

HPS 1118

GLORIANA

An Opera in Three Acts

by

WILLIAM PLOMER

Music by

BENJAMIN BRITTEN

Opus 53

BOOSEY & HAWKES

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This work is dedicated
by gracious permission to
HER MAJESTY QUEEN ELIZABETH II
in honour of whose Coronation
it was composed.

CHARACTERS

QUEEN ELIZABETH THE FIRST, *Soprano*
ROBERT DEVEREUX, EARL OF ESSEX, *Tenor*
FRANCES, COUNTESS OF ESSEX, *Mezzo-soprano*
CHARLES BLOUNT, LORD MOUNTJOY, *Baritone*
PENELOPE, (LADY RICH,) sister to Essex, *Soprano*
SIR ROBERT CECIL, Secretary of the Council, *Baritone* *
SIR WALTER RALEIGH, Captain of the Guard, *Bass* *
HENRY CUFFE, a satellite of Essex, *Baritone*
A LADY-IN-WAITING, *Soprano*
A BLIND BALLAD-SINGER, *Bass*
THE RECORDER OF NORWICH, *Bass*
A HOUSEWIFE, *Mezzo-soprano*
THE SPIRIT OF THE MASQUE, *Tenor*
THE MASTER OF CEREMONIES, *Tenor*
THE CITY CRIER, *Baritone*
CHORUS.

Citizens, Maids of Honour, Ladies and Gentlemen of the Household, Courtiers, Masquers, Old Men, Men and Boys of Essex's Following, Councillors.
DANCERS.

Time, Concord, Country Girls, Rustics, Fishermen, Morris Dancer.

ACTORS.

Pages, Ballad-Singer's Runner, Phantom of the Queen.

* Pronunciation Note: Throughout the Opera, RALEIGH should be RAWLEIGH
CECIL should be CICIL

*The first performance of GLORIANA took place on the eighth of June 1953
at the Royal Opera House, Covent Garden, in the presence of
Her Majesty the Queen*

CAST

Queen Elizabeth I	Joan Cross
Earl of Essex	Peter Pears
Lady Essex	Monica Sinclair
Lord Mountjoy	Geraint Evans
Penelope (Lady Rich)	Jennifer Vyvyan
Sir Robert Cecil	Arnold Matters
Sir Walter Raleigh	Frederick Dalberg
Henry Cuffe	Ronald Lewis
Lady-in-Waiting	Adele Leigh
A blind Ballad Singer	Inia Te Wiata
The Recorder of Norwich	Michael Langdon
A Housewife	Edith Coates
Spirit of the Masque	William McAlpine
Master of Ceremonies	David Tree
City Crier	Rhydderch Davies
Time	Desmond Doyle
Concord	Svetlana Beriosova
Morris Dancer	Johaar Mosevaal

Conductor : John Pritchard

Producer : Basil Coleman

Designer : John Piper

Choreographer : John Cranko

Chorus Master : Douglas Robinson

Covent Garden Orchestra : Leader, Charles Taylor

SCENE: England in the time of Queen Elizabeth I

TIME: The later years of her reign, which lasted from
1558 to 1603

ACT ONE

Scene One: Outside a Tilting Ground

Scene Two: A Private Apartment at Nonesuch

ACT TWO

Scene One: The Guildhall in Norwich

Scene Two: The Garden of Essex House in the Strand

Scene Three: The Great Room in the Palace of Whitehall

ACT THREE

Scene One: The Queen's Ante-room in Nonesuch

Scene Two: A Street in the City of London

Scene Three: A Room in the Palace of Whitehall

DURATION

Act One: 42 minutes

Act Two: 50 minutes

Act Three: 56 minutes

ORCHESTRATION

3 Flutes (2nd & 3rd doubling Piccolos)

2 Oboes

2 Bassoons

3 Trombones

English Horn

Double Bassoon

Tuba

2 Clarinets in B $\flat$ & A

4 Horns in F

Timpani

Bass Clarinet

3 Trumpets in C

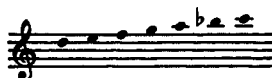
* Percussion (4)

Harp

Strings

* glockenspiel, triangle, wood block,
tambourine, snare drum, tenor drum,
bass drum, cymbal, tam-tam, whip.

bells



INSTRUMENTS ON THE STAGE

Act I, Scene 1, Trumpets (multiples of three). Act II, Scene 3, Orchestra for dances: five strings and/or five woodwind [♩ , ♩ , ♩ , ♩ , ♩]. Pipe (Flute), Tabor (small side drum without snares). Act III, Scene 2, Gittern, drum (on stage), Side drums (off stage). Act III, Scene 3; Side drum, Cymbals, Bass drum, Wind machine, Harp.

ACT I
SCENE 1
Outside a tilting ground, during a tournament

BENJAMIN BRITTEN
Op.53

Very lively (♩ = 180)

Flute 1. 2
(2 = Piccolo)

Piccolo
(= Flute 3)

Oboe 1. 2

Cor Anglais

Clarinet 1. 2
in B♭

Bass Clarinet
in B♭

Bassoon 1. 2

Double Bassoon

1. 2
Horn in F

3. 4

1. 2
Trumpet in C

3

1. 2
Trombone

3

Tuba

Timpani

Percussion

Harp

Very lively (♩ = 180)

Violin I

Violin II

Viola

Violoncello

Doublebass

Fl. 1. 2

Picc.

Ob. 1. 2

C. Ang.

Cl. 1. 2
in B $\flat$

Bass Cl.
in B $\flat$

Bsn. 1. 2

D. Ebn.

Hr. in F

3. 4

Tr. in C

3

Tbn.

3

Tuba

Timp.

Tamb.

Cym.

Perc.

S. D.

B. D.

VI. I

VI. II

Vla.

Vc.

Db.

1

Fl. 1. 2 *f* sustained

Picc. *f* sustained

Ob. 1. 2 *f* sustained

C. Ang. *f* sustained

Cl. 1. 2 in Bb *f* sustained

Bass Cl. in Bb *f* sustained

Bsn. 1. 2 *f* heavily *sim.*

D. Bsn. *f* heavily *sim.*

Hrn. in F 1. 2 *f* heavily *sim.*

3. 4 *f* heavily *sim.*

Tr. in C 1. 2 *ff*

3 *ff*

Tbne. 1. 2 *ff*

3 *ff*

Tuba *mf* heavily *sim.*

1

VI. I *f* sustained

VI. II *f* sustained

Vla. *f* heavily *sim.*

Vc. *f* heavily *sim.*

Db. *f* heavily *sim.*

Fl. 1. 2

Picc.

Ob. 1. 2

C. Ang.

Cl. 1. 2
in Bb

Bass Cl.
in Bb

Bsn. 1. 2

D. Bsn.

1. 2

Hn. in F

3. 4

Tuba

Timp.

Tamb.

Cym.

Perc.

S. D.

B. D.

VI. I

VI. II

Vla.

Vc.

Db.

2

5

Fl. 1. 2

Picc.

Ob. 1. 2

C. Ang.

Cl. 1. 2
in Bb

Bass Cl.
in Bb

Ban. 1. 2

D. Bsn.

1. 2

Hn. in F

3. 4

1. 2

Tr. in C

3

1. 2

Tbne.

3

Tuba

Timp.

Tamb.

Cym.

Perc.

S. D.

B. D.

2

VI. I

VI. II

Vla.

Vc.

Db.

[illegible]

Fl. 1. 2

Picc.

Ob. 1. 2

C. Ang.

1

Cl. in Bb

2

Bass Cl. in Bb

Bsn. 1. 2

D. Bsn.

1. 2

Hn. in F

3. 4

1. 2

Tr. in C

3

1. 2

Tbne.

3

Tuba

VI. I

VI. II

Vla.

Vc.

Db. div.

dim.

dim.

dim.

dim.

Fl. 1. 2 *pp* *a2* *f*

Picc. *pp* *f*

Ob. 1. 2 *a2* *f*

C. Ang.

Cl. 1. 2 in Bb *pp* *a2* *f*

Bass Cl. in Bb

Bsn. 1. 2

D. Bsn.

Hn. in F 1. 2 3. 4

Tr. in C 1. 2 3 *p* *cresc.* *f*

Tbne. 1. 2 3 *a2* *p* *cresc.* *f*

Tuba 3 *p* *cresc.* *f*

VI. I *pp* *f*

VI. II *pp* *f*

Vla.

Vc.

Db.

4

Fl. 1 & 2

Picc.

Ob. 1 & 2

C. Ang.

Cl. 1 & 2 in Bb

Bass Cl. in Bb

Bar. 1 & 2

D. Bar.

Hn. in F

1 & 2

3 & 4

Tr. in C

1 & 2

3

Tbn.

1 & 2

3

Tuba

VI. I

VI. II

Vla.

Vc.

Db. unis.

Fl. 1. 2
Picc.
Ob. 1. 2
C. Ang.
Cl. 1. 2
in B $\flat$
Bass Cl.
in B $\flat$
Ben. 1. 2
D. Ben.
Hn. in F
1. 2
3. 4
Tr. in C
1. 2
3
Tbne.
1. 2
3
Tuba
Timp.
Tamb.
Cym.
Perc.
S. D.
T. D.
VI. I
VI. II
Vla.
Vc.
Db.

The musical score is written for a full orchestra. The woodwind section includes Flutes 1 and 2, Piccolo, Oboes 1 and 2, Cor Anglais, Clarinets 1 and 2 in B-flat, Bass Clarinet in B-flat, Bassoons 1 and 2, and Double Bassoon. The brass section includes Horns in F (first and second endings), Trumpets in C (first, second, and third endings), Trombones 1 and 2 (first, second, and third endings), Tuba, Timpani, Tambores, and Cymbals. The percussion section includes Snare Drum (S. D.) and Tom Drum (T. D.). The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score is in 2/4 time and features various musical notations including notes, rests, and dynamic markings such as *pp* and *fff*.

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

- Fl. 1. 2**: Flute 1 and 2
- Picc.**: Piccolo
- Ob. 1. 2**: Oboe 1 and 2
- C. Ang.**: Clarinet in A
- Cl. 1. 2 in Bb**: Clarinet 1 and 2 in B-flat
- Bass Cl. in Bb**: Bass Clarinet in B-flat
- Bsn. 1. 2**: Basset Horn 1 and 2
- D. Bsn.**: Double Bassoon
- Hn. in F**: Horn in F (1. 2 and 3. 4 parts)
- Tr. in C**: Trumpet in C (1. 2 and 3 parts)
- Tbn.**: Trombone (1. 2 and 3 parts)
- Tuba**: Tuba
- VI. I**: Violin I
- VI. II**: Violin II
- Vla.**: Viola
- Ve.**: Violoncello
- Db.**: Double Bass

The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *brilliant*. There are also articulation marks like *sim.* (sforzando) and *val.* (valve).

Fl. 1. 2 *a2*

Picc.

Ob. 1. 2 *a2*

C. Ang.

Cl. 1. 2 in Bb *a2*

Bass Cl. in Bb

Ben. 1. 2 *a2*
marked

D. Ben.
marked

Hn. in F *marked*

3. 4 *marked*

Tr. in C

3

Tbn. 1. 2

3

Tuba

Timp.

Tamb.

Cym.

Perc. S. D. B. D.

VI. I

VI. II

Vla. *marked*

Vc. *marked*

Db. *marked*

molto

pp

Fl. 1. 2

Picc.

Ob. 1. 2

C. Ang.

Cl. 1. 2
in B $\flat$

Bass Cl.
in B $\flat$

Bsn. 1. 2

D. Bsn.

Hn. in F
1. 2
3. 4

Tr. in C
1. 2
3

Tbn.
1. 2
3

Tuba

VI. I

VI. II

Vla.

Vc.

Db.

ff *a2*

sf *heavily*

detached

[illegible]

CURTAIN

Fl. 1. 2 *a2* *mf dim.* *p*

Picc. *dim.* *p*

Ob. 1. 2 *a2*

C. Ang.

Cl. 1. 2 *a2* in Bb

Bass Cl. in Bb

Bsn. 1. 2 *p*

D. Bsn. *p*

Hn. in F 1. 2 3. 4

Tuba

Timp. *dim.* *pp*

Perc. Tamb. *dim.* *pp* Cym. *pp* S. D. *dim.* B. D. *dim.* *pp*

Vi. I *take mutes*

Vi. II

Vla. *p*

Vc. *p*

Db. *p*

2. The Tournament. ESSEX, CUFFE, CHORUS; later MOUNTJOY and PAGE.

Essex, attended by Cuffe, is listening to the proceedings within.
Cuffe, at an opening, reports on what he can see.

The same tempo

Fl. 1. 2 *1. Solo* *pp*

Cl. 1. 2 in Bb *a2* *ppp*

Bass Cl. in Bb *ppp*

Timp. *ppp*

Tamb. *ppp*

Perc. S. D. *ppp*

B. D. *ppp*

ESSEX *f*
Who throws the gaunt-let

CUFFE *f*
He throws the gaunt-let down!

S. *pp*
What cham-pion rides? Is it Mount-joy?

A. *pp*

CHORUS (off) T. *pp*
What cham-pion rides? Is it Mount-joy?

B. *pp*

The same tempo

VI. I *muted* *pp martellato*

VI. II

Vla. *half only* *ppp*

Vc. *half only* *ppp*

Db. *half only* *ppp*

Fl. I, 2
Cl. I, 2
in B $\flat$
Bass Cl.
in B $\flat$
Timp.
Perc.
Essex
Cuffe
VI. I
VI. II
Vla.
half
Vc.
half
Db.
half

down? Who takes it up? Oh, if his luck were

He takes it up! My lord Mount - joy.

Thmb. *dim.*
Cym. *dim.*
S. D. *dim.*
B. D. *dim.*

(P)

Cl. I, 2
in B $\flat$
Bass Cl.
in B $\flat$
D. Bsn.
Timp.
Perc.
Essex
Cuffe
S.
A.
T.
B.
CHORUS (off)
VI. I
VI. II
Vla.
Vc.
Db.

minel

He mounts in hope, — With joy we cheer! — Mount - joy!

He mounts in hope, — With joy we cheer! — Mount - joy!

(half only) pizz. *pp*
(half only) pizz. *pp*
pizz. *pp*
All, div. *pp*

7

Fl. 1. 2 *pp*

Picc. *pp*

Cl. 1. 2 in Bb *1*

Bass Cl. in Bb

Ben. 1. 2 *pp*

D. Ben.

Essex *f* Why do they cheer? _____

Cuffe They both sa-lute the Queen. My lord, they love the

S. *f* Hail! _____

A. *f* Hail! _____

T. *f* Hail! _____

B. *f* Hail! _____

CHORUS (off)

7

VI. I *div. pp*

VI. II

Vla. half

Vc. half

Db. div. *pizz. pp*

Fl. 1, 2

Picc.

Cl. 1, 2
in Bb

Bass Cl.
in Bb

D. Ban.

Tmp.

Tamb.

Cym.

Perc.

S. D.

B. D.

Essex

Cuffe

S.

A.

T.

B.

CHORUS (cd)

VI. I
div.

VI. II

Vla.
half

Vc.
half

Db.
div.

1

1

pp *dim.* *ppp*

pp *dim.* *ppp*

pp *dim.* *ppp*

pp *dim.* *ppp*

f

I hear they do! If on - ly I were he!

sight of him.

Our joy_ mounts up, _

Our joy_ mounts up, _

Fl. I. 2 8

Cl. I. 2 in B $\flat$ a2

Bass Cl. in B $\flat$ a2

Cuffe

They're in the lists, — a - bout to charge! They charge! A

S. Our hope — Mount — joy!

A. Our hope — Mount — joy!

T. Our hope — Mount — joy!

B. Our hope — Mount — joy!

CHORUS (off)

VI. I. 8

VI. II. unis.

Vla. half arco

Vc. half arco

Db. half half only

ppp

Fl. I. 2 a2

Cl. I. 2 in B $\flat$ a2

Bass Cl. in B $\flat$

Timp. cresc.

Perc. dim.

Tamb. dim.

Cym. dim.

S. D. dim.

B. D. dim.

ESSEX f

If I should watch I could not bear to see

Cuffe

glanc - ing blow — Will you not watch, my lord? —

VI. I. cresc.

VI. II. cresc.

Vla. half cresc.

Vc. half cresc.

Db. half cresc.

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2 in B $\flat$
Bass Cl. in B $\flat$
Timp.
Perc.
Essex
Cuffe
S.
A.
T.
B.
VI. I
VI. II
Vla. half
Vc. half
Db. half

Mount - joy pre - vail.

They wheel and turn,

Strike a - new, Strike once more! Strike a - new, Mount - joy! Our joy!

Strike a - new, Strike once more! Strike a - new, Mount - joy! Our joy!

9

pizz.

pizz.

pizz.

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2 in B $\flat$
Bass Cl. in B $\flat$
Essex
Cuffe
VI. I
VI. II
Vla. half
Vc. half
Db. half

Say that he

He par-ries with his shield! A gi-ant thrust! He reels!

9

ppp

Fl. 1. 2 ^{a2}

Essex falls, Say that Mount - joy falls! —

S. Our hope falls, — Our hope falls, falls, — Mount - joy, — our

A. Our hope falls, — Our hope falls, falls, — Mount - joy, — our

T. Our hope falls, — Our hope falls, falls, — Mount - joy, — our

B. Our hope falls, — Our hope falls, falls, — Mount - joy, — our

CHORUS (off)

VI. I

10

Fl. 1. 2 ^{a2}

Cl. 1. 2 in Bb 1. Solo *pp*

Bsn. 1. 2 1. Solo *pp*

CUFFE He does not fall! He does not fall! — A - gain — he wheels for the charge, Once more.

S. hope sus - tain!

A. hope sus - tain!

T. hope sus - tain!

B. hope sus - tain!

10

VI. I *pp*

VI. II

Vla. half arco *ppp*

Vc. half arco *ppp*

Db. half arco *ppp*

Fl. 1. 2 *a2* *pp*

Cl. 1. 2 in Bb 1. Solo *pp*

Bsn. 1. 2 1. Solo *pppp*

Timp. *ppp* dying away

Perc. Tamb. *ppp* dying away
Cym. *ppp*
S. D. *ppp* dying away
T. D. *ppp* dying away

ESSEX
This time he falls! — This time he's down! —

Cufe they ride. —

S. Strike now, Mount-joy! Strike now, Mount-joy! —
A. *f*
T. *f*
B. Strike now, Mount-joy! Strike now, Mount-joy! —
f

CHORUS (off)

VI. I *pp*

VI. II

Vla. half *pppp*

Vc. half *pppp*

Db. half *pppp*

=====

=====

Fl. I. 2 *a2*

Cl. I. 2 in Bb

Bsn. I. 2

D. Bsn.

Timp.

Perc. T. D. *ESSEX* *dying away*

Cuffe. The mob has all gone wild Because Mount - joy has won!

S. Mount - joy! Mount - joy! Mount -

CHORUS (off) A. Mount - joy! Mount - joy! Mount -

T. Mount - joy! Mount - joy! Mount -

B. Mount - joy! Mount - joy! Mount -

VI. I.

VI. II.

Vla. half

Vc. half

Db. half

12

Picc. 1. Solo

Ob. I. 2 1. *p lightly*

Cl. I. 2 in Bb

Bass Cl. in Bb

Timp.

Perc. Cym. *ppp*

Cuffe. Now he makes his hum - ble du - ty Be - fore the Queen in strength and beau -

S. - joy! Mount - joy!

CHORUS (off) A. - joy! Mount - joy!

T. - joy! Mount - joy!

B. - joy! Mount - joy!

12

VI. I. *p lightly* *dim.*

VI. II.

Vla. half

Vc. half

Db. half

Fl. 1, 2

Picc.

Cl. 1, 2 in Bb

Bass Cl. in Bb

Temp.

Tamb.

Perc. S. D. B. D.

ESSEX

His the place that should be mine!

Cuffe

ty!

He

S.

Dis - mounts with joy, Sa - lutes the Queen!

A.

Dis - mounts with joy, Sa - lutes the Queen!

T.

Dis - mounts with joy, Sa - lutes the Queen!

B.

(muted)

VI. I

VI. II

Vla. half

Vc. half

Db. half

Fl. 1, 2

Cl. 1 in Bb

Bass Cl. in Bb

Essex

Ah!

Cuffe

takes a golden prize - Now from the roy - al hand.

S.

Mount - joy!

A.

Mount - joy!

T.

Mount - joy!

B.

VI. I

VI. II

Vla. half

Vc. half

Db.

molto rall. **13** Slowly moving ($\text{♩} = 60$)

Fl. I, 2

Bass Cl. in B $\flat$

Timp.

Perc.

Tamb.

Cym.

S. D.

B. D.

Harp

Cufe

To the Queen — like one they are turn - ing.

S.

A.

T.

B.

CHORUS (off)

Green leaves are we, Red rose our gol - den

Green leaves are we, Red rose our gol - den

molto rall. **13** Slowly moving ($\text{♩} = 60$)

VI. I

VI. II

Vla.

Vc. half

Db.

Fl. 1. 2

Ob. 1. 2

C. Ang.

Cl. 1. 2
in Bb

Bsn. 1. 2

D. Bsn.

Hr. in F
1. 2
3. 4

Tr. in C
1. 2
3

Tbne.
1. 2
3

Tuba

Timp.

Perc.

Harp

S.

CHORUS (ff)
A.
T.
B.

VI. I

VI. II

Vla.

Ve.

Db.

Queen, O crown - ed rose a mong the leaves so green!

Queen, O crown - ed rose a mong the leaves so green!

unmuted div.
p express!

div.
p express.

All pizz.
pp

div. arco
p express.

All pizz.
pp

div. arco
p

All pizz.
pp

pp

3. Recitative and Fight. ESSEX, MOUNTJOY.

Quick recitative ($\text{♩} = 72$)

Bass Cl. in B♭

D. Ban.

Perc. B. D.

ESSEX *f* sharply

'Twas you, — my lord Mountjoy, that won the crowd? It was. I know it. And I know Ea-sy applause is

Mount done.

Quick recitative ($\text{♩} = 72$)

VI. I unis.

VI. II unis.

Vla.

Vc.

Db. div. unis.

fff

Bass Cl. in B♭

D. Ban.

Perc. B. D.

Essex *f*

loud. No, you need not! What meaneth may I ask, That bauble on your arm? —

Mount *p*

My friend, I boast not. Need — not?

VI. I

VI. II

Vla.

Vc.

Db. div.

fff

Essex *f* You find in that your hap-pi-ness? Mere luck I must des-

Mount. It is a gold - en queen at chess. The Queen herself as prize Gave me in great good

VI. I

VI. II

Vla.

Vc.

14

Ob. 1. 2 1. Solo *pp*

Cl. 1. 2 in Bb 1. Solo *pp*

Ben. 1. 2 1. Solo *pp*

Essex *f* - pise! Mere luck I must despise! A fa - vour now for ev - 'ry fool! A fa - vour now for ev -

Mount. - will. Take back those words!

14

VI. I *cresc.*

VI. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

1. Solo

Fl. 1. 2 *p*

Ob. 1. 2 *p*

Cl. 1. 2 in Bb *p*

Ben. 1. 2 *p*

Essex *mp cresc.* - 'ry fool! Not !! A fa - vour for a fool, I said. Not !! Not !! Nay! -

Mount. Take back those words! Un-say it, then! Un-say it, then! Un - say

VI. I *cresc.*

VI. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

15 Fiercely ($\text{♩} = 84$)

They draw swords and fight.

1. 2. Hn. in F
3. 4.

Essex

Mount.

it!

15 Fiercely ($\text{♩} = 84$)

VI. I
VI. II
Vla.
Vc.
Db.

unis.

1. 2. Hn. in F
3. 4.

VI. I
VI. II
Vla.
Vc.
Db.

1. 2. Hn. in F
3. 4.

VI. I
VI. II
Vla.
Vc.
Db.

This block contains three systems of musical notation, each spanning measures 15 to 17. The first system includes parts for Horns in F (1. 2. and 3. 4.), Essex, and Mount. The second system includes parts for Violins I and II, Viola, Violoncello, and Double Bass, with a 'unis.' (unison) marking for the Double Bass. The third system repeats the instrumental parts from the second system. The music is in 4/4 time with a tempo of quarter note = 84. The key signature has one sharp (F#). The score is marked with 'ff' (fortissimo) and includes various musical notations such as slurs, ties, and dynamic markings.

4. Entrance of the Queen. QUEEN ELIZABETH, CHORUS.

Essex turns at the sound; his guard slips; he is wounded.

Stately March (♩ = 72)

1. 2. Hn. in F

3. 4. Tr. in C off stage

(nearer)

Stately March (♩ = 72)

VI. I.

VI. II.

Vla.

Vc.

Db.

f *express.* *p*

f *express.* *p*

f *express.* *p*

f *express.* *p*

f *express.* *p*

The trumpeters enter and the procession follows gradually.

1. 2. Hn. in F

3. 4. Tr. in C (on stage)

VI. I.

VI. II.

Vla.

Vc.

Db.

16

16

Fl. 1, 2

Picc.

Ob. 1, 2

C. Ang.

Cl. 1, 2
in Bb

Bass Cl.
in Bb

Queen
E.

(turning to Essex) *f*

now? You did not get That mark in sport!

S.

One lord a-no-ther su - per - se-deth, Rivals for a la-dy's fa - vour!

A.

CHORUS

T.

One lord a-no-ther su - per - se-deth, Rivals for a la-dy's fa - vour!

B.

VI. I

VI. II

Vla.

Vc.

Db.

5. Recitative. QUEEN ELIZABETH, CHORUS.

Fl. 1. 2 *ppp*

Picc. *ppp* take Flute 3

Ob. 1. 2 *ppp*

C. Ang. *ppp*

Cl. 1. 2 in B♭ *ppp*

Bass Cl. in B♭ *ppp*

Queen E. *f*
The Earl of Essex hangs his head, Hath lost his tongue, forgot His courtliness as well. Be-ware! I'll not be crossed!

VI. I *p*

VI. II *p*

Vla. *p*

Vc. *ppp* *p*

Db. *ppp*

Ob. 1. 2 *mf* **17**

Bsn. 1. 2 *mf* *a2* **17**

Queen E. *forcefully* *meno f*
We'll have you both to know An ancient rule: at court no man may strike a blow For a - ny cause at

VI. I **17**

VI. II **17**

Vla. **17**

Vc. **17**

Db. **17**

Ob. 1. 2 *pp*

Ben. 1. 2 *pp*

Queen E. *f* all. Hearken, my lord Mount-joy: What pe-nal-ty should fall On no - ble lords who strive Like ostlers in a brawl? *with force* Ex - plain your-

VI. I *cresc.*

VI. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Db. *cresc.*

Queen E. *f* - selves! I'll have the gist! Your Prince com-mands! I com - mand you!

S. *pp*

A. *pp*

CHORUS

T. *pp*

B. *pp*

Her Ma-jes - ty will hear their case.

VI. I *f*

VI. II *f*

Vla. *f*

Vc. *f*

Db. *f*

6. The Two Lords' Explanation. ESSEX, MOUNTJOY; later, QUEEN ELIZABETH, CHORUS, RALEIGH.

Tbne. 1. 2 *mf*

ESSEX (to the Queen)

The ho - nour done him by your Grace He came and flaun - ted in my face!

MOUNTJOY

The ho - nour done me by your Grace Hath been dis - ho - noured in this place!

VI. I

VI. II

Vla.

Vc.

Db.

Tr. 1. 2 in C

Tbne. 1. 2 *pp sustained*

Essex *mp* (to Mountjoy) *f*

The ho - nour done him by your Grace He came and flaun - ted in my face! A

Mount. *mp* *f* (to Essex)

The ho - nour done me by your Grace Hath been dis - ho - noured in this place! I flaun - ted no - thing..

VI. I

VI. II

Vla.

Vc.

Db.

Tr. 1. 2 in C

Tbne. 1. 2 *cresc.*

Essex *a2* *cresc.*

dolt am I To be de - lu - ded, to be de - lu - ded? Or cra - ven I, To bear a - bus - ings? The

Mount. *a2* *cresc.*

You in - truded! Meek am I To hear ac - cus - ings, to hear ac - cus - ings?

VI. I

VI. II

Vla.

Vc.

Db.

Tr. I. 2
in C

Tone. I. 2

QUEEN ELIZABETH

Halt! In Heav'n's name be

roy - al pre - sence must sub - due My rightful rage, my right - ful rage!

Mount. The roy - al pre - sence must sub - due My rightful rage, my rightful rage, my rightful rage!

VI. I. *p cresc.*

VI. II. *mf cresc.*

Vla. *p cresc.*

Vc. *mf cresc.*

Db. *mf*

18

Fl. I. 2 *f*

Ob. I. 2 *f*

C. Ang. *f*

Cl. I. 2 in Bb *f*

Bass Cl. in Bb *f*

Bsn. I. 2 *f*

Queen E. *f* dumb! E'en when fish - wives wrang - le They must make an end of words. *marked*

18

VI. I. *p*

VI. II. *mf*

Vla. *p*

Vc. *mf*

Db. *p*

Fl. 1. 2

Ob. 1. 2

C. Ang.

Cl. 1. 2 in B $\flat$

Bsn. 1. 2

Queen E.

S.

A.

T.

B.

CHORUS

VI. I

VI. II

Vla.

Vc.

Db.

p dim.

f *marked*

Ra - leigh! what think you Of these pet - tish lords?

pp The Queen will have them know their place!

pp The Queen will have them know their place!

Cl. 1. 2 in B $\flat$

Bsn. 1. 2

RALEIGH

S.

A.

T.

B.

CHORUS

VI. I

VI. II

Vla.

Vc.

Db.

p

As your Highness commands, Let me, of ri-per age, Tell what I see.

pp Sir Wal-ter takes them both to task.

pp Sir Wal-ter takes them both to task.

7. Raleigh's Song. RALEIGH; later ESSEX and MOUNTJOY.

Slow ($\text{♩} = 48$) **19 Quick** ($\text{♩} = 80$)

Ob. 1. 2 *f*

C. Ang. *f*

Cl. 1. 2 in B $\flat$ *f* *a2*

Bas. Cl. in B $\flat$ *f*

Bsn. 1. 2 *f* *a2*

D. Bsn. *f*

Ral. *f*

Both lords are young - lings, both — In glo - ry would ap - pear: 'Stay', quoth the first one,

Slow ($\text{♩} = 48$) **19 Quick** ($\text{♩} = 80$)

VI. I *pp*

VI. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

Ral. *f*

'What — dost thou here?' 'Pride', doth the o - ther an - swer, 'Brings —

VI. I

VI. II

Vla.

Vc.

Db.

Slow

Ob. 1. 2 *a2*

C. Ang.

Cl. 1. 2
in B $\flat$

Bass Cl.
in B $\flat$

Bsn. 1. 2 *a2*

D. Bsn.

Hn. 1. 2
in F

Ral.

— you, my lord, too near. These two are ri - vals like —

Slow

VI. I *pp*

VI. II *pp*

Vla. *pp*

Vc. *pp*

[20] Quick

Ob. 1. 2 *a2*

C. Ang.

Cl. 1. 2 *a2*

Bass Cl.
in B $\flat$

Bsn. 1. 2 *a2*

D. Bsn.

Hn. 1. 2
in F *ad lib.*

Ral.

— The blue fly and the bee: 'Buzz' quoth the blue fly,

[20] Quick

trem. pont. *pp*

VI. I *pp*

VI. II *pp*

Vla. *pp*

Vc. *pp*

Hn. 1. 2 *a2*
in F

Ral.

'Hum', quoth the bee, 'How can this busy-body Take pre

VI. I

VI. II

Vla.

Vc.

Db. *pizz.* (pizz.)

Ob. 1. 2 *a2*

C. Ang.

Cl. 1. 2
in Bb

Base Cl.
in Bb

Bsn. 1. 2 *a2*

D. Bsn.

Hn. in F *a2*
3. 4

Ral.

ce - dence of me? When head and heart are hot

VI. I

VI. II

Vla.

Vc.

Db.

Slow

[21] Quick

Ob. 1. 2 *dim.* *pp*

C. Ang. *dim.* *pp*

Cl. 1. 2 in Bb *dim.* *pp*

Bass Cl. in Bb *dim.* *pp*

Ban. 1. 2 *dim.* *pp*

D. Ban. *dim.* *pp*

Hr. in F *dim.* *pp*

3. 4 *dim.* *pp*

ESSEX (aside)

I curse him for his
MOUNTJOY (aside)

Ral. *p*
Then tongue and hand are wild: So, Ma'am, it looks to me.

[21] Quick

VI. I *pizz.* *arco* *pp*

VI. II *pizz.* *arco* *pp*

Vla. *pizz.* *arco* *pp*

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

Db. *pizz.* *arco* *pp*

Essex *pp*
in - solence, curse him for his in - solence, And some day I will hurl him

Mount. *pp*
curse him for his in - solence, curse him, And some day I will hurl him

VI. I

VI. II

Vla.

Vc.

Db.

8. Ensemble of Reconciliation. QUEEN ELIZABETH, CHORUS, ESSEX, MOUNTJOY, CUFFE, RALEIGH.

As before (♩ = 72)

Ob. 1. 2 *fp* *fp* *p* 2.

C. Ang. *fp* *fp* *p*

Cl. 1. 2 in B♭ *fp* *fp* *p*

Bass Cl. in B♭ *fp* *fp* *p*

Bsn. 1. 2 *fp* *fp* *p*

QUEEN ELIZABETH (turning to Mountjoy and Essex)
 Raleigh, your wit flies free, — We find your judgment mild. Approach, my subjects both, — And hear my judgment now.

Essex *fff* down.

Mount. *fff* down.

As before (♩ = 72)

Vi. I *fff*

Vi. II *fff*

Vla. *fff*

Vc. *fff*

Db. *fff*

pizz. *fff* (pizz.)

Queen E. *no rall.* 22 *p but clearly*
 An - ger would

S. *fp* Like So - lo - mon, the wi - sest Prince, Our Prince her wis - dom to her judg - ment brings. *dim.* *fff*

A. *fp* Like So - lo - mon, the wi - sest Prince, Our Prince her wis - dom to her judg - ment brings. *dim.* *fff*

T. *fp* Like So - lo - mon, the wi - sest Prince, Our Prince her wis - dom to her judg - ment brings. *dim.* *fff*

B. *fp* Like So - lo - mon, the wi - sest Prince, Our Prince her wis - dom to her judg - ment brings. *dim.* *fff*

CHORUS

Vi. I *no rall.* 22 *fff*

Vi. II *fff*

Vla. *fff*

Vc. *fff* (pizz.) *fp but clearly*

Db. *fff*

FL. 1, 2

Ob. 1, 2

C. Ang.

Cl. 1, 2
in Bb

Queen
E.

be too strong__ Against this youthful spar - ring: My rul - ing hear ye both:__ For - bear from gra - ver war

VI. I

VI. II

Vla.

Vc.

Db.

2.

ppp

ppp cresc.

cresc.

ppp cresc.

cresc.

pp

p

(pizz.)

Fl. 1 & 2

Ob. 1 & 2

C. Ang.

Cl. 1 & 2 in Bb

Tr. in C

Queen E.

VI. I

VI. II

Vla.

Vc.

Db.

ring! God's death, we need your arms! Pray you, good lords, defend us, Our kingdom and our people A

1. 2
Fl.
3
Ban. 1. 2

pp *sweetly*
pp *sweetly*
pp *express.*

dim.
Queen E.
- gainst the foes would end us. Fail not to come to court In fine or dir - ty wea -

dim. *fff*
dim. *fff*
dim. *fff*
VI. I
VI. II
Vla.
Vc.
Db.
pp (always clearly)

1. 2
Fl.
3
C. Ang.
Cl. 1. 2
in Bb
Bass Cl.
in Bb
Ban. 1. 2

a2
p
p
p
p

marked
Queen E.
- ther, I'll not neg - lect you - But see you come to - ge - ther! Rise both, my lords, and see How

ESSEX
She'll not neg -

MOUNTJOY
She'll not neg -

pizz. *pp*
pizz. *pp*
VI. I
VI. II
Vla.
Vc.
Db.

23

Fl. 1. 2

Ob. 1. 2

C. Ang.

Cl. 1. 2
in Bb

Bass Cl.
in Bb

Bsn. 1. 2

D. Bsn.

Queen
E.

Essex

Mount.

CUFFE

RALEIGH

VI. I

VI. II

Vla.

Vc.

Db.

these good folk re - spect you: Spurn not their trust; re - member Your Princess will pro - tect you.

- lect us If we will come to - ge - ther,

- lect us If we will come to - ge - ther. Our quar-rel o-ver, I en-gage

Fail not to

Fail not to

half

1. 2
Fl.
3
Ob. 1. 2
C. Ang.
Cl. 1. 2
in Bb
Bass Cl.
in Bb
Bsn. 1. 2
D. Ban.
Hn. in F
3. 4
Queen
E.
Essex
Mount.
Cuffe
Ral.
S.
A.
T.
B.
CHORUS

p *express.*
p *express.*
a2
p
a2
p
p
p
p
p
p *smooth*
p *smooth*
Spurn not their trust, Your
The wis-dom of our Queen Hath made us bro - thers, Who this day were foes.
My - self to be his friend, I en - gage My - self to be his friend.
come to court In fine or dir - ty wea - ther.
come to court In fine or dir - ty wea - ther. All hon-our to our Queen, who
Fail not to
Fail not to

VI. I
VI. II
Vla.
Vc.
Db. half

p
pizz.
p
p
All
p

1. 2
Fl. *p cresc.*

3
p cresc.

Ob. 1. 2 *a2*

C. Ang. *cresc.*

Cl. 1. 2 *a2* in B $\flat$ *cresc.*

Bass Cl. in B $\flat$ *cresc.*

Bsn. 1. 2 *cresc.*

D. Bsn. *cresc.*

Hn. in F 1. 2 *cresc.*

3. 4 *cresc.*

Queen E.
Prin - cess will pro - tect you. See

Essex
The wisdom of our Queen hath made us bro - thers.

Mount. *cresc.*
Our quar - rel o-ver, I en -

Cuffe
In thankfulness your ser - vant, I stand in a low - er place.

Ral. *cresc.*
calms The stubborn knights - at - arms. All hon - our to our Queen, who calms - The

S. *cresc.*
come to court In fine or dir - ty wea - ther: She'll not neg -

CHORUS A. *cresc.*

T. *cresc.*
come to court In fine or dir - ty wea - ther: She'll not neg -

B. *cresc.*

VI. I *p cresc.*

VI. II *p cresc.*

Via. *p cresc.*

Vc. *p cresc.*

Db. *p*

1. 2
Fl.

3

Ob. 1. 2
a2

C. Ang.

Cl. 1. 2
in Bb
a2

Bass Cl.
in Bb

Ben. 1. 2

D. Ben.

1. 2
Hr. in F

3. 4

Tr. 1. 2
in C

Queen
E.
how these good folk, these folk re - spect you.

Essex
If Glo - ri - a - na give me armies to command,

Mount.
- gage to be his friend. A loy - al hom-age is a last - ing love,

Cuffe
In thankfulness your ser-vant stands in a low-er place, O -

Ral.
stubborn knights-at-arms, the stubborn knights-at-arms. All honour to our Queen, who

S.
- lect them If they will come to - ge - ther, If they will

A.
- lect them If they will come to - ge - ther, If they will

T.
- lect them If they will come to - ge - ther, If they will

B.

CHORUS

VI. I

VI. II

Vla.

Vc.

Db.

1. 2
Fl.

3
Ob. 1. 2
a2

C. Ang.

Cl. 1. 2
in Bb
a2

Bass Cl.
in Bb

Ben. 1. 2

D. Ben.

1. 2
Hn. in F

3. 4

Tr. 1. 2
in C

Queen
E.

Spurn not their trust; Re

Essex

My ban-ner will em-bla-zon last-ing love, If Glo-ri-a-na give me ar-mies to com-

Mount.

In one that of-fers life to her, In one that of-fers life to her,

Cuffe

- bey-ing such a mon-arch Rais-eth a man's es-teen. In thankfulness your ser-vant,

Ral.

calms The stubborn knights, the knights at-arms. Each heart from now be de-di-cate

S.

come to-ge-ther. To our great Queen, our

CHORUS

A.

T.

come to-ge-ther. To our great Queen, our

B.

VI. I

VI. II

Vla.

Ve.

Db.

1. 2
Fl.

3

Ob. 1. 2

C. Ang.

Cl. 1. 2
in B $\flat$

Bass Cl.
in B $\flat$

Bsn. 1. 2

D. Bsn.

1. 2
Hn. in F

3. 4

Tr. 1. 2
in C

Queen
E.
- mem - ber I will pro -

Eager
- mand, My ban - ner will em - bla - zon last-ing, last-ing love.

Mount.
his homage is a last - ing love, His ho - mage is a lasting love that of - fers life to her.

Cuffe
I stand in a low - er place. O - bey - ing such a mon - arch Rais - eth a man's es - teem.

Ral.
Un - to this wise Princess, Each heart from now be de - di - cate Un - to this wise Prin - cess.

S.
Queen, Thanks we now give.

A.
Queen, Thanks we now give.

T.
Queen, Thanks we now give.

B.
Queen, Thanks we now give.

CHORUS

VI. I

VI. II

Vla.

Vc.

Db.

25

1. 2. Fl. *p* sweetly

3. Fl. *p* sweetly

Cl. 1. 2. in B $\flat$ *p*

Bass Cl. in B $\flat$ *p*

Bsn. 1. 2. 1. Solo *p* sweetly

Hn. 1. 2. in F *p*

1. *ppp*

Tbne. 2. *ppp*

3. *ppp*

Queen E. - tect you.

p smoothly

Essex Our lives are in your hand, Queen of this is - land re - gion!

p smoothly

Mount Our lives are in your hand, Queen of this is - land re - gion!

p smoothly

Cuffe Our lives are in your hand, Queen of this is - land re - gion!

p smoothly

Ral. Our lives are in your hand, Queen of this is - land re - gion!

S.

A.

CHORUS

T. *ppp* distinctly The wisdom of our Queen Hath made them bro - thers Who this day were foes, were

ppp distinctly

B. The wisdom of our Queen Hath made them bro - thers Who this day were

25

VI. I.

VI. II.

Vla. *pp*

Vc. *pp*

Db.

1. 2.
Fl.

3.

Cl. 1. 2.
in B $\flat$

Bass Cl.
in B $\flat$

Ban. 1. 2.

Hn. 1. 2.
in F

1.

Tr. in C 2.

3.

1.

Tbne. 2.

3.

Essex

Mount.

Cuffe

Ral.

S.

A.

T.

B.

CHORUS

VI. I.

VI. II.

Vla.

Vc.

Db.

Your life is guard - ed By ours as by a le - gion

Your life is guard - ed By ours as by a le - gion

Your life is guard - ed By ours as by a le - gion

Your life is guard - ed By ours as by a le - gion

pp distinctly The wisdom of our Queen Hath made them bro - thers Who this day were foes, were

pp distinctly The wisdom of our Queen Hath made them bro - thers Who this day were

foes.

foes.

Who

pp *cresc.*

1. 2. Fl. *cresc.* take Piccolo

3. Ob. 1. 2. *cresc.* *mf cresc.*

C. Ang.

Cl. 1. 2. in Bb *cresc.*

Bass Cl. in Bb *cresc.*

Bsn. 1. 2. *cresc.*

D. Bsn. *mf cresc.*

1. 2. Hn. in F *cresc.*

3. 4. Tr. in C 2 *cresc.*

3. *cresc.*

1. *pp cresc.*

2. Tbn. 2

3. Tuba

Timp. wooden sticks

Perc. S. D.

Essex *cresc.*
We vow this day, this day.

Mount. *cresc.*
We vow this day, this day.

Cuffe *cresc.*
We vow this day, this day.

Ral. *cresc.*
We vow this day, this day.

S. foes, Who this day were foes, were foes, Who this day were foes, were foes.

A. foes, Who this day were foes, Who this day were foes.

T. *pp* Who this day were foes, Who this day were foes, who this day were foes.

B. this day were foes, were foes, Who this day were foes, were foes, were foes.

VI. I *cresc.*

VI. II *cresc.*

Vla. *pp cresc.*

Ve.

Db.

Ob. 1. 2 *f heavily*

C. Ang. *f heavily*

Cl. 1. 2 in Bb *f heavily*

Bass Cl. in Bb *f heavily*

Bsn. 1. 2 *f heavily*

D. Bsn. *f heavily*

Hn. in F 1. 2

3. 4

Tr. in C 1

3

1

Tbn. 2

3

Tuba

Timp.

Cym.

Perc. S. D.

Esex. Long may she keep this realm From war and war's a larms!

Mount. Long may she keep this realm From war and war's a larms!

Cuffe. Long may she keep this realm From war and war's a larms!

Ral. Long may she keep this realm From war and war's a larms!

S. Long may she keep this realm From war and war's a larms!

A. Long may she keep this realm From war and war's a larms!

T. Long may she keep this realm From war and war's a larms!

B. Long may she keep this realm From war and war's a larms!

Vi. I

Vi. II

Vla.

Vc.

Db.

[illegible]

Fl. 1, 2
Picc.
Ob. 1, 2
C. Ang.
Cl. 1, 2
in B $\flat$
Bass Cl.
in B $\flat$
Bsn. 1, 2
D. Bsn.
Hn. in F
1, 2
3, 4
Tr. in C
1, 2
3
Tbn. 2
3
Tuba
Timp.
Cym.
Perc.
S. D.
Essex
Mount.
Cuffe
Ral.
S.
A.
T.
B.
CHORUS
VI. I
VI. II
Vla.
Vc.
Db.
G.P.

Slowly moving (♩ = 60) Essex and Mountjoy kneel at the Queen's feet.

27

Fl. 1. 2

Picc.

Ob. 1. 2

C. Ang.

Cl. 1. 2 in B♭

Base Cl. in B♭

Bsn. 1. 2

D. Bsn.

Hn. in F

3. 4

Tr. in C

3

Tbne.

3

Tuba

Timp. felt sticks

Cym.

Perc. B. D.

Harp

S.

A.

T.

B.

CHORUS

Green leaves are we, Red rose — our gol - den Queen, O crown - ed rose a -

Green leaves are we, Red rose — our gol - den Queen, O

Green leaves are we, Red rose — our gol - den Queen, —

*) CUFFE and RALEIGH with Bases

Green leaves are we, Red rose — our gol - den Queen, O crown - ed rose a -

Slowly moving (♩ = 60)

27

VI. I

VI. II

Vla.

Vc.

Db.

arco

div.

pizz.

*) CUFFE with 1st Bases, RALEIGH with 2nd Bases.

FL. 1. 2

Ob. 1. 2

C. Ang.

Cl. 1. 2 in Bb

Bass Cl. in Bb

1

Bsn.

2

D. Bsn.

1. 2

Hn. in F

3. 4

Tr. in C

1. 2

3

Tbn.

1. 2

3

Tuba

Timp.

Perc. B. D.

Harp

QUEEN ELIZABETH

S. And now I give you both My

A. - mong the leaves so green! O crown - ed rose a - mong the leaves.

T. crown - ed rose a - mong the leaves so green! O crown - ed rose a - mong the leaves.

B. O crown - ed rose a - mong the leaves O crown - ed rose a - mong the leaves so green. -

VI. I

VI. II div.

Vla.

Vc.

Db.

Bass Cl.
in Bb

1.
Bsn.

2.
Bsn.

D. Bsn.

1. 2.
Hn. in F

3. 4.
Hn. in F

Tuba

Timp.

Perc. B. D.

Harp

Queen
E.

hand, for your o - be - dience.

ESSEX *p* Your Ma - jes - ty, a sub - ject kneels To thank you for your

MOUNTJOY *p* Your Ma - jes - ty, a sub - ject kneels To thank you for your

CHORUS

S.
A.
T.
B.

- mong the leaves so green.

a - mong the leaves so green,

crown - ed rose a - mong the leaves so green.

VI. I

VI. II

Vla.

Vc. div.

Db. div.

arco *pp* *arco* *pp* *express.*

9. Recitative and Final March. QUEEN-ELIZABETH, ESSEX, MOUNTJOY, RALEIGH.

Stately March (♩ = 72)

Ob. 1. 2

C. Ang.

Cl. 1. 2
in B♭

Bass Cl.
in B♭

Bsn. 1. 2

D. Bsn.

1. 2
Hn. in F

3. 4

Perc. B. D.

Tr. in C
(on stage)

Queen
E.

Essex

Mount

RALEIGH

My lords, your quarrel's recon-ciled, And now I end this au - dience. Let trumpets blow!

grace.

grace.

Let trumpets blow!

Let trumpets blow!

Let trumpets blow!

Stately March (♩ = 72)

VI. I

VI. II

Vla.

Vc.

Db.
div.

unis.

All
unis.

unis.

unis.

Let trumpets blow!

28

Fl. 1. 2

Picc.

Ob. 1. 2

C. Ang.

Cl. 1. 2
in Bb

Bass Cl.
in Bb

Ban. 1. 2

D. Ban.

1. 2
Hn. in F

3. 4

Timp.

Tr. in C
(on stage)

Queen E.

Essex

Mount.

Ral.

28

Vi. I

Vi. II

Vla.

Vc.

Db.

Solo

ff

Lead on!

div.

(V)

Fl. 1. 2

Picc.

Ob. 1. 2

C. Ang.

Cl. 1. 2
in Bb

Bas. Cl.
in Bb

Bar. 1. 2

D. Bar.

Hr. in F
1. 2
3. 4

Tr. in C
1. 2
3

Tbn.
1. 2
3

Tuba

Timp.

Cym.

Perc.
S. D.
B. D.

(leaving the stage)

Tr. in C
(on stage)

VI. I
div.

VI. II
div.

Vla.
div.

Vc.
div.

Db.

Fl. 1. 2

Picc.

Ob. 1. 2

C. Ang.

Cl. 1. 2
in B $\flat$

Bass Cl.
in B $\flat$

Bsn. 1. 2

D. Bsn.

1. 2

Hrn. in F

3. 4

1. 2

Tr. in C

3

1. 2

Tbne.

3

Tuba

Timp.

Cym.

Perc.
S. D.

Tr. in C
(off stage)

VI. I

VI. II

Vla.

Vc.
div.

Db.

FL. I 2

Picc.

Ob. 1 2

C. Ang.

Cl. 1 2
in Bb

Bass Cl.
in Bb

Bsn. 1 2

D. Bsn.

1 2

Hn. in F

3 4

1 2

Tr. in C

3

1 2

Tbn.

3

Tuba

Timp.

Cym.

Perc.
S. D.
B. D.

(in the distance)

Tr. in C
(off stage)

VI. I

VI. II

Vla.

Vc.
div.

Db.

IV

IV

unis.

SCENE 2

A private apartment at Nonesuch

1. Prelude and Dialogue. QUEEN ELIZABETH, CECIL.

Very quick and light (♩. = 160)

[illegible]

30

VI. I

VI. II

Vla.

Vc.

(pp)

VI. I

VI. II

Vla.

Vc.

31

VI. I

VI. II

Vla.

Vc.

ppp

CURTAIN

The Queen is alone with Cecil. She is seated; he is standing.

32

QUEEN ELIZABETH

Tbo tou - chy and too

VI. I

VI. II

Vla.

Vc.

(ppp)

Queen E. hot, They fought like boys. Tbo tou - chy, too hot. La - dy

Vla.

Vc.

pp

Queen E. Rich, Pe - ne - lo - pe, What did she say or do When she heard of the fight?

VI. I

pp

Queen E. *f* Con - cerned for both?

CECIL *p* My lord of Es - sex is her bro - ther; My la - dy was much con - cerned.

VI. I *ff*

VI. II *ff*

Vla.

Vc. *fp*

p simply **33** Ma - dam, ru - mour de - clares Mount - joy and La - dy Rich are close ly

VI. I

VI. II

Vla. *p expressive div.*

Vc. *p expressive*

QUEEN ELIZABETH

'Tis true, I know: 'tis true: the dark Pe - ne - lo - pe!

Cecil *fond.*

VI. I *fp*

VI. II *fp*

Vla. *fp*

Vc. *div. unis. fp*

Queen E. *lightly* To have a bro - ther and a lov - er fight Would ba nish all tran - quil - li - ty.

VI. I

VI. II

Vla.

Vc. *pizz. p* *arco fp*

34

Queen E. *marked* 'Twas right someone should take Our

CECIL *marked* The touch - ier of the two re - ceived the wound. —

VI. I

VI. II

Vla.

Vc.

Queen E. Es - sex down, Or he might grow un - ru - ly, and un - ruled.

Cecil The Earl — will not be schooled, —

VI. I

VI. II

Vla.

Vc.

Queen E. *f* My pig - my elf, — ah! 'tis for that — I *with force*

Cecil Will ne - ver learn re - straint.

VI. I

VI. II

Vla.

Vc.

(no rall.)

Fl. 1. 2 *dim.*

Ob. 1. 2 *dim.*

Cl. 1. 2 in Bb *dim.*

Tr. 1. 2 in C *dim.*

Queen E. love — the lord - ly boy!

Cecil Ah, Ma - dam, Ma - dam, pray — take

2. The Queen's Song. QUEEN ELIZABETH; later CECIL.

Slow and dignified (♩ = 60)

Fl. 1. 2 *a2* *mf* *(mf)*

Bsn. 1. 2 *p* *(p)*

Hn. in F 1. 2 *p* *(p)*

3. 4 *p* *(p)*

Queen E. *mf* *marked*
Hark, sir! This ring I had at my crowning: With it I wed-ded My-self to the realm.

Cecil
care!

Db. *p* *express.* *(p)*

Fl. 1. 2 *a2* *pp*

C. Ang. *pp* *mf*

Cl. in Bb 1 *pp* *mf*

2 *pp* *mf*

Bass Cl. in Bb *pp* *mf*

Bsn. 1 *pp* *pp* *mf*

2 *pp*

D. Bsn. *p* *mf*

Hn. in F 1. 2 *pp*

3. 4 *pp* *mf*

Queen E. *p* *sweetly*
My comfort hath been that my peo-ple are hap-py: Hap-pi-ness theirs Be-

Db. *pp* *pp* *mf*

35

C. Ang. *dim.* *pp*

Cl. in Bb *dim.* *pp*

2 *dim.* *pp*

Base Cl. in Bb *dim.* *pp* *cresc. molto*

Ban. *dim.* *pp* *ppp* *cresc. molto*

2 *pp* *ppp* *cresc. molto*

D. Bsn. *dim.* *pp* *ppp* *cresc. molto*

Hn. in F 1. 2. *pp* *ppp* *cresc. molto* *cresc. molto*

3. 4. *pp* *ppp* *cresc. molto*

Perc. *dim.* *pp* *ppp* *cresc.*

B. D. *ppp* *cresc.*

Queen E. *pp*

- cause _____ you are dis - creet. I seek no husband: But good Mas-ter As - cham In my in - fan-cy

Db. *dim.* *pp* *ppp* *cresc. molto*

35

Cl. 1. 2. in Bb *a2* *dim.*

Base Cl. in Bb *dim.*

1 *dim.*

Ban. *dim.*

2 *dim.*

D. Bsn. *dim.*

1. 2. *dim.*

Hn. in F 3. 4. *dim.*

Perc. B. D. *f dim.*

Queen E. *f*

taught me _____ Love's _____ bet - ter than fear.

CECIL *f*

And cau - tion is bet - ter, Sweet High-ness, than

Db. *dim.*

Fl. 1. 2

C. Ang.

1

Cl. in Bb

2

Bass Cl. in Bb

1

Ben.

2

D. Ben.

1. 2

Hn. in F

3. 4

Perc. B. D.

Cecil

ru - in, Than rash - ness and ru - in! O Prin - cess, whom your peo - ple love As their pro - tec - tor, long

Db.

Fl. 1. 2

Cl. 1. 2 in Bb

Cecil

— and long My no - ble fa - ther served you: O let me serve you now, re - cite The pre - cept that my fa - ther

VI. I

VI. II

div. unmuted

half unmuted

4

4

3. Cecil's Song of Government. CECIL, later QUEEN ELIZABETH.

Quiet and flowing (♩ = 70)

Fl. I, 2 *ppp smooth*

Picc. *ppp smooth*

Cl. I, 2 in B♭ *ppp*

Tr. in C *ppp* *muted* *ppp*

Cecil *ppp* *always p* *pp*

taught! The art of go-vernment is in pro-cras-ti-na-tion and in si-lence and de-

Quiet and flowing (♩ = 70)

VI. I *div.* *ppp*

VI. II *All, div. (unmuted)* *ppp*

Vla. *div. un-muted* *ppp*

Vc. *div. un-muted* *ppp*

Db. *ppp*

Fl. I, 2 *ppp*

Picc. *ppp*

Cl. I, 2 in B♭ *ppp*

Tr. in C *ppp*

Cecil *ppp* *pp*

- lay: Blaz-ing bon-fires left to burn Will soon, will soon con-sume themselves a

VI. I *div.* *ppp*

VI. II *div.* *ppp*

Vla. *div.* *ppp*

Vc. *div.* *ppp*

Db. *div.* *ppp*

36

Fl. 1, 2 *ppp*

Picc. *ppp*

Cl. 1, 2 in Bb *ppp*

Tr. in C *ppp*

Cecil *more marked*
- way. Of e - vils choose the least: Great foes will tum - ble down in time, Or wither, one by

VI. I div. *ppp*

VI. II div. *ppp*

Vla. div. *ppp*

Vc. div. *ppp*

Db. div. *ppp*

37

Fl. 1, 2 *pp*

Picc. *pp*

Cl. 1, 2 in Bb *pp*

Tr. in C *pp*

Cecil *pp*
one: He that rules must hear and see What's o - pen - ly or dark - ly done. All that is not e - nough:

VI. I div. *ppp*

VI. II div. *ppp*

Vla. div. *ppp*

Vc. div. *ppp*

Db. div. *ppp*

37

Fl. 1, 2 *a2* *cresc.* *p* *f*

Picc. *cresc.* *p* *f*

Cl. 1, 2 in Bb *a2* *poco a poco cresc.* *f*

Tr. in C *poco a poco cresc.* *p cresc.* *mf*

Cecil *cresc.*
 There comes a moment when to rule is to be swift and bold: Know at last the time to strike - It may be when the iron is

VI. I div.

VI. II div.

Vla. div.

Vc. div.

Db. div.

Fl. 1, 2 *a2* *ff* *p* *ff* *ff*

Picc. *ff* *p* *ff* *ff*

Cl. 1, 2 in Bb *a2* *ff* *p* *ff* *ff*

Tr. in C *ff* *p* *ff* *ff*

QUEEN ELIZABETH *p*
 Your Prin-cess thanks you, trus-ty elf.

Cecil *ff* *p* *ff* *ff*
 cold! It may be when the iron is cold! Now

VI. I div. *ff*

VI. II div. *ff*

Vla. div. *ff*

Vc. div. *ff*

Db. div. *ff*

4. Recitative and Essex's Entry. CECIL, QUEEN ELIZABETH; later PAGE, ESSEX.

The same tempo

Ob. 1. 2 *a2* *p* *express.* *mf* *pp*

Bsn. 1. 2 *a2* *p* *express.* *mf* *pp*

Queen E. Is at the old one's tricks a - gain! With one care en - ded,

Cecil if I may ob - trude myself, The new am - bassador from Spain

The same tempo

VI. I div.

VI. II div.

Vla. div.

Vc. div.

Db. div.

Ob. 1. 2 *a2* *p* *mf* *f* *p*

Bsn. 1. 2 *a2* *p* *mf* *f* *p*

Queen E. o - thers are be - gun. What new old care is this?

Cecil The new - est is an old care now re - newed. Word has been brought

38 more flowing

Cl. 1. 2 in Bb *a2* *pp* *p*

Bass Cl. in Bb *pp* *p*

Bsn. 1. 2 *pp* *p* *1*

Queen E. How soon? How near - ly can they guess, Our faithful eyes and

Cecil The King of Spain designs a new Ar - ma - da to be sent

This musical score is for Act II, Scene 1 of 'The Pirates of Penzance'. It features a full orchestra and vocal soloists. The orchestration includes Oboe (Ob.), English Horn (Ang.), Clarinet in B-flat (Cl. 1, 2 in Bb), Bass Clarinet (Base Cl. in Bb), Bassoon (Bsn.), and Cello/Double Bass (Cecil). The vocal soloists are Queen Elizabeth (Queen E.) and Cecil. The score is in 3/4 time and G major. The lyrics are in English. The music is characterized by its wit and humor, with Queen Elizabeth's character being a central figure. The score is a full page from a larger manuscript, showing measures 1 through 10. The lyrics are: Queen E. ears? God's death! What men, What mo-ney must be thrown In-to the maw of cannon! Cecil Per-haps before the spring. Ma-dam, we are in the

This musical score is for the 'The Spanish Overture' by Pyotr Ilyich Tchaikovsky. It is a full orchestral score with vocal soloists. The score is written for a large ensemble, including woodwinds, strings, and vocal soloists. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score is divided into measures, with bar lines indicating the end of each measure. The vocal soloists are the Queen E. and Cecil. The lyrics are in English and describe the Spanish Overture. The score is a full orchestral score with vocal soloists. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score is divided into measures, with bar lines indicating the end of each measure. The vocal soloists are the Queen E. and Cecil. The lyrics are in English and describe the Spanish Overture.

=====

Essex enters, kneels and rises. The Page goes out.

Fl. 1. 2

Ob. 1. 2

C. Ang.

Ben. 1. 2

PAGE

My lord of Essex!

Queen E.

Wel - come, my lord.

Sir Robert here, so wise in counsel, will return a-non.

div. b.

pp sweetly

1st half

VI. I

VI. II

Cecil bows himself out.

40

Ob. 1 2

C. Ang.

Bass Cl.
in Bb

Ben. 1 2

Tr. 1 2
in C

1 2

Tbne.

3

Timp.

Queen
E.

Cou - sin, I greet you. Ah, Ro - bin!

ESSEX

Queen _____ of my life!

40

VI. I
div.

cresc.

f

VI. II

(1st half)

cresc.

2nd half

f

pp

Vla.

f

pp

Vc.

mf

f

pp

Db.

f

pp

Essex takes the lute.

Ob. 1. 2

C. Ang.

Bass Cl. in Bb

Ban. 1. 2

Tr. 1. 2 in C

1. 2

Tbne.

3

Timp.

Queen E.

Cares of State eat up my days. There lies my lute; Take it and play.

Essex

Queen of my life!

VI. I

VI. II

Vla.

Vo.

Db.

3

4

5. First Lute Song. ESSEX; later QUEEN ELIZABETH.

(♩ = ♩ = 70) Quick and gay

Bass Cl.
in B♭

Harp

Essex

Quick mu - sic is best When the heart, the heart is op -

(♩ = ♩ = 70) Quick and gay

3 Solos
pp vibrato

VI. I

3 Solos
pp vibrato

VI. II

2 Solos
pp vibrato

Vla.

2 Solos
pp vibrato

Vc.

Db.

always distinctly

Harp

Essex

more marked

- pressed, Quick mu - sic can heal With danc - ing, by night and by day.

3 Solos
pp

VI. I

3 Solos
pp

VI. II

4 Solos
pp

Vla.

Vc.

Db.

[illegible]

pp always distinctly

The musical score is arranged in a standard orchestral format. The top staff is for Percussion (Perc.) and Glock. Below it is the Harp. The vocal part is for Essex, with lyrics: "Quick mu - sic can heal With danc - ing, the plea - sure of kings." The string section consists of Violins I (VI. I, 3 Solos), Violins II (VI. II, 3 Solos), Viola (Via., 4 Solos), and Violoncello (Vc.). The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *fff*.

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It features a vocal soloist (Soprano) and a large orchestra. The score is written in 4/4 time and includes the following parts:

- Vocal Soloist (Soprano):** The vocal line is written in a soprano clef. The lyrics are: "Hal - la - loo, hal - la - lay, hal - la - loo, hal - la - lay, Hal - la la la la la la la la loo lay a."
- Orchestra:** The orchestral parts include:
 - Banjo (Ban.):** Two staves, marked *pp cresc.*
 - Glockenspiel (Glock.):** One staff, marked *pp*.
 - Percussion (Perc.):** One staff, marked *pp*.
 - Harp:** One staff, marked *cresc.* and *ff*.
 - Essex:** One staff, marked *gaily*.
 - Violins I (VI. I):** Three staves, marked *pp*.
 - Violins II (VI. II):** Three staves, marked *pp*.
 - Violas (Via.):** Four staves, marked *pp*.
 - Viola (V.):** One staff, marked *pp*.
 - Double Bass (Db.):** One staff, marked *pp cresc.*

The score includes various musical notations such as dynamics (*pp*, *cresc.*, *ff*), articulation (*gaily*), and phrasing slurs. The tempo is indicated as "Moderato" at the beginning of the score.

42 Slow, as before

Bass Cl.
in Bb

1

Ban.

2

D. Bsn.

Hr. 2, 4
in F

Tr. 1, 2
in C

1, 2

Tone.

3
Tuba

Glock.

Perc.

Harp

QUEEN ELIZABETH

Too light, too gay: A song for care - less hearts.

42 Slow, as before

VI. I
3 Solos

VI. II
3 Solos

Vla.
4 Solos

Vc.

Db.

6. Second Lute Song. ESSEX; later QUEEN ELIZABETH.

Very freely (follow the voice) (♩ = about 40)

(move forward)

Harp

marked (always resonating)

ESSEX

(move forward) *(roll.)*

Hap - - - py, hap - - - py were he

1. Solo (unmuted) pizz. *p*

VI. I All the rest muted *pp*

1. Solo (unmuted) pizz. *p*

VI. II All the rest muted *pp*

Vla. 1. Solo (unmuted) pizz. *p*

the rest muted *pp*

Vc. 1. Solo (unmuted) pizz. *p*

the rest muted *pp*

Harp

Essex

(move on)

could fi - nish forth his fate In some un-haunted de - sert, in some un-haunted

1. Solo *p*

VI. I the rest *express. pp*

1. Solo *p*

VI. II the rest *express. pp*

1. Solo *p*

Vla. the rest *express. pp*

1. Solo *p*

Vc. the rest *express. p*

Harp

Essex

de - sert, where, ob - scure From all so - ci - e - ty, from love and hate Of world - ly folk,

1. Solo

VI. I

the rest

1. Solo

VI. II

the rest

1. Solo

Vla.

the rest

1. Solo

Vc.

the rest

Db.

marked

dim.

dim.

(b)

dim.

arco

pizz.

1. Solo (unmuted) pizz.

the rest muted

then might he sleep, sleep se - cure; Then wake a - gain, and give God e - ver

[illegible][illegible]

Harp *cresc.*

Essex dies, his tomb might be a bush Where harm - less ro - bin dwells with gen - tle thrush;

1. Solo VI. I *arco*

the rest *cresc.*

1. Solo VI. II *arco*

the rest *cresc.*

1. Solo Vla. *arco*

the rest *cresc.*

1. Solo Vc. *arco*

the rest *cresc.*

1. Solo Db. *cresc.*

the rest *cresc.*

44

Harp *p* *(move forward)* Solo

Essex *p* *(move forward)* *(rall.)* Hap - py, hap - py were he!

44

1. Solo VI. I *ppp* *pizz.* *p*

the rest *pp*

1. Solo VI. II *ppp* *pizz.* *p*

the rest *pp*

1. Solo Vla. *ppp* *pizz.* *p*

the rest *pp*

1. Solo Vc. *ppp* *pizz.* *p*

the rest *pp*

Harp

QUEEN ELIZABETH *pp* *cresc.*
Ro-bin, a melting song: but

Essex *p*
Hap py were he!

1. Solo *pp* *ppp*
VI. I
the rest *ppp*

1. Solo *pp* *ppp*
VI. II
the rest *ppp*

1. Solo *pp* *ppp*
Via.
the rest *ppp*

1. Solo *pp* *ppp*
Vc.
the rest *ppp*

Essex continues to strum on the lute.

Harp *cresc.*

Queen E.
who Can this unworld-ly hermit be? 'Tis a conceit, it is not you.

Essex *growing more animated*
It might be any man, not one you know.

1. Solo
VI. I
the rest

1. Solo
VI. II
the rest

1. Solo
Via.
the rest

1. Solo
Vc.
the rest

Fl. 1. 2

Ob. 1. 2

C. Ang.

Cl. 1. 2
in Bb

Bsn. 1. 2

Queen
E.

Essex

VI. I
div.

VI. II
div.

Vla.

Vc.

Db.

and cau - tious ne - ver!

To advance in for - tune, as becomes a man...

But to one pas - sion constant e - ver!

To ad -

a2

p

pp

f

pp

pizz.

p

mf

1 Solo

2nd half

p

pp

Fl. 1. 2

Ob. 1. 2

C. Ang.

Cl. 1. 2
in Bb

Bsn. 1. 2

Queen
E.

Essex

VI. I
div.

VI. II

Vla.

Vc.

Db.

Do I not favour thee, Promote thy pride And right thy wrongs?

- vance in fa - vour, as a sui - tor longs. Sove - reign most

a2

pp

1 Solo very sweetly

pp

mf

1 Solo

2nd half

pp

mf

p

pp

f dim. subito

pp

45 Flowing (♩ = 72)

Fl. 1. 2 *a2*
 Ob. 1. 2 *1.*
 C. Ang.
 Cl. in Bb 1. 2
 Ben. 1. 2
 Harp
 Queen E. *mf* *pp*
 Essex *pp*
45 Flowing (♩ = 72)
 Vla. *All arco*
 Db. *1. Solo* *the rest* *pp* *express. and smooth* *pp* *pizz.*

I here - to - fore Though ringed with foes, I on - ly bled with ar - rows
 loved — What so - lace more Can I dis - close? Bet - ter than

Fl. 1. 2 *a2*
 Cl. in Bb 1. 2
 Harp
 Queen E.
 Essex
 Vla.
 1. Solo
 Db.
 the rest

of the spring, My sense was on - ly wound - ed by the rose: And
 tears — the faith - ful - ness I bring, What my heart holds, — on - ly thy heart knows, what my heart holds,

Fl. 1. 2 *a2*

Cl. in Bb

Harp

Queen E.
I too then could sing: But years de - cline and go: Vi - de - o et

Essex *more marked*
And I too now can sing, can sing: Are tears a sign, are tears a sign to show That we shall

Vla.

1. Solo

Db.

the rest

Fl. 1. 2 *a2*

Cl. in Bb

Harp

Queen E. *dim.*
ta - ce - o! Vi - de - o et ta - ce - o! *f suddenly*
Then re -

Essex *mf freely*
reap but as we sow? Ah, Ma-dam, than your voice with me No song is sweet-er. *ppp*

Vla.

1. Solo

Db.

the rest

Animated (♩ = 84)

99

Fl. 1. 2 *pp*

Picc. *pp*

Ob. 1. 2 *pp*

C. Ang. *pp*

Cl. 1. 2 in B♭ *pp*

Bass Cl. in B♭ *pp*

Bsn. 1. 2 *pp*

D. Bsn. *pp*

Hr. in F *pp*

3. 4 *pp*

Tr. in C *pp*

3 *pp*

Tbne. *pp*

3 Tuba *pp*

Timp. *pp*

Queen E.
- joice_ with me! I am a wo-man, though I be a Queen, And still a wo - man, though I be a Prince!

Essex

Animated (♩ = 84)

VI. I *unis. f* *pp*

VI. II *unis. f* *pp*

Vla. *3 (unis.) f* *pp*

Vc. *unis. f* *pp*

Db. *All unis. f* *pp*

[46] Very lively (♩ = 192)

Fl. 1. 2 *1. Solo* *mf express.*

Picc. *take Flute 3*

Ob. 1. 2 *1. Solo* *mf express.*

C. Ang.

Cl. 1. 2 in B♭ *1. Solo* *mf express.*

Bass Cl. in B♭ *mf express.*

Bsn. 1. 2 *1. Solo* *mf express.*

D. Ban.

1. 2

Hr. in F

3. 4

1. 2

Tr. in C

3

1. 2

Tbne.

3

Tuba

Timp.

Perc.

Queen E.

Essex

Then let me dare as - sert The man I am, a - vow Mine hum - ble

[46] Very lively (♩ = 192)

VI. I *mf*

VI. II *mf*

Vla.

Vc. *mf marked*

Db. *mf marked*

FLUTE

Fl. 1 & 2

OBOE

Ob. 1 & 2

CLARINET

Cl. 1 & 2 in B $\flat$

BASS CLARINET

Bass Cl. in B $\flat$

SAXOPHONES

Sax. 1 & 2

D. Sax.

HORN

Hn. in F

3 & 4

TROMBONE

Tr. in C

3

TRUMPET

Tr. in C

3

TUBA

3 Tuba

TYMPAN

Timp.

CYMBAL

Cym.

PERCUSSION

Perc.

B.D.

VOCALS

Queen E.

Essex

du - ty is Far more than du - ty now: Call me not mal - a - pert If _____

VIOLIN

Vi. I

Vi. II

VIOLOLA

Vla.

CELLO

Vc.

DOUBLE BASS

Db.

Fl. 1. 2

Ob. 1. 2

Cl. 1. 2
in Bb

Bass Cl.
in Bb

1
Bsn.

2

D. Bsn.

1. 2
Hn. in F

3. 4

1. 2
Tr. in C

3

1. 2
Tbn.

3
Tuba

Timp.

Perc.

Queen
E.

Essex

VI. I

VI. II

Vla.

Vc.

Db.

from thy feet I start, from thy feet I start A sub-ject, who de-clares A more than sub-ject

Cym.

B. D.

47 Agitated (♩ = 100)

Ob. 1. 2 *pp* *cresc.* *pp*

C. Ang. *pp* *cresc.* *pp*

Cl. 1. 2 in B♭

Bsn. 1. 2

Hr. in F 1. 2 3. 4

Tr. 1. 2 in C *muted* *pp* *cresc.* *pp*

Tbne. 1. 2 *a2* *muted* *pp* *cresc.* *pp*

Queen E. *f* *with fury*
- lone! Be less im - pet - u - ous my lord.

Essex *f*
The jackal lurking by the wall, How vain his hope the lion will fall! The jackal

47 Agitated (♩ = 100)

VI. I *col legno* *pp* *cresc.* *pp*

VI. II *col legno* *pp* *cresc.* *pp*

Vla. *col legno* *pp* *cresc.* *pp*

Vc. *col legno* *pp* *cresc.* *pp*

Db. *pizz.* *pp*

Ob. 1. 2 *a2* *pp* *pp*

C. Ang. *pp* *pp*

Cl. 1. 2 in B♭

Bsn. 1. 2

Hr. in F 1. 2 3. 4

Tr. 1. 2 in C *a2* *pp* *pp*

Tbne. 1. 2 *a2* *pp* *pp*

Queen E. *p*
You wrong Sir Wal - ter Ra - leigh there.

Essex *f*
waiting in the night, He keep - eth long his e - vil spite. Raleigh, Ce - cil, seek to

VI. I *pp* *pp*

VI. II *pp* *pp*

Vla. *pp* *pp*

Vc. *pp* *pp*

Db. *pp*

Ob. 1 & 2

C. Ang.

Tr. 1 & 2
in C

Tbn. 1 & 2

Queen
E.

Essex

VI. I

VI. II

Vla.

Vc.

Db.

ban My claim to Ire - land, if they can. I am the man to conquer Ty - rone. For God's sake let me

48

Ob. 1 & 2

C. Ang.

Cl. 1 & 2 in Bb

Ban. 1 & 2

1. 2

Hn. in F

3. 4

Tr. 1 & 2 in C

a2

Tbn. 1 & 2

Queen E.

Essex

Your plain - ings I can ne'er re - fuse. Your plain - ings I can ne'er re - fuse, Your plain - ings go!

For God's sake let me go! I am the man Ty - rone to o - ver

48

VI. I

VI. II

Vla.

Ve.

Db.

G.P.

49

2

[illegible]

8. Soliloquy and Prayer. QUEEN ELIZABETH.

Slow and solemn ($\text{♩} = 52$)

Quicker (as in Essex's song)

Bass Cl. in B♭
 Ben. 1. 2
 D. Ben.
 1. 2
 Hn. in F
 3. 4
 Tmpe. 1. 2 3
 Tuba
 Timp.
 Perc.
 QUEEN ELIZABETH
f with energy
 On ri - valries 'tis safe for kings - To base - their power.

Slow and solemn ($\text{♩} = 52$)

Quicker (as in Essex's song)

VI. I
 VI. II
 Vla.
 Vc.
 Db.
 arco
 dim.
 dim.
 dim.
 piz.
 f

Slow (as before)

Bass Cl. in B♭
 Ben. 1. 2
 D. Ben.
 Tmpe. 1. 2 3
 Tuba
 Timp.
 Perc.
 Queen E.
 but how their spirit longs For har - monies and mellowings Of dis - cords harsh, of real and phan - tom
 Slow (as before)
 (pizz.)

50 Quicker (as before)

Fl. 1. 2 *ppp*

Ob. 1. 2 *pp*

C. Ang. *ppp*

Cl. in Bb. 1. 2 *ppp* *pp*

Bass Cl. in Bb. *pp*

Ben. 1. 2 *pp*

D. Bsn. *ppp* *ppp*

Hn. in F 1. 2 *pp* 3. 4 *pp*

Tuba

Timp. *ppp*

Queen E. *pp intensely*
 wrongs! If life were love and love were true, Then

50 Quicker (as before)

Vi. I *ppp*

Vi. II *ppp*

Vla. 4

Vc.

Db. *arco* *ppp*

51 Slow (as before)

Fl. 1 & 2

Ob. 1 & 2

C. Ang.

Cl. in Bb

Bass Cl. in Bb

Ben. 1 & 2

D. Ben.

Hn. in F

Tr. 1 & 2 in C

Tbn. 1, 2 & 3

Tuba

Timp.

Perc.

Queen E.

could I love thee through and through! But God gave me a sceptre, The burden and the

51 Slow (as before)

VI. I

VI. II

Vla.

Vc.

Db.

dim.

ppp

ppp

Quick (as before)

Slow (as before)

Bass Cl. in Bb
 1.
 Bsn.
 2.
 D. Bsn.
 1. 2.
 Hn. in F
 3. 4.
 Tr. 1. 2. in C
 a2
 Tbn. 1. 2. 3.
 a3
 Tuba
 Timp.
 Perc.
 B. D.
 Queen E.
 glo - ry I must not lay them down: I live and

Quick (as before)

Slow (as before)

VI. I
 VI. II
 Vla.
 Vc.
 Db.
 pizz.

Bass Cl.
in B $\flat$
 Ben. 1. 2
 D. Ben.
 Tr. in C
 1. 2
 3
 Tbn.
 1. 2
 3
 Tuba
 Timp.
 Perc.
 Queen
E.
 reign a vir - gin. Will die in ho - nour, Leave a re - ful - gent crown!
 Vla.
 Vc.
 Db.

She kneels and prays
52 the same tempo
 Bass Cl.
in B $\flat$
 D. Ben.
 Timp.
 Perc.
 Queen
E.
 O God, my King, sole ruler of the world, That pulled me from a prison to
a palace To be a sovereign Princess
 Vla.
 Vc.
 Db.

1. 2. *trem.*
Fl. *pp*
3. *trem.*
Ob. 1. 2. *pp*
C. Ang. *pp*
Bass Cl. in Bb. *ppp*
D. Bsn. *ppp*
Timp.
Perc. B. D.
Queen E.
And to rule the people of England: Thou hast placed me high, but my flesh is frail:
VI. I *div. in 3 trem.*
VI. II *div. in 3 trem.*
Vla. div. *pp slightly marked*
Vc. div.
Db. div.

1. 2.
Fl. *p*
3. *p*
Ob. 1. 2. *pp*
C. Ang. *pp*
Bass Cl. in Bb. *ppp*
D. Bsn. *ppp*
Timp.
Perc. B. D.
Queen E.
Without Thee my throne is unstable, My kingdom tottering, my life uncertain:
VI. I *div. in 3*
VI. II *div. in 3*
Vla. div.
Vc. div.
Db. div.

53

1. 2. Fl.

3. Ob.

1. 2. C. Ang.

Cl. 1, 2 in Bb

Bass Cl. in Bb

1. 2. Ben.

D. Ben.

1. 2. Hn. in F

3. 4. Tr. in C 2

1. 2. Tbn. 2

3. Tuba

Timp.

Perc.

Queen E.

O maintain in this weak woman the heart of a man! Er - rors and faults have be - set me - from my youth.

53

VI. I div. in 3

VI. II div. in 3

Vla. div.

Vc. div.

Db. div.

1. 2.
Fl.

3.
Ob.

1.
2.
C. Ang.

Cl. 1, 2
in Bb

Bass Cl.
in Bb

1.
2.
Bsn.

D. Bsn.

1. 2.
Hn. in F

3. 4.
Tr. in C

1.
3.
Tbne.

2.
3.
Tuba

Timp.

Cym.

Perc.

S. D.

B. D.

Queen E.

I bow my - self be - fore the throne of Thy grace: For - give me and pro - tect.

VI. I
div.

VI. II
div.

Vla.
div.

Vc.
div.

Db.
div.

1. 2. Fl. *f cresc.*

3. Fl. *f cresc.*

1. Ob. *f cresc.*

2. Ob. *f cresc.*

C. Ang. *f cresc.*

Cl. 1. 2. in Bb *f cresc.*

Bass Cl. in Bb *f cresc.*

1. Bsn. *f cresc.*

2. Bsn. *f cresc.*

D. Bsn. *f cresc.*

1. 2. Hn. in F *f cresc.*

3. 4. Hn. in F *f cresc.*

1. Tr. in C *f*

3. Tr. in C *f*

1. Tbn. *f*

2. Tbn. *f*

3. Tbn. *f*

Tuba *f*

Timp. *cresc.*

Cym. *p*

Perc. S. D. *f*

B. D. *cresc.*

Queen E. *f*
me, O God my King, That I may rule and protect my people in peace.

VI. I div. *f cresc.*

VI. II div. *f cresc.*

Vla. div. *f cresc.*

Vc. div. *f cresc.*

Db. div. *f cresc.*

SLOW CURTAIN

1. 2
Fl.

3

Ob. 1. 2

C. Ang.

Cl. 1. 2
in Bb

Bass Cl.
in Bb

Bsn. 1. 2

D. Bsn.

1. 2
Hn. in F

3. 4

1. 2
Tr. in C

3

1. 2
Tbne. 3

Tuba

Timp.

Perc. B. D.

Queen E.

A - men, A - men. Amen.

VI. I
div. in 3

VI. II
div. in 3

Vla. div.

Vc. div.

Db. div.

ACT II

SCENE 1

The Guildhall at Norwich

1. Prelude and Welcome. RECORDER, QUEEN ELIZABETH, CHORUS; later ESSEX and CECIL. Slow and majestic (♩ = 60)

117

Flute 1. 2. 3. *a3*

Oboe 1. 2. *a2*

Cor Anglais

Clarinet 1. 2. in B♭

Bass Clarinet in B♭

Bassoon 1. 2. *a2*

Double Bassoon

Horn in F 1. 2. 3. 4. *a2*

Trumpet in C 1. 2. 3. 4.

Trombone 1. 2. 3.

Tuba

Tri. *f*

S.D. *f*

Percussion *f* Tam-tam *f*

Bells *f*

Slow and majestic (♩ = 60)

Violin I *trem.* *ff*

Violin II *trem.* *ff*

Viola *trem.* *ff*

Violoncello *trem.* *ff*

Doublebass *div.* *ff*

Fl. 1, 2, 3
Ob. 1, 2
C. Aug.
Cl. 1, 2
in Bb
Bass Cl.
in Bb
Bsn. 1, 2
D. Bsn.
Hn. in F
1, 2, 3, 4
Tr. in C
1, 2, 3, 4
Tbne. 1, 2, 3
Tuba
Perc.
Tri.
S.D.
Tam-tam
Bells
VI. I
VI. II
Via.
Vc.
Db.
div.

Fl. 1, 2, 3 *sf* *a3*

Ob. 1, 2 *sf* *a2*

C. Ang. *sf*

Cl. 1, 2 in Bb *sf*

Bass Cl. in Bb *sf*

Bsn. 1, 2 *pp*

D. Bsn. *pp*

Hr. in F *pp* *a2*

3, 4 *pp* *a2*

Tr. in C 2 *sf*

3 *sf*

1 *sf*

Tbne. 2 *sf*

3 *sf*

Tuba *pp*

Tri. *f*

S. D. *f*

Perc. Tam-tam

Bells *f*

VI. I *sf*

VI. II *sf*

Vla. *sf*

Vc. *sf*

Db. div. *pp*

CURTAIN

Fl. 1, 2, 3
cresc.

Ob. 1, 2
cresc.

C. Ang.
cresc.

Cl. 1, 2
in Bb
cresc.

Bass Cl.
in Bb
cresc.

Bsn. 1, 2

D. Bsn.

Hr. in F
1, 2
3, 4

Tr. in C
2
3

Tbn. 2
1
3

Tuba

Tri.
cresc.

S.D.
cresc.

Perc.
Tam-tam

Bells
cresc.

VI. I
cresc.

VI. II
cresc.

Vla.
cresc.

Vc.
cresc.

Db. div.

The musical score is for a piece titled "CURTAIN". It features a large orchestral ensemble. The woodwind section includes three flutes (1, 2, 3), two oboes (1, 2), a cor Anglais, two clarinets in Bb (1, 2), a bass clarinet in Bb, two bassoons (1, 2), and a double bassoon. The brass section consists of two horns in F (1, 2), four trumpets (1, 2, 3, 4), two trombones (1, 2), and a tuba. The string section includes two violins (I, II), a viola, a cello, and a double bass. The percussion section includes triangle, snare drum, tam-tam, and bells. The score is written in 4/4 time and features a crescendo leading to a final section marked "CURTAIN".

54

The Queen on progress, attended by Essex, Cecil, Raleigh and Mountjoy. The citizens of Norwich crowd around.

Bass Cl. in Eb

Bsn. 1. 2

D. Bsn.

1. 2

Hn. in F

3. 4

Tuba

RECORDER (concluding his address)

f *freely*

... and there - fore, most gracious Empress, the citizens of Norwich must always pray for Your Majesty's roy - al per - son.

54

VI. I

VI. II

Vla.

Vc.

Db. div.

Bass Cl. in Eb

Bsn. 1. 2

D. Bsn.

1. 2

Hn. in F

3. 4

Tuba

Rec.

whom God, now and ev - er pre - serve, to His good plea - sure and our great com - fort.

VI. I

VI. II

Vla.

Vc.

Db. div.

(in tempo)

1. Ob. *pp* *express.*

2. *pp* *express.*

C. Ang. *pp* *express.*

1. Cl. in Bb *pp*

2. *pp*

Bass Cl. in Bb *pp*

1. Ben. *pp*

2. *pp*

D. Ben. *pp*

1. 2. Hn. in F *pp*

3. 4.

QUEEN ELIZABETH

p *cresc.*

I thank you, Master Re-cord-er. You have spoken to me from the faithful

(in tempo)

VI. I *div.* *pp* *pizz.* *unis*

VI. II *div.* *pp* *unis.* *pizz.* *pp*

Vla. *div.* *pp* *unis.* *pizz.* *pp*

Vc. *div.* *pp* *pizz.* *unis.*

Db. *div.*

Ob. 1. 2

C. Ang.

Cl. 1. 2 in B $\flat$

Bass Cl. in B $\flat$

Bsn. 1. 2

Queen E.

marked

hearts of the peo-ple of Norwich,

cresc.

and I would have them know

più f

that they may have a great - er or wis - er prince,

VI. I

VI. II

Vla.

Vc.

Db.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Ob. 1. 2

C. Ang.

Cl. 1. 2 in B $\flat$

Bass Cl. in B $\flat$

Bsn. 1. 2

D. Bsn.

1. 2

Hr. in F

3. 4

Queen E.

but they shall ne - ver have a prince more lov - ing.

VI. I

VI. II

Vla.

Vc.

Db.

arco

pizz

arco

pizz

arco

pizz

arco

pizz

unis. pizz

a2

2

4

55

Fl. 1, 2, 3

Ob. 1, 2

C. Ang.

Cl. 1, 2 in Bb

Bass Cl. in Bb

D. Ben.

Hn. in F

Tr. in C

Tbne.

Tuba

Tri.

S.D.

Perc.

Bells

S.

A.

T.

B.

CHORUS

Hurrah!

Hurrah!

Hurrah!

Hurrah!

55

VI. I

VI. II

Vla.

Vc.

Db.

arco trem.

arco

arco trem.

arco

arco trem.

arco

arco div.

The Recorder approaches the Queen, who gives him her hand to kiss.

In attempting to kneel before her, he stumbles.
She helps him to rise.

Tempo II ♩ = 76

Bass Cl. in Eb
 Ben. 1. 2
 D. Ben.
 Hn. in F
 1. 2
 3. 4
 Tuba
 Timp. wooden sticks
 Db. div.

Cl. 1. 2 in Eb
 Bass Cl. in Eb
 Ben. 1. 2
 Timp.
56
 QUEEN ELIZABETH
 Good sir, your homage hath nearly proved your un-do-ing!
 RECORDER
f breathless
 Madam, Madam, forgive me!
 Vla. pizz.

Bass Cl. in Eb
 Ben. 1. 2
 Timp.
 Rec.
 My bones are old; My heart is old, But not too old to beat, And if my knees

Ben. 1. 2 *a2*

Timp.

QUEEN ELIZABETH *f*

God's blessing on your heart, con-ti-nue there.

Rec. *f*

would bend I would be kneel ing at your feet.

57 Tempo I ♩ = 60

Ob. *pp*

C. Ang. *pp*

Cl. in B♭ 1 *pp*

2 *pp*

Bass Cl. in B♭ *pp*

Ben. 1 *pp*

2 *pp*

D. Ben. *pp*

Tr. 1. 2 in C *pp*

Tbne. 1. 2 *pp*

S. *pp*

Behold! Behold! Ne - ver was a prince more lov - ing!

A. *pp*

Behold! Behold! Ne - ver was a prince more lov - ing!

T. *pp*

Behold! Behold! Ne - ver was a prince more lov - ing!

B. *pp*

Behold! Behold! Ne - ver was a prince more lov - ing!

CHORUS

57 Tempo I ♩ = 60

VI. I *div. arco* *pp*

VI. II *div. arco* *pp*

Vla. *div. arco* *pp*

Vc. *div. arco* *pp*

Db. *pp*

ESSEX (aside)
agitated

RECORDER
freely

Tedious o-rations, dotards on their knees -

Madam, it is our hope You may be pleased to see A masque, here new devised To honour you, with song and dance.

CHORUS
S.
A.
T.
B.

58 Tempo II ♩ = 76
IV
ppp express.

1. 2.
Hn. in F muted

3. 4.
Timp. felt sticks

Essex
I for one could yawn myself to death. CECIL (*aside*) An honour, yes, but like a chain -
To be on progress with her Majesty, Is that no honour to you now, my lord?

VI. I 2nd half
VI. II *cresc.*
Vla. *cresc.*
Vc. *div.*
Db. *div., pizz.*

1. 2.
Hn. in F

3. 4.
Timp.

Essex
- that holds me back. When will the Queen de-cide Her De-pu-ty for Ireland?
Cecil That holds you back, from what? from what? The masque be-gins.

VI. I 2nd half
VI. II
Vla. *cresc.*
Vc. *div.*
Db. *div.*

accel.

arco *ppp* *V* express. *cresc.*

(pizz.)

2. The Masque. MASQUERS, SPIRIT OF THE MASQUE, DANCERS; later QUEEN ELIZABETH, ESSEX, RALEIGH, MOUNTJOY.

The Semi-chorus of the Masque is grouped round a fanciful leafy bower, with the Spirit of the Masque in the centre. This is faced by the Queen and her attendants.

moving forward

1. 2. Hn. in F 3. 4. Perc. Harp Cecil

SEMI-CHORUS OF MASQUES

S. Sea flow to air, And air fly in - to fire!

A. Melt earth to sea And air fly in - to fire!

T. Melt earth to sea, sea flow to air, And air fly in - to fire!

B. Melt earth to sea, sea flow to air, And air fly in - to fire!

moving forward

VI. I div. VI. II div. Vla. div. Ve. div. Db. div.

mp cresc.

mp cresc.

p cresc.

p cresc.

p cresc.

cresc.

cresc.

cresc.

Broadly

129

Perc. Triangle

Harp G major *f*

S. *f* The e - le - ments, at Glo - ri - a - na's chair, *dim.* *p* Mingle in tune - ful

A. *f* The e - le - ments, at Glo - ri - a - na's chair, *dim.* *p* Mingle in tune - ful

T. *f* The e - le - ments, at Glo - ri - a - na's chair, *dim.* *p* Mingle in tune - ful

B. *f* The e - le - ments, at Glo - ri - a - na's chair, *dim.* *p* Mingle in tune - ful

Broadly

VI. I div. *f dim.* *pp*

VI. II div. *f dim.* *pp*

Vla. div. *f dim.* *pp*

Vc. div. *f dim.* *pp*

Db. div. *f* *arco* *pp*

(♩ = 76)

Perc. Tri.

Harp C major

SPRIT OF THE MASQUE (Tenor)

And now _____ we summon from this lea - fy bower _____ The de-mi-god _____

SEMI-CHORUS

S. choir.

A. choir.

T. choir.

B. choir.

(♩ = 76)

VI. I. unis.

VI. II. unis.

Vla. unis.

Vc. unis.

Db.

pizz.

gliss.

that must ap-pear! 'Tis Time! 'Tis Time! 'Tis Time!

pizz.

3/4

First Dance. TIME

Quick and gay (♩. = 70)

SEMI-CHORUS

S. Yes, he is Time, Lus - ty and blithe, Lus - ty and blithe! Time is

A. Yes, he is Time, Lus - ty, lus - ty and blithe! Time's

T. Yes, yes, he is Time, Lus - ty and blithe, Lus - ty and blithe! Time's

B. He is Time, Lus - ty, blithe! Time is

SEMI-CHORUS

S. at his a - po - gee, Al - though you thought to see *dim.* A

A. at his a - po - gee, Al - though you thought to see *dim.* A

T. at his a - po - gee, Al - though you thought to see *dim.* A

B. at his a - po - gee, Al - though you thought to see *dim.* A

SEMI-CHORUS

S. *Grotesque* beard - ed an - cient with a scythe, A beard - ed an - cient with a scythe, *dim.* A beard - ed

A. beard - ed an - cient with a scythe, A beard - ed an - cient with a scythe, A beard - ed an - cient, an

T. beard - ed an - cient with a scythe, A beard - ed an - cient with a scythe, *dim.* A beard - ed

B. beard - ed an - cient with a scythe, A beard - ed an - cient with a scythe, A beard - ed an - cient, an

SEMI-CHORUS

S. *Quick* an - cient with a scythe. No reap - er he That cries "Take heed!" No

A. *dim.* an - cient with a scythe. No reap - er he That cries

T. an - cient with a scythe. No, no reap - er he That cries "Take

B. *dim.* an - cient with a scythe. No reap - er cries

SEMI-CHORUS

S. reap - er he Time is at his a - po - gee!

A. "Take heed!" "Take heed!" Time's at his a - po - gee!

T. heed!" No reap - er, Time is at his a - po - gee!

B. "Take heed!" Time is at his a - po - gee!

SEMI-CHORUS

S. Young and strong, in his prime, in his prime,

A. Young and strong, in his prime, Young, strong in his

T. Young, young and strong, in his prime, Young and

B. Young, strong, in his prime, Young,

SEMI-CHORUS

S. *cresc.* Young and strong in his prime, Young and strong and in his prime: Be

A. *cresc.* prime, his prime, in his prime, Young, strong, in his prime: Be

T. *cresc.* strong and in his prime, and in his, in his prime: Be

B. *cresc.* strong and in his prime, and in his prime, his prime: Be

SEMI-CHORUS

S. = *d*) hold the sow - er of the seed, the sow - er of the seed, Be - hold the sow - er of the seed!

A. *4* hold the sow - er of the seed, the sow - er of the seed, Be - hold the sow - er of the seed! *2* *4*

T. *4* hold the sow - er of the seed, the sow - er of the seed, Be - hold the sow - er of the seed!

B. hold the sow - er of the seed, the sow - er of the seed, Be - hold the sow - er of the seed!

[59] as before ♩ = 76

1. 2. Hn. in F (muted)

3. 4. (muted)

Harp *f* marked

QUEEN ELIZABETH (*aside*)
And Time it was that brought me here. —

ESSEX (*aside*) *f*
And Time hath yet to bring me what is due.

SPIRIT OF THE MASQUE *f*
Time could not sow unless He had a spouse —

S. —

A. —

T. —

B. —

[59] as before ♩ = 76

VI. I. arco 2nd half All pizz.

VI. II. arco *pp* pizz.

Vla. arco *pp* div. unis., pizz.

Vc. arco, div. unis., pizz.

Db. unis., pizz.

From the bower steps forth Concord, a young woman of placid beauty.

Perc. Tri. *ppp*

Harp *mf*

Spirit
to bless His work, and give it life Concord, his loving wife! —

VI. I. *dim.* *pp*

VI. II. *dim.* *pp*

Vla. *dim.* *pp*

Vc. *dim.* *pp*

Db. *mf*

Second Dance. CONCORD

Slow $\text{♩} = 40$

SEMI-CHORUS

S. *p* Con - cord, Con - cord is here, Con - cord, Con - cord is here Our days to *pp* bless

A. *p* Con - cord, Con - cord is here, Con - cord, Con - cord is here Our days to *pp* bless

T. *p* Con - cord, Con - cord is here, Con - cord, Con - cord is here Our days to *pp* bless

B. *p* Con - cord, Con - cord is here, Con - cord, Con - cord is here Our days to *pp* bless

SEMI-CHORUS

S. And this our land, our land to en - due With plen - ty, peace and *pp* hap - pi - ness.

A. And this our land, our land to en - due With plen - ty, peace and *pp* hap - pi - ness.

T. And this our land, our land to en - due With plen - ty, peace and *pp* hap - pi - ness.

B. And this our land, our land to en - due With plen - ty, peace and *pp* hap - pi - ness.

SEMI-CHORUS

S. *p* Con - cord, Con - cord and Time, *cresc.* Con - cord and Time Each need - eth each: *f marked* The ri - pest

A. *p* Con - cord, Con - cord and Time, *cresc.* Con - cord and Time Each need - eth each: *f marked* The ri - pest

T. *p* Con - cord, Con - cord and Time, *cresc.* Con - cord and Time Each need - eth each: *f marked* The ri - pest

B. *p* Con - cord, Con - cord and Time, *cresc.* Con - cord and Time Each need - eth each: *f marked* The ri - pest

SEMI-CHORUS

S. *dim.* fruit hangs where Not *dim.* one, not *dim.* one, but *p* on - ly two, *pp* on - ly two can *ppp* reach.

A. *dim.* fruit hangs where Not *dim.* one, not *dim.* one, but *p* on - ly two, *pp* on - ly two can *ppp* reach.

T. *dim.* fruit hangs where Not *dim.* one, not *dim.* one, but *p* on - ly two, *pp* on - ly two can *ppp* reach.

B. *dim.* fruit hangs where Not *dim.* one, not *dim.* one, but *p* on - ly two, *pp* on - ly two can *ppp* reach.

SPRIT OF THE MASQUE

S. *p* Now Time with Con - cord dan - ces This is - land doth re - joice: And

A. *p* Now Time with Con - cord dan - ces This is - land doth re - joice: And

T. *p* Now Time with Con - cord dan - ces This is - land doth re - joice: And

B. *p* Now Time with Con - cord dan - ces This is - land doth re - joice: And

Spirit

dim. woods and waves and wa - ters *(pp)* Make e - cho to our

Gracefully swaying (♩. = 58)

Spirit voice.

SEMI-CHORUS

fp From springs of bounty, springs of bounty Through this county, through this county Streams a-bundant,

fp From springs of bounty, springs of bounty Through this county, through this county Streams a-

SEMI-CHORUS

dim. streams a-bundant *dim.* Of thanks shall *fp* flow! *fp* Where life was scan-ty, life was scan-ty Fruits of

dim. -bundant, streams a-bundant *dim.* Of thanks shall *fp* flow! *fp* Where life was scan-ty, life was scan-ty Fruits of plen-ty,

SEMI-CHORUS

dim. plenty, fruits of plenty *dim.* Swell re-splendent, *dim.* swell re-splendent *fp* From earth be-low! *fp* No Greek nor Ro-man,

dim. fruits of plenty *dim.* Swell resplendent, *dim.* swell resplendent *fp* From earth be-low! *fp* No Greek nor

SEMI-CHORUS

Greek nor Roman, Queen-ly wo-man *fp* Knew such fa-vour, *fp* knew such fa-vour *fp* From Heav'n a-

Roman, Greek nor Ro-man, Queen-ly wo-man *fp* Knew such fa-vour, *fp* knew such fa-vour *fp* From Heav'n a-

SEMI-CHORUS

fp cresc. -bove *fp cresc.* As she whose presence, *fp cresc.* she whose presence *fp cresc.* Is our pleasance, *fp cresc.* is our pleas-ance, *fp cresc.* pleas-ance

fp cresc. -bove *fp cresc.* As she whose presence, *fp cresc.* she whose presence *fp cresc.* Is our pleas-ance, *fp cresc.* is our pleas-ance

Broadly

dim. Glo-ri-a-na, *dim.* Glo-ri-a-na *p dim.* Hath all our love, *fp* hath all our love, *fp* all our love!

dim. Glo-ri-a-na, *dim.* Glo-ri-a-na *p dim.* Hath all our love, *fp* all our love, *fp* hath all our love!

[60] as before (♩ = 76)

MOUNTJOY (aside)

RALEIGH (aside) *pp* *cresc.* Again we are good friends.

My lord, hath Time brought Concord now between The Earl of Essex and yourself? He loves me not.

SEMI-CHORUS

VI. I *arco* *pp* *cresc.*

VI. II *arco* *pp* *cresc.*

Vla. *arco* *pp* *cresc.*

Vc. *pp* *cresc.*

Perc. *Tri.* *pp*

Harp

heavily
SPIRIT OF THE MASQUE *f*

And now, country maidens,

Ral. *f* *dim.*
Take with a grain of salt, I beg you, his abuse of me, I beg you.

VI. I *mf* *dim.* 2 Solos *pp*

VI. II *mf* 1 Solo *pp*

Vla. *mf* 1 Solo *pp*

Vc. *mf* *dim.* 1 Solo *pp*

Perc. *Tri.* *pp*

Harp *dim.* *mf*

sweetly
Spirit bring a tri-bute of flowers (div.) to the flower of princes all.

VI. I 2 Solos *dim.* *pp*

VI. II 1 Solo *dim.* *pp*

Vla. 1 Solo *dim.* *pp*

Vc. 1 Solo *dim.* *pp*

Fourth Dance. COUNTRY GIRLS

Fast $\text{♩} = 168$

SEMI-CHORUS

S. Sweet flag, sweet flag, Cow slip,
A. Sweet flag and cuc-koo flower,

SEMI-CHORUS

S. cow slip, King cups, king
A. Cow slip and col-um-bine,

SEMI-CHORUS

S. cups, Flower-de-luce, Flower-de-luce, Hare bell,
A. King-cups and sops-in-wine, And cal-a-minth,

SEMI-CHORUS

S. Myr-tle, Myr-tle, and Rose
A. Hare-bell and hy-a-cinth, Myr-tle and bay, Myr-tle and bay, and bay, with

SEMI-CHORUS

S. ma-ry, and Rose ma-ry, Rose
A. Myr-tle and bay, with Rose-ma-ry be-tween, Rose-ma-ry-be-tween,

Slower

SEMI-CHORUS

S. ma-ry, Nor-folk's own gar-lands for her Queen!
A. with Rose-ma-ry be-tween, Nor-folk's own gar-lands for her Queen!

[61] as before $\text{♩} = 76$

Harp

bisbigliando
SPIRIT OF THE MASQUE
Be-hold a troop of rus-tic swains,

SEMI-CHORUS

S.
A.

[61] as before $\text{♩} = 76$

VI. I All pizz.
VI. II All, pizz.
Via. All, pizz.
Vc. All, pizz.
Db.

Harp

Spirit

bringing from the waves and pas - tures the fruits *marked*

VI. I

VI. II

Vla.

Vc.

Db.

Rustics and Fishermen dance
forward from the bower.

Perc.

Tri.

Harp

Spirit

of their toil.

VI. I

VI. II

Vla.

Vc.

Db.

(pizz.)

2
4

Fifth Dance. RUSTICS and FISHERMEN

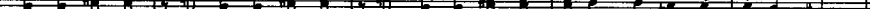
Very lively ♩ = 138

SEMI-CHORUS

T. 
From fen and mea-dow In rush-y bas-kets They bring en-sam-ples, bring en-sam-ples Of all they grow: *p*

B. 
p

SEMI-CHORUS

T. 

B. 

SEMI-CHORUS

T.  In earth-en dish-es Their deep-sea fish-es; Year - ling flee - ces, Wo - ven, Wo ven, wo - ven blankets; New cream and jun-kets,

B. 

2nd time rall.

2nd time ran.

dim.

dim.

pp

pp

pp

pp

And rus-tic trin-kets On wick-er flask-ets, Their coun-try lar-gess, coun-try lar-gess - The best they know! know!

[62] Slow ♩ = 76

Measures 10-15 of the musical score. The Percussion part (Perc.) is written on a single staff with a 4/4 time signature. It features a triplet of eighth notes in measure 10, followed by a half note in measure 11, and a half note in measure 12. The Harp part (Harp) is written on a grand staff (treble and bass clefs). It features a triplet of eighth notes in measure 10, followed by a half note in measure 11, and a half note in measure 12. The key signature has one flat (B-flat).

SPIRIT OF THE MASQUE

Led by Time and Concord, — let all unite in homage to

62 Slow ♩ = 76

Violins I and II, Viola, Violoncello, and Double Bass parts, measures 1-4. The score is in 4/4 time. The key signature has one flat (B-flat). The dynamics are *pp* (pianissimo). The Violins I and II parts are marked *pizz.* (pizzicato). The Viola part is marked *1st half arco* (first half arco). The Violoncello and Double Bass parts are marked *div. pizz.* (divided pizzicato). The Double Bass part is also marked *1st half (pizz.)* (first half (pizzicato)).

Perc. Tri.

Harp

Spirit

Glo - ri - a - na, _____ Our hope of peace, _____ Our flower of grace. _____

VI. I 1st half

VI. II

Vla. 1st half

Vc. div.

Db. 1st half

pp *dim.* *ppp*

Sixth Dance. FINAL DANCE OF HOMAGE

Smooth and gracious ♩ = 60

Spirit

These to - - - - - kens, O take _____

S.

These to - kens of our love re - ceiv - ing, O take them, Prin - cess great and dear, _____

A.

These to - kens of our love re - ceiv - ing, O take them Prin - cess _____

T.

These to - kens, _____ these to - kens of our love re - ceiv - - - ing, O _____

B.

These to - kens of our love re - ceiv - ing, O take them, Prin - cess _____

Spirit

them, _____ These to - - - - - kens, _____

S.

These to - kens of our love re - ceiv - ing, O _____

A.

great and dear, O take them, _____ These to - kens of our love re - ceiv - _____

T.

take them, Prin - cess great and dear, _____ These to - kens of our love, O _____

B.

great and dear, _____ These to - kens of our love re - ceiv - ing, O _____

cresc.

Spirit *f* O take them, O take them From

S. *p* take them, Prin - cess great and dear, From Nor - wich, ci - ty you are leav -

A. *p* ing, O take them, Prin - cess, From Nor - wich, ci - ty you are

T. *p* take them Prin - cess great and dear, From

B. *p* take them Prin - cess dear, From Nor - wich, ci - ty

Spirit Nor - wich, from Nor - wich, That

S. *cresc.* ing, From Nor - wich, ci - ty you are leav - ing, That

A. *cresc.* leav - ing, leav - ing, From Nor - wich, ci - ty you are leav -

T. *cresc.* Nor - wich, ci - ty you are leav - ing, are leav - ing, From Nor - wich, That

B. *cresc.* you are leav - ing, From Nor - wich, ci - ty you are leav - ing, That you a -

Spirit *dim.* you may feel us

S. *dim.* you a - far may feel us near, That you a - far

A. *f* ing That you a - far may feel us near,

T. *dim.* you a - far may feel us near, feel us near, That

B. *f* - far may feel us near, That you a - far may feel us near,

Spirit *mf* *dim.* That you a - far may feel us near.

S. *p dim.* may feel us near, That you may feel us near.

A. *p dim.* may feel us near, That you a - far may feel us near.

T. *p* you a - far may feel us near, may feel us near.

B. *p* That you a - far may feel us near.

fff

3. Finale. QUEEN ELIZABETH, SPIRIT OF THE MASQUE, MASQUERS and CITIZENS; later ESSEX, MOUNTJOY, CECIL, RALEIGH, RECORDER.

[63] As at the beginning ♩ = 60

1. 2
Fl. *f*

3
f

Ob. 1. 2
f

C. Ang.
f

Cl. 1. 2
in B $\flat$
f

Bass Cl.
in B $\flat$
f

Ben. 1. 2
f

D. Ben.
f

1. 2
Hn. in F
open
f

3. 4
open
f

1. 2
Tr. in C
f

3
f

1. 2
Tbn.
f

3
Tuba
f

Perc.
Cym.
f

QUEEN ELIZABETH

sweetly

Nor - wich, we ne-ver can for-get Where Time and Concord sweet - ly met: Good folk, we thank you from our

[63] As at the beginning ♩ = 60

VI. I
arco div. in 3
f

VI. II
arco div. in 3
f

Vla.
arco div. in 3
f

Vc.
arco div. in 3
f

Db.
arco div.
f

div. in 2

64

1. 2. Fl. *mf dim.* *fff*

3. *mf dim.* *fff*

Ob. 1. 2. *mf dim.* *fff*

C. Ang. *mf dim.* *fff*

Cl. 1. 2. in B $\flat$ *mf dim.* *fff*

Bass Cl. in B $\flat$ *mf dim.* *fff*

Bsn. 1. 2. *mf dim.* *fff*

D. Ban. *mf dim.* *fff* *ff*

1. 2. Hn. in F *mf dim.* *fff*

3. 4. *mf dim.* *fff*

Tr. in C 1. 2. *mf dim.* *ff*

3. *mf dim.*

1. 2. Tbn. *mf dim.* *fff* *ff*

3. Tuba *mf dim.* *fff*

Timp. *mf dim.* *fff*

Cym.

Perc. B. D. *mf dim.* *fff*

Queen E. heart, And in — your time may concord ne'er de - part. *fff*

S. Behold! Behold! Ne - ver was a *fff*

A. Behold! Behold! Ne - ver was a *fff*

T. Behold! Behold! Ne - ver was a *fff*

B. Behold! Behold! Ne - ver was a *fff*

CHORUS (CITIZENS)

VI. I div. in 3 *mf dim.* *ff* *div. in 2* *ff* *unis.* *ff express.*

VI. II div. in 3 *mf dim.* *fff* *div. in 2* *ff* *ff express.* *unis.* *ff express.*

Vla. div. in 3 *mf dim.* *fff* *div. in 2* *ff* *ff express.* *unis.* *ff express.*

Vc. div. *mf dim.* *ff* *ff express.*

Db. div. *mf dim.* *fff*

Ob. 1. 2 *pp cresc.*

C. Ang. *pp cresc.*

Cl. 1. 2 in Bb *pp cresc.*

Bass Cl. in Bb *pp cresc.*

Bsn. 1. 2 *pp cresc.*

1. 2 Hn. in F *pp cresc.*

3. 4 *p cresc.*

1. 2 Tr. in C *pp cresc.*

3 *pp cresc.*

1. 2 Tbn. *pp cresc.*

3 Tuba *pp cresc.*

Timp. *pp cresc.*

Harp *arpegg. p cresc.*

S. *p* Ne - ver was a Prince more lov-ing, Ne-ver a Prince more lov-ing, Never was a Prince more

A. *p* Ne - ver was a Prince more lov-ing, Ne-ver a Prince more lov-ing, Never was a Prince more

T. *p* Ne - ver was a Prince more lov-ing, Ne-ver a Prince more lov-ing, Never was a Prince more

B. *p* Ne - ver was a Prince more lov-ing, Ne-ver a Prince more lov-ing, Never was a Prince more

S. Prince more lov-ing, Never was a Prince more lov-ing, Ne-ver was a Prince more

A. Prince more lov-ing, Never was a Prince more lov-ing, Ne-ver was a Prince more

T. Prince more lov-ing, Never was a Prince more lov-ing, Ne-ver was a Prince more

B. Prince more lov-ing, Never was a Prince more lov-ing, Ne-ver was a Prince more

VI. I *cresc.*

VI. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Db. *pizz. p cresc.*

*) SPIRIT OF THE MASQUE sings with Semi-chorus Tenors for 10 bars.

1. 2
Fl.

3

Ob. 1. 2

C. Ang.

Cl 1. 2
in Bb

Bass Cl.
in Bb

Ban. 1. 2

D. Ban.

1. 2
Hn. in F

3. 4

1. 2
Tr. in C

3

1. 2
Tbn.

3
Tuba

Timp.

Perc.

Harp

S.
SEMICHORUS
A.
T.
B.

lov - ing. O crown - ed rose a - mong the leaves so green! —

S.
CHORUS
A.
T.
B.

lov - ing. O crown - ed rose a - mong the leaves so green! —

65

VI. I

VI. II

Vla.

Vc.

Db.

arco

a2

cresc.

a2

a2

a2

a2

B. D.

G major

Fl. 1, 2, 3 *a3*

Ob. 1, 2 *a2*

C. Ang.

Cl. 1, 2 in Bb

Bas. Cl. in Bb

Ben. 1, 2

D. Ben.

Hr. in F 1, 2

Tr. in C 3, 4

Tbn. 1, 2

Tuba

Tri.

S. D.

Per. *Tam-tam*

Bells

Harp

ESSEX *f*

Long live our rose, our e-ver - green!

MOUNTJOY, CECIL, RALEIGH, RECORDER *f*

Long live our rose, our e-ver - green!

CHORUS and SEMI-CHORUS

S. Hurrah! Hurrah! Hurrah! Hurrah!

A. Hurrah! Hurrah! Hurrah! Hurrah!

T. Hurrah! Hurrah! Hurrah! Hurrah!

B. Hurrah! Hurrah! Hurrah! Hurrah!

66

Vi. I

Vi. II

Vla.

Vc.

Db. *div.*

FL. 1, 2, 3 *a3*

Ob. 1, 2 *a2*

C. Ang.

Cl. 1, 2 in Bb

Bass Cl. in Bb

Bsn. 1, 2 *a2*

D. Bsn.

Hr. in F 1, 2 *a2*

3, 4 *a2*

Tr. in C 1, 2 *a2*

3

Tbn. 1, 2 *a2*

3

Tuba

Tri.

S. D.

Perc. Tam-tam

Bells

Essex

Mount. Cecil Rec.

Long live our rose, — our e-ver - green! —

Long live our rose, — our e-ver - green! —

CHORUS and SEMI-CHORUS

S. Hurrah! Hurrah! Hurrah! Hurrah!

A. Hurrah! Hurrah! Hurrah! Hurrah!

T. Hurrah! Hurrah! Hurrah! Hurrah!

B. Hurrah! Hurrah! Hurrah! Hurrah!

VI. I

VI. II

Vla.

Vc.

Db. div.

SLOW CURTAIN

67

CURTAIN

151

Fl. I & II

Cel.

VI. I

VI. II

Vla.

Vc.

Db.

Fl. I & II

Cel.

MOUNTJOY

A gar - den by a ri - ver at a trys-ting Is per - feet in the eve-ning for a

VI. I

VI. II

Vla.

Vc.

Db.

Fl. I. 2 *pp*

Cel. *pp*

Mount. pair, Yet if one for the o - ther long at - ten - deth, De - lay falls like a frost up - on the

VI. I. *pp* *cresc.*

VI. II. *pp* *cresc.*

Vla. *f*

Vc. *pp* *cresc.*

Db. *pp* *cresc.*

Fl. I. 2 *pp* **69** *pp*

Cel. *pp*

Mount. air. But an - guish is ex - qui - site in wait - ing, And who, with hope a -

VI. I. *pp* **69** *pp*

VI. II. *pp* *pp*

Vla. *pp* *pp*

Vc. *pp* *pp*

Db. *pp* *pp*

Fl. I, 2 *p* *mf* *mf*

Col. *mf* *mf* *mf*

Mount. - flame, who feel - eth chill? And O, who can say, when wait - ing end - eth, There

VI. I *mf* *p cresc.*

VI. II *p cresc.*

Vla. *mf*

Vc. *p* *p cresc.*

Db. *p cresc.*

Penelope Rich appears.

Fl. I, 2 *f* **70**

Col. *f*

PENELOPE RICH *f*
Mountjoy! Mount - joy, I am here, here_ at

Mount. is more joy in hunt - ing than the kill? **70**

VI. I *mf cresc.* *f* *f* *dim.* *pp*

VI. II *mf cresc.* *f* *f* *dim.*

Vla. *mf cresc.* *f* *f*

Vc. *mf cresc.* *f dim.* *p*

Db. *mf cresc.* *f dim.* *pp*

Fl. I. 2 *a2* *pp*

Cl. I. 2 in Bb *pp*

Cel. *p*

Pen. *f* last, I am here For a sto - len hour by the Thames: And sto - len love demandeth

Mount. *f* My dark Pe - ne-lo-pe!

VI. I *pp* *p*

VI. II *pp*

Vla. *p*

Vc. *pp*

Db. *pp*

Fl. I. 2 *pp* ($\text{♩} = \text{♩}$)

Cel. *pp*

Pen. *p* Craf - ty stra - ta - gems! But could an an - gel so de -

Mount. *f* An an - gel wedded to a brute! ($\text{♩} = \text{♩}$)

VI. I *pp*

VI. II *pp*

Vla. *pp*

Vc. *p*

Db.

3
4

2. Duet. PENELOPE RICH, MOUNTJOY.

155

Slow and graceful

Hn. 3. 4 in F *a2 muted* *pp*

Cel. *p*

Pen. *pp*
- ceive? Let us walk in the paths of plea-sure And for - get the nagging

Mount. *pp*
Let us walk in the paths of plea-sure... And for - get the nagging

Slow and graceful

VI. I *(muted) (II) arco* *pp*

Vc. *(muted) (pizz.)* *p*

Hn. 3. 4 in F *a2* *a little cresc.*

Cel. *cresc.*

Pen. *cresc.*
world out - side: Thy words are hon -

Mount. *cresc.*
world out - side: My rare one, my ru - by, my trea - sure, My steal - thy, my sec - ret

VI. I *cresc.*

Vc. *cresc.*

Hn. 3. 4 in F *a2* *(♩ = ♩)*

Cel. *f*

Pen. *f freely* *dim.*
- ey dew to me: I ne-ver hear their like from my lord. And more than words... I will re-turn thee.

Mount. *f*
one, my own! I'll give thee more than words. Come

VI. I *(♩ = ♩)* *arco IV*

Vla. *p*

Vc. *p*

71 In time

Fl. 1, 2 *pp*

Cel.

Pen. Yes, I will come with thee. And watch our two re - flec - tions

Mount. to the foun - tain, my Pe - ne - lo - pe. And watch our two re - flec - tions

71 In time

VI. I *pizz. pp*

VI. II *(pizz.) pp*

Vla. *pizz. pp*

Vc. *(pizz.) pp*

Db. *(pizz.) pp*

Fl. 1, 2

Cel.

Pen. kiss! There we shall see The dou - ble im - age of our sin - gle

Mount. kiss: There in the wa - ter we shall see The dou - ble im - age of our sin - gle

VI. I *pp cresc.*

VI. II *pp cresc.*

Vla. *p*

Vc. *pp cresc.*

Db. *pp cresc.*

Fl. 1 & 2

Cel.

Pen.

Mount.

bliss. _____ Wa - ters, like mir - rors have no me - mo - ry Of

bliss. _____ Wa - ters, like mir - rors, have no me - mo - ry Of

VI. I

VI. II

Vla.

Vc.

Db.

f *ppp* *f* *ppp* *f* *ppp* *f* *ppp*

Essex and Lady Essex appear. They do not see Mountjoy and Lady Rich. (♩ = ♩)

Fl. 1 & 2

Cl. in Bb

Cel.

Pen.

Mount.

a - ny strange en - coun - ters they re - flect.

a - ny strange en - coun - ters they re - flect.

VI. I

VI. II

Vla.

Vc.

Db.

f *ppp* *f* *ppp* *f* *ppp* *f* *ppp*

3. Double Duet. LADY ESSEX, ESSEX, FENELPE RICH and MOUNTJOY.

1
Cl. in Bb

2

Perc. B. D. *ppp*

LADY ESSEX *p*
The Queen knows your

ESSEX *marked*
What - e - ver step I take The Queen will bar my way.

Vc. *unmuted arco* *ppp*

Db. *unmuted arco* *ppp*

Cl. 1, 2 in Bb

Bass Cl. in Bb

Perc. B. D. *ppp*

Lady Essex *p*
va - lour! A

Essex
She know - eth not How quick my pa - tience ebbs.

Vc. *unmuted arco* *ppp*

Db. *unmuted arco* *ppp*

72 Essex and Lady Essex move out of sight.

Cl. 1, 2 in Bb

Bass Cl. in Bb

Perc. B. D. *ppp* *sempre*

Lady Essex
sub - ject must o - bey.

Essex
Ca - price re - buff, de - lay -

MOUNTJOY *p*
Your bro - ther - weareth sorrow like a

72

Vc. *unmuted arco* *ppp*

Db. *unmuted arco* *ppp*

1. 2.

FL.

3.

Bass CL. in Bb.

Perc.

B.D.

PENELOPE RICH

He feels his strength un-used: _____ With a great ar-my_ he would sail. To Ire-land, _____ to at-

Mount. mask.

V.

Db.

[illegible]

*) Cues to be played if flutes have no low B.

73

Fl. 1, 2
Cl. 1, 2 in Bb
Bass Cl. in Bb
Hn. 3, 4 in F
Cel.
Pen.
Mount.

A gar - den in the eve - ning Is dole - ful for a man ill at
gar - den by the ri - ver in the eve - ning Is dole - ful for a man ill at

73

VI. I (pizz.)
VI. II (pizz.)
Vla. (pizz.)
Vc. pizz.
Db. pizz.

ppp *ppp* *ppp* *ppp* *ppp*

Fl. 1, 2
Cel.
Pen.
Mount.
VI. I
VI. II
Vla.
Vc.
Db.

ease, With e - ne - mies whose en - vy is more som - bre Than cold un - fa - thomed hol - lows of the
ease, With e - ne - mies whose en - vy is more som - bre Than cold un - fa - thomed hol - lows of the

p *cresc.* *cresc.* *p cresc.* *p cresc.* *p cresc.* *p cresc.* *pp* *pp*

74

Essex and Lady Essex reappear.

Cl. 1, 2 in B $\flat$

Perc. B.D.

Pen. seas.

LADY ESSEX *p*
In

ESSEX *f*
Ca - price, re - buff, de - lay - Far more than e - nough - to bear!

Mount. seas.

Vc. 74 (unmuted) arco *v*

Db. (unmuted) arco *v*

Cl. 1, 2 in B $\flat$

Bass Cl. in B $\flat$

Perc. B.D.

Lady Essex
time she must re - lent.

Essex
In time! in time I'll break her will, I'll have my

Vc.

Db.

Penelope Rich and Mountjoy come out of the shadows.

75 Quicker

Cl. 1, 2 in B $\flat$

Perc. B.D.

PENELOPE RICH *f*
Bro - ther, - you might be heard By o - ther ears than ours.

Lady Essex
Robert, be - ware! You might be heard! Pe - ne - lo - pe! My lord Mount - joy!

Essex
way! On

MOUNTJOY *f*
Es - sex, - you might be heard By o - ther ears than ours.

75 Quicker

Vc.

Db.

4. Quartet. PENELOPE RICH, LADY ESSEX, ESSEX and MOUNTJOY.

Quick and impetuous $\text{♩} = 72$

Pen.

Lady Essex

Essex

Mount.

Quick and impetuous $\text{♩} = 72$

VI. I

VI. II

Vla.

Vc.

76

Pen.

Lady Essex

Essex

Mount.

76

VI. I

VI. II

Vla.

Vc.

Pen.

Lady Essex

Essex

Mount.

VI. I

VI. II

Vla.

Vc.

1. 2
Fl.

3

Cl. 1. 2
in B $\flat$

Bass Cl.
in B $\flat$

Pen.
rights. My lord, you have Rea - sons and rights.

Lady
Essex You do blas - pheme, blas - pheme!

Essex
blame. By

Mount.
My lord, we know you have Rea - sons and rights.

VI. I
p *cresc. molto*

VI. II
p *cresc. molto*

Vla.
p *cresc. molto*

Vc.
p *cresc. molto*

77 More broadly (but still with energy) $\text{♩} = 84$

1. 2
Fl.

3

Cl. 1. 2
in B $\flat$

Bass Cl.
in B $\flat$

D. Ben.

unmuted

1. 2
Hr. in F

3. 4
unmuted

Essex
Heav'n my voice, my voice de - ser - veth to be heard! My birth and

77 More broadly (but still with energy) $\text{♩} = 84$

VI. I
p

VI. II
p

Vla.
p

Vc.
p arco pizz.

Db.
p

1. 2
Fl.

3

Cl. 1, 2
in B $\flat$

Bass Cl.
in B $\flat$

D. Ban.

1. 2
Hn. in F

3. 4

Essex

The Queen shall know — Delay may turn — a sweet — af-fec-tion sour.

VI. I

VI. II

Via.

Vc.

Db.

78

pp muted
pp intensely

Tr. in C

3

pp muted
pp intensely

Perc.

B. D.

pp

PENELOPE RICH

Call on the stars a - bove To give us one great

78

VI. I

VI. II

Vla.

pp

Vc.

pp

Db.

div. (pizz.)

pp

79

Cl. 1, 2 in Bb

Bass Cl. in Bb

mf marked

mf marked

Tr. in C

1, 2

3

Perc.

B. D.

pp

Pen.

hour And the force to shape our fate.

LADY ESSEX

O be cau - tious, I im - plore.

79

VI. I

VI. II

Vla.

div. *pp*

div. *pp*

unis. *pp*

Vc.

div. *pp*

unis. *pp*

Db. div. *pp*

pp

1. 2
Fl.

3

Cl. 1. 2
in Bb

Bass Cl.
in Bb

D. Bsn.

1. 2
Tr. in C

3

Perc.
B. D.

Pen.

Lady Essex

VI. I

VI. II

Vla.

Vc.

Db. div.

I with the power of love, You with the love of

you! These are trea - son - a - ble words.

unis., pizz.

dim.

Cym.

B. D.

Pen.

Lady Essex

VI. I

VI. II

Vla.

Vc.

Db. div.

power, We can seize the reins of State!

Dan - ger is all a - bout us, Dan - ger to all we love, O be cau - tious, I im - plo - re.

div. arco

unis., pizz.

div.

unis.

80

1. 2
Fl.

3
Cl. 1. 2
in B $\flat$

Bass Cl.
in B $\flat$

D. Ban.

1. 2
Hn. in F

3. 4
Tr. in C

1. 2
Tm.

3
Cym.

Perc.
B. D.

Pen.

Lady Essex
— you, I implore you.

ESSEX
The Queen is old, the Queen is old, and time will steal,

MOUNTJOY
The Queen is old, The Queen is old, and time will

80

VI. I

VI. II

Vla.

Vc.

Db. div.

Bass Cl. in Bb

D. Ban.

Hn. 1.2 in F 3.4

Tr. 1.2.3 in C

Tbn. 1.2.3

Perc. B. D.

Pen.

Essex

Mount.

Vc.

Db.

mf

f

pp

f (muted) *pp*

a3

a3

cresc.

The Queen is old, the Queen

and time will steal Scep - tre and orb from out her hand; The Queen is

steal, and time will steal Scep - tre and orb from out her hand. The Queen is old, the

pizz.

unis. (pizz.)

81

Bass Cl. in Bb

D. Ban.

Hn. 1.2 in F 3.4

Tr. 1.2.3 in C

Tbn. 1.2.3

Perc. B. D.

Pen.

Essex

Mount.

VI. I

VI. II

Vla.

Vc.

Db.

mf

f

pp

f

cresc.

cresc.

cresc.

is old, and time will steal, and time will steal Scep - tre and orb from out her hand.

old, and time will steal, and time will steal Scep - tre and orb from out her hand;

Queen is old, and time will steal Scep - tre and orb from out her hand.

81

arco

arco

arco

arco

1. 2
Fl. *a2* *f*

3
f

Cl. 1. 2
in Bb *a2* *f*

Bass Cl.
in Bb *f*

D. Ben. *pp* *cresc.*

1. 2
Hn. in F *pp*

3. 4
pp

1. 2
Tr. in C *pp* *cresc.*

3
pp *cresc.*

1. 2
Tbne. *pp* *pp* *pp* *cresc.*

3
pp *pp* *pp* *cresc.*

Cym.
Perc. *pp*

B. D. *mf* *pp* *mf* *pp*

Pen. *p* *cresc.*
Ours to de-cide, Ours to de-cide What o-ther head shall wear the

Essex *p* *cresc.*
Ours to de-cide, Ours to de-cide What o-ther head shall wear the

Mount. *p* *cresc.*
Ours to de-cide, Ours to de-cide What o-ther head shall wear the

VI. I *f* *mf* *pp* *cresc.*

VI. II *f* *mf* *pp* *cresc.*

Vla. *f* *mf* *pp* *cresc.*

Vc. *f* *mf* *pp* *cresc.*

Db. *f* *div.* *pp* *cresc.*

1. 2. *a2* *f* *U -*

Fl.

3. *a2* *f* *3* *4*

Cl. 1. 2. in Bb

Bas. Cl. in Bb

D. Ben. *pp cresc.*

1. 2. *pp* *a2* *p* *f*

Hn. in F

3. 4. *pp* *a2* *p* *f*

Tr. in C *pp cresc.* *f* *3* *4*

1. 2. *pp* *pp cresc.* *f*

Tbn. *pp* *pp cresc.* *f*

3. *pp* *pp cresc.* *f*

Cym.

Perc. B. D. *pp* *pp* *f*

Pen. *p* *cresc.* *f*

Essex. *p* *cresc.* *f*

Mount. *p* *cresc.* *f*

VI. I. *mf* *f* *pp* *cresc.*

VI. II. *mf* *f* *pp* *cresc.*

Vla. *mf* *f* *pp* *cresc.* *3*

Vc. *mf* *f* *pp* *cresc.*

Db. *unis.* *div.* *pp cresc.*

crown; Ours to main - tain Our hold - u - pon the helm of State.

crown; Ours to main - tain Our hold - u - pon the helm of State.

crown; Ours to main - tain Our hold - u - pon the helm of State.

82

1. 2. Fl.

3.

Cl. 1. 2. in B $\flat$

a2
f marked

Bass Cl. in B $\flat$

D. Ben.

1. 2. Hn. in F

3. 4.

1. 2. Tr. in C

3.

1. 2. Tbn.

3.

Perc. B.D.

Pen.

LADY ESSEX

with force

O pray be cau-tious, I im-plore you, I implore you! We have great _____ e - ne-mies.

Essex

Mount.

82

VI. I

VI. II

Vla.

Vc.

unis.

Db.

1. 2 Fl. *ppp cresc.* *f dim.* *a2*

3 Cl. 1. 2 in Bb *ppp cresc.* *f dim.* *a2*

Bass Cl. in Bb

D. Ban. *ppp cresc.* *f dim.*

1. 3 Hn. in F *ppp cresc.* *f dim.* *a2*

2. 4

1. 2 Tr. in C *ppp cresc.* *f dim.* *a2*

3

1. 2 Tbn. *ppp cresc.* *f dim.* *a2*

3

Perc. *ppp cresc.* *f dim.* *Cym.*

Pen. *ppp cresc.* *f dim.*

Yet not so great as our re - solve Our - selves, our - selves to rule the

Lady Essex *f* Pray be cau - tious, be cau - tious I im -

Essex *ppp cresc.* *f* Yet not so great as our re - solve Our - selves, our - selves to rule the

Mount. *ppp cresc.* *f* Yet not so great as our re - solve Our - selves, our - selves to rule the

83

VI. I *mf cresc.* *f*

VI. II *p cresc.* *f*

Vla. *ppp cresc.* *f dim.*

Vc. *ppp cresc.* *f dim.*

Db. *ppp cresc.* *f dim.* *arco*

84

1. 2. Fl. *ppp* *a2*

3. Fl. *ppp*

Cl. 1. 2. in Bb

Bass Cl. in Bb

D. Ebn. *ppp*

Hn. in F *ppp* *a2*

2. 4. Hn. in F *ppp* *a2* *p*

1. 2. Tr. in C *p*

3. Tr. in C *p*

1. 2. Tbn. *ppp*

3. Tbn. *ppp*

Perc. B.D. *ppp*

Pen. *ppp*

land. Our-selves to rule the land.

Lady Essex *ppp* *ppp* *ppp*

- plore. Pray be cau-tious, I implore! Be cautious I im-

Essex *ppp*

land. Our-selves to rule the land.

Mount. *ppp*

land. Our-selves to rule the land.

84

VI. I

VI. II

Vla. *ppp* *softer*

Vc. *ppp* *softer*

Db. *ppp* *div. pizz.* *ppp*

CURTAIN

1. 2
Fl.

3
Cl. 1. 2
in Bb

Bass Cl.
in Bb

D. Ban.

ppp cresc.

1. 3
Hn. in F

2. 4

1. 2
Tr. in C

3

1. 2
Tbne.

3

Perc.

B.D.

ppp cresc.

Pen.

To rule the land, to rule.

Lady Essex

- plore, I im - plore.

Essex

To rule the land, to rule.

Mount.

To rule the land, to rule.

VI. I

mf cresc.

VI. II

ppp cresc.

Vla.

ppp cresc.

Vc.

ppp cresc.

Db. div.

ppp cresc.

unis. arco

ppp cresc.

a2

Cym.

SCENE 3

175

The great room in the Palace of Whitehall at night.

1. Pavane.

Quick and energetic (♩ = 76)

S. D. without snares

rall.

Percussion *f sempre* *(f)*

Violin I

Violin II

Viola

Violoncello

Doublebass

[85] Slow and stately (♩ = 60)

1. 2. *a2 unmuted* *f express.*

Hn. in F *f* *p* *f*

3. 4. *a2 unmuted* *f express.* *f* *p* *f*

Tr. in C *unmuted* *a2* *f* *unmuted* *f*

1. *unmuted* *f express.* *f* *p* *f sust.*

2. *unmuted* *f express.* *f* *p* *f sust.*

3. *unmuted* *f express.* *f* *p* *f sust.*

Tuba *f express.* *f* *p* *f*

Perc. S.D. *mf sempre (always very marked)*

[85] Slow and stately ♩ = 60

IV *f express.* *f* *p* *f*

VI. I *f express.* *f* *p* *f*

VI. II *f express.* *f* *p* *f*

Vla. *f express.* *f* *p* *f*

Vc. *f express.* *f* *p* *f*

Db. *f express.* *f* *p* *f*

1. 2

Hn. in F 3

4

1

Tr. in C 2

3

1

Tbne. 2

3

Tuba

Perc. S.D.

(Violin, Oboe)

I

(Viola I, Cor Anglais I)

II

(Viola II, Cor Anglais II)

III

(Violoncello I, Bassoon I)

IV

(Violoncello II, Bassoon II)

V

Tabor

VI. I

VI. II

Vla.

Ve.

Db.

*) The stage orchestra should consist of five strings and/or five woodwind, and tabor.
A suggested disposition is indicated in brackets above.

A pavane is being danced by the courtiers and their ladies.

1. 2. *a2* 1. *p* *pp*

Hr. in F 3 *p* *p*

4 *p* *pp*

1 *p* *pp* *ppp*

Tbn. 2 *p* *pp* *pp* *ppp*

3 *p* *pp* *pp*

Perc. S.D. *p* *dying away* *ppp*

STAGE ORCHESTRA

I *f* *f* *f* *p* *f*

II *f* *f* *f* *p* *f*

III *f* *f* *f* *mf* *f*

IV *f* *f* *f* *p* *f*

V *f* *f* *f* *p* *f*

Tabor *f* *f*

86

VI. I *p* *dim.* *pp*

VI. II *p* *dim.* *pp*

Vla. *p* *dim.* *pp*

Vc. *p* *dim.* *pp*

Db. *p* *dim.*

The image shows a musical score for a stage orchestra and strings. The top section, labeled "STAGE ORCHESTRA", includes staves for I, II, III, IV, and V. The bottom section includes staves for VI. I, VI. II, Vla., Vc., and Db. The score is written in 2/4 time and features various musical notations, including dynamics like *f*, *pp*, and *fff*, and articulation marks like *acc*.

87

STAGE ORCHESTRA

I *p* *cresc.* *f*

II *p* *cresc.* *f*

III *p* *cresc.* *f*

IV *p* *cresc.* *f*

V *p* *cresc.* *f*

Tabor *mf*

STAGE ORCHESTRA

I. *dim.* *pp*

II. *dim.* *pp*

III. *dim.* *pp*

IV. *dim.* *pp*

V. *p* *pp*

Tabor *dim.* *p*

1.

2. Conversation. CHORUS, LADY-IN-WAITING, PENELOPE RICH, MOUNTJOY, LADY ESSEX, ESSEX and MASTER OF CEREMONIES.

179

STAGE ORCHESTRA

I

II

III

IV

V

Tab.

CHORUS

S. Pa - vanes so grave and dig-ni-fied!

A. Slow and so - lemn!

T. The ve - ry har-bin-ger of State!

B. Tho slow for the young!

VI. I. *pp*

VI. II. *pp*

Vla. *pp*

Vc. *pp*

All *pp*

Essex and Lady Essex enter, followed by Mountjoy and Penelope Rich.
The conversation ceases.

getting faster

1. 2.

FL.

3.

1.

Cl. in Bb.

2.

Bass Cl. in Bb.

CHORUS

S.

A.

T.

B.

VI. I. *getting faster*

VI. II. *dying away*

Vla. *dying away*

Vc. *dying away*

⬢ This recitative chorus is not to be sung in time. For the duration of the _____ each member of the chorus is to repeat the lines at a natural speed of diction.

88 More animated

1. 2. Fl. 3. Cl. 1. 2. in B $\flat$ Tr. 1. 2. in C

LADY-IN-WAITING
In homage to the Queen, no doubt, My La-dy Essex is so fine to-night.

PENELOPE RICH
In ho-mage to the

1. 2. Fl. 3. Cl. 1. 2. in B $\flat$ Tr. 1. 2. in C Pen.

Queen, To her lord, my bro - ther, To ho-nour all of us: And

(rall.)

Cl. 1. 2. in B $\flat$ Pen.

how my la - dy shines!

MOUNTJOY
Frances, bright star of night, All eyes to you are turn - ing.

VI. I. VI. II. Vla. Vc. Db.

sul tasto
pp vibrato sul tasto
pp vibrato sul tasto
pp vibrato

Quicker

181

LADY ESSEX
agitated

Robert would have me blaze In all this gau - di - ness: But will the Queen approve? But will the Queen ap -

VI. I *pizz.* *p* *cresc.*

VI. II *pizz.* *p* *cresc.*

Vla. *pizz.* *p* *cresc.*

Vc. *pizz.* *p* *cresc.*

Db. *pizz.* *p* *cresc.*

89

Perc. B.D. *ppp* *cresc.* *p* *Cym.*

Lady Essex - prove?

ESSEX *f*

Earl Mar-shall of Eng - land, I re - quire My la - dy to ap - pear in state

VI. I *arco* *pp*

VI. II *arco* *pp*

Vla. *arco* *pp*

Vc. *arco* *pp*

Db. *pizz.* *f* *arco*

Slower **In brisk tempo (♩ = 176)**

Fl. 3 *f*

Cl. 1, 2 in Bb *pp*

Base Cl. in Bb *pp*

Tabor on stage *f*

Essex *f*

Be - fit - ting her rank and beau - ty. MASTER OF CEREMONIES

May it please you to

Tabor on stage

M. C. dance a gal - liard!

3. Gaillard.

Gently flowing (♩ = 84)

STAGE ORCHESTRA

I

II

III

IV

V

Tabor

The first system of the musical score for '3. Gaillard.' features five staves for the Stage Orchestra (I-V) and a Tabor. The key signature is one sharp (F#). The tempo is marked 'Gently flowing' with a quarter note equal to 84 beats per minute. The Tabor part consists of a continuous rhythmic pattern of eighth and sixteenth notes. The strings (I-V) play a flowing, arpeggiated accompaniment.

STAGE ORCHESTRA

I

II

III

IV

V

Tabor

(always mf)

The second system continues the musical score. It includes dynamic markings: 'f marked' for the first staff (I), 'p' for the second (II), 'p' for the third (III), 'p' for the fourth (IV), and 'p' for the fifth (V). The Tabor part continues with its rhythmic pattern. The strings maintain their flowing accompaniment.

90

STAGE ORCHESTRA

I

II

III

IV

V

Tabor

The third system of the musical score is marked with the number '90' in a box. It features the same five staves for the Stage Orchestra and the Tabor. The musical notation continues with various note values and rests, maintaining the 'Gently flowing' character.

STAGE ORCHESTRA

I

II

III

IV

V

Tabor

marked

The fourth system of the musical score continues the piece. It includes dynamic markings: 'f marked' for the first staff (I), 'p' for the second (II), 'p' for the third (III), 'p' for the fourth (IV), and 'p' for the fifth (V). The Tabor part continues with its rhythmic pattern. The strings maintain their flowing accompaniment.

STAGE ORCHESTRA

I. II. III. IV. V. Tabor

STAGE ORCHESTRA

I. II. III. IV. V. Tabor

STAGE ORCHESTRA

I. II. III. IV. V. Tabor

CHORUS

S. A. T. B. VI. I. VI. II. Vla. Vc.

Court - ly dancing the

pont. pp

4. Conversation and the Queen's Entrance. CHORUS, QUEEN ELIZABETH and MASTER OF CEREMONIES.

The Queen enters and is received with deep bows and curtsies.

2
Fl.
3
1
Cl. in Bb
2
I
II
III
IV
V
Tabor
S.
A.
T.
B.
VI. I
VI. II
Vla.
Vc.
Db.

[91] Briskly ♩ = 152

1. 2. Fl.

3. Cl. in Bb

1. 2. Bass Cl. in Bb

D. Ben.

Hn. in F

1. 2. 3. 4. Timp.

wooden sticks

QUEEN ELIZABETH sharply

On

CHORUS

S.

A.

T.

B.

Vc.

Db.

div. *mf* express. *f* *mf* unis. *p* *f* *mf*

1. Cl. in Bb

2. *cresc.*

1. 2. Hn. in F

3. 4. *cresc.*

Timp.

Queen E.

hot nights and for state-ly moods Pavaues and galliards are all very well.

Freely – a little slower

Fl. 1, 2, 3
a2

Cl. 1, 2 in B♭

Bass Cl. in B♭

Hn. 2, 4 in F

Timp.

Queen E.
Tonight the air's chilly, So let us warm our blood — By danc - ing high — in the I -

Freely – a little slower

VI. I pizz. *mf*

VI. II pizz. *mf*

Vla. pizz. *mf*

Vc. pizz. *mf*

arco *p*

arco *p*

1, 2

Fl. a2

Cl. 1, 2 in B♭

Bass Cl. in B♭

Tabor

Queen E.
- ta - - - - - lian mode. Command there a la - vol - - - - - ta!

Brisk as before
♩ = 176

take Piccolo

MASTER OF CEREMONIES *f*
May it

Brisk as before
♩ = 176

VI. I arco *mf*

VI. II arco *mf*

Vla. arco *mf*

Vc. arco *mf*

Tabor

M. C.
please you to dance — la - vol - ta!

5. Lavolta.

187

Quick and rhythmic $\text{♩} = 72$

STAGE ORCHESTRA

I

II

III

IV

V

Tabor

STAGE ORCHESTRA

I

II

III

IV

V

Tabor

STAGE ORCHESTRA

I

II

III

IV

V

Tabor

STAGE ORCHESTRA

I

II

III

IV

V

Tabor

92

Fl. 1. 2
Picc.
Cl. 1. 2
in Bb
Bass Cl.
in Bb
D. Bsn.

1. 2
Hr. in F
3. 4
1. 2
Tr. in C
3
1. 2
Tbne.
3
Tuba
Timp.
Perc.

I
II
III
IV
V
Tabor

92

VI. I
VI. II
Via.
Vc.
Db.

[illegible]

This page of a musical score, numbered 190, contains staves for various instruments. The woodwind section includes Flute 1 & 2 (Fl. 1. 2), Piccolo (Picc.), Clarinet 1 & 2 in B-flat (Cl. 1. 2 in Bb), Bass Clarinet in B-flat (Bass Cl. in Bb), and Double Bassoon (D. Ban.). The brass section includes Horns in F (Hn. in F), Trumpets in C (Tr. in C), Trombones (Tbone.), Tuba, and Timpani (Timp.). The percussion section includes Cymbals (Cym.), Snare Drum (S.D.), Tom Drum (T.D.), and Bass Drum (B.D.). The string section, labeled "STAGE ORCHESTRA", includes Violins I & II (VI. I, VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). A Tabor is also listed. The score is written in a key with one flat (B-flat) and a common time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *sf* (sforzando) and *f* (forte). The notation includes various musical symbols like beams, slurs, and articulation marks.

Fl. 1 & 2

Picc.

Cl. 1 & 2 in Bb

Bass Cl. in Bb

D. Bsn.

Hn. in F

Tr. in C

Tbn.

Tuba

Timp.

Cym.

Perc.

S.D.

T.D.

B.D.

STAGE ORCHESTRA

I

II

III

IV

V

Tabor

VI. I

VI. II

Vla.

Vc.

Db.

93

Fl. 1. 2

Picc.

Cl. 1. 2
in Bb

Bass Cl.
in Bb

D. Ben.

Hn. in F

3. 4

Tr. in C

3

Tbne.

3

Tuba

Timp.

T.D.

Perc.

B.D.

I

II

III

IV

V

Tabor

93

VI. I

VI. II

Vla.

Vc.

Db.

6. Conversation. CHORUS and QUEEN ELIZABETH.

Fl. 1, 2
Picc.
Cl. 1, 2 in Bb
Bass Cl. in Bb
D Bsn.
1, 2
Hn. in F
3, 4
1, 2
Tr. in C
3
1, 2
Tbne.
3
Tuba
Timp.
Cym.
S.D.
Perc. T.D.
B.D.
I
II
III
IV
V
Tabor
S.
A.
T.
B.
VI. I
VI. II
Vla.
Ve.
Db.

STAGE ORCHESTRA

CHORUS

Lus - ty leap - ing! Jump for joy!
Leg o - ver leg, as the dog went to Do - ver!
Gay go up, and gay go down...
And the cow jumped o - ver the moon!

pont.
dim.
pont.
dim.
pont.
dim.
pont.
dim.

♦ See footnote on page 179. The voices, in this case *must* be silent when the Queen next sings.

1. 2
Hr. in F

3. 4

1. 2
Tr. in C

3

1. 2
Tbnc.

3
Tuba

Timp.

QUEEN ELIZABETH

High step-ping... re - joi - ces the sinews... And for a long life the wise de - cree A free _____ and

VI. I

VI. II

Vla.

Vc.

Db.

Fl. 1. 2

Picc.

Cl. 1. 2
in Bb

Bass Cl.
in Bb

D. Ban.

Cym. (wooden stick)

Perc.

Queen E.

frequent sweat. The la - dies will change their li-nen! And presently I will re - join you.

VI. I

VI. II

Vla.

Vc.

Db.

div. in 3 pizz.

p clearly

p dolce

p dolce

p dolce

p dolce

p dolce

The Queen goes out, followed by the ladies who have been dancing, including Lady Essex and Penelope Rich.

Cl. 1, 2
in Bb

Bass Cl.
in Bb

D. Ban.

Vc.

Db.

a2

mf

express.

unis.
arco

(Musical notation for the first system, measures 1-4)

7. Morris dance.

A tiny Morris Dancer, his face blackened, dances in.

Quick (♩ = 184)

The musical score for "The Windy Miller" is presented in two systems. The first system includes staves for D. Bsn. (D. Bassoon), Flute (on stage), and Tabor (on stage). The D. Bsn. part begins with a *pp* dynamic. The Flute and Tabor parts enter with a *mf* dynamic. The second system includes staves for Fl. (Flute) and Tabor (on stage). The Fl. part features a melodic line with dynamics *f*, *p*, *f*, *p*, *f*, and *p*. The Tabor part provides a rhythmic accompaniment. The score is written in 4/4 time and includes various musical notations such as slurs, ties, and dynamic markings.

The ladies return one by one, all except the Queen and Lady Essex.

The image shows a musical score for a scene from an opera. It features two staves: a Flute (Fl.) staff and a Tabor (on stage) staff. The music is in 3/4 time and G major. The score is divided into three systems. The first system begins with a key signature change to G major. The second system includes a measure number '94' in a box. The Tabor part is consistently marked 'on stage'. The music includes various dynamics such as *p* (piano), *f* (forte), and *mf* (mezzo-forte).

Lady Essex hurries in, wearing a plain dress.

Fl.
 Lady Essex hurries in, wearing a plain dress. ♩ = 120

Tabor (on stage)

8. Recitative. PENELOPE RICH and LADY ESSEX.

Cl. 1. 2 in Bb

Bass Cl. in Bb

D. Bsn.

Fl. (on stage)

Tabour

PENELOPE RICH

Fran - ces, so plain now? So late and so breathless?

LADY ESSEX *f agitated and breathless*

While I was changing My new court

VI. I

VI. II

Vla.

Vc.

Db.

Fl. 1. 2

Cl. 1. 2 in Bb

Bass Cl. in Bb

D. Bsn.

Hn. in F

Pen.

Lady Essex

dress vanished: The maid came running, saying It was no - where to be found.

VI. I

VI. II

Vla.

Vc.

Db.

Some

The Queen suddenly returns wearing Lady Essex's missing dress, which is much too short for her. She looks grotesque.

Fl. 1, 2 *a2* *fp* *f* *take Flute*

Picc. *fp* *f*

Cl. 1, 2 in B $\flat$ *fp* *f* *a2*

Bass Cl. in B $\flat$ *fp* *f*

D. Bsn. *fp* *f*

1, 2 *muted* *fff* without dim.

Hn. in F 3 *muted* *fff* without dim.

4 *fp* *f*

1, 2 *muted* *fff* without dim.

Tr. in C 3 *muted* *fff* without dim.

1, 2 *muted* *fff* without dim.

Tbne. 3 *muted* *fff* without dim.

Pen. *cresc.* *fp* *f* *Ah!*

prank — has been played on you.

VI. I *fp* *f* *nv nv*

VI. II *fp* *f* *nv nv*

Vla. *fp* *f* *nv nv*

Vc. *fp* *f* *nv nv*

Db. *fp* *f* *nv nv*

3/4

9. The Queen's Burlesque. QUEEN ELIZABETH and LADY ESSEX.

Slowly and heavily $\text{♩} = 50$ **G.P.** **G.P.**

Cl. 1, 2 in B $\flat$

Bass Cl. in B $\flat$

D. Ban.

Tuba ^{*) (Solo)}

Timp.

Perc. B.D.

QUEEN ELIZABETH

Well, la - - - dies,

Slowly and heavily $\text{♩} = 50$ **G.P.** **G.P.**

Vla.

Vc.

Db.

The court ladies shrink back in amazement.

Cl. 1, 2 in B $\flat$

Bass Cl. in B $\flat$

D. Ban.

Tuba

Timp.

Perc. B.D.

Queen E.

how like you My new - fan - cied suit?

Vla.

Vc.

Db.

*) If any of this passage is found to be too high for the Bass Tuba and consequently not prominent enough, it can be doubled by a Tenor Tuba.

She moves slowly, posturing this way and that, towards Lady Essex.

CL. 1. 2 in B $\flat$ *a2* **G.P.** **G.P.** **G.P.**

Bass Cl. in B $\flat$

D. Ben.

Tuba

Timp.

Perc. B.D.

Queen E. *f*
My new - fan - cied suit?

Vla. **G.P.** **G.P.** **G.P.**

Vc.

Db.

95 With movement

Hn. in F (muted) *pp*

Tr. in C *a2* (muted) *p*

Tbne. 2 (muted) *gliss.* *p*

Queen E. *p*
Ah, now, my la - dy, And what think you? Too short is it not? And be -

95 With movement

Vla. *pont.* *pp*

Vc. *col legno* *pp*

Db. *arco* *pp*

1.2 Fl. *a2* *mf* *p* take Piccolo

3 Cl. in Bb *mf* *p*

1 Bass Cl. in Bb *mf* *(mf)* *p*

2 D. Bsn. *mf* *p*

1.2 Hn. in F *mf* *p* *pp*

3.4 Tr. in C *mf* *p* mutes off

1 Tbn. 2 *f* *mf* *p*

3 Tuba *f* *mf* *p*

Timp. *p*

Perc. Whip *p* Cym. *pp*

Queen E. *expressively*
me, I have it in mind It can ne'er become thee As be - ing too

VI. I *mf* *p*

VI. II *mf* *p*

Vla. *mf* *p* sul pont. *pp* col legno

Vc. *mf* *p* col legno *pp*

Db. *mf* *p* *pp*

10. Quartet. PENELOPE RICH, LADY ESSEX, ESSEX, MOUNTJOY; later MASTER OF CEREMONIES.

Slowly moving, but very freely ♩ = 56

Cl. 1. 2 in B♭

Base Cl. in B♭

Hn. 1. 2 in F

PENELOPE RICH

ESSEX

MOUNTJOY

Good Fran-ces, do not weep, Good Fran-ces, Fran-

Good Fran-ces, do not weep, Good Fran-ces, do not weep, Good Fran-ces

Good Fran-ces, do not weep, Good Fran-ces, Fran-ces,

Slowly moving, but very freely ♩ = 56

Vi. I

Vi. II

Vla.

Vc.

Fl. 1. 2

Cl. 1. 2 in B♭

Base Cl. in B♭

D. Ban.

Hn. 1. 2 in F

Pen.

Essex

Mount.

Vi. I

Vi. II

Vla.

Vc.

Db.

1

2

p marked, moving on

p marked, moving on

- ces, do not weep. En-vy and pride inflame the Queen. Shame

do not weep. The Queen up-on herself hath brought shame

Frances, do not weep. Good Fran-ces, Good Fran-ces, Good Fran-ces, do not weep.

98

1 Fl.

2 Fl.

1 Cl. in Bb

2 Cl. in Bb

Bass Cl. in Bb

D. Ben.

1 Hn. in F

2 Hn. in F

Timp.

Pen.

Good Fran - ces, do not weep — do not weep. —

LADY ESSEX

My friends, take care: Her sud - den rage is o - ver now. —

Essex

far-thin-gale! Good Fran - ces, do not weep. — *f impetuously* Who last year

Mount.

far-thin-gale! Good Fran - ces, do not weep. —

98

VI. I

VI. II

Vla.

Vc.

Db.

1 Fl. *pp*

2 *pp*

1 Cl. in Bb *pp*

2 *pp*

Bass Cl. in Bb *pp*

D. Ban. *pp*

1 Hn. in F *pp*

2 *pp*

Timp.

Pen. *pp* Good Fran - ces, Good Fran - ces, do not weep. *p* Good Fran - ces,

Lady Essex *f* She is the Queen! *f* She is the Queen!

Essex *f* struck me with her hand Be - fore her Council! *f* Who taunts my wife before her Court! *f* No spite - ful wo - man e - ver

Mount *pp* Good Fran - ces, Good Fran - ces, do not weep. *p* Good Fran - ces,

VI. I *pp*

VI. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

99

1 Fl.

2 Fl.

1 Cl. in Bb

2 Cl. in Bb

Bass Cl. in Bb

D. Ban.

1 Hn. in F

2 Hn. in F

Timp.

Pen.

Good Fran - ces, do not weep. Good Fran - ces, Fran - ces

Lady Essex

Ro - bert, take care: She is the Queen! And as the Queen Hath her con - di - tions. Ro - bert, take care.

Essex

born Shall with im - pu - ni - ty do this! Conditions! Con - ditions! Her con -

Mount.

Good Fran - ces, do not weep. Good Fran - ces, Fran - ces

99

VI. I

VI. II

Vla.

Vc.

Db.

Suddenly quick

209

1
Fl.

2
Cl. in Bb

1
2
Bass Cl. in Bb

D. Bsn.

1
Hn. in F

2

Timp.

cresc.

Tabor (on stage)

Pen.

Ah!

Lady Essex

Ah!

Essex

(*freely*)

- di-tions are as croo- ked as her car- cass!

MASTER OF CEREMONIES

My lords and ladies, make way For the Queen — and her Coun- cillors! —

Mount

Ah!

Suddenly quick

VI. I

VI. II

Vla.

Vc.

Db.

11. March.

The Queen returns in state, preceded by pages and with her Councillors, including Cecil and Raleigh. She is now arrayed in her own clothes.

Lively marching tempo ♩ = 88

STAGE ORCHESTRA

First system of the musical score for the Stage Orchestra. It consists of five staves (I, II, III, IV, V) and a Tabor part. Each staff begins with a forte (*f*) and marked dynamic marking. The Tabor part is marked 'always *f* marked'. The music is in 4/4 time and features a lively marching tempo.

STAGE ORCHESTRA

Second system of the musical score for the Stage Orchestra. It continues the five staves (I, II, III, IV, V) and the Tabor part. The dynamics remain forte (*f*) and marked. The musical notation includes various rhythmic patterns and melodic lines characteristic of a 17th-century march.

STAGE ORCHESTRA

Third system of the musical score for the Stage Orchestra. It continues the five staves (I, II, III, IV, V) and the Tabor part. The dynamics remain forte (*f*) and marked. The system concludes with a final cadence, indicated by a double bar line and repeat signs at the end of the page.

12. The Queen's Announcement. RALEIGH, QUEEN ELIZABETH and ESSEX.

1. 2. Hn. in F 3. 4. Tuba Timp.

STAGE ORCHESTRA

I. II. III. IV. V.

Taber (3)

RALEIGH

My lord of Es-sex, I am commanded by the Queen to summon you hi-ther to her pre-sence

Essex approaches the Queen defiantly.

1. 2. Hn. in F 3. 4. Tuba Timp.

Ral.

that you may hear a mat-ter of great mo-ment.

VI. I. VI. II. Vla. Vc. Db.

dim. *pp* *cresc.* *pp* *cresc.* *pp* *cresc.* *pp* *cresc.* *pp* *cresc.*

Fl. 1. 2
Picc.
Cl. 1. 2
in Bb
Bass Cl.
in Bb
D. Ban.
Hn. in F
3. 4
Tr. in C
3
Tbne.
1. 2
3
Tuba
Timp.
Perc. Cym.
f sec.

QUEEN ELIZABETH

quietly and freely

My lord of Es-sex, Knight of our most no-ble Or-der of the Gar-ter, Earl Mar-shall of Eng-land,

100

VI. I
VI. II
Vla.
Vc.
Db.

Fl. 1. 2

Picc.

Cl. 1. 2
in Bb

Bass Cl.
in Bb

D. Bsn.

1. 2

3. 4

1. 2

3

1. 2

3

Tuba

Timp.

Perc. Cym.

Queen
E.

our trus - ty and well be - lo - ved Cousin.

Here in the presence of our Coun - cil,

VI. I

VI. II

Vla.

Vc.

Db.

p *cresc.* *f*

f *free*

pizz.

Fl. 1. 2 *p* *mf* *p* *ff* *p cresc.*

Picc. *p* *mf* *p* *ff* *p cresc.*

Cl. 1. 2 in Bb *p* *mf* *p* *ff* *p cresc.*

Bass Cl. in Bb *p* *mf* *p* *ff* *p cresc.*

D. Bsn. *p* *mf* *p* *ff* *p cresc.*

1. 2 *p* *mf* *p* *ff* *p cresc.*

Hn. in F *p* *mf* *p* *ff* *p cresc.*

3. 4 *p* *mf* *p* *ff* *p cresc.*

1. 2 *p* *mf* *p* *ff* *p cresc.*

Tr. in C *p* *mf* *p* *ff* *p cresc.*

3 *p* *mf* *p* *ff* *p cresc.*

1. 2 *p* *mf* *p* *ff* *p cresc.*

Tbn. *p* *mf* *p* *ff* *p cresc.*

3 *p* *mf* *p* *ff* *p cresc.*

Tuba *p* *mf* *p* *ff* *p cresc.*

Timp. *p* *mf* *p* *ff* *p cresc.*

Perc. Cym. *p* *mf* *p* *ff* *p cresc.*

Queen E. *p* *mf* *p* *ff* *p cresc.*

of the Captain of our Guard, and our Court as - sem - bled, here — we acquaint you that by our

VI. I *p cresc.* *ff*

VI. II *p cresc.* *ff*

Vla. *p cresc.* *ff*

Vc. *p cresc.* *ff*

Db. *p cresc.* *ff* (pizz.)

101

Fl. 1. 2

Picc.

Cl. 1. 2
in Bb

Bass Cl.
in Bb

D. Ben.

1. 2

Hn. in F

3. 4

1. 2

Tr. in C

3

1. 2

Tbne.

3

Tuba

Timp.

Perc.

Tam-tam

Queen E.

Letters Pa - tent you are this day ap - point - ed. Lord De - pu - ty in Ire - land. You are to conquer the rebel Ty -

ESSEX

Ah!

101

VI. I

VI. II

Vla.

Vc.

Db.

trem. sul tasto

trem. sul tasto

div. arco

trem. sul tasto

She hands the paper back to Cecil.

Cl. 1. 2 in Bb *a2*

Base Cl. in Bb

D. Bsn.

Hn. in F 1. 2 2. *cresc.*

3. 4 *cresc.*

Tbne. 1. 2 *cresc.*

3 *cresc.*

Tuba *cresc.*

Perc. Gong *pp*

Queen E. *pp*

- rone, who encourageth our e - nemies in Spain and grievous - ly was-teth our substance. Go! Go in - to Ire -

Vla. *pp*

Vc. *pp*

Db. div. *pp*

Fl. 1. 2 *a2*

Cl. 1. 2 in Bb *a2*

D. Bsn.

Hn. in F 1. 2 *p cresc.*

3. 4 *p cresc.*

Timp. *pp*

Queen E. *f*

- land and bring back vic-to-ry and peace, vic - to - ry and peace! Go! Go!

VI. I *IV*

VI. II *p cresc.*

Vla. *p cresc.*

Vc. *p cresc.*

Db. *p cresc.*

She extends her hand which Essex kisses.

13. Ensemble. CHORUS, QUEEN ELIZABETH, CECIL, RALEIGH, PENELOPE RICH, LADY ESSEX, MOUNTJOY; later ESSEX and MASTER OF CEREMONIES.

Broadly and rhythmically ♩ = 63

Fl. 1. 2 *a2*

Picc.

Cl. 1. 2 in B♭

Bass Cl. in B♭

D. Ban.

Hr. in F 1. 2 3. 4

Tr. in C 1. 2 3

Tbne. 1. 2 3

Tuba

Timp.

S.

A.

T.

B.

CHORUS

Vic - tor of Ca - diz, O - ver-come Tyrone! O - ver-come Tyrone! All Spain will cow - - er When the re - bel

Vic - tor of Ca - diz, O - ver-come Tyrone! O - ver-come Tyrone! All Spain will cow - - er When the re - bel

Broadly and rhythmically ♩ = 63

VI. I

VI. II

Vla.

Vc.

Db.

Fl. 1. 2 *a2*
p

Picc. *p*

Cl. 1. 2 in B $\flat$ *p*
pp cresc.

Base Cl. in B $\flat$ *p*
pp cresc.

1. 2
Hn. in F *pp cresc.*

3. 4

1. 2 *a2*
Tr. in C *p*

3

1. 2 *a2*
Tbn. *p*

3

QUEEN ELIZABETH *p cresc.*
There — Ro - bin, there — Ro - bin, go! — go! — *cresc.*

CECIL *p cresc.*
Ex - al - ted high — a - mong his peers, — He may at last more steep - ly, more steep - ly —

RALEIGH *p cresc.*
So now he has his way, so goes he to his fate, So now he has his way, so goes — he to his

CHORUS

S. falls!

A. —

T. —

B. falls!

VI. I *III* *sim.*
pp cresc.

VI. II *sim.*
pp cresc.

Vla. *sim.*
pp cresc.

Vc. *sim.*
pp cresc.

Db. *sim.*
pp cresc.

Fl. 1. 2
Picc.
Cl. 1. 2 in Bb
Bass Cl. in Bb
D. Bsn.
Hn. in F
Tr. in C
Tme.
Tuba
Timp.
Queen E.
Cecil
Ral.
S.
A.
T.
B.
VI. I
VI. II
Vla.
Vc.
Db.

fall.
fate.

CHORUS

Vic - tor of Ca - diz, O - ver - come Tyrone! O - ver - come Tyrone! All Spain will cow - er When the re - bel

Vic - tor of Ca - diz, O - ver - come Tyrone! O - ver - come Tyrone! All Spain will cow - er When the re - bel

IV

Fl. 1. 2 *a2*
p

Picc.
p

Cl. 1. 2
 in Bb
p *pp cresc.*

Bass Cl.
 in Bb
p *pp cresc.*

1. 2
 Hn. in F
p *pp cresc.*

3. 4

1. 2 *a2*
 Tr. in C
p

3

1. 2 *a2*
 Tbn.
p

3

PENELOPE RICH (aside)

p *cresc.*
 Re - turn - ing soon, O soon, He will hold The king - dom in his

LADY ESSEX (aside)

p *cresc.*
 At last the Queen Drives all his cares a-way. The load that I have borne Is not so grie-vous

MOUNTJOY (aside)

p *cresc.*
 Re-turn-ing soon, O soon, With ar-mies at his back, He then will hold The king-dom in his hand, in his

S.
p falls!

A.
p

T.
p falls!

B.
p

CHORUS

VI. I *III* *sim.*
pp cresc.

VI. II *sim.*
pp cresc.

Vla. *sim.*
pp cresc.

Vc. *sim.*
pp cresc.

Db. *sim.*
pp cresc.

104

Fl. 1, 2
Picc.
Cl. 1, 2 in B $\flat$
Bass Cl. in B $\flat$
D. Bsn.
Hr. in F
Tr. in C
Tbn.
Tuba
Timp.
Pen.
Lady Essex
Mount.
S.
A.
T.
B.
CHORUS
VI. I
VI. II
Vla.
Vc.
Db.
IV
III
sim.
p cresc.
sim.
p cresc.
sim.
p cresc.
sim.
p cresc.
sim.
p cresc.
sim.

Go, war-like Earl, — Go, war-like Earl, — for Glo-ri-a-na, go!
Go, war-like Earl, — Go, war-like Earl, — for Glo-ri-a-na, go!
Go, war-like Earl, — Go, war-like Earl, — for Glo-ri-a-na, go!

QUEEN ELIZABETH p cresc.
Eng-land and
Re-turn-ing soon, O
At last, at last the
Re-turn-ing soon, O
CECIL p cresc.
Ex-al-ted high,
RALEIGH p cresc.
Ex-al-ted high,

Fl. 1, 2 *pp cresc.*

Picc.

Cl. 1, 2 in Bb *pp cresc.*

Bass Cl. in Bb

D. Ban.

Hr. in F

3, 4

Tr. in C

3

Tm.

3

Tuba

Timp.

Queen E.
England's Queen En - trust their hopes, their hopes to you!

Pen.
soon, With ar-mies at his back, He then will hold The king - dom in his hand. Re -

Lady Essex
Queen Drives all his cares a - way. The load that I have borne Is not so grie-vous now. At

Mount.
soon, With ar-mies at his back, He then will hold The king - dom in his hand. Re -

Cecil
ex - al - ted high a - mong his peers, He may at last more steep - ly fall. Ex -

Ral.
ex - al - ted high a - mong his peers, He may at last more steep - ly fall. Ex -

S.

CHORUS A.
Vic - tor of Ca - diz,

T.
Vic - tor of Ca - diz,

B.

VI. I

VI. II

Vla.

Vc.

Db.

IV

Fl. 1. 2 *a2* *dim.*

Picc. *dim.*

Cl. 1. 2 in Bb *a2* *dim.*

Bass Cl. in Bb *dim.*

D. Bsn. *dim.*

Hr. in F 1. 2 *dim.*

3. 4 *dim.*

Tr. in C 1. 2 *a2* *dim.*

3 *dim.*

Tbne. 1. 2 *a2* *dim.*

3 *dim.*

Tuba *dim.*

Timp. *f dim.*

Queen E. Go, Ro-bin! Go, Ro-bin! England's Queen en-trusts her hopes to

Pen. - turn-ing soon, re - turn-ing soon, Ro-bert then will hold The king-dom in his

Lady Essex last the Queen Drives cares a-way, My load is not so griev-ous

Mount. - turn-ing soon, re - turn-ing soon, Ro-bert then will hold The king-dom in his

Cecil - al - ted high a - mong his peers, Es-sex may at last more steep - ly

Ral. - al - ted high a - mong his peers, Es-sex may at last more steep - ly

S. O - vercome Tyrone! Come back in tri-umph To these shout - - - ing

A. O - vercome Tyrone! Come back in tri-umph to these shout - - - ing

T. O - vercome Tyrone! Come back in tri-umph to these shout - - - ing

B. O - vercome Tyrone! Come back in tri-umph to these shout - - - ing

VI. I *f dim.*

VI. II *f dim.*

Vla. *f dim.*

Vc. *f dim.*

Db. *f dim.*

105

Fl. 1, 2 *p*

Picc. *p*

Cl. 1, 2 in B $\flat$ *p*

Base Cl. in B $\flat$ *fp*

D. Ben. *fp*

Hn. in F 1, 2 *p*

3, 4 *p*

Tr. in C 1, 2 *p*

3 *p*

Tbn. 1, 2 *p*

3 *p*

Tuba *p*

Timp. *p*

Perc. Tam-tam *p*

Queen E. *p*
you.

Pen. *p*
hand.

Lady Essex *p*
now.

ESSEX *f* broadly
Arm'd with the fa - vour of our gracious Emp - ress, I am arm'd like a god. My re - solve and

Mount. *p*
hand.

Cecil *p*
fall.

Ral. *p*
fall.

S. *p*
halls.

A. *p*
halls.

T. *p*
halls.

B. *p*

105

VI. I *p*

VI. II *p*

Vla. *trem. sul tasto*

Vc. *trem. sul tasto*

Db. *div. trem. sul tasto*

Base Cl. in Bb

D. Bsn.

1. 2

Hn. in F

3. 4

1. 2

Tbne.

3

Tuba

Perc. *Thum-tam*

Essex

f marked

Vla.

Vc.

Db. div.

du - ty are my helm and sword, the hopes of my coun - trymen are my spurs. And so in - to Ire - land I

Base Cl. in Bb

D. Bsn.

1. 2

Tbne.

3

Tuba

Essex

go, I go, to break for e - ver those re - bel kerns. With God's help I will have vic - to - ry, and you shall have

Vla.

Vc.

Db. div.

106

Bass Cl. in B♭

D. Ben.

1. 2.

3.

Tuba

Tam-tam

Perc.

QUEEN ELIZABETH *(freely and animated)*

To - mor - row to your charge: Tonight we dance. Strike up the

Essex

peace.

106

VI. I

VI. II

Vla.

Vc.

Db. div.

unis.

Quicker (as before) (♩ = 176)

Tabor (on stage)

Queen E.

mu - sic! Ro - bert, your

MASTER OF CEREMONIES

May it please you to dance a co - ran - to!

Quicker (as before) ♩ = 176

VI. I

VI. II

Vla.

Vc.

Db.

14. Coranto.

227

Quick (♩ = 76)

STAGE ORCHESTRA

I

II

III

IV

V

Tabor

Queen E. hand.

Quick (♩ = 76)

(bracketed chord: 1st time only)

VI. I

VI. II

Vla.

Vc.

Db.

107 Main orchestra: cresc. poco a poco

Bass Cl. in B♭

Perc. B.D. (S.D. sticks) *ppp*

STAGE ORCHESTRA

I

II

III

IV

V

Tabor

107 div. *ppp*

Db.

Fl. 1, 2
Cl. 1, 2 in Bb
Bass Cl. in Bb
D. Bsn.
Hn. in F
3, 4
Tuba
Timp.
Perc. B.D.
I
II
III
IV
V
Tabor
VI. I
VI. II
Vla.
Vc.
Db. div.

Fl. 1. 2

Cl. 1. 2
in E $\flat$

Bass Cl.
in B $\flat$

D. Ben.

1. 2

Hn. in F

3. 4

1

Tbns.

2

Tuba

Timp.

(S.D. sticks)

Perc.

B.D.

STAGE ORCHESTRA

I

II

III

IV

V

Tabor

VI. I

VI. II

Vla.

Vc.

Db.

always cresc.

always cresc.

SLOW CURTAIN

109

Fl. 1. 2 *a2*

Cl. 1. 2 *a2*
in B $\flat$

Bass Cl.
in B $\flat$

D. Bsn.

Hr. in F

3. 4

Tr. 1. 2
in C

1

Tbne.

2

Tuba

Timp.

Perc. B.D.

Tenor Drum (S.D. sticks)

STAGE ORCHESTRA

I

II

III

IV

V

Taber

109

VI. I

VI. II

Vla.

Vc.

Db.

Fl. 1, 2
Picc.
Cl. 1, 2 in Bb
Bass Cl. in Bb
D. Ban.
Hn. in F
Tr. in C
Tbn.
Tuba
Timp.
Perc.
T.D.
B.D.
S.D.
Cym.
I
II
III
IV
V
Tabor
VI. I
VI. II
Vla.
Vc.
Db.

sim.

Fl. 1, 2
Picc.
Cl. 1, 2
in B $\flat$
Bass Cl.
in B $\flat$
D. Ben.
Hn. in F
1, 2
3, 4
Tr. in C
1, 2
3
Tbn.
1, 2
3
Tuba
Timp.
Cym.
S.D.
T.D.
B.D.
Perc.
STAGE ORCHESTRA
I
II
III
IV
V
Tabor
VI. I
VI. II
Vla.
Vc.
Db.

233

SCENE I
An ante-room to the Queen's dressing-room at Nonesuch. At the back a curtain. Early morning.

Quick and agitated (♩ = 90)

Bass Clarinet in B $\flat$

Bassoon 1 2

Double Bassoon

1 2

Horn in F

3 4

1 2

Trumpet in C

3

1

Trombone 2

3

Tuba

Timpani

Percussion

Tam-tam

Quick and agitated (♩ = 90)

Violin I

Violin II

Viola

Violoncello

Doublebass

pizz.

Score for a symphony orchestra, measures 1 through 5. The score is written for the following instruments:

- Bass Cl. in Bb
- Ben. 1. 2
- D. Ben.
- 1. 2
- Hr. in F
- 3. 4
- 1. 2
- Tr. in C
- 3
- 1
- Tbn. 2
- 3
- Tuba
- Temp.
- Perc.
- VI. I
- VI. II
- Vla.
- Vc.
- Db.

The score is in 2/4 time and features a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings (e.g., *mf*, *f*, *sf*). The woodwind section (Bass Clarinet, Basset Horns, Trumpets, Trombones, Tuba) and the percussion section (Timpani, Percussion) are shown in the upper staves, while the string section (Violins I & II, Viola, Violoncello, Double Bass) is shown in the lower staves.

Bass Cl. in Bb

Bsn. 1. 2

D. Bsn.

1. 2

Hr. in F

3. 4

1

Tr. in C

2

3

1

Tbne. 2

3

Tuba

Timp.

Perc. Tam-tam

VI. I

VI. II

Vla.

Vc.

Db.

The musical score is arranged in a system of staves. The top section includes Bass Clarinet in Bb, Bsn. 1 & 2, and D. Bsn. The middle section includes Hr. in F (1 & 2), Tr. in C (2 & 3), Tbne. (1 & 2), and Tuba. The bottom section includes Timp., Perc. (Tam-tam), VI. I & II, Vla., Vc., and Db. The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings (p, f, mf). The page number 235 is located in the top right corner.

Fl. 1, 2 *f* *(f)* *cresc.*

Picc. *f* *(f)* *cresc.*

Ob. 1, 2 *a2* *f* *(f)* *cresc.*

Cl. 1, 2 in B $\flat$ *a2* *f* *(f)* *cresc.*

Bass Cl. in B $\flat$ *a2* *f* *(f)* *cresc.*

Bsn. 1, 2 *f* *(f)* *cresc.*

D. Bsn. *f* *(f)* *cresc.*

1 *mf* *cresc.*

Tr. in C *mf* *cresc.*

2 *mf* *cresc.*

3 *mf* *cresc.*

1 *mf* *cresc.*

Tbne. 2 *mf* *cresc.*

3 *mf* *cresc.*

Tuba *mf* *cresc.*

Timp. *f* *(f)* *cresc.*

VI. I *f* *(f)* *cresc.*

VI. II *f* *(f)* *cresc.*

Vla. *f* *(f)* *cresc.*

Vc. *f* *(f)* *cresc.*

Db. *f* *(f)* *cresc.*

Maids of Honour in conversation.

237

This image shows a page from a musical score, likely for a symphony. The score is written for a large orchestra, with parts for various instruments arranged in staves. The instruments listed on the left include: Fl. 1 & 2, Picc., Ob. 1 & 2, C. Ang., Cl. 1 & 2 in Bb, Bass Cl. in Bb, Bsn. 1 & 2, D. Bsn., Hn. in F, 3 & 4, Tr. in C, 1, 2, 3, Tbone. 2, 3, Tuba, Timp., Perc., VI. I, VI. II, Vla., Vc., and Db. The musical notation includes notes, rests, and dynamic markings such as 'mf cresc.' and 'p cresc.'. There are also markings for 'a2' and 'Cym.' (Cymbal). The score is written in a standard musical notation style, with a key signature of one sharp (F#) and a common time signature (C). The page is numbered '1' in the top left corner.

110

Ob. 1, 2 *pp* *a2*

C. Ang. *pp*

Cl. 1, 2 in Bb

Bass Cl. in Bb *pp*

1 *mf*

Ben. *p*

2 *p*

D. Ban. *pp*

1 *pp*

Hn. in F *pp*

2 *pp*

3, 4 *pp*

1

Tr. in C

2

1

Tbne. *pp*

3

Perc. Bass Drum *pp*

MAIDS OF HONOUR
SOPRANOS

What news from Ire - land? What news from Ire - land?

CHORUS

ALTO

De - lay, - de - lay: - a sor - ry farce. The sum - mer

110

VI. I

VI. II

Vla. *pizz.* *mf* *p*

Vc. *pizz.* *p*

Db. *p*

Fl. 1, 2

Ob. 1, 2

C. Ang.

Cl. 1, 2
in Bb

Bass Cl.
in Bb

1

2

D. Ben.

Hr. in F

3, 4

Perc. B. D.

S.

A.

VI. I

VI. II

Vla.

Vc.

Db.

CHORUS

We thought by now to see the re-bel's head Laid _____ at the

was - ted, then a truce, then a truce. _____

cresc.

cresc.

cresc.

cresc.

(mf)

Fl. 1. 2 *a2*

Ob. 1. 2 *a2* *pp*

C. Ang. *pp*

Cl. 1. 2 *a2*
in B $\flat$

Bass Cl.
in B $\flat$

1 *mf* *dim.* *pp*

Bsn. *mf*

2 *mf*

D. Bsn. *pp*

1. 2 *pp*

Hn. in F *pp*

3. 4 *pp*

B. D.

Perc. *Tam-tam* *pp*

S. *pp*
Queen's feet. Her dar - ling Ro-bin hath be - trayed her hopes. Her

A. *f* *pp*
Laid at the Queen's feet. Her dar - ling Ro-bin hath be -

VI. I

VI. II

Vla. *mf*

Vc. *mf*

Db. *p*

1. Fl. *pp* *sweetly* *pp* *cresc.*

2. *p* *cresc.*

Ob. 1. 2 *1. Solo* *pp* *pp* *cresc.*

C. Ang. *p* *cresc.*

Cl. 1. 2 in B $\flat$ *1* *p* *cresc.* *a2* *cresc.*

Bass Cl. in B $\flat$ *p* *cresc.*

Ben. 1. 2 *a2* *p* *cresc.*

D. Ben. *pp* *cresc.*

1. 2 Hn. in F

3. 4

Temp. *ppp* *cresc.*

Perc. B. D. *ppp*

CHORUS

S. *pp* *cresc.*
they say She used to have a dress Fig - ured from neck to hem with eyes and ears, With

A. *p* *cresc.*
With eyes and

VI. I

VI. II *pizz.* *p* *cresc.*

Vla. *p* *cresc.*

Vc. *p* *p* *cresc.*

Db. *unis.* *p*

Fl. 1. 2 *a2*

Picc. *(mf)* *f*

1 Ob. *f*

2 Ob. *(mf)* *f*

C. Ang. *f*

Cl. 1. 2 in Bb *a2* *f* *pp*

Bass Cl. in Bb *p cresc.* *f*

Bsn. 1. 2 *a2* *f* *pp*

D. Bsn. *f*

Hr. in F 1. 2 *pp*

3. 4 *pp*

Timp. *mf*

Perc. *Tam-tam* *ppp*

CHORUS

S. *f* *pp*
eyes and ears, with eyes and ears. Ah, she is wa-ry and wise In the ways of the world!

A. *f* *pp*
ears, with eyes and ears. She is wa-ry and

VI. I

VI. II *f*

Vla. *f* *p*

Vc. *f* *p*

Db.

112

C. Ang.

Bass Cl. in B $\flat$

1

2

1. 2

3. 4

Hn. in F

Perc.

Bas Drum

CHORUS

S. She is wa-ry and wise In the ways of the world!

A. wise In the ways of the world! She is wise in the ways of the world! Those ti-ring maids are

VI. I

VI. II

Vla.

Vc.

Db.

112

1 Solo

Ob. 1. 2

C. Ang.

Cl. 1. 2 in B $\flat$

Bass Cl. in B $\flat$

1

2

Bsn.

D. Bsn.

Perc.

B. D.

CHORUS

S. As a wo-man a-ges She need-eth more ar-ti-fice, As a wo-man a-ges

A. mighty slow. As a wo-man a-ges She need-eth more

VI. I

VI. II

Vla.

Vc.

Db.

Fl. 1, 2

Ob. 1, 2

C. Ang.

Cl. 1, 2 in Bb

Base Cl. in Bb

1. Ban.

2. Ban.

D. Bsn.

Hn. in F

1, 2

3, 4

Timp.

Perc.

S.

A.

CHORUS

VI. I

VI. II

Vla.

Vc.

Db.

cresc.

f

pp

mf

f

ff

cresc.

muted

Cym. (susp.)

bloom! —

You'll come — to it yourself! —

You'll come — to it yourself! yourself! your-

bloom!

You'll come to it yourself! — your-self! yourself! yourself!

Bass Cl. in B♭

1. 2.

Hn. in F

3. 4.

f

LADY-IN-WAITING

What now? Is the Queen dressed? —

CHORUS

S. self! You'll come to it your - self! What now? —

A. your - self! You'll come to it your - self! What now? —

113

VI. I. *arco v*

VI. II. *arco v*

Vla. *arco v*

Vc. *arco*

L. in W. *always f*

There's a great stir — be - low! — Horse - men in haste and ur - gent words, —

VI. I. *f*

VI. II. *f*

Vla. *f*

Vc. *f*

Hn. 1. 2. in F *a2*

L. in W. *fp*

Run - ning foot-steps and pa - nic fear! I fear bad news Or some com - plot — a-against the Queen —

VI. I. *cresc.*

VI. II. *fp cresc.*

Vla. *cresc.*

Vc. *fp cresc.*

Db. *(pizz)*

2. Essex's Intrusion. MAIDS OF HONOUR, LADY-IN-WAITING, ESSEX.

Essex bursts in, wild-looking and travel-stained, his hand on his sword. The Maids are alarmed, and recoil.

(the same tempo)

Instrumental Parts:

- Bass Cl. in Bb:** Starts with a sharp attack (*a2*), followed by a sustained note.
- Ben. 1. 2. / D. Ben.:** Similar to the Bass Clarinet, with sharp attacks and sustained notes.
- Hn. in F (1. 2. / 3. 4.):** Remains silent until the end of the section, where they play a sustained note (*unmuted*).
- Tmbe. 2. / 3.:** Play a rhythmic pattern of eighth notes, starting with a sharp attack (*f*).
- Tuba:** Remains silent throughout the section.
- Timp.:** Play a rhythmic pattern of eighth notes, starting with a sharp attack (*f*).
- Perc.:** Remains silent until the end of the section, where they play a sharp attack (*pp*).
- L. in W.:** Remains silent until the end of the section, where they play a sharp attack (*f*).

Vocal Parts:

- ESSEX:** Enters with a sharp attack (*f*) and sings: "My lord! Is the Queen up?"
- CHORUS (S. / A.):** Enter with a sharp attack (*f*) and sing: "O God, what's this?"

(the same tempo)

Instrumental Parts:

- VI. I. / VI. II. / Via.:** Remains silent throughout the section.
- Vc. / Db.:** Play a rhythmic pattern of eighth notes, starting with a sharp attack (*f*).

Bass Cl. in Bb

Bsn. 1, 2

D. Bsn.

1, 2

Hn. in F

3, 4

1, 2

Tr. in C

3

1

Tbne. 2

3

Tuba

Timp.

Perc.

Essex

Is the Queen_ yet dressed?_

VI. I

VI. II

Vla.

Vc.

Db.

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Bass Clarinet, Bsn., D. Bsn.) and brass (Hn., Tr., Tbne., Tuba). The middle section features percussion (Timp., Perc.) and a vocal soloist (Essex). The bottom section contains the string ensemble (VI. I, VI. II, Vla., Vc., Db.). The key signature is one sharp (F#), and the time signature is 4/4. The score spans five measures. The vocal line (Essex) has the lyrics 'Is the Queen_ yet dressed?_'. Dynamic markings include 'mf' (mezzo-forte) and 'f' (forte). The woodwinds and brass parts have long, sustained notes with slurs. The strings play a rhythmic pattern of eighth and sixteenth notes.

114

Bass Cl.
in Bb

Bsn. 1. 2

D. Bsn.

1. 2
Hn. in F

3. 4

1
Tr.
in C

2

3

1
Tbn. 2

3

Tuba

Timp.

Perc. *Tam-tam*
pp

LADY-IN-WAITING

My lord - My lord, forbear a-while: The Queen _ is not yet dressed.

Essex

I must see the Queen! _

114

VI. I

VI. II

Vla.

Vc.

Db.

Bass Cl.
in E♭

Bsn. 1. 2

D. Bsn.

Hn. in F
1. 2
3. 4

Tr.
in C
1
2
3

Tbone. 2
3

Tuba

Timp.

Perc.

L. in W.

Essex

VI. I

VI. II

Vla.

Vc.

Db.

Tam-tam

The Queen, my lord, can-not re -

I can-not wait! —

Fl. 1. 2 *a2*

Picc.

Ob. 1. 2 *a2*

Cl. 1. 2 in B $\flat$ *a2*

Bass Cl. in B $\flat$ *a2*

Bsn. 1. 2 *a2*

D. Bsn.

Hr. in F 1. 2 3. 4 1

Tr. in C 2 3

Tbne. 2 1 3

Tuba

Timp.

Perc. Tam-tam

L. in W. ceive you now!...

Essex She must!... La - dies, pre -

VI. I

VI. II

Vla.

Vc.

Db.

Fl. 1. 2 *a2* *cresc.* *mf* *G.P.*

Picc. *cresc.* *mf*

Ob. 1. 2 *a2* *cresc.* *mf*

C. Ang. *cresc.* *mf*

Cl. 1. 2 in B $\flat$ *a2* *cresc.* *mf*

Bass Cl. in B $\flat$ *a2* *cresc.* *mf*

Bsn. 1. 2 *a2* *cresc.* *mf*

D. Ben. *a2* *cresc.* *mf*

Hrn. in F 1. 2 *f* *cresc.* *mf*

3. 4 *f* *cresc.* *mf*

1 *cresc.* *mf*

Tr. in C 2 *cresc.* *mf*

3 *cresc.* *mf*

1 *cresc.* *mf*

Tbn. 2 *cresc.* *mf*

3 *cresc.* *mf*

Tuba *cresc.* *mf*

Timp. *cresc.* *mf*

Perc. *Cym. (susp.)* *mf* *B.D.* *cresc.* *mf*

Essex *- vent me not!*

VI. I *cresc.* *mf* *G.P.*

VI. II *cresc.* *mf*

Vla. *cresc.* *mf*

Vc. *cresc.* *mf*

Db. *arco* *f* *cresc.* *mf*

3. The Second Duet of the Queen and Essex. QUEEN ELIZABETH, ESSEX; later LADY-IN-WAITING.

The Queen waves first the tiring-maids, and then the Maids of Honour and Lady-in-Waiting away.

QUEEN ELIZABETH *ppp*

My lord of Es-sex!

VI. I *pizz.* *pp*

VI. II *pizz.* *pp*

Vla. *pizz.* *pp*

Vc. *pizz.* *pp*

Db. *pp*

They curtsay and withdraw. **116**

1. 2 *muted* *pp*

Hn. in F 3 *muted* *pp*

4 *muted* *pp*

Queen E. *p* Ro-bin!

ESSEX *ppp*

Queen _____ of my life!

116

VI. I *pp*

VI. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

Queen E. give? Because you catch An age - ing wo - man un - a - dorned, You can be called un -

rall. - - - - -

VI. I

VI. II

Vla.

Vc.

rall.

117 (♩ = 60)

Ban. 1. 2

1. 2

Tr. in C

3

1. 2

Tbne.

3

Queen E.

- kind: But the years pur - sue us And the rose must feel the

express.

ppp cresc.

muted

ppp muted

cresc.

cresc.

cresc.

cresc.

117 (♩ = 60)

VI. I

VI. II

Vla.

Vc.

arco

express.

ppp cresc.

Ban. 1. 2

1. 2

Tr. in C

3

1. 2

Tbne.

3

Queen E.

frost: And no - thing can re - new us When the flame in the rose is

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

arco

mf express.

dim.

118 as before

Ben. 1. 2 *ppp* *a2*

Tr. in C *ppp*

3 *ppp*

Tbne. 1. 2 *ppp*

3 *ppp*

Queen E. *pp*
lost! You see me as I am.

ESSEX *f*
Not less

118 as before

VI. I *(pizz.)* *pp*

VI. II

Vla. *arco* *f*

Vc. *f*

Db. *ppp*

1 Ob. *f*

2 Ob. *f*

C. Ang. *f*

Bsn. 1. 2 *a2* *pp*

1. 2 Hn. in F *(muted)* *f*

3. 4 Hn. in F *(muted)* *f*

Essex *f*
in ma-jes-ty. O give me leave to speak, give me leave to

VI. I *arco* *f*

VI. II *arco* *f*

Vla. *f*

Vc. *f*

Db. *(arco)* *f*

119 Slowly moving $\text{♩} = 45$

FL. I Solo p

Hr. in F 1. 2 3. 4 pp

Queen E. O pray, be brief: The day's not yet be - gun. Because you're here When

Essex speak!

119 Slowly moving $\text{♩} = 45$

VI. I p pizz.

VI. II p pizz.

Vla. p pizz.

Vc. p pizz.

Db. p pizz.

FL. I Solo p

Ob. I Solo p

Queen E. larks a-lone have right of au-dience: Because you stand Be-sprent with mud and hol-low -

VI. I p

VI. II p

Vla. p

120 moving forward

Ob. I

C. Ang.

Bsn. 1. 2 $a2$

Queen E. eyed: Because you're here You must have need to speak.

ESSEX Because the gale, The

120 moving forward

VI. I arco

VI. II arco

Vla. arco

Vc. arco

Cl. 1. 2 in B $\flat$ a_2

Bsn. 1. 2 a_2

Essex

gale of the world has caught me: Because the world _____ Is full of ly - ing tongues

VI. I

VI. II

Vla.

Vc.

Db. *arco*

Fl. 1

Ob. 1

C. Ang.

Cl. 1. 2 in B $\flat$ a_2

Bsn. 1. 2 a_2

QUEEN ELIZABETH

Be-cause the world _____ Must know the truth of things at last - _____

Essex

Be-cause the world _____ Must know the truth of things at last - _____

VI. I *arco*

VI. II

Vla.

Vc.

Db.

121 Quick recitative $\text{♩} = 90$

Fl. 1

Ob. 1

C. Ang.

Cl. 1, 2 in Bb

Bsn. 1, 2

Hn. in F

3, 4

Queen E.

Essex

f agitated

Madam, give me leave to speak— You will for-give. Ty-rone I have bound to a truce,

unmuted

unmuted

121 Quick recitative $\text{♩} = 90$

VI. I

VI. II

Vla.

Vc.

Db.

f

$\text{♩} = \text{♩}$ As at the start

Bass Cl. in Bb

Bsn. 1, 2

D. Bsn.

Hn. in F

3, 4

Timp.

Perc.

Tam-tam

Queen E.

f sharply

What foes are they? De-clare!

Essex

But foes be-set me now Here in England, at home.

$\text{♩} = \text{♩}$ As at the start

VI. I

VI. II

Vla.

Vc.

Db.

pizz.

f

262

122

Picc. 1. 2

Ob. 1. 2

C. Ang.

Cl. 1. 2
in Bb

Bass Cl.
in Bb

Bsn. 1. 2

D. Bsn.

Hr. in F

3. 4

1

Tr. in C

2

Timp.

Thm-tam

Perc.

Queen
E.

-rone is still un - touched!

Essex

Ah! But the truce -

122

VI. I

col legno

VI. II

col legno

Vla.

col legno

Vc.

Db.

Picc. 1, 2
 Ob. 1, 2
 C. Ang.
 Cl. 1, 2
 in B $\flat$
 Bass Cl.
 in B $\flat$
 Ben. 1, 2
 D. Ben.
 1, 2
 Hn. in F
 3, 4
 1
 Tr. in C
 2
 Perc. S. D.
 Queen
 E.
 Essex
 VI. I
 VI. II
 Vla.
 Vc.
 Db.

Picc. 1. 2
 Ob. 1. 2
 C. Ang.
 Cl. 1. 2
 in Bb
 Bass Cl.
 in Bb
 Bsn. 1. 2
 D. Bsn.
 1. 2
 Hn. in F
 3. 4
 Tr. 1. 2
 in C
 Perc.
 S. D.
 Queen
 E.
 Essex
 VI. I
 VI. II
 Vla.
 Vc.
 div. a3
 Db.
 div.

here? _____ Proves_ you un - fit - _____ Un -
 That I am here? _____ Un - fit! _____

Musical score for a symphony orchestra and vocal soloists. The score is written for a full orchestra, including Piccolo, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Horn, and Violin. The vocal soloists are Queen E. and Essex. The score includes dynamic markings such as *f* (forte), *pp* (pianissimo), and *sfz* (sforzando). The tempo is marked *Allegro*. The key signature is one sharp (F#). The time signature is 4/4. The score is divided into measures, with bar lines indicating the end of each measure. The vocal parts have lyrics written below the notes.

123 Quick ♩ = 168

take Flutes

Picc. 1. 2 *pp*

Ob. 1. 2 *pp*

C. Ang. *pp*

Cl. 1. 2 in B♭ *pp* *cresc.*

Bass Cl. in B♭ *pp* *cresc.*

Bsn. 1. 2 *pp*

D. Bsn. *pp* *cresc.*

Hr. in F 1. 2 *pp*

3. 4 *pp* *cresc.*

Tr. in C 1. 2 *pp*

3 *pp*

Tbne. 1. 2 *pp* *unmuted*

Tuba 3 *pp* *unmuted*

Timp. *pp*

Perc. S. D. 12 *pp*

Queen E. true!

Essex *f* *cresc.*

I, _____ trus - ty in arms, The first _____ to defend you, Am I, _____ I, _____

123 Quick ♩ = 168

VI. I *pp*

VI. II *pp* *arco* *cresc.*

Vla. *pp* *arco* *cresc.*

Vc. *pp* *cresc.*

Db. *pp* *cresc.*

Cl. 1, 2 in Bb

Bass Cl. in Bb

D. Ban.

1, 2

Hr. in F

3, 4

Timp.

Essex

Am I _____ to be taun-ted? O care, O hea - vi-est care! Against me, _____ me,

VI. I

VI. II

Vla.

Vc.

Db.

pp *cresc.*

Fl. 1

Cl. 1, 2 in Bb

Bass Cl. in Bb

D. Ban.

1, 2

Hr. in F

3, 4

Timp.

QUEEN ELIZABETH

You have failed _____ in my trust, have failed _____ in my trust, You have left _____ a wound _____

Essex

They have turned _____ e - ven you!

VI. I

VI. II

Vla.

Vc.

Db.

arco *pp* *cresc.*

Fl. 1

Cl. 1, 2 in B♭

Bass Cl. in B♭

D. Ben.

1 2

Hn. in F

3. 4

Queen E.

In a heart too fond, A wound in a heart, a heart too

Essex

A wound in a heart, a wound in a heart,

VI. I

VI. II

Vla.

Vc.

Db.

pp *cresc.*

Cl. 1, 2 in B♭

Bass Cl. in B♭

D. Ben.

1 2

Hn. in F

3. 4

Timp.

Queen E.

fond, too fond, too fond, In my heart, in my heart, my heart!

Essex

Then let me, let me heal you, heal you! Ah, Ah,

VI. I

VI. II

Vla.

Vc.

Db.

p *cresc.*

molto rall.

Fl. 1. 2 *f* express. and smooth *dim.*

Ob. 1. 2 *f* express. and smooth *dim.*

C. Ang. *f*

Cl. 1. 2 in B $\flat$ *f* express. and smooth *dim.*

Bass Cl. in B $\flat$ *f*

Bsn. 1. 2 *f*

D. Bsn. *f*

Hn. in F *f*

Tbne. *f* heavily *dim. little by little*

Tuba *f* heavily *dim. little by little*

Timp. *f*

Perc. *f* heavily *dim. little by little*

Queen E. *f*

Dear name — I have loved, O, use it no more! O, use it —

Essex *f*

Queen — of my life! O, put back the clock To the birth — of our hope! —

molto rall. 124 Slow and regular ♩ = 60

VI. I *f* express. *dim.*

VI. II *f* express. *dim.*

Vla. *f* express. *dim.*

Vc. *pizz.* *f* heavily *dim. little by little*

Db. *pizz.* *f* heavily *dim. little by little*

Fl. 1. 2 *a2*
 Ob. 1. 2 *a2*
 Cl. 1. 2 in Bb *a2*
 1. 2 Tbn.
 3 Tuba
 Timp.
 Perc. B. D.
 Queen E.
 Essex

— no — more! The time and the name — Now be — long — to the past: They be — long — to the young,
 — The chime — as — it rang Told the hour — when you gave — Of your grace, When I sang, —

VI. I
 VI. II
 Vla.
 Vc.
 Db.

Fl. 1. 2 *a2*
 Ob. 1. 2 *a2*
 Cl. 1. 2 in Bb *a2*
 1. 2 Tbn.
 3 Tuba
 Timp.
 Perc. B. D.
 Queen E.
 Essex

Be — long — to the young, And the echoes are mute, — And the e — choes — are mute, — And
 — I sang, — When my heart was the lute, When my heart was the

VI. I
 VI. II
 Vla.
 Vc.
 Db.

p (express.)
 div.

The Queen takes up her looking-glass in her right hand, and extends her left to Essex. He kisses it.

[illegible]

First the Lady-in-Waiting, and then the other Maids, including the tiring-maids, come in again.

1.2 *pp* *a2*

FL.

3 *pp*

CL 1.2 in Bb *pp* *a2* 1.2 take CL in A

Bass CL in Bb *pp*

1.2 *pp* *a2* *muted*

Tbne. *pp* *muted*

3 *pp*

LADY-IN-WAITING

My lord was ear-ly— and ab-rupt. Deign, Ma-dam,

VI. I

VI. II

Vla.

Vc. div. *Solo muted* *pp*

Solo muted *pp*

Db.

L. in W. — al-low our hands to a-dorn our Sove-reign in peace. Come, Ma-dam, come, come...

Vc. *unis.* *dying away*

4. The Dressing-Table Song. LADY-IN-WAITING, MAIDS OF HONOUR.

The two tiring-maids complete the Queen's toilet, with the Lady-in-Waiting and the Maids of Honour grouped round her.

Quietly moving ♩ = 95

1.2 Fl. *fp*

3 *fp*

1 Cl. in A *fff*

2 *fff*

Bass Cl. in B♭ *fff*

1 Ban. *fff*

2 *fff*

L. in W. *p*

La - dy__ to your dres-sing - ta - ble Turn a - gain, and there des-cry

1.2 Fl. *fp*

3 *fp*

1.2 Cl. in A *a2*

B♭ Cl. in B♭ *fff*

1 Ban. *fff*

2 *fff*

L. in W. *fff*

Beau - ty rest - ing, beau - ty gaz - ing In her own__ ad - mir - ing eye.

CHORUS

SOPRANOS *fp*

MAIDS OF HONOUR

ALTOS *fp*

126

(muted) *fp*

(muted) *fp*

(muted) pizz. *fp*

All (muted) pizz. *fp*

1. 2
Fl.
3
Cl. 1. 2
in A
Bass Cl.
in Bb
Ben. 1. 2

CHORUS
S.
A.

glass or glanc - ing Like Nar - cis - sus on his knees. Beau - ty lives by her en - hanc - ing And a - dor - eth

VI. I
VI. II
Via.
Vc.

dim.
dim.

127

1. 2
Fl.
3
Cl. in A
2
Bass Cl.
in Bb
Ben.
1
2

LADY-IN-WAITING
lightly and clearly

Tint with pow - der, touch with tinc - ture, Light - ly bind a wil - ful curl,

CHORUS
S.
A.

what she sees.

127

VI. I
VI. II
Via.
Vc.

FP

128

1. 2
Fl. *pp*

3
pp

Cl. 1. 2
in A *pp*

Bass Cl.
in Bb *pp*

Bsn. 1. 2
pp

L. in W.

Pearl and ru - bygleam and glüsten, Dews be - span - gle open roses, Gol - den gau-zes, gol - den

MAIDS OF HONOUR

Her dressing done, the Queen waves all her attendants away,

gau - zes, sun - - - rays daz - zle All be - hol - ders!

At the glo - - ry of our days!

and they go out in one direction.

This musical score system includes parts for Flute 1 and 2, Clarinet in A, Bass Clarinet in Bb, Banjo 1 and 2, Double Bass, Tuba, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The Flute parts play a melody with grace notes. The Clarinet in A and Bass Clarinet in Bb parts play a harmonic accompaniment. The Banjo and Double Bass parts play a rhythmic accompaniment. The Tuba, Violoncello, and Double Bass parts play a low harmonic accompaniment. The score includes dynamic markings such as *ppp* and *cresc.*, and articulation markings such as *arco* and *unmuted*. A rehearsal mark is present at the end of the system.

129

Fl. 1, 2

Ob. 1, 2

C. Ang.

Bass Cl.
in Bb

D. Ban.

Hn. in F
1, 3. a2 (b)
2, 4. a2 (b)

Tuba
(b) *pp*

Timp.
(b) *pp*

Perc.
B. D. *pp*

Queen
E.

Cecil

What fear is,

in up - on be-times un - man-ner-ly, Was not your Ma-jes - ty a - larmed?

129

VI. I

VI. II

Vla.

Vc.

Db.

p cresc.

arco
p cresc.

Fl. 1. 2

Ob. 1. 2

C. Ang.

Bass CL
in Bb

Bsn. 1. 2

D. Bsn.

1. 3

Hn. in F

2. 4

Tuba

Timp.

Perc. B. D.

Queen E.

I never knew. But as we have au-tho-ri-ty to rule So we look to be o-

VI. I

VI. II

Vla.

Vc.

Db.

Fl. I. 2 *a2*

Ob. I. 2 *a2* 1. Solo *p* *pp*

C. Ang.

Bass Cl. in Bb *pp*

Bsn. I. 2 1. Solo *p* *pp*

D. Bsn. *pp*

Hr. in F 1. 3. *a2* 2. 4. *a2*

Tuba

Timp. *pp*

Perc. B. D. *pp*

Queen E. *p*
 - beyed. But why is he here? Tell me! Tell what you know! What say our faith-ful eyes and ears?_

VI. I.

VI. II.

Vla. *2*
4

Vc.

Db.

6. Cecil's Report. CECIL.

Moderato $\text{♩} = 90$

Ob. 1. 2

C. Ang.

Bass Cl in Bb

Bsn. 1

1. 2

Hn. in F

3. 4

Queen E.

CECIL *mf agitated*

Ty - rone is still a re - bel and Ire - land not yet ours.

Moderato $\text{♩} = 90$

VI. I

VI. II

Vla.

Vc.

Db.

pizz. p stacc.

cresc.

p stacc.

Ob. 1. 2

C. Ang.

Bsn. 1

D. Bsn.

1. 2

Hn. in F

3. 4

Cecil

Not ours, but might be Spain's, Might ea - si - ly be Fran - ce's For want of forth-right

VI. I

VI. II

Vla.

Vc.

Db.

Ob. 1, 2

C. Ang.

Cl. 1.
in Bb

Bass Cl.
in Bb

Bsn. 1

D. Bsn.

130

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

1, 2

Hr. in F

3, 4

Cecil

ac - tion He for - fei - ted his chan - ces. And now it is Sep -

130

VI. I

VI. II

Vla.

Vc.

Db.

p

p

p

Cecil

- tem - ber, Too late for new campaign - ing. And now he's here in Eng - land, With han - gers - on un -

VI. I

VI. II

Vla.

Vc.

Db.

7. Discussion. QUEEN ELIZABETH, CECIL.

285

$\text{♩} = 72$

D. Ban.

1.3 Hn. in F

2.4

1 Tr. in C

2

3

1 Tbn. 2

4

3

1 Tuba

Timp.

Perc.

QUEEN ELIZABETH

Think of the waste! Count up the cost! Our

Cecil

The waste! The cost!

D. Ban.

1.3 Hn. in F

2.4

1 Tr. in C

2

3

1 Tbn. 2

3

1 Tuba

Timp.

Perc.

B. D.

Queen E.

orders defied! There an i - die force, Here a re - bel heart! In the eyes of the world We now look a fool!

Cecil

De-fied! A re-bel heart!

D. Bsn. *f* *pp*
 1.3 *f* *pp*
 Hn. in F *f* *pp*
 2.4 *f* *pp*
 1 *f* *pp*
 Tr. in C2 *f* *pp*
 3 *f* *pp*
 1 *f* *pp*
 Tbn. 2 *f* *pp*
 3 *f* *pp*
 Tuba *f* *pp*
 Timp. *f* *pp*
 Perc. B. D. *f* *pp*
 Queen E. *f* *pp*
 Cecil *f* *pp*

Now ___ is the time ___ for the curb! ___ For the hand on the rein! ___
 But for a time! ___ The curb! ___ The rein! ___

D. Bsn. *f* *pp*
 1.3 *f* *pp*
 Hn. in F *f* *pp*
 2.4 *f* *pp*
 1 *f* *pp*
 Tr. in C2 *f* *pp*
 3 *f* *pp*
 1 *f* *pp*
 Tbn. 2 *f* *pp*
 3 *f* *pp*
 Tuba *f* *pp*
 Timp. *f* *pp*
 Perc. B. D. *f* *pp*
 Queen E. *f* *pp*
 Cecil *f* *pp*

trust him no lon-ger! ___ Here is my com - mand! ___
 Ra-leigh a - waits your com - mand. ___ your com - mand! ___

8. The Queen's Decision. QUEEN ELIZABETH.

D. Ban.

1.3

Hn. in F

2.4

1.2

Tr. in C

3

1.2

Tbn.

3

Tuba

Timp.

Side Drum

Perc.

B. D.

Queen E.

Cecil

Vl. I

Vl. II

Vla.

Vc.

Db.

f declaimed

From this hour — my lord of Es-sex Must be kept un - der guard. My Lord De-pu-ty hath de

p

arco trem.

trem.

D. Bsn.

1. 3
Hn. in F

2. 4
Tr. in C

1. 2
Tbne.

3
Tuba

Perc. S. D.

Queen E.
- fied me; He flou - ted my or - ders: The Earl Mar - shal of Eng - land is him - self a

Vc.

Db.

(always *p*)

(always *p*)

D. Bsn.

1. 3
Hn. in F

2. 4
Tr. in C

1. 2
Tbne.

3
Tuba

Perc. S. D.

Queen E.
re - bel: With his mal - con - tent fol - low - ing Brought back from Ire - land He en - dan - gers my coun - try. Close

Vc.

Db.

131 As at the start $\text{♩} = 90$

Bass Cl. in Bb
 1
 Ban.
 2
 D. Ban.
 1.3
 Hn. in F
 2.4
 1.2
 Tr. in C
 3
 1.2
 Tbn.
 3
 Tuba
 Timp.
 Perc. S. D. *p dim.* *fff*
 Queen E. *p agitated*
 watch must be kept! Close watch! Ah, my faith-ful elf, it has come to this!

131 As at the start $\text{♩} = 90$

VI. I
 VI. II
 Vla.
 Vc.
 Db.
mf dim. *fff* *pizz.* *fff*

cresc. poco a poco

Cl. 1, 2 in B $\flat$

Bass Cl. in B $\flat$

1 Ben.

2 Ben.

D. Ben.

Hr. in F

2, 4

1, 2 Tr. in C

3

1, 2 Tbn.

3 Tuba

Timp.

Queen E.

I have failed to tame my thoroughbred. He is still too proud, I must break —

cresc. poco a poco

VI. I

VI. II

Vla.

Vc.

Db.

1. 2. Fl. *mf* *a2* *f*

3. *mf* *f*

1. Ob. *mf* *f*

2. *mf* *f*

C. Ang. *mf* *f*

1. Cl. in Bb *p cresc.* *f*

2. *p cresc.* *f*

Base Cl. in Bb *mf* *f*

1. Ben. *f*

2. *f*

D. Ben. *f*

1. 2. Hn. in F *f*

3. 4. *f*

1. 2. Tr. in C *p*

3. *p*

1. 2. Tbone. *p*

3. *p*

Tuba *p*

Timp. *mf*

Perc. *Cym.* *f* *freely*

Queen E. — his will And pull down his great heart. It is I

VI. I *unmuted* *mf* *f*

VI. II *mf* *f*

Via. *f*

Vc. *f*

Db. *arco* *f*

1. 2 Fl. *pp* take Piccolo (C)

3 *pp* (C)

Cl. 1. 2 in Bb 2. *pp* (C)

Bas. Cl. in Bb *pp* (C)

1 Bsn. *pp* (C)

2 *pp* (C)

D. Bsn. *pp* (C)

1. 2 Hn. in F (C)

3. 4 (C)

1. 2 Tr. in C *ppp* (C)

3 *ppp* (C)

1. 2 Tbn. *ppp* (C)

3 Tubu. *ppp* (C)

Timp. (C)

Perc. *ppp* Tam-tam (C) *pp*

Queen E. *ppp* freely who have to rule, It is I who have to rule!

Vla. *pp* (C)

Vc. *pizz. pp* (C)

Db. *pp* (C)

CURTAIN

Bass Cl. in Bb *pp* (C)

1 Bsn. *pp* (C)

2 *pp* (C)

Hn. 4 in F *pp* (C)

Timp. *pp* (C)

Perc. *pp* Tam-tam *pp*

Vla. *pp* (C)

Vc. *pp* (C)

Db. div. *pp* arco *pp* arco *pp*

SCENE 2

A street in the City of London

Ballad – Rondo

CHORUS, BALLAD-SINGER, BOYS; later CUFFE, HOUSEWIFE, CITY CRIER.

Quick and gay ($\text{♩} = 84$)

VI. I

VI. II

Vla.

Vc.

Db.

VI. I

VI. II

Vla.

Vc.

Db.

VI. I

VI. II

Vla.

Vc.

Db.

132

CURTAIN

A small boy chases across the street to a Tavern outside which the Blind Ballad-Singer sits with some old men around him. At his side sits a young Gittern player.

Ob. 1. 2
C. Ang.
Cl. 1. 2 in Bb
Bass Cl. in Bb
Bsn. 1. 2
D. Bsn.
Hr. in F
Tr. in C
Tbn. 1. 2
Tuba 3
Timp.

132

VI. I
VI. II
Vla.
Vc.
Db.

pp cresc. *ff*

The boy whispers in the Ballad-Singer's ear.

133

OLD MEN (BASSES I & II)
unis. *f* (9)

News! Give us the news!

G. P.

VI. I
VI. II
Vla.
Vc.
Db.

ff dim. *f* *p*

VERSE 1

Slower (and very freely) $\text{♩} = \text{about } 42$

295

Gittern (on stage) *ad lib.* *pp* BALLAD SINGER *pp*

To bind by force, to bolt with bars The won - der of this

Gittern (on stage)

Ballad Singer

age They tried in vain, they could not curb The li - on in his rage: Great

Rhythmic $\text{♩} = 72$

Gittern (on stage)

Ballad Singer

need had he Of li - ber - ty, And now hath boun - ded from his cage.

134 Tempo I

OLD MEN

B. I. *pp* What can he mean? *pp* What can he mean? G.P.

VI. I

VI. II

Vla.

Vc.

Ob. 1. 2 *sim.*

C. Ang. *pp*

Cl. 1. 2 in Bb *sim.*

Base Cl. in Bb *sim.*

Ban. 1. 2 *a2* *pp* *sim.*

Tuba *Solo* *ppp (non legato)*

B. I. *pp* *whispered* O now we shall see His fol - low - ers arm, And al - der - men

B. II. Essex is out, at large! O now we shall see His fol - low - ers arm, And al - der - men

VI. I *pizz.*

VI. II *pizz.*

Vla. *pizz.*

Vc. *pizz.*

Ob. 1. 2

C. Ang.

Cl. 1. 2
in B $\flat$

Bass Cl.
in B $\flat$

Ben. 1. 2

D. Ben.

Hr. in F

3. 4

Tr. in C

1. 2

Tbne.

3

Tuba

Timp.

Old Men

unis.

bolt-ing their doors in a - larm!

135

VI. I

VI. II

Vla.

Vc.

Db.

arco

p cresc.

f

dim.

arco

p cresc.

f

dim.

arco

p cresc.

f

dim.

arco

p cresc.

f

dim.

p

dim.

A rabble of boys can
be heard off-stage.

136

Ob. 1.2
C. Ang.
Cl. 1.2 in Bb
Bass Cl. in Bb
Ben. 1.2
D. Ben.
Hn. in F
Tr. in C
Tbn.
3 Tuba
Timp.

Very heavily (slower than Tempo I) ($\text{♩} = 128$)

Drum (off stage)

*) BOYS (off)

Now rouse up all the

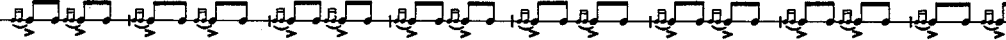
136 (continuing in Tempo I)

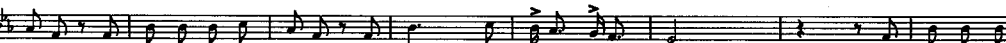
VI. I
VI. II
Vla.
Vc.
Db.

dying away
dying away
dying away
dying away

*) Boys with broken voices an octave lower

The rabble of boys marches in, led by one or two armed men of Essex's following, and a drummer.

Drum 

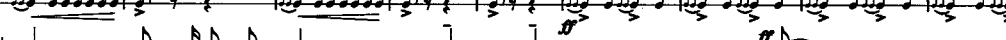
Boys 
Ci - ty And join our gal-lant ar-my By no - ble Essex, Essex led: And join us in our

Drum 

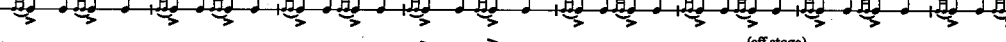
Boys 
du - ty, Make Ce-cil and make Ra-leigh Both short - er by a, by a head! March along with

They move off again. **[137]**

Drum 

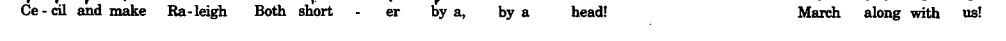
Boys 
us! March along with us! March! March! Now rouse up all the Ci - ty And

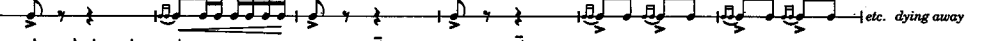
Drum 

Boys 
join our gal-lant ar-my By no - ble Essex, Essex led: (off stage) And join us in our du - ty, Make

Drum 

Boys 
Ce-cil and make Ra-leigh Both short - er by a, by a head! *dying away* March along with us!

Drum 

Boys 
etc. dying away

March along with us! March! March!

B. I *94* *pp* What rab - ble is this?

OLD MEN

B. II *94*

138 Tempo I

VI. I *ff* cresc. (*ff*) cresc. *ff* *ff*

VI. II *ff* cresc. (*ff*) cresc. *ff* *ff*

Vla. *ff* cresc. (*ff*) cresc. *ff* *ff*

Vc. *ff* cresc. (*ff*) cresc. *ff* *ff*

The image shows a page from a musical score for the opera 'The Pirates of Penzance'. The title 'The Rebel' is at the top. The score is for a full orchestra and vocal soloists. The vocal parts are for B. I. (Baritone I), Old Men, B. II. (Baritone II), VI. I. (Violin I), VI. II. (Violin II), Vla. (Viola), and Vc. (Violoncello). The lyrics are: 'Mere id - lers and louts Out to trou - ble the peace, the peace.' and 'Are they re - bels or mad? Mere id - lers and louts Out to trou - ble the peace.' The music is in 2/4 time and features various dynamics like *pp*, *mf*, and *p*. The score is written for a full orchestra and vocal soloists.

Slower (as before)

Gittern (on stage)

BALLAD SINGER

When - as the li - on roams at large And ra - geth fierce a -

Old Men

Db.

pizz. div. *pp*

Gittern

Ballad Singer

- broad, Then fol - low les - ser brutes, a mob That know him as their lord: By

Db. div. *pp*

Rhythmic

Gittern

Ballad Singer

day - or dark Like dogs they bark And snatch the leav - ings from the board.

Db. div. *pp*

139 Tempo I

Ob. 1. 2 *pp* *sim.*

C. Ang. *pp* *sim.*

Cl. 1. 2 in Bb *pp* *sim.*

Bass Cl. in Bb *pp* *sim.*

Bsn. 1. 2 *pp* *sim.*

Tuba *ppp*

Gittern

Ballad Singer

OLD MEN
unis. *pp*

Poor rav - 'ning knaves! A boy - runs mad When for its - bread his bel - ly craves.

139 Tempo I

VI. I *p cresc.*

VI. II *p cresc.*

Vla. *p cresc.*

Vc. *p cresc.*

Db. *p cresc.*

140

Cl. 1, 2
in Bb

Bsn. 1, 2

D. Bsn.

Hr. 3, 4
in F

1, 2
Tbne.

3
Tuba

Timp.

Side
Drum
(off
stage)

Slow $\text{♩} = 48$

VOICES (off shouting)

Saw! Tray! Saw! Tray! Tray! Tray! Tray! Tray!

140 (continuing in Tempo I)

VI. I

VI. II

Vla.

Vc.

Db.

Drums
off stage

Voices
off stage

Saw! Tray!

Drums
off stage

Voices
off stage

Saw! Tray!

141 (Tempo I)

VI. I

VI. II

Vla.

Vc.

Db.

Drums
off stage

Voices
off stage

Saw! Saw! Saw! Tray! Saw! Tray!

142 (Tempo I)

VI. I

VI. II

Vla.

Vc.

Db.

(further away)

Drums
off stage

Voices
off stage

Saw! Tray!

143

VI. I

VI. II

Vla.

Vc.

Db.

mf *cresc.* *sf*

VERSE 3

Gittern

BALLAD SINGER

OLD MEN unis.

The

B.

News! Give us the news!

VI. I

VI. II

Vla.

Vc.

Slower (as before)

Bass Cl. in Bb

Gittern

(louder)

Ballad Singer

ra - ve - ners grow bold, give tongue, All thirst - ing af - ter prey, With

Cl. 1, 2 in Bb

Bass Cl. in Bb

Gittern

Ballad Singer

noise they keep their spi - rits up, As well in - deed they may: They

Rhythmic

Cl. 1, 2 in Bb

Bass Cl. in Bb

Gittern

Ballad Singer

can't fore-see What is to be, The dread-ful dan - ger in their way.

144 accel. Tempo I *pp cresc.*

Ob. 1. 2

C. Ang.

Cl. 1. 2 in Bb

Bass Cl. in Bb

Ban. 1. 2

Tuba

OLD MEN unis.

B.

In mor - tal pe - ril they must go.

144 accel. Tempo I

VI. I

VI. II

Vla.

Vc.

Cuffe, attended by Essex's followers, appears, sword in hand.

145 Heavy, but animated $\text{♩} = 160$

C. Ang.

1. 2

Hn. in F

3. 4

1. 2

Trm.

3

Per.

T.D.

CUFFE

Citizens of Lon-don, The Earl of Essex

145 Heavy, but animated $\text{♩} = 160$

VI. I

VI. II

Vla.

Vc.

Db.

C. Ang.

1. 2. Hn. in F

3. 4.

1. 2. Tbn.

3.

Perc. T.D. B.D. *fp*

Cuffe

calls you!

ESSEX'S FOLLOWERS (TENORS)

Hear the drums call - ing, call - ing, His e - ne-mies are fall - ing!

OLD MEN unis. *p* *fp*

Nay, let him call! let him call!

Vla. *pizz.* *fp*

Vc. *fp*

Db. *fp*

146

C. Ang.

1. 2. Hn. in F

3. 4.

1. 2. Tbn.

3.

Perc. T.D. B.D.

Cuffe

Re-mem - ber Ca - diz, But Spain is still in - triguing!

Foll.

With plots, un - derminings, And e - vil de -

Old Men

146

Vla.

Vc.

Db.

FL. 1, 2

Picc.

Ob. 1, 2

C. Ang.

Cl. 1, 2 in Bb

Hn. in F

Tr. 1, 2 in C

Tbn. 1, 2

Perc.

T.D.

B.D.

Block

HOUSEWIFE (at window)

Hey! Be off with your bawling!

Cello

Bass

Violin

Viola

Double Bass

Old Men

He's right!

He's wrong!

Fl. 1. 2
Picc.
Ob. 1. 2
C. Ang.
Cl. 1. 2
in Bb
Hn. in F
3. 4
Tr. 1. 2
in C
Tbne.
3
Perc.
Block
T.D.
House
Wife
Cuffe
Foll.
Council!

Hear the ass braying! braying!

Let Es-sex save the Queen From her false ad - visers! To arms with Essex! To

147

Fl. 1. 2
Picc.
Ob. 1. 2
Cl. 1. 2
in Bb
Hn. in F
3. 4
Tr. 1. 2
in C
Tbne.
3
Perc.
Block
T.D.
B.D.
House
Wife
Cuffe
Foll.
Vc.
Db.

To arms? To the gal-lows! Thou row-dy! Sow's ear!

arms for Eng-land! The Queen is old, Her pow-er

arms. for Eng-land!

147

Fl. 1. 2 *p*

Picc. *p*

Ob. 1. 2 *p*

Cl. 1. 2 in B $\flat$ *p*

Tr. 1. 2 in C

Block

Perc. B.D. $\sharp$

House Wife Thou slub-ber-de-gul-lion! slub-ber-de-gul-lion! Thou eel's foot! Row-dy

Cuffe fails! Es-sex must guard the crown!

OLD MEN unis.

B. That we should live in-to a sea-son When o-pen-ly

Vc.

Db. div.

Fl. 1. 2

Picc.

Ob. 1. 2

Cl. 1. 2 in B $\flat$

Tr. 1. 2 in C

Block

Perc. B.D. $\sharp$

House Wife cock-er-el! Thou pickthank! Mongrell! Stool-pi-geon! Thou!

Cuffe Old fools! you still have time to learn That those who de-vi-ate will

Old Men men prac-tise trea-son!

Vc.

Db. div. unis.

Fl. 1. 2 *f* *express.*

Picc. *f* *express.*

Ob. 1. 2 *f* *express.*

C. Ang. *f* *express.*

Cl. 1. 2 in B $\flat$ *f* *express.*

Hr. in F 1. 2 a2

3. 4 a2

Tr. 1. 2 in C *trem.*

Block

Perc. B.D.

House Wife Yah, Wil - ly Wet - leg, you won't burn! (shouted)

Cuffe burn! Slat - tern! I'll have your

ESSEX'S FOLLOWERS

Will burn!

Vc.

Db.

148

The Housewife leans out of the window and empties a chamber-pot over them as they march off.

C. Ang.

1. 2 a2 *gliss.*

Hr. in F 3. 4 a2 *gliss.*

Tbne. 1. 2

3

Perc. T.D.

House Wife I'll damp your courage! Take that you was - trel!

Cuffe blood! Forward, forward, forward! March!

Foll. Come, forward! Forward, forward, forward! March!

148

Vc.

Db.

Tempo I

The onlookers laugh.

Fl. 1. 2 *a2*

Picc. *f* take Flute 3

Ob. 1. 2 *a2*

Cl. 1. 2 in Bb *f*

Bass Cl. in Bb *f*

Ban. 1. 2 *f*

D. Ban. *f*

Hn. in F *a2*

3. 4 *f*

Tr. 1. 2 in C *f*

1. 2 *f*

Tbns. *f*

3 Tuba *f*

Timp. *f*

Cym. (hard stick) *f*

Perc. *f* B. D. *f* (running out)

Cuffs *f* Ah!

Foll. *f* Ah!

Tempo I

VI. I *f* *dim.*

VI. II *f* *dim.*

Vla. *arco* *f* *dim.*

Vc. *f* *dim.*

Db. *pizz.* *f*

Slower (as before)

Ob. 1, 2 *pp*

Bsn. 1, 2 *pp* *express.*

D. Bsn. *pp* *express.*

Hn. 1, 2 in F (muted) *pp*

Tr. 1, 2 in C *pp*

Timp. *pp*

Perc. Cym. *pp* (hard stick)

Gittern (on stage) *ff*

BALLAD SINGER

Proud man goes strutting forth to slay, And brags with might and

Slower (as before)

VL. I *pp*

VL. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp* *arco* *pp* *express.*

Ob. 1, 2 *p*

Bass Cl. in Bb *p*

Bsn. 1, 2 *mf* *express.*

D. Bsn. *mf*

Hn. 1, 2 in F *mf*

Tr. 1, 2 in C *p*

Timp. *p*

Perc. Cym. *p*

Gittern *ff*

Ballad Singer

main, But Good-wife Joan will jeer at him Till Pride it - self is slain: It

VL. I *p*

VL. II *p*

Db. *mf*

*) Slower: $\text{♩} = \text{♩}$ of Gittern approx.

Rhythmic

accel.

Ob. 1. 2 *mf cresc.*

C. Ang.

Cl. 1. 2 in Bb

Bass Cl. in Bb *mf cresc.*

Bsn. 1. 2 *a2 mf cresc.*

D. Ban.

Hr. 1. 2 in F *cresc.*

1. 2 *mf cresc.*

Tr. in C

3

1. 2 *a2 f*

Tbn.

3 Tuba *f*

Timp. *p*

Perc. *Cym.*

Gittern

Ballad Singer

is — her lot To keel the pot And mock the he - ro home — a - gain.

B. *f*

OLD MEN unis.

It

Rhythmic

accel.

VI. I *mf cresc.*

VI. II *mf cresc.*

Vla.

Vc.

Db. *mf cresc.*

pizz.

149 Tempo I

Ob. 1. 2 *f* *sim.*

C. Ang. *f* *sim.*

Cl. 1. 2 in B $\flat$ *f* *sim.*

Bass Cl. in B $\flat$ *f* *sim.*

Bsn. 1. 2 *f* *sim.*

D. Bsn. *f*

Tr. in C (muted) *f* *sim.*

3 (muted) *f* *sim.*

Tbne. a2 *f*

3 Tuba *f*

Timp.

Perc. Cym.

Gittern *f*

HOUSEWIFE

It is my lot to keel the pot And mock the he-ro

Old Men is her lot To keel the pot And mock the he-ro home a-

149 Tempo I

VI. I *f*

VI. II *f*

Vla. *f*

Vc. *f*

Db. *f*

Ob. 1. 2

C. Ang.

Cl. 1. 2
in Bb

Bass Cl.
in Bb

Bsn. 1. 2

D. Ban.

1. 2
Tr. in C

3

1. 2
Tmpe.

3
Tuba

Timp.

House
Wife

home_ a - gain, home_ a - gain, a - gain.

Old
Men

- gain, home_ a - gain, home_ a - gain.

VI. I

VI. II

Vla.

Vc.

Db.

arco

The musical score is written for a full orchestra and two vocal parts. The orchestral parts include woodwinds (Oboe, Cor Anglais, Clarinet, Bass Clarinet, Bassoon), brass (Trumpet, Trombone, Tuba, Timpani), and strings (Violin, Viola, Violoncello, Double Bass). The vocal parts are for a Housewife and Old Men. The score is in 4/4 time and includes dynamic markings such as *sf* (sforzando) and *arco* (arco). The Housewife's part has the lyrics "home_ a - gain, home_ a - gain, a - gain." and the Old Men's part has the lyrics "- gain, home_ a - gain, home_ a - gain." The score is divided into measures by vertical bar lines, and the key signature is one sharp (F#).

151 Tempo I

1. Fl. Flute 3 take Piccolo *ppp*

2. 3. *ppp*

Hn. 3 in F *ppp*

Hand Bell

City Crier
In the name of the Queen.

OLD MEN I *ppp*
Essex a traitor!

OLD MEN II *ppp*
Guilty of treason!

151 Tempo I

VI. I

VI. II

Vla. *ppp*

Vc. *ppp*

Db. *ppp*

Old Men

I
There's trou - ble a - head!

II
There al - ways is!

VI. I *ppp*

VI. II *ppp*

Vla. *ppp*

Vc. *ppp*

Db. *ppp*

I *fff* The Queen, What will she do?

II *fff* The Queen, What will she do?

VI. I *fff* *pizz.*

VI. II *fff* *pizz.*

Vla. *fff* *pizz.*

Vc. *fff* *pizz.*

Db.

VERSE 5 *ad lib.* **Slower, as before**

Gittern (on stage) *p*

BALLAD SINGER *quietly*

In all his pride the li-on roared And sought whom to de-

Gittern

Ballad Singer

- vour, But he mis-took the time to spring, Mis-took his pride for power: Down

Rhythmic

Ob. 1. 2 *fff*

C. Ang. *fff*

Cl. 1. 2 in Bb *fff*

Base Cl. in Bb *fff*

Bsn. 1. 2 *fff* *a2*

Gittern

Ballad Singer

in the dust Soon fall he must, For dire is the day, and dread the hour.

152 Tempo I

Ob. 1. 2

C. Ang.

Cl. 1. 2 in Bb

Bass Cl. in Bb

Bsn. 1. 2

Tuba

Ballad Singer

OLD MEN

He asked for trouble And trou-ble has come. Trou-ble has come And heads must

152 Tempo I

VI. I

VI. II

Vla.

Vc.

Db.

Ob. 1. 2

C. Ang.

Cl. 1. 2 in Bb

Bass Cl. in Bb

Bsn. 1. 2

Tuba

Old Men

fall, heads must fall, heads must fall - We told you

VI. I

VI. II

Vla.

Vc.

Db.

Ob. 1 & 2 *fff*

C. Ang. *fff*

Cl. 1 & 2 in E♭ *fff*

Bass Cl. in E♭ *fff*

Bsn. 1 & 2 *fff*

Tuba *fff*

BALLAD SINGER

Here, Harry boy, a groat - Fill your belly, wet your throat. There's work for you my boy! Work! Work!

Old Men *fff*
so!

VI. I

VI. II

Vla.

Vc.

Db.

153

The boy runs off.

Ballad Singer Work!

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff* pizz.

VI. I

VI. II

Vla.

Vc.

Db.

CURTAIN

CURTAIN

FL. 1. 2
Pic.
Ob. 1. 2
C. Ang.
Cl. 1. 2 in B $\flat$
Bass Cl. in B $\flat$
Ban. 1. 2
D. Ban.
Hn. in F
Tr. in C
Tbn.
Tuba
Timp.
Perc.
VI. I
VI. II
Vla.
Vc.
Db.

a2
pp cresc.
pp cresc.
pp cresc.
pp cresc.
pp cresc.
pp cresc.
pp cresc.
3, unmuted
pp cresc.
unmuted
unmuted
pp cresc.
Tuba unmuted
pp cresc.
pp cresc.
Cym. (clashed)
IV
IV
pp
pp
arco
pp cresc.

take Flute 3

SCENE 3

A room in the Palace of Whitehall.

1. Prelude and Verdict. CECIL, RALEIGH, COUNCILLORS; later QUEEN ELIZABETH.

[illegible]

1. 2. *a2*

Tbne.

3.

CECIL

Councillors, take notice of my warning - Be-ware of one thing yet!

Ral.

Of what? of what?

T.

Counc.

die!

B.

Es - sex is guil - ty

VI. II.

Vla.

Vc. div.

unis.

Db. div.

unis.

1. 2. *a2*

Tbne.

3.

Cecil

That is our ver-dict. In the To- wer He a - waits the day.

Ral.

Wednesday is the day appointed!

T.

Counc.

and condemned to die!

B.

VI. II.

Vla.

Vc.

Db.

1

Tbne. 2

3

Cecil

Ral.

T.

Counc.

B.

Vla.

Ve.

Db.

ppp *poco cresc.*

ppp *poco cresc.*

ppp *poco cresc.*

p *marked* *cresc.*

Beware of one thing yet! The Queen may yet defer the deed. She long delayed to

dim. He will see no la - ter day! *mf* The day, but not the deed.

pp Es - sex is guil - ty and condemned to die!

express. *cresc.* *express.* *cresc.*

155

1. 2

Tr. in C

3

1

Tbne. 2

3

Cecil

Ral.

T.

Counc.

B.

seal the doom — Of the Northern Earls and the Queen of Scots: She may, she may delay once more, Or e - ven spare his life.

Ne-ver!

Es - sex is guil - ty, Condemned to die. Ne-ver!

Ne-ver!

155

VI. I

VI. II

Vla.

Ve.

Db.

p *mf* *f*

1. 2. Tr. in C (f sempre) dim.

3. (f sempre) dim.

1. 2. Tbn. (f sempre) dim.

3. (f sempre) dim.

Cecil

She may de - lay once more,

Ral. Es - sex can she not for - give, Es - sex can she not for - give,

T. Es - sex can she not for - give, Es - sex can she not for - give, dim.

Counc. Es - sex can she not for - give, Es - sex can she not for - give,

B. Es - sex can she not for - give, Es - sex can she not for -

VI. I.

VI. II.

Vla.

Vc.

Db.

1. 2. Tr. in C p

3. p

1. 2. Tbn. p

3. p

Cecil

Or e - ven spare his life.

Ral. dim. Es - sex can she not for - give, Es - sex can she not for - give!

T. can she not for - give, can she not for - give!

Counc. dim. - give, Es - sex can she not for - give!

B. dim.

VI. I.

VI. II.

Vla. dim.

Vc. dim.

Db. dim.

1. 2
Fl.

3

Ob. 1. 2

C. Ang.

Cl. 1. 2
in Bb

Base Cl.
in Bb

Bsn. 1. 2

Hr. in F

3. 4

Tr. in C
a2

3

1

Tbne. 2

3

Timp.

Cecil

Ral.

T.

Counc.

B.

Es - sex is guil - ty and con - demned to die!

Es - sex is guil - ty and con - demned to die!

Es - sex is guil - ty and con - demned to die!

Es - sex is guil - ty and con - demned to die!

156

VI. I

VI. II

Vla.

Vc.

Db.

1. 2.
Fl.

3.

Ob. 1. 2.

C. Ang.

Cl. 1. 2.
in Bb

Bass Cl.
in Bb

Bsn. 1. 2.

1. 2.
Hn. in F

3. 4.

1. 2.
Tr. in C

3.

1.
Tbne. 2.

3.

Timp.

QUEEN ELIZABETH
pp freely

Let me hear the ver - dict. Are you all a - greed?

Cecil

May it please your Ma - jes - ty. The ver - dict was u -

Ral.

VI. I.

VI. II.

Vla.

Vc.

Db.

Queen E.

Cecil
- na - ni - mous.

Ral.
mf Af - ter tri - al the court has found The Earl of Es - sex *f* guil - ty of

VI. I

VI. II
mf *express.*

Vla.
mf *express.*

Vc.
mf *express.*

Db.
mf *express.*

1. 2
Tbnc.
p *pp*

3
p *pp*

Timp.
mf

Queen E.
p To die a trai - tor *p* Ah!

Ral.
dim. trea - son, of trea - son guil - ty.

COUNCILLORS
T.
f Guil - ty of trea - son and con-demned to die! *pp*

B.
f *pp*

VI. I
ppp *mf* *p*

VI. II
ppp *mf* *p*

Vla.
f *dim.* *ppp* *mf* *p*

Vc.
div. *dim.* *ppp* *mf* *p*

Db.
div. *dim.* *ppp* *mf* *p*

157

1. 2. *pp*

Thna. *pp*

3. *pp*

Timp.

Queen E.

Ral. *f* *dim.* *p*
 Wednesday is the day appoin-ted Wednesday. Wednesday. On-ly awaits your roy-al

T. *f* *p*
 Guil - ty of trea - son and con-demned to die!

Counc. *f* *p*

B.

157

VI. I *fff*

VI. II *fff*

Vla. *fff*

Vc. *div.* *dim.* *unis.* *fff*

Db. *div.* *dim.* *unis.* *fff*

Queen E. I will not sign it now! I will con - si-der it.

CECIL
 Madam, Madam, I humbly pray,

Ral. hand To ra-ti-fy his doom.

VI. I

VI. II

Vla.

Vc.

Db.

Quick(♩ = 200)

158 in tempo

1. 2
Fl. *pp*

3
pp

C. Ang. *pp*

Cl. 1. 2
in B $\flat$ *pp*

Bsn. 1. 2 *pp*

Timp. *pp*

Queen
E. my dis - con - tent; I love,

158 in tempo

VI. I *p* *pp* arco *f* *cresc.*

VI. II *p* *pp* arco *f* *cresc.*

Vla. *p* *pp* arco *f* *cresc.*

Vc. *p* *pp* arco *f* *cresc.*

Db. *p* *pp* arco *f* *cresc.*

rall.

1. 2
Fl. *f dim.*

3 *f dim.*

Ob. 1. 2 *f dim.*

C. Ang. *f dim.*

Cl. 1. 2
in B $\flat$ *f dim.*

Bsn. 1. 2 *f dim.*

Tr. in C *f dim.*

Queen
E. and yet, and yet am forced, am forced to seem, to seem to

rall.

VI. I *pizz.* *dim.*

VI. II *pizz.* *dim.*

Vla. *pizz.* *dim.*

Vc. *pizz.* *dim.*

Db. *pizz.* *dim.*

159 in tempo

1. 2
Fl. *pp*

3
Ob. 1. 2 *pp*

C. Ang. *pp*

Cl. 1. 2 in Bb *pp*

Bsn. 1. 2 *pp*

Tr. 1. 2. 3 in C *pp*

Timp. *pp*

Queen E. *pp* hate; I am, and am not, and am not,

VI. I *pp* *cresc.* *f* *pizz.* *dim.*

VI. II *pp* *cresc.* *div. arco* *unis. pizz.* *dim.*

Vla. *pp* *arco* *cresc.* *f* *pizz.* *dim.*

Vc. *pp* *arco* *cresc.* *f* *pizz.* *dim.*

Db. *pp* *cresc.* *f* *pizz.* *dim.*

1. 2
Fl. *pp*

3
Ob. 1. 2 *pp*

C. Ang. *pp*

Cl. 1. 2 in Bb *pp*

Bsn. 1. 2 *pp*

Timp. *pp*

Queen E. *pp* and am not; freeze, and yet I burn;

VI. I *pp* *arco* *cresc.* *div. arco* *f* *pizz.* *dim.*

VI. II *pp* *cresc.* *div. arco* *unis. pizz.* *dim.*

Vla. *pp* *pizz.* *dim.* *arco* *cresc.* *f* *pizz.* *dim.*

Vc. *pp* *arco* *cresc.* *f* *pizz.* *dim.*

Db. *pp* *cresc.* *f* *pizz.* *dim.*

rall. **160** Slower

1. 2 Fl. *f* *dim.* *pp*

3 Ob. 1. 2 *f* *dim.* *pp*

C. Ang. *f* *dim.* *pp*

Cl. 1. 2 in E $\flat$ *f* *dim.* *pp*

Bsn. 1. 2 *f* *dim.* *pp*

Hr. in F *pp* *muted*

3. 4 *pp* *muted* *a2*

Tr. in C *pp*

3 Tbn. *pp* *muted*

3 Tuba *pp* *muted*

Timp.

Queen E. *f* *dim.* I burn, I burn, I burn, I burn; Since from my - self

rall. **160** Slower

VI. I *pizz.* *f* *dim.* *p*

VI. II div. *unis.* *pizz.* *dim.* *pp* *div.*

Vla. *pizz.* *f* *dim.* *pp*

Vc. *pizz.* *f* *dim.* *p*

Db.

rall.

in tempo

Raleigh steps boldly into the room.

1. 2. Hn. in F

3. 4. *a2*

1. 2. Tbn.

3. Tuba

Timp.

ppp

pp

cresc. molto

Queen E.

my o - ther self I turn.

rall.

in tempo

VI. I

VI. II div.

Vla.

Vc.

Db.

arco

unis. arco

arco

pp

f

Timp.

G.P.

Queen E.

Sir Walter, what now?

RALEIGH

Three per-sons, in humble du-ty Crave audience of their Sovereign.

VI. I

VI. II

Vla.

Vc.

Db.

pizz.

G.P.

4. Trio. PENELOPE RICH, LADY ESSEX, MOUNTJOY.

Lady Essex enters, her face half veiled. She is supported by Penelope Rich, and followed by Mountjoy.

Slow ($\text{♩} = 68$)

Cl. 1, 2 in B♭

Bass Cl. in B♭

Ben. 1, 2

Timp.

PENELOPE RICH
Great Queen, your

LADY ESSEX
Great Queen, your

MOUNTJOY
Great Queen, your

Slow ($\text{♩} = 68$)

VI. I muted arco

VI. II muted arco

Vla. arco muted

Vc. arco muted

Db. muted (pizz.)

161

Cl. 1, 2 in B♭

Bass Cl. in B♭

Timp.

Pen.
cham - pi - on in a pri - son cell_ Lies lan - guish - ing, lan - guish - ing.

Lady Essex
cham - pi - on in a pri - son cell_ Lies lan - guish - ing, lan - guish - ing.

Mount.
cham - pi - on in a pri - son cell_ Lies lan - guish - ing, lan - guish - ing.

161

VI. I

VI. II

Vla.

Vc.

Db.

dim.

SECRET

SECRET

162

Cl. in Bb

2

Bass Cl. in Bb

Pen.

need for him Whose love, love and va-lour may still serve you well.

Lady Essex

for him Whose love, love and va-lour may still serve you well.

Mount.

him Whose love, love and va-lour may still serve you well.

162

VI. I

VI. II

Vla.

Vc.

Db.

Mountjoy leads Lady Essex forward.

Timp.

Mount.

To ask your mer-cy, Ma-dam, The Countess bows her head and kneels.

VI. I

VI. II

Vla.

Vc.

Db.

pizz.

p dim.

fp

5. Lady Essex's Pleading. LADY ESSEX, QUEEN ELIZABETH; later MOUNTJOY.

(the same tempo)

Cl. I, 2 in Bb *ppp* *cresc.* *f* *ppp*

Bass Cl. in Bb *ppp* *cresc.* *f* *ppp*

LADY ESSEX *ppp* *cresc.* *f* *ppp*

Too ill - advised He greatly erred: But let the fa-ther of my children live!

Mount.

(the same tempo)

VI. I *ppp*

VI. II *ppp*

Vla. *ppp*

Vc. *ppp*

Timp. *mf* *mf* *f* *dim.* *ppp*

QUEEN ELIZABETH *mf firmly* *f freely* *dim.* *p*

Hearken, it is a Prince who speaks. A Prince is set u-pon a stage Alone, in sight of all the world; Alone, and must not fail.

VI. I

VI. II

Vla.

Vc.

Db. *mf* (*mf*)

163 in tempo (as before)

Cl. I, 2 in Bb *ppp* *f* *ppp*

Bass Cl. in Bb *ppp* *f* *ppp*

Queen E.

LADY ESSEX *ppp* *f*

If he must die I plead for my children, His!

163 in tempo (as before)

VI. I

VI. II

Vla.

Vc.

Cl. 1, 2
in Bb

Bass Cl.
in Bb

Timp.

Queen
E.

p *sweetly*

p *sweetly*

p *gently*

cresc.

Frances, a wo - man speaks. — What - e - ver I de - cide I have yet to name the day, To sign his breath a -

VI. I

VI. II

Vla.

Vc.

Db.

Cl. 1, 2
in Bb

Bass Cl.
in Bb

Timp.

Queen
E.

f *dim.*

- way, His, that be - trayed — his Queen — What - e - ver I de - cide, Your chil - dren, Fran - ces, will be

VI. I

VI. II

Vla.

Vc.

Db.

Lady Essex covers her face
with her veil and retreats.
Penelope Rich comes forward.

164

Cl. I. 2
in Bb

Bass Cl.
in Bb

Timp.

Queen
E.
safe.

MOUNTJOY

His sis - ter, Ma-dam, begs to speak. Deign to hear her plead - ing.

164

VI. I

VI. II

Vla.

Vc.

Db.

mf dim. *pp*

animating

Ob. I. 2

C. Ang.

Cl. I. 2
in Bb

Bass Cl.
in Bb

1

Bsn.

2

Queen
E.

What! Tears... from those bold eyes! Tears... from my La - dy Rich!

PENELOPE RICH

The

Mount.

animating

VI. I

VI. II

Vla.

Vc.

Db.

6. Penelope Rich's Pleading. PENELOPE RICH, QUEEN ELIZABETH.

Majestic $\text{♩} = 84$

Fl. 1. 2 $\text{a}2$ mf

Ob. 1. 2 mf

C. Ang. mf

Cl. 1. 2 in B $\flat$ mf

Bass Cl. in B $\flat$ mf

Bsn. 1. 2 mf $\text{a}2$

D. Ben. mf

Hr. in F 1. 2 (muted) mf

3. 4 (muted) mf

Tr. in C 1 Solo (unmuted) p

2. 3 (muted) p

Tbne. 1. 2 (muted) p

3 (muted) p

Tuba mf

Cym. p

Perc. T.D. p B.D. p

Queen E. mf

Pen. mf

no - ble Earl of Es - sex - Was born to fame - and

Majestic $\text{♩} = 84$

VI. I pizz. mf

VI. II pizz. mf

Vla. pizz. mf

Vc. pizz. mf

Db. (pizz.) mf

Fl. 1. 2 *pp*

Ob. 1. 2

C. Ang.

Cl. 1. 2 in B $\flat$

Bass Cl. in B $\flat$

Bsn. 1. 2 *pp*

D. Bsn.

1. 2 *fp* *pp cresc.*

Hn. in F *fp* *pp cresc.*

3. 4 *fp* *pp cresc.*

1 *pp*

Tr. in C

2. 3 *p*

1. 2 *p*

Tbne.

3 *pp*

Tuba

Timp. *p*

Cym.

Perc. T.D. *pp*

B.D. *p*

Queen E. I gave him ho-nour, gave him

Pen. for-tune, Yet not his rank a-lone Hath made his great-ness known.

VI. I

VI. II

Vla.

Vc.

Db.

Fl. 1. 2 *a2*

Ob. 1. 2

C. Ang.

Cl. 1. 2
in Bb

Bass Cl.
in Bb

Bsn. 1. 2 *a2*

D. Bsn.

Hr. in F
1. 2
3. 4

Tr. in C
1
2. 3

Tbne.
1. 2

Tuba
3

Timp.

Cym.

Perc.
T.D.
B.D.

Queen
E.
power.

Pen.
Great ly hath he served the State, And ar mies fol - low him through

VI. I

VI. II

Vla.

Vc.

Db.

Fl. 1. 2 *a2* *pp* *mf*

Ob. 1. 2

C. Ang.

Cl. 1. 2 in Bb

Bass Cl. in Bb

Bsn. 1. 2 *a2* *mf* *pp* *mf*

D. Bsn.

Hr. in F 1. 2 *fp* *pp* *cresc.* *f*

3. 4 *fp* *pp* *cresc.* *f*

Tr. in C 1 *pp* *(p)*

2. 3 *p* *f*

1. 2 *p* *unmuted* *f*

Tbne.

3 *pp* *unmuted* *p*

Tuba

Timp. *p*

Cym.

Perc. T.D. *mf*

B.D. *p*

Queen E. He touched my scap - tre — Then.

Pen. fire... Madam, you need him:— Let his great - ness be!

165

Vi. I

Vi. II

Vla.

Vc. *mf*

Db. *p*

Fl. 1. 2

Ob. 1. 2

C. Ang.

Cl. 1. 2
in Bb

Bass Cl.
in Bb

Bsn. 1. 2

1. 2
Hn. in F

3. 4

1

Tr.
in C

2

3

1. 2
Tbn.

3

Tuba

Temp.

Cym.

Perc.

T.D.

B.D.

Queen
E.

Pen.

VI. I

VI. II

Vla.

Vc.

Db.

Wo-man! How dare you plead For a

fa - vour of a Queen! Still great!

arco

arco

166 Quick ♩ = 200

Fl. 1. 2

Ob. 1. 2

C. Ang.

Cl. 1. 2
in B♭

Bass Cl.
in B♭

Bsn. 1. 2

Hr. in F

3. 4

Tr. 1.
in C

Timp.

Cym.

Perc.
T.D.

Queen
E.

Pen.

VI. I

VI. II

Vla.

Vc.

Db.

tra-i-tor's life, You, an un-faith-ful wife! Jus-tice

No trai-tor he! Not he!

166 Quick ♩ = 200

unmuted arco

pizz.

unmuted arco

12

16

1. 2
Fl. *f dim.*

3
Ob. 1. 2 *f dim.*

C. Ang. *f dim.*

Cl. 1. 2 in Bb *f dim.* *a2*

Bsn. 1. 2 *f dim.* *a2*

Tr. 1. 2 in C *pp*

3 *pp*

Timp.

Queen E. *hath found him so!*

Pen. *Be mer - ci - ful, Be mer - ci - ful,*

VI. I *unmuted arco* *pizz.* *dim.*

VI. II *unmuted arco* *pizz.*

Vla. *unmuted cresc. arco* *pizz.*

Vc. *cresc.* *pizz.* *f* *dim.*

Db. *cresc.*

1. 2 *pp* *f dim.*

3 *pp* *f dim.*

Ob. 1. 2 *pp* *f dim.*

C. Ang. *pp* *f dim.*

Cl. 1. 2 in Bb *pp* *f dim.* *a2*

Bsn. 1. 2 *pp* *f dim.* *a2*

Tr. 1. 2, 3 in C *pp* *f dim.*

Timp. *pp*

Queen E. *Be du - ti - ful, be still!*

Pen. *Be wisel* *He most*

VI. I *arco* *pizz.*

VI. II *arco* *pizz.*

Vla. *cresc. arco* *pizz.*

Vc. *cresc.* *pizz.*

Db. *cresc.*

1. 2
Fl. *p* *f dim.*

3 *p* *f dim.*

Ob. 1. 2 *p* *f dim.*

C. Ang. *p* *f dim.*

Cl. 1. 2 in B $\flat$ *p* *f dim.*

Bsn. 1. 2 *p* *f dim.*

Tr. 1. 2. 3 in C *f* *dim.*

Timp. *f* *dim.*

Queen E. Most in - so - lent, You dare pre - sume!

Pen. de - serves Your par - don - De - serves

VI. I *dim.* *arco* *pizz.*

VI. II *dim.* *arco* *pizz.*

Vla. *pizz.* *dim.* *cresc.* *arco v.* *pizz.*

Vc. *arco* *cresc.* *pizz.*

Db. *cresc.* *f*

167

1. 2
Fl. *p* *f dim.*

3 *p* *f dim.*

Ob. 1. 2 *p* *f dim.*

C. Ang. *p* *f dim.*

Cl. 1. 2 in B $\flat$ *p* *f dim.*

Bsn. 1. 2 *p* *f dim.*

Tr. 1. 2. 3 in C *f* *dim.*

Timp. *f* *dim.*

Queen E. Im - por - tune me no more! Out!

Pen. your love! God, God for - give you!

VI. I *dim.* *p* *arco v.* *pizz.* *dim.*

VI. II *dim.* *p* *arco v.* *pizz.* *dim.*

Vla. *dim.* *p* *cresc.* *arco v.* *pizz.* *dim.*

Vc. *arco v.* *cresc.* *pizz.* *dim.*

Db. *cresc.* *f*

167

molto rall. **in tempo**

1. 2. Fl. 1. 2. take Piccolo

Ob. 1. 2.

C. Ang.

Cl. 1. 2. in Bb

Bsn. 1. 2.

Timp.

Queen E. (to Raleigh) *mf* clearly
Give me the warrant! I will sign it now!

Pen. *pp*
God forgive you! God forgive you!

molto rall. **in tempo**

VI. I.

VI. II.

Vla.

Vc. *arco*

Db. *cresc.*

The Queen signs the warrant and hands it back to Raleigh.

Fl. 1. 2. *a2*

Picc.

Ob. 1. 2. *a2*

C. Ang. *f cresc.*

Cl. 1. 2. in Bb *a2*

Bass Cl. in Bb *pp*

Bsn. 1. 2. *a2*

D. Bsn.

Hr. 1. 2. in F *unmuted 2.* *mf cresc.*

VI. I. *arco* *f cresc.*

VI. II. *arco* *f cresc.*

Vla. *arco* *f cresc.*

Vc. *f cresc.*

Db. *f*

7. Epilogue. QUEEN ELIZABETH, VOICE of ESSEX, CECIL, PHANTOM of the QUEEN, CHORUS off-stage.

351

Mountjoy leads Lady Rich and Lady Essex away.

The stage darkens and the Queen is seen standing alone in a strong light against an indeterminate background.

Very slow as in Act I (♩ = 80)

Fl. 1. 2
Picc.
Ob. 1. 2
C. Ang.
Cl. 1. 2 in Bb
Bass Cl. in Bb
Bsn. 1. 2
D. Bsn.
Hr. in F
Tr. in C
Tbn.
Tuba
Timp.
Perc.
S.D.
B.D.
Tam-tam
Cym.

express.
express.
express.
express.
express.
express.
express.
express.
marked
marked
marked
sustained
sustained
sustained
sustained

PENELOPE RICH

Ah!

Very slow as in Act I (♩ = 80)

VI. I
VI. II
Vla.
Vc.
Db.

pizz.
pizz.
pizz.
pizz.
pizz.
arco
arco
arco
arco
arco

This page of a musical score contains the following parts and staves:

- Fl. 1. 2**: Flute 1 and 2, starting with a *ff* dynamic and a *a2* marking.
- Ob. 1. 2**: Oboe 1 and 2, starting with a *ff* dynamic and a *a2* marking.
- C. Ang.**: Clarinet in A, starting with a *ff* dynamic.
- Cl. 1. 2 in Bb**: Clarinet 1 and 2 in B-flat, starting with a *ff* dynamic and a *a2* marking.
- Bass Cl. in Bb**: Bass Clarinet in B-flat, starting with a *ff* dynamic.
- Bsn. 1. 2**: Bassoon 1 and 2, starting with a *ff* dynamic and a *cresc.* marking.
- D. Bsn.**: Double Bassoon, starting with a *ff* dynamic and a *cresc.* marking.
- 1. 2**: Horn 1 and 2 in F, starting with a *ff* dynamic and a *a2* marking.
- 3. 4**: Horn 3 and 4 in F, starting with a *ff* dynamic and a *a2* marking.
- Tr. in C**: Trumpet in C, starting with a *ff* dynamic and a *cresc.* marking.
- 3**: Trumpet 3, starting with a *ff* dynamic and a *cresc.* marking.
- 1. 2**: Trombone 1 and 2, starting with a *ff* dynamic and a *cresc.* marking.
- 3**: Trombone 3, starting with a *ff* dynamic and a *cresc.* marking.
- Tuba**: Tuba, starting with a *ff* dynamic and a *cresc.* marking.
- Timp.**: Timpani, starting with a *ff* dynamic.
- Perc.**: Percussion, including S.D. (Snare Drum) and B.D. (Bass Drum), starting with a *ff* dynamic.
- VI. I**: Violin I, starting with a *ff* dynamic.
- VI. II**: Violin II, starting with a *ff* dynamic.
- Vla.**: Viola, starting with a *ff* dynamic.
- Ve.**: Violoncello, starting with a *ff* dynamic.
- Db.**: Double Bass, starting with a *ff* dynamic and a *cresc.* marking.

Fl. 1. 2 *a2* *f dim.*

Picc. *mf dim.*

Ob. 1. 2 *a2* *f dim.* *mf dim.*

C. Ang. *dim.* *p dim.*

Cl. 1. 2 in B $\flat$ *a2* *dim.*

Base Cl. in B $\flat$ *dim.*

Ben. 1. 2 *a2* *dim.* *mf dim.* *a2*

D. Ben. *dim.*

1. 2 *dim.*

Hr. in F *dim.*

3. 4 *dim.*

1. 2 *f dim.* *p*

Tr. in C *mf* *dim.* *pp*

3 *dim.*

1. 2 *dim.* *p dim.*

Tbn. *dim.* *mf dim.*

3 *mf dim.*

Tuba *dim.*

Timp. *dim.* (*p*)

VI. I *dim.*

VI. II *dim.* *f dim.*

Vla. *dim.*

Vc. *dim.* *div.* *mf dim.*

Db. *dim.*

168

Fl. 1. 2 *pp* *cresc.*

Picc. *pp*

Ob. 1. 2 *pp* *cresc.*

C. Ang. *pp* *cresc.*

Cl. 1. 2 in Bb *pp* *cresc.*

Bass Cl. in Bb *pp* *cresc.*

Ban. 1. 2 *pp* *cresc.*

D. Bsn. *pp* *cresc.*

Hn. in F 1. 2 *pp* *cresc.*

3. 4 *pp* *cresc.*

Tr. in C 1. 2 *pp* *cresc.*

8 *pp*

Tbne. 1. 2 *pp*

3 Tuba *pp* *cresc.*

Timp. *pp* *cresc.*

QUEEN ELIZABETH (*spoken*)

I have now obtained the victory over two things
which the greatest princes cannot at their will
subdue: the one is over fame, the other is over
a great mind. Surely the world is now, I hope,
reasonably satisfied.

168

169

Vi. I *pp* *cresc.*

Vi. II *pp* *cresc.*

Vla. *pp* *cresc.*

Vc. div. *pp* *cresc.*

Db. *pp* *cresc.*

pizz. *pp* *cresc.*

unis. *pizz.* *pp* *cresc.*

pizz. *pp* *cresc.*

Fl. 1. 2 *a2* *f cresc.*

Picc.

Ob. 1. 2 *a2* *f cresc.*

C. Ang. *f cresc.*

Cl. 1. 2 in Bb *f cresc.*

Bass Cl. in Bb *f cresc.*

Ban. 1. 2 *a2* *f cresc.*

D. Ban. *f cresc.*

Hr. in F 1. 2 *a2* *mf cresc.*

3. 4 *a2* *mf cresc.*

Tr. in C 1 *mf cresc.*

2. 3 *mf cresc.*

Tbn. 1. 2 *a2* *p* *mf cresc.*

3 Tuba *mf cresc.*

Timp.

Perc. B.D.

Queen E. *f cresc.*
In some un-haunted de - - - sert...

VI. I *uniz. pizz.* *f cresc.* *arco*

VI. II *pizz.* *mf cresc.* *f cresc.* *arco*

Vla. *f cresc.* *arco*

Vc. *f cresc.* *arco div.*

Db. *f cresc.* *arco*

Fl. 1. 2 *p*

Picc. *p*

Ob. 1. 2 *a2 p*

C. Ang. *p*

Cl. 1. 2 in Bb *p*

Bass Cl. in Bb *p*

Bsn. 1. 2 *p*

D. Bsn. *p*

1. 2 *p*

Hn. in F *p*

3. 4 *p*

1 *p*

Tr. in C *p*

2. 3 *p*

1. 2 *p*

Tbne. *p*

3 *p*

Tuba *p*

Timp. *p*

Perc. B.D. *fp*

Cym. *fp*

Perc. on stage S.D. *p* marching *cresc.*

B.D. *fp* *cresc.*

cresc.

THE VOICE OF ESSEX (*spoken, on tape*): I am thrown into a corner like a dead carcase and you refuse even to hear of me, which to traitors you never did. What remains is only to beseech you to conclude my punishment, my misery, and my life.

VI. I *p*

VI. II *p*

Vla. *p*

Vc. div. *fp*

Db. *fp*

171

Fl. 1 & 2 *mf cresc.* *f* *a2* *p* *p*

Picc. *mf cresc.* *f* *a2* *p* *p*

Ob. 1 & 2 *mf cresc.* *f* *a2* *p* *p*

C. Ang. *pp* *mf* *f* *p* *p*

Cl. 1 & 2 in Bb *a2* *pp* *mf* *f* *p* *p*

Bass Cl. in Bb *pp* *mf* *f* *p* *p*

Bsn. 1 & 2 *a2* *mf* *f* *p* *p*

D. Bsn. *pp cresc.* *f* *p* *dim.*

Hr. in F 1. 2 *a2* *mf* *f* *p* *dim.*

3. 4 *p* *dim.*

Tr. in C 1 *pp* *mf* *p* *dim.*

2. 3 *3.* *p* *dim.*

Tbne. 1. 2 *pp cresc.* *p* *mf* *p* *dim.*

3 Tuba *p* *dim.*

Timp. *p* *dim.*

Perc. S.D. (without snares) *pp* *poco cresc.* *mf* *pp* *dim.*

Cym. *pp*

Perc. on stage S.D. *pp*

B.D. *pp*

QUEEN ELIZABETH

171

There might he sleep, sleep se -

VI. I *pp cresc.* *mf* *p express.* *dim.* *pp*

VI. II *pp cresc.* *mf* *p express.* *dim.* *pp*

Vla. *pp cresc.* *mf* *p express.* *dim.* *pp*

Ve. div. *pp* *unis.* *p cresc.* *mf* *p express.* *dim.* *pp*

Db. *pp* *div.* *p* *dim.*

172

Fl. 1. 2 *a2* *pp*

Ob. 1. 2 *1*

C. Ang. *pp*

Cl. 1. 2 in Bb *a2* *pp* *sempre pp (breathe freely)*

Bass Cl. in Bb *pp*

Bsn. 1. 2 *a2* *1* *pp*

D. Ban. *pp*

Hr. in F *1. 2* *pp*

Tr. 2. 3 in C *3.* *pp*

Tbn. *1. 2* *pp*

Tuba *3* *pp*

Timp. *pp*

Queen E. - cure...

Cecil appears standing near the Queen.

CECIL (*spoken*): The King of Scotland, may he not be told your Majesty's pleasure? Will it not please your Majesty to name the successor to your throne?

QUEEN ELIZABETH (*spoken angrily*): I can by no means endure a winding sheet held up before mine eyes while yet I live.

She dismisses him.

172

VI. I

VI. II

Vla. *2* *4*

Vc. *2* *4*

Db. div. *pp*

Fl. 1. 2 *p cresc.*

Picc.

Ob. 1. 2 *mf cresc.*

C. Ang.

Cl. 1. 2 in Bb *pp cresc.*

Bass Cl. in Bb *(pp) cresc.*

Bsn. 1. 2 *pp cresc.*

D. Bsn.

Hr. in F 1. 2 3. 4

Tr. in C 1. 2 3

Tone.

3 Tuba

Timp.

Perc. *S.D.* *pp cresc.*

Cym.

VI. I *mf cresc.*

VI. II *mf cresc.*

Vla. *pp*

Vc.

Db. *unis. pizz.* *arco*

This page of a musical score is for a large orchestra. It contains the following parts and staves:

- Fl. 1. 2**: Flute 1 and 2
- Picc.**: Piccolo
- Ob. 1. 2**: Oboe 1 and 2
- C. Ang.**: Clarinet in A
- Cl. 1. 2 in Bb**: Clarinet 1 and 2 in B-flat
- Bass Cl. in Bb**: Bass Clarinet in B-flat
- Ben. 1. 2**: Bassoon 1 and 2
- D. Ben.**: Double Bassoon
- 1. 2**: Horn 1 and 2 (F)
- 3. 4**: Horn 3 and 4 (F)
- 1. 2**: Trumpet 1 and 2 (C)
- 3**: Trumpet 3 (C)
- 1. 2**: Trombone 1 and 2
- 3**: Trombone 3
- Tuba**: Tuba
- Timp.**: Timpani
- Cym.**: Cymbal
- Perc.**: Percussion (S.D.)
- VI. I**: Violin I
- VI. II**: Violin II
- Vla.**: Viola
- Ve.**: Violoncello
- Db.**: Double Bass

The score includes various musical notations such as notes, rests, and dynamic markings like "cresc." (crescendo) and "ff" (fortissimo). The page is numbered "10" at the bottom center.

174

Fl. 1 & 2

Picc.

Ob. 1 & 2

C. Ang.

Cl. 1 & 2 in Bb

Bass Cl. in Bb

Bsn. 1 & 2

D. Bsn.

Hn. in F

3 & 4

Tr. in C

3

Tbn.

3

Tuba

Timp.

Cym.

Tenor Drum

Perc.

B.D.

175

take Flute

36

QUEEN ELIZABETH: I have ever used to set the last Judgement Day before mine eyes, and when I have to answer the highest Judge, I mean to plead that never thought was cherished in my heart that tended not to my people's good. I count it the glory of my crown that I have reigned with your love, and there is no jewel that I prefer before that jewel. Neither do I desire to live longer days than that I may see your prosperity: and that's my only desire.

(Distant cheering)

[illegible]

Near the Queen appears a death-like phantom of herself. It approaches and fades.

176

Ob. 1. 2

C. Ang.

Cl. 1. 2
in Bb

Bass Cl.
in Bb

Bsn. 1. 2

D. Bsn.

1. 2

Hn. in F

3. 4

1

Tr.
in C

2

3

1

Tbn. 2

3

Tuba

Timp.

Cym.

Perc.

B.D.

Wind Machine (on stage)

176

176

Vi. I

Vi. II

Vla.

Vc.

Db.

arco, sul pont.
trem.

pp marked

177

Ob. 1, 2 *ppp cresc.* *sim.* *ppp cresc.* *sim.*

C. Ang. *ppp cresc.* *sim.*

Cl. 1, 2 in Bb *ppp cresc.* *sim.*

Bass Cl. in Bb *ppp cresc.* *sim.*

Bsn. 1, 2 *ppp cresc.* *sim.*

D. Ban. *ppp cresc.*

Hr. in F 1, 2 *muted a2*

3, 4 *muted a2*

Tr. in C 1, 2 *muted* *cresc.* *muted*

3 *ppp* *cresc.* *muted*

Tbns. 1, 2 *muted* *cresc.* *muted*

3 *ppp* *cresc.* *muted*

Tuba (unmuted) *ppp cresc.* *marked*

Timp. *ppp cresc.* *marked*

QUEEN ELIZABETH *cresc.*

Mor - tu-a, mor - tu-a, mor - tu-a, sed non se - pul - ta!

177

VI. I *arco* *ppp cresc.* *sim.*

VI. II *arco* *ppp cresc.* *sim.*

Vla. *arco* *ppp cresc.* *sim.*

Vc. *arco* *ppp cresc.* *sim.*

Db. *pizz.* *ppp cresc.*

1. 2 *ppp* (breathe at will)

Fl.

3 *ppp* (breathe at will)

Ob. 1. 2 *pp*

C. Ang. *pp*

Cl. 1. 2 in B $\flat$ *pp*

Bass Cl. in B $\flat$ *pp*

Bsn. 1. 2 *pp*

D. Bsn.

1. 2 *ppp* ^{a2} (breathe at will)

Hr. in F *pp*

3. 4 *pp* ^{a2}

1. 2

Tr. in C

3

1. 2

Tbne.

3

Tuba

Cecil appears near the Queen.

CECIL: To content the people, Madam, you *must* go to bed.

QUEEN ELIZABETH: The word 'must' is not to be used to Princes! Little man, little man, you durst not have said it, but you know I must die.

CECIL: I wish your Majesty long life.

VI. I *pp*

VI. II *pp*

Vla. *pp*

Vc. *pp*

Db.

1. 2
Fl.

3

Ob. 1. 2
1
pp *sweetly* *accel.* *rall.*

Cl. 1. 2
in Bb
1. Solo *accel.* *pp*

Hr. 1. 2
in F
a2

2nd Solo
VI. I
pp

2 Solos
VI. II
pp

pizz.
muted
Vla.
pp

Solo
Vc.
pp

Db.

1. Solo
Fl. 1. 2
pp

rall.
Cl. 1. 2
in Bb
pp

180

5
4
3
2
1

QUEEN ELIZABETH (spoken): I see no weighty reason that I should
be fond to live or fear to die.

the rest
muted
VI. I
pp

the rest
muted
VI. II
pp

1st Solo
unmuted
long
Vla.
pp

Solo
muted
Vc.
pp

Solo
muted
Db.
pp

180

5
4
3
2
1

Off-stage, accompanied by harp, the Chorus is heard. The singing fades, and the Queen is slowly enveloped in darkness.

Slowly moving $\text{♩} = 60$

181

CHORUS (off stage)

S. Green leaves are we, Red rose — our gol - den Queen, O crown - ed rose a -

A. Green leaves are we, Red rose — our gol - den Queen, O

T. Green leaves are we, Red rose — our gol - den Queen, O crown - ed rose a -

B. Green leaves are we, Red rose — our gol - den Queen, O crown - ed rose so

Harp off stage

Slowly moving $\text{♩} = 60$

VI. I (1. Solo)

SLOW CURTAIN

CHORUS

S. - mong — the leaves so green! O crown - ed rose a - - mong — the

A. crown - ed rose a - mong — the leaves so green! O crown - ed rose

T. - mong — the leaves so green! O crown - ed rose a - mong the leaves, O

B. red. O crown - ed rose a - mong — the leaves, a - mong the leaves,

Harp

CHORUS

S. leaves so green!

A. a - mong — the leaves so green!

T. crown - ed rose a - mong — the leaves so green, so green!

B. I a - mong — the leaves so green! II

O crown - ed rose a - mong the leaves so green, O crown - ed rose!

Harp