [Tenor]

Yeletsky [Baritone]

Porgy [Baritone-Bass]

W.O. Tan [Bass-Baritone]

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Picc. *mf*
 2.Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. IV
 2 Tpt. *mf* sord.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy (Bari-Bass)
 Tan (Bass)
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

I watch the door The joy bles - sed hall I watch the

Picc. *f* *mp* *mp* *dim.*
 2-Fl. *f* *mp* *mp* *dim.*
 2-Ob. *f* *mp* *mp* *dim.*
 2-Cl. *f* *mp* *mp* *dim.*
 B. Cl. *f* *mp* *mp* *dim.*
 Bsn. *f* *mp* *mp* *dim.*
 Hn. I-III *f*
 Hn. II-IV *f*
 2 Tpt. natural *f*
 2 Tbn. *f*
 B. Tbn. *f*
 Tba. *f*
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy (Bari-Bass)
 Tan (Bass) door
 Vin. 1 *f* *dim.*
 Vin. 2 *f* *dim.*
 Vla. *f* *dim.*
 Vc. *f* *dim.*
 Cb. *f* *dim.*

No.02b - "Men of Honor"

26

$\text{♩} = 74$ **maestoso** $\text{♩} = 74$

Picc. *p*

2-Fl. *p*

2-Ob. *p*

2-Cl. *p*

B. Cl. *p* *mp*

Bsn. *p*

Hn. I-III *p*

Hn. II-IV *p*

2 Tpt. *p*

2 Tbn. *p*

B. Tbn. *p*

Tba. *p*

Timp.

B. D.

Cym.

Glock. *mp*

Hp. *mp* DCB|EFGA

Pno.

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy (Bari-Bass)

Tan (Bass) *mf*
Men of hon - or and e - ter - nal pow - er

$\text{♩} = 74$ **maestoso** $\text{♩} = 74$

Vln. 1 *p* *mf dim.* *p*

Vln. 2 *p* *mf dim.* *p*

Vla. *p* *mf dim.* *p*

Vc. *p* *mf dim.* *p*

Cb. *pizz.* *p* *mf dim.* *p*

Picc.

2.Fl.

2-Ob.

2.Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yevlinsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

mf

p

Rise to end-less glo-ry men of hon-or and e-ter-nal pow-er Rise to end-less

Picc.
 2-Fl. *a2 mp*
 2-Ob. *mp*
 2-Ct. *mp*
 B. Cl. *mp*
 Bsn. *mp*
 Hn. I-III *mf*
 Hn. II-IV *mf*
 2 Tpt. *mf*
 2 Tbn. *mp*
 B. Tbn. *mp*
 Tba. *mf*
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy (Bari-Bass)
 Tan (Bass)
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

Bring drinks and bro - ken hearts, it's your hour Tell your tra - gic sto - ry. Bring drinks and

Picc.

2-FI.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pnc.

Rodolfe [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

bro - ken hearts, Bring drinks and bro - ken hearts, it's your hour Tell your trag - ic Tell your trag - ic

cresc. 3 f

cresc. 3 f

cresc. 3 f

cresc. 3 f

cresc. f

cresc. f

mp cresc. a2 mf

mp cresc. mp

mp cresc. mp

mp cresc. mp f mp

cresc. f

Picc. *mf* *a2*
 2.Fl. *mf* *a2*
 2-Ob. *mf* *a2*
 2-Cl. *mf* *a2*
 B. Cl. *mf* *a2*
 Bsn. *mf* *a2*
 Hn. I-III *mf* *a2*
 Hn. II-IV *mf* *a2*
 2 Tpt. *f* natural
 2 Tbn. *f*
 B. Tbn. *f*
 Tba. *f*
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]

Tell your trag - ic sto - - - - - ry

accel. più mosso ♩=144

Picc. *f* *mf*
 2.Fl. *mf*
 2-Ob. *mf*
 2-Cl. *mf*
 B. Cl. *f* *mf*
 Bsn. *mf*
 Hn. I-III *mf*
 Hn. IV *mf*
 2 Tpt. *f*
 2 Tbn. *f*
 B. Tbn. *f*
 Tba. *f*
 Timp.
 B. D. Triangle *f* To: Bass Drum
 Cym.
 Glock.
 Hp.
 Pnc.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy (Bari-Bass)
 Tan (Bass)
 Vin. 1 *f* *mf* pizz. arco *cresc.*
 Vin. 2 *f* *f* pizz. arco *cresc.*
 Vla. *f* *mf* pizz. arco
 Vc. *f* *mf*
 Cb. *f* *mf*

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

Musical score for Act I Scene 1 No. 2, featuring a full orchestra and vocal soloists. The score includes parts for Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Snare Drum, Cymbals, Glockenspiel, Harp, Piano, and various vocal soloists. Dynamics include *f*, *mp*, *cresc.*, *crash*, and *pizz.*.

Picc. - 2-FI. - 2-Ob. - 2-Cl. - B. Cl. - Bsn. - Hn. I-III - Hn. II-IV - 2 Tpt. - 2 Tbn. - B. Tbn. - Tba. - Timp. - Trn. - Cym. - Glock. - Hp. - Pno. - Rodolfo [T] - Germont [T] - Des Grieux [T] - Yevlasky [B] - Porgy [Bari-Bass] - Tan [Bass] - Vin. 1 - Vin. 2 - Vla. - Vc. - Cb.

mp, p, a2, pizz., 3

Wel-come to the sup-port group for those Who lost loves through un-

quasi recitativo ♩=82

Picc.
 2-FI.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Trn.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germon [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

mp *mp* *mp* *mp* *mp*

us-u-al cir-cum-stanc-es. What you hear here stays here, can-dor flows. so speak now free-ly of il-li-cit ro-man-ces. We ad-mit that we are

119

15

Picc.

2-FI.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Trp.

2 Tbn.

B. Tbn.

Tbn.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

pow-er-less_ to heal our ach-ing heart Our lives have be-come un - man-age-a - ble un - man-age-a - ble un - man-age-a - ble un - man-age-a - ble

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Aria: My Lucia [Rodolfo]

Rodolfo stands

più mosso $\text{♩} = 96$

Picc.
 2 Fl.
 2 Ob.
 2 Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Trn.
 Cym.
 Glock.
 Hp.
 Pnc.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]

who would like to

più mosso $\text{♩} = 96$
 arco

Rodolfo stands

Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

mf, *f*, *a2*, *mp*, *dim.*

Picc.
 2.Fl.
 2-Ob.
 2.Cl.
 B.Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2.Tpt.
 2.Tbn.
 B.Tbn.
 Tba.
 Timp.
 Tr.
 Cym.
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

Flute III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.
Tri.
Cym.
Glock.
Hp.

Pno.

Rodolfo [T]
in_ that_ room lit dim-ly_____

Germon [T]

Des Grieux [T]

Veletsky [B]

Porgy [Bari-Bass]

Tan [Bäss]

Vin. 1
Vin. 2
Via.
Vc.
Cb.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Trn.
Cym.

Glock.

Hp.

Pno.

Rodolfo [T]
In an in-stant I knew _____ it was love at first sight _____ In the cold win-ter night it was love at first sight. My flo-wer girl_ with red

Germonet [T]

Des Grieux [T]

Veletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Andante ♩=118
pizz.
Vin. 1
Vin. 2
Vla.
Vc.
Cb.

Fl. III

2.Fl.

2-Ob.

2.Cl.

B.Cl.

Bsn.

Hn. I-III

Hn. II-IV

2.Trpt.

2.Tbn.

B.Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

mf

cresc.

mp

p

Why did I ever doubt? Il-lumed thus by moon-light rays her del-i-cate can-dle

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Trn.

Cym.

Glock.

Hp.

Pnc.

Rodolfo [T]

flick-ered flick-ered out

Germonet [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1
Vin. 2
Via.
Vc.
Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

mf

mp

f

gliss.

arco

My Lu - ci - a Mi - mi, love-bird Oh... I miss my miss-tress...

a tempo ♩=76

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Trpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pnc.

Rodolfo [T]
Oh I miss each lit-tle kiss. I miss my seem - stress. My Lu - ci - a Mi - mi

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy (Bar-Bass)

Tan (Bass)

Vin. 1
Vin. 2
Via.
Vc.
Cb.

poco rit. . . a tempo ♩=72

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tr.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

love - bird _____ a name I whis - per - ten - der - ly _____ a name I whis - per _ a name I whis - per _ a name I

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tr.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

whis - per ten - - der - - ly a name I whis-per_ a name I

Germonl [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

arco

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

mp

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.

Trn.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

whis-per a name I whis-per so ten - der - ly Oh how I miss her ten - der kiss her gen - tle smile her

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy (Bar-Bass)

Tan (Bass)

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.
Tr.
Cym.
Glock.

Hp.
Pno.

Rodolfo [T]
Germont [T]

sweet car - ess My - Lu - ci - - a My - Lu - ci - - a My - Lu - ci - - a! My - Lu - ci - - a!

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vin. 1
Vin. 2
Vla.
Vc.
Cb.

Act I - Scene I - Nos. 02-03

Libretto: Daniel Downey
Music: Daniel Léo Simpson
February 2011

No. 02a "The joy blessed hall"

Vivace ♩=144 Dr. W.O. Tan, who looks conspicuously like Dr. Phil McGraw, enters

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Piccolo/Flute III, 2 Flutes, 2 Oboes, 2 Clarinets in Bb, Bass Clarinet in Bb, 2 Bassoons), brass (Horn in F I-III, Horns in F II-IV, 2 Trumpets in Bb, 2 Trombone, Bass Trombone, Tuba), percussion (Timpani, Bass Drum, Cymbals, Glockenspiel), and strings (Harp, Piano, Violin 1, Violin 2, Viola, Violoncello, Contrabass). The vocal soloists listed are Rodolfo (Tenor), Germont (Tenor), Des Grieux (Tenor), Yeletsky (Baritone), Porgy (Baritone-Bass), and W.O. Tan (Bass-Baritone). The score features dynamic markings such as *ff* (fortissimo) and *f* (forte), and performance instructions like *pizz.* (pizzicato) and *arco* (arco). A rehearsal mark is present for the Piano part. The score concludes with a copyright notice for Daniel Léo Simpson & Daniel Downey, dated 2011.

9

Picc. *mp*

2-Fl. *mp*

2-Ob. *mp*

2-Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

Hn. I-III *f* *mf*

Hn. II-IV *mf* *mf*

2 Tpt. *f*

2 Tbn. *f* *mp*

B. Tbn. *f*

Tba. *f*

Timp.

B. D.

Cym.

Glock.

Hp. *mp* D C# Bb | E F G# A

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass] The joy bles - sed hall I watch the

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

15

Picc. *mf*

2-Fl. *f*

2-Ob. *f*

2-Cl. *f*

B. Cl.

Bsn. *mf*

Hn. I-III

Hn. II-IV

2 Tpt. *mf* sord. natural

2 Tbn. *mf*

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germon [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

door The joy bles - sed hall I watch the door

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

21

No.02b Men of Honor
maestoso $\text{♩} = 74$

rit.

Picc. *mp* *dim.* *p*
 2-Fl. *mp* *dim.* *p*
 2-Ob. *mp* *dim.* *p*
 2-Cl. *mp* *dim.* *p*
 B. Cl. *mp* *dim.* *p*
 Bsn. *mp* *dim.* *p*
 Hn. I-III *f* *p*
 Hn. II-IV *f* *p*
 2 Tpt. *f* *p*
 2 Tbn. *f* *p*
 B. Tbn. *f* *p*
 Tba. *p*
 Timp.
 B. D.
 Cym.
 Glock. *mp*
 Hp. *mp* DCB|EFGA
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vln. 1 *dim.* *p* *mf dim.*
 Vln. 2 *dim.* *p* *mf dim.*
 Vla. *dim.* *p* *mf dim.*
 Vc. *dim.* *p* *mf dim.*
 Cb. *dim.* *pizz.* *mf dim.* (pizz.)

30

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

mf

p

Men of hon - or and e - ter - nal pow - er Rise to end - less glo - ry men of hon - or

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.
 B. D.
 Cym.
 Glock.

Hp.
 Pno.

Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]

Tan [Bass]
 and e - ter - nal pow - er Rise to end - less Rise to end - less Rise to end - less glo - - - -

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

50

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc. *mp* *cresc.* *f*

2-Fl. *a2* *mp* *cresc.* *f*

2-Ob. *a2* *mp* *cresc.* *f*

2-Cl. *a2* *mp* *cresc.* *f*

B. Cl. *mp* *cresc.* *f*

Bsn. *a2* *mp* *cresc.* *f*

Hn. I-III *mf*

Hn. II-IV *mf*

2 Tpt. *mf* *a2*

2 Tbn. *mp* *cresc.*

B. Tbn. *mp* *cresc.* *mp*

Tba. *mf* *mp* *cresc.*

Timp. *mp* *f* *mp*

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb. *cresc.* *f*

Bring drinks and bro - ken hearts, Bring drinks and bro - ken hearts, it's your hour Tell your trag - ic Tell your trag - ic

Picc. *mf* *a2*

2-Fl. *mf* *a2*

2-Ob. *mf* *a2*

2-Cl. *mf* *a2*

B. Cl. *a2*

Bsn. *mf* *a2*

Hn. I-III *a2* *mf*

Hn. II-IV *a2* *mf*

2 Tpt. *natural* *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp.

B. D.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Tell your trag - ic sto - - - - - ry

Vln. 1 *accel. più mosso ♩=144*

Vln. 2 *accel. più mosso ♩=144*

Vla.

Vc.

Cb.

Picc. *f* *mf*
 2-Fl. *mf*
 2-Ob. *mf* *mf*
 2-Cl. *mf* *mf* *cresc.*
 B. Cl. *f* *mf* *mf*
 Bsn. *mf* *mf*
 Hn. I-III
 Hn. II-IV
 2 Tpt. *f*
 2 Tbn.
 B. Tbn. *f*
 Tba. *f*
 Timp.
 B. D. Triangle *f* To: Bass Drum
 Cym. *crash*
 Glock.
 Hp.
 Pno.
 Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vln. 1 *f* *mf* *pizz.* *arco* *cresc.*
 Vln. 2 *f* *f* *mf* *pizz.* *arco* *cresc.*
 Vla. *f* *mf* *pizz.* *arco* *cresc.*
 Vc. *f* *mf* *cresc.*
 Cb. *f* *arco* *mf*

89

Picc. *f*

2-Fl. *f*

2-Ob. *f*

2-Cl. *f*

B. Cl. *f* *mp*

Bsn. *f*

Hn. I-III *f*

Hn. II-IV *f*

2 Tpt. *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

B. D. *f* Triangle *mf*

Cym. *f*

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1 *f* *mp*

Vln. 2 *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Cb. *f* *mp* pizz.

101

rit. quasi recitativo $\text{♩} = 82$

Picc. *mp*

2-Fl. *mp* *a2*

2-Ob. *mp* *a2*

2-Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

Hn. I-III *p*

Hn. II-IV *p*

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp. *mp*

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Wel-come to the sup-port group for those Who lost loves through un - us - u - al cir-cum - stanc-es. What you hear here

rit. quasi recitativo $\text{♩} = 82$

Vln. 1 *p* *pizz.*

Vln. 2 *p* *pizz.*

Vla. *p* *pizz.*

Vc. *p* *pizz.*

Cb. *p*

111

Picc.

2-Fl. *mp*

2-Ob. *mp*

2-Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

stays here, can-dor flows_____ so speak now free-ly of il-li-cit ro-man-ces_____ We ad-mit that we are pow-er-less... to heal our ach-ing heart Our

Picc. *f* *a2* *3*

2-Fl. *f* *a2* *3*

2-Ob. *mp* *f* *a2* *3*

2-Cl. *mf* *f* *a2* *3*

B. Cl. *f* *a2* *3*

Bsn. *f* *a2* *3*

Hn. I-III *mf*

Hn. II-IV *mf*

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno. *f* *a2* *3*

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass] *lives have be-come un - man-age-a-ble un - man-age-a-ble un - man-age-a-ble un - man-age-a-ble who would like to*

Rodolfo stands

Vln. 1 *arco* *f* *a2* *3*

Vln. 2 *arco* *f* *a2* *3*

Vla. *arco* *f* *a2* *3*

Vc. *f* *arco* *f* *a2* *3*

Cb.

146

poco rit. . . a tempo ♩=72

Picc.
 2-Fl. *mp*
 2-Ob. *mp*
 2-Cl. *mp*
 B. Cl. *mp*
 Bsn. *mp*
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock. *mp*
 Hp.
 Pno.
 Rodolfo [T] her fro-zen fin-gers. To her room and to her heart I found the key My Lu-ci-a Mi-mi love-bird.
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]
 Vln. 1 *poco rit. . . a tempo ♩=72*
 Vln. 2
 Vla.
 Vc.
 Cb.

161

Flute III

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

_____ a name I whis-per ten-der - ly _____ My love for her _____ still free-ly for - ev - er ev-er af-ter lin - gers _____ fate guid-ed my hands,

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

175

rit. a tempo $\text{♩} = 72$

rit.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.
Tri.
Cym.
Glock.

Hp.

Pno.

Rodolfo [T]
in that room lit dim-ly In an

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

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

rit. a tempo $\text{♩} = 72$ rit.

203

poco rit. .

a tempo ♩=118

Fl. III
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.
 Tri.
 Cym.
 Glock.

Hp.

Pno.

Rodolfo [T]
 Germont [T]
 Des Grieux [T]
 Yeletsky [B]
 Porgy [Bari-Bass]
 Tan [Bass]

trimmed on her bon - net My, heart sang that mo - ment like a dove at first flight In the dark she shone bright like a dove at first flight. Ly - ri - cal as

poco rit. . arco

a tempo ♩=118

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

217

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

flow - ry words... penned in a son - net

penned in a son - net

Ly - ri - cal as flow - ry

236

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

cresc.

mf

a - tion of her sweet fas - ci - na - tion vis - ion en - tranc - ing. Why would I ev - er re - ject her.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

cresc.

mp

p

dim.

Why did I ev - er doubt? Il - lumed thus by moon - light rays her del - i - cate can - dle

rit. vuoto Con moto ♩=84 rit.

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.
Tri.
Cym.
Glock.

Hp.

Pno.

Rodolfo [T]
flick-ered _____ flick-ered _____ out

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

rit. vuoto Con moto ♩=84 pizz. rit.

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

301

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

ly _____ a name I whis - per_ a name I whis - per_ a name I whis - per ten - - der - -

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

321

meno mosso $\text{♩} = 60$

Flute III

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Pno.

Rodolfo [T]

Germont [T]

Des Grieux [T]

Yeletsky [B]

Porgy [Bari-Bass]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Oh how I miss her ten - der kiss her gen - tle smile her sweet car - ess My Lu -

meno mosso $\text{♩} = 60$

mf

Act I - Scene I - Nos. 02-03

Libretto: Daniel Downey
Music: Daniel Léo Simpson
February 2011

No. 02a "The joy blessed hall"

Vivace ♩=144

Dr. W.O. Tan, who looks conspicuously like Dr. Phil McGraw, enters

Musical score for woodwinds, brass, and percussion. The score includes parts for Piccolo/Flute III, 2 Flutes, 2 Oboes, 2 Clarinets in Bb, Bass Clarinet in Bb, 2 Bassoons, Horn in F I-III, Horns in F II-IV, 2 Trumpets in Bb, 2 Trombone, Bass Trombone, Tuba, Timpani, Bass Drum, Cymbals, and Glockenspiel. The music is in 4/4 time with a key signature of three flats. Dynamics include *ff* and *f*. A crash cymbal is marked at measure 10.

No. 02a "The joy blessed hall"

Vivace ♩=144

Musical score for strings. The score includes parts for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in 4/4 time with a key signature of three flats. Dynamics include *ff* and *f*. Performance techniques include *pizz.* (pizzicato) and *arco* (arco). The Double Bass part features a prominent melodic line in the final measures.

8

Picc. *mp*
 2-Fl. *f* *mp*
 2-Ob. *f* *mp*
 2-Cl. *f* *mp*
 B. Cl. *mp*
 Bsn. *mp*
 Hn. I-III *f* *mf*
 Hn. II-IV *mf* *mf*
 2 Tpt. *f* *mp*
 2 Tbn. *f* *mp*
 B. Tbn. *f*
 Tba. *f*
 Timp.
 B. D.
 Cym.
 Glock.
 Hp. *mp* D C# Bb | E F G# A
 Rodolfo [T]
 Tan [Bass] The joy bles - sed hall
 Vln. 1 *mp*
 Vln. 2 *mp*
 Vla. *mp*
 Vc. *mp*
 Db. *mp*

14

Picc. *mf*
 2-Fl. *mf*
 2-Ob. *mf*
 2-Cl. *mf*
 B. Cl. *mf*
 Bsn. *mf*
 Hn. I-III *mf*
 Hn. II-IV *mf*
 2 Tpt. *mf* sord.
 2 Tbn. *mf*
 B. Tbn. *mf*
 Tba. *mf*
 Timp.
 B. D.
 Cym.
 Glock.
 Hp. *mf*
 Rodolfo [T]
 Tan [Bass] *mf*
 Vln. 1 *mf*
 Vln. 2 *mf*
 Vla. *mf*
 Vc. *mf*
 Db. *mf*

I watch the door The joy bles - sed hall I watch the

19

rit.

Picc. *mp* *dim.*

2-Fl. *f* *mp* *mp* *dim.*

2-Ob. *f* *mp* *mp* *dim.*

2-Cl. *f* *mp* *mp* *dim.*

B. Cl. *mp* *mp* *mp* *dim.*

Bsn. *mp* *mp* *mp* *dim.*

Hn. I-III *f*

Hn. II-IV natural *f*

2 Tpt. *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp.

B. D.

Cym.

Glock.

Hp.

Rodolfo [T]

Tan [Bass] door

rit.

Vln. 1 *f* *dim.*

Vln. 2 *f* *dim.*

Vla. *f* *dim.*

Vc. *f* *dim.*

Db. *f* *dim.*

26

No.02b Men of Honor
maestoso $\text{♩} = 74$

Picc. *p*

2-Fl.

2-Ob.

2-Cl.

B. Cl. *p* *mp*

Bsn. *p*

Hn. I-III *p*

Hn. II-IV *p*

2 Tpt. *p*

2 Tbn. *p*

B. Tbn. *p*

Tba. *p*

Timp.

B. D.

Cym.

Glock. *mp*

Hp. *mp* DCB|EFGA

Rodolfo [T]

Tan [Bass] *mf*
Men of hon - or and e - ter - nal pow - er Rise to end - less

Vln. 1 *p* *mf dim.* *p*

Vln. 2 *p* *mf dim.* *p*

Vla. *p* *mf dim.* *p*

Vc. *pizz.* *p* *mf dim.* *p*

Db. *mf dim.* *p*

35

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III
 Hn. II-IV

2 Tpt.
 2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Rodolfo [T]

Tan [Bass] glo - ry men of hon - or and e - ter - nal pow - er Rise to end - less

Vln. 1
 Vln. 2
 Vla.
 Vc.
 Db.

44

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Rodolfo [T]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Rise to end - less Rise to end - less glo - - - ry - - - Bring drinks and

54

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Glock.
 Hp.
 Rodolfo [T]
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Db.

bro - ken hearts, it's your hour Tell your tra - gic sto - ry. Bring drinks and bro - ken hearts,

63

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Rodolfo [T]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Bring drinks and bro - ken hearts, it's your hour Tell your trag - ic Tell your trag - ic Tell your trag - ic

72

accel. più mosso ♩=144

Picc. *mf* *a2* *mf* *f* *f*

2-Fl. *mf* *a2* *mf* *f* *f*

2-Ob. *mf* *a2* *mf* *f* *f*

2-Cl. *mf* *a2* *mf* *f* *f*

B. Cl. *a2* *mf* *f* *f*

Bsn. *a2* *mf* *f* *f*

Hn. I-III *a2* *mf* *f* *f*

Hn. II-IV *a2* *mf* *f* *f*

2 Tpt. *natural* *f* *f*

2 Tbn. *f* *f*

B. Tbn. *f* *f*

Tba. *f* *f*

Timp.

B. D.

Cym.

Glock.

Hp.

Rodolfo [T]

Tan [Bass] *sto* *ry*

Vln. 1 *3* *accel. più mosso ♩=144* *f*

Vln. 2 *3* *f* *f*

Vla. *3* *f*

Vc. *3* *f*

Db. *arco* *f*

82

Picc. *mf* *f*

2-Fl. *mf* *f*

2-Ob. *mf* *mf* *f*

2-Cl. *mf* *mf* *cresc.* *f*

B. Cl. *mf* *mf*

Bsn. *mf* *mf* *f*

Hn. I-III *f*

Hn. II-IV *f*

2 Tpt. *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

B. D. Triangle *f* To: Bass Drum B.D.

Cym. crash *f*

Glock.

Hp.

Rodolfo [T]

Tan [Bass]

Vln. 1 *mf* *pizz.* *arco* *cresc.* *f*

Vln. 2 *mf* *pizz.* *arco* *cresc.* *f*

Vla. *mf* *pizz.* *arco* *cresc.* *f*

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

Db. *mf*

90

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Hp.

Rodolfo [T]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f *mp*

f *mf*

Triangle

mp

f *mp*

pizz.

101 rit. quasi recitativo $\text{♩} = 82$

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Rodolfo [T]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

a2

mp

p

pizz.

p

p

p

p

Wel-come to the sup-port group for those Who lost loves through un - us - u - al cir-cum-stanc-es _____ What you hear here

111

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Rodolfo [T]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Db.

stays here, can-dor flows so speak now free-ly of il-li-cit ro-man-ces We ad-mit that we are pow-er-less to heal our ach-ing heart Our

134 Rodolfo stands

rit.

Tranquillo - My Lucia, Mimi

Picc.
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.
 Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tri.
 Cym.
 Glock.
 Hp.
 Rodolfo [T]
 Tan [Bass]
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Db.

mp *dim.* *p* *mp* *pp* *mp* *pp* *mp* *dim.* *mp* *p* *p* *p* *p* *p* *p*

My Lu - ci - a - - - - - Mi - mi

Rodolfo stands start?

143

poco rit. . . a tempo $\text{♩} = 72$

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Rodolfo [T]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

mp

mp

mp

mp

mp

mp

mp

mp

love-bird_____ with her fro-zen fin-gers_____ To her room and to her heart I_____ found the key_____ My Lu-

poco rit. . . a tempo $\text{♩} = 72$

158

Picc.

2-Fl. *mp*

2-Ob. *mp*

2-Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

Hn. I-III *mp*

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock. *mp*

Hp.

Rodolfo [T]
 ci - a _____ Mi - mi love-bird _____ a name I whis-per ten-der - ly _____ My love for her _____ still free-ly for - ev - er ev-er af-ter lin - gers _____

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Db.

171

Flute III

rit. a tempo $\text{♩} = 72$

Picc.

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Rodolfo [T]

— fate guid-ed my hands, in that room lit dim-ly

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Db.

183

rit. Andante ♩=118

Fl. III

2-Fl. *mf* *mp* *mp*

2-Ob. *mf* *mp*

2-Cl. *mp*

B. Cl.

Bsn. *mp* *mp*

Hn. I-III *mf* *p*

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Rodolfo [T] In an in-stant I knew _____ it was love at first sight _____ In the cold win-ter night it was love at first sight. My flo-wer

Tan [Bass]

rit. Andante ♩=118

Vln. 1 *mp* pizz.

Vln. 2 *mp* pizz.

Vla. *mp* pizz.

Vc. *mp* pizz.

Db. *mp*

197

Fl. III *mf* *poco rit.* *a tempo = 118*

2-Fl. *mp* *mp*

2-Ob. *mp*

2-Cl. *mp*

B. Cl. *mp* *mp*

Bsn. *mp*

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp. *mf*

Rodolfo [T] *girl_ with red ro - ses trimmed on her bon - net trimmed on her bon - net My_ heart sang that mo - ment like a*

Tan [Bass]

Vln. 1 *poco rit.* *arco* *a tempo = 118* *mp*

Vln. 2 *arco* *mp*

Vla. *arco* *mp*

Vc. *arco* *mp*

Db. *p* *mp*

246

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Rodolfo [T]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

cresc.

mp

p

Why did I ev - er doubt? Il - lumed thus by moon - light rays her del - i - cate can - dle

258

Con moto ♩=84

rit. vuoto rit.

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Rodolfo [T]

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p dim.

mp

p

mp

mp

dim.

dim.

mf

flick-ered

flick-ered

out

pp

rit. vuoto rit.

rit. vuoto rit.

pizz.

p

pizz.

p

pizz.

pp

p

pizz.

pp

pizz.

pp

pp

pp

277

a tempo $\text{♩} = 76$

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.
Tri.
Cym.
Glock.

Hp.

Rodolfo [T]
Tan [Bass]

My Lu - ci - a Mi - mi, love-bird _____ Oh _____ I miss my miss-tress _____

Vln. 1
Vln. 2
Vla.
Vc.
Db.

a tempo $\text{♩} = 76$
arco

287

poco rit. . . a tempo ♩=72

Fl. III
 2-Fl.
 2-Ob.
 2-Cl.
 B. Cl.
 Bsn.

Hn. I-III
 Hn. II-IV
 2 Tpt.
 2 Tbn.
 B. Tbn.
 Tba.

Timp.
 Tri.
 Cym.
 Glock.

Hp.

Rodolfo [T]
 Oh I miss each lit-tle kiss. I miss my seem - stress. My Lu - ci - a. Mi - mi love - bird.

Tan [Bass]

Vln. 1
 Vln. 2
 Vla.
 Vc.
 Db.

299

Fl. III

2-Fl.

2-Ob.

2-Cl.

B. Cl.

Bsn.

Hn. I-III

Hn. II-IV

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Rodolfo [T]

— a name I whis-per ten-der - ly — a name I whis - per — a name I whis - per — a name I whis - per

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc.

Db.

309

Fl. III

2-Fl. *mf*

2-Ob. *mf*

2-Cl. *f* *mf*

B. Cl. *f*

Bsn. *mf* *mf* *mf*

Hn. I-III *f*

Hn. II-IV *f*

2 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Glock.

Hp.

Rodolfo [T] ten - - der - - ly a name I whis-per... a name I whis-per... a name I

Tan [Bass]

Vln. 1

Vln. 2

Vla.

Vc. *arco*

Db.

318

meno mosso $\text{♩} = 60$

Flute III

Fl. III
2-Fl.
2-Ob.
2-Cl.
B. Cl.
Bsn.

Hn. I-III
Hn. II-IV
2 Tpt.
2 Tbn.
B. Tbn.
Tba.

Timp.
Tri.
Cym.
Glock.

Hp.

Rodolfo [T]
whis-per so - ten - der - ly - Oh how I miss her ten - der kiss her gen - tle smile her sweet car - ess

Tan [Bass]

Vln. 1
Vln. 2
Vla.
Vc.
Db.

meno mosso $\text{♩} = 60$

