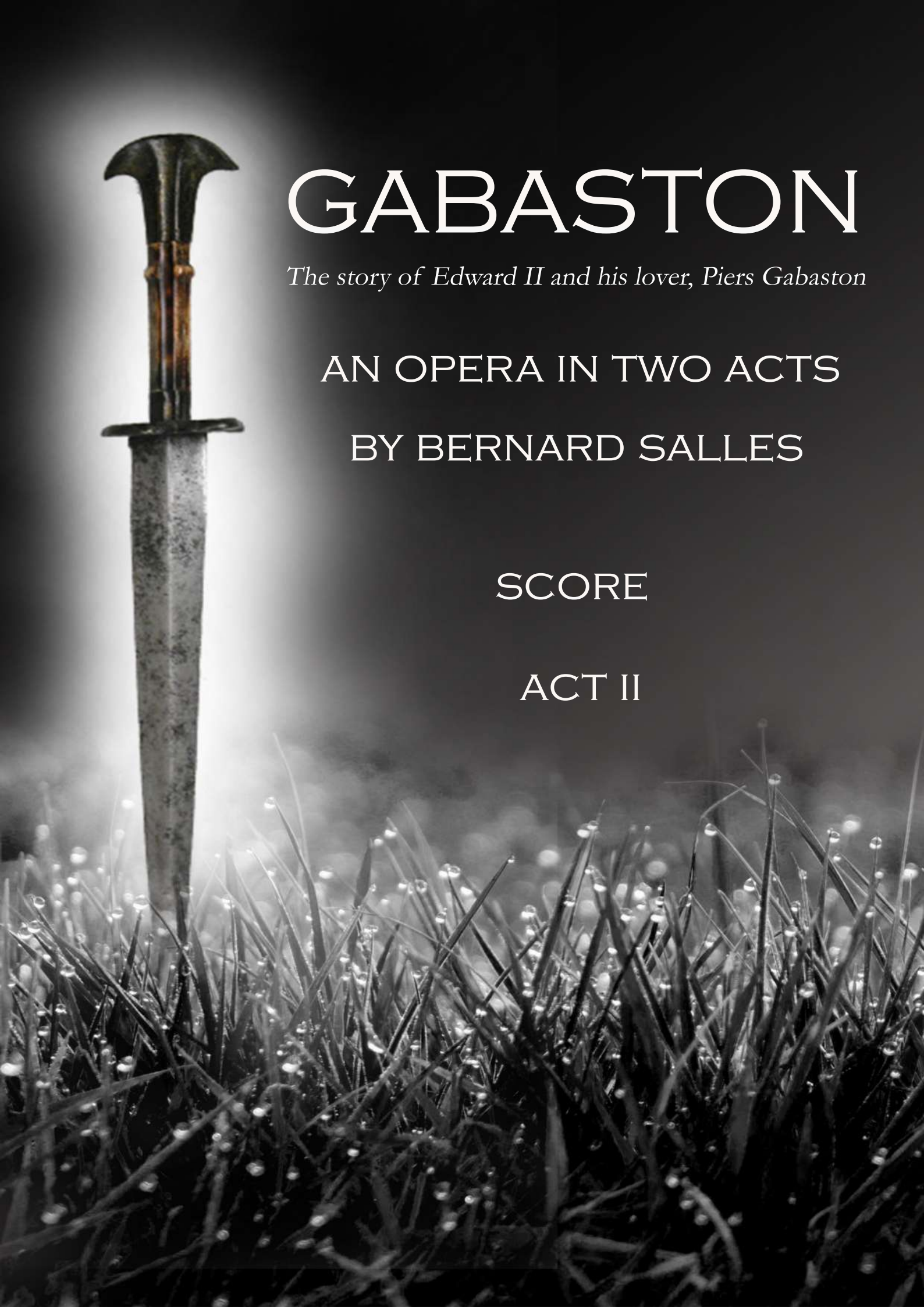




# GABASTON

*The story of Edward II and his lover, Piers Gabaston*

AN OPERA IN TWO ACTS

BY BERNARD SALLES

SCORE

ACT II

# Gabaston

## Act 2

### Orchestral prelude

#### SCENE 1: Edward, Mortimer

*[a large room, a table covered in documents, a bottle of wine & glasses, a crib]*

*[Edward at the table, leaning over a manuscript; Mortimer is set apart, watching]*

EDWARD:                These earls - Warwick  
                             Lancaster, Gloucester.  
                             And here: Pembroke, Hereford.  
*[turning to Mortimer]*  
                             They won't defeat me Mortimer.  
                             They will rue the day  
                             they signed this document.  
                             They will rue the day  
                             they mustered men at arms against me  
                             and tried to steal  
                             what I possess from God alone.

MORTIMER:            My Lord, take care,  
                             the barons will not stand by watching  
                             if you ignore their demands.

EDWARD:                They cannot make demands upon a King!  
                             I am their sovereign lord  
                             anointed before God!

MORTIMER:            My Lord, the die is not yet cast,  
                             but the barons will not let Gabaston have his way.  
                             You must play your hand gently.

EDWARD:                Caution, caution, that is all I hear from you.  
*[Edward is enraged]*

I cannot live with these ordinances.  
Listen!

*[pointing at the manuscript, paragraph by paragraph]*

item: I am not allowed to leave my kingdom,  
but must seek the approval of the barons.  
item: Barons will control my treasury, and oversee my purse.  
Each penny I must ask for.  
item: I cannot go to war without their approval.  
item: I may not raise taxes without their agreement.  
And here, see here:  
item: Gabaston is branded as a brazen thief  
and a traitor to our land.  
They want Gabaston exiled  
all the years of his life!

MORTIMER: These ordinances are hard to set aside, for parliament's agreed them.

EDWARD: I will annul them. They are nothing. They are dead, dead, dead.

MORTIMER: My Lord. You cannot do this. Your parliament is shortly due to meet.

EDWARD: I have abandoned it. There is no parliament.

MORTIMER: If Gabaston returns, they will not stand by and do nothing.

EDWARD: He's already landed. Who knew that? Not you.  
I could not part Gabaston from his first born.  
I could see how Margaret longed for him,  
as I do.

MORTIMER: *[Mortimer turns away, an aside]*  
What foolishness is this?

EDWARD: Sweet Gabaston will soon be here.

MORTIMER: *[Mortimer turns back]*  
My Lord, what reckless things have you done now?

EDWARD: Not reckless - fearless! bold!  
This is the Kingdom I have prayed for.

MORTIMER: My Lord...

EDWARD: You will not keep him from me!

MORTIMER: My Lord...

EDWARD: He is come!  
*[Edward throws the ordinances at Mortimer]*

## SCENE 2: Isabella, Edward, Mortimer

[as for scene 1]

ISABELLA: *[enters and catches Edward's attention.]*  
My Lord, he has arrived.

EDWARD: I did not see him.

ISABELLA: His horse is nearly dead I think.

MORTIMER: *[aside]* As soon enough they all will be.

EDWARD: He rides like the wind. I will give him another.

*[He leaves to greet Gabaston & exits]*

MORTIMER: What idle dreams Edward conjures from the air.  
*[Mortimer kisses Isabella's hand]*  
This is a sorry fate for us all.

ISABELLA: Will you stay by me? I can no longer trust him.  
He changes his mind day by day, hour by hour.

MORTIMER: Edward is my liege lord;  
I am duty bound to him,  
*[getting close to Isabella]*  
Don't look away.  
If you summon me, I will come,  
for I am honour bound to you,  
not by oaths, but with a kiss.

*[and kisses her upon the lips]*

ISABELLA: Roger, these are words best left unspoken, acts best left undone,  
until the time is ready and the trap sprung.

MORTIMER: Who will set it?

ISABELLA: Edward. He is half way there.  
This is of his doing.  
*[moving closer to Mortimer, her voice soft so as not to be heard]*  
Roger, you may have the strength of a man  
and the wisdom of a king,  
but we must be patient,  
or all will be lost.

*[they hear Edward & Gabaston returning.]*

Quickly. Go.

*[Mortimer goes to meet them, his face looks severe.]*

## SCENE 3: Isabella, Margaret

*[Isabella alone]*

ISABELLA: *[to herself:]*

Mortimer has become his own man,  
and I my own woman.  
Without a man I am nothing.  
Edward is mercurial.  
He lacks his father's stamina.  
He lacks his wisdom too.  
He will fight in the heat of the moment  
then flee to safer ground.

*[Margaret arrives with her baby swaddled so there is nothing to be seen of the baby, who is put into the cradle.]*

MARGARET: Where are they? I heard that Piers has returned.

ISABELLA: They have gone, to drink or argue through the night.

MARGARET: Isabella, when your father gave you  
to the king of England,  
he did not forget you.  
He watches what is happening.  
Stay close to Edward  
and you will not be harmed.  
Women have no choice in how they live,  
and no more so than a Queen.  
I have seen how your eyes  
drift towards Mortimer,  
but we must keep our vows,  
yours to Edward, mine to Piers.  
If they choose to fight  
we may yet be widowed.  
How then will men regard us?  
They will not touch a wife debauched.  
Keep yourself true to your vows.

ISABELLA: I am the daughter of a King.  
I may choose as I wish.

MARGARET: If a single word breaks out  
you will spend your life  
in a nunnery.

ISABELLA: Would that be worse than this?

MARGARET: The king of France, your father, holds you dear.

Do not cross him.  
If you value your life  
leave Mortimer to his scheming.  
Your infatuation with that man  
will lead you nowhere.

ISABELLA: When I was a child I was placed in bondage.  
Do I have no say in the world?

MARGARET: Isabella, it is time to bear a son,  
and give Edward the next king of England.  
That is your say in the world.  
Say your prayers and hope  
that God will grant you peace.

ISABELLA: Alive or dead, he will grant me peace,  
that I know; it is all I can hope.  
To get this far in life and die in birth  
is the lot of women,  
as boys must die in battle.

MARGARET: Aye, boys they are, playing.  
Your king became a king too young.

ISABELLA: I am too old already.  
Let fate do as it will.  
I hear them coming.  
Let us see what they've agreed.

*[enter Gabaston and Edward, arms entwined about each other]*

MARGARET: Piers! My lord! Have you forgot your child?

## SCENE 4: Isabella, Margaret, Gabaston, Edward

GABASTON: *[calling to Margaret and Isabella]*

Margaret! Isabella!

*[he goes to them, followed by Edward]*

I saw the child was asleep.  
I feared she would wake,  
then you would be angry with me.

*[Gabaston bows to Isabella and kisses Margaret's hand]*

I have truly missed you.

*[looking down at the crib]*

My child.

*[and crosses himself]*

My child.

How tiny this baby is. So small  
 I might hold her in the palm of my hand.  
 To think one day she will be  
 as gracious as her mother.  
*[and kisses Margaret again, this time full of affection]*  
 I am scared to breathe in case she wakes.  
*[He crosses himself]*  
 May she be blessed with a good life.

MARGARET:*[aside to Isabella]*  
 Did I not tell you?  
 Men are never so soft as when they see their first born fresh from the  
 womb.

GABASTON: *[beckoning Edward]*  
 Ned, come and see.

EDWARD: I shall do more than that. Much more,  
*[He joins them with gifts in his hand]*  
 For you, my Lady Margaret  
*[Edward gives Margaret a brooch with a red jewel at its centre]*  
 See how it glistens.  
 And this is for Joan  
*[he gives Margaret a similar jewel for the baby, but smaller]*  
 You see how Joan reflects her mother.  
 Is that not a pretty conceit?  
 They are from Italy.

MARGARET: They are beautiful my Lord. You are very kind.  
*[she bows]*

EDWARD: And to you my dear friend Piers  
*[gives him a vellum document]*  
 I am returning what was stolen  
 that I may call you once again  
 my Earl of Cornwall.

GABASTON: My Lord, I have not come for my possessions.  
 I have come for my wife.  
 I have come for my child,  
 and I have come for you.  
*[and throws his arm about Edward's shoulders]*

ISABELLA: *[aside]*  
 See how fawns.

MARGARET:*[aside]*  
 It is truly time you give Edward a child.

EDWARD: What's this you're talking of?

ISABELLA: I've been told, my Lord, it is the time for me  
to carry a gift for a king,  
but you'll be nine months in the waiting.  
*[there is a pause]*

GABASTON: Come Ned, that's a healthy proposition.  
Why do you wait?

EDWARD: *[casting Gabaston aside, his temper begins to rise]*  
Am I to be laughed at in my own court?

GABASTON: No my Lord, it was but a passing jest.

EDWARD: Gabaston! How ungrateful you can be.  
How thoughtless.  
How unkind.  
Have I not succoured you  
through all your life at court?  
Did I not shield you from those  
who thought you arrogant?  
Did I not find you a wife,  
grant you more land  
than any other Englishman?  
And now you mock me  
*[softly]*  
before my wife  
*[a little louder]*  
before Margaret - who you shame -  
*[shouting]*  
before me!

GABASTON: *[Gabaston falls at Edward's feet]*  
My Lord, it was not meant so.  
It was nothing but an idle joke,  
out of place and of no import.  
My Lord, come life or death, I am at your side.  
*[he lowers his head, proffering his neck as if at an execution]*  
I can offer you no more.  
I am yours at your will.  
*[everyone is silent, waiting to see how Edward will respond]*

EDWARD: *[as if nothing has happened:]*  
Rise up. 'Tis done.

GABASTON: My Lord...

EDWARD: There's no more to be said.

[*Gabaston rises slowly, chastened*]

[*Edward turning to Isabella*]

Isabella, I have waited for this day.  
You are not a child, nor yet quite an adult,  
but you are old enough  
to choose your own path  
to this sacred duty that we share.

MARGARET: My Lord, if you will, I'll care for Isabella.

EDWARD: [*turns to Margaret*]

I'm grateful; I will not forget your kindness.  
Come Isabella we must talk, and see where the world takes us.

MARGARET: [*in an aside as Isabella turns to go*]

Did I not tell you?

ISABELLA: [*in an aside to Margaret*]

I am not a woman yet, but I shall be, and men shall know it.

[*Edward and Isabella make their way out*]

## SCENE 5: Margaret, Gabaston

[*Joan begins to cry; Margaret picks her up & walks gently to where Gabaston is standing. She begins a lullaby*]

MARGARET: Close your eyes my little one  
and let the world pass by,  
for I am yours and you are mine  
until the day I die.

There's nought for you to fear now  
or make you wail and cry,  
for you are mine and I am yours -  
until the day I die.

While I'm here you're not alone,  
you need not weep or sigh,  
our lives are bound together now,  
for I am yours and you are mine  
until the day I die.

GABASTON :} and I am yours and you are mine

MARGARET :} until the day I die.

## SCENE 6: Warwick, Mortimer, Isabella

*[a similar set, but here the table is littered with the stuff of an army preparing for war]*

WARWICK *[entering alone]*:

This over-mighty prince  
will bow or die.  
My God, if Edward doth not  
come to parliament on his knees  
I will drag him there with a noose round his neck.

*[heavy knocking at the door, from the hilt of a sword; the door opens.]*

*[Mortimer enters; the two barons bow simultaneously, neither one senior to the other. It's as though neither of them wants to be the first to speak. They come together slowly, neither of them offering their hand to the other.]*

MORTIMER: I have come in good faith.  
*[He offers his hand.]*

WARWICK: I will take your hand in good faith.  
Do not break it.

MORTIMER: Warwick, tell me now:  
how we have come to this  
that our country will go to war  
with itself for nothing more  
than the presence of a King's minion?

WARWICK: Who leads our King astray.  
We are not his playthings Mortimer.  
We fight his wars.  
We pay his taxes.  
We keep his peace -  
but we will have our due.  
I will not serve Gabaston,  
nor will I lay down my sword  
until he's gone, or dead.

MORTIMER: Were you to withdraw your men  
We might yet obtain a settlement  
that served us both well, and kept the peace.  
The ordinances you approved...

WARWICK: And Edward withdrew...

MORTIMER: must be open to dispute...

WARWICK: Dispute? Dispute!  
You test my patience Mortimer,

with your endless evasion.  
The King is unable to lead,  
For he is led by his lover  
and us the poorer for it.

MORTIMER: I am with you on Gabaston.  
You must be with me on the ordinances.

WARWICK: And have you told this to Edward?

MORTIMER: I cannot tell Edward...

WARWICK: Then there is nothing more to say...

MORTIMER: ...unless you call a truce.

WARWICK: And those words are from Edward's mouth?

*[There is a noise outside. Warwick draws his sword and places it against Mortimer's chest.]*

If you have ambushed me, I will drive my sword through your heart  
before I die.

MORTIMER: I came alone.

WARWICK: And were you followed?

MORTIMER: Not that I know of.

*[Isabella enters, in a cloak that almost covers her entirely]*

WARWICK *[laying down his sword]*:  
My lady

*[He bows, as does Mortimer]*

ISABELLA: *[Isabella speaks with new authority]*  
These are troubled times my Lord.

WARWICK: Indeed my Lady. Times I think you should not be abroad.

ISABELLA: The king has sent me. I am well guarded.

WARWICK: But why has he sent you out in such dangerous times?

ISABELLA: Edward has many friends,  
but none so close as me.  
I am your Queen.  
and respect you.

It is for you to honour me.

WARWICK: I have listened hard to Mortimer  
He says nothing that moves me.

ISABELLA: Hear this and know:  
I have the King's ear.  
He wishes to meet with you.

WARWICK: To what end?

ISABELLA: To end the war.

WARWICK: The war has hardly begun.

ISABELLA: Then this is the best time to end it.

WARWICK: Is there to be a truce?

ISABELLA: If it would suit you.

WARWICK: *[turning to Mortimer]*  
What say you Mortimer?

MORTIMER: That the King is wise to parley...

*[Isabella raises her hand; her authority now plain to see]*

ISABELLA: And I have it from the King's lips  
that with good will on your side  
he will extend the hand of peace.

WARWICK: Fine words my Lady,  
but Gabaston is back.

ISABELLA: To see his daughter. Nothing is settled.

WARWICK: Then I will talk, my Lady, but he must come to me  
as you have done. It is a sign of good faith.

ISABELLA: I will tell him your request.

*[Isabella withdraws. Warwick and Mortimer watch, bowing as she passes]*

MORTIMER: She talks like a prince,  
and already has a King's tongue.

*[they clasp their hands and Mortimer exits]*

WARWICK:            If it is the King's tongue we have heard  
                         so much the better. If it is not  
                         then I will not replace my sword  
                         in its scabbard until Gabaston is dead.

## SCENE 7: Edward enters to meet Warwick

*[as for scene 6]*

EDWARD:            We are well-met Warwick.  
                         I thank you.

WARWICK:          You know from your father  
                         I speak plainly.  
                         I shall speak now as I did then.

EDWARD:            The ordinances you have sent stand between us.  
                         It is the business of the parliament to advise the King,  
                         Not to command him.

WARWICK:          I will tell you my Lord.  
                         As the wind drives the waves  
                         and the waves drive the storm  
                         so Gabaston has brought us to this point.  
                         An over-mighty Prince  
                         devours all within his reach.  
                         Gabaston is such a Prince.  
                         He has led you astray.  
                         Like a worm in the bud  
                         he has buried himself in your heart.  
                         He imagines he's become of the blood royal.  
                         If you cannot tame your servant  
                         I will tame you with the ordinances,  
                         and pluck from your heart  
                         the worm that has beguiled you.

EDWARD:            No! Gabaston is no more arrogant  
                         Than are all the barons.  
                         When I was crowned you took an oath to me...

WARWICK:          And you my Lord did likewise in our presence  
                         and agreed the coronation oath  
                         that you would protect our laws and customs.

EDWARD}            That oath bedevils me.

WARWICK}          As I took my loyal oath to thee,

so thou to me are equally betrothen.

EDWARD} By God, he makes us equals.  
I will call together barons true to me.  
I will dispense with this Parliament.

WARWICK} I will dispense with this injustice  
for where was that agreed?

EDWARD} item: I will come and go in England and abroad as I please.  
item: I need not plead for every mite I need.  
item: I may raise taxes without begging from Parliament.  
item: It is my sworn duty to fight to save my kingdom.  
item: You would have me brand Gabaston as a traitor.

WARWICK} We are left Godforsaken.

EDWARD} This country is bereft of God's grace.  
We pray to no avail.

WARWICK} We pray to no avail.  
There is no duty nor honour.

EDWARD} No friendship or love.  
We are left Godforsaken.

WARWICK} I can no longer trust Edward.

EDWARD} He will turn the barons against me.

WARWICK} It is our duty to tame Gabaston.

EDWARD} Gabaston, I need you at my side.

WARWICK} We must stand together and face Edward down.

EDWARD} I can no longer trust Warwick or his men.

WARWICK} We must hunt down Gabaston.

EDWARD} This is high treason.

WARWICK} He must be crushed;

EDWARD} He must be hanged.

WARWICK} our final chance to rein back Edward,  
a wayward King, who cannot see  
the future that awaits him.

EDWARD}            I will beat back these  
                      over-mighty barons and lay waste Warwick  
                      to Warwick's lands.

## SCENE 8: Margaret, Gabaston

*[as for scene 1 Margaret and Gabaston. Margaret is wearing a travelling cloak and carrying Joan]*

MARGARET:        Edward says I should be taken somewhere safe,  
                      further south.

GABASTON:        You and the child both.

MARGARET:        You too should seek shelter.

GABASTON:        I cannot leave Edward.  
                      We are bound together.

MARGARET:        Piers, let him go and set us free.  
                      It will end this futile war.

GABASTON:        I cannot leave him.

MARGARET:        It is the only way for us to be free.

GABASTON:        I cannot leave him.

MARGARET:        You must.

GABASTON:        I cannot leave him now, not alone.  
                      They will tear him apart.  
                      Margaret, I cannot leave him.

MARGARET:        What foolishness is it  
                      that men will fight and die  
                      rather than submit and live?

GABASTON:        I am not worthy of you,  
                      nor my child.  
                      You must carry the burden alone.

MARGARET:        In the name of love you will lose everything.

GABASTON:        I cannot leave him.

MARGARET:        For your daughter...

GABASTON: No. Edward made me. I will not betray him.  
He is my destiny and I am his.

MARGARET: [*bowing to her husband*]  
My Lord, I shall pray for you.  
Farewell fair Gabaston,  
may God forgive you your sins.

[*Exit MARGARET, not looking back*]

GABASTON: May God forgive us all.

## SCENE 9: Edward, Gabaston

[*Enter Edward*]

EDWARD: Warwick will not budge.  
He is stubborn as a mule.  
We will act as we planned.  
If he wishes war, he will have it.

GABASTON: Ned, Ned 'tis done.  
There's nothing more to be said.  
But Warwick is still strong enough  
to make or break a king.

EDWARD: Am I at Warwick's beck and call?

GABASTON: My Lord, you are;  
And all kings likewise.  
You cannot rule without barons.

EDWARD: I cannot live without you.

GABASTON: I am a chain about your neck.

EDWARD: A jewelled thread about my throat  
that I have always carried.

GABASTON: Those days are done.  
You are no more  
a wild impulsive boy,  
but a king.

EDWARD: I only want to be  
a boy in your arms.

GABASTON: No more. No more.  
The past is over.  
Must we both die?

EDWARD: It will not come to that.  
I am your king  
and you my Earl of Cornwall.  
I made you what you are,  
and order you to join me  
as we travel north.

GABASTON: You order me?

EDWARD: I do.

GABASTON: You are my King, my Lord, my love  
and I shall live as you will.  
And if I die, remember me, who was your lover once,  
and loved you as no one else will ever do.

EDWARD: That I promise with a kiss. [*he kisses Gabaston*]  
Come Gabaston, we will do this together,  
as we always have. [*they embrace*]

## Orchestral interlude

[*Sounds of war. Gabaston runs on stage dressed for war, with sword in hand; realises he is in a trap and is surrounded by Warwick and other barons. They force him to drop his sword and drag him away.*

*Edward cries out "Gabaston" from the opposite side of the stage.]*

SCENE 10: Split scene, on the one side Gabaston is alone with hands tied. On the other side, Edward, Isabella holding a swaddled child (Prince Edward), Mortimer, a Priest. Table is shrouded in black cloth. Chorus offstage.

[*Bells ring for the baptism, but Edward's face is grave.*]

[*The Priest's prayers are sung throughout the scene, punctuated by "Amen" from the chorus*]

[*Isabella gives the child to the Priest.*]

PRIEST: [*Makes sign of the cross on baby's forehead*] *Accipe signum Crucis tam in fronte, quam in corde, sume fidem caelestium praeceptorum: et talis esto moribus, ut templum Dei jam esse possis.*

*Oremus. Preces nostras, quaesumus Domine, clementer exaudi: et hunc Electum tuum N. Crucis Dominicae impressione signatum perpetua virtute custodi: ut magnitudinis gloriae tuae rudimenta servans, per custodiam mandatorum tuorum ad regenerationis gloriam pervenire mereatur. Per Christum Dominum nostrum. Amen*

ALL [except Gabaston]: Amen

PRIEST: *Oremus. Omnipotens, sempiterna Deus, Pater Domini nostri Jesu Christi, respicere dignare super hunc famulum tuum, quem ad rudimenta fidei vocare dignatus es: omnem caecitatem cordis ab eo expelle: disrumpe omnes laqueos satanae, quibus fuerat colligatus: aperi ei, Domine, januam pietatis tuae, ut signo sapientiae tuae imbutus, omnium cupiditatum foetoribus careat, et ad suavem odorem praeceptorum tuorum laetus tibi in Ecclesia tua deserviat, et proficiat de die in diem. Amen.*

ALL [except Gabaston]: Amen

GABASTON [*his hands knotted behind his back*]:

Ned? Where are you Ned?

I am here.

I am alone.

EDWARD [*moving away from the group, leaving Mortimer close to Isabella: (softly)*]

Piers? Where are you Piers?

Dead.

Amen.

GABASTON: It has come to this:  
Warwick is a proxy King  
And you are his pot-boy  
And I will die.

EDWARD: [*softly*]

Piers? Are you dead, Piers?

I love you still!

GABASTON: Oh, my Ned!  
Death advances by the hour,  
marked by the tolling of the monastery bell.  
My crime: love! Love for a King  
Who had not the spine to save me!  
Oh Ned, my Ned!

EDWARD: Piers!

GABASTON: I will die as best I can without you -  
sweet Edward, kind Ned -  
I should have a priest.

EDWARD: [*slightly louder*]

He should have had a priest

GABASTON: but I will die unshriven

EDWARD: but he died unshriven

GABASTON, EDWARD: buried in a ditch  
and left for dead.

[*Warwick and the barons arrive at the door with an executioner; two soldiers arrive, cut the rope that ties Gabaston to the table so his hands remained tied*]

GABASTON: [*terrified*] Edward, do not forget me!  
Pray for my soul!

EDWARD [*kneeling:*] My God, what have you done?

GABASTON: May my love redeem you  
for this betrayal. [*weeping*]

[*Gabaston kneels, imploring. The executioner raises his sword.*]

EDWARD: Piers, where are you?  
[*sinks to the ground*]  
Wait for me!  
I am lost without you.

GABASTON: I commend you to my soul.

EDWARD [*begins to wind the black shroud about him*]:  
My God, where are you?

[*Executioner swings sword just before the curtain falls*]

CURTAIN.

End of the Opera

Gabaston

Act II

Orchestral Prelude and Scene 1

Edward and Mortimer

A large room, a table covered in documents,  
a bottle of wine & glasses, a crib

Moderato

Flûte 1

Flûte 2

Hautbois 1

Cor anglais

Clarinete en Si $\flat$  1

Clarinete basse en Si $\flat$

Basson 1

Basson 2

Cor en Fa 1/2

Cor en Fa 3/4

Trompettes en Ut 1/2

Trombones 1/2

Trombone 3/tuba

Caisse claire et Toms (Grave et medium)  
Cymbale suspendue

Percussion 1

Percussion 2

Timbales

Mortimer

Edward

Violons 1

Violons 2

Altos

Violoncelles

Contrebasses

à 2

ff

ff

ff

Bouché 1°

+

mp

G.C.

pp

10

Fl.1

Fl.2

Htb.1

C.A.

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.3/tub.

Perc.1

Perc.2

Timb.

Mort.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

Bouché 2°

*p*

Bouché 3°

*pp*

*mf*

*p* sempre

Crotales →

*f*

*p* sempre

*f*

*p* sempre

*f*

*p* sempre

*f*

*p* sempre

*f*

*p* sempre



26

Fl.1

Fl.2

Htb.1

C.A.

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.3/tub.

Perc.1

Perc.2

Timb.

Mort.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

*p*

*mf*

*mf*

*mf*

*pp*

*1° normal*

(sourdines)

Crotales (baguettes douces)

Detailed description of the musical score: The score is for page 26 of a piece. It features a large ensemble of instruments. The woodwinds (Flutes 1 & 2, Horns, Clarinets, Bassoons, Cor Anglais, Trumpets, Trombones) have various melodic and rhythmic parts. The strings (Violins 1 & 2, Viola, Violoncello, Double Bass) play a sustained harmonic background. The percussion section includes Crotales (baguettes douces) and other instruments. The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). There are also performance instructions like *1° normal* and *(sourdines)*. The notation is in standard musical notation with various clefs and time signatures.

32

Fl.1

Fl.2

Htb.1

C.A.

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.3/tub.

Perc.1

Perc.2

Timb.

V. 1

V. 2

A.

Vc.

C. B.

*mf*

*mf*

The musical score for measures 32-35 is written for a large orchestra. The woodwinds (Flutes, Clarinets, Bassoons) and strings (Violins, Violas, Cellos, Double Basses) are active, while the brass (Horn, Trumpet, Trombone) and percussion (Percussion 1, 2, Timpani) are mostly silent. The woodwinds play a melodic line, while the strings provide a harmonic foundation. The percussion instruments play a rhythmic pattern. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Allegro'.

36      Acceler   poco   a   poco

Fl.1      *f*      *fp*

Fl.2      *f*      *fp*

Htb.1      *f*      *fp*

C.A.      *f*      *fp*

Cl.1      *f*      *fp*

Cl. B      *f*      *fp*

Bsn.1      *f*      *fp*

Bsn.2      *f*      *fp*

Cr.1/2      *f*      *fp*

Cr.3/4      *f*      *fp*

Trp.1/2      (normal) *p*

Trb.1/2      *f*

Trb.3/tub.      *f*

Perc.1      C.C. *f*      *p*

Perc.2      G.C.→

Timb.      *f*      *p*

V. 1      *f*      *fp*

V. 2      *f*      *fp*

A.      *f*      *fp*

Vc.      *f*      *fp*

C. B.      *f*      *fp*

42 **Allegro**

Fl.1 *ff* *fp* *f* *fp*

Fl.2 *ff* *fp* *f* *fp*

Htb.1 *ff* *fp* *f* *fp*

C.A. *ff* *fp* *f* *fp* Htb →

Cl.1 *ff* *fp* *f* *fp*

Cl. B *ff* *fp* *f* *fp*

Bsn.1 *ff* *fp* *f* *fp*

Bsn.2 *ff* *fp* *f* *fp*

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

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

Trp.1/2 *fp* *f*

Trb.1/2 *fp* *f*

Trb.3/tub. *fp* *f*

Perc.1 *ff* *fp* *f* *fp* *f*

Perc.2 *fp* *f* *Tom M.* *fp* *Tom grave*

Timb. *ff* *f*

V. 1 *ff* *fp* *ff* *ff* *fp* *ff*

V. 2 *ff* *fp* *ff* *ff* *fp* *ff*

A. *ff* *fp* *ff* *ff* *fp* *ff*

Vc. *ff* *fp* *ff* *ff* *fp* *ff*

C. B. *ff* *fp* *ff* *ff* *fp* *ff*

50

Fl.1

Fl.2

Htb.1

Htb.2

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.3/tub.

Perc.1

Perc.2

Timb.

V. 1

V. 2

A.

Vc.

C. B.

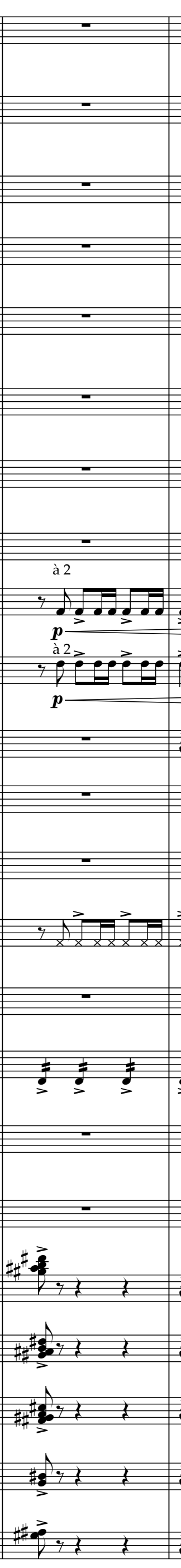


65

Fl.1



Fl.2



Htb.1



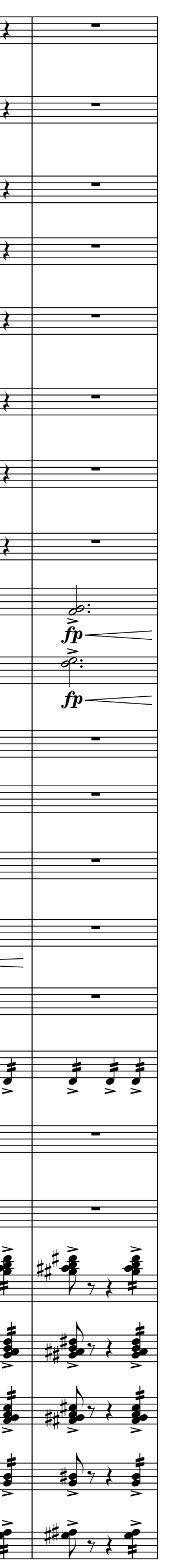
Htb.2



Cl.1



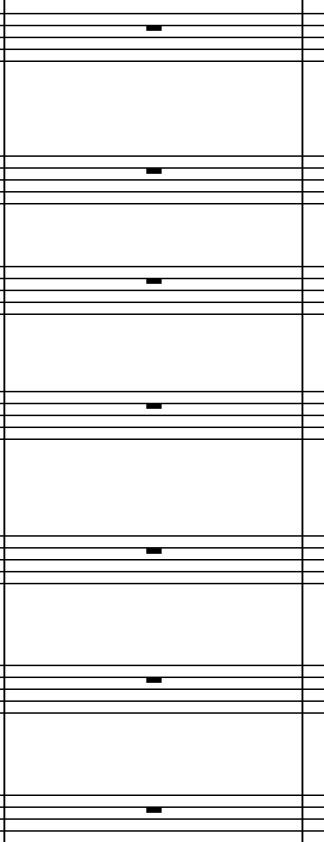
Cl. B



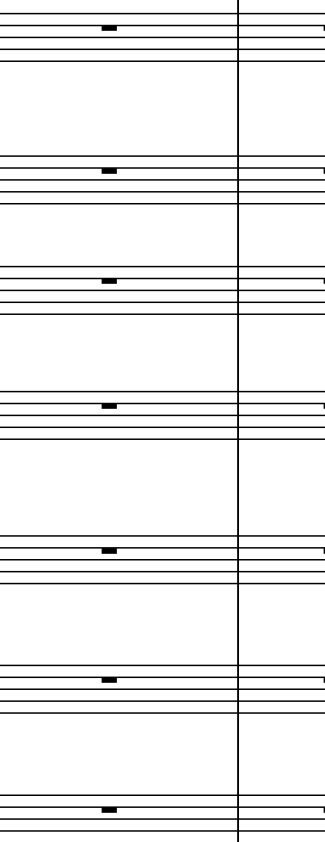
Bsn.1



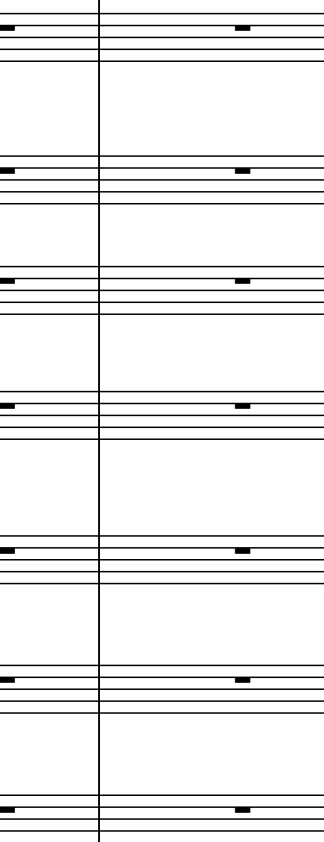
Bsn.2



Cr.1/2



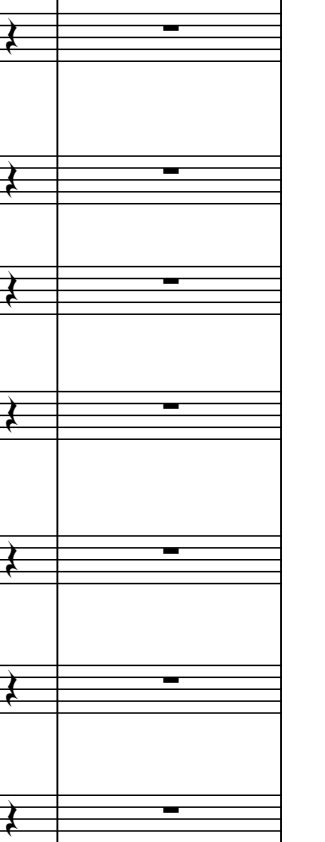
Cr.3/4



Trp.1/2



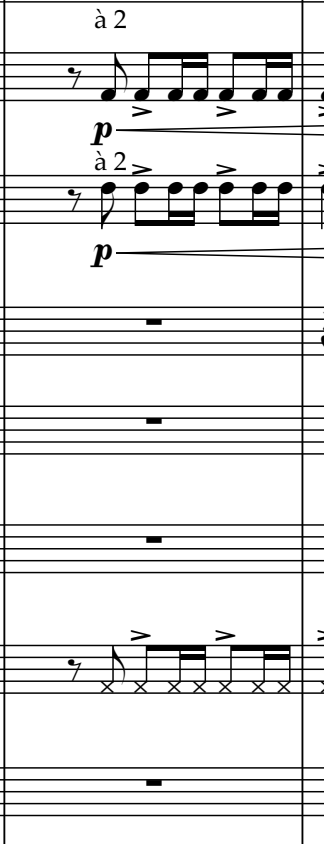
Trb.1/2



Trb.3/tub.



Perc.1



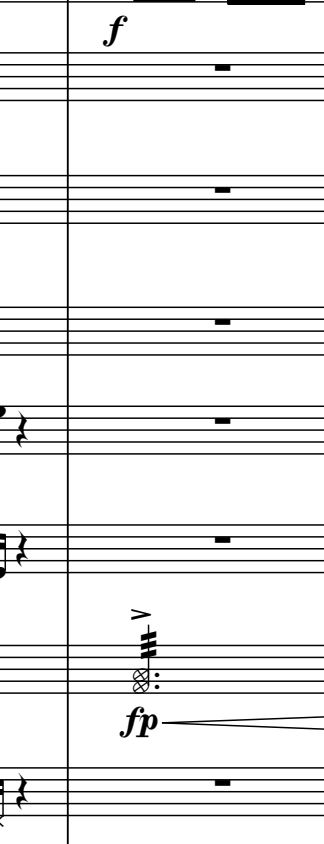
Perc.2



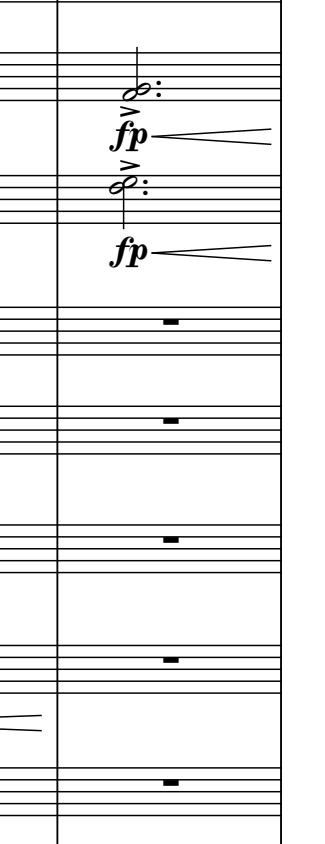
Timb.



Mort.



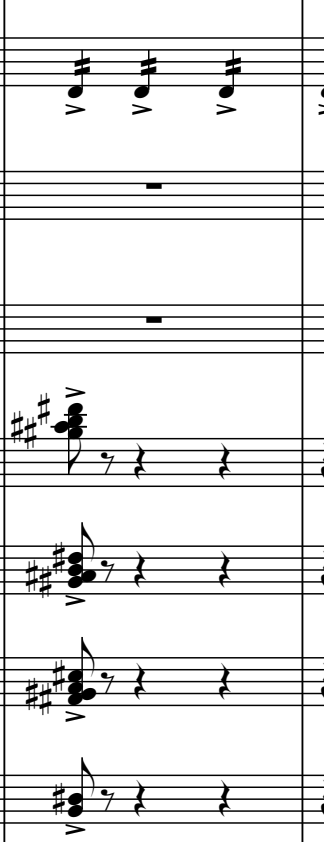
Ed.



V. 1



V. 2



A.



Vc.



C. B.









86

Fl.1

Fl.2

Htb.1

Htb.2

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.3/tub.

Perc.1

Perc.2

Timb.

Mort.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

Musical score for page 14, measures 86-89. The score includes parts for woodwinds (Flutes, Horns, Clarinets, Bassoons, Cor Anglais), strings (Violins, Viola, Violoncello, Contrabass), and percussion (Percussion 1 & 2, Timpani, Mordant, Euphonium). Measures 86-89 show complex woodwind and string passages with various articulations and dynamics.

90

Fl.1  
Fl.2  
Htb.1  
Htb.2  
Cl.1  
Cl. B  
Bsn.1  
Bsn.2  
Cr.1/2  
Cr.3/4  
Trp.1/2  
Trb.1/2  
Trb.3/tub.  
Perc.1  
Perc.2  
Timb.  
Mort.  
Ed.  
V. 1  
V. 2  
A.  
Vc.  
C. B.

à 2  
*f*  
à 2  
*f*  
3  
3  
3  
3

94 **Più Lento**

Fl.1 *mf*

Fl.2 *mf*

Htb.1 *mf*

Htb.2 *mf*

Cl.1 *mf*

Cl. B *mf*

Bsn.1 *mf*

Bsn.2 *mf*

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.3/tub.

Perc.1

Perc.2 *f* *pp*

Timb. *f* *pp*

Mort.

Ed.

V. 1 *f* *pp* *div.* *p*

V. 2 *f* *pp* *div.* *p*

A. *f* *pp* *p*

Vc. *f* *pp* *p*

C. B. *f* *pp* *p*

**Rall ...**

98

Fl.1

Fl.2

Htb.1

Htb.2

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.3/tub.

Perc.1

Perc.2

Timb.

Mort.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

The musical score for page 98 is arranged in a standard orchestral format. The top section includes woodwinds (Flutes 1 & 2, Horns 1 & 2, Clarinets 1 & Bass, Bassoons 1 & 2) and brass (Cornets 1/2 & 3/4, Trumpets 1/2, Trombones 1/2 & 3/Tuba). Below these are percussion (Percussion 1 & 2, Timpani, Mallets, Euphonium) and the string section (Violins 1 & 2, Viola, Violoncello, and Double Bass). The score begins at measure 98. The woodwinds and strings have specific musical notation, including triplets, slurs, and dynamic markings. The strings play a continuous pattern of eighth notes with accents. The woodwinds have more complex passages, including a triplet in the Horn 1 part and a melodic line in the Bass Clarinet. The brass section is mostly silent, with some rests indicated. The percussion section also has rests. The overall texture is dense, with many instruments playing simultaneously.

106

Fl.1

Fl.2

Htb.1

Htb.2

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.3/tub.

Perc.1

Perc.2

Timb.

Mort.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

*mf*

*p*

*pp*

3° bouché

2° bouché

3

Acceler poco à poco

114

Fl.1

Fl.2

Htb.1

Htb.2

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.3/tub.

Perc.1

Perc.2

Timb.

Mort.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

1° bouché

à 2 normal

3° normal

à 2

*mf*

*f*

*f*



121

Fl.1

3

Fl.2

3

Htb.1

3

Htb.2

3

Cl.1

3

Cl. B

3

Bsn.1

3

Bsn.2

3

Cr.1/2

3

Cr.3/4

3

Trp.1/2

3

Trb.1/2

3

Trb.3/tub.

3

Perc.1

3

Perc.2

3

Timb.

3

Mort.

8

Ed.

Turning to Mortimer

V. 1

3

V. 2

3

A.

3

Vc.

3

C. B.

3

Glouces-ter...

And

here:

Pem-broke,

Here- ford.

124

Fl.1

Fl.2

Htb.1

Htb.2

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.3/tub.

Perc.1

Perc.2

Timb.

Mort.

Ed.

They

won't

de - feat

me

Mor - ti - mer.\_\_\_\_\_

V. 1

V. 2

A.

Vc.

C. B.

127

Fl.1 *f*

Fl.2 *f*

Htb.1 *f*

Htb.2 *f*

Cl.1 *f*

Cl. B *f*

Bsn.1 *f*

Bsn.2 *f*

Cr.1/2 *f*

Cr.3/4 *fp*

Trp.1/2 *fp*

Trb.1/2 *fp*

Trb.3/tub. *fp*

Perc.1 *f*

Perc.2 *f*

Timb. *f*

Mort. *p*

Ed. *f*

V. 1 They will rue the day they signed this do - cu - ment.

V. 2 *f*

A. *f*

Vc. *f*

C. B. *f*

[illegible]



138

Fl.1

Fl.2

Htb.1

Htb.2

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.3/tub.

Perc.1

Perc.2

Timb.

Mort.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

My Lord, ta - ke care, the ba - rons will not stand by wat - ching if you i -

141

Fl.1

Fl.2

Htb.1

Htb.2

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.3/tub.

Perc.1

Perc.2

Timb.

Mort.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

gnore their de-mands.

They can - not ma - ke de-mands upon a King! I

*f*

*fp*

*f*

*p*

144

Fl.1

Fl.2

Htb.1

Htb.2

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.3/tub.

Perc.1

Perc.2

Timb.

Mort.

Ed.

am their sove-reign lord a - noin - ted be - fore God!

V. 1

V. 2

A.

Vc.

C. B.

147

Fl.1

Fl.2

Htb.1

Htb.2

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.3/tub.

Perc.1

Perc.2

Timb.

Mort.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

My Lord, the die is not yet cast, but the ba-rons will not let Ga-bas-ton have his way. You must play your hand

153

Fl.1

Fl.2

Htb.1

Htb.2

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.3/tub.

Perc.1

Perc.2

Timb.

Mort.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

gent-ly. \_\_\_\_\_

Caution, caution, that is all I hear from you. Edward is enraged I can-not



161

Fl.1

Fl.2

Htb.1

Htb.2

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.3/tub.

Perc.1

Perc.2

Timb.

Mort.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

Pointing at the manuscript,  
paragraph by paragraph

Lis - ten!

166

Récitatif ( A piacere )

Fl.1

Fl.2

Htb.1

Htb.2

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.3/tub.

Perc.1

Perc.2

Timb.

Mort.

Ed.

I am not al-lowed to leave my king - dom, but must seek the ap - pro - val of the ba - rons.

V. 1

V. 2

A.

Vc.

C. B.

*pp* sempre

*pp* sempre

[illegible]

[illegible]

This musical score page, numbered 185, features a large ensemble of instruments and voices. The instrumentation includes two flutes (Fl.1, Fl.2), two horn parts (Htb.1, Htb.2), two clarinets (Cl.1, Cl. B), two bassoons (Bsn.1, Bsn.2), two cor Anglais (Cr.1/2, Cr.3/4), two trumpets (Trp.1/2, Trb.1/2), three tubas (Trb.3/tub.), three percussionists (Perc.1, Perc.2, Timb.), a mallet player (Mort.), an electric double bass (Ed.), two vocalists (V. 1, V. 2), an alto (A.), a violinist (Vc.), and a cello/bass player (C. B.).

The score begins at measure 185. The woodwinds and strings play sustained notes, while the brass section enters with a powerful, rhythmic motif marked *ff*. The percussionists provide a steady, driving pulse. The electric double bass (Ed.) has a melodic line with lyrics underneath it.

**Lyrics:**

with-out their a-gree-ment. And here, see here: i-tem: Ga-bas-ton is bran-ded as a bra-zen thief and a

The score concludes with a final measure where the brass and percussion continue their intense sound.



199

Fl.1

Fl.2

Htb.1

Htb.2

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.3/tub.

Perc.1

Perc.2

Timb.

Mort.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

These or di nances are hard to set a-side, for par-li-a-ment's agreed them.

I will an-nul them.

They are noth-ing. They are

204

Fl.1

Fl.2

Htb.1

Htb.2

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.3/tub.

Perc.1

Perc.2

Timb.

Mort.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

dead, dead, dead.

209

Fl.1

Fl.2

Htb.1

Htb.2

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.3/tub.

Perc.1

Perc.2

Timb.

Mort.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

*mf*

*mp*

My Lord. You can - not do this. Your par - lia - ment is short - ly due to meet.

213

Fl.1

Fl.2

Htb.1

Htb.2

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.3/tub.

Perc.1

Perc.2

Timb.

Mort.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

I have a - ban-doned it.

There is no par - lia-ment.

If Ga - bas-ton re- turns, —

*f*

*mf*

216

Fl.1

Fl.2

Htb.1

Htb.2

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.3/tub.

Perc.1

Perc.2

Timb.

Mort.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

they will not stand by and do noth-ing.

He's al - rea - dy lan - ded.

Who knew that? Not

220

Fl.1

Fl.2

Htb.1

Htb.2

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.3/tub.

Perc.1

Perc.2

Timb.

Mort.

Ed.

you.

V. 1

V. 2

A.

Vc.

C. B.

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

I could not part Ga - bas - ton

223

Fl.1

Fl.2

Htb.1

Htb.2

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.3/tub.

Perc.1

Perc.2

Timb.

Mort.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

Mortimer turns away, an aside

What foo-lish-ness is this?

from his first born. I could see how Mar-ga-ret longed for him, as I do.

231

Fl.1

Fl.2

Htb.1

Htb.2

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.3/tub.

Perc.1

Perc.2

Timb.

Mort.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

Mortimer turns back

My Lord, what re-ckless things have you done now?

Sweet Ga-bas-ton will soon be here.

Not re-ckless fear -

238

Fl.1

Fl.2

Htb.1

Htb.2

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.3/tub.

Perc.1

Perc.2

Timb.

Mort.

Ed.

less! bold! This is the King- dom I have prayed for..

V. 1

V. 2

A.

Vc.

C. B.

242

Fl.1

Fl.2

Htb.1

Cr. angl.

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.3/tub.

Perc.1

Perc.2

Timb.

Mort.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

My Lord...

You will not keep him from me!

*mf*

*fp*

246

Fl.1

Fl.2

Htb.1

Cr. angl.

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.3/tub.

Perc.1

Perc.2

Timb.

Mort.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

My Lord...

He is come!

Edward throws the ordinances at Mortimer

Attaca

Scene 2  
(as for Scene 1)  
Isabella, Edward,Mortimer

Isabella enters and catches Edward’s attention

Moderato lento

Flûte 1

Flûte 2

Hautbois 1

Cor anglais

Clarinette en Si $\flat$  1

Clarinette basse en Si $\flat$

Basson 1

Basson 2

Cors en Fa 1/2

Cors en Fa 3/4

Trompettes en Ut 1/2

Trombones 1/2

Trombone 3/tuba

Percussion 1

Percussion 2

Timbales

Isabella

Mortimer

Edward

Moderato lento

Violons 1

Violons 2

Altos

Violoncelles

Contrebasses

9

Fl.1 *mf*

Fl.2

Htb.1

Cr. ang.

Cl.1

Cl. B.

Bsn.1

Bsn.2

Cr.1/2  $2^{\circ} +$

Cr.3/4  $4^{\circ} +$

Trp.1/2 *p*

Trb.1/2

Trb.3/tub.

Perc. 1

Perc. 2

Timb.

Isab. My Lord, he has ar - ri - ved. His horse is near-ly dead I think.

Mort.

Ed. I did not see him.

V. 1

V. 2

A.

Vc.

C. B.

13

Fl.1

Fl.2

Htb.1

Cr. ang.

Cl.1

Cl. B.

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.3/tub.

Perc. 1

Perc. 2

Timb.

Isab.

Mort.

Aside

Ed.

V. 1

V. 2

A.

Vc.

C. B.

Edward leaves to greet Gabaston &amp; exits

21

Fl.1  
Fl.2  
Htb.1  
Cr. ang.  
Cl.1  
Cl. B.  
Bsn.1  
Bsn.2  
Cr.1/2  
Cr.3/4  
Trp.1/2  
Trb.1/2  
Trb.3/tub.  
Perc. 1  
Perc. 2  
Timb.  
Isab.  
Mort.  
Ed.  
V. 1  
V. 2  
A.  
Vc.  
C. B.

What i - dle dreams Edward con-jures from the

|                                    |
|------------------------------------|
| Mortimer kisses<br>Isabella's hand |
|------------------------------------|







41

Fl.1

Fl.2

Htb.1

Cr. ang.

Cl.1

Cl. B.

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.3/tub.

Perc. 1

Perc. 2

Timb.

Isab.

Mort.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

*mf*

*cres cen do*

*cres cen do*

*cres cen do*

*cres cen do*

If you sum-mon me, I will come, for I am ho-nour bound to you, not by oaths, but with a

*cres...cen...do*



49 **Più Mosso**

Fl.1 *fp*

Fl.2

Htb.1 *fp*

Cr. ang.

Cl.1 *fp*

Cl. B.

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.3/tub.

Perc. 1

Perc. 2

Timb.

Isab. Roger, these are words best left un-spo - ken,

Mort.

Ed.

51 **Più Mosso**

V. 1 *f*

V. 2 *f*

A. *f*

Vc. *f* pizz. + arco

C. B. *f*

acts best left un done,

52

Fl.1

Fl.2

Htb.1

Cr. ang.

Cl.1

Cl. B.

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.3/tub.

Perc. 1

Perc. 2

Timb.

Isab.

Mort.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

un-til the time is rea- dy and the trap sprung.

*fp*

arco

[illegible]

## Diminuendo

61 e. Rall... Tempo primo

Fl.1

Fl.2

Htb.1

Cr. ang.

Cl.1

Cl. B.

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.3/tub.

Perc. 1

Perc. 2

Timb.

Isab.

Mort.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

moving closer to Mortimer,  
her voice soft so as not to be heard

Roger,

you may have the strength of a

man

and the wis-dom\_\_of a

e. Rall... Tempo primo

mp

mp

mp

mp pizz.

arco

mp

67

Fl.1 *fp*

Fl.2

Htb.1 *fp*

Cr. ang.

Cl.1 *fp*

Cl. B.

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.3/tub.

Perc. 1

Perc. 2

Timb.

Isab.  
king, but we must be pa tient, or all will be lost.

Mort.

Ed.

V. 1 *p*

V. 2 *p*

A. *p*

Vc. *p*

C. B. *p*

Fl. 1

Fl. 2

Htb. 1

Cr. ang.

Cl. 1

Cl. B.

Bsn. 1

Bsn. 2

Cr. 1/2

Cr. 3/4

Trp. 1/2

Trb. 1/2

Trb. 3/tub.

Perc. 1

Perc. 2

Timb.

Isab.

Mort.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

( off stage)

*f* *p*

*f*

( off stage)

*f* *p*

*f*

( off stage)

*f* *p*

*f*

they hear Edward and  
Gabaston returning

**Allegro**



[illegible]

Scene 3

Isabella alone

Moderato Dolce

Flûte 1

Flûte 2

Hautbois 1

Hautbois 2

Clarinette 1 en Sib

Clarinette 2 en Sib

Basson 1

Basson 2

Isabella

Margaret

Moderato Dolce

Violons 1

Violons 2

Altos

Violoncelles

Contrebasses

9

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

*mf* legato

*mf* legato

*mf* legato

*mf* legato

To herself :

333

Mor-ti-mer has be-come his own man, and

Isab.

Marg.

V. 1

V. 2

A.

Vc.

C. B.

17

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Isab.

Marg.

V. 1

V. 2

A.

Vc.

C. B.

I my own wo - man. With-out a man\_\_ I am no-thing. Ed - ward is mer-cu-rial. He lacks his fa-ther's sta-mi-na.

25

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Isab.

Marg.

V. 1

V. 2

A.

Vc.

C. B.

He lacks his wis- dom too. He will fight in the heat of the mo- ment then flee to sa- fer ground.

33

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Margaret arrives with her baby swaddled so there is nothing to be seen of the baby, who is put into the cradle.

Isab.

Marg.

V. 1

V. 2

A.

Vc.

C. B.

41

Più mosso

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cr.1

Cr.2

Cr.3/4

Trp. 1/2

Trb. 1/2

Trb. B.

Tb.

Isab.

Marg.

Where are they? — I heard that Piers has re-turned. —

Più mosso

V. 1

V. 2

A.

Vc.

C. B.

*fp* <

*fp* <

*mf*

*mf*

*mf*

*mp*

*mp*

+

They have gone, to drink or argue through the

3

3

49

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cr.1

Cr.2

Cr.3/4

Trp. 1/2

Trb. 1/2

Trb. B.

Tb.

Isab.

Marg.

V. 1

V. 2

A.

Vc.

C. B.

*mf*

*mf*

*mf*

*mf*

*fp*

*p*

*p*

bouchés  
+ 3

bouchés  
+ 3

night.

I - sa - bel - la, \_\_\_\_\_ when your fa - ther gave you to the king of En - gland, \_\_\_\_\_

53

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cr.1

Cr.2

Cr.3/4

Trp. 1/2

Trb. 1/2

Trb. B.

Tb.

Isab.

Marg.

V. 1

V. 2

A.

Vc.

C. B.

— he did not for - get you. — He watches what is hap - pen - ing. —

sourdines

*fp*

*p*

3

57 **Più lento**

Fl. 1 *fp*

Fl. 2 *fp*

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cr. 1 *mp* 3

Cr. 2 *mp* 3

Cr. 3/4 *mp* 3°

Trp. 1/2

Trb. 1/2

Trb. B.

Tb.

Isab.

Marg. Stay close to Ed - ward and you will not be harmed.

**Più lento**

V. 1 *mp*

V. 2 *mp* 3

A. *mf* 3

Vc. *mp*

C. B. *mp*

61

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cr. 1

Cr. 2

Cr. 3/4

Trp. 1/2

Trb. 1/2

Trb. B.

Tb.

Isab.

Marg.

Wo - men have no choice in how they live, and no more so than a Queen.

V. 1

V. 2

A.

Vc.

C. B.



70

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cr. 1

Cr. 2

Cr. 3/4

Trp. 1/2

Trb. 1/2

Trb. B.

Tb.

Isab.

Marg.

V. 1

V. 2

A.

Vc.

C. B.

yours to Ed - ward, mine to Piers. If they choose to fight

74

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cr. 1

Cr. 2

Cr. 3/4

Trp. 1/2

Trb. 1/2

Trb. B.

Tb.

Isab.

Marg.

V. 1

V. 2

A.

Vc.

C. B.

we may yet be wi- dowed. How then will men re-gard

*mf*

*mp*

*3°*

*p*

78

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cr.1

Cr.2

Cr.3/4

Trp. 1/2

Trb. 1/2

Trb. B.

Tb.

Isab.

Marg.

us? \_\_\_\_\_

They will not touch a wife de-bauched.

V. 1

V. 2

A.

Vc.

C. B.



This musical score is for the film 'The Nun', composed by John Williams. It features a large woodwind ensemble, strings, and vocal soloists. The score is divided into two main sections: a woodwind ensemble section and a vocal section.

**Woodwind Ensemble Section:**

- Flutes (Fl. 1, Fl. 2):** Play a melodic line in 3/4 time, starting with a forte (*fp*) dynamic and transitioning to mezzo-forte (*mf*).
- Horn B1 (Htb. 1) and Horn B2 (Htb. 2):** Play a rhythmic pattern of eighth notes, also starting with *fp* and transitioning to *mf*.
- Clarinets (Cl. 1, Cl. 2):** Play a melodic line in 3/4 time, starting with *fp* and transitioning to *mf*.
- Bassoons (Bsn. 1, Bsn. 2):** Play a melodic line in 3/4 time, starting with *fp* and transitioning to *mf*.
- Cor Anglais (Cr. 1, Cr. 2):** Play a melodic line in 3/4 time, starting with *fp* and transitioning to *mf*.
- Trumpets (Trp. 1/2) and Trombones (Trb. 1/2):** Play a melodic line in 3/4 time, starting with *fp* and transitioning to *mf*.
- Tuba (Tb.):** Play a melodic line in 3/4 time, starting with *fp* and transitioning to *mf*.

**Vocal Section:**

- Isabella (Isab.):** Sings the vocal line, starting with a forte (*fp*) dynamic and transitioning to mezzo-forte (*mf*).
- Margaret (Marg.):** Sings the vocal line, starting with a forte (*fp*) dynamic and transitioning to mezzo-forte (*mf*).

**Instrumental Section:**

- V. 1, V. 2, A., Vc., C. B.:** Play a melodic line in 3/4 time, starting with *fp* and transitioning to *mf*.

**Lyrics:**

Imay choose as I wish.

If a sin-gle word breaks out you will spend your life in a nun-ne-ry.

91 **rall.** **Tempo I**

Fl. 1 *mf*

Fl. 2

Htb. 1 *mf*

Htb. 2 *mf*

Cl. 1 *mf*

Cl. 2

Bsn. 1

Bsn. 2

Cr.1 *mf*

Cr.2 *mf*

Cr.3/4 *mf*

Trp. 1/2 *mf*

Trb. 1/2 *mf*

Trb. B. *mf*

Tb. *mf*

Isab.  
Would that be worse than this?

Marg.  
The king of France, your fa - ther, \_\_\_ holds you dear.

**rall.** **Tempo I**

V. 1 *mp*

V. 2 *mp*

A. *mp*

Vc. *mp*

C. B. *mp* pizz. arco

95

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cr.1

Cr.2

Cr.3/4

Trp. 1/2

Trb. 1/2

Trb. B.

Tb.

Isab.

Marg.

V. 1

V. 2

A.

Vc.

C. B.

*mf*

*mf*

Do not cross him.

If you va-lue your life

leave Mor-ti-mer to his sche-ming.\_\_\_\_

98

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cr.1

Cr.2

Cr.3/4

Trp. 1/2

Trb. 1/2

Trb. B.

Tb.

Isab.

Marg.

V. 1

V. 2

A.

Vc.

C. B.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*p*

When I was a child I was

Your in - fa - tua - tion\_ with that man\_ will lead you no - where

101

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cr.1

Cr.2

Cr.3/4

Trp. 1/2

Trb. 1/2

Trb. B.

Tb.

Isab.

Marg.

V. 1

V. 2

A.

Vc.

C. B.

placed in bon-dage. Do I have no say in the world?

I - sa-bel - la,

104

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cr.1

Cr.2

Cr.3/4

Trp. 1/2

Trb. 1/2

Trb. B.

Tb.

Isab.

Marg.

— it is time to bear\_ a son,— and give Ed-ward\_\_\_\_\_ the next king of En - gland.\_\_\_\_\_ That is your say in the world.

V. 1

V. 2

A.

Vc.

C. B.

110

Più lento

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cr.1

Cr.2

Cr.3/4

Trp. 1/2

Trb. 1/2

Trb. B.

Tb.

Isab.

Marg.

Say your pra-yers and hope that

Più lento

V. 1

V. 2

A.

Vc.

C. B.



122

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cr.1

Cr.2

Cr.3/4

Trp. 1/2

Trb. 1/2

Trb. B.

Tb.

Isab.

Marg.

V. 1

V. 2

A.

Vc.

C. B.

peace, \_\_\_\_\_ that I know; \_\_\_\_\_ it is all I can hope.

125

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cr.1

Cr.2

Cr.3/4

Trp. 1/2

Trb. 1/2

Trb. B.

Tb.

Isab.

Marg.

V. 1

V. 2

A.

Vc.

C. B.

To get this far in life and die in birth is the

*mf* < 3 >

*mf* < 3 >

3

129

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cr.1

Cr.2

Cr.3/4

Trp. 1/2

Trb. 1/2

Trb. B.

Tb.

Isab.

Marg.

V. 1

V. 2

A.

Vc.

C. B.

lot of wo-men, as boys must die in battle.

Aye, \_\_\_\_

Più mosso

Più mosso

134

Tempo I

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cr.1

Cr.2

Cr.3/4

Trp. 1/2

Trb. 1/2

Trb. B.

Tb.

Isab.

Marg.

boys they a - re, play - ing.

your king

be-came a king too

Tempo I

V. 1

V. 2

A.

Vc.

C. B.



143

Allegro

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cr.1

Cr.2

Cr.3/4

à 2

mf

Trp. 1/2

Off Stage

sourdines

f

p

f

Trb. 1/2

mf

Trb. B.

mf

Tb.

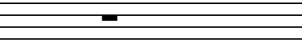
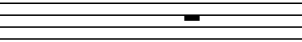
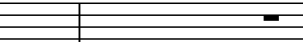
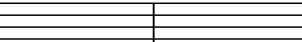
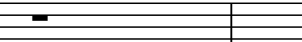
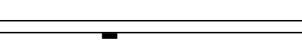
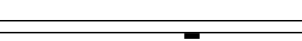
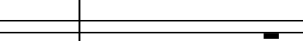
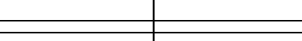
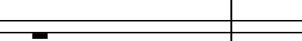
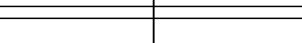
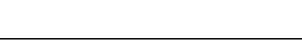
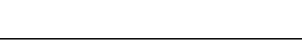
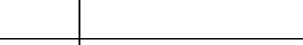
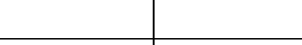
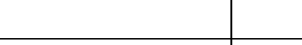
mf

Isab.

Marg.

Let fate do as it will.

**Allegro**

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

148

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cr.1

Cr.2

Cr.3/4

Trp. 1/2

Trb. 1/2

Trb. B.

Tb.

Isab.

Marg.

V. 1

V. 2

A.

Vc.

C. B.

bouchés

*f* *p*

bouchés

*f* *p*

I hear them co-ming.

153

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cr. 1

Cr. 2

Cr. 3/4

Trp. 1/2

Trb. 1/2

Trb. B.

Tb.

Isab.

Marg.

V. 1

V. 2

A.

Vc.

C. B.

Let us see what they have agreed.

[illegible]

164

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cr.1

Cr.2

Cr.3/4

Trp. 1/2

Trb. 1/2

Trb. B.

Tb.

Isab.

Marg.

V. 1

V. 2

A.

Vc.

C. B.





181

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cr.1

Cr.2

Cr.3/4

Trp. 1/2

Trb. 1/2

Trb. B.

Tb.

G.C.

Timb.

Isab.

Marg.

V. 1

V. 2

A.

Vc.

C. B.



Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. B

Bsn. 1

Bsn. 2

Cr.1

Cr.2

Cr.3/4

Trp. 1/2

Trb. 1/2

Trb. B.

Tb.

G.C.

Timb.

Isab.

Marg.

V. 1

V. 2

A.

Vc.

C. B.

192

*mf*

*mf*

*f*

*p*

*f*

*fp*

200 **Rall...** **Moderato**

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. B

Bsn. 1

Bsn. 2

Cr. 1

Cr. 2

Cr. 3/4

Trp. 1/2

Trb. 1/2

Trb. B.

Tb.

G.C.

Timb.

Isab.

Marg.

**Rall...** **Moderato**

Piers! My lord! Have you for - got your child?

## Scene 4

Isabella, Margaret, Gabaston, Edward

**Moderato**

Flûte 1

Flûte 2

Hautbois 1

Hautbois 2

Clarinete en Si $\flat$  1

Clarinete basse en Si $\flat$

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

Cymbale suspendue(baguettes de timbales)

Percussion

Timbales

Isabella

Margaret

Gabaston

Edward

**Moderato**

Violons 1

Violons 2

Altos

Violoncelles

Contrebasses

Calling for Margaret and Isabella

Mar - ga - ret!\_\_\_\_\_

I - sab - ella!\_\_\_\_\_

H e goes to them,  
followed by Edward







15

Fl. 1

Fl. 2

Hr. 1

Hr. 2

Cl. 1

Cl. B

Bsn. 1

Bsn. 2

Cr. 1/2

Cr. 3/4

Trp. 1/2

Trb. 1/2

Trb. B./tub.

Perc.

Timb.

Isab.

Marg.

Gab.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

How ti - ny this ba - by is. So small

I might hold her in the palm of my hand.



[illegible]



[illegible]



35

Fl.1

Fl.2

Htb.1

Htb.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.

Timb.

Isab.

Marg.

Gab.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

He joins them with gifts in his hand

Edward gives Margaret a brooch with a red jewel at its centre

For you, my La - dy Mar - ga - ret See how it

39

Fl.1

Fl.2

Htb.1

Htb.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.

Timb.

Isab.

Marg.

Gab.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

glistens.

And this is for Joan

he gives Margaret a similar jewel for the baby, but smaller

<sup>43</sup>  

Fl.1

Fl.2

Htb.1

Htb.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.

Timb.

Isab.

Marg.

Gab.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

You see how Joan re-flects her mo ther Is that not a pret-ty con - ceit?

47

Fl.1

Fl.2

Htb.1

Htb.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.

Timb.

Isab.

Marg.

Gab.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

They are from I - ta - ly.

They are beau - ti - ful my

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

[illegible]

54

Fl.1

Fl.2

Htb.1

Htb.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.

Timb.

Isab.

Marg.

Gab.

Ed.

I am re - tur - ning\_ what was sto-len that I may call you once a - gain\_\_\_\_\_ my

V. 1

V. 2

A.

Vc.

C. B.

58

Più mosso

Fl.1

Fl.2

Htb.1

Htb.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.

Timb.

Isab.

Marg.

Gab.

Ed.

Earl of Corn-wall.

V. 1

V. 2

A.

Vc.

C. B.

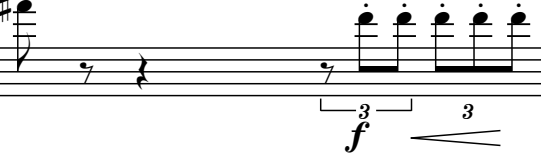
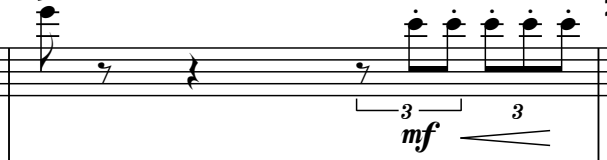
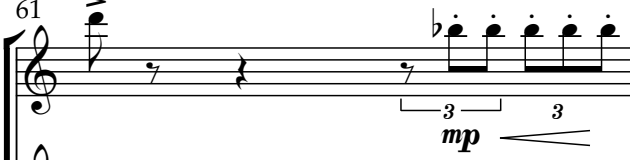
My Lord, I have not come for my pos-ses - sions.

61

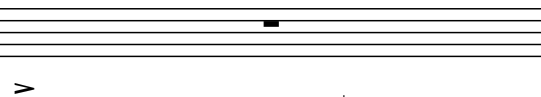
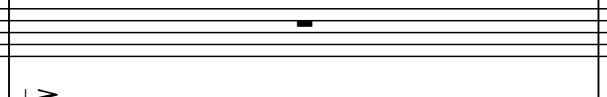
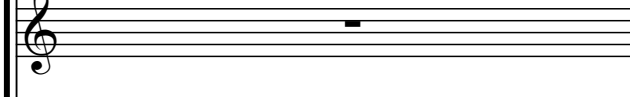
animando e crescendo

125

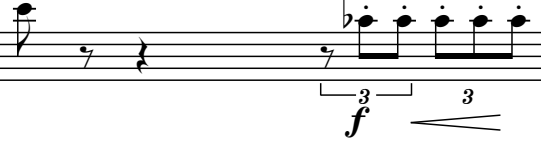
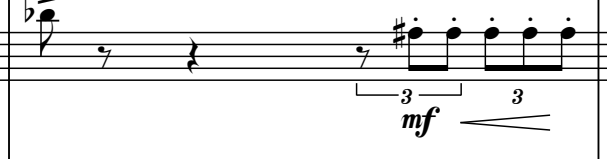
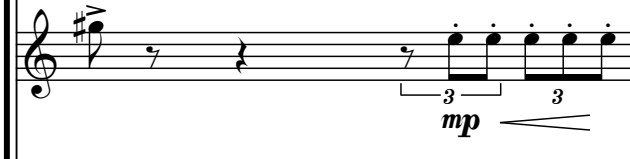
Fl.1



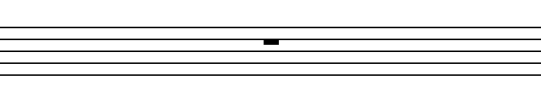
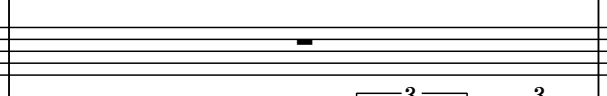
Fl.2



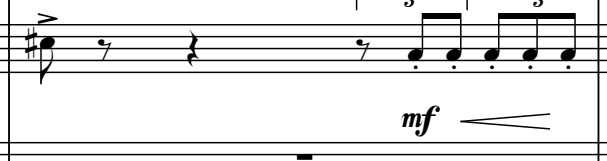
Htb.1



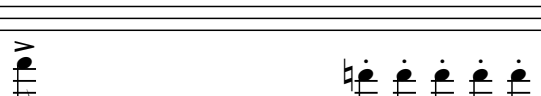
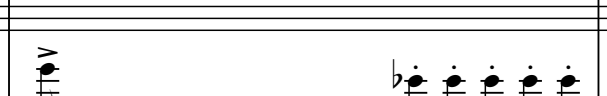
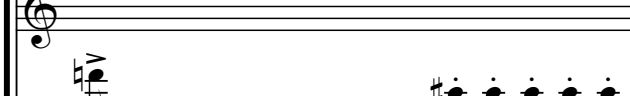
Htb.2



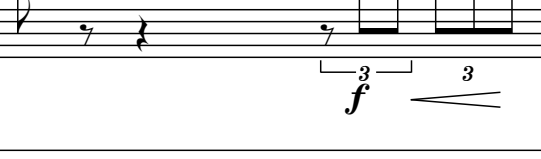
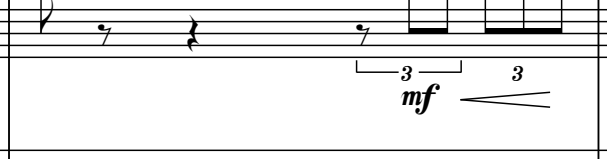
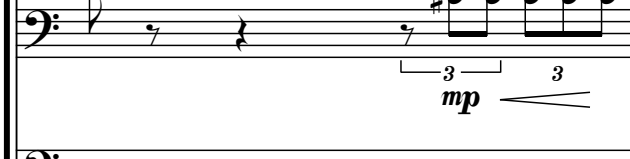
Cl.1



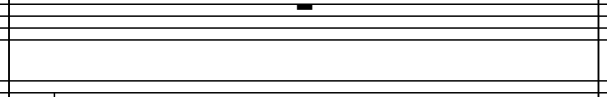
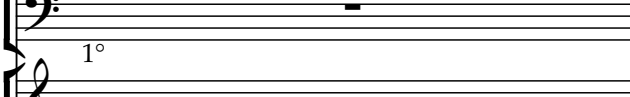
Cl. 2



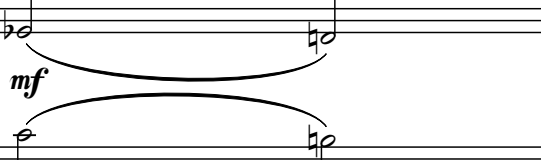
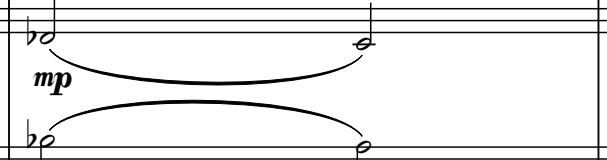
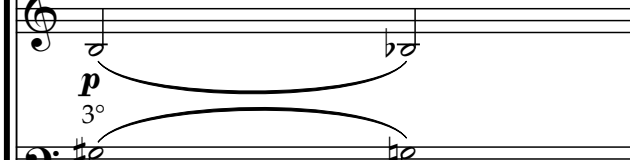
Bsn.1



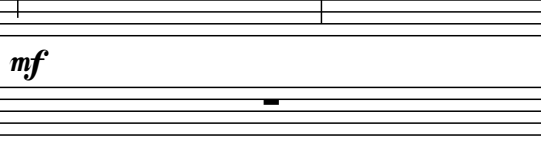
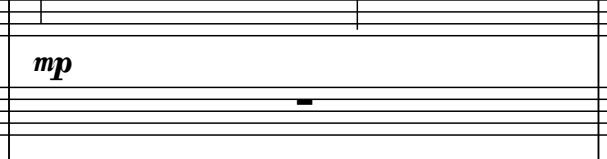
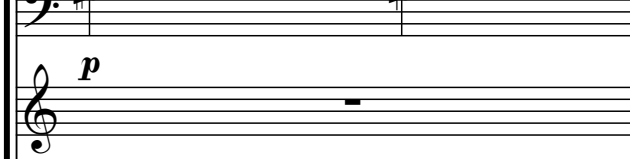
Bsn.2



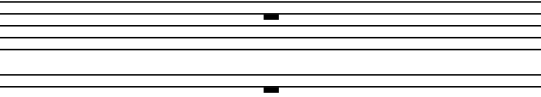
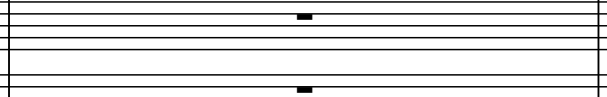
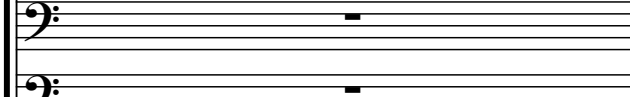
Cr.1/2



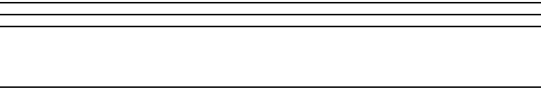
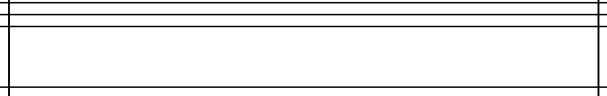
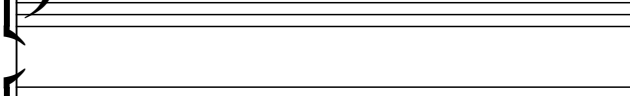
Cr.3/4



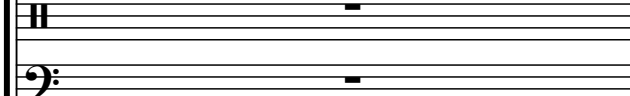
Trp.1/2



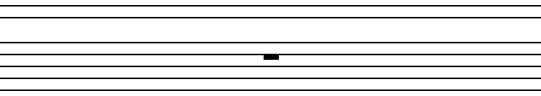
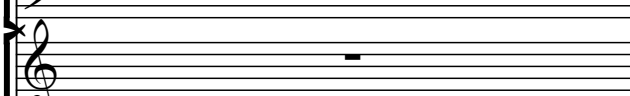
Trb.1/2



Trb.B./tub.



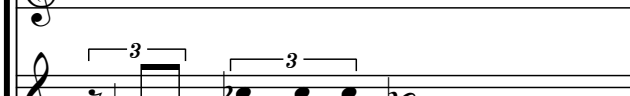
Perc.



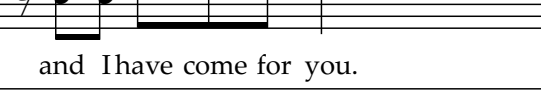
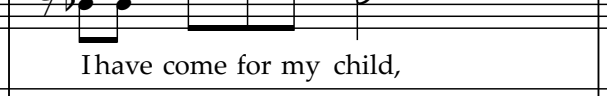
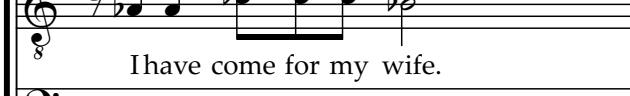
Timb.



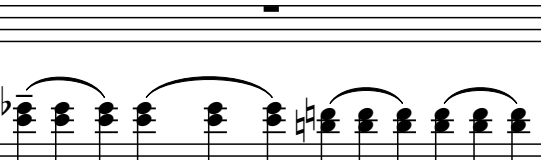
Isab.



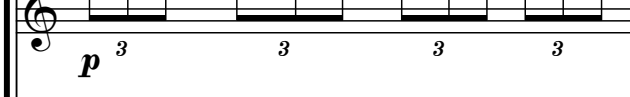
Marg.



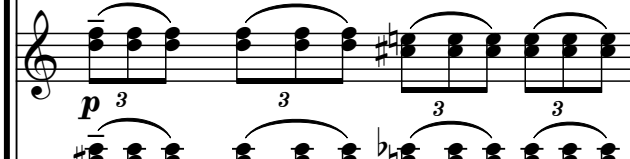
Gab.



Ed.



V. 1



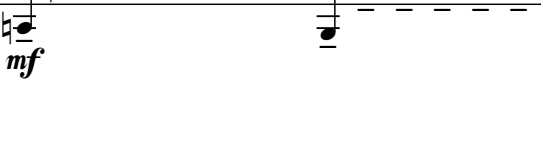
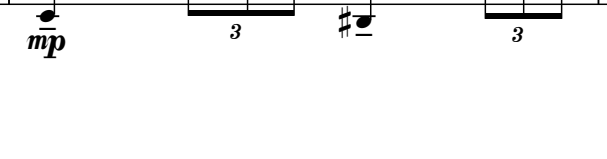
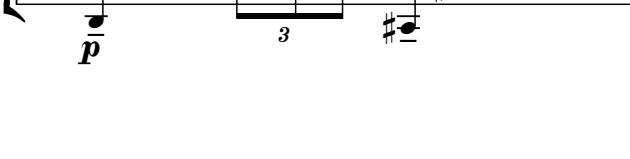
V. 2



A.



Vc.



C. B.



I have come for my wife.

I have come for my child,

and I have come for you.





[illegible]

73

Fl.1  
Fl.2  
Htb.1  
Htb.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.  
Timb.  
Isab.  
Marg.  
Gab.  
Ed.  
V. 1  
V. 2  
A.  
Vc.  
C. B.

but you'll be nine months in the wait - ing.

there is a pause

*mf*

*mf*

8

Edward casting Gabaston  
aside, his temper begins to rise

80

Fl.1

Fl.2

Htb.1

Htb.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.

Timb.

Isab.

Marg.

Gab.

No my Lord,\_ it was a pas-sing jest.

Ed.

Am I to be laughed at in my own court?

V. 1

V. 2

A.

Vc.

C. B.

normal

83 **Animando poco a poco**

Fl.1  
Fl.2  
Htb.1  
Cr. ang.  
Cl.1  
Cl. 2  
Bsn.1  
Bsn.2  
Cr.1/2  
Cr.3/4  
Trp.1/2  
Trb.1/2  
Trb.B./tub.  
Perc.  
Timb.  
Isab.  
Marg.  
Gab.  
Ed.  
Ga-bas-ton! How un - gra - te - ful you can be how though - less How un-kind

**Animando poco a poco**  
normal  
mp  
normal  
mp  
normal  
mp  
normal  
mp  
normal  
mf

The musical score for measures 83-86 is presented in a standard orchestral layout. The woodwind section (Flutes, Horns, Clarinets, Bassoons, Cor Anglais, Trumpets, Trombones) and strings (Violins, Violas, Cellos, Double Basses) play a melodic line. The vocal soloists (Isabella, Margaret, Gabriel, and Edward) sing the lyrics. The tempo is marked 'Animando poco a poco'. The score includes dynamic markings such as *mf*, *mp*, and *pp*. The lyrics are: 'Ga-bas-ton! How un - gra - te - ful you can be how though - less How un-kind'.

87

Fl.1

Fl.2

Htb.1

Cr. ang.

Cl.1

Cl. 2

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.B./tub.

Perc.

Timb.

Isab.

Marg.

Gab.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

Have I not succoured you through all your life at court?

*mf*

*mf*

poco a poco cres-cen-do

90

Fl.1 *mp*

Fl.2 *mp*

Htb.1

Cr. ang. *mf*

Cl.1 *mp*

Cl.2 *mp*

Bsn.1

Bsn.2

Cr.1/2 *p*

Cr.3/4 *p*

Trp.1/2 *p*

Trb.1/2 *1° mute*

Trb.B./tub.

Perc.

Timb. *mp*

Isab.

Marg.

Gab.

Ed.

Did I not shield you from those who thought you ar-ro-gant? Did I not find

poco a poco cres-cen-do

V.1 *mp*

V.2 *mp*

A. *mp*

Vc. *mp*

C. B.

93

Fl.1

Fl.2

Htb.1

Cr. ang.

Cl.1

Cl. 2

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.B./tub.

Perc.

Timb.

Isab.

Marg.

Gab.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

you a wife, grant you more land than a-ny o-ther En-glish - man?

*f*

*f*

1° normal

*mf*

96

Fl.1 *f*

Fl.2 *f*

Htb.1

Cr. ang. *fp* *f*

Cl.1 *f*

Cl.2 *f*

Bsn.1 *fp* *f*

Bsn.2 *fp* *f*

Cr.1/2 *fp* *f*

Cr.3/4 *fp* *f*

Trp.1/2 *fp* *f*

Trb.1/2 *fp* *f*

Trb.B./tub. *fp* *f*

Perc. *fp* *f* *p*

Timb. *fp* *f* *p*

Ed. *fp* *f* *p*

V.1 *f*

V.2 *f*

A. *f*

Vc. *f*

C. B. *fp* *f*

And now you mock me

98

Fl.1 *f*

Fl.2 *f*

Htb.1 *fp* *f*

Cr. ang. *fp* *f*

Cl.1 *f*

Cl.2 *f*

Bsn.1 *fp* *f*

Bsn.2 *fp* *f*

Cr.1/2 *fp* *f*

Cr.3/4 *fp* *f*

Trp.1/2 *fp* *f*

Trb.1/2 *fp* *f*

Trb.B./tub. *fp* *f*

Perc. *fp* *f* *p* *f* *p*

Timb. *fp* *f* *p* *f* *p*

Ed. *softly* *a little louder*

be - fore my wife be - fore Mar-ga - ret who you shame

V.1

V.2

A.

Vc.

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



**Più lento**

102

Fl.1 *mf*

Fl.2

Htb.1

Cr. ang.

Cl.1 *mf*

Cl.2

Bsn.1 *mf*

Bsn.2 *mf*

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.B./tub.

Perc.

Timb.

Isab.

Marg.

Gab. *8* My Lord, it was not meant so. It was noth - ing but an i - dle joke,\_\_\_\_\_

Ed.

**Più lento**

V. 1 *mf*

V. 2 *mf*

A. *mf*

Vc. *mf*

C. B. *mf*

This is a musical score page numbered 106 at the top center. It features a variety of instruments and vocal parts arranged vertically. At the top are woodwinds: Flute 1 & 2 (Fl.1, Fl.2), Horn 1 (Htb.1), Cor Anglais (Cr. ang.), Clarinet 1 & 2 (Cl.1, Cl.2), Bassoon 1 & 2 (Bsn.1, Bsn.2), Cor Anglais 1/2 (Cr.1/2), Cor Anglais 3/4 (Cr.3/4), Trumpet 1/2 (Trp.1/2), Trombone 1/2 (Trb.1/2), and Trombone/Bass/Tuba (Trb.B./tub.). Below these are Percussion (Perc.) and Timpani (Timb.). The vocal section includes Isabella (Isab.), Margaret (Marg.), Gabriel (Gab.), and Edward (Ed.). At the bottom are strings: Violin 1 & 2 (V.1, V.2), Viola (A.), Violoncello (Vc.), and Double Bass (C. B.). The score spans four measures. In the first measure, the woodwinds play sustained notes or rests. The bassoons have a melodic line starting on the second measure, marked *mf*. The cor anglais 1/2 has a melodic line in the fourth measure, also marked *mf*. The vocalists sing lyrics across all measures. The string section provides harmonic support throughout. Dynamics like *mf* and *f* are indicated. Performance markings such as hairpins and slurs are present. The key signature has one sharp (F#) and the time signature is common time (C).

110

Fl.1

Fl.2

Htb.1

Cr. ang.

Cl.1

Cl. 2

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.B./tub.

Perc.

Timb.

Isab.

Marg.

Gab.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

He lowers his head,  
proffering his neck  
as if at an execution

at your side.

I can of - fer you no more.

*mf*

*mf*

114

Fl.1

Fl.2

Htb.1

Cr. ang.

Cl.1

Cl. 2

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.B./tub.

Perc.

Timb.

Isab.

Marg.

Gab.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

everyone is silent, waiting to see how Edward will respond

as if nothing has happened:

I am yours at your will.

Rise up.



122

Fl.1

Fl.2

Htb.1

Cr. ang.

Cl.1

Cl. 2

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.B./tub.

Perc.

Timb.

Isab.

Marg.

Gab.

Gabaston rises slowly,  
chastened

Ed.

Edward turning to Isabella

said. I - sa - bel - la, I have waited for this

V. 1

V. 2

A.

Vc.

C. B.

125

Fl.1  
Fl.2  
Htb.1  
Cr. ang.  
Cl.1  
Cl. 2  
Bsn.1  
Bsn.2  
Cr.1/2  
Cr.3/4  
Trp.1/2  
Trb.1/2  
Trb.B./tub.  
Perc.  
Timb.  
Isab.  
Marg.  
Gab.  
Ed.  
V. 1  
V. 2  
A.  
Vc.  
C. B.

day.  
You are not a child, nor yet quite an adult,





134

Fl.1

Fl.2

Htb.1

Cr. ang.

Cl.1

Cl. 2

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.B./tub.

Perc.

Timb.

Isab.

Marg.

Gab.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mp*

*mp*

*mf*

*mp*

*mp*

*mp*

*pizz.*

*mp*

*arco*

not for-get\_\_ your kind- ness.

Come I - sa - bel - la\_\_\_\_\_ we must talk, and see\_\_where the world takes

137 **Più lento** 149

Fl.1 *mf*

Fl.2 *mf*

Htb.1 *mf*

Cr. ang. *mf*

Cl.1 *mf*

Cl. 2 *mf*

Bsn.1 *mf*

Bsn.2 *mf*

Cr.1/2

Cr.3/4

Trp.1/2 *mp*

Trb.1/2

Trb.B./tub.

Perc.

Timb.

Isab. *in an aside to Margaret*

Marg. *in an aside as Isabella turns to go*  
Did I not tell you?

Gab.

Ed.

us.

V. 1 *mf* **Più lento** *pizz.* *f* *arco*

V. 2 *p* *pizz.* *f* *arco*

A. *mf* *f* *arco*

Vc. *p* *f* *arco*

C. B. *p* *f* *arco*

142 **Allegro**

Fl.1

Fl.2

Htb.1

Cr. ang.

Cl.1

Cl. 2

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.B./tub.

Perc.

Timb.

Isab.

Marg.

Gab.

Ed.

**Allegro**

V. 1

V. 2

A.

Vc.

C. B.

150

Fl.1

Fl.2

Htb.1

Cr. ang.

Cl.1

Cl. 2

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.B./tub.

Perc.

Timb.

Isab.

Marg.

Gab.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

bouchés

*fp*

bouchés

*fp*

158

rall.

Fl.1

Fl.2

Htb.1

Cr. ang.

Cl.1

Cl. 2

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.B./tub.

Perc.

Timb.

Isab.

Marg.

Gab.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

## Scene 5

# Margaret and Gabaston

153

Joan begins to cry; Margaret picks her up and walks gently to where Gabaston is standing.  
She begins a lullaby

**Lento**

Flûte 1

Flûte 2

Hautbois 1

Cor anglais

Clarinete en Si $\flat$  1

Clarinete en Si $\flat$  2

Basson 1

Basson 2

Cors en Fa 1/2

Cors en Fa 3/4

Trompettes en Ut 1/2

Trombones 1/2

Trombone B./tuba

Gong

Percussion 1

Grosse caisse

Percussion 2

Timbales

Margaret

Gabaston

**Lento**

Violons 1

Violons 2

Altos

Violoncelles

Contrebasses

She begins a lullaby

9

Fl.1

Fl.2

Htb.1

Cr. ang.

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.

Marg.

Gab.

V. 1

V. 2

A.

Vc.

C. B.

Close your eyes my little one and let the world pass by, for I am

*mf dolce*

[illegible]

25

Fl.1

Fl.2

Htb.1

Cr. ang.

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.

Marg.

Gab.

V. 1

V. 2

A.

Vc.

C. B.

*p dolce*

*p dolce*

*p dolce*

*p dolce*

*dolce*

*dolce*

*mf dolce*

*mp dolce*

*1°*

*1°*

There's nought for you to fear now\_\_\_ or make you wail and

33

Fl.1

Fl.2

Htb.1

Cr. ang.

Cl.1

Cl.2

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.B./tub.

Gong

Perc.1

Perc.2

Timb.

Marg.

Gab.

Violon solo

V. 1

V. 2

A.

Vc.

C. B.

*mf dolce*

*mf dolce*

*mp dolce*

*mp dolce*

*p*

*8va*

*mf dolce*

cry, for you are mine and I am yours — un-til the day I die.

This musical score page contains measures 41 through 48 of the piece "The Rose Tree". The instrumentation includes woodwinds (Flutes 1 & 2, Horns 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2), brasses (Trumpets 1 & 2, Trombones 1 & 2, Baritone/Euphonium, Tuba), strings (Violins 1 & 2, Viola, Violoncello, Double Bass), and vocal soloists (Margaret and Gabriel). The score features various musical notations such as notes, rests, slurs, ties, and dynamic markings like *mf*, *p*, and *pp*. Performance instructions include "dolce" and "Bugle →". A rehearsal mark (8) is placed at the beginning of measure 41. The lyrics "While I'm here you're not a -" are written under the vocal staves.

49

Fl.1

Fl.2

Htb.1

Cr. ang.

Cl.1

Cl.2

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Bugle

Trb.1/2

Trb.B./tub.

Gong

Perc.1

Perc.2

Timb.

Marg.

Gab.

V. 1

V. 2

A.

Vc.

C. B.

lone, you need not weep or sigh, our lives are bound to-ge-ther now, for I am yours and you are mine un

*p*

*p*

57

Fl.1 *mf dolce*

Fl.2 *mf dolce*

Htb.1 *f dolce*

Cr. ang. *f dolce*

Cl.1 *mf dolce*

Cl.2 *mf dolce*

Bsn.1 *mf dolce*

Bsn.2 *mf dolce*

Cr.1/2 *mf dolce*

Cr.3/4 *mf dolce*

Bugle *Bugle en Sib* *mf dolce*

Trb.1/2 *mp dolce*

Trb.B./tub. *mp dolce*

Gong

Perc.1 *p*

Timb. *p dolce*

Marg. *3*  
til the day I die.

V. 1 *div. vibrato*  
*mf dolce vibrato*

V. 2 *mf dolce vibrato*

A. *mf dolce vibrato*

Vc. *mf dolce arco*

C. B. *mf dolce*

65

Fl.1

Fl.2

Htb.1

Cr. ang.

Cl.1

Cl.2

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Bugle

Trb.1/2

Trb.B./tub.

Gong

Perc.1

G.C.

Perc.2

Timb.

Marg.

Gab.

V. 1

V. 2

A.

Vc.

C. B.

*f dolce*

Hautbois →

*p*

*p*

and I am yours and you are mine un - til the day I die.

and I am yours and you are mine un - til the day I die.

Scene 6  
Warwick, Mortimer, Isabella

A similar set, but here the table is littered with the stuff of an army preparing for war

Moderato

Flûte 1

Flûte 2

Hautbois 1

Cor anglais

Clarinette en Si $\flat$  1

Clarinette en Si $\flat$

Basson 1

Basson 2

Cors en Fa 1/2

Cors en Fa 3/4

Trompette en Ut 1

Trompette en Ut 2

Trombones 1/2

Trombone 3/tuba

Percussion 1

Timbales

Isabella

Mortimer

Warwick

Moderato

Violons 1

Violons 2

Altos

Violoncelles

Contrebasses

The musical score is for Scene 6, featuring various instruments and vocal parts. The score is in 3/4 time and includes dynamic markings such as f, mf, and mp. The vocal parts for Isabella, Mortimer, and Warwick are also shown. The score includes a variety of musical notation, including notes, rests, and dynamic markings. The instruments listed are Flûte 1, Flûte 2, Hautbois 1, Cor anglais, Clarinette en Si $\flat$  1, Clarinette en Si $\flat$ , Basson 1, Basson 2, Cors en Fa 1/2, Cors en Fa 3/4, Trompette en Ut 1, Trompette en Ut 2, Trombones 1/2, Trombone 3/tuba, Percussion 1, Timbales, Isabella, Mortimer, Warwick, Violons 1, Violons 2, Altos, Violoncelles, and Contrebasses. The score includes a variety of musical notation, including notes, rests, and dynamic markings. The vocal parts for Isabella, Mortimer, and Warwick are also shown.







28

Fl.1

Fl.2

Htb.1

Cr. ang.

Cl.1

Cl.2

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1

Trp.2

Trb.1/2

Trb.3/tub.

Perc.1

Timb.

Isab.

Mort.

War.

V. 1

V. 2

A.

Vc.

C. B.

God, \_\_\_\_\_ if Ed-ward doth not come to par - lia ment \_\_\_\_\_ on his knees \_\_\_\_\_

31

Fl.1

Fl.2

Htb.1

Cr. ang.

Cl.1

Cl.2

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1

Trp.2

Trb.1/2

Trb.3/tub.

Perc.1

Timb.

Isab.

Mort.

War.

V. 1

V. 2

A.

Vc.

C. B.

*mp*

*mp*

*mp*

*f*

*mp*

*mp*

Tom grave

I will drag him there with a noose round his neck.

35

Fl.1

Fl.2

Htb.1

Cr. ang.

Cl.1

Cl.2

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1

Trp.2

Trb.1/2

Trb.3/tub.

Perc.1

Timb.

Isab.

Mort.

War.

V. 1

V. 2

A.

Vc.

C. B.

Heavy knocking at the door,  
from the hilt of a sword;

The door opens

*mp*

*f*

*mp*

*p*

*p*

41

Fl.1

Fl.2

Htb.1

Cr. ang.

Cl.1

Cl.2

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1

Trp.2

Trb.1/2

Trb.3/tub.

Perc.1

Timb.

Isab.

Mort.

War.

V. 1

V. 2

A.

Vc.

C. B.

*mf* <

*mp*

*mp*

*mf* <

*p*

*p*

Mortimer enters; the two barons bow simultaneously, neither one senior to the other.  
It's as though neither of them wants to be the first to speak.  
They come together slowly, neither of them offering their hand to the other.

I have come in good faith.

48

Fl.1

Fl.2

Htb.1

Cr. ang.

Cl.1

Cl.2

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1

Trp.2

Trb.1/2

Trb.3/tub.

Perc.1

Timb.

Isab.

Mort.

War.

V. 1

V. 2

A.

Vc.

C. B.

He offers his hand

I will take your hand in good faith. Do not break it.

War-wick, tell me now: \_\_\_\_\_

*mf*

*mp*

*sf*

(sourd.)

54

Fl.1

Fl.2

Htb.1

Cr. ang.

Cl.1

Cl.2

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1

Trp.2

Trb.1/2

Trb.3/tub.

Perc.1

Timb.

Isab.

Mort.

War.

V. 1

V. 2

A.

Vc.

C. B.

8

how we have come to this that our coun-try will go to war with it - self for noth-ing more than the pre-

57

Fl.1

Fl.2

Htb.1

Cr. ang.

Cl.1

Cl.2

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1

Trp.2

Trb.1/2

Trb.3/tub.

Perc.1

Timb.

Isab.

Mort.

War.

V. 1

V. 2

A.

Vc.

C. B.

sence of a King's mi- nion?

Who leads our King as - tray.

We are not his playthings

Mor ti mer.

62

Fl.1

Fl.2

Htb.1

Cr. ang.

Cl.1

Cl.2

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1

Trp.2

Trb.1/2

Trb.3/tub.

Perc.1

Timb.

Isab.

Mort.

War.

V. 1

V. 2

A.

Vc.

C. B.

We fight his wars. We pay his taxes. We keep his peace but we will have our due. I will not

67

Fl.1  
Fl.2  
Htb.1  
Cr. ang.  
Cl.1  
Cl.2  
Bsn.1  
Bsn.2  
Cr.1/2  
Cr.3/4  
Trp.1  
Trp.2  
Trb.1/2  
Trb.3/tub.  
Perc.1  
Timb.  
Isab.  
Mort.  
War.  
V. 1  
V. 2  
A.  
Vc.  
C. B.

serve Ga-bas-ton,  
nor will I lay down my sword un til he's gone, or dead.  
Were you to with-draw your men

sourd.  
*mp*  
sourd.  
*mp*  
*mp* pizz.  
*mp*

72

Fl.1  
Fl.2  
Htb.1  
Cr. ang.  
Cl.1  
Cl.2  
Bsn.1  
Bsn.2  
Cr.1/2  
Cr.3/4  
Trp.1  
Trp.2  
Trb.1/2  
Trb.3/tub.  
Perc.1  
Timb.  
Isab.  
Mort.  
War.  
V. 1  
V. 2  
A.  
Vc.  
C. B.

*mf*

*mf*

3

3

3

3

3

We might yet ob-tain a set-tle - ment

that served us both well, and kept the peace.

## Più Mosso

75

Piu Mosso

Fl.1

Fl.2

Htb.1

Cr. ang.

Cl.1

Cl.2

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1

Trp.2

Trb.1/2

Trb.3/tub.

Perc.1

Timb.

Isab.

Mort.

War.

V. 1

V. 2

A.

Vc.

C. B.

The or di-nan-ces you approved...

must be o-pen to dis- pute...

And Edward with- drew...

Dis pute? Dis pute! you

Piu Mosso

79

Fl.1

Fl.2

Htb.1

Cr. ang.

Cl.1

Cl.2

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1

Trp.2

Trb.1/2

Trb.3/tub.

Perc.1

Timb.

Isab.

Mort.

War.

V. 1

V. 2

A.

Vc.

C. B.

test my pa-ti ence Mor-timer,

with your end-less e-va-sion.

The King is un-able to lead,

83

Rall....

Fl.1

Fl.2

Htb.1

Cr. ang.

Cl.1

Cl.2

Bsn.1

Bsn.2

Cr.1/2

*fp*

*p* 3 3 3

*p*

Cr.3/4

*fp*

*p* 3 3 3

*p*

Trp.1

Trp.2

sourd.

*mp*

Trb.1/2

*fp*

*p* 3 3 3

*p*

Trb.3/tub.

*fp*

*p*

Perc.1

*p*

Timb.

*p*

*p*

Isab.

Mort.

War.

For he is led by his lover and us the poorer for it.

Rall....

V. 1

V. 2

A.

Vc.

C. B.

87 **A Tempo**

Fl.1

Fl.2

Htb.1

Cr. ang.

Cl.1

*mp*

Cl.2

*mp*

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1

Trp.2

sourd.

*mp*

Trb.1/2

Trb.3/tub.

Perc.1

Timb.

Isab.

Mort.

I am with you on Ga-bas-ton.

You must be with me on the or-dinan-ces.

War.

And have

**A Tempo**

V. 1

V. 2

A.

*mp*

Vc.

*mp*  
pizz.

C. B.

*mp*

[illegible]



101

Fl.1

Fl.2

Htb.1

Cr. ang.

Cl.1

Cl.2

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1

Trp.2

Trb.1/2

Trb.3/tub.

G.C.

Timb.

Isab.

Mort.

War.

V. 1

V. 2

A.

Vc.

C. B.

have\_\_\_ am-bushed me,\_\_\_ I will drive my sword through your heart\_\_ be-fore I die.

I came a-lone.

105

Htb.1

Cr. ang.

Cl.1

Cl.2

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1

Trp.2

Trb.1/2

Trb.3/tub.

G.C.

Timb.

Isab.

Mort.

War.

V. 1

V. 2

A.

Vc.

C. B.

Hautbois →

(sourd.)

(sourd.)

*pp*

*mp*

*mp*

*pp*

*pp*

*p* *sempre*

Isabella enters, in a cloak  
that almost covers her entirely.

Not that I know of.

And were you fol- lowed?

Laying down his sword

112

Htb.1

Htb.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1

Trp.2

Trb.1/2

Trb.3/tub.

G.C.

Timb.

Isab.

Mort.

War.

V. 1

V. 2

A.

Vc.

C. B.

Isabella speaks with new authority

These a - retroub-led times my Lord.

He bows, as does Mortimer

My la-dy

In-deed my La-dy.

My la-dy

*fp*

*pp*

*p*

*p sempre*

*div.*

*3*

*6*

118

Htb.1 *pp*

Htb.2 *pp*

Cl.1

Cl.2

Bsn.1 *fp*

Bsn.2 *fp*

Cr.1/2

Cr.3/4

Trp.1 (sourd.) *fp*

Trp.2 (sourd.) *fp*

Trb.1/2 *pp*

Trb.3/tub.

G.C.

Timb.

Isab.

Mort.

War.

V. 1

V. 2

A.

Vc.

C. B.

The king has sent me...

Times I think you should not be a broad.

122

Fl.1 *fp* *pp*

Fl.2 *fp* *pp*

Htb.1

Htb.2

Cl.1

Cl.2

Bsn.1 *pp*

Bsn.2 *pp*

Cr.1/2 *fp* *pp*

Cr.3/4 *fp* *pp*

Trp.1 (sourd.) *fp*

Trp.2 (sourd.) *fp*

Timb.

Isab. I am well guar-ded.

Mort.

War. But\_ why has he sent you out\_ in such dange rous times?

V. 1

V. 2

A.

Vc.

C. B.



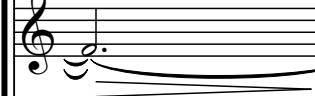
131

Fl.1



*pp*

Fl.2



*pp*

Htb.1



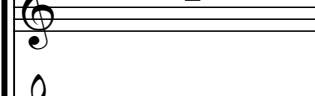
*fp* 6 6

Htb.2

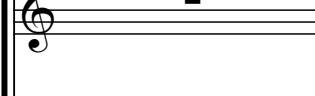


*fp* 3

Cl.1



Cl.2

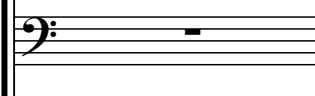


Bsn.1



*fp* 6 6

Bsn.2



*fp* 3

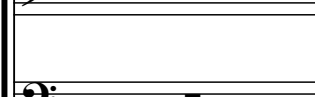
Cr.1/2



Cr.3/4



Trp.1



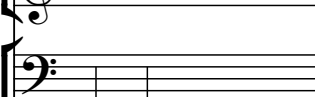
Trp.2



Timb.



Isab.

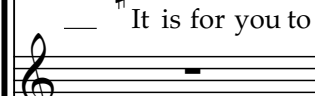


It is for you to ho-nour me.

Mort.



War.



I have lis-tened hard to Mor-ti-mer He says noth-ing that moves

V. 1



V. 2



A.



Vc.



C. B.





141

Fl.1 *pp*

Fl.2 *pp*

Htb.1 *fp* *pp*

Htb.2 *fp* *pp*

Cl.1

Cl.2

Bsn.1 *fp* *pp*

Bsn.2 *fp* *pp*

Cr.1/2 *fp*

Cr.3/4 *fp*

Timb.

Isab.

Mort.

War. *3* To what end? *3* To end the war. *3* The war\_ has hard ly be - gun.\_

V. 1

V. 2

A.

Vc.

C. B.







158

Fl.1 *pp*

Fl.2 *pp*

Htb.1 *fp* 6 6 *pp*

Htb.2 *fp* 6 3 *pp*

Cl.1 *fp* 6 6 *pp*

Cl.2 *fp* 6 3 *pp*

Bsn.1 *fp* 6 6 *pp*

Bsn.2 *fp* 6 3 *pp*

Cr.1/2 *pp* (normal) 1° 6 6

Cr.3/4 *fp* (normal) 3° 6 3 *fp*

Trb.1/2 *p* 3°

Trb.3/tub. *p*

G.C. *p*

Timb.

Isab. — he will ex - tend the hand of peace.

Mort.

War. Fine words my La - dy,

V. 1

V. 2

A.

Vc.

C. B.





171

Htb.1

Htb.2

Cr.1/2

Cr.3/4

Trp.1

Trp.2

Trb.1/2

Trb.3/tub.

G.C.

Timb.

Isab.

Mort.

War.

V. 1

V. 2

A.

Vc.

C. B.

*fp* *pp* *fp* *pp* *pp* *pp*

6 6 6 6 6 6 6 3

It is a sign of good faith.

I will tell him

174

Fl.1 *fp* *pp*

Fl.2 *fp* *pp*

Htb.1 *fp* *pp*

Htb.2 *pp* *fp*

Cl.1 *fp* *pp*

Cl.2 *fp* *pp*

Bsn.1 *fp* *pp*

Bsn.2 *fp* *pp*

Cr.1/2 *fp* (sourd.) *pp*

(sourd.) *fp* (sourd.) *pp*

Cr.3/4 *fp* *pp*

Trp.1 *fp* *pp* 6(sourd.)

Trp.2 *fp* (sourd.) 6

Trb.1/2 *fp* 6 3

Trb.3/tub. *fp* 3

G.C.

Timb.

Isab. 3  
— your re-quest.  
Isabella withdraws. Warwick and Mortimer watch, bowing as she passes

V. 1

V. 2

A.

Vc.

C. B.

[illegible]

[illegible]

196

Fl.1

Fl.2

Htb.1

Htb.2

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1  
(sourd.)<sub>6</sub>  
*fp*

Trp.2  
(sourd.)  
*p*

Trb.1/2

Trb.3/tub.

G.C.

Timb.

War.  
heard so much the bet-ter. If it is not then I will not re-place my sword

V.1

V.2

A.

Vc.

C. B.

[illegible]

207

Rall...

Fl.1

Fl.2

Htb.1

Htb.2

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1

Trp.2

Trb.1/2

Trb.3/tub.

G.C.

Timb.

Isab.

Mort.

War.

V. 1

V. 2

A.

Vc.

C. B.

*mp*

Rall...

Prélude Scene 7

**Lento Moderato**

Flûte 1

Hautbois 1

Clarinette basse en Sib

Cor en Fa 1

Trompette en Ut 1

Trombone 1

8

Fl.1

Htb.1

Cl. B

Cr.1

Trp.1

Trb.1

13

Fl.1 *mp* *mf*

Htb.1

Cl. B *mf*

Cr.1 *mf*

Trp.1

Trb.1 3

V. 1 *p*

V. 2 *p*

A. *p*

Vc. *p*

17

Fl.1

Htb.1

Cl. B

Trb.1

V. 1 *mf*

V. 2 *mf*

A. *mf*

Vc. *p*

C. B. *p*

21

Fl.1

Htb.1

Cl. B

Trb.1

V. 1

V. 2

A.

Vc.

C. B.

*mf*

*mf*

25

Fl.1

Htb.1

Cl. B

Trp.1

Trb.1

V. 1

V. 2

A.

Vc.

C. B.

*pp*

*p*

*mp*

*ppp*

*ppp*

Detailed description: This page contains two systems of a musical score. The first system covers measures 21 to 24, and the second system covers measures 25 to 28. The instrumentation includes Flute 1 (Fl.1), Horn 1 (Htb.1), Clarinet B (Cl. B), Trumpet 1 (Trp.1), Trombone 1 (Trb.1), Violin 1 (V. 1), Violin 2 (V. 2), Viola (A.), Violoncello (Vc.), and Contrabass (C. B.). In the first system, measures 21-24 show active parts for V. 1, V. 2, A., Vc., and C. B. with various musical notations including triplets, slurs, and dynamic markings like *mf*. The woodwinds and brass are mostly silent, indicated by whole rests. The second system, starting at measure 25, shows a change in dynamics and texture. V. 1 and V. 2 have short melodic phrases marked *pp* and *p* respectively. A. has a phrase marked *mp*. Vc. and C. B. play long, sustained notes marked *ppp*. The woodwinds and brass remain silent throughout both systems.

Scene 7

( as for scene 6)

Edward enters to meet Warwick

Allegro Moderato

Flûte 1

Flûte 2

Hautbois 1

Hautbois 2

Clarinette en Si $\flat$  1

Clarinette basse en Si $\flat$

Basson 1

Basson 2

Cors en Fa 1/2

Cors en Fa 3/4

Trompette en Ut 1

Trompette en Ut 2

Trombones 1/2

Trombone Basse/tuba

Percussion

Timbales

Edward

Warwick

Violons 1

Violons 2

Altos

Violoncelles

Contrebasses

8

Fl.1

Fl.2

Htb.1

Htb.2

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr.1/2

+ Bouchés

*fp*

3

Cr.3/4

Bouchés

*fp*

3

Trp.1

Trp.2

Trb.1/2

*p*

Trb.B./tub.

Perc. 2

Timb.

Ed.

War.

V. 1

V. 2

A.

Vc.

C. B.



21

Fl.1

Fl.2

Htb.1

Htb.2

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr.1/2

Cr.3&4

Trp.1

Trp.2

Trb.1/2

Trb.B./tub.

Perc. 2

Timb.

Ed.

War.

V. 1

V. 2

A.

Vc.

C. B.

The or-di-nances you have



31

Rall...

Poco Meno

Fl.1

Fl.2

Htb.1

Htb.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1

Trp.2

Trb.1/2

Trb.B./tub.

Perc. 2

Timb.

Ed.

War.

V. 1

V. 2

A.

Vc.

C. B.

command him.

I will tell you my

Lord.

As the wind drives the waves

Rall...

Poco Meno

35

Fl.1

Fl.2

Htb.1

Htb.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1

Trp.2

Trb.1/2

Trb.B./tub.

Perc. 2

Timb.

Ed.

War.

V. 1

V. 2

A.

Vc.

C. B.

*mf*

*mf*

*mf*

*mp*

(sourd.)

(sourd.)

and the waves drive the storm

so

Ga-bas-ton has brought us

to this point.

An over migh-ty

## Rall...

44 **Piu Lento**

Fl.1

Fl.2

Htb.1

Htb.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1

Trp.2

Trb.1/2

Trb.B./tub.

Perc. 2

Timb.

Ed.

War.

V. 1

V. 2

A.

Vc.

C. B.

you as-tray. Like a worm in the bud he has bu-ried himself in your heart.

**Piu Lento**

48

Fl.1

Fl.2

Htb.1

Htb.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1

Trp.2

Trb.1/2

Trb.B./tub.

Perc. 2

Timb.

Ed.

War.

V. 1

V. 2

A.

Vc.

C. B.

mf

mf

mf

pizz.

mf

(norm.)

He i-ma-gines he's be-come of the blood royal. If you can-not tame your ser-vant

52

Fl.1 *mp* 3 3 3 3

Fl.2 *mp* 3 3 3 3

Htb.1 *f*

Htb.2 *f*

Cl.1 *mp* 3 3 3 3

Cl.2 *mp* 3 3 3 3

Bsn.1 *mp* 3 3

Bsn.2 *mp* 3 3

Cr.1/2

Cr.3/4

Trp.1

Trp.2

Trb.1/2

Trb.B./tub.

Perc. 2

Timb.

Ed.

War. I will tame you with the or-di - nances and pluck from your heart the worm that

V. 1

V. 2

A.

Vc.

C. B.

## Più mosso

60

Fl.1

Fl.2

Htb.1

Htb.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1

Trp.2

Trb.1/2

Trb.B./tub.

Perc. 2

Timb.

Ed.

War.

V. 1

V. 2

A.

Vc.

C. B.

all the ba-rons. When I was crowned you took an oath to me... And you my Lord

65

Fl.1

Fl.2

Htb.1

Htb.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1

Trp.2

Trb.1/2

Trb.B./tub.

Perc. 2

Timb.

Ed.

War.

V. 1

V. 2

A.

Vc.

C. B.

—did like-wise in our pre-sence and a-greed the co-ro-na-tion oath that you











96

Fl.1



Fl.2



Htb.1



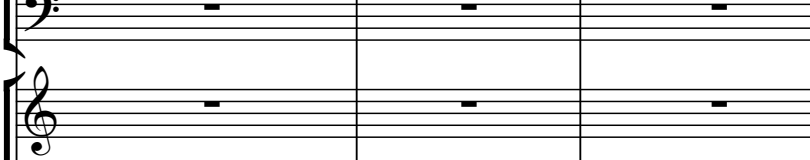
Htb.2



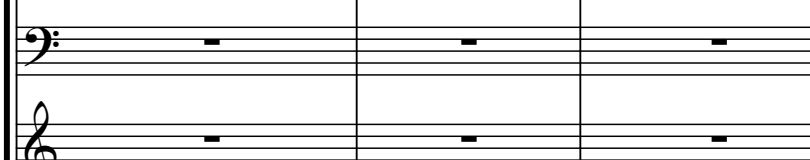
Cl.1



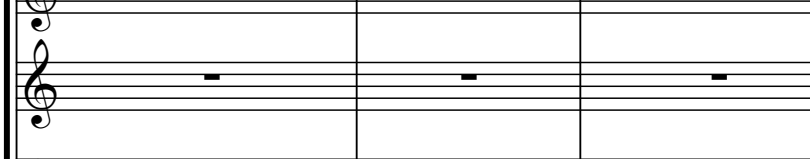
Cl.2



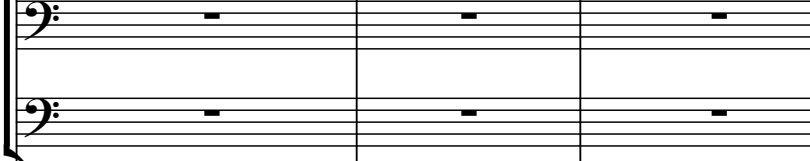
Bsn.1



Bsn.2



Cr.1/2



Cr.3/4



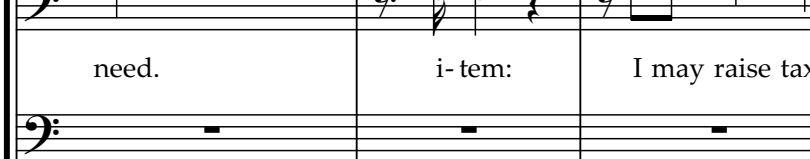
Trp.1



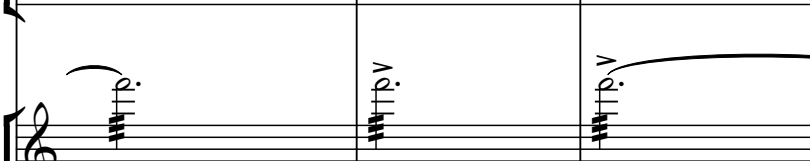
Trp.2



Trb.1/2



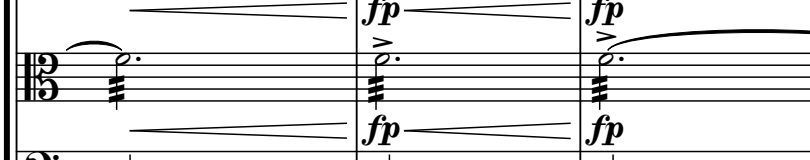
Trb.B./tub.



Perc.1



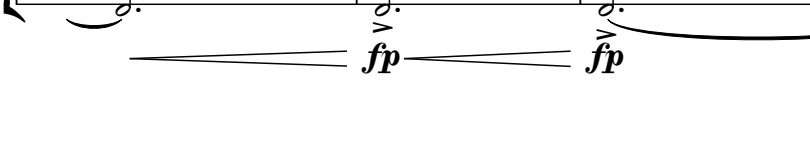
Perc. 2



Timb.



Ed.



need.



i- tem:



I may raise taxes



with- out begging from



Par- lia - ment.



i- tem:



War.



V. 1



V. 2



A.



Vc.



C. B.



C.C.



G.C.



102

Fl.1

Fl.2

Htb.1

Htb.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1

Trp.2

Trb.1/2

Trb.B./tub.

Perc.1

Perc. 2

Timb.

Ed.

War.

V. 1

V. 2

A.

Vc.

C. B.

It is my sworn du-ty to fight to save my king - dom. i-tem: You would have me brand

107 **Moderato non troppo**

Fl.1 *f* 3 3 *mp*

Fl.2

Htb.1 *f* 3 3

Htb.2

Cl.1 *f* 3 3

Cl.2

Bsn.1 *f* 3 3

Bsn.2

Cr.1/2 *mp* 1° 2° 3° 4°

Cr.3/4 *mp mp*

Trp.1

Trp.2

Trb.1/2 *mp* *mp* tuba

Trb.B./tub. *mp* 3°

Perc.1 *f*

Perc. 2 *f*

Timb. *f* *mp sempre*

Ed. *f* 3 3 3 3 3 3

War. Ga-bas-ton\_\_\_ as a traitor. This coun-try\_\_\_ is be-reft\_\_\_ of God's  
We a-re left God-for - saken.

**Moderato non troppo**

V. 1 *f*

V. 2 *f*

A. *f*

Vc. *f* div.pizz.

C. B. *f* arco (One DB tune B on A) *mp sempre*





123

Fl.1 *mf*

Fl.2

Htb.1 *mf*

Htb.2

Cl.1 *mf*

Cl.2

Bsn.1 *mf*

Bsn.2

Cr.1/2 *mp* 1°

Cr.3/4 3° 4° *mp*

Trp.1 *mp* (sourdine) *mf* 6

Trp.2 *mf* (sourdine) 6

Trb.1/2 *mp* 2° *mp*

Trb.B./tub. tuba *mp*

Perc.1

Perc. 2

Timb.

Ed. 3

War. Ga-bas-ton, I need you at my side. I  
tame Ga-bas-ton. We must stand to-ge-ther and face Edward down.

V. 1

V. 2 *mf*

A. *mf*

Vc. *mf*

C. B.



133

Fl.1 *mf*

Fl.2

Htb.1 *mf*

Htb.2 *mf*

Cl.1 *mf*

Cl.2

Bsn.1

Bsn.2

Cr.1/2 *mp* 1° 2° 3

Cr.3/4 *mp* 3° 4°

Trp.1 (sourdine) *mp* 6 6

Trp.2 (sourdine) *mp* 6 6

Trb.1/2 *mp* 2° 3° *mp*

Trb.B./tub. *mp* 3° *mp*

Perc.1

Perc. 2

Timb.

Ed. *p* 3

War. treason. He must be hanged. I will beat  
He must be crushed; our fi-nal chance to rein back Edward,

V. 1 *f*

V. 2 *mf*

A. *mf*

Vc. *f*

C. B.



142

Fl.1 *mf*

Fl.2 *mf*

Htb.1 *mf*

Htb.2 *mf*

Cl.1 *mf*

Cl.2 *mf*

Bsn.1

Bsn.2

Cr.1/2 *mp* 2° 3

Cr.3/4 4°

Trp.1 *mp* (sourdine) 6 6 6

Trp.2 (sourdine) 6 6 6

Trb.1/2 2° *mp*

Trb.B./tub. tuba *mp*

Timb. 3 3 3

Ed. 3

War. to Warwick's lands. I will beat back these  
who can-not see the fu-ture that a-waits him.

V. 1 *mf* 3

V. 2 *mf* 3

A. *mf*

Vc. *mf* 3

C. B.







160

Picc. *f*

Fl.2

Htb.1 *f*

Htb.2

Cl.1 *f*

Cl.2

Bsn.1 *f*

Bsn.2

Cr.1/2 *mf* 2°

Cr.3/4 *mf*

Trp.1

Trp.2

Trb.1/2 *mf*

Trb.B./tub. *mf* C.C.

Perc.1 *mf*

Perc. 2

Timb. 6 6 6

Ed. 3

War. Warwick's lands. I will beat back  
our fi-nal chance to rein back

V. 1 *f*

V. 2 *f*

A. *f*

Vc. *f*

C. B. *f*

163

Picc. *fp*

Fl.2 *fp*

Htb.1 *fp*

Htb.2 *fp*

Cl.1 *fp*

Cl.2 *fp*

Bsn.1 *fp*

Bsn.2 *fp*

Cr.1/2 *fp*

Cr.3/4 *fp*

Trp.1 (sourdine) *fp*

Trp.2 (sourdine) *fp*

Trb.1/2 *mf*

Trb.B./tub. *mf*

Perc.1 C.C. *mf*

Perc.2 G.C. *mf*

Timb. *mf*

Ed. *mf*

War. *mf*

V.1 *ff*

V.2 *ff*

A. *ff*

Vc. *ff*

C. B. *ff*

these o - ver migh - ty barons and lay

Edward, a wayward King,



[illegible]

174

This musical score page contains measures 174 through 178. The instrumentation includes Piccolo (Picc.), Flute 2 (Fl.2), Horns 1 and 2 (Htb.1, Htb.2), Clarinets 1 and 2 (Cl.1, Cl.2), Bassoons 1 and 2 (Bsn.1, Bsn.2), Cor Anglais 1/2 (Cr.1/2), Cor Anglais 3/4 (Cr.3/4), Trumpets 1 and 2 (Trp.1, Trp.2), Trombones 1/2 (Trb.1/2), Trombone/Euphonium (Trb.B./tub.), Percussion 1 and 2 (Perc.1, Perc.2), Timpani (Timb.), Euphonium (Ed.), Warble (War.), Violins 1 and 2 (V.1, V.2), Viola (A.), Violoncello (Vc.), and Double Bass (C. B.).

The score is written in 4/4 time with a key signature of one flat (B-flat). Measures 174-178 feature a complex rhythmic pattern of eighth and sixteenth notes, often beamed in groups of three. The woodwinds and strings play a continuous, driving pattern, while the brass instruments (Trumpets, Trombones, and Piccolo) play a more melodic line. The percussion section provides a steady, rhythmic accompaniment. The overall texture is dense and dynamic, typical of a late 20th-century orchestral work.

Measures 174-178:

- Measures 174-175: Piccolo, Flute 2, Horns 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Cor Anglais 1/2, Cor Anglais 3/4, Trumpets 1 and 2, Trombones 1/2, Trombone/Euphonium, Percussion 1 and 2, Timpani, Euphonium, Warble, Violins 1 and 2, Viola, Violoncello, and Double Bass play a continuous, driving pattern of eighth and sixteenth notes, often beamed in groups of three.
- Measures 176-177: The woodwinds and strings continue their pattern, while the brass instruments (Trumpets, Trombones, and Piccolo) play a more melodic line.
- Measure 178: The woodwinds and strings continue their pattern, while the brass instruments (Trumpets, Trombones, and Piccolo) play a more melodic line.





190 Flûte →

Picc.

Fl.2

Htb.1

Htb.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1

Trp.2

Trb.1/2

Trb.B./tub.

Perc.1

Perc. 2

Timb.

Ed.

War.

V. 1

V. 2

A.

Vc.

C. B.





209

Fl.

Fl.2

Htb.1

Htb.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Cr.1/2

Cr.3/4

Trp.1

Trp.2

Trb.1/2

Trb.B./tub.

Perc.1

Perc. 2

Timb.

Ed.

War.

V. 1

V. 2

A.

Vc.

C. B.

## Moderato Lento

Flûte 1

Flûte 2

Hautbois

Cor anglais

Clarinette en Si $\flat$  1

Clarinette Basse en Si $\flat$

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

Cloches tubulaires

Timbales

Margaret

Gabaston

**Moderato Lento**

Violons I

Violons II

Altos

Violoncelles

Contrebasses







254

29

Fl.1

Fl.2

Htb.1

Cr. ang.

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr. 1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.B.

Tb.

Cloch. T

Timb.

Marg.

Gab.

V. I

V. II

A.

Vc.

C. B.

south.

You too should seek shel-ter.

You\_\_and the child both.

I can-not leave\_\_Ed-ward. We are bound to-ge-ther.\_\_

37

Fl.1

Fl.2

Htb.1

Cr. ang.

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr. 1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.B.

Tb.

Cloch. T

Timb.

Marg.

Gab.

V. I

V. II

A.

Vc.

C. B.

Piers, let him go and set us free. It will end this fu-tile war. It is the on-ly

I can-not leave\_\_ him.

1°

*p*

1 mute

*mf*

*p*

3

45

Fl.1

Fl.2

Htb.1

Cr. ang.

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr. 1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.B.

Tb.

Cloch. T

Timb.

Marg.

Gab.

V. I

V. II

A.

Vc.

C. B.

way for us to be free. You must.

I can-not leave\_\_ him. I can-not leave\_\_ him now,

div. *mf*



61

Fl.1

Fl.2

Htb.1

Cr. ang.

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr. 1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.B.

Tb.

Cloch. T

Timb.

Marg.

Gab.

V. I

V. II

A.

Vc.

C. B.

that men will fight and die ra-ther than sub-mit and live?

I am not wor-thy of you, nor my child. You must car-ry.

69

Fl.1

Fl.2

Htb.1

Cr. ang.

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr. 1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.B.

Tb.

Cloch. T

Timb.

Marg.

Gab.

V. I

V. II

A.

Vc.

C. B.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*p*

*p*

*1°*

*3*

*3*

*3*

In the name of love you will lose every -thing. For your daugh-ter...

— the bur-den a-lone. I can-not leave— him.

77

Fl.1

Fl.2

Htb.1

Cr. ang.

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr. 1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.B.

Tb.

Cloch. T

Timb.

Marg.

Gab.

V. I

V. II

A.

Vc.

C. B.

*mf*

*mf*

*p*

*p*

*mf*

*mf*

bowing to her husband

My

No. Ed-ward made me. I will not be-tray him. He is my des-ti-ny and I am his.



93 Piccolo → Rall...

Fl.1

Fl.2

Htb.1

Cr. ang.

Cl.1

Cl. B

Bsn.1

Bsn.2

Cr. 1/2

Cr.3/4

Trp.1/2

Trb.1/2

Trb.B.

Tb.

Cloch. T

Timb.

Marg.

Gab.

V. I

V. II

A.

Vc.

C. B.

Exit Margaret, not looking back.

May God for-give us all...

1° p

3° p

p

p

p

p

Cloches →

Rall...

## 263

Enter Edward

**Moderato**

Piccolo  
Flûte 2  
Hautbois  
Cor anglais  
Clarinette en Si $\flat$  1  
Clarinette Basse en Si $\flat$   
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  
Caisse claire (side drum)  
Cloches tubulaires  
Timbales  
Gabaston  
Edward  
**Moderato**  
Violons I  
Violons II  
Altos  
Violoncelles  
Contrebasses

dolce  
dolce  
mp  
mp  
mp  
mp  
mp  
pizz.  
mp

3

8

Picc.

Fl. 2

Htb. 1

Cr. ang.

Cl. 1

Cl. B.

Bsn. 1

Bsn. 2

Cr.1/2

Cr. 3/4

Trp.1/2

Trb.1/2

Trb. B.

Tb.

C.C.

Timb.

Gab.

Ed.

V. I

V. II

A.

Vc.

Cb.



21

Fl. 1

Fl. 2

Htb. 1

Cr. ang.

Cl. 1

Cl. B.

Bsn. 1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp. 1/2

Trb. 1/2

Trb. B.

Tb.

C.C.

Timb.

Gab.

Ed.

budge. He is stub-born as a mule. We will act\_\_\_ as we

V. I

V. II

A.

Vc.

Cb.

*mp*

*mf*

*p*

*3*

25

Fl. 1

Fl. 2

Htb. 1

Cr. ang.

Cl. 1

Cl. B.

Bsn. 1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp. 1/2

Trb. 1/2

Trb. B.

Tb.

C.C.

Timb.

Gab.

Ed.

V. I

V. II

A.

Vc.

Cb.

planned. If he wishes war, he will have it.

Ned, Ned, 'tis

*mf*

*mf*

*mf*

*mf*

30

Fl. 1

Fl. 2

Htb. 1

Cr. ang.

Cl. 1

Cl. B.

Bsn. 1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp. 1/2

Trb. 1/2

Trb. B.

Tb.

C.C.

Timb.

Gab.

Ed.

V. I

V. II

A.

Vc.

Cb.

done. There's noth-ing more\_\_ to be said. But War-wick\_\_\_\_\_ is still

arco

mf

35

Fl. 1

Fl. 2

Htb. 1

Cr. ang.

Cl. 1

Cl. B.

Bsn. 1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp. 1/2

Trb. 1/2

Trb. B.

Tb.

C.C.

Timb.

Gab.

Ed.

V. I

V. II

A.

Vc.

Cb.

strong e-nough to make or break a king.

Am I at War-wick's \_\_\_\_\_beck and call?

40

Fl.1

Fl. 2

Htb. 1

Cr. ang.

Cl. 1

Cl. B.

Bsn. 1

Cbsn.

Cr.1/2

Cr. 3/4

Trp.1/2

Trb.1/2

Trb. B.

Tb.

To Crot.

C.C.

Timb.

Gab.

V. I

V. II

A.

Vc.

Cb.

My Lord, you are; And all kings li - ke - wise. You

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*





Più lento

54

Fl. 1 *mp*

Fl. 2

Htb. 1

Cr. ang.

Cl. 1 *mp*

Cl. B. *mp*

Bsn. 1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp. 1/2

Trb. 1/2

Trb. B.

Tb.

C.C.

Timb.

Gab.

Ed.

Più lento

V. I *mp*

V. II *mp*

A. *mp*

Vc. *mp*

Cb. *mp*

Those days are done. You are no more a wild im - pul - sive boy, but a king.



65

Fl. 1 *p*

Fl. 2 *p*

Hrb. 1 *p*

Cr. ang. *p*

Cl. 1 *p*

Cl. B.

Bsn. 1

Cbsn.

Cr. 1/2 *mp*

Cr. 3/4 *mp* normal

Trp. 1/2 *mp*

Trb. 1/2 *mp*

Trb. B. *mp*

Tb. *mp*

To C. C. Caisse claire (side drum)

Crot. *mp*

Timb.

Gab. Must we both die?

Ed. It will not come to that. I am your king and you my Earl of Corn-wall.

V. I *p*

V. II *p*

A.

Vc.

Cb.

72

Fl. 1

Fl. 2

Hrb. 1

Cr. ang.

Cl. 1

Cl. B.

Bsn. 1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp. 1/2

Trb. 1/2

Trb. B.

Tb.

C. C.

Timb.

Gab.

Ed.

I made you what you are, and order you to join me as we travel north.

V. I

V. II

A.

Vc.

Cb.





90

Fl. 1

Fl. 2

Htb. 1

Cr. ang.

Cl. 1

Cl. B.

Bsn. 1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp. 1/2

Trb. 1/2

Trb. B.

Tb.

C. C.

Timb.

Gab.

Ed.

V. I

V. II

A.

Vc.

Cb.

To Picc.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*f*

*f*

*f*

*f*

*f*

lo-ver\_ once, and loved you as no one else will e-ver\_\_ do.\_

That I pro-mise with a

96 **Allargando** **Moderato**

Picc.

Fl. 2

Htb. 1

Cr. ang.

Bsn. 1

Cbsn.

Cr.1/2

Cr. 3/4

Trp.1/2

Trb.1/2

Trb. B.

Tb.

C. C.

G.C.

Timb.

Gab.

Ed.

kiss. **Allargando** **Moderato**

V. I

V. II

A.

Vc.

Cb.

He kisses Gabaston

Come Ga-bas-ton, we will do this to-



[illegible]

112

Picc. *mp* *f* *pp* (possible) *Rall ....*

Fl. 2 *f* *f* *pp*

Htb. 1 *f* *f* *pp*

Cr. ang. *f* *f* *pp*

Cl. 1 *f* *f* *pp*

Cl. B. *f* *f* *pp*

Bsn. 1 *f* *f* *pp*

Cbsn. *f* *f* *pp*

Cr. 1/2 *f* *f* *pp*

Cr. 3/4 *f* *f* *pp*

Trp. 1/2 *f* *1° sourdine* *mf* *3* *3* *mp* *f* *pp*

Trb. 1/2 *f* *f* *pp*

Trb. B. *f* *f* *pp*

Tb. *f* *f* *pp*

Bells *mp*

G.C. *p* *ppp*

Timb. *p* *ppp* *Rall ....*

V. I *f* *pp*

V. II *f* *pp*

A. *f* *pp*

Vc. *f* *pp* *p* *ppp*

Cb. *f* *pp* *p* *ppp*

Prélude end Acte II

Sounds of war

Moderato  
Très long

(Très long)

Piccolo

Flûte 2

Hautbois 1

Cor Anglais

Clarinette en B♭ 1

Clarinette basse en B♭

Basson 1

Contrabasson

Cors 1/2

Cors 3/4

Trompettes en Ut 1/2

Trombones 1/2

Trombone Basse/Tuba

Percussion 1

Percussion 2

Timbales

Sopranos  
Altos

Tenors

Basses

Moderato  
Très long

(Très long)

Ricochet

Violones 1

Violons 2

Altos

Violoncelles

Contrebasses



[illegible]



20

Picc.

Fl.2

Htb 1

C. A.

Cl.1

Cl.B.

Ba.1

CBa.

Cr. 1/2

Cr.3/4

Tpt.1/2

Tbn.1/2

Tbn.B./Tuba

Perc.1

Perc. 2

Timb.

S./A.

T.

B.

Vln. 1

Vln. 2

A.

Vc.

Cb.

\*  
*pp sempre*

\*  
*pp sempre*

1° (norm.)  
*ppp*

\*  
*pp sempre*

\*  
*pp sempre*

\*  
*pp sempre*

24

Picc.

Fl.2

Htb 1

C. A.

Cl.1

Cl.B.

Ba.1

CBa.

Cr. 1/2

Cr.3/4

Tpt.1/2

Tbn.1/2

Tbn.B./Tuba

Perc.1

Perc. 2

Timb.

S./A.

T.

B.

Vln. 1

Vln. 2

A.

Vc.

Cb.

Cloche Tocsin

Bell alarm

Cloche

*pp*

*fp*

*ff*

*p*

*mp*

*mf*

*pp* sempre

*p* sempre

*p* sempre

2° 1°

4° 3°

*mp* *mp*

*mp* *mp*

28

Picc.

Fl.2

Htb 1

C. A.

Cl.1

Cl.B.

Ba.1

CBa.

Cr. 1/2

Cr.3/4

Tpt.1/2

Tbn.1/2

Tbn.B./Tuba

Perc.1

Perc. 2

Timb.

S./A.

T.

B.

Vln. 1

Vln. 2

A.

Vc.

Cb.

32

Accelerando

Picc.

Fl.2

Htb 1

C. A.

Cl.1

Cl.B.

Ba.1

CBa.

Cr. 1/2

Cr.3/4

Tpt.1/2

Tbn.1/2

Tbn.B./Tuba

Cloche

Perc.1

Perc. 2

Timb.

S./A.

T.

B.

Vln. 1

Vln. 2

A.

Vc.

Cb.

**\* Improvise, going progressively towards the highest or lowest notes**

*pp*





53

Picc.

Fl.2

Htb 1

C. A.

Cl.1

Cl.B.

Ba.1

CBa.

Cr. 1/2

Cr.3/4

Tpt.1/2

Tbn.1/2

Tbn.B./Tuba

Perc.1

Perc. 2

Timb.

S./A.

T.

B.

Vln. 1

Vln. 2

A.

Vc.

Cb.

All notes between:G/D

*8va*

All notes between:G/D

All notes between D/A

All notes between D/A

61 (flatt)

Picc. (flatt)

Fl.2 (flatt)

Htb 1 (flatt)

C. A. (flatt)

Cl.1 (flatt)

Cl.B. (flatt)

Ba.1 (flatt)

CBa. 3

Cr. 1/2 3 1° ff

Cr.3/4 f f 4° 3°

Tpt.1/2 f f 3

Tbn.1/2 f f 3

Tbn.B./Tuba f f 3

Perc.1 Caisse Claire

Perc. 2 Grosse Caisse pp

Timb. 3 pp

S./A.

T.

B.

Vln. 1

Vln. 2

A.

Vc.

Cb.

68

Picc.

Fl.2

Htb 1

C. A.

Cl.1

Cl.B.

Ba.1

CBa.

Cr. 1/2

Cr.3/4

Tpt.1/2

Tbn.1/2

Tbn.B./Tuba

Perc.1

Perc. 2

Timb.

S./A.

T.

B.

Vln. 1

Vln. 2

A.

Vc.

Cb.

*fff*

*fff*

*pp*

*pp*

All notes between: F/C

(Scream)

*ff*

*ff* <

*ff* <

gliss.

Ah!

Ah! \_\_\_\_

Ah! \_\_\_\_

Choir off stage (or at the back of the stage)

\* *pp*

Bla....bla...

\*improvise on low notes on "Bla"

\* *pp*

Bla....bla...



**\*Improvise notes, going progressively from the lowest to the highest notes**

94

Fl.2

Htb 1

C. A.

Cl.1

Cl.B.

Ba.1

CBa.

Cr. 1/2

Cr.3/4

Tpt.1/2

Tbn.1/2

Tbn.B./Tuba

Perc.1

Perc. 2

Timb.

S./A.

T.

B.

Vln. 1

Vln. 2

A.

Vc.

Cb.



102

Picc. *ff* *8va*

Fl.2 *ff* *8va*

Htb 1 *ff* *8va*

C. A.

Cl.1 *ff* *8va*

Cl.B.

Ba.1

CBa. *ff*

Cr. 1/2

Cr.3/4

Perc.1 *ff*

Perc. 2 *ff*

Timb. *ff*

S./A. *ff*  
Ah!

T. *ff*  
Ah!

B. *ff*  
Ah!

Vln. 1

Vln. 2

A.

Vc.

Cb.

106

Picc.

Fl.2

Htb 1

C. A.

Cl.1

Cl.B.

Ba.1

CBa.

Cr. 1/2

Cr.3/4

Tbn.B./Tuba

Perc.1

Perc. 2

Timb.

(\*Guttural)

All notes between: F/C

S./A.

Ah

All notes between: D/A

T.

Ah

ff

All notes between: C/G

B.

Ah

Vln. 1

Vln. 2

A.

Vc.

Cb.

[illegible]

114

Picc.

Fl. 2

Htb 1

C. A.

Cl. 1

Cl. B.

Ba. 1

CBa.

Cr. 1/2

Cr. 3/4

Tpt. 1/2

Tbn. 1/2

Tbn. B./Tuba

Perc. 1

Perc. 2

Timb.

S./A.

T.

B.

\*Glissando between this notes

Vln. 1

Vln. 2

A.

Vc.

Cb.



[illegible]

[illegible]

[illegible]

141

Picc.

Fl. 2

Hrb 1

C. A.

Cl. 1

Cl. B.

Ba. 1

CBa.

Cr. 1/2

Cr. 3/4

Tpt. 1/2

Tbn. B./Tuba

S./A.

T.

B.

Vln. 1

Vln. 2

A.

Vc.

Cb.

148

Picc.

Fl.2

Htb. 1

C. A.

Cl.1

Cl.B.

Ba.1

CBa.

Cr. 1/2

Cr.3/4

Tpt.1/2

Tbn.1/2

Tbn.B./Tuba

Perc.1

Perc. 2

S./A.

T.

B.

Vln. 1

Vln. 2

A.

Vc.

Cb.

[illegible]

**\*Improvise on lower notes**

[illegible]

176

**\*To the highest notes**

Picc.

Fl.2

Htb.1

C.A.

Cl.1

Cl.B.

Ba.1

CBa.

*pp*

Cr. 1/2

Cr.3/4

Perc.1

Perc. 2

Timb.

S./A.

*glissando e crescendo*  
***pp***

T.

*glissando e crescendo*  
***pp***

B.

*glissando e crescendo*  
***pp***

**\*To the highest notes**

Vln. 1

Vln. 2

A.

*pizz.*  
***pp***

Vc.

*pp*

Cb.

*pizz.*  
***pp***

181

Picc.

Fl.2

Htb 1

C. A.

Cl.1

Cl.B.

Ba.1

CBa.

(\*Low notes brassy)

1° 2°

Cr. 1/2

Cr.3/4

Tpt.1/2

Tbn.1/2

Tbn.B./Tuba

Scream

ff

Scream

ff

Scream

ff

\*\*Very rapid slurred notes, in the low register

arco

gliss.

\*\*

Vln. 1

Vln. 2

A.

Vc.

Cb.

189

Picc.

Fl.2

Htb 1

C. A.

Cl.1

Cl.B.

Ba.1

CBa.

Cr. 1/2

Cr.3/4

Tpt.1/2

Tbn.1/2

Tbn.B./Tuba

Perc.1

Perc. 2

Timb.

S./A.

T.

B.

Vln. 1

Vln. 2

A.

Vc.

Cb.

\* Rhythms ad libitum on pedal note A

\* Rhythms ad libitum on pedal note A

193

Picc.

Fl. 2

Hrb 1

C. A.

Cl. 1

Cl. B.

Ba. 1

CBa.

Cr. 1/2

Cr. 3/4

Tpt. 1/2

Tbn. 1/2

Tbn. B./Tuba

Perc. 1

Perc. 2

Timb.

S./A.

T.

B.

Vln. 1

Vln. 2

A.

Vc.

Cb.

5 Toms

\*\* Improve rapid rhythms on the 5 Toms

**ff**

G.C.

\*\*\* Rhythms and dynamics ad libitum

4 Timbals

\*\* Improve rapid rhythms on the 4 timbals (notes ad libitum)

**ff**

**\*Improvise with rapid and detached rhythm on all the notes of the instrument**

197

on all the notes of the instrument

Picc. *ff*

Fl.2 *ff*

Htb.1 *ff*

C. A. *ff*

Cl.1 *ff*

Cl.B. *ff*

Ba.1 *ff*

CBa. *ff*

Cr. 1/2

Cr.3/4

Tpt.1/2

Tbn.1/2

Tbn.B./Tuba

Perc.1

Perc. 2

Timb.

S./A.

T.

B.

\*Improvise with rapid and detached rhythm  
on all the notes of the instrument

Vln. 1 *ff*

Vln. 2 *ff*

A. *ff*

Vc. *ff*

Cb. *ff*

[illegible]

[illegible]

[illegible]

[illegible]

232

Picc.

Htb 1

C. A.

Cl.1

Cl.B.

Ba.1

CBa.

Cr. 1/2

Cr.3/4

Tpt.1/2

Tbn.1/2

Tbn.B./Tuba

Perc.1

Perc. 2

Timb.

S./A.

T.

B.

Vln. 1

Vln. 2

A.

VC./CB.

Vc/Cb 1°

Vc/Cb 2°

Vc/Cb 3°

Vc/Cb 4°

This musical score page, numbered 232, features a large ensemble of instruments. The top section includes woodwinds (Piccolo, Horn 1, Cor Anglais, Clarinets 1 and Bb, Bassoon 1, Contrabassoon), strings (Violins 1 and 2, Viola, Violoncello/Contrabasso), and percussion (Percussion 1 and 2, Timpani). Below these are vocal staves for Soprano/Aalto, Tenor, and Bass. The bottom section is dedicated to the string quartet, specifically the Violoncello and Contrabasso, which are divided into four parts labeled Vc/Cb 1°, 2°, 3°, and 4°. The notation includes various musical symbols such as clefs, notes, rests, dynamics (ff), articulation marks (>), and phrasing slurs. The first five measures show mostly rests for most instruments, while the last measure contains complex melodic and harmonic material for several parts, particularly in the woodwinds and the cello/contrabasso sections.

239

Picc.

Fl. 2

Cl. 1

Cl. B.

Ba. 1

CBa.

Cr. 1/2

Cr. 3/4

Tpt. 1/2

Tbn. 1/2

Tbn. B./Tuba

Perc. 1

Perc. 2

Timb.

S./A.

T.

B.

Vln. 1

Vln. 2

A.

VC./CB.

1°

2°

3°

4°

All notes between: D/A

All notes between: G/D

All notes between: C/G

246

Picc.

Fl.2

Htb.1

C. A.

Cl.1

Cl.B.

Ba.1

CBa.

Cr. 1/2

Cr.3/4

Tpt.1/2

Tbn.1/2

Tbn.B./Tuba

Perc.1

Perc. 2

Timb.

S./A.

T.

B.

Vln. 1

Vln. 2

A.

VC./CB.

253

Picc. *ff*

Fl.2 *ff*

Htb 1 *ff*

C. A. *ff*

Cl.1 *ff* *tr* *ff* *tr*

Cl.B. *ff*

Ba.1 *ff*

CBa. *ff*

Cr. 1/2

Cr.3/4

Tpt.1/2

Perc.1

Perc. 2 *pp* *ff* *pp* *ff*

Timb. *pp* *ff* *pp* *ff* *f*

S./A.

T.

B.

Vln. 1

Vln. 2

A.

VC./CB. 1 2 3 4

Gabaston runs on stage dressed for war, with sword in hand:  
realizes he is in a trap and is surrounded by Warwick and other barons.  
They force him to drop his sword and drag him away.

260

Picc.

Fl.2

Cl.1

Cl.B.

Cr. 1/2

Cr.3/4

Tpt.1/2

Tbn.1/2

Tbn.B./Tuba

Perc.1

Perc. 2

Timb.

S./A.

T.

B.

Vln. 1

Vln. 2

A.

Vc.

Cb.

*f*

*ff*

1°

2°

3°

Tuba

*f*

8



[illegible]

[illegible]

287

Picc.

Fl.2

Hrb 1

C. A.

Cl.1

Cl.B.

Ba.1

CBa.

Cr. 1/2

Cr.3/4

Tpt.1/2

Tbn.1/2

Tbn.B./Tuba

Perc.1

Perc. 2

Timb.

S./A.

T.

B.

(8)-----]

Vln. 1

Vln. 2

A.

Vc.

Cb.

294

Picc.

Fl.2

Ht1b.1

C. A.

Cl.1

Cl.B.

Ba.1

CBa.

Cr. 1/2

Cr.3/4

Tpt.1/2

Tbn.1/2

Tbn.B./Tuba

Perc.1

Perc. 2

Timb.

S./A.

T.

B.

Vln. 1

Vln. 2

A.

Vc.

Cb.

301

Picc.

Fl. 2

Htb 1

C. A.

Cl. 1

Cl. B.

Ba. 1

CBa.

Cr. 1/2

Cr. 3/4

Tpt. 1/2

Tbn. 1/2

Tbn. B./Tuba

Perc. 1

Perc. 2

Timb.

S./A.

T.

B.

Vln. 1

Vln. 2

A.

Vc.

Cb.



315

Picc.

Fl. 2

Hrb 1

C. A.

Cl. 1

Cl. B.

Ba. 1

CBa.

Cr. 1/2

Cr. 3/4

Tpt. 1/2

Tbn. 1/2

Tbn. B./Tuba

Perc. 1

Perc. 2

Timb.

S./A.

T.

B.

Vln. 1

Vln. 2

A.

Vc.

Cb.

[illegible]

328

Picc.

Fl.2

Htb 1

C. A.

Cl.1

Cl.B.

Ba.1

CBa.

Cr. 1/2

Cr.3/4

Tpt.1/2

Perc.1

Perc. 2

Timb.

S./A.

T.

B.

Vln. 1

Vln. 2

A.

Vc.

Cb.

bouchés

Flatt

sourdine

fp

f

p

3

6

pizz.

arco

334

Picc.

Fl.2

Htb 1

C. A.

Cl.1

Cl.B.

Ba.1

CBa.

(normal)

Cr. 1/2

Cr.3/4

Tpt.1/2

sourdine

3

3

fp

Perc.1

Perc. 2

Timb.

\* All the notes between B/F

S./A.

T.

B.

Ah

Ah

Ah

Ah

Ah

Vln. 1

Vln. 2

A.

Vc.

Cb.

[illegible]

346

Picc. *f*

Fl.2 *f*

Htb 1 *f*

C. A. *f*

Cl.1 *f*

Cl.B. *f*

Ba.1 *f*

CBa. *f*

Cr. 1/2 *fp* *f*

Cr.3/4 *fp* *f*

Tpt.1/2 *fp* *f*

Perc.1 Cymbale suspendue

Perc. 2 G.C.

Timb.

S./A.

T.

B.

Vln. 1 *f* arco ricochet glissando *p* gliss.

Vln. 2 *f* arco ricochet glissando *p* gliss.

A. *f* arco ricochet glissando *p* gliss.

Vc. *f*

Cb. *f*

[illegible]

357

Picc.

Fl.2

Htb.1

C.A.

Cl.1

Cl.B.

Ba.1

CBa.

Cr.1/2

Cr.3/4

Tpt.1/2

Tbn.1/2

Tbn.B./Tuba

C.C./ Triangle

Perc.1

G.C.

Crotale →

Perc. 2

Timb.

S./A.

T.

B.

Vln.1

Vln.2

A.

Vc.

Cb.

[illegible]

370 **Moderato lento**

End Prélude (11/4/23)

Split scene, on the one side Gabaston is alone with hands tied.  
On the other side, Edward, Isabella holding a swaddled  
child (Prince Edward),  
Mortimer, a Priest. Table is shrouded in black cloth.  
Chorus offstage.

## Scene 10

Chorus offstage.

**Moderato Lento**

repeat this bars ad libitum following the staging

\* the last time

Piccolo

Flûte 2

Hautbois 1

Cor anglais

Clarinete en Si $\flat$  1

Clarinete basse en Si $\flat$

Basson 1

Contrebasson

Cloches

Crotales

Timbales

Bells ring for the baptism, but Edward's face is grave.

Gabaston

Priest

Ténors

Chorus offstage

Basses

**Moderato Lento**

Violons 1

Violons 2

Altos

Violoncelles

Contrebasses



15 Flûte →

Picc. *p*

Fl. 2

Htb. 1

Cr.ang.

Cl. 1

Bsn. 1 *mp*

Cbsn. *mp*

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb. 1/2 *mp*

Trb.B. *mp*

Tb. *mp*

Crotales →

Grosse caisse →

Cloche *pp*

Crot. *pp*

Timb. *p*

Gab. 8

Priest

T. 8

B.

V. 1 *pp*

V. 2 *pp*

A. *pp*

Vc. *p* *pizz.* *arco* *pp*

C. B. *p* *pizz.* *arco* *pp*

Isabella gives the child to the Priest.

Makes sign of the cross on baby's forehead

Ac-ci-pe si-gnum Cru-cis tam in fron-te, quam in cor-de-

A - men A - men A - men A

A - men A - men A - men

22

Fl. 1

*mp*

Fl. 2

*mp*

Htb. 1

*mp*

Cr.ang.

*mp*

Cl. 1

*mf*

Cl. B

Bsn. 1

*p*

Cbsn.

*p*

Crot.

*p*

Gab.

His hands knotted behind his back

*p*

Priest

su-me fi-dem cae-les - tium prae-cep-to - rum:

T.

A - men A - men A

B.

A - men A - men A

V. 1

*mp*

V. 2

*mp*

A.

*mp*

Vc.

*p*

C. B.

*p*

29

Fl. 1

Fl. 2

Htb. 1

Cr.ang.

Cl. 1

Cl. B

Bsn. 1

Cbsn.

Crot.

Timb.

Gab.

Priest

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

here.\_\_\_\_\_ I

et ta-lis es-to mo-ri-bus, ut tem-plum De-i jam es-se pos-sis.

A - men A - men A - men A

A - men A - men A - men

*mp*

*mp*

*mp*

*mp*

*mf*

*mf*

*p*

*p*

*p*

*p*

36

Fl. 1

Fl. 2

Htb. 1

Cr.ang.

Cl. 1

Cl. B

Bsn. 1

Cbsn.

Clarinetto →

am

a - lone.

Priest

O-re-mus.

Pre-ces nos-tras,

quae-su-mus Do-mi-ne,\_\_\_

de-men-ter e-xau-di:\_\_\_

et hunc

T.

A - men

A - men\_\_\_

A - men

- A - men

B.

A - men\_\_\_

A - men

A - men

A - men

V. 1

V. 2

A.

Vc.

C. B.

p

p

p

43

Cr. ang.

Bsn. 1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp. 1/2

Trb. 1/2

Trb. B.

Tb.

Crot.

Gr. C.

Ed.

Priest

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

moving away from the group,  
leaving Mortimer close to Isabella:

Piers? Where are you? Piers?

E-lec-tum tu-um Ed-ward Cru-cis Do-mi-ni-cae\_ im-pres-sio-ne si-gna-

A - men A A - - - men A -

50

Cr.ang.

Bsn. 1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb. 1/2

Trb.B.

Tb.

Crot.

Gr. C.

Gab.

Ed.

Priest

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

57

Fl. 1

Fl. 2

Htb. 1

Cr.ang.

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Crot.

Gab.

Ed.

Priest

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

*mp*

*mp*

*mp*

*mp*

*mp*

*p*

It has come to this: War-wick is a

nis glo-ri-ae tu - ae ru-di-men-ta ser - vans

A - men A - men - A -

A - men A - men

*8va*

*mp*

*mp div.*

*mp*

*mp*

64

Fl. 1

Fl. 2

Htb. 1

Cr.ang.

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Gab.

Ed.

Priest

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

*p*

*mf*

*p*

*p*

*p*

*p*

pro- xy King

And you are\_\_\_ his pot-boy\_\_\_

per cus - to-diam man da-to-rum tu o - rum\_\_\_ ad

A - men A - men\_\_\_ A -

A - men\_\_\_ A - men A -

(8)

1

*p*

*p*

*p*

*p*

71

Fl. 1

Fl. 2

Htb. 1

Cr.ang.

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Crot.

Timb.

Gab.

Ed.

Priest

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mf*

*p*

And I will die

re-ge-ne-ra - tio-nis glo-ri-am per-ve - ni - re me - re - a - tur

men - A - men - A - men - A -

- men A - men - A - men - A

[illegible]

[illegible]

92

Fl. 1

Fl. 2

Htb. 1

Cr.ang.

Cl. 1

Cl. B

Bsn. 1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb. 1/2

Trb.B.

Tb.

Crot.

Gr. C.

Gab.

Ed.

Priest

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

mp

mp

p

mp

mf

p

1°  
3

3

mp

Oh, \_\_\_\_\_

love you still!

res-pi-ce-re dig-na-re su-per hunc fa-mu-lum tu-um, Ed-ward.

A - men A - men A - men - A

A - men A - men A - men -

mp

mp

mp

mp

p

p

p

99

Fl. 1

Fl. 2

Htb. 1

Cr.ang.

Cl. 1

Cl. B

Bsn. 1

Cbsn.

Crot.

Gab.

Ed.

Priest

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

Clarinetto →

mp

mp

mp

p

p

p

8

my Ned!

Death ad-vances

quem ad ru-di-men - ta fi-de-i vo-ca-re di-gna-tus es:

A - men A - men A - men - A

A - men A - men A - men-

mp

mp

mp

mp

p

p

mp

106

Fl. 1

Fl. 2

Htb. 1

Cr.ang.

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Crot.

Gab.

Ed.

Priest

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

*mf* <

*p*

*p*

*p*

*p*

*p*

*p*

by the hour, marked by the tol - ling \_\_\_\_\_ of the mo - nas - tery bell.

om - nem cae - ci ta - tem cor - dis ab e - o ex pel - le

A - men A - men A -

A - men A - men A -

*p*

*p*

*p*

113

Fl. 1 *mp*

Fl. 2 *mp*

Htb. 1

Cr.ang. *mf* *p* *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1

Cbsn.

Crot.

Gab. 8 My crime Love! love for a King

Ed.

Priest dis rum pe

T. 8 A - men

B. A - men

V. 1 *mp*

V. 2 *mp*

A. *mp* *p*

Vc. *mp* *p*

C. B. *p*

120

Fl. 1

Fl. 2

Htb. 1

Cr.ang.

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Crot.

Gab.

Ed.

Priest

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

Who had not the spine to save me!

om-nes la-que-os Sa-ta - nae, qui-bus fue-rat col-li-ga-tus: A - - men A - men A - men

127

Fl. 1

Fl. 2

Htb. 1

Cr.ang.

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Crot.

Gab.

Ed.

Priest

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

*mp*

*mp*

*p*

*mp*

*mf*

*mp*

*p*

*p*

*p*

*p*

*p*

*mp*

*mp*

*p*

*mp*

*p*

*p*

Oh Ned, my

a-pe-ri e-i, Do-mi- ne, ja-nu-am pie-ta-tis tu-a - e

A - men A - men A - men A -

A - men A - men A - men

*mp*

*mp*

*p*

*mp*

*p*

*p*

134

Fl. 1

Fl. 2

Htb. 1

Cr.ang.

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Crot.

Gr. C.

Gab.

Ed.

Priest

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

Ned!

ut sig-no sa-pien ti - ae\_\_ tu-a - e im-bu-tus, om-nium cu-pi-ta-tum foe-to-ri-bus ca-re -at,

A - men A - men A - men A - men A - men

A - men A - men A men A - men A

*p* *p* *p*

141

Cr.ang.

Bsn. 1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb. 1/2

Trb.B.

Tb.

Crot.

Gr. C.

Timb.

Gab.

Ed.

Piers ! Piers ! Piers !

Priest

et ad su - a - vem o - do - rem prae - cep - to - rum tu - o - rum lae - tus ti -

T.

A - men A - men A - men A -

B.

A - men A - men A - men -

V. 1

V. 2

A.

Vc.

C. B.

[illegible]

155

Fl. 1

Fl. 2

Htb. 1

Cr.ang.

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Cr. 1/2

Cr. 3/4

Crot.

Gab.

Priest

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

sweet Ed - ward, kind Ned

et pro-fi-ciat de di-e in diem -

A - men A - men A -

A - men A - men A

162

Fl. 1

*mp*

Fl. 2

*mp*

Htb. 1

Cr.ang.

Cl. 1

*mp*

Cl. 2

*mp*

Bsn. 1

*mf*

3

*p*

Cbsn.

*p*

Cr. 1/2

*mp*

Cr. 3/4

*mp*

Trp.1/2

Trb. 1/2

Trb.B.

Tb.

Crot.

Gr. C.

Gab.

8

Ed.

Priest

T.

8

B.

V. 1

*mp*

V. 2

*mp*

A.

*mp*

Vc.

*mp*

C. B.

*mp*

should have\_\_\_\_\_ a Priest

He should

Per e-um-dem Cris-tum Do-mi-num nos - trum.

A - men A - - men A

A - men A - - men A

*p*

*p*

*p*

*p*

169

Fl. 1

Fl. 2

Cr.ang.

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb. 1/2

Trb.B.

Tb.

Crot.

Gr. C.

Gab.

Ed.

Priest

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

Tom grave →

*p* (baguette de timbale)

All (except Gabaston)

but I will die un - shri-ven\_\_

have had a Priest A\_\_ men

A - men

A - men

A - men

[illegible]

183

Più lento

Fl. 1

Fl. 2

Cr.ang.

Cl. 1

Cl. 2

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb. 1/2

Trb.B.

Tb.

Military drums (1 or 2) (muffled)  
Tambour militaire (1 ou 2 voilé)

Grosse caisse

Gab.

Ed.

Priest

T.

B.

— and left for dead.

ditch and left\_\_\_\_\_ for dead.

A - - men

A - - men

A men\_\_\_\_\_ men

Più lento

V. 1

V. 2

A.

Vc.

C. B.

*mf*

*mf*

*mf*

*mf*

*mf*

190

Fl. 1

Fl. 2

Htb. 1

Cr.ang.

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

T.M.

G.C.

Timb.

Gab.

Ed.

Priest

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

A - men

A - - men

A -

A - men

A - - men

A -

A - men - - men

A -

197

Fl. 1

*mf*

Fl. 2

*mf*

Htb. 1

*mf*

Cr.ang.

*mf*

Cl. 1

*mf*

Cl. 2

*mf*

Bsn. 1

*mf*

Cbsn.

*mf*

Cr. 1/2

*mf*

Cr. 3/4

*mf*

T.M.

*mf*

G.C.

*mf*

Timb.

*p*

Gab.

8

Priest

T.

- men

A - men men

A - men

B.

men

A - - men

A - men

V. 1

*mf*

V. 2

*mf*

A.

*mf*

Vc.

*mf*

C. B.

*mf*

[illegible]

[illegible]

[illegible]

225

Fl. 1

Fl. 2

Htb. 1

Cr.ang.

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb. 1/2

Trb.B.

Tb.

T.M.

G.C.

Timb.

Ed.

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

Clarinette basse →

Kneeling

My God, what have you

men A - men men

A - men A men

[illegible]

239

Cr.ang.

Bsn. 1

Cbsn.

T.M.

G.C.

Gab.

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

*p*

*p*

Weeping

this be - tray - al.

Gabaston kneels, imploring.  
The executioner raises his sword

*mp*

*mp*

*mp*

*mp*

*mp*

arco

*mp*

246

Fl. 1

Fl. 2

Htb. 1

Cr. ang.

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp. 1/2

Trb. 1/2

Trb. B.

Tb.

T.M.

G.C.

Timb.

Gab.

Ed.

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

Piers, where are you? sinks to the ground wait for

men

men

253

Fl. 1

Fl. 2

Htb. 1

Cr.ang.

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp.1/2

Trb. 1/2

Trb.B.

Tb.

T.M.

G.C.

Timb.

Gab.

Ed.

me

I am lost with out you!

V. 1

V. 2

A.

Vc.

C. B.

Più lento

383

260

Fl. 1

Fl. 2

Htb. 1

Cr.ang.

Cl. 1

Cl. B

Bsn. 1

Cbsn.

T.M.

G.C.

Cloche

Gab.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

267

Fl. 1

Fl. 2

Htb. 1

Cr.ang.

Cl. 1

Cl. B

Bsn. 1

Cbsn.

Cr. 1/2

Cr. 3/4

T.M.

G.C.

Cloche

Gab.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

*p*

*1°*

*3°*

*mf*

*f*

I com-mend you to my soul.

274

Fl. 1

Fl. 2

Htb. 1

Cr.ang.

Cl. 1

Cl. B

Bsn. 1

Cbsn.

Cr. 1/2

Cr. 3/4

T.M.

G.C.

Cloche

Gab.

Ed.

V. 1

V. 2

A.

Vc.

C. B.

*p*

*p*

*p*

*p*

*p*

*3°*

*p*

*f*

*fp*

*f*

*fp*

*f*

*fp*

*f*

*fp*

*f*

*fp*

281

Fl. 1

Fl. 2

Htb. 1

Cr.ang.

Cl. 1

Cl. B

Bsn. 1

Cbsn.

T.M.

G.C.

Cloche

Gab.

Ed.

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

begin

to wind the black shroud about him

Amen

Amen

288

Fl. 1

Fl. 2

Htb. 1

Cr. ang.

Cl. 1

Cl. B.

Bsn. 1

Cbsn.

Cr. 1/2

Cr. 3/4

Trp. 1/2

Trb. 1/2

Trb. B.

Tb.

T.M.

G.C.

Cloche

Ed.

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

My God, where are you?

A - men A - men A - men A - men A - men A - men A

A - men A - men A - men A - men A - men A

\* Executioner swings sword just before the curtain is fully closed : *ff*  
With a metal stick on the side of the Gong

+Gong

End of Opera