



GABASTON

The story of Edward II and his lover, Piers Gabaston

AN OPERA IN TWO ACTS

BY BERNARD SALLES

SCORE

ACT I

GABASTON

Opera in two acts

Libretto Eleanor and Peter MARTINDALE

Music Bernard SALLES

2023

Characters

Isabella Queen of England, daughter of the King of France Soprano

Margaret de Clare Gabaston's wife Mezzo-soprano

Gabaston Earl of Cornwall Tenor

Edward II King of England Baryton

Guy Earl of Warwick Bass

Roger Mortimer Tenor

Priest Bass

Chorus (S/A/T/B)

Act 1

Prelude: Gabaston and chorus

Scene 1: Warwick, Mortimer, chorus

Scene 2: Isabella, Margaret

Scene 3: Gabaston

Scene 4: Edward, Gabaston

Scene 5: Edward, chorus

Scene 6: Warwick, Mortimer, chorus

Scene 7: Final scene: Margaret, Isabella, Edward, Gabaston, Mortimer, Warwick, chorus

Act 2

Orchestral prelude

Scene 1: Edward, Mortimer

Scene 2: Edward, Mortimer, Isabella

Scene 3: Isabella, Margaret

Scene 4: Isabella, Margaret, Gabaston Edward

Scene 5: Margaret, Gabaston

Scene 6: Warwick, Mortimer, Isabella

Orchestral Prelude

Scene 7: Edward, Warwick

Scene 8: Margaret, Gabaston

Scene 9: Gabaston, Edward

Orchestral interlude: Sounds of war

Scene 10: Final scene, Gabaston, Edward, Priest, Chorus

GABASTON

Composition of the orchestra

2 Flutes (1° piccolo, 2° G.flute)

2 Oboes (2° English horn)

2 Clarinets (2° Bass Clarinet)

2 Bassoons (2° Contrabassoon)

4 Horns (F)

2 Trumpets

3 Trombones

1 Tuba

3 Percussionists playing: Snare drum, Military drum, bass drums, 5 toms, bells, chimes, glockenspiel, crotales, hit cymbals, hanging cymbal, timpani.

Violins I

Violins II

Violas

Cellos

Double bass

Score in C

Act 1

PRELUDE: Gabaston is summoned by Edward II

[*enter Gabaston, reading a letter*]

CHORUS: [*Requiem aeternam dona eis, Domine,
[et lux perpetua luceat eis
[Te decet hymnus, Deus, in Sion
[et tibi reddetur votum in Jerusalem
[exaudi orationem meam
[ad te omnis caro veniet.
[Requiem aeternam dona eis, Domine:
[et lux perpetua luceat eis.*

GABASTON: The king is dead
Come, Gabaston, and share the
kingdom with thy dearest friend.
These words fill me with delight;
is there a greater gift
than to be by thy side
and know I am
the favourite of a king?
Sweet prince I come.

Thy amorous lines
draw me home
when thou wilt take me
in thy arms.

Kyrie eleison (etc)

I will lie upon
thy breast and listen
as thy heart
beats beneath mine.
I wait upon thee urgently
so thou canst smile
and kiss my lips and still my tongue.
Sweet prince, I come

Christe eleison etc)

SCENE 1: the Earl of Warwick and Mortimer anticipate Gabaston's arrival

WARWICK: Have you heard?

MORTIMER: Gabaston is almost at the gate.

WARWICK: Let's seize him and stake
his head upon a pike
and raise it on the parapet.

MORTIMER: Less haste; we must get
Edward's measure first.
If we seek to topple him
the whole of England
will be drowned in blood.

WARWICK: Before the winter's out
I'll have his measure
and the coffin made.
There will be war.
He is not the king his father was,
nor will be.
I have no fear of the wrath of God
and will answer for my sins.
Gabaston's are greater;
he will drown
in the mire of his corruption.

CHORUS: *Dies irae, dies illa*
Solvat saeculum in favilla
Teste David in Sibylla
Tuba mirum spargens sonum
Coget omnes ante thronum

[Enter Gabaston]

MORTIMER: He's come. Let's speak to him before the king arrives.

WARWICK: Why so fast Gabaston?

GABASTON: Gabaston I am and always will be
but I shall be 'my lord' before this day is out.

WARWICK: Not to me.
Without some sorcery
a Gascon peasant cannot rise so high
he becomes a liegeman to an English king

GABASTON: If loyalty is an enchantment,
what sorcery there is, my lord Warwick, [*'my lord Warwick' with dry irony*]
friendship, trust and faithfulness,
not one of which has ever troubled you.
Edward will give me that piece of his kingdom
you covet and you will know
my place in his heart.

MORTIMER: We know he holds you dear,
but a king is not a prince.
He now has other duties to attend upon.

GABASTON: In Scotland, Wales and France,
my father served your king now dead,
as I did, no more nor less
than you I think.
In birth and death
there's naught between us.
We are all cast forth like calves
cauled and smeared in blood.
The same birds attend our obsequies
and peck our bones where they lie.

[As Gabaston turns to leave, Warwick reaches for his sword]

MORTIMER: Stay your hand Warwick;
we are ahead of ourselves.

[Exit Gabaston]

We serve the king
as we served his father;
we must work with his son
to the same end.

WARWICK: Or some other end awaits us.

SCENE 2: Isabella and Margaret, before the Coronation

[Enter Isabella, holding a small diptych]

ISABELLA: Edward, I pray for thee.
May it please God that thou art true to me.
I have not seen thee since last night.
You went to carouse.
Sleep no more I beg thee.
The star in the east dissolves in the dawn.
Edward, come and look on me.

[Enter Margaret; Isabella turns to her]

A child I am; a queen I will be
bound to my king by oaths,
no less than he to me

MARGARET: Why so sad?

ISABELLA: I brought with me from France a whole province:
Gascony. But all Edward wants of it
is Gabaston: your husband.

MARGARET: I see no more of him than you of Edward.

ISABELLA: We have been widowed by their desires.

MARGARET: Not so.
Soon enough you will be fit for the king fate chose for you;
Men are easy teased and - despite his different ways -
he is a man.
Piers wants to be a lover and wants to be loved.
I shall love him; he will come to me.
Your Edward needs an heir.
You must make him wanton, then satisfy his needs.

ISABELLA: Margaret, will you sister me?

MARGARET: Aye, sister and more.
There must be naught between us
or the men will prise us apart.

ISABELLA: Men swear oaths upon their life.

MARGARET: Upon my life, you are my sister

ISABELLA: and you are mine.

MARGARET: I shall pace the court

ISABELLA: and listen to their plotting

MARGARET: then tell you all I hear

ISABELLA: we shall share our secrets...

MARGARET: and keep them close...

ISABELLA: Warwick whispers war...

MARGARET: and Mortimer...

ISABELLA: Lancaster...

MARGARET: not one of them is true...

ISABELLA: their oaths are faithless...

MARGARET: they bide their time...

ISABELLA: throw threats...

MARGARET: insults...

ISABELLA: lies...

MARGARET: betrayals.

ISABELLA: Gabaston is a minion

MARGARET: my husband

ISABELLA: A sodomite!

MARGARET: Don't say that.
He is my husband;
his lover yours.
Together, we must break their bond.

ISABELLA: Then sister, I shall have a king
and you the greatest noble in the land.

MARGARET: They will exile my lord of Cornwall;
be sure of it, but I will capture him.

ISABELLA: How?

MARGARET: Who else can he turn to and not offend Edward?

ISABELLA: How will you snare him?

MARGARET: I shall snare him like this...

[Whispers in Isabella's ear]

ISABELLA: and the king?

MARGARET: The king sups likewise.

ISABELLA: Must I too do these things?

MARGARET: Sister, we must.

ISABELLA: Then sister, I shall.

SCENE 3: Gabaston anticipates the court he will preside over

GABASTON: This court will rival Troyes
when Marie of France would summon
troubadours from Languedoc,
and poets and artists
from Normandy and Provence
from Aquitaine and Burgundy.
I will have my pages
dressed like Sylvan nymphs
with a lovely boy, like a Greek god,
who shall bathe in a Spring
gilding the water with his hair
as it slips over him
and leaves pearl bracelets
coiled about his naked arms,
his hands cupped
to hide those parts
that men delight to see;
unbridled poets will tell
their stories
and troubadours will sing
their songs of youth
which all men seek to live again.

SCENE 4: Edward reflects on his inheritance before his coronation; Gabaston joins him

EDWARD:

[Alone, preparing for the coronation; holding a piece of parchment with the coronation oath written out]

I am my father
unloved and fawned upon.
He had his people tethered,
but with his death they are unleashed.

[Enter Gabaston; Edward turns to him]

In Carlisle,
before my father's coffin,
my lords swore fealty to me;
but now they seek to tie me down.

[Holds out the oath to Gabaston who takes it]

My crown depends upon this oath.

I am no more than my father's ghost.
My lord of Cornwall,
see how I am treated.

GABASTON: You are not the target they are aiming for;
they scheme and plot to oust me,
Tis nothing.
Come kiss me Ned,
the coronation cannot part us.

EDWARD:
[*Turning away & cutting Gabaston off*]

Lancaster, Mortimer, Warwick,
they spend their days plotting
against their lawful king.
How can I trust them?

GABASTON: With a blade in your hand
and a stone in your heart!
Come kiss me Ned;

EDWARD:
[*Turning away*]

Piers, what would you advise?

GABASTON: Thou art a king and I no more than a minion.
a Gascon peasant,
born to please you, not give you counsel.
But if I must -
if you require it -
'tis best to stir them up
pitch one against another
and let them fight amongst themselves.
Let them stew.
No more of it...
I'm done.
Come close that I may kiss you.

EDWARD:
[*Turning toward Gabaston*]

Piers, swear your love to me...

GABASTON: willingly...

EDWARD: your oath to me...

GABASTON: I swear...

[Edward kisses Gabaston]

EDWARD: I put my seal upon it.
my father told me you would be a good companion...

GABASTON: I am; it's all I'm good for

EDWARD: too good for a king.

GABASTON: So I am.

EDWARD: What is a king?

GABASTON: Anointed by God, but
beneath the robes
a man like any other.

[Gabaston begins to dress the king in his coronation robe]

EDWARD:	]	I trust no one but you.	GABASTON:	I love no one but you.
	]	With you I live a life	]	In you I live a dream.
	]	untouched by kingship or	]	Not king nor prince
	]	my country's woes.	]	you are a man
	]	You are loyal	]	Alive to love
	]	to my whispered words	]	and Compassion
	]	and understand my tears;	]	You weep and laugh
	]	in you I live my life	]	a man beneath
	]	untainted by expectation.	]	the carapace of kingship
	]	You touch my heart	]	and touch my heart

[Enter Mortimer]

MORTIMER: My lord, we are ready.

EDWARD: Come, my Earl of Cornwall,
you are dressed for the part we play.

SCENE 5: The Coronation Oath

EDWARD: [Recitative]
By my oath, I shall grant and keep the liberties and laws and customs of
England to protect its people and the clergy.
By my oath, I will, in all my judgements, preserve God's law and His
Holy Church; I shall maintain peace with my people and the clergy.
By my oath, I shall ensure justice is delivered honestly, impartially and
wisely, with truth and compassion.

By my oath, I shall hold and keep the laws and customs my parliament decides, and shall defend and strengthen them to the honour of God.

I swear this oath before the earls and people of England and the clergy.

I swear this oath before God, in the name of Jesus, his Saints and Martyrs, and before the image of Mary, mother of God.

[Turning away]

I swear this oath and will wear it like a crown of thorns.

CHORUS: [God save the King!
 [God save the King!
 [God save the King!

SCENE 6: Warwick and Mortimer plot Gabaston's exile

CHORUS: *[Gloria in excelsis Deo.*
 [Et in terra pax hominibus bonæ voluntatis.
 [Laudamus te; benedicimus te;
 [adoramus te; glorificamus te.
 [Gratias agimus tibi propter magnam gloriam tuam.
 [Domine Deus, Rex coelestis,
 [Deus Pater omnipotens.
 [Domine Fili unigenite Jesu Christe.
 [Domine Deus
 [Agnuse Dei
 [Filius Patris
 [Qui tollis peccata mundi miserere nobis.
 [Qui tollis peccata mundi, suscipe deprecationem nostram.
 [Qui sedes ad dextram Patris,
 [O miserere nobis.
 [Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus, Jesu
 Christe.
 [Sancto Spiritu
 [Cum Sancto Spiritus in gloria Dei Patris
 [Amen

WARWICK: We should rise now, before they bed down.

MORTIMER: Will you break your oath before Edward?

WARWICK: I broke my oath before the last amen.

MORTIMER: Who is with you?

WARWICK: Those tied by blood stand by him in his presence.
 But watch them;
 they will turn their back when parliament meets
 and join us.

A storm will break, the like of which
we've not seen before.

MORTIMER: Who will save us?
 What have we done
 to lead us here?

WARWICK: We are only men and must look to ourselves.
 You have the spirit in you to lead us.

MORTIMER: No. No. No.

WARWICK: Lead us to glory.

[Enter Isabella and Margaret; exit Mortimer and Warwick; exhausted, they bow and withdraw]

SCENE 7: Final Act I. A- Margaret & Isabella

ISABELLA: They fawn upon each other;
 they do not care what people think.

MARGARET: To their shame, not yours.

ISABELLA: I am his wife!

MARGARET: Would it were so.

ISABELLA: I am his wife...

MARGARET: In your eyes...

ISABELLA: I am his wife...

MARGARET: you are...

ISABELLA: I am your queen!

[Isabella strikes Margaret; Margaret falls to her knees]

MARGARET: My lady...

[Isabella strikes Margaret a second time]

ISABELLA: Your husband paws my man.
 He kisses him.
 He touches him.
 They embrace as if the coronation was a wedding.

Tonight again Piers will bed him
and lie where I should be.

MARGARET: My lady...

[Isabella strikes Margaret a third time and begins to weep; Margaret rises and takes Isabella in her arms]

MARGARET: My lady...
Hush...
Hush my child...

ISABELLA: *[Begins to wail]*
Is my life for naught?

MARGARET: Hush my child...
These days will soon pass.
The king is enraptured.
When he comes to you
- as he must -
Step by step you will draw him in,
limb by limb, kiss by gentle kiss...
You will reach him.
You will become his wife.

[Margaret and Isabella kiss]

ISABELLA: Will you take him away?

MARGARET: The King?

ISABELLA: Gabaston.

MARGARET: When Edward tires of him.

ISABELLA: He will never tire of Gabaston.
It's not desire that drives him,
it's love...

MARGARET: Love ages in its own time.

B- *[Enter Edward, Gabaston, Warwick & Mortimer; Margaret & Isabella step aside]*

EDWARD: Enough, enough.
You press too hard.
I hear you all.
My kingdom does not turn upon one man.

WARWICK: My lord, if you love us, you must hate Gabaston.

GABASTON: Aye, hate me, earl, because I'm French.
The king of England too is tainted with French blood,
You are an English earl devoid of any learning.
What need has the king of your threadbare wisdom?

[*Gabaston turns aside*]

WARWICK: Take care my lord,
your tongue is not as sharp as my sword.

EDWARD: I'll make you rue these words.
No man is above the law.
I am the law.

WARWICK: Your parliament seethes with discontent.

GABASTON: You tread close to treason.

WARWICK: I'll send you to your judgement day.

GABASTON: You'll send me nowhere;
the king alone instructs me.

ISABELLA: Why must they fight?

MARGARET: Like dogs, to see who wears the crown.

EDWARD: Nothing but words.

MORTIMER: Are we come to this so soon?

WARWICK (*to Gabaston*): I will send you to hell

GABASTON: You'll send me nowhere;
the king alone instructs me.

MORTIMER (*to Edward*): My lord, I wish Gabaston no harm
but you have let him too close.

EDWARD: Nothing but words

ISABELLA: Why must they fight?

MARGARET: Like dogs, to see who wears the crown

EDWARD (*to Mortimer*): Name me one man whose loyalty
Matches Gabaston's.
My lord Cornwall has earned his due.

Whilst you scabble for my father's spoils
He stands by me in love and honour.

WARWICK (*to Gabaston*): I'll send you to hell.

GABASTON: I'll remember your words

ISABELLA: Why must they fight?

MARGARET: Like dogs, to see who wears the crown

EDWARD: Nothing but words

WARWICK (*to Gabaston*): I shall prise the king and you apart with my sword

GABASTON: And be quartered for your trouble
your guts drawn out before your eyes
your body left to rot in pieces
wheresoever the king sends them.

MORTIMER (*to Edward*): My lord, you cannot rule your realm in such a storm

WARWICK (*to Gabaston*): I'll prise you apart with my sword

GABASTON: Your body will rot in pieces

[*Gabaston draws sword*]

ISABELLA: Why must they fight?

MARGARET: Like dogs, to see who wears the crown

EDWARD: Nothing but words

MORTIMER (*to Edward*): You have let him too close

ISABELLA (*to Edward*): My lord, I want no more of this.
Your court is not yet fit for a queen.
It is a battlefield.
We must stand together in love and honour.

EDWARD: My lord Cornwall has earned his due.
He stands by me in love and honour.

MORTIMER (*to Gabaston*): My lord, Cornwall, step back.

GABASTON: The king alone instructs me.

MORTIMER (*to Edward*): For the sake of your kingdom.

EDWARD: No.

MORTIMER: For the sake of Gabaston.

EDWARD: No

ISABELLA and MARGARET: We must stand together in love and honour.

EDWARD: He stands by me in love and honour.

WARWICK (*to Edward*): My lord, why do you incense your peers?

EDWARD: Why do you stand against your king?

GABASTON (*to Warwick*): Your body will rot in pieces

MORTIMER (*to Edward*): Your Kingdom will rot in pieces.
You must change your mind.

ISABELLA and MARGARET: We must stand together in love and honour.

(Exit Isabella and Margaret)

EDWARD: He stands beside me in love and honour.

WARWICK (*to Edward*): Your throne will float in blood.
You must change your mind.

EDWARD: He stands beside me in love and honour.

WARWICK Adieu, my lord.

[Exit Warwick and Mortimer]

EDWARD: I'll no more bandy with these barons
who choose rebellion to their oath.
I will live or die with Gabaston.

[Edward and Gabaston embrace]

CURTAIN

Gabaston

Act I

Gabaston is summoned by Edward II

Prelude

Moderato Lento

The musical score is arranged in a standard orchestral format. It includes the following parts:

- Flûte 1**: Melodic line starting with a *mf* dynamic.
- Flûte 2**: Melodic line starting with a *mf* dynamic.
- Hautbois 1** and **Hautbois 2**: Resting.
- Clarinete en Si \flat 1** and **Clarinete en Si \flat 2**: Melodic lines starting with a *mf* dynamic.
- Basson**: Resting.
- Contrebasson**: Sustained notes with a *f* dynamic.
- Cors en Fa 1/2** and **Cors en Fa 3/4**: Resting.
- Trompettes en Ut 1/2** and **Trombones 1/2**: Resting.
- Trombone basse et Tuba**: Resting.
- Gong**: Resting.
- Cloches tubulaires**: Sustained notes with a *mf* dynamic.
- Gabaston Tenor**, **Sopranos**, **Altos**, **Ténors**, and **Basses**: Resting.
- Violons 1**: Melodic line starting with a *mf* dynamic.
- Violons 2**: Melodic line starting with a *mf* dynamic.
- Altos** (string): Resting.
- Violoncelles** and **Contrebasses**: Sustained notes with a *f* dynamic.

Enter Gabaston reading a letter

This musical score is for a scene titled "Enter Gabaston reading a letter". It features a variety of instruments and vocal parts. The woodwinds include Flutes 1 and 2, Horns 1 and 2, Clarinets 1 and 2, Bassoon, and Contrabassoon. The brass section consists of Cor Anglais 1/2, Cor Anglais 3/4, Trumpets 1/2, Trombones 1/2, and Trumpet/Bass Trombone. Percussion includes Gong and Cloch. T. The vocal parts are for Gabaston, Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The strings include Violins 1 and 2, Viola, Violoncello (Vc.), and Contrabass (C.B.). The score is written in a key signature of one flat and a 3/4 time signature. The first system starts with a measure number of 4. The woodwinds and strings play a rhythmic pattern of eighth notes, often beamed in groups of four. The vocal parts are mostly silent, with Gabaston having a few notes and the lyrics "The" and "(sad)". The Gong and Cloch. T. parts have a few notes, with the Gong marked *mp*. The score is divided into three measures by vertical bar lines.

7

Fl.1
Fl.2
Hb.1
Hb.2
Cl.1
Cl.2
Bsn.
Cbsn.
Cr. 1/2
Cr. 3/4
Trp.1/2
Trb.1/2
Trb.B/Tub.
Gong
Cloch. T
Gab.
S.
A.
T.
B.
V. 1
V. 2
A.
Vc.
C. B.

f *mf* *f* *mf* *f*

king is dead, the (interrogative)
Re - qui - em ae - ter - nam do - na e - is Do - mi - ne
do - na e - is Do - mi - ne

10

Fl.1
Fl.2
Hb.1
Hb.2
Cl.1
Cl.2
Bsn.
Cbsn.
Cr. 1/2
Cr. 3/4
Trp.1/2
Trb.1/2
Trb.B/Tub.
Gong
Cloch. T
Gab.
S.
A.
T.
B.
V. 1
V. 2
A.
Vc.
C. B.

mf *mf* *mf* *mf*

mp

mf

(mischievous, almost joyful)

king is dead the king is

et lux per - pe - tu - a lu - ce at eis
et lux per - pe - tu - a lu - ce at eis
et lux per - pe - tu - a lu - ce at eis

Div.

13

Fl.1

Fl.2

Hb.1

Hb.2

Cl.1

Cl.2

Bsn.

Cbsn

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb.1/2

Trb.B/Tub.

Gong

Cloch. T

Gab.

S.

A.

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

mf

mf

mf

mp

dead

the

(sad)

Te de - cet hym - nus De - us in Si - on

Te de - cet hym - nus De - us in Si - on

Te de - cet hym - nus De - us in Si - on

Te de - cet hym - nus De - us in Si - on

mf

16

Fl.1

Fl.2

Hb.1

Hb.2

Cl.1

Cl.2

Bsn.

Cbsn

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb.1/2

Trb.B/Tub.

Gong

Cloch. T

Gab.

King is dead The

S.

A.

T.

B.

Et ti - bi red - de - tur vo - tum in Je - ru - sa - lem

Et ti - bi red - de - tur vo - tum in Je - ru - sa - lem

Et ti - bi red - de - tur vo - tum in Je - ru - sa - lem

Et ti - bi red - de - tur vo - tum in Je - ru - sa - lem.

(interrogative)

V. 1

V. 2

A.

Vc.

C. B.

19

Fl.1

Fl.2

Hb.1

Hb.2

Cl.1

Cl.2

Bsn.

Cbsn.

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb.1/2

Trb.B/Tub.

Gong

Cloch. T

Gab.

S.

A.

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

mf

mp

(mischievous, almost joyful)

king is dead

The king is

ex - au - di o - ra - ti - o - nem me - am

ex - au - di o - ra - ti - o - nem me - am

ex - au - di o - ra - ti - o - nem me - am

Ex - au - di o - ra - ti - o - nem me - am

mf

vo

vo

vo

vo

22

Fl.1

Fl.2

Hb.1

Hb.2

Cl.1

Cl.2

Bsn.

Cbsn.

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb.1/2

Trb.B/Tub.

Gong

Cloch. T

Gab.

S.

A.

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

f

mf

f

mf

(1°)

(2°)

(3°)

(interrogative)

dead

The

Ad te om - nis ca - ro ve - ni - et

Ad te om - nis ca - ro ve - ni - et

Ad te om - nis ca - ro ve - ni - et

Ad te om - nis ca - ro ve - ni - et

f

mf

f

25

Fl.1
Fl.2
Hb.1
Hb.2
Cl.1
Cl.2
Bsn.
Cbsn.
Cr. 1/2
Cr. 3/4
Trp.1/2
Trb.1/2
Trb.B/Tub.

Gong
Cloch. T
Gab.
S.
A.
T.
B.

V. 1
V. 2
A.
Vc.
C. B.

mp

King is dead The

Re - qui - em æ - ter - nam do - na e - is, Do - mi - ne:

Re - qui - em æ - ter - nam do - na e - is, Do - mi - ne:

mf

f

28

Fl.1
Fl.2
Hb.1
Hb.2
Cl.1
Cl.2
Bsn.
Cbsn.
Cr. 1/2
Cr. 3/4
Trp.1/2
Trb.1/2
Trb.B/Tub.
Gong
Cloch. T
Gab.
S.
A.
T.
B.
V. 1
V. 2
A.
Vc.
C. B.

King is dead
et lux per - pe - tu - a lu - ce -
et lux per - pe - tu - a lu - ce -

mf
mf

vφ
vφ
vφ
vφ

30

Fl.1

Fl.2

Hb.1

Hb.2

Cl.1

Cl.2

Bsn.

Cbsn.

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb.1/2

Trb.B/Tub.

Gong

Cloch. T

Gab.

S.

A.

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

mp

mf

mf

at - - - e - - - is

at - - - e - - - is

Grosse caisse →

Timbales →

Tbne B.

mf

mf

Gabaston (reading a letter)

1 Moderato

Fl.1
Fl.2
Hb.1
Hb.2
Cl.1
Cl.2
Bsn.
Cbsn.

Cr. 1/2
mf
mp sempre

Cr. 3/4
mf
mp sempre

Trp.1/2
Trb.1/2
mf
mf

Trb.B/Tub.

G. C.
Timb.

Gab.
Come, Ga - bas - ton, and share the king - dom

S.
A.
T.
B.

Moderato

V. 1
V. 2
A.
mf
mp sempre

Vc.
mf
p sempre

C. B.

4

Fl.1

Fl.2

Hb.1

Hb.2

Cl.1

Cl.2

Bsn.

Cbsn

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb.1/2

Trb.B/Tub.

G. C.

Timb.

Gab.

S.

A.

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

with thy dear - est friend These words fill me with de -

Re - qui - em æ - ter - nam Do - mi - ne

Re - qui - em æ - ter - nam Do - mi - ne

Re - qui - em æ - ter - nam Do - mi - ne

Re - qui - em æ - ter - nam Do - mi - ne

Re - qui - em æ - ter - nam Do - mi - ne

p
Tbne B.

p

7

Fl.1
Fl.2
Hb.1
Hb.2
Cl.1
Cl.2
Bsn.
Cbsn.
Cr. 1/2
Cr. 3/4
Trp.1/2
Trb.1/2
Trb.B/Tub.
G. C.
Timb.
Gab.
S.
A.
T.
B.
V. 1
V. 2
A.
Vc.
C. B.

mf
*mf*³
*mf*³
mf
mf
p
p^{3° tbne}
p
mp
mp
mp
mp
mp
mp
mp

8
light; is there a grea-ter gift than to be by thy side
et lux per-pe-tu-a
et lux per-pe-tu-a
et lux per-pe-tu-a
et lux per-pe-tu-a

11

Fl.1

Fl.2

Hb.1

Hb.2

Cl.1

Cl.2

Bsn.

Cbsn.

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb.1/2

Trb.B/Tub.

G. C.

Timb.

Gab.

S.

A.

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

p

3° tbne

p

and know I am the

Re - qui - em æ - ter - nam Do - mi - ne

Re - qui - em æ - ter - nam Do - mi - ne

Re - qui - em æ - ter - nam Do - mi - ne

Re - qui - em æ - ter - nam Do - mi - ne

14

Fl.1
Fl.2
Hb.1
Hb.2
Cl.1
Cl.2
Bsn.
Cbsn.
Cr. 1/2
Cr. 3/4
Trp.1/2
Trb.1/2
Trb.B/Tub.
G. C.
Timb.
Gab.
S.
A.
T.
B.
V. 1
V. 2
A.
Vc.
C. B.

mp
mp
mp
p
p
p
p
3° tbne
p
ppp
mp
mp
mp

fa-vourite of a king? Sweet prince I come.
et lux per-pe-tu - a
et lux per-pe-tu - a
et lux per-pe-tu - a
et lux per-pe-tu - a
et lux per-pe-tu - a

18 poco più mosso

Fl.1
Fl.2
Hb.1
Hb.2
Cl.1
Cl.2
Bsn.
Cbsn.
Cr. 1/2
Cr. 3/4
Trp.1/2
Trb.1/2
Trb.B/Tub.
G. C.
Timb.
Gab.
S.
A.
T.
B.

poco più mosso
sul pont.

V. 1
V. 2
A.
Vc.
C. B.

22

Fl.1 *mp*

Fl.2

Hb.1 *mp*

Hb.2

Cl.1

Cl.2

Bsn.

Cbsn.

Cr. 1/2 *mf* 1°

Cr. 3/4

Trp.1/2 *p sempre* con sord.

Trb.1/2 *p sempre*

Trb.B/Tub. *p sempre*

G. C.

Timb. *p sempre*

Gab. in thy arms I will lie up - on thy breast

S. Ky - ri - e e - le - i - son Chris - te e - le - i - son

A. Ky - ri - e e - le - i - son Chris - te e - le - i - son

T. Ky - ri - e e - le - i - son Chris - te e - le - i - son

B. Ky - ri - e e - le - i - son Chris - te e - le - i - son

V. 1

V. 2

A.

Vc.

C. B.

27

Fl.1
Fl.2
Hb.1
Hb.2
Cl.1
Cl.2
Bsn.
Cbsn.
Cr. 1/2
Cr. 3/4
Trp.1/2
Trb.1/2
Trb.B/Tub.
G. C.
Timb.
Gab.
S.
A.
T.
B.
V. 1
V. 2
A.
Vc.
C. B.

mf

1°

and lis - ten as thy heart beats be - neath mine.

Ky-ri - e e - le - i -
Ky-ri - e e - le - i -
Ky-ri - e e - le - i -
Ky-ri - e e - le - i -

Detailed description: This is a page of a musical score, page 27. It features a large ensemble of instruments and vocal parts. The instruments listed on the left are Flute 1 and 2, Horns 1 and 2, Clarinets 1 and 2, Bassoon, Contrabassoon, Cor Anglais 1/2 and 3/4, Trumpets 1/2, Trombones 1/2 and Bass/Tuba, Glockenspiel, Timpani, and Gong. The vocal parts are Soprano, Alto, Tenor, and Bass. The string parts are Violin 1 and 2, Viola, Violoncello, and Contrabass. The score includes various musical notations such as rests, notes, slurs, and dynamics. The vocal parts have lyrics: "and listen as thy heart beats beneath mine." and "Ky-ri - e e - le - i -". The Cor Anglais parts have first endings marked with "1°". The Timpani part has triplet markings. The Trombone and Bass/Tuba parts have specific chordal notations. The string parts are mostly rests.

32

Fl.1
Fl.2
Hb.1
Hb.2
Cl.1
Cl.2
Bsn.
Cbsn.
Cr. 1/2
Cr. 3/4
Trp.1/2
Trb.1/2
Trb.B/Tub.
G. C.
Timb.
Gab.
S.
A.
T.
B.
V. 1
V. 2
A.
Vc.
C. B.

son Chris - te e - le - i-son
son Chris - te e - le - i-son
son Chris - te e - le - i-son
son Chris - te e - le - i-son

I wait up-on thee ur-gent-ly so thou can't

36 Crescendo e

Fl.1

Fl.2

Hb.1 *mf*

Hb.2

Cl.1

Cl.2

Bsn.

Cbsn.

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb.1/2 *p cresc.poco a poco*

Trb.B/Tub. *p cresc.poco a poco*

G. C.

Timb. *p cresc.poco a poco*

Gab. smile _____ and kiss my lips and still my tongue and kiss my lips and

S.

A.

T.

B.

V. 1 *p nat.* *mf*

V. 2 *p nat.*

A. *p nat.*

Vc. *mf nat.*

C. B. *mf nat.*

Crescendo e

40 **accelerando**

Fl.1
Fl.2
Hb.1
Hb.2
Cl.1
Cl.2
Bsn.
Cbsn.
Cr. 1/2
Cr. 3/4
Trp.1/2
Trb.1/2
Trb./Tub.
G.C.
Timb.
Gab.
S.
A.
T.
B.

f, *ff*, *p*, *f*, *f*, *f*, *f*, *ff*, *ff*, *ff*, *ff*

1°, 4°, V^{3°}, V^{2°}, open 1°, G.C., *p*

still my tongue and kiss my lips and still my tongue

accelerando

V.1
V.2
A.
Vc.
C.B.

45 **Tempo I** **Rall ...**

Fl.1
Fl.2
Hb.1
Hb.2
Cl.1
Cl.2
Bsn.
Cbsn.
Cr. 1/2
Cr. 3/4
Trp.1/2
Trb.1/2
Trb.B/Tub.
C. Cl.
Timb.
Gab.
S.
A.
T.
B.
V. 1
V. 2
A.
Vc.
C. B.

mf *mp* *p* *p* *mf* *p* *mf* *p*

Cloches → Cloche

sweet Prince I come.
Ky - ri - e e - le - i - son
Ky - ri - e e - le - i - son
Ky - ri - e e - le - i - son
Ky - ri - e e - le - i - son

Scene 1

the earl of Warwick and Mortimer anticipate Gabaston's arrival

Repeat these bars following the staging

Allegro

This musical score is for Scene 1, titled "the earl of Warwick and Mortimer anticipate Gabaston's arrival". The tempo is marked "Allegro". The score is divided into two systems. The first system includes parts for Flûte 1, Flûte 2, Hautbois 1, Hautbois 2, Clarinette en Si \flat 1, Clarinette en Si \flat 2, Basson, Contrebasson, Cors en Fa 1/2, Cors en Fa 3/4, Trompettes en Ut 1/2, Trombones 1/2, Trombone basse/ Tuba, Caisse Claire Tom grave, and Grosse Caisse Tom medium. The second system includes parts for Mortimer Ténor, Warwick Basse, Violons 1, Violons 2, Altos, Violoncelles, and Contrebasses. The score features various musical notations, including dynamics like *ff* and *f*, articulation marks like accents and slurs, and performance instructions such as "Repeat these bars following the staging". The key signature is one flat (B \flat), and the time signature is common time (C). The score is written for a full orchestra and two vocal soloists.

4

Fl.1

Fl.2

Hb.1

Hb.2

Cl.1

Cl.2

Bsn.

Cbsn.

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.B./Tub.

C.C.
T.G.

G.C./C.C.

Mort.

War.

V. 1

V. 2

A.

Vc.

C. B.

Have you heard?

Ga-bas-ton is al-most at the gate.

Detailed description: This is a page of a musical score for page 25. It features 20 staves of music. The instruments listed on the left are: Fl.1, Fl.2, Hb.1, Hb.2, Cl.1, Cl.2, Bsn., Cbsn., Cr.1/2, Cr.3/4, Trp.1/2, Trb.1/2, Trb.B./Tub., C.C./T.G., G.C./C.C., Mort., War., V. 1, V. 2, A., Vc., and C. B. The score is divided into three measures. The first measure contains the vocal line with the lyrics "Have you heard?". The second measure contains the vocal line with the lyrics "Ga-bas-ton is al-most at the gate.". The third measure contains the vocal line with the lyrics "Ga-bas-ton is al-most at the gate.". The music is written in a key signature of one flat and a 4/4 time signature. The vocal parts are in the soprano and alto registers. The instrumental parts are in various registers, including the bass register for the tuba and the tenor register for the trumpet and trombone. The score includes various musical notations such as notes, rests, slurs, and dynamics.

7

Fl.1
Fl.2
Hb.1
Hb.2
Cl.1
Cl.2
Bsn.
Cbsn.
Cr.1/2
Cr.3/4
Trp.1/2
Trb.1/2
Trb.B./Tub.
C.C.
T.G.
G.C./C.C.
Mort.
War.
V. 1
V. 2
A.
Vc.
C. B.

f *1°*

Let's seize him and stake his head up-on a pike and

10

Fl.1

Fl.2

Hb.1

Hb.2

Cl.1

Cl.2

Bsn.

Cbsn.

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.B./Tub.

C.C.
T.G.

G.C./C.C.

Mort.

War.

V. 1

V. 2

A.

Vc.

C. B.

f

fp

mf

Less has - te; we

raise it on the pa-ra-pet.

13

Fl.1

Fl.2

Hb.1

Hb.2

Cl.1

Cl.2

Bsn.

Cbsn.

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.B./Tub.

C.C.
T.G.

G.C./C.C.

Mort.
must get Ed-ward's mea-sure first. If we seek to top-ple him the whole of

War.

V.1

V.2

A.

Vc.

C. B.

16

Fl.1

Fl.2

Hb.1

Hb.2

Cl.1

Cl.2

Bsn.

Cbsn.

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.B./Tub.

C.C.
T.G.

G.C./C.C.

Mort.

War.

V.1

V.2

A.

Vc.

C.B.

En - gland will be drowned in blood.

Be-fore the win-ter's out I'll

f

fp

sf

gr

1°

2°

19

Fl.1
Fl.2
Hb.1
Hb.2
Cl.1
Cl.2
Bsn.
Cbsn.
Cr.1/2
Cr.3/4
Trp.1/2
Trb.1/2
Trb.B./Tub.
C.C.
T.G.
G.C./C.C.
Timb.
Mort.
War.
S./A.
T./B.
V.1
V.2
A.
Vc.
C. B.

have his mea - sure and the cof-fin made. There will be

Tom
f
fp
f
f

22

Fl.1
Fl.2
Hb.1
Hb.2
Cl.1
Cl.2
Bsn.
Cbsn.

Cr.1/2
Cr.3/4
Trp.1/2
Trb.1/2
Trb.B./Tub.

C.C.
T.G.
G.C./C.C.
Timb.
Mort.
War.
S./A.
T./B.

V. 1
V. 2
A.
Vc.
C. B.

ff *gliss.*
ff *gliss.*
ff *gliss.*
ff *gliss.*
ff *gliss.*
ff *gliss.*
ff *gliss.*
ff *gliss.*
ff
f
f
fp *1°* *2°*
fp *1°* *2°*
fp
gliss.
gliss.
gliss.
ff *gliss.*
ff
ff *gliss.*
ff
ff *gliss.*
ff

war. He is not the king his father was,
Di-es i - rae, Di-es il - la Sol-vet sae -
Di-es i - rae, Di-es il - la Sol-vet sae -

25 *flatt.*

Fl.1 *flatt.*

Fl.2 *flatt.*

Hb.1 *flatt.*

Hb.2 *flatt.*

Cl.1 *flatt.*

Cl.2 *flatt.*

Bsn. *flatt.*

Cbsn. *flatt.*

Cr.1/2

Cr.3/4

Trp.1/2 ^{1°} ^{2°} ^{1°} ^{2°} 1/2 *fp*

Trb.1/2 ^{1°} ^{2°} ^{1°} ^{2°} *fp*

Trb.B./Tub. ^{3°} ^{3°} tuba tuba *fp*

Timb.

Mort.

War. ³ ³
 nor will be. I have no fear of the wrath of God

S./A. *e - clum in fa - vi - la Tes - te Da - vid in Si -*

T./B. *e - clum in fa - vi - la Tes - te Da - vid in Si -*

V. 1 *gliss.*

V. 2 *gliss.*

A. *gliss.*

Vc. *gliss.*

C. B. *gliss.*

ff

28

Fl.1 *gliss.* *ff* *flatt.*

Fl.2 *gliss.* *ff* *flatt.*

Hb.1 *gliss.* *ff* *flatt.*

Hb.2 *gliss.* *ff* *flatt.*

Cl.1 *gliss.* *ff* *flatt.*

Cl.2 *gliss.* *ff* *flatt.*

Bsn. *gliss.* *ff* *flatt.*

Cbsn. *gliss.* *ff* *flatt.*

Cr.1/2 *ff*

Cr.3/4 *ff*

Trp.1/2 *fp* ^{1°} *fp*

Trb.1/2 *fp* ^{3°} *fp* ^{1°}

Trb.B./Tub. *fp* tuba *fp*

Timb.

Mort.

War. ³ ³ ³

S./A. and will ans - wer for my sins. Ga-bas-ton's are grea-ter;
by - lla Tu - ba mi - rum spar-gens so-num

T./B. by - lla Tu - ba mi - rum spar-gens so-num

V.1

V.2

A.

Vc.

C. B.

31 33

Fl.1 *ff* improvisation on these notes

Fl.2 *ff* improvisation on these notes

Hb.1 *ff* improvisation on these notes

Hb.2 *ff* improvisation on these notes

Cl.1 *ff* improvisation on these notes

Cl.2 *ff* improvisation on these notes

Bsn. *ff* improvisation on these notes

Cbsn. *ff* improvisation on these notes

Cr.1/2 *ff*

Cr.3/4 *ff*

Trp.1/2

Trb.1/2

Trb.B./Tub.

G.C./C.C.

Timb. *ff*

Gab.

Mort.

War.

S./A. he will drown in the mire of his cor - rup - tion.
Co - get om - nes an - te thro - num Di - es i - rae, Di - es

T./B. Co - get om - nes an - te thro - num Di - es i - rae, Di - es

V.1 *ff* improvisation on these notes

V.2 *ff* improvisation on these notes

A. *ff* improvisation on these notes

Vc. *ff* improvisation on these notes

C. B. *ff* improvisation on these notes

34

Fl.1
Fl.2
Hb.1
Hb.2
Cl.1
Cl.2
Bsn.
Cbsn.
Cr.1/2
Cr.3/4
Trp.1/2
Trb.1/2
Trb.B./Tub.
G.C./C.C.
Timb.
Gab.
Mort.
War.
S./A.
T./B.
V.1
V.2
A.
Vc.
C.B.

f *mf* *p*
f *mf* *p*
f *mf* *p*
f *mf* *p*
f *mf* *p*
f *mf* *p*
f *mf* *p*
f *mf* *p*
f *mf* *p*
fp *f* *mf*
fp *f* *mf*
fp *f* *mf*
f *mf* *p*
f *mf* *p*
f *mf* *p*
f *mf* *p*
f *mf* *p*
f *mf* *p*
f *mf* *p*
f *mf* *p*
f *mf* *p*
f *mf* *p*
f *mf* *p*
f *mf* *p*
f *mf* *p*

While going away
 He's come.

il - la Di - es i - rae, Di - es il - la
 il - la Di - es i - rae, Di - es il - la

f *mf* *p*
f *mf* *p*
f *mf* *p*
f *mf* *p*
f *mf* *p*

38

Fl.1

p

Fl.2

p

Hb.1

p

Hb.2

p

Cl.1

p

Cl.2

p

Bsn.

p

Cbsn.

p

Cr.1/2

mf ^{1°}

Cr.3/4

mf ³

Trp.1/2

mf ³

Trb.1/2

mf

Trb.B./Tub.

mf

C.C.
T.G.

G.C./C.C.

p^x

Timb.

Gab.

Mort.

Let's speak to him... be-fore the king ar-rives.

War.

Why so fast Ga-bas- ton?

S./A.

T./B.

V. 1

p

V. 2

p

A.

p

Vc.

p

C. B.

p

41

Fl.1 *mf*³ *8va* 6

Fl.2

Hb.1 *mf*³ 6

Hb.2

Cl.1 *mf*³ 6

Cl.2

Bsn.

Cbsn.

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.B./Tub.

C.C.
T.G.

T.M.

Timb.

Gab. Ga-bas-ton I am and al-ways will be but I shall be 'my lord' be-fore this day is

Mort.

War.

S./A.

T./B.

V.1 *mp*

V.2 *mf*

A. *mf*

Vc. *p*

C. B. *p*

44

Fl.1
Fl.2
Hb.1
Hb.2
Cl.1
Cl.2
Bsn.
Cbsn.
Cr.1/2
Cr.3/4
Trp.1/2
Trb.1/2
Trb.B./Tub.
C.C.
T.G.
T.M.
Gab.
Mort.
War.
S./A.
T./B.
V.1
V.2
A.
Vc.
C. B.

f 6
f 6
f 6
f 6
f 6
f 6
fp
fp
p + (Bouchés)
1° *p* con sord.
p
fp
fp
Tom medium *mf*
mf
mf
out.
Not to me. With-out some sor-ce-ry a Gas-con pea-sant can-not rise so
fp
1° norm. *f*
2° norm. *f* open *mf*
3

48 *8va*

Fl.1 *f*

Fl.2

Hb.1 *f*

Hb.2

Cl.1 *f*

Cl.2

Bsn.

Cbsn.

Cr.1/2 *mf*

Cr.3/4 *mf*

Trp.1/2

Trb.1/2 *mf*

Trb.B./Tub. *mf*

C.C. *mf*

T.G. *p*

T.M. *f*

Timb. *p*

Gab.

Mort.

War. *pp*

S./A. high he be - comes a liege-man to an En - glish king.

T./B.

V. 1 *p* *leggero*

V. 2 *p* *leggero*

A. *mp*

Vc. *mp*

C. B. *p*

G.C. →

If

Fl.1
Fl.2
Hb.1
Hb.2
Cl.1
Cl.2
Bsn.
Cbsn.

Cr.1/2
Cr.3/4
Trp.1/2
Trb.1/2
Trb.B./Tub.

C.C.
T.G.
G.C.
Timb.

Gab.
Mort.
War.
S./A.
T./B.

V. 1
V. 2
A.
Vc.
C. B.

mf
mf

my lord Warwick with dry irony

lo-yal-ty is an en - chant-ment, what sorce - ry there is, my Lord War-wick, friend-ship, trust and

simile
p
p
p
leggero

57

Fl.1
Fl.2
Hb.1
Hb.2
Cl.1
Cl.2
Bsn.
Cbsn.
Cr.1/2
Cr.3/4
Trp.1/2
Trb.1/2
Trb.B./Tub.
C.C.
T.G.
G.C.
Timb.
Gab.
Mort.
War.
S./A.
T./B.
V. 1
V. 2
A.
Vc.
C. B.

faith-ful-ness, not one of which has e-ver trou-bled you

f *p* *f* *p* *f* *p* *f*

mf *f* *mf* *f* *mf* *f* *mf* *f*

61

Fl.1
Fl.2
Hb.1
Hb.2
Cl.1
Cl.2
Bsn.
Cbsn.
Cr.1/2
Cr.3/4
Trp.1/2
Trb.1/2
Trb.B./Tub.
C.C.
T.G.
G.C.
Timb.
Gab.
Mort.
War.
S./A.
T./B.
V. 1
V. 2
A.
Vc.
C. B.

Edward will give me that piece of his kingdom you covet and you will know

Più Lento

65

Fl.1

Fl.2

Hb.1

Hb.2

Cl.1

Cl.2

Bsn.

Cbsn.

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.B./Tub.

C.C.

T.G.

G.C.

Timb.

Gab.

Mort.

War.

S./A.

T./B.

my place in his heart.

We know he holds you dear, but a king is not a

Più Lento

V. 1

V. 2

A.

Vc.

C. B.

fp

mf

mp

fp

71

FL.1
FL.2
Hb.1
Hb.2
Cl.1
Cl.2
Bsn.
Cbsn.
Cr.1/2
Cr.3/4
Trp.1/2
Trb.1/2
Trb.B./Tub.
C.C.
T.G.
G.C.
Timb.
Gab.
Mort.
War.
S./A.
T./B.
V. 1
V. 2
A.
Vc.
C. B.

prince. _____ He now has o-ther du-ties to at- tend _____ up - on.

In

pizz.
mf
pizz.
mf
pizz.
mf
pizz.
mf
pizz.
mf

Detailed description: This page of a musical score, numbered 71, features a large ensemble of instruments and a vocal line. The instruments are arranged in a standard orchestral layout. The woodwinds (Flutes, Horns, Clarinets, Bassoon, Contrabassoon, Trumpets, Trombones) and percussion (Cymbals, Gong, Triangle, Snare, Timpani, Gong, Bass Drum) are mostly silent, indicated by rests. The strings (Violins, Violas, Cellos, Double Basses) play a melodic line with a dynamic marking of *mf*. The vocal line (Mort.) has lyrics: "prince. _____ He now has o-ther du-ties to at- tend _____ up - on." and a performance instruction "In". The string parts feature triplets and pizzicato markings in the final measure.

76

Fl.1

Fl.2

Hb.1

Hb.2

Cl.1

Cl.2

Bsn.

Cbsn.

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.B./Tub.

C.C.

T.G.

G.C.

Timb.

Gab.

Mort.

War.

S./A.

T./B.

V.1

V.2

A.

Vc.

C.B.

Scot-land, Wales and France, my fa-ther served your king now dead, as I did, no more nor less than you I

Più Lento

80

Fl.1
Fl.2
Hb.1
Hb.2
Cl.1
Cl.2
Bsn.
Cbsn.
Cr.1/2
Cr.3/4
Trp.1/2
Trb.1/2
Trb.B./Tub.
C.C.
T.G.
G.C.
Timb.
Gab.
Mort.
War.
S./A.
T./B.

think. In birth and death there's naught bet-ween us. We are all cast forth like_ calves_ cauled and smeared in blood.

Più Lento

V. 1
V. 2
A.
Vc.
C. B.

86

Fl.1
Fl.2
Hb.1
Hb.2
Cl.1
Cl.2
Bsn.
Cbsn.
Cr.1/2
Cr.3/4
Trp.1/2
Trb.1/2
Trb.B./Tub.
C.C.
T.G.
G.C.
Timb.
Gab.
Mort.
War.
S./A.
T./B.
V.1
V.2
A.
Vc.
C. B.

p sempre
p sempre
mp pizz.
mp pizz.
mp pizz.
mp

mf < > *mf*

1° normal

As Gabaston turns to leave, Warwick reaches for his sword

The same birds at-tend our ob-se-qui-es and peck our bones where they lie.

92 *Più mosso*

Fl.1 *f*

Fl.2 *f*

Hb.1 *f*

Hb.2 *f*

Cl.1 *f*

Cl.2 *f*

Bsn. *f*, Marcato

Cbsn. *f*

Cr.1/2 *f*

Cr.3/4 *f*

Trp.1/2 *f*

Trb.1/2 *f*

Trb.B./Tub. *mp*

C.C.

T.G.

Gab. *Exit Gabaston*

Mort.

War. *Stay your hand War - wick; we are a-head of our*

S./A. *f* *Di-es i-rae, Di-es*

T./B. *f* *Di-es i-rae, Di-es*

V.1 *arco, ff* *gliss.* *f* *mf*

V.2 *arco, ff* *gliss.* *f* *mf*

A. *arco, ff* *gliss.* *f* *mf*

Vc. *arco, ff* *gliss.* *f* *mf*

C. B. *arco, ff* *gliss.* *f* *mf*

Più mosso

98

Fl.1
Fl.2
Hb.1
Hb.2
Cl.1
Cl.2
Bsn.
Cbsn.

Cr.1/2
Cr.3/4
Trp.1/2
Trb.1/2
Trb.B./Tub.

C.C.
T.G.
G.C.
Timb.

Gab.
Mort.
War.
S./A.
T./B.

V.1
V.2
A.
Vc.
C. B.

mp
mp
mp
mp
mp

mp
mp
mp
mp
mp

f
f
f
f
f

mf marcato

1°
3°
2°
3°

f
f

selves. We serve the king as we served his fa - ther; we must

il - la Sol - vet sae - cu - lum in fa - vil - la Tes - te Da - vid

il - la Sol - vet sae - cu - lum in fa - vil - la Tes - te Da - vid

mp
p
mp
p
mp
p
mp
p
mp
p
mp
p
mp
p
mp
p

f
f
f
f
f

102



Woodwinds: Fl.1, Fl.2, Hb.1, Hb.2, Cl.1, Cl.2, Bsn., Cbsn., Cr.1/2, Cr.3/4, Trp.1/2, Trb.1/2, Trb.B./Tub.

Brass: C.C., T.G., G.C., Timb., Gab., Mort., War., S./A., T./B.

Strings: V.1, V.2, A., Vc., C. B.

Vocal Text:
work with his son to the same end. Or some ot-her end a - waits us.
in Si - by - lla Tu - ba mi-rum spar - gens so - num

Dynamic Markings: *mp*, *f*, *mf*, *ff*

Performance Instructions: 1° , 4° , 2° , 3 , 8^{va}

Repeat this bars ad libitum

105

Fl.1
Fl.2
Hb.1
Hb.2
Cl.1
Cl.2
Bsn.
Cbsn.
Cr.1/2
Cr.3/4
Trp.1/2
Trb.1/2
Trb.B./Tub.
C.C.
T.G.
G.C.
Timb.
Gab.
Mort.
War.
S./A.
T.
B.

Co - get om - nes an - te thro - num Di - es i - rae, Di - es
Co - get om - nes an - te thro - num Di - es i - rae, Di - es
Co - get om - nes an - te thro - num Di - es i - rae, Di - es

Repeat this bars ad libitum

(8)

V.1
V.2
A.
Vc.
C. B.

107

Fl.1
Fl.2
Hb.1
Hb.2
Cl.1
Cl.2
Bsn.
Cbsn.
Cr.1/2
Cr.3/4
Trp.1/2
Trb.1/2
Trb.B./Tub.
C.C.
T.G.
G.C.
Timb.
S./A.
T.
B.
V. 1
V. 2
A.
Vc.
C. B.

il - la *ff* Di - es i - rae, Di - es il - la
il - la *ff* Di - es i - rae, Di - es il - la
il - la *ff* Di - es i - rae, Di - es il - la

(8)

Isabella and Margaret before the coronation

Moderato lento

The musical score is arranged in two systems. The first system includes woodwinds and brass instruments, and the vocalists Isabella and Margaret. The second system includes string instruments. The tempo is marked 'Moderato lento' and the time signature is 3/4. The woodwind section includes Flûte, Flûte alto, Hautbois, Cor anglais, Clarinette en Sib, Clarinette basse en Sib, Basson, and Contrebasson. The brass section includes Cors en Fa 1/2, Cors en Fa 3/4, Trompettes en Ut 1/2, Trombones 1/2, Trombone basse, and Tuba. The string section includes Violons 1, Violons 2, Altos, Violoncelles, and Contrebasses. The vocalists Isabella and Margaret have staves with rests. The Clarinette en Sib part features a melodic line starting in the second measure, marked *mf*, and ending in the fourth measure, marked *p*. The strings play a rhythmic accompaniment, with Violons 1 and Violons 2 playing sustained notes, Altos playing a rhythmic pattern, and Violoncelles and Contrebasses playing sustained notes. Dynamics include *mp* and *p*.

5

Fl.
Fl. A.
Hb.1
C.A.
Cl.
Cl. B
Bsn.
Cbsn.
Cr. 1/2
Cr. 3/4
Trp.1/2
Trb. 3/4
Trb.b.
Tb.
Isab.
Marg.
V. 1
V. 2
A.
Vc.
C. B.

Detailed description of the musical score: This page contains a full orchestral score for 4 measures. The woodwind section includes Flute (Fl.), Flute Alto (Fl. A.), Horn 1 (Hb.1), Cor Anglais (C.A.), Clarinet (Cl.), Clarinet Bass (Cl. B), Bassoon (Bsn.), and Contrabassoon (Cbsn.). The brass section includes Cornet 1/2 (Cr. 1/2), Cornet 3/4 (Cr. 3/4), Trumpet 1/2 (Trp.1/2), Trombone 3/4 (Trb. 3/4), Trombone Bass (Trb.b.), and Tuba (Tb.). The string section includes Violin 1 (V. 1), Violin 2 (V. 2), Viola (Vc.), and Cello/Bass (C. B.). Two vocalists, Isabella (Isab.) and Marguerite (Marg.), are also present. The Clarinet (Cl.) part features a melodic line with slurs and dynamic markings (> and <). The Viola (Vc.) part has a steady eighth-note accompaniment. The Violin 1 (V. 1) and Violin 2 (V. 2) parts play sustained chords. The Cello/Bass (C. B.) part is mostly silent. The vocalists (Isab. and Marg.) are also silent.

9

Fl.

Fl. A.

Hb.1

C.A.

Cl.

Cl. B

Bsn.

Cbsn.

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb. 3/4

Trb.b.

Tb.

Isab.

Marg.

V. 1

V. 2

A.

Vc.

C. B.

13

Fl.

Fl. A.

Hb.1

C.A.

Cl.

Cl. B.

Bsn.

Cbsn.

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb. 3/4

Trb.b.

Tb.

Isab.

Marg.

V. 1

V. 2

A.

Vc.

C. B.

mf

mp

p

Ed - ward Ed - ward, I

17

Fl.

Fl. A.

Hb.1

C.A.

Cl.

Cl. B

Bsn.

Cbsn.

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb. 3/4

Trb.b.

Tb.

Isab.

Marg.

V. 1

V. 2

A.

Vc.

C. B.

mf

pray for thee. May it please God that thou art true to

Fl.

Fl. A. *mf*

Hb.1

C.A.

Cl. *mf* *mp*

Cl. B. *mp*

Bsn. *mp*

Cbsn.

Cr. 1/2

Cr. 3/4

Trp.1/2 *p*

Trb. 3/4 *p*

Trb.b.

Tb.

Isab. me. I have not seen thee since last night.

Marg.

V. 1

V. 2

A.

Vc.

C. B.

25

Fl.

Fl. A.

Hb. 1

C.A.

Cl. 1

Cl. B

Bsn.

Cbsn.

Cr. 1/2

Cr. 3/4

Trp. 1/2

Trb. 3/4

Trb. b.

Tb.

Isab.

Marg.

V. 1

V. 2

A.

Vc.

C. B.

You went to ca-rouse. Sleep no more I

mf

mp

29

Fl. *mp* 6

Fl. A. *mf* 6

Hb.1 *mp* 6

C.A.

Cl. *mp* 6

Cl. B.

Bsn.

Cbsn.

Cr. 1/2 *p*

Cr. 3/4 *p*

Trp.1/2

Trb. 3/4

Trb.b.

Tb.

Isab. — beg thee. The star in the east dis -

Marg.

V. 1

V. 2

A.

Vc. 6

C. B. 6

33

Fl. Fl. A. Hb.1 C.A. Cl. Cl. B. Bsn. Cbsn. Cr. 1/2 Cr. 3/4 Trp.1/2 Trb. 3/4 Trb.b. Tb. Isab. Marg. V. 1 V. 2 A. Vc. C. B.

6 6 6 6

6 6 6 6

mp 6 6

p *p* *p*

p *p*

3 solves in the dawn. Ed -

mp *mp* *mp*

6 6 6 6 6 6 6 6 6 6 6 6

pizz. *mf*

37

Fl.

Fl. A.

Hb.1

C.A.

Cl.

Cl. B

Bsn.

Cbsn.

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb. 3/4

Trb.b.

Tb.

Isab.

Marg.

V. 1

V. 2

A.

Vc.

C. B.

ward, Ed - ward, come and look on me.

6

f 6

mf 6

3

41

Fl. *mp*

Hb.1

C.A. *p*

Cl. *mf*

Cl. B

Bsn.

Cbsn.

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb. 3/4

Trb.b.

Tb.

Isab. Enter Margaret; Isabella turns to her

Marg.

V. 1 *Rall...*

V. 2

A.

Vc.

C. B.

45 **Tempo I**

Fl. A. *mf*

Cr. 1/2
Cr. 3/4
Trp. 1/2
Trb. 3/4
Trb. b.
Tb.

Isab. *mf*
Marg.

A child I am; a queen I will be bound to my king by

Tempo I

V. 1 *mp*
V. 2 *mp*
A. *mp*
Vc. *mp* arco
C. B. *mp*

49

Fl.

Fl. A. *mf* Fl. →

Hb.1

Hb.2

Cl.

Cl. *f*

Bsn. *f* *ve.*

Cbsn.

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb. 3/4

Trb.b.

Tb.

Isab. oaths, no less than he to me

Marg. Why so sad?

V. 1

V. 2

A.

Vc.

C. B.

Accelerando

53

This musical score page, numbered 66, is marked with the tempo instruction "Accelerando" at the top. The page number "53" is located at the beginning of the first staff. The score is divided into three measures. The woodwind section includes two Flutes (Fl.), two Horns (Hb.1, Hb.2), two Clarinets (Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.). The brass section includes two Cor Anglais (Cr. 1/2, Cr. 3/4), Trumpet 1/2 (Trp.1/2), Trumpet 3/4 (Trb. 3/4), Trombone (Trb.b.), and Tuba (Tb.). The percussion section includes Cymbals (C.C.) and Tom medium. The vocal soloists are Isabella (Isab.) and Marguerite (Marg.). The string section includes Violin 1 (V.1), Violin 2 (V.2), Viola (A.), Violoncello (Vc.), and Contrabass (C. B.). The woodwinds and strings play a melodic line starting with a forte (f) dynamic and moving to piano (p). The vocal soloists sing the lyrics: "I brought with me from France a whole province:". The Tom medium part features a rhythmic pattern starting with piano (p) and moving to mezzo-forte (mf). The string section includes pizzicato (pizz.) and arco markings, with dynamics ranging from forte (f) to piano (p). The overall tempo is increasing throughout the page.

56

Fl. 1

Fl. 2

Hb. 1

Hb. 2

Cl. 1

Cl. 2

Bsn.

Cbsn.

Cr. 1/2

Cr. 3/4

Trp. 1/2

Trb. 3/4

Trb. b.

Tb.

C.C.

Tom medium

Isab.
Gascony. But all Ed-ward wants of it is

Marg.

V. 1

V. 2

A.

Vc.

C. B.

mf

f

fp

pp

f

p

3

Allegro

Poco meno

59

Fl. *f* *mf*

Fl. *f* *mf*

Hb.1 *f* *mf*

Hb.2 *f*

Cl. *f* *mf* Cl. en La →

Cl. *f* *mf* Cl.B. →

Bsn. *f* *p*

Cbsn. *f* *p*

Cr. 1/2 *f* *fp*

Cr. 3/4 *f* *fp*

Trp.1/2 *f* *p*

Trb. 3/4 *f* *p*

Trb.b. *f* *p*

Tb. *f* *p*

C.C.

Isab.

Marg. Gabaston: your husband. We have been wi-dowed by their de-

V. 1 *f* *mf* marcato

V. 2 *f* *mf* marcato

A. *f* *mf* marcato

Vc. *f* *mf* marcato

C. B. *f* *p* *mf* pizz.

Allegro *Poco meno*

I see no more of him than you of Edward.

65

Fl. *mf*

Fl. *mf*

Hb.1

Hb.2

Cl. *mf*

Cl. B *mf*

Bsn. *mf*

Cbsn. *mf*

Cr. 1/2 1° 2° 1°+ 2° 1°+ 2° 1°+ 2°

Cr. 3/4

Trp.1/2 *fp* con sord. 6

Trb. 3/4

Trb.b.

Tb.

Isab. sires

Marg. Not so. Soon e - nough you will be fit for the king fate chose for you; Men are ea-sy

V. 1

V. 2

A.

Vc.

C. B.

71

Fl. 1: Treble clef, melodic line with slurs and accents.

Fl. 2: Treble clef, sustained notes.

Hb. 1: Treble clef, melodic line starting in measure 4 with *mf* dynamic.

Hb. 2: Treble clef, sustained notes.

Cl. 1: Bass clef, melodic line with slurs and accents.

Cl. B: Bass clef, sustained notes.

Bsn.: Bass clef, sustained notes with *v* and *di* markings.

Cbsn.: Bass clef, sustained notes with *v* and *di* markings.

Cr. 1/2: Treble clef, melodic line with *1°*, *2°*, and *V+1°* markings.

Cr. 3/4: Bass clef, sustained notes with *+* and *v* markings.

Trp. 1/2: Treble clef, sustained notes.

Trb. 3/4: Bass clef, sustained notes.

Trb. b.: Bass clef, sustained notes.

Tb.: Bass clef, sustained notes.

Isab.: Treble clef, sustained notes.

Marg.: Treble clef, vocal line with lyrics: teased and des-pite his dif-ferent ways he is a man. Piers. Includes a triplet of eighth notes.

V. 1: Treble clef, sustained notes.

V. 2: Treble clef, sustained notes.

A.: Bass clef, sustained notes.

Vc.: Bass clef, sustained notes.

C. B.: Bass clef, sustained notes.

poco a poco

77

Fl. 1:

Fl. 2:

Hb. 1:

Hb. 2:

Cl. 1:

Cl. B:

Bsn.:

Cbsn.:

Cr. 1/2:

Cr. 3/4:

Trp. 1/2:

Trb. 3/4:

Trb. b.:

Tb.:

Isab.:

Marg.:

V. 1:

V. 2:

A.:

Vc.:

C. B.:

poco a poco

83 Più mosso

Fl. 1

Fl. 2

Hb. 1

Hb. 2

Cl. 1

Cl. B

Bsn.

Cbsn.

Cr. 1/2

Cr. 3/4

Trp. 1/2

Trb. 3/4

Trb. b.

Tb.

Isab.

Marg.

V. 1

V. 2

A.

Vc.

C. B.

Ed-ward needs an heir. You must make him wan-ton, then sa-tis-fy his needs.

Più mosso

(Sourdines)

mp

89 Più Lento

Fl. *mf*

Fl. *mf*

Hb.1

Hb.2

Cl. → *mf*

Cl. →

Cl. B *mf*

Bsn. *mf*

Cbsn. *mf*

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb. 3/4

Trb.b.

Tb.

Isab. *3*
Mar ga ret, _will you sister me?

Marg. *3*
Più Lento
Aye, sis-terand more. There must be naught bet-ween us or the men will prise us a part.

V. 1 *mf*

V. 2 *mf*

A. *mf*

Vc. *mf*

C. B. *mf*
arco

93

Fl. *mp*

Fl. *mp*

Hb.1

Hb.2

Cl. *mp*

Cl. *mp*

Bsn. *mp*

Cbsn. *mp*

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb. 3/4

Trb.b.

Tb.

Isab.
Men swear oaths u-pon their life and you are mine.

Marg.
Up-on my life, you are my sis-ter I shall pace the

V. 1 *mf* *mp*

V. 2 *mf* *mp*

A. *mf* *mp*

Vc. *mf* *mp*

C. B. *mf* *mp*

Detailed description: This page of a musical score, numbered 93, contains parts for woodwinds, brass, strings, and vocal soloists. The woodwind section includes two flutes (Fl.), two horns (Hb.1, Hb.2), two clarinets (Cl.), bassoon (Bsn.), and cello/bassoon (Cbsn.), all marked *mp*. The brass section includes two trumpets (Cr. 1/2, Cr. 3/4), two trumpet parts (Trp.1/2, Trb. 3/4), two trombones (Trb.b., Tb.), and a tuba (Tb.), all marked with a rest. The string section includes Violin 1 (V. 1), Violin 2 (V. 2), Viola (A.), Violoncello (Vc.), and Contrabass (C. B.), with dynamics ranging from *mf* to *mp*. The vocal soloists, Isabella (Isab.) and Marguerite (Marg.), have lyrics: "Men swear oaths u-pon their life and you are mine." and "Up-on my life, you are my sis-ter I shall pace the". The score features various musical notations such as triplets, slurs, and dynamic markings.

Accelerando e crescendo

97

Fl. 1

Fl. 2

Hb. 1

Hb. 2

Cl. 1

Cl. 2

Bsn.

Cbsn.

Cr. 1/2

Cr. 3/4

Trp. 1/2

Trb. 3/4

Trb. b.

Tb.

Isab.

Marg.

V. 1

V. 2

A.

Vc.

C. B.

mp

mp

and lis - ten to their plot - ting

we shall share our se - crets...

court

then tell you all I hear

and

Accelerando e crescendo

100

Fl. *mf*

Fl. *mf*

Hb.1 *mf* *p*

Hb.2

Cl. *mf*

Cl. *mf*

Bsn. *mf*

Cbsn. *mf*

Cr. 1/2 *fp*

Cr. 3/4 *fp*

Trp.1/2

Trb. 3/4

Trb.b.

Tb.

Isab. War- wick whis- pers war... Lan- cas - ter... their

Marg. ³ keep them close... and Mor - ti - mer... not one of them is true...

V. 1 *mf* ³ ³ ³

V. 2 *mf* ³ ³ ³

A. *mf* ³ ³ ³

Vc. *mf* ³ ³ ³

C. B. *mf*

106 *Accel. ...* *Più mosso*

Fl. *fp* *ff*

Fl. *fp* *ff*

Hb.1 *p* *ff*

Hb.2 *ff*

Cl. *fp* *ff*

Cl. *fp* *ff*

Bsn. *fp* *ff*

Cbsn. *fp* *ff*

Cr. 1/2 *fp*

Cr. 3/4 *f* *p*

Trp.1/2 *f* *p* senza sord.

Trb. 3/4 *f* *p*

Trb.b. *f* *p*

Tb. *f* *p*

C.C. *ff*

C.C. *ff*

Isab. Ga-bas-ton is a mi-nion a

Marg. my hus-band

V.1 *fp*

V.2 *fp*

A. *fp*

Vc. *fp*

C. B. *fp*

109

Fl. *f* *mf*

Hb.1 *f* *mf*

Hb.2 *f* *mf*

Cl. *f* *mf*

Bsn. *f* *mf*

Cbsn. *f* *mf*

Cr. 1/2 *f* *mf*

Cr. 3/4 *f* *mf*

Trp.1/2 *f* *p*

Trb. 3/4 *f* *p*

Trb.b. *f* *p*

Tb.

C.C. *f*

Isab. *f*

Marg. *f*

so - do - mite!

Don't say that. — He is my hus - band;

Rall

V. 1

V. 2

A.

Vc.

C. B.

112

Fl. *mp* *p*

Fl. *mp* *p*

Hb.1 *mp* *p* *mf*

Hb.2 *mp* *p*

Cl. *mp* *p*

Cl. *mp* *p*

Bsn. *mp* *p*

Cbsn. *mp* *p*

Cr. 1/2 *mp* *p*

Cr. 3/4 *mp* *p*

Trp.1/2

Trb. 3/4

Trb.b.

Tb.

Isab.

Marg. his lo - ver_ yours_

V. 1

V. 2

A.

Vc.

C. B.

Detailed description: This page of a musical score, numbered 112, contains 20 staves. The top 18 staves are for woodwinds and brass: Flute 1 and 2, Horns 1 and 2, Clarinets 1 and 2, Bassoon, Contrabassoon, Cor Anglais 1/2 and 3/4, Trumpet 1/2, Trombone 3/4, Trombone Bass, and Tuba. The bottom three staves are for vocalists: Isabella, Marguerite, and the vocal ensemble (V. 1, V. 2, Alto, Violoncello, and Contrabass). The woodwinds and brass parts feature complex rhythmic patterns, often with slurs and dynamic markings such as *mp* (mezzo-piano) and *p* (piano). The vocal parts are mostly rests, with Marguerite having a melodic line starting with a triplet. The score is written in a standard musical notation with various clefs and dynamic markings.

115

Fl. *pp* *mp*

Fl. *pp*

Hb.1

Hb.2 *pp* C.A.→

Cl. *pp* *mp*

Cl.

Bsn. *pp*

Cbsn. *pp*

Cr. 1/2 *pp* *mf*

Cr. 3/4 *pp* *mf*

Trp.1/2

Trb. 3/4

Trb.b.

Tb.

Isab.

Marg. To - ge - ther, we must break their bond. Then

V. 1

V. 2

A.

Vc.

C. B.

118

Fl. *mp*

Fl.

Hb.1

C.A. *mf* 3 3 Hb.→

Cl. *mp* 6 *mp* 6

Cl.

Bsn.

Cbsn.

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb. 3/4

Trb.b.

Tb.

Isab. 3 3
sis - ter, I shall have a king and you the great-est noble

Marg.

V. 1 *mf*

V. 2 *mf*

A. *mf*

Vc. *mf*

C. B.

Detailed description: This page of a musical score, numbered 118, features a variety of instruments and vocalists. The woodwind section includes two Flutes (Fl.), Horn 1 (Hb.1), Cor Anglais (C.A.), two Clarinets (Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.). The brass section consists of two Cornets (Cr. 1/2 and Cr. 3/4), two Trumpets (Trp.1/2 and Trp. 3/4), two Trombones (Trb.b. and Trb. 3/4), and a Tuba (Tb.). The string section includes Violin 1 (V. 1), Violin 2 (V. 2), Viola (A.), Violoncello (Vc.), and Double Bass (C. B.). Two vocalists, Isabella (Isab.) and Marguerite (Marg.), are featured. The score includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte), and technical markings like slurs, triplets (3), and sextuplets (6). The vocal line for Isabella includes the lyrics: "sis - ter, I shall have a king and you the great-est noble".

121

Fl. *mp* *p*

Hb.1 *mf*

Htb.

Cl. *mp*

Cl. *mp*

Bsn. *mp*

Cbsn.

Cr. 1/2 *mp*

Cr. 3/4

Trp.1/2 *mp* *mf* *mp*

Trb. 3/4 *mp*

Trb.b.

Tb.

Isab. *3*
— in the land.

Marg. *3* *3*
They will ex-ile my lord of

V. 1

V. 2

A.

Vc.

C. B.

This page of a musical score, numbered 124, contains measures 124 through 126. The instrumentation includes Flute (Fl.), Horns (Hb.1, Htb.), Clarinets (Cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Cor Anglais (Cr. 1/2, Cr. 3/4), Trumpet (Trp. 1/2), Trombone (Trb. 3/4, Trb.b., Tb.), and Voice (Marg.).

The Flute and Clarinet parts feature a melodic line with a slur across measures 124-126. The Bassoon and Contrabassoon parts play a rhythmic accompaniment of quarter notes. The Cor Anglais parts play a complex rhythmic pattern with slurs. The Trumpet and Trombone parts play a rhythmic pattern with slurs and accents. The Voice part (Marg.) has the lyrics: "Corn-wall; _____ be sure of it, _____ but I will cap - ture".

Dynamic markings include *mf* (mezzo-forte) and *mf*³ (mezzo-forte with a triplet). The instruction "con sord." (con sordina) is present for the Trumpet part.

127

Fl. *mp*

Fl. *mp*

Hb.1 *mf*

Htb.

Cl. *mp*

Cl. *mp*

Bsn. *mp*

Cbsn. *mp*

Cr. 1/2 *mp*

Cr. 3/4 *mp*

Trp.1/2

Trb. 3/4

Trb.b.

Tb.

Isab.

Marg. *him.* *Who else can he turn to and not of-fend Ed-ward?*

V. 1 *p*

V. 2 *p*

A. *p*

Vc.

C. B.

How?

3

This musical score page includes the following parts and markings:

- Flutes (Fl.):** Two staves, both playing a melodic line starting at measure 131 with a *mp* dynamic.
- Horn 1 (Hb.1):** One staff, playing a melodic line starting at measure 131 with a *mf* dynamic.
- Horn 2 (Htb.):** One staff, silent.
- Clarinets (Cl.):** Two staves, both playing a melodic line starting at measure 131 with a *mp* dynamic.
- Bassoons (Bsn.):** One staff, playing a melodic line starting at measure 131 with a *mp* dynamic.
- Contrabassoon (Cbsn.):** One staff, playing a melodic line starting at measure 131 with a *mp* dynamic.
- Cor Anglais 1/2 (Cr. 1/2):** One staff, playing a melodic line starting at measure 131 with a *p* dynamic.
- Cor Anglais 3/4 (Cr. 3/4):** One staff, playing a melodic line starting at measure 131 with a *p* dynamic.
- Trumpet 1/2 (Trp.1/2):** One staff, silent.
- Trumpet 3/4 (Trb. 3/4):** One staff, silent.
- Trumpet B-flat (Trb.b.):** One staff, silent.
- Tuba (Tb.):** One staff, playing a melodic line starting at measure 131 with a *p* dynamic.
- Isabella (Isab.):** One staff, vocal line with lyrics: "How will you snare him?__".
- Margaret (Marg.):** One staff, vocal line with lyrics: "I shall snare him like this...".
- Violin 1 (V. 1):** One staff, playing a sustained note with a *p* dynamic.
- Violin 2 (V. 2):** One staff, playing a sustained note with a *p* dynamic.
- Viola (A.):** One staff, playing a sustained note with a *p* dynamic.
- Violoncello (Vc.):** One staff, playing a sustained note with a *p* dynamic.
- Double Bass (C. B.):** One staff, playing a sustained note with a *p* dynamic.

Additional markings include a box labeled "Whispers in Isabella's ear" in the vocal line and various dynamic markings (*mp*, *mf*, *p*) throughout the score.

134

Fl. *p* *mf*

Fl. *p* *mf*

Hb.1

Htb.

Cl. *p* *mf*

Cl. *p* *mf*

Bsn. *p* *mf*

Cbsn.

Cr. 1/2 *p* *mp*

Cr. 3/4 *p* *mp*

Trp.1/2 *mf* *mp*

Trb. 3/4

Trb.b.

Tb. *p*

Isab. and the king?

Marg. The

V. 1 *p*

V. 2 *p*

A. *p*

Vc. *p*

C. B. *p*

137

This musical score page includes the following parts and details:

- Woodwinds:** Fl. (two staves), Hb.1, Htb., Cl. (two staves), Bsn., Cbsn., Cr. 1/2, Cr. 3/4.
- Brass:** Trp.1/2, Trb. 3/4, Trb.b., Tb.
- Vocalists:** Isab. (with lyrics: "Must I too do these things?"), Marg. (with lyrics: "king sups like - wise.").
- Strings:** V. 1, V. 2, A., Vc., C. B.
- Performance Instructions:**
 - Trp.1/2: *con sord.*, *f*, *p*, 6-measure phrase.
 - String sections: *mf* dynamics, triplets, and accents.

140

Fl. *mf* 3 3 3

Fl. *mf* 3 3 3

Hb.1

Htb.

Cl. *mf* 3 3 3 Cl.B. →

Cl. *mf* 3 3 3

Bsn.

Cbsn.

Cr. 1/2 *mf*

Cr. 3/4 *mf* ôtez sourdines

Trp.1/2

Trb. 3/4

Trb.b.

Tb.

Isab. Then sis - ter, I shall.

Marg. Sis - ter, we must.

V. 1 3 3 3 3 3 3

V. 2 3 3 3 3 3 3

A. 3 3 3 3 3 3

Vc. 3 3 3 3 3 3

C. B. 3 3 3 3 3 3

Rall...

Rall...

143

Fl. *mf*

Fl. *mf*

Hb.1 *mf*

Htb. *mf*

Cl. *mf*

Cl. B *mf*

Bsn. *mf*

Cbsn. *mf*

Cr. 1/2 *mf*

Cr. 3/4 *mf*

Trp.1/2

Trb. 3/4

Trb.b.

Tb.

C.C. *mp*

Isab. *p*

Marg.

V. 1 *Rall...*

V. 2 *Rall...*

A. *Rall...*

Vc. *Rall...*

C. B. *Rall...*

Scene 3

Gabaston anticipates the court he will preside over

Tempo di valse

Piccolo

Flûte 2

Hautbois 1

Hautbois 2

Clarinette en Si \flat 1

Clarinette en Si \flat 2

Basson

Contrebasson

Cors en Fa 1/2

Cors en Fa 3/4

Trompettes en Ut 1/2

Trombones 1/2

tuba

f 3°

tuba

3°

tuba

3°

tuba

Caisse claire/
Glockenspiel

Grosse caisse/
Cymbales

Timbales

Gabaston

Tempo di valse

Violons 1

Violons 2

Altos

Violoncelles

Contrebasses

8

Picc. *f* *mf*

Fl.2 *f* *mf*

Hb.1 *f* *mf*

Hb.2 *f*

Cl.1 *mf*

Cl.2

Bsn. *mf*

Cbsn.

Cr. 1/2

Cr. 3/4

Trp. 1/2 *mf* 1°

Trb. 1/2 *mf*

Trb.B./Tub. 3° tuba 3° tuba *mf* *mf*

C.C.

G.C./Cymb.

Timb.

Gab. This court will rival Troyes when Ma-rie of France would sum-mon trou-ba-dours from

V. 1

V. 2

A.

Vc. pizz. *mf*

C. B. *mf*

15

Picc.

Fl.2

Hb.1

Hb.2

Cl.1

Cl.2

Bsn.

Cbsn.

Cr. 1/2

Cr. 3/4

Trp. 1/2

Trb. 1/2

Trb. B./Tub.

C.C.

G.C./Cymb.

Timb.

Gab.

V. 1

V. 2

A.

Vc.

C. B.

Lan-gue-doc, and poets and ar - tists from Nor-man - dy and Provence from A qui - taine and Bur-gun- dy.

22

Picc. *f*

Fl.2 *f*

Hb.1

Hb.2 *f*

Cl.1 *ff*

Cl.2 *ff*

Bsn.

Cbsn.

Cr. 1/2 *fp*

Cr.3/4 *fp*

Trp.1/2 *fp*

Trb.1/2

Trb.B./Tub.

C.C. Glockenspiel →

G.C./Cymb. *mf*

Timb. *f*

Gab.

V. 1 *ff*

V. 2 *ff*

A. *ff* arco

Vc. *ff* arco

C. B. *ff*

29

Picc. *f* *mf*

Fl.2 *f* *mf*

Hb.1 *mf* *mf*

Hb.2

Cl.1 *f* *mf*

Cl.2 *mf*

Bsn. *mf*

Cbsn.

Cr. 1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.B./Tub.

Glock. cymbale (baguette de timbale) *mf*

G.C./Cymb. *mp* Crotales →

Timb. *mp*

Gab. I will have my pages dressed like Syl-*van* nymphs with a

V. 1 *f* *mf*

V. 2 *f* *mf*

A. *mf*

Vc. *mf*

C. B. *mf*

36

Picc. *mf* *f*

Fl.2 *mf* *f*

Hb.1 *mf* *f*

Hb.2

Cl.1 *mf*

Cl.2

Bsn. *mf*

Cbsn.

Cr. 1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.B./Tub.

Glock. C.C.→

G.C./Cymb.

Crot. *mp*

Gab. love-ly boy, like a Greek god, who shall bathe in a Spring

V. 1

V. 2

A.

Vc.

C. B.

43

Picc.

Fl.2

Hb.1

Hb.2

Cl.1

Cl.2

Bsn.

Cbsn.

Cr. 1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.B./Tub.

C.C.

G.C./Cymb.

Crot.

Gab.

V. 1

V. 2

A.

Vc.

C. B.

ff

f

mf

Glockenspiel →

50

Picc. *mf p*

Fl.2

Hb.1 *mf p*

Hb.2

Cl.1

Cl.2 *mf*

Bsn. *mf*

Cbsn.

Cr. 1/2

Cr. 3/4

Trp. 1/2

Trb. 1/2

Trb. B./Tub.

C.C.

G.C./Cymb. *p*
cymb. (baguette de timbale)

Glock.

Gab. gil - ding the wa - ter with his hair as it slips o - ver him and

V. 1 *mf*

V. 2 *mf*

A. *mf*

Vc. *mf*

C. B. *mf*

57

Picc. *mp* *mf* *f* *f* *f*

Fl.2 *f* *f*

Hb.1 *mp* *mf* *f* *f* *f*

Hb.2 *f* *f*

Cl.1 *f*

Cl.2

Bsn. *f*

Cbsn. *f*

Cr. 1/2

Cr. 3/4

Trp. 1/2 *mf*

Trb. 1/2 *mf*

Trb. B./Tub. *mf*

C.C.

G.C./Cymb. *p* *mf*

Glock.

Gab. leaves pearl bra-celets coiled a-bout his naked arms,

V. 1 *f*

V. 2 *f*

A. *f*

Vc. *f*

C. B. *f*

64

Picc.

Fl.2

Hb.1

Hb.2

Cl.1

Cl.2

Bsn.

Cbsn.

Cr. 1/2

Cr. 3/4

Trp. 1/2

Trb. 1/2

Trb.B./Tub.
(3°)

C.C.

G.C./Cymb.

Glock.

Gab.

V. 1

V. 2

A.

Vc.

C. B.

f

mf

f 1°

his hands cupped to hide those

71

Picc. *f*

Fl.2

Hb.1 *f*

Hb.2

Cl.1 *f*

Cl.2 *f*

Bsn. *f*

Cbsn. *f*

Cr. 1/2

Cr. 3/4

Trp. 1/2 *mf*

Trb. 1/2 *mf*

Trb. B./Tub. *mf* tuba

C.C.

G.C./Cymb. *mf*

Glock. *mf* Timbales →

Gab. parts that men de-light to see;

violon solo *mf* *sm*

V. 1 *mf*

V. 2 *f*

A. *f*

Vc. *f*

C. B. *f*

78

Picc. *mf* *f*

Fl.2 *mf* *f*

Hb.1 *f*

Hb.2 *f*

Cl.1 *f*

Cl.2 *mf* *f*

Bsn. *mf* *f*

Cbsn. *mf* *f*

Cr. 1/2 *f*

Cr.3/4 *f*

Trp.1/2 *f*

Trb.1/2 *f*

Trb.B./Tub. *f*

C.C.

G.C./Cymb. *p* cymB. (b.t.)

Timb.

Gab. un-bridled poets

V. 1 *f*

V. 2 *f*

A. *f*

Vc. *f*

C. B. *f*

86

Picc.

Fl. 2

Hb. 1

Hb. 2

Cl. 1

Cl. 2

Bsn.

Cbsn.

Cr. 1/2

Cr. 3/4

Trp. 1/2

Trb. 1/2

Trb. B./Tub.

C.C.

G.C./Cymb.

Timb.

Gab.

V. 1

V. 2

A.

Vc.

C. B.

p

will tell their stories and trou-ba-dours will sing their songs of

94

Picc.

Fl. 2

Hb. 1

Hb. 2

Cl. 1

Cl. 2

Bsn.

Cbsn.

Cr. 1/2

Cr. 3/4

Trp. 1/2

Trb. 1/2

Trb. B./Tub.

C.C.

G.C./Cymb.

Timb.

Gab.

V. 1

V. 2

A.

Vc.

C. B.

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

fp

fp

fp

fp

fp

fp

fp

fp

p

Exit Gabaston

youth which all men seek to live a-gain.

Più mosso

102

Picc.
 Fl.2
 Hb.1
 Hb.2
 Cl.1
 Cl.2
 Bsn.
 Cbsn.
 Cr. 1/2
 Cr.3/4
 Trp.1/2
 Trb.1/2
 Trb.B./Tub.
 C.C.
 G.C./Cymb.
 Timb.
 Gab.
 V. 1
 V. 2
 A.
 Vc.
 C. B.

Musical score for orchestra, starting at measure 102. The score is divided into woodwinds, brass, percussion, and strings. The tempo is "Più mosso". The woodwinds (Piccolo, Flute 2, Horns 1 & 2, Clarinets 1 & 2, Bassoon, Contrabassoon) play chords. The brass (Cornets 1/2 & 3/4, Trumpets 1/2, Trombones 1/2, Tuba/Euphonium) play rhythmic patterns. The percussion (Cymbal, Gong, Timpani) play rhythmic patterns. The strings (Violins 1 & 2, Viola, Violoncello, Contrabass) play chords. Dynamics include *ff*, *f*, and *f*^{3°}. The woodwinds and strings play chords, while the brass and percussion play rhythmic patterns.

110

Picc. *f* *8va* *ff*

Fl.2 *f* *8va* *ff*

Hb.1 *f* *ff*

Hb.2 *f* *ff*

Cl.1 *ff*

Cl.2 *ff*

Bsn. *ff*

Cbsn. *ff*

Cr. 1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.B./Tub. 3° tuba 3° tuba 3° tuba

C.C.

G.C./Cymb.

Timb. *p*

Gab.

V. 1 *ff* *aliss.*

V. 2 *ff* *aliss.*

A. *ff*

Vc. *ff*

C. B. *ff*

118

Picc. Fl.2 Hb.1 Hb.2 Cl.1 Cl.2 Bsn. Cbsn. Cr. 1/2 Cr.3/4 Trp.1/2 Trb.1/2 Trb.B./Tub. C.C. G.C./Cymb. Timb. Gab. V. 1 V. 2 A. Vc. C. B.

Musical score for page 107, measures 118-124. The score includes parts for Picc., Fl.2, Hb.1, Hb.2, Cl.1, Cl.2, Bsn., Cbsn., Cr. 1/2, Cr.3/4, Trp.1/2, Trb.1/2, Trb.B./Tub., C.C., G.C./Cymb., Timb., Gab., V. 1, V. 2, A., Vc., and C. B. The music features various dynamics such as *ff* and *f*, and includes performance instructions like "8va" and "gliss.".

Scene 4

Edward reflects on his inheritance before his coronation

Alone, preparing for the coronation; holding a piece of parchment with the coronation oath written out

Moderato lento

Cor Anglais

Clarinettes Basses

Edward

Contrebasses

I am my fa-ther_

Moderato lento

C.A.

Cl.B.

Edw.

un - loved and fawned up - on... He

C. B.

Moderato lento

C.A.

Cl.B.

Edw.

had his peo-ple te - thered, but with his death

C. B.

Moderato lento

C.A.

Cl.B.

Edw.

they are un-leashed. In Car-lisle, be -

C. B.

Enter Gabaston

Edward turns to him

18

C.A.

Cl.B.

Edw.

C. B.

fore my fa-ther's cof-fin, — my lords swore feal-ty to me; but

22

C.A.

Cl.B.

Edw.

C. B.

now they seek to tie me down. Holds out the oath to Gabaston who takes it My crown de-pends up-on this

26

C.A.

Cl.B.

Edw.

C. B.

oath. I am no more than my fa-ther's ghost. My

30

C.A.

Cl.B.

Edw.

C. B.

lord of Corn-wall, see how I am trea ted_

34 Poco Più Mosso

Fl.1, Fl.2, Hb., C.A., Cl.1, Cl.B., Bsn.1, Cbsn., Cr. 1/2, Cr. 3/4, Trp.1/2, Trb.1/2, Trb.B., Tb., Gab., Edw.

p, *mf*, *p*

8 You are not the tar-get they are aim-ing for; they scheme and plot to oust me, Tis noth-ing.

Detailed description: This block contains the musical score for measures 34 through 37. It features woodwind and string parts. Flutes 1 and 2, Horns, Clarinet 1, Clarinet Bass, Bassoon 1, and Cello/Double Bass all have parts. The Clarinet Bass part includes triplets and a dynamic of *mf*. The Bassoon 1 part has a triplet in measure 37 with a dynamic of *p*. The Clarinet 1 part has a dynamic of *p*. The strings (Violins 1 & 2, Viola, and Cello/Double Bass) are present but mostly silent in this section. The Gab. part has lyrics: "You are not the tar-get they are aim-ing for; they scheme and plot to oust me, Tis noth-ing." The tempo is marked "Poco Più Mosso".

Poco Più Mosso

V. 1, V. 2, A., Vc., C. B.

mp, *mf*, *mp*, *pizz.*, *mp*, *mf*

Detailed description: This block contains the musical score for measures 34 through 37 for the string section. It includes Violins 1 and 2, Viola, Violoncello, and Contrabass. The Violins 1 and 2 parts feature a rhythmic pattern of eighth notes with a dynamic of *mp*. The Viola part has a dynamic of *mp*. The Violoncello part has a dynamic of *mp* and includes a "pizz." (pizzicato) instruction. The Contrabass part has a dynamic of *mp*. In measure 37, the Violins 1 and 2 parts change to a chordal texture with a dynamic of *mf*. The Viola part also has a dynamic of *mf*. The Violoncello part has a dynamic of *mf*. The Contrabass part has a dynamic of *mf*. The tempo is marked "Poco Più Mosso".

Più lento

A tempo

38

Fl.1

Fl.2

Hb.

C.A.

Cl.1

Cl.B.

Bsn.1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb.1/2

Trb.B.

Tb.

Gab

Edw.

Come kiss me Ned,
the co-ro-na-tion can-not part us.

Più lento

A tempo

V. 1

V. 2

A.

Vc.

C. B.

arco

pizz.

mp

42 *Più mosso*

Fl.1
Fl.2
Hb.
C.A.
Cl.1
Cl.B.
Bsn.1
Cbsn.
Cr. 1/2
Cr. 3/4
Trp.1/2
Trb.1/2
Trb.B.
Tb.
Timb.

f
f
f
fp
fp
f
f
f

Turning away & cutting Gabaston off

Lan-cas - ter, Mor-ti - mer, War-wick, they spend their days plot - ting a - gainst their law-ful king.

Più mosso

V. 1
V. 2
A.
Vc.
C. B.

f
f
f

45

Fl.1

Fl.2

Hb.

C.A.

Cl.1

Cl.B.

Bsn.1

Cbsn.

Basson →

mf

fp

fp

mf

mf

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb.1/2

Trb.B.

Tb.

fp

fp

Timb.

Gab

Edw.

With a blade in your hand and a stone in your heart! Come kiss me

How can I trust them?

V. 1

V. 2

A.

Vc.

C. B.

f

f

f

f

arco

f

mf

mf

mf

mf

Più lento (dolce)

mf (dolce)

mf

mf

A Tempo

49

Fl.1

Fl.2

Hb.

C.A.

Cl.1

Cl.B.

Bsn.1

Bsn.2

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb.1/2

Trb.B.

Tb.

Gab

Edw.

Ned; Turning away

Thou art a king and I no more than a mi-nion.

Piers, what would you ad- vise?

A Tempo

V. 1

V. 2

A.

Vc.

C. B.

mf

mf

mf

mf

mf

53

Fl.1
Fl.2
Hb.
C.A.
Cl.1
Cl.B.
Bsn.1
Bsn.2
Cr. 1/2
Cr. 3/4
Trp.1/2
Trb.1/2
Trb.B.
Tb.
Gab
Edw.
V. 1
V. 2
A.
Vc.
C. B.

mf

a Gas-con peasant born to please you, not give you coun-sel.

56

Fl.1
Fl.2
Hb.
C.A.
Cl.1
Cl.B.
Bsn.1
Bsn.2
Cr. 1/2
Cr. 3/4
Trp.1/2
Trb.1/2
Trb.B.
Tb.
Gab
Edw.
V. 1
V. 2
A.
Vc.
C. B.

mf

But if I must if you require it

mf pizz.

mf

59

Fl.1

Fl.2

Hb.

C.A.

Cl.1

Cl.B.

Bsn.1

Bsn.2

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb.1/2

Trb.B.

Tb.

Gab

Edw.

V. 1

V. 2

A.

Vc.

C. B.

mf

mf

mf

mf

mf
arco

mf

'tis best to stir them up pitch one a-against a-nother and let them fight a-mongst them

Rall...

63

Fl.1
Fl.2
Hb.
C.A.
Cl.1
Cl.B. *mf*
Bsn.1
Bsn.2
Cr. 1/2
Cr. 3/4
Trp.1/2
Trb.1/2
Trb.B.
Tb.
Gab
Edw.

selves _____ Let them stew. No more of it... _____

V. 1
V. 2
A.
Vc.
C. B.

Rall...

67

Fl.1
Fl.2
Hb.
C.A.
Cl.1
Cl.B.
Bsn.1
Bsn.2

mf

Cr. 1/2
Cr. 3/4
Trp.1/2
Trb.1/2
Trb.B.
Tb.

1°
mf

Gab
Edw.

I'm done. Come close that I may kiss you. Turning toward Gabaston

V. 1
V. 2
A.
Vc.
C. B.

3

A Tempo

71

Fl.1
Fl.2
Hb.
C.A.
Cl.1
Cl.B.
Bsn.1
Bsn.2
Cr. 1/2
Cr. 3/4
Trp.1/2
Trb.1/2
Trb.B.
Tb.
Gab.
Edw.

Piers, swear your love to me...

your oath to me...

A Tempo

V. 1
V. 2
A.
Vc.
C. B.

74

Fl.1

Fl.2

Hb.

C.A.

Cl.1

Cl.B.

Bsn.1

Bsn.2

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb.1/2

Trb.B.

Tb.

Gab

Edw.

V. 1

V. 2

A.

Vc.

C. B.

p

mf

f

p

swear... Edward kiss Gabaston

p

Detailed description: This page of a musical score, numbered 121, begins at measure 74. It features a large ensemble of instruments. The woodwind section includes two flutes (Fl.1 and Fl.2), a horn (Hb.), a cor Anglais (C.A.), two clarinets (Cl.1 and Cl.B.), and two bassoons (Bsn.1 and Bsn.2). The brass section consists of two cornets (Cr. 1/2 and Cr. 3/4), three trumpets (Trp.1/2, Trb.1/2, and Trb.B.), and a tuba (Tb.). The string section includes violins (V. 1 and V. 2), violas (A.), violoncellos (Vc.), and a double bass (C. B.). The vocal parts for Gabriel (Gab) and Edward (Edw.) are also present. The score is marked with various dynamics: *p* (piano), *mf* (mezzo-forte), and *f* (forte). The woodwinds and strings play melodic lines with slurs and accents, while the brass and strings provide harmonic support with triplets and chords. The vocal parts have lyrics: "swear..." for Gabriel and "Edward kiss Gabaston" for Edward. The page concludes with a *p* (piano) dynamic marking.

78

Fl.1
Fl.2
Hb.
C.A.
Cl.1
Cl.B.
Bsn.1
Bsn.2
Cr. 1/2
Cr. 3/4
Trp.1/2
Trb.1/2
Trb.B.
Tb.
Gab
Edw.

I put my seal up-on it. my fa-ther told me you would be

V. 1
V. 2
A.
Vc.
C. B.

82

Fl.1
Fl.2
Hb.
C.A.
Cl.1
Cl.B.
Bsn.1
Bsn.2
Cr. 1/2
Cr. 3/4
Trp.1/2
Trb.1/2
Trb.B.
Tb.
Gab.
Edw.
V. 1
V. 2
A.
Vc.
C. B.

mf
mf
mf
fp
fp
fp
fp
fp
fp
f
p
mf
fp
fp
fp
pizz.

I am; it's all I'm good for... So
a good com-pa - nion... too good for a king.

85

Fl.1
Fl.2
Hb.
C.A.
Cl.1
Cl.2
Bsn.1
Bsn.2
Cr. 1/2
Cr. 3/4
Trp.1/2
Trb.1/2
Trb.B.
Tb.
Gab.
Edw.
V. 1
V. 2
A.
Vc.
C. B.

mf
mf
fp
fp
fp
fp
fp
mf
mf
fp
fp
fp
fp
mf
mf

Cl.→

I am_ An-noin-ted by God, _____ but be-neath the robes _____ a
What is a king?

Tempo I Moderato Lento

89

Fl.1
Fl.2
Hb.
C.A.
Cl.1
Cl.2
Bsn.1
Bsn.2
Cr. 1/2
Cr. 3/4
Trp.1/2
Trb.1/2
Trb.B.
Tb.
Timb.
Gab
Edw.

mp
mp
mf
mf
mp
mp
mp
mp
mp
mp
mp
mp
mp
p sempre
p sempre
p sempre
p sempre
p sempre
p sempre
mf
p sempre

man like a-ny o-ther. Gabaston begins to dress the king in his coronation robe I love no one but you. In you I live a

I trust no one but you. With you I live a life

Tempo I Moderato Lento

V. 1
V. 2
A.
Vc.
C. B.

mf
p sempre
p sempre
p sempre
p sempre

Div.

93

Fl.1
Fl.2
Hb.
C.A.
Cl.1
Cl.
Bsn.1
Bsn.2
Cr. 1/2
Cr. 3/4
Trp.1/2
Trb.1/2
Trb.B.
Tb.
Timb.
Gab
Edw.
V. 1
V. 2
A.
Vc.
C. B.

dream. Not king nor prince you are a man A - live to
un-touched by king-ship or my coun-try's woes. You are loyal

96

Fl.1
Fl.2
Hb.
C.A.
Cl.1
Cl.
Bsn.1
Bsn.2
Cr. 1/2
Cr. 3/4
Trp.1/2
Trb.1/2
Trb.B.
Tb.
Timb.
Gab
Edw.
V. 1
V. 2
A.
Vc.
C. B.

love love and com-pas - sion You weep and laugh
to my whis-pered words and un - der - stand my tears in you I live my life

99

Fl.1
Fl.2
Hb.
C.A.
Cl.1
Cl.
Bsn.1
Bsn.2
Cr. 1/2
Cr. 3/4
Trp.1/2
Trb.1/2
Trb.B.
Tb.
Timb.
Gab
Edw.
V. 1
V. 2
A.
Vc.
C. B.

a man be - neath the ca-ra-pace of king-ship and touch my
un-tain-ted by ex - pec - tation You touch my heart

Rallentando...

102

Fl.1
Fl.2
Hb.
C.A.
Cl.1
Cl.
Bsn.1
Bsn.2
Cr. 1/2
Cr. 3/4
Trp.1/2
Trb.1/2
Trb.B.
Tb.
Timb.
Gab
Mort.
Edw.
V. 1
V. 2
A.
Vc.
C. B.

heart _____ and touch my heart _____ and touch my heart _____ Enter Mortimer

— You touch my heart _____ You touch my heart _____

Rallentando...

Presto

Moderato lento (Tempo I)

106

Fl.1 *mf*

Fl.2 *mf*

Hb.

C.A.

Cl.1 *mf*

Cl. *mf* Cl.B. →

Bsn.1 *mf*

Bsn.2 *mf* Cbsn. →

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb.1/2

Trb.B.

Tb.

Timb.

Gab

Mort.

Edw.

My lord, we are - rea - dy

Come, my Earl of Corn -

V. 1 *mf*

V. 2 *mf*

A. *mf*

Vc. *mf* arco

C. B. *mf*

109

C.A.

Cl.1

Cl. B

Bsn.1

Cbsn.

Cr. 1/2

Cr. 3/4

Edw.

wall, you are dressed for the part we play.

C. B.

p

114

C.A.

Cl.1

Cl. B

C. B.

pp

Scene 5

The coronation oath

repeat ad libitum
following the staging

Moderato lento

Flûte 1
Flûte 2
Hautbois 1
Cor anglais
Clarinette en Si \flat 1
Clarinette basse en Si \flat
Basson 1
Contrebasson
Cors en Fa 1/2
Cors en Fa 3/4
Trompettes en Ut1/2
Trombones 1/2
Trombone basse
Tambour militaire
Grosse Caisse
Timbales
Edward
Sopranos
Altos
Ténors
Basses
Violons 1
Violons 2
Altos
Violoncelles
Contrebasses

mf Tuba Tacet
mf
mf
recitative (2nd time)
By my

repeat ad libitum following the staging

Moderato lento

* alternative 2 (long staging) : play from bars 1 to 57 without Edward and repeat from bar 5 to end

6

Fl.1 *mf*

Fl.2 *mf*

Hb.1

C.A.

Cl.1

Cl. B.

Bsn.1

Cbsn.

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.b.

T.M./G.C.

Timb.

Ed.

oath, I shall grant and keep the li-ber-ties and laws and cus-toms of En gland to pro - tect its peo ple_ and the cler-gy._

S.

A.

T.

B.

V.1 *mf*

V.2 *mf*

A.

Vc.

C. B.

Detailed description: This page of a musical score (page 133) features a vocal soloist and a large orchestral ensemble. The vocal line, marked with a mezzo-forte (*mf*) dynamic, begins at measure 6 and contains the lyrics: "oath, I shall grant and keep the li-ber-ties and laws and cus-toms of En gland to pro - tect its peo ple_ and the cler-gy._". The orchestration includes woodwinds (Flutes 1 & 2, Horns, Clarinets, Bassoons, Cor Anglais, Trumpets, Trombones), strings (Violins, Violas, Cellos, Double Basses), and percussion (Timpani, Snare Drum, Cymbals, Triangle, Gong). The woodwinds and strings play sustained notes, while the percussion provides a rhythmic accompaniment. The vocal line is supported by the woodwinds and strings, with a specific melodic line for the Ed. (Euphonium) instrument.

11

Fl.1

Fl.2

Hb.1

C.A.

Cl.1

Cl. B.

Bsn.1

Cbsn.

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.b.

T.M./G.C.

Timb.

Ed.

S.

A.

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

mf

mf

mf

mf

mf

mf

mf

1°

By my oath, I will, in all my judge-ments, preserve God's law and His

God save the King!

God save the King!

God save the King!

God save the King!

16

Fl.1
Fl.2
Hb.1
Cl.1
Cl. B.
Bsn.1
Cbsn.
Cr.1/2
Cr.3/4
Trp.1/2
Trb.1/2
Trb.b.
T.M./G.C.
Timb.
Ed.
S.
A.
T.
B.
V.1
V.2
A.
Vc.
C. B.

Ho-ly Church; I shall maintain peace with my peo-ple and the cler-gy. God save the

mf 1°
mf 1° sourd
mf

21

Fl.1 *mf*

Fl.2

Hb.1 *mf*

C.A. *mf*

Cl.1 *mf*

Cl. B.

Bsn.1

Cbsn.

Cr.1/2

Cr.3/4

Trp.1/2 *ôtez sourdine*

Trb.1/2

Trb.b.

T.M./G.C.

Timb.

Ed.

S. King!

A. King!

T. King!

B. King!

V.1

V.2

A.

Vc.

C. B.

By my oath, I shall ensure justice is delivered honestly, impartially and wisely, with truth and com

26

Fl.1
Fl.2
Hb.1
C.A.
Cl.1
Cl. B.
Bsn.1
Cbsn.
Cr.1/2
Cr.3/4
Trp.1/2
Trb.1/2
Trb.b.
T.M./G.C.
Timb.
Ed.
S.
A.
T.
B.
V. 1
V. 2
A.
Vc.
C. B.

pas-sion... By my oath, I shall hold and keep the laws and customs my God save the King!

mf

31

Fl.1

Fl.2

Hb.1

C.A.

Cl.1

Cl. B.

Bsn.1

Cbsn.

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.b.

T.M./G.C.

Timb.

Ed.

S.

A.

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

mf

mf

mf

mf

1°

mf

mf

mf

par-lia-ment decides, _____ and shall de-fend and streng-then_ them to the honour of God.

God save the

God save the

God save the

God save the

36

Fl.1

Fl.2

Hb.1

C.A.

Cl.1

Cl. B.

Bsn.1

Cbsn.

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.b.

T.M./G.C.

Timb.

Ed.

S.

A.

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

1°

mf

mf

I swear this oath— before the earls and people of England — and the clergy.

King!

King!

King!

King!

God save the

God save the

God save the

God save the

mf

Scene 6

Warwick and Mortimer plot Gabaston's exile

Allegro Moderato

Flûte 1

Flûte 2

Hautbois 1

Cor anglais

Clarinete en Sib 1

Clarinete basse

Basson 1

Contrebasson

Cors en Fa 1/2

Cors en Fa 3/4

Trompettes en Ut1/2

Trombones 1/2

Trombone basse/Tuba

Grosse Caisse

Timbales

p *sempre* *mf*

Allegro Moderato

Mortimer

Warwick

Sopranos

Altos

Ténors

Basses

Violons 1

Violons 2

Altos

Violoncelles

Contrebasses

p *mf* *p* *mf* *p* *mf*

Clarinetten en Sib →

This page of a musical score, numbered 145, covers measures 9 through 16. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes two flutes (Fl.1, Fl.2), two oboes (Hb.1, Hb.2), two clarinets (Cl.1, Cl.2), two bassoons (Bsn.1, Bsn.2), and two cor Anglais (Cr. 1/2, Cr. 3/4). The brass section consists of two trumpets (Trp. 1/2, Trp. 2/2), two trombones (Trb. 1/2, Trb. 2/2), and a tuba (Trb.b./Tub.). The percussion section includes a gong cymbal (G.C.), timpani (Timb.), a snare drum (Mort.), and a war drum (War.). The string section includes first violins (V.1), second violins (V.2), violas (A.), violas (Vc.), and cellos/basses (C.B.).
Key musical features include:
- Flute 1 (Fl.1) and Flute 2 (Fl.2) playing a melodic line starting in measure 10.
- Clarinet 1 (Cl.1) and Clarinet 2 (Cl.2) playing a rhythmic eighth-note pattern.
- Bassoon 1 (Bsn.1) and Bassoon 2 (Bsn.2) playing a similar eighth-note pattern.
- Cor Anglais (Cr. 1/2 and Cr. 3/4) playing a melodic line with slurs.
- Trumpet 1/2 (Trp. 1/2) and Trombone 1/2 (Trb. 1/2) playing a melodic line with slurs and a 3rd degree interval.
- Percussion (Timb.) playing a steady eighth-note pattern.
- Violins (V.1 and V.2), Violas (A. and Vc.), and Cellos/Basses (C.B.) playing a rhythmic eighth-note pattern.
Dynamics are marked throughout, including *mf* (mezzo-forte) and *f* (forte). Measure numbers 9 through 16 are indicated at the top of the page.

17

Fl.1

Fl.2

Hb.1

C.A.

Cl.1

Cl.2

Bsn.1

Cbsn.

Cr. 1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.b./Tub.

G.C.

Timb.

Mort.

War.

S.

A.

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

mf

p subito

tuba

mp sub.

p sub.

cresc.

poco a poco

mp sub.

mf

Glo-ri - a in ex-cel-sis De - o. Et in ter - ra pax ho-mi-ni - bus

Glo-ri-a in ex-cel-sis De-o. Et in ter-ra pax

Glo-ri - a in ex-cel-sis De - o. Et in ter - ra pax ho-mi-ni - bus

Glo-ri-a in ex-cel-sis De-o. Et in ter-ra pax

28

FL.1

FL.2

Hb.1

C.A.

Cl.1

Cl.2

Bsn.1

Cbsn.

Cr. 1/2

Cr..3/4

Trp.1/2

Trb.1/2

Trb.b./Tub.

G.C.

Timb.

Mort.

War.

S.

A.

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

mp

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

Will you break your oath... be - fore Ed - ward?

be - ne - di - ci - mus te;

- mus te; be - ne - di - ci - mus te;

be - ne - di - ci - mus te;

- mus te; be - ne - di - ci - mus te;

mf

31

FL.1

FL.2

Hb.1

C.A.

Cl.1

Cl.2

Bsn.1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb.1/2

Trb.b./Tub.

G.C.

Timb.

Mort.

War.

S.

A.

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

mf

mf

mp

mp

mp

2°

4°

1° sourd.

I broke my oath be-fore the last a-men.

La-u-da-mus te be-ne-di-ci-mus te;

La-u-da-mus te be-ne-di-ci-mus te;

La-u-da-mus te be-ne-di-ci-mus te;

La-u-da-mus te be-ne-di-ci-mus te;

35

FL.1

FL.2

Hb.1

C.A.

Cl.1

Cl.2

Bsn.1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp. 1/2

Trb. 1/2

Trb. b./Tub.

G.C.

Timb.

Mort.

War.

S.

A.

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

mf

mp

Who is with you?

Gra - tias a - gi - mus ti - bi prop - ter ma - gnam

Gra - tias a - gi - mus ti - bi

Gra - tias a - gi - mus ti - bi prop - ter ma - gnam

Gra - tias a - gi - mus ti - bi

mf

38

Fl.1

Fl.2

Hb.1

C.A.

Cl.1

Cl.2

Bsn.1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp. 1/2

Trb. 1/2

Trb. b./Tub.

G.C.

Timb.

Mort.

War.

S.

A.

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

mf

mp

mp

2°

4°

1° sourd.

glo - riam tu - am

prop-ter ma-gnam glo - riam tu - am

glo - riam tu - am

prop-ter ma-gnam glo - riam tu - am

Those tied by blood stand by him in his pre - sence.

42

Fl.1
Fl.2
Hb.1
C.A.
Cl.1
Cl.2
Bsn.1
Cbsn.
Cr. 1/2
Cr. 3/4
Trp. 1/2
Trb. 1/2
Trb.b./Tub.
G.C.
Timb.
Mort.
War.
S.
A.
T.
B.
V. 1
V. 2
A.
Vc.
C. B.

mf

Do - mi - ne De - us, Rex coe - les - tis, De - us Pa - ter om - ni - po -
Do - mi - ne De - us, Rex coe - les - tis, De - us Pa - ter
Do - mi - ne De - us, Rex coe - les - tis, De - us Pa - ter om - ni - po -
Do - mi - ne De - us, Rex coe - les - tis, De - us Pa - ter

mf

45

Fl.1

Fl.2

Hb.1

C.A.

Cl.1

Cl.2

Bsn.1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp. 1/2

Trb. 1/2

Trb. b./Tub.

G.C.

Timb.

Mort.

War.

S.

A.

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

mf

mf

mf

1/2

3/4

2° sord

1° norm

tub.

mf

But watch them;

tens

om - ni - po tens

Do - mi - ne Fi - li un - i - ge - ni - te Je - su

Do - mi - ne Fi - li un - i - ge - ni -

Do - mi - ne Fi - li un - i - ge - ni - te Je - su

Do - mi - ne Fi - li un - i - ge - ni -

mf

49

Fl.1
Fl.2
Hb.1
C.A.
Cl.1
Cl.2
Bsn.1
Cbsn.
Cr. 1/2
Cr. 3/4
Trp. 1/2
Trb. 1/2
Trb. b./Tub.
G.C.
Timb.
Mort.
War.
S.
A.
T.
B.
V. 1
V. 2
A.
Vc.
C. B.

they will turn their back when parliament meets

Chris - te.
te Je - su Chris - te.
Chris - te.
te Je - su Chris - te.

mp
3°
3
mp
2°
3°
mp
2° sord
3
tub.
mf

52

Fl.1
Fl.2
Hb.1
C.A.
Cl.1
Cl.2
Bsn.1
Cbsn.
Cr. 1/2
Cr. 3/4
Trp. 1/2
Trb. 1/2
Trb. b./Tub.
G.C.
Timb.
Mort.
War.
S.
A.
T.
B.
V. 1
V. 2
A.
Vc.
C. B.

and join us

Do-mi-ne De-us A-gnus De-i Fi-lius Pa-tris

Do-mi-ne De-us A-gnus De-i Fi-lius Pa-tris

Do-mi-ne De-us A-gnus De-i Fi-lius Pa-tris

Do-mi-ne De-us A-gnus De-i Fi-lius Pa-tris

A storm will break,

mf, *mp*, *p*

56

FL.1
FL.2
Hb.1
C.A.
Cl.1
Cl.2
Bsn.1
Cbsn.
Cr. 1/2
Cr. 3/4
Trp. 1/2
Trb. 1/2
Trb. b./Tub.
G.C.
Timb.
Mort.
War.
S.
A.
T.
B.
V. 1
V. 2
A.
Vc.
C. B.

the like of which we've not seen be - fore.

Qui tol - lis pec - ca - ta mun -
Qui tol - lis pec -
Qui tol - lis pec - ca - ta mun -
Qui tol - lis pec -

mf
mf
mf
mp
mp
mp

59

Fl.1 *mf*

Fl.2 *mf*

Hb.1

C.A.

Cl.1 *mf*

Cl.2 *mf*

Bsn.1

Cbsn.

Cr. 1/2

Cr..3/4

Trp.1/2

Trb.1/2

Trb.b./Tub. 3° *mf*

G.C.

Timb.

Mort.

War.

S. di mi - se - re - re no - bis.

A. ca - ta mun - di mi - se - re - re no - bis.

T. di mi - se - re - re no - bis.

B. ca - ta mun - di mi - se - re - re no - bis.

V. 1

V. 2

A.

Vc.

C. B. *mf*

Who will save us? What have we done to lead us

63

Fl.1

Fl.2

Hb.1

C.A.

Cl.1

Cl.2

Bsn.1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb.1/2

Trb.b./Tub.

G.C.

Timb.

Mort.

War.

S.

A.

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

here?

1°

mf

tub.

mf

Qui tol - lis pec - ca - ta mun - di sus - ci - pe de - pre - ca - ti -

Qui tol - lis pec - ca - ta mun - di sus - ci - pe

Qui tol - lis pec - ca - ta mun - di sus - ci - pe de - pre - ca - ti -

Qui tol - lis pec - ca - ta mun - di sus - ci - pe

mf

70

Fl.1

Fl.2

Hb.1

C.A.

Cl.1

Cl.2

Bsn.1

Cbsn.

Cr. 1/2

Cr..3/4

Trp.1/2

Trb.1/2

Trb.b./Tub.

G.C.

Timb.

Mort.

War.

S.

A.

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

mf

1°

mf

1° sourd

mf

2° sourd

and must look to our-selves.

O mi - se - re - re no - bis

dex - tram Pa - tris, O mi - se - re - re no - bis

O mi - se - re - re no - bis

dex - tram Pa - tris, O mi - se - re - re no - bis

mf

mf

Fl.1

Fl.2

Hb.1

C.A.

Cl.1

Cl.2

Bsn.1

Cbsn.

Cr. 1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.b./Tub.

G.C.

Timb.

Mort.

War.

S.

A.

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

84

Fl.1
Fl.2
Hb.1
C.A.
Cl.1
Cl.2
Bsn.1
Cbsn.
Cr. 1/2
Cr. 3/4
Trp. 1/2
Trb. 1/2
Trb. b./Tub.
G.C.
Timb.
Mort.
War.
S.
A.
T.
B.
V. 1
V. 2
A.
Vc.
C. B.

Lead us to glo - ry.

Spi - ri - tus in glo - ria De - i Pa - tris

Spi - ri - tus in glo - ria De - i Pa - tris

Spi - ri - tus in glo - ria De - i Pa - tris

Spi - ri - tus in glo - ria De - i Pa - tris

f

p sub.

p sub.

87

Fl.1

Fl.2

Hb.1

C.A.

Cl.1

Cl.2

Bsn.1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp. 1/2

Trb. 1/2

Trb. b./Tub.

G.C.

Timb.

Mort.

War.

S.

A.

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

f *p* *ff* *mf* *à 2*

A - men A - men A - men

A - men A - men A - men

A - men A - men A - men

A - men A - men A - men

Scene 7 : Final Act I

A- Margaret & Isabella

L'issteso tempo **rallentando** **Più lento (moderato)**

Piccolo

Flûte 2

Hautbois 1

Cor anglais

Clarinette en Sib 1

Clarinette en Sib 2

Basson 1

Basson 2

Cors en Fa 1/2

Cors en Fa 3/4

Trompettes en Ut 1/2

Trombones 1/2

Trombone basse/Tuba

Crotales, Caisse Claire, Fouet, Cloches

Percussion 1

Cymbale, Grosse Caisse, Gong

Percussion 2

Timbales

Enter Isabella and Margaret; exit Mortimer and Warwick; exhausted they bow and withdraw

Isabella

Margaret

Più lento (moderato) They

Violons 1

Violons 2

Altos

Violoncelles

Contrebasses

7

Picc.

Fl.2

Hb.1

C.A.

Cl.1

Cl.2

Bsn.1

Bsn.2

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb.1/2

Trb.B./Tub.

Perc.1

Perc. 2

Timb.

Isab.

Marg.

V. 1

V. 2

A.

Vc.

C. B.

mf

*p*³

fawn u-pon each other;

they do not care what peo-ple think

18

Picc. *fp*

Fl.2 *fp*

Hb.1 *fp*

C.A. *fp*

Cl.1 *fp*

Cl. 2 *fp*

Bsn.1 *fp*

Bsn.2 *fp*

Cr. 1/2 *f*

Cr. 3/4 *f*

Trp.1/2 *f*

Trb.1/2 *ff*

Trb.B./Tub.

Perc.1 Cymbales/Grosse Caisse

Perc. 2 *f*

Timb.

Isab. Isabella strikes

Marg. Margaret falls to her knees

Isabella strikes Margaret a second time

queen!

3 Your

V. 1 *ff* My la- dy...

V. 2 *ff*

A. *ff*

Vc. *ff*

C. B. *ff*

fp

22

Picc. *f* 6

Fl.2 *f* 6

Hb.1 *f* 6

C.A. *f* 6

Cl.1 *f* 6

Cl.2 *f* 6

Bsn.1 *f* 6

Bsn.2 *f* 6

Cr. 1/2 *mp* 3

Cr. 3/4 *mf*

Trp.1/2

Trb.1/2

Trb.B./Tub.

Perc.1

Perc. 2

Timb. *p* 3 *mp*

Isab. *hus-band paws my man. He kis-ses him. He tou-ches him. They em-brace as*

Marg.

V. 1 *mf*

V. 2 *mf*

A. *mf*

Vc. *fp*

C. B. *fp*

26

Picc.

Fl.2

Hb.1

C.A.

Cl.1

Cl. 2

Bsn.1

Bsn.2

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb.1/2

Trb.B./Tub.

Perc.1

Perc. 2

Timb.

Isab.

Marg.

V. 1

V. 2

A.

Vc.

C. B.

f

p

mf

fp

6

3

if the co-ro - nation was a wed-ding. To -

This musical score page includes staves for Piccolo, Flutes (1 & 2), Horns (1 & 2), Clarinets (1 & 2), Bassoons (1 & 2), Cor Anglais (1 & 2/3/4), Trumpets (1 & 2), Trombones (1 & 2), Tuba, Percussion (1 & 2), Timpani, and vocal parts for Isabella and Margaret. The score begins at measure 29. The woodwinds play a melodic line with dynamic markings of *f*, *p*, and *fp*, featuring sextuplets and triplets. The strings provide harmonic support with chords and triplets, marked with *ff*. The vocalists have lyrics in English: "night a-gain Piers will bed him and lie where I should be." A text box notes: "Isabella strikes Margaret a third time and begins to weep".

29

Picc. Fl.→

Fl.2

Hb.1

C.A.

Cl.1

Cl. 2

Bsn.1

Bsn.2

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb.1/2

Trb.B./Tub.

Perc.1

Perc. 2

Timb.

Isab.

Marg.

V. 1

V. 2

A.

Vc.

C. B.

f p fp

ff

mf

fp

Hb.2 →

1° sourd

G.C./Cymbales

night a-gain Piers will bed him and lie where I should be.

Isabella strikes Margaret a third time and begins to weep

33 **Meno mosso**

Fl.1
Fl.2
Hb.1
Hb.2
Cl.1
Cl. 2
Bsn.1
Bsn.2
Cr. 1/2
Cr. 3/4
Trp.1/2
Trb.1/2
Trb.B./Tub.
Perc.1
Perc. 2
Timb.

Meno mosso

Isab.
Marg.
V. 1
V. 2
A.
Vc.
C. B.

Margaret rises and takes Isabella in her arms

My la - dy... My la - dy... Hush... Hush my

ff, *mf*, *p*

39

Fl.1
Fl.2
Hb.1
Hb.2
Cl.1
Cl. 2
Bsn.1
Bsn.2
Cr. 1/2
Cr. 3/4
Trp.1/2
Trb.1/2
Trb.B./Tub.
Perc.1
Perc. 2
Timb.
Isab.
Marg.
V. 1
V. 2
A.
Vc.
C. B.

mf

Begins to wail

child...

Is my life for naught?

Hush my

45

Fl.1 *p sempre*

Fl.2 *p sempre*

Hb.1

Hb.2

Cl.1 *p sempre*

Cl.2 *p sempre*

Bsn.1 *mf* 6 3 3

Bsn.2

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb.1/2

Trb.B./Tub.

Crotales (baguettes douces)

Perc.1 G.C. *pp sempre*

Perc. 2 *pp sempre*

Timb.

Isab.

Marg. child... These days will soon pass. The king is en-rap-tured.

V. 1 *p sempre*

V. 2 *p sempre*

A. *p sempre*

Vc. *p sempre*

C. B. *p sempre*

49

Fl.1
Fl.2
Hb.1
Hb.2
Cl.1
Cl.2
Bsn.1
Bsn.2
Cr. 1/2
Cr. 3/4
Trp.1/2
Trb.1/2
Trb.B./Tub.
Perc.1 (Crotales)
Perc.2 (G.C.)
Timb.
Isab.
Marg.
V. 1
V. 2
A.
Vc.
C. B.

mf

6

When he comes to you as he must Step by step you will draw him in,

Detailed description: This is a page of a musical score, page 49. It features a large ensemble of instruments and a vocal line. The instruments listed on the left are Flute 1 and 2, Horns 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Cor Anglais 1/2 and 3/4, Trumpets 1/2, Trombones 1/2 and Bass/Tuba, Percussion 1 (Crotales), Percussion 2 (Gong/Cymbal), Timpani, Isabella, Marguerite, Violins 1 and 2, Viola, Violoncello, and Contrabass. The flute parts have a complex, rhythmic melody. The clarinet and bassoon parts have a similar rhythmic pattern. The bassoon 1 part has a melodic line with a dynamic marking of *mf* and a fingering of 6. The percussion parts are marked with long horizontal lines, indicating sustained sounds. The vocal line for Marguerite has the lyrics: "When he comes to you as he must Step by step you will draw him in,". The string parts (Violins, Viola, Violoncello, Contrabass) are also marked with long horizontal lines, suggesting sustained chords or textures.

53 Piccolo →

Fl.1
Fl.2
Hb.1
Hb.2
Cl.1
Cl.2
Bsn.1
Bsn.2
Cr. 1/2
Cr. 3/4
Trp.1/2
Trb.1/2
Trb.B./Tub.

Perc.1
Perc. 2
Timb.
Isab.
Marg.

V. 1
V. 2
A.
Vc.
C. B.

limb by limb, kiss by gen - tle kiss... You

p *mp* *mf* *mf* *mf*

5

6 6 6 6

6 6 6 6

6 6 6 6

6 6 6 6

56

The musical score for page 56 includes the following parts and details:

- Vocal:** Marg. (Marguerite) with lyrics: "will reach him. You will be-come his wife." A triplet of eighth notes is marked above the first three notes.
- Woodwinds:**
 - Picc. (Piccolo):** Rests in the first measure, then plays a single note in the second measure.
 - Fl. 2 (Flute 2):** Rests in the first measure, then plays a single note in the second measure.
 - Hb. 1 (Horn 1):** Rests in the first measure, then plays a melodic line starting in the second measure.
 - Hb. 2 (Horn 2):** Rests in the first measure, then plays a melodic line starting in the second measure.
 - Cl. 1 (Clarinet 1):** Rests in the first measure, then plays a melodic line starting in the second measure.
 - Cl. 2 (Clarinet 2):** Rests in the first measure, then plays a melodic line starting in the second measure.
 - Bsn. 1 (Bassoon 1):** Rests in the first measure, then plays a melodic line starting in the second measure.
 - Bsn. 2 (Bassoon 2):** Rests in the first measure, then plays a melodic line starting in the second measure.
 - Cr. 1/2 (Cornet 1/2):** Plays a melodic line starting in the first measure, with dynamics *fp* and *fp*.
 - Cr. 3/4 (Cornet 3/4):** Rests in the first measure, then plays a melodic line starting in the second measure, with dynamics *fp* and "normal 1°".
 - Trp. 1/2 (Trumpet 1/2):** Rests in the first measure, then plays a melodic line starting in the second measure, with dynamics *f* and *p*.
 - Trb. 1/2 (Trumpet 1/2):** Rests in the first measure, then plays a melodic line starting in the second measure.
 - Trb. B./Tub. (Trumpet B./Tuba):** Rests in both measures.
- Other Instruments:**
 - Perc. 1 (Percussion 1):** Rests in both measures.
 - Perc. 2 (Percussion 2):** Rests in both measures.
 - Timb. (Timpani):** Rests in both measures.
 - Isab. (Isabella):** Rests in both measures.
 - V. 1 (Violin 1):** Rests in both measures.
 - V. 2 (Violin 2):** Rests in both measures.
 - A. (Viola):** Plays a sixteenth-note accompaniment pattern, with a "6" marking above the staff.
 - Vc. (Violoncello):** Plays a sixteenth-note accompaniment pattern, with a "6" marking below the staff.
 - C. B. (Cello/Bass):** Plays a sixteenth-note accompaniment pattern, with a "6" marking below the staff.

58

Picc.

Fl.2

Hb.1

Hb.2

Cl.1

Cl. 2

Bsn.1

Bsn.2

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb.1/2

Trb.B./Tub.

Perc.1

Perc. 2

Timb.

Isab.

Marg.

V. 1

V. 2

A.

Vc.

C. B.

fp

p subito

3°

p

Margaret and Isabella Kiss

Will you take him a-way?

The

61 Flûte →

Picc. *f*

Fl.2 *f*

Hb.1

Hb.2

Cl.1 *f*

Cl. 2 *f*

Bsn.1

Bsn.2

Cr. 1/2 *mp* 1° 2°

Cr. 3/4 *mp* 3° 4°

Trp.1/2

Trb.1/2 *p*

Trb.B./Tub. *p* tuba

Perc.1

Perc. 2 *p* G.C.

Timb. *p*

Isab. Ga-bas-ton. He will ne-ver tire of Ga-bas-ton_____ It's

Marg. King? When Edward tires of him

V. 1 *mf* 6

V. 2 *mf* 6

A. *mf* 6

Vc. *mf* 6

C. B. *mf* 6

65

Fl.1

Fl.2

Hb.1

Hb.2

Cl.1

Cl. 2

Bsn.1

Bsn.2

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb.1/2

Trb.B./Tub.

Perc.1

Perc. 2

Timb.

Isab.

Marg.

V. 1

V. 2

A.

Vc.

C. B.

G.C./Cymb.

Crotales

p

fp

mf

1°

2°

3°

not de-sire that drives him, it's love

69 Piccolo →

Fl.1

Fl.2

Hb.1

Hb.2 Cor anglais →

Cl.1

Cl. 2 Clarinette basse →

Bsn.1

Bsn.2 Contrebasson →

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb.1/2

Trb.B./Tub.

Perc.1

Perc. 2 G.C./Cymb.

Timb.

Isab.

Marg. Love a-ges in its own time

V. 1

V. 2

A.

Vc.

C. B.

pp *pp* *pp* *pp*

B- Enter Edward, Gabaston, Warwick & Mortimer; Margaret & Isabella step aside

1 **Allegro** repeat these four bars following the staging

Picc. *f*

Fl.2 *f*

Hb.1 *f*

C.A. *f*

Cl.1 *f*

Cl. B *f*

Bsn.1 *f*

Cbsn. *f*

Cr. 1/2 *fp*

Cr. 3/4

Trp.1/2

Trb.1/2

Trb.B./Tub.

Perc.1 C.C. *p* *mf*

Perc. 2

Timb.

Edward E-nough, e-nough. You

Warwick

V. 1

V. 2

A. *f*

Vc. *f*

C. B. *f*

6

Picc.

Fl.2

Hb.1

C.A.

Cl.1

Cl. B

Bsn.1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb.1/2

Trb.B./Tub.

Perc.1

Perc. 2

Timb.

Edward

Warwick

V. 1

V. 2

A.

Vc.

C. B.

sourdines

fp

fp

fp

C.C.

p

mf

mf

press too hard... I hear you all. My king - dom does not turn up - on one

3

9

Picc.

Fl.2

Hb.1

C.A.

Cl.1

Cl. B

Bsn.1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb.1/2

Trb.B./Tub.

Perc. 1

Perc. 2

Timb.

Edward

Warwick

V. 1

V. 2

A.

Vc.

C. B.

fp

f

mf

p

sourdines

C.C.

G.C.

man.

My lord, if you love us, you must hate Ga-bas-ton...

13

Picc. *f* *f* *p*

Fl.2 *f* *f* *p*

Hb.1 *f* *f* *p*

C.A. *f* *f* *p* Hb. →

Cl.1 *f* *f* *p*

Cl. B *f* *f* *p* Cl. →

Bsn.1 *f* *f* *p* *fp* *fp* *fp*

Cbsn. *f* *f* *p* *fp* *fp* *fp*

Cr. 1/2

Cr. 3/4

Trp.1/2 *f* *fp* *p* *mf*

Trb.1/2 *fp* *p* *mf*

Trb.B./Tub.

Perc. 1 Fouet *f* C.C. *p* *mf*

Perc. 2

Timb. *p* *mf*

Gabaston *8* Aye, hate me, earl, be-cause I'm French. The king of En-gland too is tain-ted with French

V. 1 *f* *fp*

V. 2 *f* *fp*

A. *f* *fp*

Vc. *f* *fp*

C. B. *f* *fp* *fp* *fp*

19

Picc. *f*

Fl.2 *f* *sva*

Hb.1 *f*

Hb.2 *f*

Cl.1 *f*

Cl.2 *f*

Bsn.1

Cbsn.

Cr. 1/2 *fp*

Cr. 3/4 *fp* *3°*

Trp.1/2 *fp*

Trb.1/2 *fp*

Trb.B./Tub.

Perc. 1 C.C. *p* *mf*

Perc. 2

Timb.

Gabaston
blood, You are an En-glish earl de-void of a-ny lear-ning.

V. 1 *div.* *sva*

V. 2 *div.*

A. *div.*

Vc. *div.*

C. B. *f*

23

Picc.

Fl.2

Hb.1

Hb.2

Cl.1

Cl.2

Bsn.1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb.1/2

Trb.B./Tub.

C.C.

Perc. 1

Perc. 2

Timb.

Gabaston

Mort.

Edward

Warwick

V. 1

V. 2

A.

Vc.

C. B.

mf

pp

What need has the king

28

Fl. 1

Fl. 2

Hb. 1

Hb. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp. 1/2

Trb. 1/2

Trb.B./Tub.

Perc. 1

Perc. 2

Timb.

Gabaston

Mort.

Edward

Warwick

V. 1

V. 2

A.

Vc.

C. B.

G.C.

C.C.

f

mf

p

f

f

f

f

f

I'll make you rue these

lord, your tongue is not as sharp as my sword.

32

Fl. 1

Fl. 2

Hb. 1

Hb. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp. 1/2

Trb. 1/2

Trb. B./Tub.

Perc. 1

Perc. 2

Timb.

Gabaston

Mort.

Edward

Warwick

V. 1

V. 2

A.

Vc.

C. B.

C.C.

p *mf* *p* *mf*

mf *mf* *mf*

words No man is a-bove the law. I am the law. Your

36

Fl. 1

Fl. 2

Hb. 1

Hb. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp. 1/2

Trb. 1/2

Trb. B./Tub.

Perc. 1

Perc. 2

Timb.

Gabaston

Mort.

Edward

Warwick

V. 1

V. 2

A.

Vc.

C. B.

par-lia-ment seethes with dis-con-tent...

Fouet

C.C.

G.C.

f

fp

p

mf

40

Fl. 1
Fl. 2
Hb. 1
Hb. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Cr. 1/2
Cr. 3/4
Trp. 1/2
Trb. 1/2
Trb. B./Tub.
Perc. 1
Perc. 2
Timb.
Gabaston
Mort.
Edward
Warwick
V. 1
V. 2
A.
Vc.
C. B.

f
f
f
f
mf
mf
fp
fp
G.C.
p
p
Fouet
f
p
You will send no-where; the king a-lone
I'll send you to your judge-ment day..

f
f
f
f
mf

44 Piccolo →

Fl. 1, Fl. 2, Hb. 1, Hb. 2, Cl. 1, Cl. 2, Bsn. 1, Cbsn., Cr. 1/2, Cr. 3/4, Trp. 1/2, Trb. 1/2, Trb. B./Tub., Perc. 1, Perc. 2, Timb., Isab., Marg., Gabaston, V. 1, V. 2, A., Vc., C. B.

mf, *p*, *mf*, *mp*

C.C.

Why must they fight?

Like dogs, — to see who wears the crown.

in-structs me.

49

Picc. *f* *fp* *mp*

Fl.2 *f* *fp* *mp*

Hb.1 *f* *fp* *mp*

Hb.2 *f* *fp* *mp*

Cl.1 *f* *fp* *mp*

Cl.2 *f* *fp* *mp*

Bsn.1 *f* *fp* *mp*

Cbsn. *f* *fp* *mp*

Cr. 1/2 *fp* *f* *p*

Cr. 3/4 *fp*

Trp.1/2 *fp*

Trb.1/2 *fp*

Trb.B./Tub. *fp*

Perc. 1 C.C. *f*

Perc. 2 G.C. *p*

Timb. *fp*

Gabaston

Mort. *f* *fp* *mp*

Edward Are we come to this so soon?

Warwick Noth-ing but words. To Gabaston I'll send you to hell.

V. 1 *f* *fp* *mp*

V. 2 *f* *fp* *mp*

A. *f* *fp* *mp* pizz. arco

Vc. *f* *fp* *mp* pizz. *f* *p* arco

C. B. *f* *fp* *mp* *f* *p*

54

Picc. *f* *mf*

Fl.2 *f* *mf*

Hb.1 *mf*

Hb.2 *mf*

Cl.1 *f* *mf*

Cl.2 *f* *mf*

Bsn.1 *mf* *mf*

Cbsn. *mf*

Cr. 1/2 *fp*

Cr. 3/4 *fp*

Trp.1/2 *fp*

Trb.1/2

Trb.B./Tub.

Perc. 1 Fouet *f* C.C. *p* *mf*

Perc. 2

Timb.

Gabaston You'll send me no - where; the king a-lone in-structs me. To Edward

Mort. My lord, I wish Ga-bas-ton no

Edward

Warwick

V. 1 *f* *mp*

V. 2 *f* *mp*

A. *f* *mp*

Vc. *f* *mp* pizz. arco

C. B. *f* *mp* pizz. arco

59

Instrumental Parts:

- Picc.
- Fl.2
- Hb.1
- Hb.2
- Cl.1
- Cl.2
- Bsn.1
- Cbsn.
- Cr. 1/2
- Cr. 3/4
- Trp.1/2
- Trb.1/2
- Trb.B./Tub.
- Perc. 1 (C.C.)
- Perc. 2
- Timb.
- Isab.
- Marg.
- Mort.
- Edward
- Warwick
- V. 1
- V. 2
- A.
- Vc.
- C. B.

Vocal Lyrics:

- Mort.: harm but you have let him too close.
- Edward: Noth-ing but words
- Isab.: Why must they fight?
- Marg.: Like dogs, to see who

Performance Indications:

- Dynamics: *f*, *fp*, *mf*, *mp*
- Techniques: *pizz.*, *arco*
- Articulation: *>*, *<*, *mf* <
- Tempo/Style: *3* (triplets)

65

Picc.

Fl.2

Hb.1 *mf* ³

Hb.2

Cl.1

Cl.2

Bsn.1 *f*

Cbsn. *f*

Cr. 1/2 *f* ^{3°} *fp*

Cr. 3/4 *f* *fp*

Trp.1/2 *f* *p*

Trb.1/2 *f* *p*

Trb.B./Tub.

C.C.

Perc. 1 *pp* *mf* *f* *pp*

Perc. 2

Timb.

Isab.

Marg. ³
wears the crown

Gabaston

Mort.

Edward To Mortimer
Name me one man whose loyal-ty_ Match-es Ga-bas-ton's.

V. 1

V. 2

A.

Vc. *f*

C. B. *f*

73

Picc.

Fl.2

Hb.1

Hb.2

Cl.1

Cl.2

Bsn.1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb.1/2

Trb.B./Tub.

C.C.

Perc. 1

Perc. 2

Timb.

Gabaston

Mort.

Edward

Whilst you scab - ble for my fa - ther's spoils

V. 1

V. 2

A.

Vc.

C. B.

83

Fl.1

Fl.2

Hb.1

Hb.2

Cl.1

Cl.2

Bsn.1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb.1/2

Trb.B./Tub.

Perc. 1

Perc. 2

Timb.

Isab.

Marg.

Gabaston

Edward

V. 1

V. 2

A.

Vc.

C. B.

mf

mf

mp

mp

mp

mp

mp

mp

fight?

Like dogs, to see who wears the crown

94

Fl.1
Fl.2
Hb.1
Hb.2
Cl.1
Cl.2
Bsn.1
Cbsn.
Cr. 1/2
Cr. 3/4
Trp.1/2
Trb.1/2
Trb.B./Tub.
Perc. 1
Perc. 2
Timb.
Gabaston
Mort.
Warwick
V. 1
V. 2
A.
Vc.
C. B.

C.C.
Fouet
C.C.

mf
f
pp

fp
fp
fp

your bo - dy left to rot in pie - ces

101

Fl.1
Fl.2
Hb.1
Hb.2
Cl.1
Cl.2
Bsn.1
Cbsn.
Cr. 1/2
Cr. 3/4
Trp.1/2
Trb.1/2
Trb.B./Tub.
Perc. 1
Perc. 2
Timb.
Isab.
Marg.
Gabaston
Mort.
Warwick
V. 1
V. 2
A.
Vc.
C. B.

f, *p*, *fp*, *f*, *f*, *f*, *f*, *f*, *mp*, *mp*, *G.C.*, *p*, *mf*, *mf*, *pizz.*, *arco*, *pizz.*, *arco*, *f*, *f*, *f*, *f*, *f*

Fouet

Your body will rot in

rule your realm in such a storm
To Gabaston

div. I'll prise you apart with my sword

106

Fl.1

Fl.2

Hb.1

Hb.2

Cl.1

Cl.2

Bsn.1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb.1/2

Trb.B./Tub.

Perc. 1

Perc. 2

Timb.

Isab.

Marg.

Gabaston

Mort.

Edward

Warwick

V. 1

V. 2

A.

Vc.

C. B.

C.C.

p *f*

fp

mf

*mf*³

Why must they fight?

Gabaston draws sword

Like dogs, to see who wears the crown

pieces

mp sub

mp

*mf*³

113

Fl.1
Fl.2
Hb.1
Hb.2
Cl.1
Cl.2
Bsn.1
Cbsn.
Cr. 1/2
Cr. 3/4
Trp.1/2
Trb.1/2
Trb.B./Tub.
Perc. 1
Perc. 2
Timb.
Isab.
V. 1
V. 2
A.
Vc.
C. B.

mf

p sempre

To Edward

lord, I want no more of this. Your court is not yet

Detailed description: This is a page of a musical score for page 113. It features a full orchestral arrangement with a vocal line. The instruments listed on the left are Flute 1 and 2, Horns 1 and 2, Clarinets 1 and 2, Bassoon 1, Contrabassoon, Cor Anglais 1/2 and 3/4, Trumpets 1/2, Trombones 1/2, and Trombone/Bass. The percussion section includes crotales (baguettes douces), Percussion 2, and Timpani. The vocal line is for Isabella, with lyrics: "lord, I want no more of this. Your court is not yet". The score includes dynamic markings such as *mf* and *p sempre*, and a section titled "To Edward". The music is written in a key with one sharp (F#) and a common time signature. The vocal line has a melodic line with lyrics and a piano accompaniment consisting of eighth-note chords. The instrumental parts are mostly rests, with some activity in the Clarinet 1 part.

116

Fl.1
Fl.2
Hb.1
Hb.2
Cl.1
Cl.2
Bsn.1
Cbsn.
Cr. 1/2
Cr. 3/4
Trp.1/2
Trb.1/2
Trb.B./Tub.
Perc. 1
Perc. 2
Timb.
Isab.
V. 1
V. 2
A.
Vc.
C. B.

Crotales

fit for a queen. It is a bat-tle-field.

Detailed description: This is a page of a musical score, page 116. It features a large ensemble of instruments and a vocal line. The instruments listed on the left are Fl.1, Fl.2, Hb.1, Hb.2, Cl.1, Cl.2, Bsn.1, Cbsn., Cr. 1/2, Cr. 3/4, Trp.1/2, Trb.1/2, Trb.B./Tub., Perc. 1, Perc. 2, Timb., Isab., V. 1, V. 2, A., Vc., and C. B. The vocal line, labeled 'Isab.', has the lyrics 'fit for a queen. It is a bat-tle-field.' The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings. The Cl.1 part has triplet markings. The Perc. 1 part has a 'Crotales' marking. The V. 1 and V. 2 parts have long, sweeping lines. The A., Vc., and C. B. parts have long, sustained notes.

119

Fl.1
Fl.2
Hb.1
Hb.2
Cl.1
Cl.2
Bsn.1
Cbsn.
Cr. 1/2
Cr. 3/4
Trp.1/2
Trb.1/2
Trb.B./Tub.
Perc. 1
Perc. 2
Timb.
Isab.
Gabaston
Mort.
Edward
V. 1
V. 2
A.
Vc.
C. B.

We must stand to - ge - ther in

Detailed description: This is a page of a musical score, page 119. It features a large ensemble of instruments and a vocal line. The instruments listed on the left are: Fl.1, Fl.2, Hb.1, Hb.2, Cl.1, Cl.2, Bsn.1, Cbsn., Cr. 1/2, Cr. 3/4, Trp.1/2, Trb.1/2, Trb.B./Tub., Perc. 1, Perc. 2, Timb., Isab., Gabaston, Mort., Edward, V. 1, V. 2, A., Vc., and C. B. The vocal line for 'Isab.' has the lyrics 'We must stand to - ge - ther in'. The score is written in a standard musical notation with various clefs and time signatures. The vocal line is in a soprano clef. The instrumental parts are in various clefs, including soprano, alto, and bass clefs. The score is divided into three measures by vertical bar lines. The vocal line has a long note that spans across the measures. The instrumental parts have various rhythmic patterns and dynamics markings.

125

Fl.1
Fl.2
Hb.1
Hb.2
Cl.1
Cl.2
Bsn.1
Cbsn.
Cr. 1/2
Cr. 3/4
Trp.1/2
Trb.1/2
Trb.B./Tub.
Perc.1
Perc. 2
Timb.
Edward

C.C.
p
mf

f *p* *f* *p* *p sub*

f *p* *f* *p* *p sub*

mp

p sub

mf

3

Cornwall _____ has earnt his due.

Violon solo
mf

V. 1
V. 2
A.
Vc.
C. B.

p sub
p sub
mp sub
p sub
p sub

128

Fl.1
Fl.2
Hb.1
Hb.2
Cl.1
Cl.2
Bsn.1
Cbsn.
Cr. 1/2
Cr. 3/4
Trp.1/2
Trb.1/2
Trb.B./Tub.
C.C.
Perc.1
Perc. 2
Timb.
Edward
V. 1
V. 2
A.
Vc.
C. B.

He stands by me in love and ho - nour.

fp
fp
fp
fp
pp
mf

131

Fl.1 *mf*

Fl.2 *mf*

Hb.1 *mf*

Hb.2 *mf*

Cl.1 *mf*

Cl.2 *mf*

Bsn.1 *f*

Cbsn. *f*

Cr. 1/2 *f* *p*

Cr. 3/4 *fp*

Trp.1/2

Trb.1/2

Trb.B./Tub.

Perc.1 *f* Fouet

Perc. 2 *f*

Timb.

Gabaston

Mort. *mf*

Edward *mf*

V. 1 *mp* *Tutti*

V. 2 *mp*

A. *mp* *pizz.* *f* *arco*

Vc. *mf* *pizz.* *f* *arco*

C. B. *mf* *f*

To Gabaston

The king a-lone in-structs me... To Edward

My lord, Corn-wall, step back.

135

Fl.1 *mp*

Fl.2 *mp*

Hb.1 *mf*

Hb.2 *mf*

Cl.1 *mp*

Cl.2 *mp*

Bsn.1

Cbsn.

Cr. 1/2 *f p*

Cr. 3/4 *f p*

Trp.1/2

Trb.1/2

Trb.B./Tub.

Perc. 2

Timb.

Mort.

Edward

V. 1 *mp*

V. 2 *mp*

A. *mp*

Vc. *mf pizz.*

C. B. *mf*

For the safe of your king - dom. No! For the sake of Ga - bas - ton...

141

Picc.

Fl.2

Hb.1

Hb.2

Cl.1

Cl.2

Bsn.1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb.1/2

Trb.B./Tub.

Perc.1

Perc. 2

Timb.

Isab.

Marg.

Mort.

Edward

V. 1

V. 2

A.

Vc.

C. B.

in love and ho nour.

in love and ho nour.

(8)

144

Picc.

Fl. 2

Hb. 1

Hb. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp. 1/2

Trb. 1/2

Trb. B./Tub.

Perc. 1

Perc. 2

Timb.

Isab.

Marg.

Mort.

Edward

V. 1

V. 2

A.

Vc.

C. B.

p

mp

3

He stands by me in love and ho -

147 Flûte →

Picc. *f* *3* *p*

Fl.2 *f* *3* *p*

Hb.1

Hb.2

Cl.1 *f* *3* *p*

Cl.2 *f* *3* *p*

Bsn.1

Cbsn.

Cr. 1/2 *f* *p*

Cr. 3/4 *f* *p*

Trp.1/2 *fp* *sourdine*

Trb.1/2 *fp*

Trb.B./Tub. *fp*

Perc.1

Perc. 2 G.C. *p*

Timb. *p*

Gabaston

Mort.

Edward

Warwick *nour.* **To Edward** My lord, why do you in - cense your peers? Why do you stand a - gainst

V. 1 *f*

V. 2 *f*

A. *f*

Vc. *f*

C. B. *f*

151

Fl. *f* *mp*

Fl.2 *f* *mp*

Hb.1 *f* *mf*

Hb.2 *f* *mf*

Cl.1 *f* *mp*

Cl.2 *f* *mp*

Bsn.1 *f*

Cbsn. *f*

Cr. 1/2 *f* *p* *fp* *fp* *fp*

Cr. 3/4 *f* *p* *fp* *fp* *fp*

Trp.1/2

Trb.1/2

Trb.B./Tub.

Perc.1 C.C. *mf* *p* *mf* Fouet *f* *f*

Perc. 2

Timb.

Gabaston

Mort. To Warwick Your body will rot in pieces To Edward

Edward Your

Warwick your king?

V. 1 *f* *mp*

V. 2 *f* *mp*

A. *f* *mp* pizz.

Vc. *f* *mf* pizz.

C. B. *f* *mf*

166

Picc. *fp*

Fl.2 *fp*

Hb.1

C.A.

Cl.1 *fp*

Cl.2 *fp*

Bsn.1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb.1/2 *p*

Trb.B./Tub. *p*

Perc.1 C.C. *pp* *mf* *p* G.C. Cloche →

Perc. 2 *p*

Timb. *p*

Gabaston

Mort.

Edward

Warwick in love and ho - nour. To Edward Your throne will float in

V. 1

V. 2

A.

Vc.

C. B.

175 Flûte → **Più Lento**

Picc.

Fl.2

Hb.1

C.A.

Cl.1

Cl.2

Bsn.1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb.1/2

Trb.B./Tub.

Perc.1

Perc. 2

Timb.

Gabaston

Mort.

Edward

Warwick

V. 1

V. 2

A.

Vc.

C. B.

f

fp

p

f

G.C.

Exit Warwick and Mortimer

in love and ho-nour.

A - dieu, my lord.

180 **Meno Mosso**

Fl. *mf*

Fl.2 *mf*

Hb.1

C.A.

Cl.1 *mf*

Cl.2 *mf*

Bsn.1

Cbsn. *mf*

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb.1/2

Trb.B./Tub.

Perc.1 Cloches *mf*

Perc. 2

Timb.

Gabaston

Edward

V. 1 *mf*

V. 2 *mf*

A.

Vc. *mf*

C. B. *mf*

182

Fl. 1
Fl. 2
Hb. 1
C.A.
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Cr. 1/2
Cr. 3/4
Trp. 1/2
Trb. 1/2
Trb. B./Tub.
Perc. 1
Perc. 2
Timb.
Gabaston
Mort.
Edward
Warwick
V. 1
V. 2
A.
Vc.
C. B.

1°
p
p

III

185

Fl. Fl.2 Hb.1 C.A. Cl.1 Cl.2 Bsn.1 Cbsn. Cr. 1/2 Cr. 3/4 Trp.1/2 Trb.1/2 Trb.B./Tub. Perc.1 Perc. 2 Timb. Gabaston Edward V. 1 V. 2 A. Vc. C. B.

no more ban - dy with these ba - rons who

mf *mf* *mf* *mf*

Detailed description: This page of a musical score covers measures 185, 186, and 187. The instruments listed on the left are Flute 1 and 2, Horn 1, Clarinet in A, Clarinet 1 and 2, Bassoon 1, Contrabassoon, Cor Anglais 1/2 and 3/4, Trumpet 1/2, Trombone 1/2, Trombone/Bass Trombone, Percussion 1 and 2, Timpani, Gabaston, Edward, Violin 1 and 2, Viola, and Cello/Bass. The score includes melodic lines for Flute 1, Clarinet 1, Clarinet 2, Trumpet 1/2, Trombone 1/2, and Violin 1. The Horn 1 part features triplet patterns. The Bassoon and Contrabassoon parts have a dynamic marking of *mf* and a *vo* (vibrato) instruction. The vocal line (Edward) has lyrics: "no more ban - dy with these ba - rons who". The score is written in a key with one sharp (F#) and a common time signature.

187

Fl. 1
Fl. 2
Hb. 1
C.A.
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Cr. 1/2
Cr. 3/4
Trp. 1/2
Trb. 1/2
Trb. B./Tub.
Perc. 1
Perc. 2
Gabaston
Edward
S./A.
T./B.
V. 1
V. 2
A.
Vc.
C. B.

choose re - bellion to their oath
(Backstage choir)

(Backstage choir)

Rall.....

Moderato Lento

189

Fl. *mp*

Fl.2 *mp*

Hb.1

C.A.

Cl.1 *mf*

Cl.2 *mp*

Bsn.1

Cbsn.

Cr. 1/2 *mp*

Cr. 3/4 *mp*

Trb.B./Tub.

Perc.1 Gong

Perc. 2

Timb. *p*

Gabaston

S./A. *f*
Di-es i - rae Di-es il - la Di-es i - rae Di-es il - la

T./B. *f*
Di-es i - rae Di-es il - la Di-es i - rae Di-es il - la

V. 1 *mp*

V. 2 *mp*

A. *f*

Vc. *mp* pizz.

C. B. *mp*

G.C.

192

Fl. 1

Fl. 2

Hb. 1

C.A.

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp. 1/2

Trb. 1/2

Trb. B./Tub.

Perc. 2

Timb.

Gabaston

Edward

V. 1

V. 2

A.

Vc.

C. B.

mf

p

f

G.C.

I will live or die with Ga - bas -

long life the

195

Fl. 1

Fl. 2

Hb. 1

C.A.

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp. 1/2

Trb. 1/2

Trb. B./Tub.

Perc. 1

Perc. 2

Timb.

Gabaston

Edward

V. 1

V. 2

A.

Vc.

C. B.

G.C.

mf

f

King

Long life the King

ton

