

# LEONARD BERNSTEIN

## CANDIDE

A COMIC OPERETTA IN TWO ACTS

SCOTTISH OPERA EDITION OF THE OPERA-HOUSE VERSION

(1989)

BOOK BY  
HUGH WHEELER

BASED ON THE SATIRE BY  
VOLTAIRE

LYRICS BY  
RICHARD WILBUR

WITH ADDITIONAL LYRICS BY STEPHEN SONDHEIM,  
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LILLIAN HELLMAN AND LEONARD BERNSTEIN

ORCHESTRATIONS BY  
LEONARD BERNSTEIN AND HERSHY KAY

MUSICAL CONTINUITY AND ADDITIONAL ORCHESTRATIONS  
BY JOHN MAUCERI

The Best of All Possible Worlds; Oh, Happy We;  
Make Our Garden Grow; My Love; Bon Voyage  
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This score incorporates the composer's final intentions regarding *Candide*. The engraving of this score is based on Leonard Bernstein's conducting score for his 1989 Deutsche Grammophon recording of *Candide*, as well as the orchestra material used in that recording, and the manuscripts of Leonard Bernstein at the Library of Congress.

Charles Harmon, editor;

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and his inspiring perceptions in this work.

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## Apropos *Candide*

Working with Lenny on *Candide*, I sometimes felt a certain territorial anxiety. I couldn't read or write music, but he could read books, played a mean game of anagrams, and was exceedingly quick and clever with words. I feared that I couldn't afford a writer's block, lest this very literate composer grow impatient and write my lyrics for me. Once, over luncheon with him and Lillian Hellman, I paraded my literacy by quoting some little-known lines from Lewis Carroll's *Sylvie and Bruno*; whereupon Lenny, to my distress, completed the quotation. But there was, on the whole, no need to be protective of my verbal domain; in our planning and making of numbers, Lenny did his best to rein in his versatility, and we had an agreeable division of labor.

Where we most collaborated on language was in the making of dummy lyrics, and that was always great fun. In cases where existing music was to be furnished with words, we often devised nonsensical verses which, embodying the music's rhythms in words of a sort, might bring me a little closer to the pertinent verbalizing of Lenny's sound and movement. On one occasion, for example, it occurred to us that a tune which Lenny had composed for the birthday of his son Alexander might serve for a number about *Candide*'s departure from Buenos Aires in Act II. The tune - Lenny called it a species of *schottische* - was tripping and animated in the extreme, and it was therefore especially necessary for me to grope toward some verbal equivalent by way of a provisional or "dummy" lyric. The reader may be amused to know that the lyric of "Bon Voyage," in its dummy stage, began with these asinine lines:

*Oh, what a lovely villager!*  
*Oh, what a lovely, lovely villager bird!*

People who question me about my work with Lenny are forever saying, "But you must have quarreled sometimes." Of course we did, though neither of us had an aptitude for stormy wrangling. I recall a day when, having differed about some number or other, we were sitting, mute and unhappy, in his studio at Lambert's Cove. After some minutes of silence, I began, quite unconsciously, to whistle. "Do you know what you're whistling?" Lenny exclaimed. "It's 'Pace, Pace' from *Forza!* Oh," he went on, "how I envy that man's melodic inventiveness, and the way he could make something powerful out of the simplest jump-rope tune!" He moved to the piano and played Verdi's great aria, and before he was through we had quite forgotten ourselves, and our little differences, and were ready to get to work again.

Lenny's music for *Candide* seems to me perpetually fresh and exciting, and I am happy to have been part of an enterprise which prompted it.

*Richard Wilbur*  
1993

## Scottish Opera Credits and Cast List

The Scottish Opera (Richard Mantle, managing director) produced *Candide* in a version for an opera house on May 19, 1988, at the Theatre Royal, Glasgow, Scotland, with the following credits and cast:

### CANDIDE

Music by Leonard Bernstein  
Book adapted from Voltaire by Hugh Wheeler  
Lyrics by Richard Wilbur  
Additional Lyrics by Stephen Sondheim,  
John La Touche, Lillian Hellman and Dorothy Parker

Orchestrations by Leonard Bernstein and Hershy Kay  
Additional Orchestrations by John Mauceri  
Adapted for Scottish Opera by John Wells and John Mauceri

Conducted by John Mauceri<sup>1</sup>  
Directed by Jonathan Miller and John Wells

Designer: Richard Hudson  
Choreographer: Anthony van Laast  
Lighting Designer: David Cunningham  
Assistant Director: Dafydd Burne-Jones  
Assistant Choreographer: Sue Hywel  
Repetiteur: Mark Dorrell  
Costume Supervisor: Sue Wilmington  
Costume Sprayer: Gertrude Pfaffinger  
Stage Management: Philip Effemey, Diana Childs

VOLTAIRE / PANGLOSS / CACAMBO / MARTIN	Nickolas Grace
GOVERNOR / CAPTAIN / GAMBLER	Bonaventura Bottone <sup>2</sup>
CANDIDE	Mark Beudert
CUNEGONDE	Marilyn Hill Smith <sup>3</sup>
OLD LADY	Ann Howard
PAQUETTE	Gaynor Miles
MAXIMILIAN	Mark Tinkler
THE BARON / FIRST OFFICER / GRAND INQUISITOR / FIRST JESUIT / SLAVE DRIVER / RAGOTSKI	Leon Greene
DON ISSACHAR, THE JEW / FATHER BERNARD / THE ANABAPTIST / SECOND OFFICER / A SAGE	Howard Goorney
BARONESS / WAITRESS	Elaine MacKillop
LISBON WOMAN / WAITRESS	Carol Rowlands
INFORMER / ANNOUNCER / AIDE	John Brackenridge
HUNTSMAN / CROUPIER	Paul Anwyl
WAITER	Tom McVeigh
LISBON MAN	David Morrison
SULTAN ACHMET	Declan McCusker
PRINCE CHARLES EDWARD	Grant Richards
TSAR IVAN / SAILOR	Graeme Danby
KING HERMANN AUGUSTUS	Jonathan Hawkins
KING STANISLAUS / ARCHBISHOP	Scott Cooper
Scottish Opera Chorus, Peter Stanger, director	
Scottish Opera Orchestra, Angus Anderson, leader	

1 first 5 performances; thereafter Justin Brown

2 first 5 performances; thereafter David Hillman

3 first 5 performances; thereafter Andrea Bolton

## Leonard Bernstein Recording

*Candide* was performed in concert on 12 and 13 December, 1989 at the Barbican, London, England, and recorded for Deutsche Grammophon (Alison Ames, executive producer; Hans Weber, recording producer) on 15, 16, 17 and 18 December, 1989, at the Abbey Road Studio Number One, London, and was released with the following credits and cast:

### CANDIDE

Based on the book by Voltaire  
Music by Leonard Bernstein  
Lyrics by Richard Wilbur  
Additional Lyrics by Stephen Sondheim,  
John LaTouche, Dorothy Parker, Lillian Hellman and Leonard Bernstein

Orchestrations by Leonard Bernstein and Hershy Kay  
Musical continuity and additional orchestrations by John Mauceri

#### London Symphony Chorus

Music Director: Richard Hickox  
Chorus Master: Simon Joly

#### London Symphony Orchestra

Assistant Conductor: Justin Brown

Conducted by Leonard Bernstein

CANDIDE	Jerry Hadley
CUNEGONDE	June Anderson
DOCTOR PANGLOSS / MARTIN	Adolph Green
OLD LADY	Christa Ludwig
GOVERNOR / VANDERDENDUR / RAGOTSKI	Nicolai Gedda
PAQUETTE	Della Jones
MAXIMILIAN / CAPTAIN	Kurt Ollmann
BEAR-KEEPER / INQUISITOR / TSAR IVAN	Clive Bayley
COSMETIC MERCHANT / INQUISITOR / PRINCE CHARLES EDWARD	Neil Jenkins
DOCTOR / INQUISITOR / KING STANISLAUS	Lindsay Benson
JUNKMAN / INQUISITOR / KING HERMANN AUGUSTUS	Richard Suart
ALCHEMIST / INQUISITOR / SULTAN ACHMET / CROOK	John Treleven

• • •  
Video cassette and Laserdisc: MC 429 734-3  
CD: 429 734-2

*This recording was awarded the Grammy for best classical recording in 1991,  
by the National Academy of Recording Arts and Sciences.*

## CONCERT PERFORMANCE RUNNING ORDER, 1993 EDITION

*(timings are from the Deutsche Grammophon recording; in addition, there are twenty minutes of narration for the entire work)*

### Act I

*(60 minutes and 45 seconds of music)*

		Duration in minutes:
1.	Overture . . . . .	4:30
1a.	Westphalia Chorale . . . . .	1:00
2.	Life is Happiness Indeed . . . . .	0:41
2a.	Life is Absolute Perfection . . . . .	2:18
3.	The Best of All Possible Worlds . . . . .	2:42
3a.	Universal Good . . . . .	0:55
4.	Oh, Happy We . . . . .	2:04
5.	It Must Be So . . . . .	2:15
6.	Westphalia Chorale . . . . .	0:54
6a.	Battle Music . . . . .	0:55
7.	Candide's Lament . . . . .	6:21
8.	Dear Boy . . . . .	4:20
9.	Auto-da-fé . . . . .	7:55
10.	Candide Continues His Travels / It Must Be Me . . . . .	3:11
11.	The Paris Waltz . . . . .	3:18
12.	Glitter and Be Gay . . . . .	6:48
13.	You Were Dead, You Know . . . . .	3:01
14.	I Am Easily Assimilated . . . . .	4:13
15.	Quartet Finale . . . . .	3:24

### Act II

*(49 minutes and 40 seconds of music)*

16.	My Love . . . . .	2:29
17.	We Are Women . . . . .	3:34
18.	The Pilgrims' Procession . . . . .	2:41
19.	Quiet . . . . .	4:18
20.	Introduction to Eldorado . . . . .	1:17
20a.	The Ballad of Eldorado . . . . .	3:47
21.	Words, Words, Words . . . . .	3:11
22.	Bon Voyage . . . . .	2:43
23.	The Kings' Barcarolle . . . . .	3:53
24.	Money, Money, Money . . . . .	0:44
25.	What's the Use . . . . .	4:30
26.	The Venice Gavotte . . . . .	4:26
27.	Nothing More Than This . . . . .	4:03
28.	Universal Good . . . . .	2:23
29.	Make Our Garden Grow . . . . .	5:41

## Characters

### Singing Roles

Voltaire / Pangloss/ Martin / Cacambo	Baritone or Tenor
Candide	Tenor
Cunegonde	High Soprano
Maximilian	Baritone
The Old Lady	Mezzo-soprano
Captain	Baritone
Paquette	Soprano
Governor	Tenor
Vanderdendur	Tenor
Bear-keeper	Bass
Cosmetic Merchant	Tenor
Doctor	Baritone
Junkman	Baritone
Alchemist	Tenor
Inquisitor I / Judge	Tenor
Inquisitor II / Judge	Baritone
Inquisitor III / Judge	Bass
Señor I	Tenor
Señor II	Tenor
Prince Charles Edward	Tenor
King Hermann Augustus	Baritone
Sultan Achmet	Tenor
Tsar Ivan	Bass
Croupier	Baritone
Ragotski	Tenor or Baritone
Crook	Tenor or Baritone

### Chorus (S - A - T - B)

*from the Chorus: Cosmetic Merchant, Doctor, Bear-keeper, Alchemist, Junkman, Señor I, Señor II*

possible doublings:

Maximilian / Captain  
 Governor / Vanderdendur / Ragotski  
 Cosmetic Merchant / Inquisitor I / Charles Edward  
 Doctor / Inquisitor II / Croupier  
 Bear-keeper / Inquisitor III / Tsar Ivan  
 Alchemist / Sultan Achmet / Crook  
 Junkman / Hermann Augustus

Non-singing roles:

First Officer in the Bulgarian Army  
 Second Officer  
 James, an Anabaptist  
 Sailor  
 Lisbon Man  
 Lisbon Woman  
 First Informer  
 Second Informer  
 Grand Inquisitor

First Waitress  
 Second Waitress  
 Waiter  
 Aide to Governor  
 Slave Driver  
 Father Bernard  
 First Jesuit  
 First Mump Indian  
 Second Mump Indian

Stanislaus, former King of Poland

Westphalian peasants, Bulgarian soldiers, people of Lisbon, Executioner, Penitents, people of Buenos Aires,  
 Slaves, Pilgrims, Two Girls, Monkeys, Mump Indians, Natives of Eldorado,  
 Wise Man of Eldorado, people of Surinam, Venetians, Servants and Odalisques

XIV

## Instrumentation

2 Flutes (2nd doubling Piccolo)  
Oboe (doubling English Horn)  
2 Clarinets in B $\flat$  (1st doubling Clarinet in E $\flat$ )  
and 2nd doubling Bass Clarinet in B $\flat$ )  
Bassoon  
2 Horns in F  
2 Trumpets in B $\flat$  (1st doubling Cornet in B $\flat$ )  
2 Trombones  
Tuba  
Timpani  
Percussion (two players)\*  
Harp  
Strings

\*Snare Drum, Tenor Drum, Bass Drum, Suspended Cymbal, Crash Cymbals, High-Hat, Xylophone, Triangle, Glockenspiel, Tambourines, Gong, Ratchet, Whip, 2 Woodblocks, Cowbell, Maracas, Gourd, Bongos, Steel Drums, Hand Drums, Castanets, Chimes:



## Duration

Act I: 81 minutes  
Act II: 67 minutes

**Performance materials are available from the Boosey & Hawkes rental library.**





# CANDIDE

## 1. Overture

Leonard Bernstein

**Allegro molto con brio** ♩ = 132

The score is divided into two systems. The first system includes:

- Flute I
- Piccolo
- Oboe
- Clarinet 1 in Eb
- Clarinet 2 in Bb
- Bassoon
- Horns in F (1 and 2)
- Trumpets in Bb (1 and 2)
- Trombones (1 and 2)
- Tuba
- Timpani (with hard sticks, gliss.)
- Percussion (Snare Drum, f)
- Harp

The second system includes:

- Violin I (pizz., ff)
- Violin II (pizz., ff)
- Viola (pizz., ff)
- Violoncello (pizz., ff)
- Contrabass (pizz., ff)

Dynamic markings include *ff* (fortissimo) and *f* (forte). Performance instructions include "with hard sticks" for timpani and "gliss." for glissandos.

6

Fl. I

Picc.

Oboe

Cl. I in Eb

Cl. 2 in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn. 2

Tuba

Perc.

Triangle

S.D.

Harp

Vn. I

Vn. II

Via.

Vc.

Cb.

*tr*

*ff brillante*

*ff*

*ff brillante*

*ff brillante*

*dim.*

*f*

*f marc.*

*dim.*

*mf*

*f*

*dim.*

*(p)*

*(p)*

*p*

*f*

*p*

*pp*

*ff*

*dim.*

*f*

*arco*

*f brillante*

*arco*

*f brillante*

*div. arco*

*ff martelé*

*dim.*

*f*

*arco*

*ff*

*dim.*

*f*

*arco*

*ff*

*dim.*

*f*

6

12

Fl. 1

Picc.

Oboe

Cl. 1 in Eb

Cl. 2 in Bb

Bsn.

Hrn. in F  $\frac{1}{2}$

Harp

Vn. I

Vn. II

Via.

Vc.

Cb.

12

Detailed description: This is a page of a musical score for an orchestra, page 12. The score is written in a key signature of two flats (Bb and Eb) and a 2/2 time signature. It features 13 staves, each representing a different instrument. The instruments are: Flute 1 (Fl. 1), Piccolo (Picc.), Oboe, Clarinet 1 in E-flat (Cl. 1 in Eb), Clarinet 2 in B-flat (Cl. 2 in Bb), Bassoon (Bsn.), Horn in F (Hrn. in F), Harp, Violin I (Vn. I), Violin II (Vn. II), Viola (Via.), Violoncello (Vc.), and Contrabass (Cb.). The music is characterized by melodic lines with many slurs and accents, particularly in the woodwind and string sections. The Harp part consists of sustained chords. The page number '12' is printed at the top left and bottom left of the score.

17

Fl. I

Picc.

Oboe

Cl. 1 in Eb

Cl. 2 in Bb

Bsn.

Hn. in F

1  
2

Tpx. in Bb

1  
2

Tbn.

1  
2

Tuba

Perc.

Xylophone

Tri.

Vn. I

Vn. II

Vla.

Vc.

Cb.

17

23

Fl. I *tr* *tr* *ff brillante*

Picc. *tr* *tr*

Oboe *tr* *tr* *ff*

Cl. 1 in Eb *tr* *tr* *ff brillante*

Cl. 2 in Bb *tr* *tr* *ff brillante*

Bsn. *tr* *tr* *mf*

Hu. in F 1 2 *f* *dim.* *mf*

Perc. B.D. *f*

Harp *f* *dim.* *mf*

Vn. I *arco* *f*

Vn. II *arco* *f*

Vla. *div. arco* *mf*

Vc. *arco* *mf*

Cb. *pizz.* *arco* *mf*

23

29

Fl. I

Picc.

Oboe

Cl. 1 in Eb

Cl. 2 in Bb

Bsn.

Hr. in F

Trp. in Bb

Tbn.

Tuba

Perc.

Harp

Vn. I

Vn. II

Vla.

Vc.

Ch.

29

35

Fl. I *loco* *gliss.*

Picc. *loco* *gliss.* *ff* *gliss.*

Oboe *gliss.* *ff*

Cl. I in Eb *gliss.* *ff*

Cl. 2 in Bb *gliss.* *ff*

Bsn. *ff*

Hn. in F (a2) *f*

Tpt. in Bb 1. *ff* 2. *f* 1. mute *gliss.*

Tbn. *ff* *mf*

Tuba *ff*

Perc. S.D. *ff* Tri. *f* B.D. *f*

Vn. I *gliss.* *pizz.* *ff*

Vn. II *gliss.* *pizz.* *ff*

Vla. *gliss.* *pizz.* *ff*

Vc. *pizz.* *ff*

Cb. *pizz.* *ff*

35

Musical score for measures 41-46. The score includes parts for Fl. 1, Picc., Oboe, Cl. 1 in Eb, Cl. 2 in Bb, Bsn., Hrn. in F (1 and 2), Tpt. in Bb (1 and 2), Tbn. (1 and 2), Tuba, Perc. (Tri. and B.D.), Vn. I, Vn. II, Vla., Vc., and Cb. The key signature is B-flat major. The score features various performance instructions such as *gliss.*, *ff*, *open*, *arco*, and *pizz.*. A double bar line is present at the end of measure 46.

Musical score for measures 47-52. This section features a double bar line at the beginning of measure 47. The parts for Tpt. in Bb, Tbn., Tuba, Timp., Perc. (Cym. and S.D.), Vc., and Cb. are shown. The score includes performance instructions such as *f*, *pizz.*, and *(pizz.)*. A double bar line is present at the end of measure 52.



54

Fl. I *ff acuto* *p*

Picc. *ff acuto* *p*

Oboe *ff acuto* *p*

Cl. I in Eb *ff acuto* *p*

Cl. 2 in Bb *ff acuto* *p*

Hn. in F 1 2

Tpt. in Bb 1 2 *hand mute* *f* *mute f*

Tbn. 1 2

Tuba

Timp.

Perc. S.D. Xylo. *f* Tri.

Harp *f*

Vn. I *pizz.* *ff* *arco* *p sub. dolce*

Vn. II *pizz.* *ff* *arco* *p sub.*

Vla. *pizz.* *ff* *arco* *p sub.*

Vc.

Cb.

54

60

Fl. I

Picc.

Cl. 1 in Eb

Cl. 2 in Bb

Perc.

Harp

Vn. I

Vn. II

Vla.

Tri.  
*pp*

solo  
*mp*

*p* <sup>3</sup> *dim.* <sup>3</sup> *pp*

3 solo  
*p*

65

Fl. I

Picc.

Oboe

Cl. 1 in Eb

Cl. 2 in Bb

Bsn.

Tpt. 1 in Bb

Perc.

Harp

Vla.

*mp*

*sfp*

solo  
*p*

solo  
*p*

*p* *sfp*

*p* *solo*

*p* *solo*

*pp* *mute*

*pp*

Gisp.  
*p*

*p*

70

Fl. I

Picc.

Oboe

Cl. 1 in Eb

Cl. 2 in Bb

Bsn.

Tpt. I in Bb

Perc.

Vn. I

*mp* *p* *dim.* *dim.* *pp* *ppp* *ppp*

2 soli *p* *dim.*

to Bb Clarinet

to Bass Clarinet

Glsp.

76

Fl. I

Picc.

Cl. 1 in Bb

Perc.

Vla.

Vc.

*pp* *pp* *pp* *pp* *pp*

to Flute

Bb Clarinet

Glsp.

tutte pizz.

*pp* *pizz.* *pp*

83

Cl. 1 in Bb  
*mf cant.*

Bs. Cl.  
*mf cant.*

Bsn.  
*mp*

Hn. 2 in F  
*p*

Harp  
*mp*

Vla.  
*arco*  
*mf cant.*

Vc.  
*arco*  
*mf cant.*

Cb.  
*pizz*  
*mp*

83

89

Cl. 1 in Bb  
*dim.*

Bs. Cl.  
*dim.*

Bsn.

Hn. 2 in F  
*bcy*

Harp

Vla.  
*dim.*

Vc.  
*dim.*

Cb.

89

Oboe *mf cant.*

Cl. I in Bb *mf cant.*

Bs. Cl.

Bsn. *mf cant.*

Hn. 2 in F

Tpt. 2 in Bb *p cant.* *mute*

Tuba *p*

Harp *p gliss.* *mf* (A4)

Vn. I *tutti* *mf cant.*

Vn. II *mf cant.*

Vla. *mf cant.*

Vc.

Ch.

100

Oboe

Cl. I in Bb

Bs. Cl.

Bsn.

dim.

dim.

dim.

dim.

This block contains the first four staves of the musical score. The Oboe part (top) features a melodic line with a 'dim.' marking at measure 103. The Clarinet I in Bb part follows a similar melodic contour. The Bass Clarinet part provides a harmonic accompaniment with a 'dim.' marking at measure 103. The Bassoon part also follows the melodic line with a 'dim.' marking at measure 103.

Hn. 2 in F

Tpt. 2 in Bb

Tuba

pp

dim.

dim.

dim.

This block contains the next three staves of the musical score. The Horn 2 in F part has a 'pp' marking at measure 101 and a 'dim.' marking at measure 103. The Trumpet 2 in Bb part has a 'pp' marking at measure 101 and a 'dim.' marking at measure 103. The Tuba part has a 'dim.' marking at measure 103.

Vn. I

Vn. II

Vla.

Vc.

Cb.

dim.

dim.

dim.

dim.

dim.

This block contains the final five staves of the musical score. The Violin I part has a 'dim.' marking at measure 103. The Violin II part has a 'dim.' marking at measure 103. The Viola part has a 'dim.' marking at measure 103. The Violoncello part has a 'dim.' marking at measure 103. The Contrabass part has a 'dim.' marking at measure 103.

100

106

Fl. 1 *mf* *f cant.* *dim.*

Fl. 2 *mf* *f cant.* *dim.*

Oboe *f cant.* *dim.*

Cl. 1 in Bb *f cant.* *dim.*

Bs. Cl. *to Bb Clarinet*

Bsn. *f* *dim.*

Hr. in F 1 2 *mf* *dim.*

Tpt. 2 in Bb

Tuba *mf* *dim.*

Harp *gliss.* *p* *f* *mf* *dim.*  
(A $\sharp$ )

Vn. I *f espr.* *dim.*

Vn. II *f espr.* *dim.*

Vla. *f espr.* *dim.*

Vc. *f espr.* *dim.*

Cb. *f* *dim.*

106





118

Fl. I

Picc.

Oboe

Cl. in Bb 1

Cl. in Bb 2

Bsn.

Hn. in F 1

Hn. in F 2

Tuba

Harp

Vn. I

Vn. II

Vla.

Vc.

Cb.

118

*p*

*pp*

*p dolce*

*arco*

*pp*

Detailed description: This page of a musical score, numbered 118 at the top left and bottom left, contains staves for various instruments. The instruments listed on the left are Flute I, Piccolo, Oboe, Clarinet in Bb (two parts), Bassoon, Horn in F (two parts), Tuba, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in a key signature of two flats and a 3/4 time signature. The Flute I and Piccolo parts have dynamic markings of *p* and *pp*. The Clarinet and Bassoon parts also have *p* and *pp* markings. The Horn in F parts have a *pp* marking. The Violin I and II parts have *p dolce* and *pp* markings. The Viola part has *p* and *pp* markings. The Violoncello part has *p* and *pp* markings. The Contrabass part has an *arco* marking and a *pp* marking. The Harp part has a *p* marking. The Tuba part has a *pp* marking. The score is divided into four measures by vertical bar lines.

123

Fl. I *ff dolce*

Picc. *ff dolce*

Oboe *ff dolce*

1 *ff dolce*

2 *ff dolce*

Bsn. *ff dolce*

Hn. in F 1 *a2 f espr. dolce*

2 *f dolce*

Tpt. in Bb 1 *f dolce*

2 *f*

Tbn. 1 *f*

2 *f*

Tuba *f*

Harp *ff*

Vn. I *ff dolce*

Vn. II *ff dolce*

Vla. *ff dolce*

Vc. *ff dolce*

Cb. *ff dolce*

123

129

Fl. I

Picc.

Oboe

Cl. in Bb 1

Cl. in Bb 2

Bsn.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

to Eb Cl.

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

Tuba

(a2)

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Perc.

S.D.

*p cresc.*

Harp

*cresc.*

Vn. I

Vn. II

Vla.

Vc.

Cb.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

134

Fl. I

Picc.

Oboe

Cl. 1 in Eb

Cl. 2 in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Tuba

Perc.

Harp

Vn. I

Vn. II

Vla.

Vc.

Cb.

134

140

Fl. I *mp*

Cl. I in Eb *mf* *p*

Cl. 2 in Bb *mf* *p*

Bsn. *p*

Hrn. in F 1 2

Harp *dim.* *p*

Vc. *p*

Cb. *p*

145

Fl. I

Picc. *p*

Oboe *p*

Cl. I in Eb *p*

Cl. 2 in Bb *p*

Bsn. *pp*

Perc. Glsp. *pp*

Harp

Vn. Solo *arco* *p*

Vn. I *pizz.* *p*

Vn. II *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pp*

150

Fl. I

Picc.

Oboe

Cl. 1 in Eb

Cl. 2 in Bb

Bsn.

Hn. in F 1 2

Tpt. in Bb 1 2

Tbn. 1 2

Tuba

Perc. Glsp. S.D. B.D.

Harp

Vn. Solo

Vn. I arco

Vn. II arco

Vla. arco

Vc. arco

Cb. arco

Con tutti

150



168

Fl. 1 *ff acuto* *p*

Picc. *ff acuto* *p*

Oboe *ff acuto* *p*

Cl. 1 in Eb *ff acuto* *p*

Cl. 2 in Bb *ff acuto* *p*

Hn. in F 1 2 *f*

Tpt. in Bb 1 2 *hand mute* *f* *mute* *f*

Tbn. 1 2

Tuba

Timp.

Perc. S.D. *f* Xylo. *f* Tri. *p*

Harp *f*

Vn. I *pizz.* *ff* *arco* *p sub. dolce*

Vn. II *pizz.* *ff* *arco* *p sub.*

Vla. *pizz.* *ff* *arco* *p sub.*

Vc.

Cb.

168



174

Fl. 1

Picc.

Oboe

Cl. 1 in Eb

Cl. 2 in Bb

Bsn.

Hn. 1 in F

Perc. Tri.

Harp

Vn. I

Vn. II

Vla.

Vc.

Cb.

174

*p* *pp*

solo

*p cant.*

*pp*

solo

*p cant.*

*p*

solo

*p cant.*

*p*

*pp*

*pp*

*p*

arco

*p*

arco

*p*

179

Fl. 1

Oboe

Cl. 1 in Eb

Cl. 2 in Bb

Bsn.

Hn. 1 in F

Harp

Vn. I

Vn. II

Vla.

Vc.

Cb.

179

The musical score consists of 11 staves. The Flute 1 part (Fl. 1) begins at measure 179 with a *pp* dynamic and features a triplet of eighth notes. The Oboe part (Oboe) has a long, sustained note with a slur. The Clarinet 1 part (Cl. 1 in Eb) plays a rhythmic pattern of eighth notes. The Clarinet 2 part (Cl. 2 in Bb) has a long, sustained note. The Bassoon part (Bsn.) has a long, sustained note. The Horn 1 part (Hn. 1 in F) has a long, sustained note. The Harp part (Harp) has a simple accompaniment of quarter notes. The Violin I part (Vn. I) has a rhythmic pattern of eighth notes. The Violin II part (Vn. II) is silent. The Viola part (Vla.) has a long, sustained note. The Violoncello part (Vc.) has a long, sustained note. The Contrabass part (Cb.) has a long, sustained note.

181

Fl. I

Picc. *p cant.*

Oboe

Cl. 1 in Eb *cant.*

Cl. 2 in Bb

Bsn.

Hr. in F 1 2 *p*

Harp

Vn. I

Vn. II

Vla.

Vc.

Cb.

184

Detailed description: This page of a musical score covers measures 181 to 184. It features ten staves for various instruments. The Flute I part (Fl. I) has a melodic line with triplets and slurs. The Piccolo (Picc.) and Oboe parts play a sustained, cantabile line marked *p cant.*. The Clarinet 1 in E-flat (Cl. 1 in Eb) also has a cantabile line marked *cant.*. The Clarinet 2 in B-flat (Cl. 2 in Bb) and Bassoon (Bsn.) provide harmonic support. The Horns in F (Hr. in F 1 2) play a sustained chordal texture marked *p*. The Harp part consists of a simple accompaniment. The Violin I (Vn. I) part has a melodic line with triplets and slurs. The Violin II (Vn. II) part is mostly silent. The Viola (Vla.) and Violoncello (Vc.) parts play sustained chords. The Contrabass (Cb.) part provides a low-frequency harmonic foundation.



194

Fl. I

Picc.

Oboe

Cl. 1 in E $\flat$

Cl. 2 in B $\flat$

Bsn.

Hn. in F 1 2

Trp. in B $\flat$  1 2

Tbn. 1 2

Tuba

Timp.

Perc. Cym.

Harp

Vn. I

Vn. II

Vla.

Vc.

Ch.

194

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

(a2)

*fff*

*dolce dim.*

*dolce dim.*

*dim.*

*dim.*

*dim.*

*gliss.*

*gliss.*

*mf*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

senza rall.

200

Fl. I

Picc.

Oboe

Cl. I in E♭

Cl. 2 in B♭

Bsn.

Hrn. in F

Tpt. 2 in B♭

Tbn. 1

Tuba

Timp.

Harp

senza rall.

Vn. I

Vn. II

Vla.

Vc.

Cb.

200

206

Fl. I G.P. solo

Oboe G.P. solo

Bsn. G.P. pp

Hn. in F 1 2 G.P. pp staccatissimo

Perc. G.P. Tri. ppp

Vn. II G.P. pizz. pp

Vla. G.P. pizz. pp

Vc. G.P. pizz. pp

Cb. G.P. pp

206

213

Fl. I p cresc. poco a poco

Picc. p cresc. poco a poco

Oboe p cresc. poco a poco

Cl. 1 in Eb p cresc. poco a poco

Cl. 2 in Bb p cresc. poco a poco

Bsn. p cresc. poco a poco

Hn. in F 1 2 p cresc. poco a poco

Tbn. 1 2 pp cresc. poco a poco

Perc. cresc. poco a poco

Harp pp cresc. poco a poco

Vn. I p cresc. poco a poco arco

Vn. II p cresc. poco a poco arco

Vla. p cresc. poco a poco arco

Vc. p cresc. poco a poco arco

Cb. (pizz.) p cresc. poco a poco

213

219

Fl. I  
 Picc.  
 Oboe  
 Cl. 1 in Eb  
 Cl. 2 in Bb  
 Bsn.

*cresc. molto*  
*cresc. molto*  
*cresc. molto*  
*cresc. molto*  
*cresc. molto*

*f sempre cresc.*  
*f sempre cresc.*  
*f sempre*  
*f sempre*  
*f sempre cresc.*

Hn. in F  
 Tpx. in Bb  
 Tbn.  
 Tuba

*cresc. molto*  
*cresc. molto*  
*cresc. molto*

*f*  
*mf*  
*mf*  
*mf staccatissimo*

Perc.  
 Tri.  
 Cym.  
 B.D.

*cresc. molto*  
*mf*  
*mf*

Harp

*cresc. molto*  
*f sempre cresc.*

Vn. I  
 Vn. II  
 Vla.  
 Vc.  
 Cb.

*cresc. molto*  
*cresc. molto*  
*cresc. molto*  
*cresc. molto*  
*cresc. molto*

*f sempre cresc.*  
*f sempre cresc.*  
*f sempre cresc.*  
*f sempre cresc.*  
*f sempre cresc.*

*8va*  
*arco*

219



225

Fl. 1  
*(sempre cresc.)*

Picc.  
*(sempre cresc.)*

Oboe  
*cresc.*

Cl. 1 in Bb  
*cresc.*

Cl. 2 in Bb  
*cresc.*

Bsn.  
*cresc.*

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

2

Tpt. in Bb 1  
*sempre cresc.*

2

Tbn. 1  
*sempre cresc.*

2

Tuba  
*sempre cresc.*

Tri.  
Cym.  
B.D.

Harp

(8va)  
Vn. I  
*sempre cresc.*

Vn. II  
*sempre cresc.*

Vla.  
*sempre cresc.*

Vc.  
*sempre cresc.*

Cb.  
*sempre cresc.*

225

Più mosso (♩ = 152)

231

Fl. I  
Picc.  
Oboe  
Cl. 1 in Eb  
Cl. 2 in Bb  
Bsn.  
Hn. in F  
Tpt. in Bb  
Tbn.  
Tuba  
Timp.  
Tri.  
Perc.  
Cym.  
B.D.  
T.D.

*ff* *p*  
*ff*  
*ff*  
*ff*  
*ff* *p*  
*ff*  
*ffp*  
*ffp*  
*ff*  
*ff*  
*pp*  
*ff*  
*f*  
*f* S.D.  
*f* T.D. *pp*

Harp  
*ff* *p*

Più mosso (♩ = 152)

(8va)

Vn. I  
Vn. II  
Vla.  
Vc.  
Cb.

*ff* *p*  
*ff* *p*  
*ff* *p*  
*ff* *pizz.* *mp*  
*ff* *pizz.* *mp*

231

237

Fl. I

Picc.

Oboe

Cl. I in Eb

Cl. 2 in Bb

Bsn.

Hn. in F 1/2

Tpt. in Bb 1/2

Tuba

Timp.

Perc. S.D. T.D.

Harp

Vn. I

Vn. II

Vla.

Vc.

Cb.

cresc.

*p* cresc.

*p* cresc.

*p* cresc.

*p* cresc.

*p* cresc.

cresc.

*p* cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

243

Fl. I *cresc. molto* *f* *cresc.*

Picc. *cresc. molto* *f* *cresc.*

Oboe *cresc. molto* *f* *cresc.*

Cl. I in Eb *cresc. molto* *f* *cresc.*

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

Bsn. *cresc. molto* *f* *cresc.*

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

Tpt. in Bb 1 2 *cresc. molto* *f* *cresc.*

Tbn. 1 2 *f* *cresc.*

Tuba *cresc. molto* *f* *cresc.*

Timp. *cresc. molto* *f* *cresc.*

Perc. S.D. T.D. *cresc. molto* *f* *cresc.*

Harp *cresc. molto* *f* *cresc.*

Vn. I *cresc. molto* *f* *cresc.*

Vn. II *cresc. molto* *f* *cresc.*

Vla. *cresc. molto* *f* *cresc.*

Vc. *cresc. molto* *f* *cresc.* arco

Cb. *cresc. molto* *f* *cresc.* arco

243 *cresc. molto*

249

Fl. 1

Picc.

Oboe

Cl. 1 in Eb

Cl. 2 in Bb

Bsn.

Hn. in F 1  
2

Trpt. in Bb 1  
2

Tbn. 1  
2

Tuba

Timp.

Perc. S.D.  
T.D.

Harp

Vn. I

Vn. II

Vla.

Vc.

Cb.

249



267

Fl. 1

Picc.

Oboe

Cl. 1 in Eb

Cl. 2 in Bb

Bsn.

Hr. in F 1  
2

Tpt. in Bb 1  
2

Tbn. 2

Tuba

Perc. Glsp. f

Vn. I

Vn. II

Vla. arco

Vc. arco

Cb.

261

266

Fl. I *ff*

Picc. *fp* *ff*

Oboe *ff*

Cl. 1 in Eb *ff*

Cl. 2 in Bb *ff*

Bsn. *mp* *cresc.*

Tpt. 1 in Bb *sfp*

Perc. Tri. *pp* *cresc. molto*  
Glsp. *f*

Harp *sfp*

Vn. I *< sfp* *p cresc. molto*

Vn. II *< sfp* *p cresc. molto*

Vla. *mp* *cresc.*

Vc. *mp* *cresc.*

Detailed description: This page of a musical score covers measures 266 to 270. It features a variety of instruments including woodwinds (Flute I, Piccolo, Oboe, Clarinets 1 and 2, Bassoon), brass (Trumpet 1), strings (Violin I and II, Viola, Violoncello), and percussion (Triangle, Gong). The score includes dynamic markings such as *ff*, *fp*, *mp*, *cresc.*, *sfp*, *pp*, and *p*, as well as performance instructions like *cresc. molto*. The woodwinds and strings play melodic lines with various articulations, while the brass and percussion provide rhythmic and harmonic support.



271

Fl. I *fff*

Picc. *fff*

Oboe *fff*

Cl. I in Eb *fff*

Cl. 2 in Bb *fff*

Bsn. *fff*

Hn. in F 1 2 *ff*

Tpt. in Bb 1 2 *ff*

Tbn. 1 2 *ff*

Tuba *ff*

Timp. *ff*

Perc. Cym. B.D. *ff*

Harp *fff* *gliss.*

Vn. I *fff*

Vn. II *fff*

Vla. *fff*

Vc. *fff*

Ch. *fff* arco

271

277

Fl. I  
Picc.  
Oboe  
Cl. 1 in Fb  
Cl. 2 in Bb  
Bsn.  
Hn. in F 1 2  
Tpt. in Bb 1 2  
Tbn. 1 2  
Tuba  
Timp.  
Perc. Cym. B.D.  
Harp  
Vn. I  
Vn. II  
Vla.  
Vc.  
Cb.

*fff cant.*  
*fff cant.*  
*ff*

277

Detailed description: This page of a musical score, numbered 277 at the top left and bottom left, contains 17 staves. The top five staves are for woodwinds: Flute I, Piccolo, Oboe, Clarinet 1 in Fb, and Clarinet 2 in Bb. The next five staves are for brass: Horns in F (first and second parts), Trumpets in Bb (first and second parts), Trombones (first and second parts), and Tuba. The percussion section includes Timpani, Cymbals, and Bass Drum. The Harp is shown with two staves. The bottom five staves are for strings: Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various musical notations including notes, rests, slurs, and dynamic markings such as *fff cant.* and *ff*. The key signature has two flats and the time signature is 4/4.

283

Fl. 1

Picc.

Oboe

Cl. 1 in Eb

Cl. 2 in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Tuba

Timp.

Perc.

Vn. I

Vn. II

Vla.

Vc.

Cb.

283

# ACT ONE

## 1a. Westphalia Chorale

Chorus

Lyrics by  
Leonard Bernstein

**Andante pomposo**

**CHORUS**

SOPRANOS *f pesante* *lunga* *mp sub.*  
 Fa Re Fa Si La Sol Fa Fa, Be wel - come in West - pha - li - a! A

ALTOS *f pesante* *lunga* *mp sub.*  
 Fa Re Fa Si La Sol Fa Fa, Be wel - come in West - pha - li - a! A

TENORS *f pesante* *lunga*  
 Fa Re Fa Si La Sol Fa Fa, Be wel - come in West - pha - li - a!

BASSES *f pesante* *lunga* *mp sub.*  
 Fa Re Fa Si La Sol Fa Fa, Be wel - come in West - pha - li - a! A

**CHORUS**

S *cresc.* *f* *cresc.* *ff* *rall.*  
 scene of sweet sim - pli - ci - ty, Teu - ton - i - cal rus - ti - ci - ty: All hail, West - pha - li - a!

A *cresc.* *f* *cresc.* *ff*  
 scene of sweet sim - pli - ci - ty, Teu - ton - i - cal rus - ti - ci - ty: All hail, West - pha - li - a!

T *f* *cresc.* *ff*  
 Teu - ton - i - cal rus - ti - ci - ty: All hail, West - pha - li - a!

B *cresc.* *f* *cresc.* *ff*  
 scene of sweet sim - pli - ci - ty, Teu - ton - i - cal rus - ti - ci - ty: All hail, West - pha - li - a!

## 2. Life Is Happiness Indeed

Cue: VOLTAIRE: Ladies and gentlemen, we present "Candide, or Optimism!"  
 PEASANTS: Hurrah!

Underscore

**Moderato alla Marcia** ♩ = 86

Cl. in Bb 1 2 *pp ma ritmico* *tr* *pp* *tr* *pp* *tr* *pp* *tr* *pp* *rall.*

Bsn. *pp* *tr* *pp* *tr* *pp* *tr* *pp* *tr* *pp*

Tuba *mute* *pp* *tr* *pp* *tr* *pp* *tr* *pp* *tr* *pp*

Perc. *Cym.* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

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

VOLTAIRE: Our story opens at Schloss Thunder-ten-Tronck... (Dialogue continues)

**a tempo**

Cl. in Bb 1 2 *f* *st. mutes* *p*

Tpt. in Bb 1 2 *pp* *mf*

Tuba *pp* *mf*

Perc. *pp* *mf*

B.D. *pp* *mf*

11

Tpt. in Bb 1 2

st. mute

Tbn. 2

Tuba

11

16

Perc.

S.D.

B.D.

Cutoff Cue: VOLTAIRE: ... third best baronical falcon.

## 2a. Life Is Happiness Indeed

Candide

Lyrics by Stephen Sondheim

Cue: BARON: Aber bitte, Herr Vetter, bitte!

**Vivace**

**Allegretto**

**a la Gavotte rall. a tempo**

Fl. 1

Picc.

Oboe

Cl. in Bb 1 2

Bsn.

Hn. 1 2

Tpt. 1

Perc.

B.D.

CANDIDE *p* (as he releases a falcon)

Life is hap - pi - ness in -

**Vivace**

**Allegretto**

**a la Gavotte rall. a tempo**

Vn. II

Vla.

Ve.

Cb.

arco

pizz.

*f*

*p*

5

Cl. in Bb 1 2

mf mp

Can.

deed: Mares to ride and books to read. Though of no - ble birth I'm not, I'm de -

Vn. I arco v p mf v

Vn. II

Vla.

Vc. arco pizz. arco

Cb. arco v pizz. arco

5

10

rall. meno mosso a tempo

Fl. 1 2

Oboe p

Cl. in Bb 1 2 p

Bsn. pp p

Hrn. 1 2 pp

Harp p

Can. pp

light - ed with my lot. Though I've no dis - tinc - tive fea - tures And I've no of - fi - cial

rall. meno mosso a tempo

Vn. I mf pp

Vn. II pp

Vla. pp

Vc. pp pizz. pp

Cb. pp pizz. pp

10

15 **accel.** **(presto)**

Fl. 1 2  
Oboe  
Bsn.  
Hn. 1 2  
Tpt. 1 2  
Harp  
Can.  
Vc.  
Cb.

mo - ther, I love all my fel - low crea - tures And the crea - tures love each o - ther!

**accel.** **(presto)**

15

## 2b. Life Is Happiness Indeed

Underscore

Cue: BARONESS: Such a clever little illegitimate fellow.

**Moderato alla Marcia**  $\text{♩} = 56$  **rall.**

CL in Bb 1 2  
Bsn.  
Tuba  
Cym.  
Perc.  
B.D.

*pp ma ritmico* *pp* *pp* *pp*

VOLTAIRE: The Baroness, who weighs ... (Dialogue continues)

**a tempo**

Cl. in Bb 1 2  
Tpt. in Bb 1 2  
Tuba  
Perc.  
B.D.

*pp* *mf* *p*

5

11

Tpt. in Bb 1  
2

st. mute

Tbn. 2

Tuba

11

16

Perc.

S.D.

B.D. p

## 2c. Life Is Happiness Indeed

Underscore

Cue: VOLTAIRE: Her obliging manner made her almost universally popular.

**Allegretto**  
mute

Hn. 1 in F

pp mp dolce espr.

VOLTAIRE: If there was any cloud... (Dialogue continues)

**Allegretto**

Vn. I

pp dolce

Vn. II

pp

Vla.

arco pp

Vc.

pp pizz.

Cb.

pp

5

Hn. 1 in F

pp mp

rall.

open

Vn. I

rall.

Vn. II

Vla.

Vc.

Cb.



Lyrics by  
Stephen Sondheim

# 2d. Life is Absolute Perfection

Quartet  
Maximilian, Cunegonde, Candide, Paquette

Tempo primo (Gavotte)

Flute 1 2 *f* *p*

Clarinet in Bb 1 2 *f* *p*

Bassoon *mf* *p*

Cunegonde

Paquette

Candide

MAXIMILIAN *mp*

Life is ab-so-lute per-fec-tion, As is true of my com-ple-xion. Ev-'ry time I look and see me, I'm re-mind-ed life is dream-y.

Tempo primo (Gavotte)

Violin I *pizz.* *p* *arco*

Violin II *pizz.* *f* *p*

Viola *pizz.* *f* *p*

Violoncello *pizz.* *f* *mf* *p*

Contrabass *pizz.* *f* *p*

Fl. 1 2 *f* *p*

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

Hr. in F 1 2 *f* *p*

Max. *cresc.* *mf*

Al-though I do get tired - Be-ing end-less-ly ad-mired - Peo-ple will go on a-bout me - How could they go on with-out me? (If the talk at times is

Vn. I *mf* *arco*

Vn. II *mf* *arco*

Vla. *mf* *arco*

Vc. *mf* *arco*

Cb. *mf* *arco*

11

Fl. 1 2 *p* *f* *p*

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

Bsn. *mf* *p*

Hr. in F 1 2

Perc. Glsp. *p* *mf*

Max *mp*

vi - cious, That's the price you pay when you're de - li - cious.) Life is pleas-ant, life is sim-ple- Oh my God, is that a pim-ple?

Vn. I *pizz.* *arco.* *pizz.*

Vn. II *pizz.* *arco.* *pizz.* *p*

Vla. *pizz.* *arco.* *pizz.* *p*

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

Cb. *pizz.* *p*

11

16

Fl. 1 2 *mf* *p* *rall.*

Cl. in Bb 1 2 *mf* *p*

Bsn. *mf* *p*

Max *mf* *p* CUNEGONDE *p* Life is

No, it's just the odd re-flec-tion- Life and I are still per-fec-tion! I am ev-'ry-thing I need! Life is hap-pi-ness in - deed!

Vn. I *v.* *p* *mf* *pizz.* *p* *rall.*

Vn. II *arco.* *mf* *pizz.* *p*

Vla. *arco.* *mf* *pizz.* *p*

Vc. *arco.* *mf* *pizz.* *p*

16

22 **a tempo**

Fl. 1 2

Cl. 1 in Bb

(holding a rose, which she plucks clean)

Cun.

hap - pi - ness in - deed: I have ev - 'ry-thing I need. I am rich and un - at -

**a tempo**

Vn. I

Vn. II

Vla.

Vc.

arco p

arco p

arco p

pizz.

27 (1.) **rall. meno mosso a tempo**

Fl. 1 2

Cl. in Bb (1.) Cl. 1 to Eb Clarinet 2.

Bsn.

Harp

Cun.

tached And my beau - ty is un - matched. With the rose my on - ly ri - val, I ad - mit to some frus -

**rall. meno mosso a tempo**

Vn. I

Vn. II

Vla.

Vc.

Cb.

arco p

arco pp

pizz.

accel. poco a poco

(presto)

♩ = ♩ in 4

33

Fl. 1 & 2

Oboe

Cl. 1 in Eb

Cl. 2 in Bb

Bsu.

Tpt. 1 in Bb

Perc.

Harp

Cun.

stra - tion; What a pi - ty its sur - vi - val is of li - mi - ted du - ra - tion!

PAQUETTE *pp staccatissimo*

Life is

CANDIDE *pp staccatissimo*

Life is

accel. poco a poco

(presto)

♩ = ♩ in 4

33

Vn. I

Vn. II

Vla.

Vc.

Cb.

pizz.

*f*

pizz.

*f*

pizz.

*f*

pizz.

*f*

pizz.

*f*

38

Fl. 1 2

Perc. S.D. *pp*

B.D. *pp*

Cun. *pp staccatissimo*

Paq. Hor - ses to ride and books to

Can. hap - pi - ness in - deed: Hor - ses to ride and books to

Can. hap - pi - ness in - deed: Hor - ses to ride and books to

MAXMILIAN *pp staccatissimo*

Life is ab - so - lute per - fec - tion, As is true of my com - ple - xion. Ev - 'ry time I look and see me,

Vn. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

38

41

Fl. 1 2

Cl. in Bb 1 2 *p* *mf*

Perc.

Cun. read.

Paq. Though of no - ble birth we're not, We're de - light - ed with our

Can. read. Though of no - ble birth we're not, We're de - light - ed with our

Max. I'm re mind - ed life is dream - y. Al - though I do get tired Be - ing end - less - ly ad - mired, Peo - ple will go on a - bout me -

Vn. I *p* arco

Vn. II

Vla.

Vc.

41

45

Fl. 1 2

Oboe

Cl. in Bb 1 2

Bsn.

Hn. in F 1 2

Tpt. in Bb 1 2

Perc.

B.D.

Cun.

Paq.

Can.

Max.

Vn. I

Vn. II

Vla.

Vc.

Cb.

45

*mf*

*f*

*p*

*a2, mutes*

*ff dim. molto*  $\rightarrow$  *pp*

*mf*

*mf legato*

*f*  $\rightarrow$  *pp stacc.*

We're in - no - cent and un - am - bi - tious, That's why life is so de - li - cious! We have

lot. We're in - no - cent and un - am - bi - tious, That's why life is so de - li - cious! We have

lot. We're in - no - cent and un - am - bi - tious, That's why life is so de - li - cious! We have

*mf legato*

How could they go on with-out me? (If the talk at times is vi - cious, That's the price you pay when you're de - li - cious!)

*mf*

*pizz.*

*arco*

*f*

*mf*

*arco*

*pizz.*

*f*

*arco*

*pizz.*

*f*

*arco*

*pizz.*

*f*

*mf*

*f*

50

Fl. *p*

Oboe *p*

Cl. in Bb *p*

Bsn. *p*

Hn. in F *p*

Perc. S.D. *pp*  
B.D. *pp*

Cun. *f sub.*  
ev - 'ry - thing we need. Life here is hap - - pi - ness in - deed!

Paq. *f sub.*  
ev - 'ry - thing we need. Life here is hap - - pi - ness in - deed!

Can. *f sub.*  
ev - 'ry - thing we need. Life here is hap - - pi - ness in - deed! Life is in -

Max. *pp slacc.* *crusc.*  
Though it is a hea - vy du - ty To pro - tect my awe - some beau - ty, I have al - most no ob - jec - tion - Life and I are still per - fec - tion!

Vn. I *pizz.* *p*

Vn. II *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

50

54

Fl. 1 2 *mf* *f* Fl. 2 to Piccolo *mf*

Oboe *f* *mf*

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

Bsn. *f* *mf*

Hr. in F 1 2

Tpt. in Bb 1 2 *mf* st. mutes

Tbn. 1 2

Perc. S.D. B.D. Glsp. *f*

Cun. in - deed! pi - - ness In - deed! pi - ness pi - ness

Paq. Life is in - deed! pi - - ness in - deed! In - deed! In -

Can. - deed! Sheer hap - pi - - ness in - deed! Sheer hap Sheer hap

Max. I am ev-'ry-thing I need. Life is hap-pi-ness in - deed! In - deed! In -

Vn. I *mf* arco pizz. arco

Vn. II arco pizz. arco

Vla. arco pizz. arco

Vc. arco pizz. arco

Cb. pizz. *mf* arco pizz. arco

54



59

Fl. I *ff pesante*

Picc. *ff pesante*

Oboe *ff pesante*

Cl. in Bb 1 *ff pesante*

2 *ff pesante*

Bsn. *ff pesante*

Hrn. in F 1 *f pesante*

2 *f pesante*

Tpt. in Bb 1 open 2 (open) *f pesante*

Tbn. 1 open 2 (open) *f pesante*

Tuba (open) *f pesante*

Timp. *f*

Perc. S.D. Cym. B.D. Glsp. *f*

Cun. *ff* In - - - deed!

Paq. *ff* deed! In - - - deed!

Can. *ff* In - - - deed!

Max. *ff* deed! In - - - deed!

Vn. I *ff pesante* div. unis.

Vn. II *ff pesante* div. unis.

Vla. *ff pesante* div. unis.

Vc. *ff pesante* div. unis.

Cb. *ff pesante* div. unis.

59

# 3. The Best Of All Possible Worlds

## Quintet

Lyrics by  
John LaTouche

Pangloss, Cunegonde, Paquette, Candide, Maximilian

Cue: CUNEGONDE/ PAQUETTE/ MAXIMILIAN/ CANDIDE:  
And Doctor Pangloss is the greatest philosopher on Earth!

**Allegretto**  $\text{♩} = 132$   
(bright and fast)

Flute I

Piccolo

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in Bb

Percussion

Cunegonde

Paquette

Candide

Maximilian

PANGLOSS

*mp* Let us re - view Les - son e -

**Allegretto**  $\text{♩} = 132$   
(bright and fast)

Violin I

Violin II

Viola

Violoncello

Contrabass

7

Fl. I

Oboe

Cl. in Bb 1 2

Bsn.

Hr. in F 1 2

Tpt. I in Bb

Tuba

CUNEGONDE *mp*

Par - a - graph two, Ax - i - om sev - en.

PAQUETTE *mp*

Par - a - graph two, Ax - i - om sev - en.

CANDIDE *mp*

Par - a - graph two, Ax - i - om sev - en.

MAXIMILIAN *mp*

Par - a - graph two, Ax - i - om sev - en.

Pan.

lev - en: Once one dis - miss - es The

Vn. I

Vn. II

Vla.

Vc.

Cb.

pizz.

7

Fl. I

Oboe

Cl. in Bb 1 2

Bsn.

Hrn. in F 1 2

Harp

Pan.

Vn. I

Vn. II

Vla.

Vc.

Cb.

14

*(he gestures at the globe)*

rest of all pos - si - ble worlds, One finds that this is The best of all pos - si - ble worlds.

*mf gliss.*

20

Fl. I  
Picc.  
Oboe  
Cl. in Bb  
Bsn.  
Hrn. in F  
Tpt. in Bb  
Tbn.  
Tuba  
Perc.  
Harp

mf  
mf  
mf  
mf  
mf  
mf  
p  
p  
p  
mf  
mf

mp  
mp  
mp  
mp  
st. mutes  
mp  
pp  
pp  
pp

a2

CUNEGONDE  
Once one dis - miss - es The rest of all pos - si - ble worlds, One finds that

PAQUETTE  
Once one dis - miss - es The rest of all pos - si - ble worlds, One finds that

CANDIDE  
Once one dis - miss - es The rest of all pos - si - ble worlds, One finds that

MAXMILIAN  
Once one dis - miss - es The rest of all pos - si - ble worlds, One finds that

f  
f  
f  
f

mp  
mp  
mp  
mp

Vn. I  
Vn. II  
Vla.  
Vc.  
Cb.

mf  
mf  
mf  
mf  
mf

mp  
mp  
mp  
mp  
mp

20

Fl. I  
Picc.  
Oboe  
Cl. in Bb 1  
Bsn.

to Flute  
f  
tr  
dim.

Hn. 1  
Tpt. 1  
Tbn. 1  
Tuba

mf  
a2  
f

Perc. Glsp.

Cun.  
Paq.  
Can.  
Max.

this is The best of all pos - si - ble worlds.

Vn. I  
Vn. II  
Vla.  
Vc.  
Cb.

pizz.  
arco  
f  
pizz.  
pizz.  
arco  
dim.  
arco  
dim.

30

Oboe

Cl. in Bb 1 2

Bsn.

Hn. in F 1 2

Tpt. I in Bb

Tuba

PANGLOSS *mp*

Pray, clas - si - fy Pi - geons and cam - els.

Vn. I

Vn. II

Vla.

Vc.

Cb.

30

35

Cl. in Bb 1 2

Bsn.

Hn. in F 1 2

Tpt. I in Bb

Tuba

PAQUETTE

MAXIMILIAN

Cam - els are mam - mals.

Pi - geons can fly.

Vn. I

Vn. II

Vla.

Vc.

Cb.

35

39 1.

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

Oboe *mf* *dim.*

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

Bsn. *mf* *dim.*

Hrn. in F 1 2 *mf* *dim.*

Tpt. in Bb 1 2 *mf* *dim.*

Thn. 1 2 *mf* *dim.*

Tuba *mf* *dim.*

CANDIDE

PANGLOSS *f* There is a

There is a rea - son For ev - 'ry - thing un - der the sun.

Vn. I *mf* *dim.*

Vn. II *mf* *dim.*

Vla. *mf* *dim.*

Vc. *mf* *dim.*

Cb. *mf* *dim.*

39 *mf* *dim.*



44 a2

Fl. 1 2

Oboe

Cl. in Bb 1 2

Bsn.

Hr. in F 1 2

Tpt. in Bb 1 2

Tbn.

Tuba

Perc. S.D. *f* B.D.

Can. sea - son For ev - 'ry - thing un - der the sun.

MAXIMILIAN *ff*

Ob - jec - - - tion! What a -

div.

Vn. I

Vn. II

Vla.

Vc.

Cb.

44

50

Fl. 1 2

Oboe

Cl. in Bb 1 2

Bsn.

*f* *tr* *tr* *tr* *p*

Hrn. in F 1 2

Tpt. 1 in Bb

Tbn. 2

*f* *mf* *p*

(Cunegonde recoils in fear and disgust)

Max.

bout snakes?

PANGLOSS

Snakes. 'Twas Snake that temp - ted Mo - ther Eve. Be -

Vn. I

Vn. II

Vla.

Vc.

Cb.

*f dim.* *p*

unis. pizz. arco *v*

56

Fl. 1 2 *f* a2

Oboe *f*

Cl. in Bb 1 2 *f*

Bsn. *f*

Hn. in F 1 2 *mf*

Tpt. I in Bb *mf*

CUNEGONDE *f*  
Be -

PAQUETTE *f*  
Be -

CANDIDE *f*  
Be -

MAXIMILIAN *f*  
Be -

Pan. *f*  
cause of Snake we now be-lieve That though de-praved We can be saved From hell-fire and dam-na-tion.

Vn. I *f* pizz.

Vn. II *f* pizz.

Vla. *f* pizz.

Vc. *f* pizz.

Cb. *f*

62 a2 Flute 2 to Piccolo

Fl. 1 2

Oboe

Cl. in Bb 1 2

Bsn.

Hn. in F 1 2

Tpt. I in Bb

Cun.

Paq.

Can.

Max.

Pan.

Vn. I

Vn. II

Vla.

Vc.

Ch.

cause of Snake's temp - ta - tion.

cause of Snake's temp - ta - tion.

cause of Snake's temp - ta - tion.

cause of Snake's temp - ta - tion.

If Snake had not se - duced our lot, And primed us for sal - va - tion, Je -

62 f

Fl. I

Picc.

Oboe

Cl. in Bb 1  
2

Bsn.

Cun.

Paq.

Can.

Max.

Pan.  
ho - vah could not par - don all The sins that we call car - di - nal, In - volv - ing bed and bot - tle. Now

Vn. I  
pizz. >  
f

Vn. II  
pizz. >  
f

Vla.  
pizz. >  
f

Vc.  
pizz. >  
f

Detailed description: This is a page of a musical score for a symphony or opera. The page is numbered 68 at the top left and 69 at the top right. It contains 15 staves of music. The instruments listed on the left are Flute I, Piccolo, Oboe, Clarinet in B-flat (first and second), Bassoon, Cymbal, Snare Drum, Cannon, Trumpet, Trombone, Percussion (Pau.), Violin I, Violin II, Viola, and Violoncello. The vocal line (Pan.) has lyrics: "ho - vah could not par - don all The sins that we call car - di - nal, In - volv - ing bed and bot - tle. Now". The music includes various dynamics such as *f* (forte) and *pizz.* (pizzicato), and includes trills (tr) and accents (>). The key signature has two sharps (F# and C#), and the time signature is 4/4.

74

Fl. I *tr*

Picc. *tr* *dim.* to Flute *p*

Oboe *tr* *dim.* *p*

Cl. in Bb 1 2 (a2) *tr* *tr* *dim.* *p*

Bsn. *tr* *tr* *dim.* *p*

Hn. in F 1 2 *mf* *p*

Tpt. in Bb 1 2 *f* *p* *st. mutes*

Tbn. 2 *f* *p* *2. st. mute*

Tuba *f* *p*

Harp *f* *dim.* *mp*

Cun. *mf*  
on to Ar - is - to - tle.

Paq. *mf*  
on to Ar - is - to - tle.

Can. *mf*  
on to Ar - is - to - tle.

Max. *mf*  
on to Ar - is - to - tle.

Pan. *mf*  
on to Ar - is - to - tle. Man-kind is one. All men are

Vn. I *p*

Vn. II *p*

Vla. *p*

Vc. *p*

Cb. *pizz.* *f* *p*

74

Fl. 1  
 Oboe  
 Cl. in Bb 1  
 2  
 Bsn.

Hrn. in F 1  
 2  
 Tpt. in Bb 1  
 2  
 (1.) st. mute  
 2.  
 Tbn.  
 1  
 2  
 Tuba

Harp

Cun. *mp*  
 As you'd have done, Do un - - to o - thers.  
 Paq. *mp*  
 As you'd have done, Do un - - to o - thers.  
 Can. *mp*  
 As you'd have done, Do un - - to o - thers.  
 Max. *mp*  
 As you'd have done, Do un - - to o - thers.  
 Pan.  
 bro - thers.

Vn. I  
 Vn. II  
 Vla.  
 Vc.  
 Cb.

85

Fl. 1 2 *mf* *mp*

Oboe *mf* *mp*

Cl. in Bb 1 2 *mf* *mp*

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

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

Tpt. in Bb 1 2 *mf* *dim.*

Tbn. 1 2 *mf* *dim.*

Tuba *mf* *dim.*

Harp *f* *dim.*

Max. *f* All's for the good in This

Pan. *f* It's un - der - stood in This best of all pos - si - ble worlds:

Vn. I *mf* *dim.* arco

Vn. II *mf* *dim.* arco

Vla. *mf* arco *pizz.* *dim.*

Vc. *mf* *dim.* arco

Cb. *mf* *dim.*

85



91 1. a2 1.

Fl. *dim.* *p* *f*

Oboe *dim.* *p* *f*

Cl. in Bb *dim.* *p* *f*

Bsn. *dim.* *p* *f*

Hn. in F *mp dim.* *p* *f* *mf*

Tpt. in Bb *p* *f*

Tbn. a2 *p* *f*

Tuba *p* *f*

Perc. S.D. *f* B.D. *f*

Harp

**CANDIDE *ff***

Ob - jec - - - tion! What a -

Max. best of all pos - si - ble worlds.

Vn. I *p* *f* *div.*

Vn. II *p* *f*

Vla. arco *p* *f*

Vc. *p* *f*

Cb. *p* *f*

91

96

Fl. 2 to Piccolo

Oboe

Cl. in Bb

Bsn.

Hn. in F

Tpt. 1 in Bb

Tbn. 2

Can. (Maximilian, furious at losing center stage, starts after Candide)

bout war?

PANGLOSS (separating Maximilian and Candide)

War. Though war may seem a blood-y curse, It

Vn. I unis. pizz. arco v

Vn. II pizz. arco v

Vla. pizz. arco v

Vc. pizz. arco v

Cb.

96

*f* *tr* *a2* *f* *dim.* *p* *mf* *p*

102

Fl. I

Oboe

Cl. in Bb 1 2

Bsn.

Hr. in F 1 2

Tpt. I in Bb

Pan.

Vn. I

Vn. II

Vla.

Vc.

Cb.

MAXIMILIAN

Til

is a bless - ing in re - verse. When can - non roar Both rich and poor By dan - ger are u - ni - ted.

pizz.

pizz. f

pizz. f

pizz. f

v

f

102

108

Fl. I

Oboe

Cl. in Bb 1 2

Bsn.

Hr. in F 1 2

Tpt. I in Bb

Max.

Pan.

Vn. I

Vn. II

Vla.

Vc.

Cb.

ev - 'ry wrong is right - ed.

Phi - lo - so - phers make e - vi - dent The point that I have ci - ted: 'Tis

f

108

Fl. 1

Picc.

Oboe

Cl. in B $\flat$  1 2

Bsn.

CUNEGONDE *f*

Now

PAQUETTE *f*

Now

CANDIDE *f*

Now

MAXIMILIAN *f*

Now

Pan.

war makes e - qual, as it were, The no - ble and the com - mon - er; Thus war im - proves re - la - tions. Now

Vn. I

Vn. II

Vla.

Vc.

pizz. *f*

pizz. *f*

pizz. *f*

pizz. *f*

120

Fl. I  
Picc.  
Oboe  
Cl. in Bb 1  
Bsn.  
Hn. in F 1  
Tpt. in Bb 1  
Tbn. 2  
Tuba  
Harp  
Cym.  
Paq.  
Can.  
Max.  
Pan.  
Vn. I  
Vn. II  
Vla.  
Vc.  
Cb.

tr

to Flute

a2

mute

*f*, warmly

*f*, warmly

on to con - ju - ga - tions.

on to con - ju - ga - tions.

on to con - ju - ga - tions.

on to con - ju - ga - tions.

on to con - ju - ga - tions.

*f*, warmly

A - mo, a - mas,

*f dim.*

*p*

*p*

*p*

*p*

*p*

Fl. I  
 Oboe  
 Cl. in Bb 1/2  
 Bsn.

Hn. in F 1/2  
 Tpt. in Bb 1/2  
 Tbn. 1/2  
 Tuba

st. mute  
*p.*

Harp

(Candide and Cunegonde wave surreptitiously at each other)

Cun.  
 Paq.  
 Can.  
 Max.  
 Pan.

A - mo, a - mas, a - mat, a - ma - mus.  
 A - mo, a - mas, a - mat, a - ma - mus.  
 A - mo, a - mas, a - mat, a - ma - mus.  
 A - mo, a - mas, a - mat, a - ma - mus.  
 a - mat, a - ma - mus.

Vn. I  
 Vn. II  
 Vla.  
 Vc.  
 Cb.

131

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

Oboe *mf* *p*

Cl. in Bb 1 2 *mf* *p*

Bsn. *mf* *p sub.*

Hrn. in F 1 2 *a2*

Tpt. in Bb 1 2 *p sub.* *p*

Tbn. 1 2 *p*

Tuba *p*

Harp *f* *dim.*

CUNEGONDE *p* With love and kiss - es, The

PAQUETTE *p* With love and kiss - es, The

CANDIDE *p* With love and kiss - es, The

MAXIMILIAN *p* With love and kiss - es, The

Pan. *f* Pro - ving that this is The best of all pos - si - ble worlds.

Vn. I *mf* *p sub.* *arco* *p*

Vn. II *mf* *p sub.* *arco* *p*

Vla. *mf* *arco* *pizz.* *p sub.*

Vc. *mf* *p sub.* *arco*

Cb. *mf* *p sub.*

131

*p sub.*

137 1. Fl. 2 to Piccolo

Fl. 1 *f sub.* *tr* *tr* *tr*

Oboe *f sub.* *tr* *tr* *tr*

Cl. in Bb 1 *a2 tr* *f sub.* *tr* *tr* *tr* *tr* *tr* *tr*

Bsn. *f sub.* *tr* *tr* *tr*

Hn. in F *p dim.*

Tpt. in Bb 1 *dim.*

Tbn. *dim.*

Tuba *dim.*

Perc. W.B. *mf*

Harp

Cun. best of all pos - si - ble worlds!

Paq. best of all pos - si - ble worlds!

Cun. best of all pos - si - ble worlds!

Max. best of all pos - si - ble worlds! *f* Quod e - rat de - mon -

Pan. *f* Quod e - rat de - mon - strand - um! Q. E.

Vn. I *f sub.* *tr* *tr* *tr*

Vn. II *f sub.* *tr* *tr* *tr*

Vla. arco *p* *f sub.* *tr* *tr* *tr*

Vc. *p* *f sub.* *tr* *tr* *tr* *pizz.*

Cb. *p* *f sub.* *tr* *tr* *tr* *mf*

137 *f* *mf*



142

Fl. 1 *f* *tr*

Picc. *f* *tr*

Oboe *f* *tr*

Cl. in Bb *f* *tr*

Bsn. *f* *tr*

Tbn. 1 *mf* open 2. *mf* open 1. *mf*

Tuba *mf*

Cym. *f*

Paq. *f* Quod

Can. *f* Quod e - rat de - mon - strand - um! Q. E. D.

Max. strand - um! Q. E. D. A - mo, a - mas,

Pan. D. A - mo, a - mas, a - mat, a - ma - mus.

Vn. I *f* pizz.

Vn. II *f* pizz.

Vla. arco *f*

Vc. arco pizz. *f* arco

Cb. arco pizz. *f* arco

142

147

Fl. I

Picc.

Oboe

Cl. in Bb 1 2

Bsn.

Hr. in F 1 2

Tpt. in Bb 1 2

Tbn. 1 2

Tuba

Timp.

a2 half open

1. open

2. open

1.

a2

f

f

f

Can.

Paq.

Can.

Max.

Pan.

e - rat de - mon - strand - um! Q. E. D. Quod e - rat de - mon -

Q. E. D. A - mo, a - mas. Quod e - rat de - mon -

A - mo, a - mas, Q. E. D. Quod e - rat de - mon -

a - mat, a - ma - mus. A - mo, a - mas. Quod e - rat de - mon -

Q. E. D. Quod e - rat de - mon - strand - um! Quod e - rat de - mon -

ff

ff

ff

ff

ff

Vn. I

Vn. II

Vla.

Vc.

Cb.

arco

arco

Fl. I

Picc.

Oboe

Cl. in Bb 1/2

Bsn.

Hn. in F 1/2

Tpt. in Bb 1/2

Tbn.

Tuba

Timp.

Perc.

Tri.

S.D.

Can.

Paq.

Can.

Max.

Pan.

Va. I

Vn. II

Vla.

Vc.

Cb.

*a2 open*

*p*

*ff*

strand - um In this best of all Pos - si - ble, pos - si - ble, pos - si - ble worlds!

strand - um In this best of all Pos - si - ble, pos - si - ble, pos - si - ble worlds!

strand - um In this best of all Pos - si - ble, pos - si - ble, pos - si - ble worlds!

strand - um In this best of all Pos - si - ble, pos - si - ble, pos - si - ble worlds!

strand - um In this best of all Pos - si - ble, pos - si - ble, pos - si - ble worlds!

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

157

Fl. I

Picc.

Oboe

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Tuba

Timp.

Perc. S.D. Cym. f

Cun. *fff* Quod e - rat de - mon - strand - um! Q!

Paq. *fff* Quod e - rat de - mon - strand - um! Q!

Can. *fff* Quod e - rat de - mon - strand - um! Q!

Max. *fff* Quod e - rat de - mon - strand - um! Q!

Pan. *fff* Quod e - rat de - mon - strand - um! Q!

Vn. I

Vn. II

Vla.

Vc.

Cb.

163

Fl. I

Picc.

Oboe

Cl. in Bb 1  
2

Bsn.

Hn. in F 1  
2

Tpt. in Bb 1  
2

Tbn. 1  
2

Tuba

Timp.

Perc.  
Cym.  
S.D.

Cun.

Paq.

Can.

Max.

Pan.

Va. I

Va. II

Vla.

Vc.

Cb.

163

### 3a. Universal Good

Lyrics by Leonard Bernstein

Quartet

Cue: PANGLOSS: All partial evil, universal good.

Cunegonde, Paquette, Candide, Maximilian

Andante con moto

CUNEGONDE

PAQUETTE We have learned, and un - der - stood, Ev - - ry - thing that is, is good;

CANDIDE We have learned, and un - der - stood, Ev - - ry - thing that is, is good;

MAXIMILIAN We have learned, and un - der - stood, Ev - - ry - thing that is, is good;

We have learned, and un - der - stood, Ev - - ry - thing that is, is good;

Cun. Ev - - ry - thing that is, is planned, Is wise - ly planned, is right and good.

Paq. Ev - - ry - thing that is, is planned, Is wise - ly planned, is right and good.

Can. Ev - - ry - thing that is, is planned, Is wise - ly planned, is right and good.

Max. Ev - - ry - thing that is, is planned, Is wise - ly planned, is right and good.

### 3b. Happy Instrumental

Cue: PAQUETTE: I wore out the scrubbing brush

Wie ein Ländler  
(Nicht zu schnell)

Fl. 1 2

Cl. in Bb 1 2

Hr. in F 1 2

Tbn. 2

Tuba

Harp

Wie ein Ländler  
(Nicht zu schnell)

(Pangloss and Paquette exit excitedly)

CUNEGONDE (gazing after them): So that's what he

Vcl. I pizz. f

Vcl. II pizz. f

Vla. pizz. f

Vc. arco f

Ch. pizz. f

Oboe rit.

Cl. in Bb 1 2 mp cant. dim. p

Bsn. mp cant. l.v. dim. p

Harp (Cun.) meant by sufficient reason rit. (Candide comes over and they both watch) Master Candide! CANDIDE: Miss Cunegonde! rit.

Vla. arco p

Vc. p

# 4. Oh, Happy We

Lyrics by  
Richard Wilbur

Duet  
Candide and Cunegonde

Cue: CUNEGONDE: My Candide!

**Allegretto con anima** (♩ = 132)

Musical score for woodwinds, percussion, and harp. The score is in 2/4 time with a key signature of one sharp (F#). It features two parts for Flute, two for Clarinet in Bb, and one for Bassoon. The woodwinds play a melodic line with dynamics ranging from *mp* to *f*. The Horn in F part consists of a rhythmic accompaniment of eighth notes. The Percussion part features a single note marked *f* with the instruction *Glsp.* The Harp part includes glissando markings (*gliss.*) and a dynamic of *mp*. The vocal parts for Cunegonde and Candide are present but contain no lyrics.

**Allegretto con anima** (♩ = 132)

Musical score for strings. The score is in 2/4 time with a key signature of one sharp (F#). It includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. Each string part begins with a pizzicato (*pizz.*) section at *mp* and then transitions to an arco (*arco*) section at *mf*. The string parts provide a rhythmic accompaniment of eighth notes.

3

Fl. 1 2

Cl. in Bb 1 2

Bsn.

Perc.

Harp

**CANDIDE** *p, lyrically*

1. Soon, when we feel we can af - ford it,  
2. Soon there'll be lit - tle ones be - side us;

Vn. I

Vn. II

Vla.

Vc.

Cb.

3

pp

5

Fl. 1 2

Cl. in Bb 1 2

Harp

**CUNEGONDE** *mp*

1. We'll buy a yacht and live a - board it,  
2. Some - - how we'll grow as rich as Mi - das;

Can.

We'll build a mo - dest lit - tle farm.  
We'll have a sweet West - pha - lian home.

Vla.

Vc.

Cb.

5

p



7

Fl. 1 2

Oboe

Cl. in Bb 1 2

dim.

Cun.

dim.

Roll - ing in lux - u - ry and styl - ish charm.  
We'll live in Par - is when we're not in Rome.

Can.

Cows and chick - ens.  
Smi - ling ba - bies.

Vla.

Vc.

Cb.

**poco rall.**

**a tempo**

**a tempo**

9

Fl. 1 2

Oboe

Cl. in Bb 1 2

Harp

gliss.

Cun.

So - cial whirls.  
Mar - ble halls.

1. Ropes of pearls.  
2. Cos - tume balls.

Can.

Peas and cab - bage.  
Sun - day pic - nics.

**poco rall.**

**a tempo**

**a tempo**

Vn. I

Vn. II

Vla.

Vc.

Cb.

12

Fl. 1 2 *mf*

Oboe *mf* *dim.* *pp*

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

Bsn. *mf* *dim.* *pp*

Hr. in F 1 2 *mf* *a2* *dim.* *pp*

Perc. Glsp. *f*

Harp *mf*

Cun. *mf*  
 Oh, won't my robes of silk and sa - tin Be chic! I'll have all that I de - sire.

Vn. I *mf* *dim.* *pp*

Vn. II *mf* *dim.* *pp*

Vla. *mf* *dim.* *pp*

Vc. *mf* *dim.* *pp*

Cb. *mf* *dim.* *pp*

12

Fl. *mf* *dim. molto* *mf*

Oboe *mf* *dim. molto*

Cl. in Bb *mf* *dim. molto*

Bsn. *mf* *dim. molto*

Hn. in F *mf* *dim. molto* *a2*

Harp *mf* *dim. molto*

**CANDIDE**  
*mf* *mp*  
 Pan - gloss will tu - tor us in La - tin And Greek, while we sit be - fore the fire.

Vn. I *mf* *dim. molto*

Vn. II *mf* *dim. molto*

Vla. *mf* *dim. molto*

Vc. *mf* *dim. molto*

Cb. *mf* *dim. molto*

14

16

Fl. 1 2 *p* *pp* *f* **rall. accel.**

Oboe *p*

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

Hrn. in F 1 2 *pp* *mf*

Harp *p* *f* *gliss.*

(C# D#)

CUNEGONDE

Glow - ing ru - bies.

Faith - ful ser - vants.

Can. *p* *f*

Glow - ing logs. Faith - ful dogs.

**rall. accel.**

Vn. I *p* *f*

Vn. II *p* *f*

Vla. *p* *pp* *f*

Vc. *p* *pp* *f*

Cb. *pp* *f* *pizz.*

16

a tempo

20

Fl. 1 2 *p!*

Cl. in Bb 1 2 *pp*

Hr. in F 1 2 *p*

Harp *gliss.* *p!*

Cun. *pp*  
 We'll round the world en - joy - ing high life, All bub - bly pink cham-pagne and gold.

a tempo

Vn. I *pp dolce*

Vn. II *pp dolce*

Vla. *pp*

Vc. *pp*

Cb. *pp*

20



22

Fl. 1 2 *p*

Cl. in Bb 1 2 *mf*

CANDIDE  
 We'll lead a rus - tic and a shy life, Feed - ing the pigs and sweet - ly grow - ing old.

Vn. I

Vn. II

Vla.

Vc.

22

rall.

24

Fl. 1 2

Oboe

Cl. in Bb 1 2

Bsn.

CUNEGONDE

Breast of pea - cock. I love mar - riage.

Ap - ple pie. So do

pp

rall.

Vn. I con sord.

Vn. II con sord.

Vla.

Vc.

Cb. pizz.

p

24



28 ♩ = ♩. Allegro vivo

Fl. I

Cl. in Bb 1 2

Bsn.

Harp

Cun. pp

Can.

Oh, hap - py pair! Oh, hap - py we! It's ver - y rare How we a - gree! Oh, hap - py pair!

Oh, hap - py

1.

Allegro vivo

Vn. I

Vn. II

Vla.

Vc. pizz.

Cb.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

28

cresc.

33

Fl. 1 2

Oboe

Cl. in Bb 1 2

Bsn.

Hr. in F 1 2

Harp

Cun.

Can.

Vn. I

Vn. II

Vla.

Vc.

Cb.

*f marc.*

*mf*

Oh, hap- py we! It's ver- y rare How we a- gree! Oh, hap- py pair! Oh, hap- py we!

pair! Oh, hap- py we! It's ver- y rare How we a- gree! Oh, hap- py pair! Oh hap- py

33

38

Fl. 1 2

Oboe

Cl. in Bb 1 2

Bsn.

Hn. in F 1 2

Tpt. in Bb 1 2

Tbn. 1 2

Tuba

Timp.

Perc. Tri. Cymb.

Harp

Can. It's ver-y rare How we a-gree!

Can. we! It's ver-y rare How we a-gree!

Vn. I

Vn. II

Vla.

Vc. arco

Ch. arco

38



# 5. It Must Be So (Candide's First Meditation) Candide

Lyrics by  
Richard Wilbur

Cue: PANGLOSS/VOLTAIRE: ...all was consternation in the most beautiful of all possible houses.

Slow and free,  
like a folk song

Harp

CANDIDE *p*

My world is dust now, And all I loved is dead. Oh, let me

Violin I (div.)  
1. *2. solo con sord. sempre vibrato*  
2. *1. solo con sord. sempre vibrato*

Viola  
1. solo con sord. *pp*  
*sempre vibrato*

Violoncello  
1. solo con sord. *pp*  
*sempre vibrato*

Harp

Can. *pp* trust now In what my mas - ter said: "There is a sweet - ness in ev - 'ry woe." *pp* It must be

Vn. I Soli  
1. *ppp*  
2. *ppp*  
3. *3. solo con sord. ppp*

Vla.  
*ppp*

Vc.  
*ppp*

Fl. I

Cl. I in Bb

Bs. Cl.

Bsn.

*ppp*

Harp

Can. *lunga poco rall.* so. It must be so. *a tempo p* The dawn will find me A - lone in

Vn. I Soli  
1. *II'*  
2. *III'*  
3.

Vla.  
*tutte con sord. ppp*

Vc.  
*ppp*

12

Fl. I

Cl. I in Bb

Bs. Cl.

Bsn.

Harp

Can.

Vn. I

Vn. II

Vla.

Vc.

Cb.

some strange land. But men are kind - ly; They'll give a help - ing hand. So said my mas - ter, and he must

*pp*

tutti *v* con sord. *pp*

tutti *pp* con sord. *v*

*pp*

tutti *pp* con sord. *v*

tutti, div. *pp* con sord. *v*

*pp*

12

rall.

Harp

Can.

Vn. I

Vn. II

Vla.

Vc.

Cb.

know. It must be so. It must be so.

*p, espr.*

*lunga*

rall.

II' III'

16

# 5a. Westphalian Fanfare

Cue: CANDIDE: By all means. To the King of the Bulgars!

**Andante festoso (♩ = 66)**

Score for Westphalian Fanfare, featuring the following instruments and parts:

- Bassoon:** Part with dynamic markings *sfz* and *f*.
- Horn in F:** Parts 1 and 2, including a second ending marked *a2* and dynamic *f*.
- Trumpet in Bb:** Parts 1 and 2, including dynamic *f*.
- Trombone:** Parts 1 and 2, including dynamic *sfz*.
- Tuba:** Part with dynamic *sfz*.
- Timpani (F - Bb):** Part with dynamic *sfz* and a note marked "(one drum)".

# 5b. Drumroll

Cue: VOLTAIRE: The regiment consisted of two thousand men.

**Tenor Drum**

Score for Drumroll, featuring:

- Percussion:** Tenor Drum part with dynamic *f*.

# 5c. Fanfare

Cue: FIRST OFFICER: Our chosen battlefield, Westphalia.

**Andante festoso (♩ = 66)**

Score for Fanfare, featuring the following instruments and parts:

- Bassoon:** Part with dynamic markings *sfz* and *f*.
- Horn in F:** Parts 1 and 2, including a second ending marked *a2* and dynamic *f*.
- Trumpet in Bb:** Parts 1 and 2, including dynamic *f*.
- Trombone:** Parts 1 and 2, including dynamic *sfz*.
- Tuba:** Part with dynamic *sfz*.
- Timpani (F - Eb):** Part with dynamic *sfz* and a note marked "(one drum)".

# 5d. Fanfare Underscore

Cue: VOLTAIRE: There can be nothing lovelier, more elegant, more brilliant, or better disciplined than two armies going into battle.

Tempo di marcia

vamp (under dialogue)

Musical score for Fanfare Underscore, featuring Bassoon, Horn in F (1 and 2), Tuba, Timpani, and Percussion (Ten. Dr.). The score is divided into two sections: 'Tempo di marcia' and 'vamp (under dialogue)'. Dynamics include *pp* and *f*.

cresc. on Cue: VOLTAIRE: Soon the Bulgar Army was poised to liberate Schloss Thunder-ten-Tronck. **SEGUE**

# 5e. Westphalia Chorale Chorus

Lyrics by  
Leonard Bernstein

Andante pomposo

CHORUS

First system of the Westphalia Chorale score, featuring Soprano, Alto, Tenor, and Bass parts. Dynamics include *p pesante*, *lunga f*, and *mp sub.*. The lyrics are: "Fa Re Fa Si La Sol Fa Fa, Sieg, Heil to our West-pha-li-a! What"

Second system of the Westphalia Chorale score, featuring Soprano, Alto, Tenor, and Bass parts. Dynamics include *cresc.*, *mf < f*, *cresc.*, *ff*, and *rall.*. The lyrics are: "pow-er's ou-rs to com-mand! The migh-tiest in this might-y land! Sieg, Heil, West-pha-li - The migh-tiest in this might-y land! Sieg, Heil, West-pha-li - pow-er's ou-rs to com-mand! The migh-tiest in this might-y land! Sieg, Heil, West-pha-li -" *div.*

**SEGUE**

# 5f. Battle Scene

Instrumental

**Allegro furioso**

This musical score is for the 'Battle Scene' section, marked 'Allegro furioso'. It is an instrumental piece with a chorus. The score is arranged in a multi-staff format. The instruments and parts included are:

- Fl. I**: Flute 1, starting with a *ff* dynamic.
- Picc.**: Piccolo, starting with a *ff* dynamic.
- Oboe**: Oboe, starting with a *ff* dynamic.
- Cl. I in Eb**: Clarinet 1 in E-flat, starting with a *ff* dynamic.
- Cl. 2 in Bb**: Clarinet 2 in B-flat, starting with a *ff* dynamic.
- Bsn.**: Bassoon, starting with a *ff* dynamic.
- Hrn. in F**: Horn in F, starting with a *ff* dynamic and marked 'a2'.
- Tpt. in Bb**: Trumpet in B-flat, starting with a *ff* dynamic and marked 'a2'.
- Tbn.**: Trombone, starting with a *ff* dynamic.
- Tabu**: Tuba, starting with a *ff* dynamic.
- Timp.**: Timpani, starting with a *ff* dynamic.
- Perc.**: Percussion, including Cym. (Cymbal), T.D. (Tom-tom Drum), and B.D. (Bass Drum). Dynamics range from *ff* to *mf*.
- CHORUS**: Four vocal parts (Soprano, Alto, Tenor, Bass) with lyrics 'A! — scream'.
- Vn. I**: Violin 1, starting with a *ff* dynamic.
- Vn. II**: Violin 2, starting with a *ff* dynamic.
- Vla.**: Viola, starting with a *ff* dynamic.
- Vc.**: Violoncello, starting with a *ff* dynamic.
- Cb.**: Contrabasso, starting with a *ff* dynamic.

The score features various musical notations including dynamics (*ff*, *f*, *mf*), articulation marks (accents, slurs), and performance instructions like 'scream' for the chorus. The key signature is B-flat major (two flats) and the time signature is 4/4.

7

Fl. I *sfz*

Picc. *sfz*

Oboe *sfz*

Cl. I in Eb *sfz*

Cl. 2 in Bb *sfz*

Bsn. *sfz*

Hn. in F <sup>1</sup>/<sub>2</sub> T K T *f*

Tpt. in Bb <sup>1</sup>/<sub>2</sub> *sfz* *f* *quasi gliss.* *quasi gliss.* 1. *f*

Tbn. <sup>1</sup>/<sub>2</sub> *f*

Tuba *sfz*

Perc. T.D. B.D. *sfz* *f*

Vn. I *al talone* *ff* *f*

Vn. II *al talone* *ff* *f*

Vla. *sfz* *f*

Vc. *sfz* *f*

Ch. *sfz*

7

13

Fl. I

Picc.

Oboe

Cl. 1 in Eb

Cl. 2 in Bb

Bsn.

Hn. in F 1 2

Tpt. in Bb 1 2

Tbn. 1 2

Tuba

Perc. T.D. B.D. Cym. (Hi-Hat)

Vn. I al talone

Vn. II al talone

Vla.

Vc.

Ch.

13

20

Fl. I

Picc.

Oboe

Cl. I in Eb

Cl. 2 in Bb

Bsn.

Hn. in F 1

2

Trpt. in Bb 1

2

Tbn. 1

2

Tuba

Timp.

Perc.

solo Cym.

B.D.

Vn. I

Vn. II

Vla.

Vc.

Cb. pizz.

arco

20



26

Fl. I

Picc.

Oboe

Cl. 1 in Eb

Cl. 2 in Bb

Bsn.

Hrn. in F 1/2 (a2)

Tpt. in Bb 1/2 1. st. mule

Tbn. 1/2

Tuba

Timp.

Perc. Cym. choke

Harp *ff*

Vn. I

Vn. II

Vla.

Vc.

Cb.

26

This page of a musical score contains parts for various instruments. The woodwind section includes Flute 1, Piccolo, Oboe, Clarinet 1 in E-flat, Clarinet 2 in B-flat, Bassoon, Horn in F (first and second), and Trumpet in B-flat (first and second). The brass section includes Trombone (first and second) and Tuba. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The percussion section includes Timpani and Cymbals. The Harp part is also present. The score is marked with dynamics such as *ff* and *f*, and includes performance instructions like *open* for the trumpet. The page number 32 is visible at the top left and bottom left corners.

37

Fl. I

Picc.

Oboe

Cl. 1 in Eb

Cl. 2 in Bb

Bsn.

Hn. in F <sup>1</sup>/<sub>2</sub>

Tpt. in Bb <sup>1</sup>/<sub>2</sub>

Tbn. <sup>1</sup>/<sub>2</sub>

Tuba

Timp.

Perc. Cym. <sup>></sup> choke

Vn. I

Vn. II

Vla.

Vc.

Cb.

37

43

Fl. I  
Picc.  
Oboe  
Cl. I in Eb  
Cl. 2 in Bb  
Bsn.  
Hn. in F 1 2  
Tpt. in Bb 1 2  
Tbn. 1 2  
Tuba  
Timp.  
Vn. I  
Vn. II  
Vla.  
Vc.  
Cb.

43

The image shows a page of a musical score for an orchestra, page 108. The score is divided into several systems of staves. The first system includes Flute I, Piccolo, Oboe, Clarinet I in E-flat, Clarinet II in B-flat, and Bassoon. The second system includes Horn in F (first and second), Trumpet in B-flat (first and second), Trombone (first and second), and Tuba. The third system includes Timpani, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in a key signature of one flat (B-flat major or F minor) and a 4/4 time signature. The music features various dynamics such as *ff* (fortissimo) and *mf* (mezzo-forte), and includes performance markings like accents and breath marks. The page number '43' is printed at the top left and bottom left of the score area.

49

Fl. I

Picc.

Oboe

Cl. 1 in Eb

Cl. 2 in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Tuba

Timp.

Perc. Xylo.

Harp

Vn. I

Vn. II

Vla.

Vc.

Cb.

49

55

Fl. 1  
Picc.  
Oboe  
Cl. 1 in Eb  
Cl. 2 in Bb  
Bsn.  
Harp  
Vn. I  
Vn. II  
Vla.  
Vc.

60

61

Picc.  
Oboe  
Cl. 1 in Eb  
Cl. 2 in Bb  
Tpt. 1 in Bb  
Perc.  
Vc.  
Cb.

61

poi attacca "LAMENT"

# 6. Candide's Lament

Candide

Lyrics by  
John LaTouche

**Andante** *solo*  
*p dolce*

Flute I

Harp  
*p*

Candide

VOLTAIRE: When Candide arrived in the village... (*Dialogue continues*)

Violin II  
*p*

Viola  
*p*

7

Fl. I

Oboe  
*p espr.*

Harp

CANDIDE (*calling*)  
*p*  
Cu-ne-gon - de!  
*mp*  
Cu-ne-gon - de!

VOLTAIRE: ...their lives brought to an end.

Vn. I  
1. solo *mf*

Vn. II

Vla.

7

12

Fl. I *cresc.* *f* *ff* *fff*

Picc. *ff* *fff*

Oboe *cresc.* *f* *ff* *fff*

Cl. in Bb 1 *f* *ff* *fff*

Cl. in Bb 2 *f* *ff* *fff*

Bsn. *f* *ff* *fff*

Hn. in F 1 *mf cresc.* *ff* *fff*

Hn. in F 2 *mf cresc.* *ff* *fff*

Tpt. in Bb 1 *mf* *ff* *fff*

Tpt. in Bb 2 *mf* *ff* *fff*

Tbn. 1 *mp cresc.* *ff* *fff*

Tbn. 2 *mp cresc.* *ff* *fff*

Tuba *mp cresc.* *ff* *fff*

Timp. *mf* *f*

Perc. *Cym.*

Harp

Can. *mf cresc.* *(he finds her lifeless body, flings himself upon her and holds her as he sings)*  
Cu-ne-gon - del.

Vn. solo *f cresc.* *ff* *8va* *fff*

Vn. I *f cresc.* *ff* *8va* *fff*

Vn. II *f cresc.* *ff* *fff*

Vla. *f cresc.* *ff* *unis.* *fff*

Vc. *f cresc.* *ff* *fff*

Cb. *f cresc.* *ff* *fff*

12



17

Fl. I *mf*

Picc. / Fl. 2 *mf* to Flute

Oboe *mf*

Cl. I in Bb *mf*

Bs. Cl. *mf* to Bass Clarinet

Bsn. *mf*

Hrn. in F 1 *mf*

Hrn. in F 2 *p*

Tbn. 1 *mp*

Tbn. 2 *pp*

rall. Adagio

Flute *p* *pp*

to English Horn

Bass Clarinet *p*

*pp*

*pp*

CANDIDE *pp*

Cu - ne - gon - de, is it true? Is it

Vn. I *mf* *p*

Vn. II *mf* *p* *pp*

Vla. *mf* *p* *pp*

Vc. *mf dim. molto* *p* *pp*

Cb. *mf dim. molto*

rall. Adagio



32

rall. a tempo

Bsn. *mf espr.*

Can. *f* ev - er be con - soled, love? *mp* No, I swear it By the light of this lov - er's moon.

Vn. I *mf*

Vn. II *mf*

Vla. *mf*

Vc. *mf*

Cb. (div.) *con sord.* *mp* *arco* *pizz.*

32

37

Fl. I *p*

E. Ha. *p espr.*

Cl. I in Bb *p*

Bs. Cl. *p*

Bsn.

Can. Though I must see to - mor - row's dawn, My heart is gone where you are gone.

Vc. *(arco)*

Cb. (div.) *(pizz.)*

37

42

Fl. 1 *rall.*

Fl. 2 *to Piccolo*

E. Hrn.

Cl. I in Bb

Bs. Cl. *f dim.*

Hrn. I in F

Can. *mf dim.*

Shall I ev - er be con - soled, love? No, I swear it By the light of this lov - er's

Vn. I *(con sord.) p mf rall.*

Vn. II *(con sord.) p mf*

Vla. *(con sord.) p mf*

Vc. *con sord. mf 1. solo v p espr.*

Ch. (div.) *arco con sord. mf pizz. P p*

42

48 *a tempo* *poco accel.* *Andante*

Fl. I *p pp to Bb Clarinet*

Bs. Cl. *p*

Can. moon. Good-bye, my love, my love, good - bye. Good-bye, my love, my love, good-bye.

Vn. I *a tempo poco accel. Andante*

Vn. II *pp mp*

Vla. *p*

Vc. *1. solo (arco) p*

Ch. (div.) *(pizz.)*

48

54

Cl. I in Bb

Can. (he kisses her)  
Cu-ne-gon - de! Cu-ne-gon - de!

Vn. I 1. solo tutti  
mf pp p, dolce f

Vn. II mf pp

Vla. sola 1. sola  
mf pp p, dolce mf f

Vla. (le altre) mf pp f

Vc. mf pp f

rall.

60

Fl. I

Picc.

Cl. in Bb 1/2

Hr. I in F

Timp.

Perc. Glsp.

Harp p 8va

Vn. I meno mosso sul pont. nat. rit. Adagio

Vn. II sul pont. pp tutte sul pont. nat. arco

Vla. PPP sul pont. nat. arco

Vc. PPP sul pont. nat. arco

Cb. tutti pizz. pp arco

meno mosso rit. Adagio

# 7. Dear Boy

Pangloss and Chorus

Lyrics by  
Richard Wilbur

Cue: CANDIDE: Paquette?

**Subito Allegro con spirito,  
all' Ungarese (♩ = 80)**

**Andantino (♩ = 60+)**

Flute 2 to Piccolo

Musical score for the first section, starting with **Andantino (♩ = 60+)**. The score includes parts for Flute (1 and 2), Oboe, Clarinet in Bb (1 and 2), Bassoon, Horn in F (1 and 2), Tuba, Percussion (with Cym., S.D., Glsp., B.D., and dynamics like *pp*, *f*, *dim.*), Pangloss, and Chorus (Tenor and Bass). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. A vertical dashed line indicates a tempo change to **Subito Allegro con spirito, all' Ungarese (♩ = 80)** at the end of the section.

**Andantino (♩ = 60+)**

**Subito Allegro con spirito,  
all' Ungarese (♩ = 80)**

Musical score for the string section, starting with **Andantino (♩ = 60+)**. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. A vertical dashed line indicates a tempo change to **Subito Allegro con spirito, all' Ungarese (♩ = 80)** at the end of the section.

5

Tuba *dim.* *pp*

Perc. S.D. > B.D.

PANGLOSS *f energico*

1. Dear boy, you will not hear me speak With sor-row or with ran-cor  
 2. Co-lum-bus and his men, they say, Con-veyed the vi-rus hith-er,  
 3. Each na-tion guards its na-tive land With can-non and with sen-try.

Vn. I *dim.* *mp*

Vn. II *dim.* *mp*

Vla. *dim.* *mp*

Vc. *dim.* *mp*

Cb. *dim.* *mp*

Fl. I

Oboe *f*

Cl. in Bb 2 *f*

Bsn. *f*

Perc. Tri. *f*

Pan.

Of what has shriv-elled up my cheek And blast-ed it with cank-er;  
 Where-by my fea-tures rot a-way And vi-tal pow-ers with-er;  
 In-spec-tors look for con-tra-band At ev-'ry point of en-try.

Vn. I *pizz.* *f* *arco* *mp*

Vn. II *pizz.* *f* *arco* *mp*

Vla. *pizz.* *f* *arco* *mp*

Vc. *f* *mp*

Cb. *f* *mp*

9

sostenuto

13

Fl. I *f*

Picc. *f* to Flute

Oboe *f*

Cl. in Bb 1 2 *f* *mp dolce* 1. *f*

Bsn. *f*

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

Perc. Tri. *f*

Harp *mp*

Pan. *mf più legato*

'Twas Love, great Love, that did the deed, Through Na-ture's gen-tle laws,  
 Yet had they not tra-versed the seas And come in-fect-ed back,  
 Yet no-thing can pre-vent the spread Of Love's di-vine dis-ease;

sostenuto

Vn. I pizz. *f* arco *mp* *f*

Vn. II pizz. *f* arco *mp* *f*

Vla. pizz. *f* arco *mp* *f*

Vc. *f* *mp*

Cb. *f*



Fl. 1  
Fl. 2  
Oboe  
Cl. in Bb 1  
Cl. in Bb 2  
Bsn.  
Hrn. in F 1  
Hrn. in F 2  
Perc.  
Harp  
Pan.

Tri.  
Glsn. bb

*f* *mp* *mf* *pp* *cresc.* *f* *a piacere* *P*

And how should ill of-fects pro-ceed From so di-vine a cause? Dear boy:  
Why, think of all the lux-u-ries That mo-dern life would lack! Dear boy:  
It rounds the world from bed to bed As pret-ty as you please. Dear boy:

**rall.**

Vn. I  
Vn. II  
Vla.  
Vc.  
Cb.

*f* *mp* *mf* *pp*

22 Andantino (Tempo I tranquillo)

Cl. in Bb 1  
Cl. in Bb 2  
Bsn.  
Hrn. 1 in F  
Pan.

*dolce* *pp* *pp dolce* *pp*

Sweet hon-ey comes from bees that sting, As you are well a-ware; To one ad-ept in rea-son-ing, What  
All bit-ter things con-duce to sweet, As this ex-am-ple shows; With-out the lit-tle spi-ro-chete, We'd  
Men wor-ship Ve-nus ev-'ry-where, As may be plain-ly seen; Her de-co-ra-tions which I bear Are

Andantino (Tempo I tranquillo)

Vn. I  
Vn. II  
Vla.  
Vc.  
Cb.

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

28

Fl. 1 2

Cl. in Bb 1 2

Bsn.

Hn. I in F

Harp

Pan.

Vn. I

Vn. II

Vla.

Vc.

Cb.

*cresc.* *mp* *poco cresc.* *mp* *mf* *p* *rall.* *rit.*

*poco cresc.* *mp* *mf* *p* *rall.*

*poco cresc.* *mp* *mf* *p* *rall.*

*poco cresc.* *mp* *mf* *p* *rall.*

*poco cresc.* *mp* *mf* *p* *rall.*

*poco cresc.* *mp* *mf* *p* *rall.*

*poco cresc.* *mp* *mf* *p* *rall.*

*poco cresc.* *mp* *mf* *p* *rall.*

*poco cresc.* *mp* *mf* *p* *rall.*

*poco cresc.* *mp* *mf* *p* *rall.*

*poco cresc.* *mp* *mf* *p* *rall.*

ev - er pains dis - ease may bring Are but the tang - y sea - son - ing To Love's de - li - cious  
 have no cho - co - late to eat, Nor would to - bac - co's fra - grance greet The Eu - ro - pe - an  
 no - bier than the croix de guerre, And gained in ser - vice of our fair And u - ni - ver - sal

33

**a tempo**

Fl. 1 2

Cl. in Bb 1 2

Bsn.

Harp

Pan.

Vn. I

Vn. II

Vla.

Vc.

Cb.

*pp* *f dim.*

*pp* *dim.*

*pp* *dim.*

*ppp* (falssetto permissible)

fare. nose. Queen. 1.2.3. Dear boy, dear boy.

**TENORS**

1. Sweet hon - ey comes from bees that sting, Sweet hon - ey comes from bees that sting, Sweet hon -

2. All bit - ter things con - duce to sweet, All bit - ter things con - duce to sweet, All bit -

3. Men wor - ship Ve - nus ev - 'ry - where, Men wor - ship Ve - nus ev - 'ry - where, Men wor

**BASSES**

1. Sweet hon - ey comes from bees that sting, Sweet hon - ey comes from bees that sting, Sweet hon

2. All bit - ter things con - duce to sweet, All bit - ter things con - duce to sweet, All bit

3. Men wor - ship Ve - nus ev - 'ry - where, Men wor - ship Ve - nus ev - 'ry - where, Men wor

**a tempo**

Vn. I

Vn. II

Vla.

Vc.

Cb.

*pp* *pizz.* *pp*

33

**rall.** **Subito Tempo II (Allegro)** **Subito Tempo II**

38 1., 2. 3.

Fl. 1, 2

Oboe

Cl. in Bb 1, 2

Bsn.

Hn. in F 1, 2

Tpt. in Bb 1, 2

Tbn. 1, 2

Tuba

Timp.

Perc. Cym. Glsp. S.D. +B.D.

Pan.

**CHORUS**

T. Dear boy!  
- ey - bees that sting. - ship - ev - 'ry - where. Dear boy!  
- ter - things to sweet.

B. Dear boy!  
- ey - bees that sting. - ship - ev - 'ry - where. Dear boy!  
- ter - things to sweet.

**rall.** **Subito Tempo II (Allegro)** **Subito Tempo II**

1., 2. 3.

Vn. I

Vn. II

Vla.

Vc.

Cb. arco

38

# 7a. Storm Music Underscore

Cue: CANDIDE: ...the most terrible storm.

## Tempo di Barcarolle

Flute 1 & 2: *ff* (dim. on repeat) / *mf* (dim. on repeat)

Oboe: *ff* (dim. on repeat) / *mf* (dim. on repeat)

Cl. in Bb 1 & 2: *ff* (dim. on repeat) / *mf* (dim. on repeat)

Bsn.: *ff* (dim. on repeat) / *mf* (dim. on repeat)

Hn. in F 1 & 2: *f* (dim. on repeat) / *p* (dim. on repeat)

Tpt. in Bb 1 & 2: *f* (dim. on repeat) / *p* (dim. on repeat)

Tbn.: *f* (dim. on repeat) / *p* (dim. on repeat)

Gong: *f* (dim. on repeat) / (dim. on repeat)

Cym.: *f* (dim. on repeat) / (dim. on repeat)

Harp: *f* (dim. on repeat) / (dim. on repeat)

Chords: E# F# Gb A C# / Bb C# Db C# / C# C# C# C#

CANDIDE: The Anabaptist ran to help the crew.

SAILOR: Out of the way, lubber! (he falls overboard)

JAMES: Help him! Man overboard! (James reaches for the sailor and falls overboard)

CANDIDE: Doctor Pangloss! It's the Anabaptist! He's drowning! (the sailor climbs back on board)

PANGLOSS: No, no. Do not interfere. Think only that this stretch of water here off Lisbon was formed from eternity for the Anabaptist to be drowned in it.

Cutoff cue: CANDIDE: I saw him for a moment struggling in the sea, then he was swallowed up forever.

## Tempo di Barcarolle

Vn. I: *ff* (dim. on repeat) / *mf* (dim. on repeat)

Vn. II: *ff* (dim. on repeat) / *mf* (dim. on repeat)

Vla.: *ff* (dim. on repeat) / *mf* (dim. on repeat)

Vc.: *ff* (dim. on repeat) / *mf* (dim. on repeat)

Cb.: *ff* (dim. on repeat) / *mf* (dim. on repeat)

# 7b. Earthquake Music

## Instrumental

Cue: PANGLOSS/VOLTAIRE: ...fulfilled its natural function and erupted.

**Allegro moderato**

Fl. I  
Picc.  
Oboe  
Cl. in Bb  
Bsn.  
Hn. in F  
Tpt. in Bb  
Tbn.  
Tuba  
Timp.  
Perc.  
Harp

*pp* *cresc.* *ff*  
*pp cresc.* *ff*  
*pp cresc.* *ff*  
*pp* *cresc.* *ff*  
*pp* *cresc.* *ff*  
*flutter gliss.* *pp cresc. molto* *ff*  
*flutter gliss.* *mf cresc.* *ff*  
*gliss.* *pp* *cresc.* *cresc. molto* *ff*  
*pp* *gliss.* *cresc.* *cresc. molto* *ff*  
*pp* *cresc.* *f*  
*pp* *cresc.* *f*  
*gliss.* *pp* *cresc.* *8va* *8va* *ff*

(They fly about the stage as others enter and do the same. All fall)

**Allegro moderato**

Vn. I  
Vn. II  
Vla.  
Vc.  
Cb.

*pp* *cresc.* *cresc. molto* *ff*  
*pp* *cresc.* *cresc. molto* *ff*  
*pp* *cresc.* *cresc. molto* *ff*  
*pp* *cresc.* *cresc. molto* *ff*  
*pp* *cresc.* *cresc. molto* *ff*

# 8. Auto-da-fé

Candide, Pangloss, Inquisitors, Judges and Chorus

Lyrics by  
John LaTouche, Richard Wilbur

Cue: CANDIDE/PANGLOSS: ...or Act of Faith.

**Presto**

Flute 1

Piccolo

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in Bb

Trombone

Percussion

Harp

Candide

Pangloss

*(the chorus enters, preventing Candide and Pangloss from escaping)*

CHORUS S  
A  
T  
B

**Presto**

Violin I

Violin II

Viola

Violoncello

Contrabass

5

Fl. 1 2

Oboe

Bsu.

Hr. in F 1 2

Perc. Tri. B.D.

SOPRANOS *f*

ALTIOS *f*

TENORS *f*

BASSES *f*

CHORUS

Vi. I div. pizz. *mf*

Vi. II arco *mp*

Vla. div. *mp* unis.

Vc. unis. pizz. *mp*

5

9

Fl. 1 2

Cl. in Bb 1 2

Bsn.

Hn. 2 in F

Perc.

Tri. *p*

Cym. *p*

B.D. *p*

S

A

T

B

CHORUS

sun-ny sum-mer sky! What a day, what a day For an au-to-da-fé! It's a love-ly day for drink-ing And for watch-ing peo-ple

sun-ny sum-mer sky! What a day, what a day For an au-to-da-fé! It's a love-ly day for drink-ing And for watch-ing peo-ple

sun-ny sum-mer sky! What a day, what a day For an au-to-da-fé! It's a love-ly day for drink-ing And for watch-ing peo-ple

sun-ny sum-mer sky! What a day, what a day For an au-to-da-fé! It's a love-ly day for drink-ing And for watch-ing peo-ple

Vn I

Vn II

Vla.

Vc.

Cb.

*mp*

*cresc.*

*p*

*div. pizz.*

*arco*

*pizz.*

*unis.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

9



14

Fl. 1 2 *f* *mf* *f* a2

Oboe *f* *mf* *f*

Cl. in Bb 1 2 *f* *mf* *f* to Clarinet in Eb Clarinet in Eb

Bsn. *ff* *mf* *f*

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

Tpt. 1 in Bb *f* *pp* *f* st. mute

Tbn. 1 *f* *pp* *f* st. mute

Perc. Cym. choke B.D. Xylo. (opt. 8va) *f*

Harp *f* *f*

S *f* fry! Hur-ry, hur-ry, hur - ry, Hurry, hur-ry, hur - ry, Hurry, hur-ry, hur - ry, Watch'em die!

A *f* fry! Hur-ry, hur-ry, hur - ry, Hurry, hur-ry, hur - ry, Hurry, hur-ry, hur - ry, Watch'em die!

T *f* fry! Hur-ry, hur-ry, hur - ry, Hurry, hur-ry, hur - ry, Hurry, hur-ry, hur - ry, Watch'em die!

B *f* fry! Hur-ry, hur-ry, hur - ry, Hurry, hur-ry, hur - ry, Hurry, hur-ry, hur - ry, Watch'em die!

Vn. I *ff* *mf* arco

Vn. II *ff* *mf*

Vla. *ff* *mf* pizz. div.

Vc. *ff* arco

Ch. *ff* *f*

14

17 (a2) 1.

Fl. 1 2

Oboe

Cl. 1 in Eb *mf*

Cl. 2 in Bb

Bsn.

Hrn. in F 1 2 *a2*

Tpt. in Bb 1 2 *a2 (st. mutes)*

Tbn. 1

Perc.

S.D.

B.D.

Xylo. (opt. 8va)

Cym. (choke)

B.D.

Harp

CHORUS

S. Hur-ry, hur-ry, hur - ry, Hur-ry, hur-ry, hur - ry, Hur-ry, hur-ry, hur - ry, Hang'em high!

A. Hur-ry, hur-ry, hur - ry, Hur-ry, hur-ry, hur - ry, Hur-ry, hur-ry, hur - ry, Hang'em high!

T. Hur - ry, hur - ry, hur - ry, hur - ry, Hur-ry, hur-ry, hur - ry, Hur-ry, hur-ry, hur - ry, Hur-ry, hur-ry, Hang'em high!

B. Hur - ry, hur - ry, hur - ry, hur - ry, Hur-ry, hur-ry, hur - ry, Hur-ry, hur-ry, hur - ry, Hur-ry, hur-ry, Hang'em high! See the

solo: BEAR KEEPER

Vn. I *div. pizz.*

Vn. II *arco*

Vla. *arco*

Vc. *mf*

Cb.

20

Fl. 1 2

Cl. in Bb 1 2

Bsn.

Hr. 2 in F

Perc.

Tri. *p*

B.D. *p*

CHORUS

S. *tutti*  
But the price is much too high!

A. *tutti*  
But the price is much too high!

T. solo: COSMETIC MERCHANT  
Buy a comb for your hair!

B. solo: BEAR KEEPER  
great Rus-sian bear!

solo: DOCTOR  
Here be po - tions and pills For your

Vn. I *mf*

Vn. II *mf* *div. pizz.*

Vla. *mf* *unis.* *pizz.*

Vc. *mf*

Cb. *mf*

20

*mf*

24

Fl. 1 2

Oboe

Cl. in Bb 1 2

Bsn.

Hn. 2 in F

Tpt. 1 in Bb

Tbn. 1

Perc. Tri. B.D.

Harp

S. tutti (the crowd becomes distracted by the

But we have-n't an - y mon - ey So there's no-thing we can buy!

A. tutti

But we have-n't an - y mon - ey So there's no-thing we can buy!

B. solo: DOCTOR solo: JUNKMAN

fe - vers and chills! An - y kindof

Vn. I unis. arco

Vn. II unis.

Vla. pizz.

Vc.

Cb.

24

28

Fl. 1 2

Oboe

Cl. in Bb 1 2

Bsn.

Hrn. in F 1 2

Tpt. in Bb 1 2

Tbn. I

Perc.

Harp

CHORUS

T

B

Vn. I

Vn. II

Vla.

Vc.

Cb.

28

28

a2

f

p

f

p

f

mf

f

f

f

S.D.

B.D.

Xylo. (opt. *Sva*)

f

f

merchants. Candide tries to take advantage and escape, but Pangloss is too interested in the merchandise)

solo: ALCHEMIST

solo: JUNKMAN

An-y kind of met-al, An-y kind of met-al, An-y kind of

met-al, An-y kind of met al, An-y kind of met-al Bought and sold!

pizz.

arco

ff

p

ff

p

div.

unis.

ff

p

f

ff

f

ff

32

Fl. 1 2

Oboe

Cl. in Bb 1 2

Bsn.

Hn. in F 1 2

Perc. Tri. B.D.

CHORUS

T. solo: ALCHEMIST  
met - al Turned to gold! Pots and pans, Met - al cans, I can turn them in - to gold! Pans and

B. solo: JUNKMAN  
Pots and pans, Met - al cans, Bought or trad - ed or sold! Pans and

Vn. I div. pizz.

Vn. II arco

Vla. div. unis.

Vc.

Cb.

mf

36

Fl. 1 2

Cl. in Bb 1 2

Bsn.

Hn. 2 in F

Perc.

CHORUS

T. solo: ALCHEMIST  
pots And what - nots! For a ti - ny fee My al - che - my Can turn them in - to

B. solo: JUNKMAN  
pots And what - nots! Trad - ing new ones for old!

Vn. I unis.

Vn. II unis.

Vla. arco

Vc.

Cb.

mf

Fi. 2 to Piccolo

40

Fl. I *ff* *f*

Picc. *ff* *ff*

Oboe *ff* *f*

Cl. in Bb 1 *ff* *f*

2 *ff* *f*

Bsn. *ff* *f*

Hn. in F 1 *ff*

2 *ff* *f* *ff*

Tpt. in Bb 1 *ff*

2 *ff* *gliss.*

Tbn. 1 *ff* *gliss.*

2 *ff* *f*

Tuba *ff* *f* *gliss.*

Timp. *f* *gliss.*

Perc. S.D. *ff*

Harp *ff* *gliss.*

Alch. gold!

S *ff marc.* *gliss.*  
Hur-ry, hur-ry, hur - ry, Hur-ry, hur-ry, hur - ry, Hur-ry, hur-ry, hur - ry, Come and buy! Hah!

A *ff marc.* *gliss.*  
Hur-ry, hur-ry, hur - ry, Hur-ry, hur-ry, hur - ry, Hur-ry, hur-ry, hur - ry, Come and buy! Hah!

T *tutti ff* *gliss.*  
Hur - ry, hur - ry, hur - ry, hur - ry, Hur-ry, hur-ry, hur - ry, Hur-ry, hur-ry, hur - ry, Hur - ry, hur - ry, Come and buy! Hur

B *tutti ff* *gliss.*  
Hur - ry, hur - ry, hur - ry, hur - ry, Hur-ry, hur-ry, hur - ry, Hur-ry, hur-ry, hur - ry, Hur - ry, hur - ry, Come and buy! Hur

Vn. I *f* *arco*

Vn. II *f* *arco*

Vla. *f*

Vc. *f* *arco*

Cb. *ff* *arco*

40 *ff*

43

Fl. 1

Picc.

Oboe

1

Cl. in Bb

2

Bsn.

Hn. in F 1

2

Tpt. in Bb 1

2

Tbn. 1

2

Tuba

Timp.

S

A

T

B

CHORUS

Vn. I

Vn. II

Vla.

Vc.

Cb.

43

*ff*

*ff*

*ff*

*ff*

*f* *open*

*f* *open*

*ff*

*ff*

Hur-ry, hur-ry, hur - ry, Hur-ry, hur-ry, hur - ry, Hur-ry, hur-ry, hur - ry, Come and try! What a

Hur-ry, hur-ry, hur - ry, Hur-ry, hur-ry, hur - ry, Hur-ry, hur-ry, hur - ry, Come and try! What a

ry, hur - ry, hur - ry, hur - ry, Hur-ry, hur-ry, hur - ry, Hur-ry, hur-ry, hur - ry, Hur-ry, hur-ry, Come and try! What a

ry, hur - ry, hur - ry, hur - ry, Hur-ry, hur-ry, hur - ry, Hur-ry, hur-ry, hur - ry, Hur-ry, hur-ry, Come and try! What a



46

Fl. I

Picc.

Oboe

Cl. in Bb 1/2

Bsn.

Hn. in F 1/2

Tpt. in Bb 1/2

Tbn.

Tuba

Perc.

Cym.

B.D.

S

A

T

B

CHORUS

Vn. I

Vn. II

Vla.

Vc.

Cb.

46

fair, what a fair! Things to buy ev - 'ry-where, But the pri-ces are too high! It's not fair, it's not fair, Thingsto

fair, what a fair! Things to buy ev - 'ry-where, But the pri-ces are too high! It's not fair, it's not fair, Thingsto

fair, what a fair! Things to buy ev - 'ry-where, But the pri-ces are too high! It's not fair, it's not fair, Thingsto

fair, what a fair! Things to buy ev - 'ry-where, But the pri-ces are too high! It's not fair, it's not fair, Thingsto

col legno

col legno

pizz.

arco

arco

arco

arco

arco

arco

arco

meno mosso

vamp till ready

50

Fl. I  
Picc.  
Oboe  
Cl. in Bb  
Bsn.  
Hn. in F  
Tpt. in Bb  
Tbn.  
Tuba  
Perc.  
Cym.  
B.D.

*cresc. molto*

*f*

*tr*

*l. mute*

*st. mutes*

*a2*

*a2*

*Tamb.*

*+ S.D. mf*

S  
A  
T  
B

buy ev - 'ry- where; But we have-n't an - y mon-ey So there's no-thing we can buy!

buy ev have-n't an - y mon-ey So there's no-thing we can buy!

buy ev 'ry where; But we have-n't an - y mon-ey So there's no-thing we can buy!

buy ev 'ry where; But we have-n't an - y mon-ey So there's no-thing we can buy!

PANGLOSS *mp*

PANGLOSS: But you can't execute me, I'm too sick to die!

Infected!

Ohmy

*cresc. molto*

*(spoken:) Sick?*

meno mosso

vamp till ready

50

Vn. I  
Vn. II  
Vla.  
Vc.  
Cb.

*cresc. molto*

*f*

*f*

*f*

*p*

*f*

*p*

55

Hn. I in F

Tpt. in Bb 1 2

Pan.

Vc.

Cb.

dar - ling Pa-quette, She is haunt-ing me yet With a dear sou-ve-nir I shall ne-ver for-get. 'Twas a

57

Bsn.

Hn. I in F

Tpt. in Bb 1 2

Tbn. 1

Harp

Pan.

Vc.

Cb.

st. mute

gift that she got From a sea-far - ing Scot, He re-ceived he be-lieved in Sha-lott! In Sha -

59

Hn. I in F

Tpt. in Bb 1 2

Pan.

Vc.

Cb.

lott from his dame Who was cer-tain it came With a kiss from a Swiss (She'd for - got - ten his name), But he

61

Bsn.

Hn. I in F

Tpt. in Bb 1 2

Tbn. 2 *st. mute*

Harp

Pan.

Vc.

Cb.

told her that he Had been giv - en it free By a sweet lit - tle cheat in Pa - ree. Then a

61



63

*rall.*

Bsn. *p*

Hn. I in F *p*

Tpt. in Bb 1 2 *p*

Pan.

Vn. I *p*

Vn. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

man from Ja - pan, Then a Moor from I - ran, Though the Moor is - n't sure How the whole thing be - gun; But the

*rall.*

63

a tempo

accel.

65

Musical score for Flute 1, Piccolo, Clarinet in Bb (1 and 2), and Bassoon. The Flute 1, Piccolo, and Clarinet parts have a *ff* dynamic marking at the end of the section. The Bassoon part has a *ff* dynamic marking at the end of the section.

Musical score for Horn I in F, Trumpet in Bb (1 and 2), and Trombone (1 and 2). The Trombone part includes markings for *a2 open*, *gliss.*, and *gliss.*

Musical score for Percussion. It includes a *S.D.* (Snare Drum) part with dynamics *mf* and *f*.

Musical score for Pan flute. The lyrics are: "gift you can see Had a long ped - i - gree When at last it was passed on to me!"

CHORUS section with four staves: SOPRANOS, ALTOS, TENORS, and BASSES. Each staff has a *ff* dynamic marking and the lyrics "Then a".

a tempo

accel.

65

Musical score for Violin I, Violin II, Viola, Violoncello, and Contrabass. The Violin I, Violin II, and Viola parts have a *ff* dynamic marking at the end of the section.

a tempo, Vivo

67

Fl. I

Picc.

Cl. in Bb 1 2

Bsn.

Hr. in F 1 2

Tpt. in Bb 1 2

Tbn. 1 2

Perc. S.D.

CHORUS

S  
man from Ja-pan, Then a Moor from I-ran, Though the Moor is - n't sure How the whole thing be-gan; But the

A  
man from Ja-pan, Then a Moor from I-ran, Though the Moor is - n't sure How the whole thing be-gan; But the

T  
man from Ja-pan, Then a Moor from I-ran, Though the Moor is - n't sure How the whole thing be-gan; But the

B  
man from Ja-pan, Then a Moor from I-ran, Though the Moor is - n't sure How the whole thing be-gan; But the

a tempo, Vivo

Vn. I

Vn. II

Vla.

Vc.

Cb.

67

69

Fl. I

Picc.

Cl. in Bb 1 2

Bsn.

Hn. in F 1 2

Tpt. in Bb 1 2

Tbn. a2

Perc. S.D. B.D.

PANGLOSS mp

Love is

CHORUS

S  
gift we can see Had a long pe - di - gree When at last it was passed on to he!

A  
gift we can see Had a long pe - di - gree When at last it was passed on to he!

T  
gift we can see Had a long pe - di - gree When at last it was passed on to he!

B  
gift we can see Had a long pe - di - gree When at last it was passed on to he!

Vn. I pizz. mp

Vn. II pizz. mp

Vla.

Vc.

Cb.

69

71

Fl. *a2*

Cl. in Bb *1.*

Bsn.

Hr. in F *a2*

Pan. *CANDIDE*  
I re - peat, love is sweet, And the  
sweet, love is sweet, And the cus - tom is sound, For it makes the world go 'round. I re - peat, love is sweet, And the

Vn. I *div.*

Vn. II *div.*

Vla. *arco*

Vc. *mp pizz.*

Cb. *mp pizz.*

71

**meno mosso**

75

Fl. *a2* Fl. 2 to Piccolo

Oboe

Cl. in Bb *cresc.*

Bsn. *cresc.*

Hr. in F *(a2) cresc.*

Tpt. in Bb *(a2)*

Tbn. *a2*

Perc. *Tamb.*

Harp

Can. *cus - tom is sound, For as you have shown it's love a - lone That makes the world go 'round.*

Pan. *cus - tom is sound, For as I have shown it's love a - lone That makes the world go 'round. Well, the*

Vn. I *unis.*

Vn. II *unis.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

**meno mosso**

75



79

Hn. I in F

Tpt. in Bb<sup>1</sup>/<sub>2</sub>

Pan.

Vc.

Cb.

*pp*

*pp*

*arco*

*arco*

Moor in the end Spent a night with a friend And the dear sou-ve-nir Just con-ti-nued the trend To a

79

81

Bsn.

Hn. I in F

Tpt. in Bb<sup>1</sup>/<sub>2</sub>

Tbn. I

Harp

Pan.

Vc.

Cb.

*f*

*st. mute*

*f*

*mf*

young En-glish lord Who was stung, they re-cord, By a wasp in a hos-pi-tal ward! Well, the

81

83

Hn. I in F

Tpt. in Bb<sup>1</sup>/<sub>2</sub>

Pan.

Vc.

Cb.

*p*

*p*

*p*

wasp on the wing Had oc-ca-sion to sting A Mi-la-no so-pra-no Who brought home the thing To her

85

Bsn.

Hrn. I in F

Tpt. in Bb<sup>1</sup>

Tbn. 2

Harp

Pan.

Vc.

Cb.

st. mule

young par - a - mour, Who was ren - dered im - pure, And for - sook her to look for the cure. Thus he

85



rall. ad lib.

87

Bsn.

Hrn. I in F

Tpt. in Bb<sup>1</sup>

Pan.

hap - pened to pass Through West - pha - lia, a - las, Where he met with Pa - quette, And she drank from his glass. I was

rall. ad lib.

Vn. I

Vn. II

Vla.

Vc.

Cb.

arco

arco

(arco)

87

a tempo

accel.

89

Fl. 1

Picc.

Cl. in Bb 1 2

Bsn.

Hr. I in F

Tpt. in Bb 1 2

Tbn. 1 2

Perc.

Pan.

pleased as could be When it came back to me; Makes us all just a small fa - mi - ly!

CHORUS

SOPRANOS *ff*

Oh, he

ALTOS *ff*

Oh, he

TENORS *ff*

Oh, he

BASSES *ff*

Oh, he

a tempo

accel.

Vn. I

Vn. II

Vla.

Vc.

Cb.

89

a tempo, Vivo

91

Fl. I

Picc.

Cl. in Bb 1 2

Bsn.

Hn. in F 1 2

Tpt. in Bb 1 2

Tbn. 1 2

Perc. S.D.

*f*

*sfz*

PANGLOSS

I am

CHORUS

S

A

T

B

hap - pened to pass Through West-pha - lia, a - las, Where he met with Pa-quette, And she drank from his glass. He is

a tempo, Vivo

Vn. I

Vn. II

Vla.

Vc.

Cb.

*f*

*pizz.*

67

93

Fl. I  
 Picc.  
 Cl. in Bb 1 2  
 Bsn.

*ff pesante*

Hn. in F 1 2  
 Tpt. in Bb 1 2  
 Tbn. 1 2  
 Tuba

*p pesante*

Perc.

S.D. B.D.

Pan.

(the chorus still hems them in)

S  
 A  
 T  
 B

CHORUS

pleased as can be For it shows us that we One and all are a small fa - mi - ly!

pleased as can be For it shows him that we One and all are a small fa - mi - ly!

pleased as can be For it shows him that we One and all are a small fa - mi - ly! What a

pleased as can be For it shows him that we One and all are a small fa - mi - ly! What a

Vn. I  
 Vn. II  
 Vla.  
 Vc.  
 Cb.

*arco*

93

*ff pesante*

accel.

stentato

95

Fl. I

Picc.

Oboe

Cl. in Bb 1 2

Bsn.

Hn. in F 1 2

Tpt. in Bb 1 2

Trbn. 1 2

Tuba

Cym. (choke)

Perc.

Harp

Cl. 1 to Eb Cl.

open

open

a2

S.D.

B.D.

Xylo.

CHORUS

S

A

T

B

What a love - ly day for drinking And for watch - ing peo - ple fry!

What a love - ly day for drinking And for watch - ing peo - ple fry!

day, what a day For an au - to - da - fé! What a love - ly day for drinking And for watch - ing peo - ple fry!

day, what a day For an au - to - da - fé! What a love - ly day for drinking And for watch - ing peo - ple fry!

accel.

stentato

Vn. I

Vn. II

Cb.

ff

ff

95

a tempo

100

Fl. 1

Picc.

Oboe

Cl. 1 in Eb

Cl. 2 in Bb

Bsn.

Hrn. in F 1 2

Tpt. in Bb 1 2

Tbn. 1 2

a2

(Candide and Pangloss are taken into custody)

Timp.

Tamb.

Perc. Xylo.

a tempo

Vn. I

Vn. II

Vla.

Vc. arco

Cb. pizz.

100

106

Fl. I

Picc.

Oboe

Cl. I in E $\flat$

Cl. 2 in B $\flat$

Bsn.

Hn. in F

Tpt. in B $\flat$

Thn.

Tuba

Timp.

Perc.

Vn. I

Vn. II

Vla.

Vc.

Cb.

106



112

Fl. I

Picc.

Oboe

Cl. 1 in Eb

Cl. 2 in Bb

Bsn.

Ha. in F 1  
2

Tpt. 2 in Bb

Tbn. 1  
2

Tuba

Timp.

Perc.  
Xylo.  
Cym.  
B.D.  
S.D.

Vn. I

Vn. II

Vla.

Vc.

Cb.

112

119

Fl. 1

Oboe

Cl. 1 in Bb

Cl. 2 in Bb

Bsn.

Hn. in F 1 2

Tpt. in Bb 1 2

Tbn. 1 2

Tuba

Perc. S.D. Tamb. B.D. ff

Vn. I

Vn. II

Vla.

Vc. arco

Cb. arco

119

126

Fl. 1

Oboe

Cl. 1 in Eb

Cl. 2 in Bb

Bsn.

Hn. in F 1  
2

Tpt. in Bb 1  
2

Tbn. 1  
2

Tuba

Perc.  
Tamb.  
B.D.

Va. I

Va. II

Vla.

Vc.

Cb.

126

132

Fl. 1

Oboe

Cl. 1 in Eb

Cl. 2 in Bb

Bsn.

Hrn. in F 1 2

Tpt. in Bb 1 2

Tbn. 1 2

Tuba

Perc.

Tamb.

S.D.

B.D.

SOPRANOS

ALLOS

TENORS

BASSES

CHORUS

What a day, what a day! \_\_\_\_\_ Oh, what a day, what a day! \_\_\_\_\_

What a day, what a day! \_\_\_\_\_ Oh, what a day, what a day! \_\_\_\_\_

What a day, what a day! \_\_\_\_\_ Oh, what a day, what a day! \_\_\_\_\_

What a day, what a day! \_\_\_\_\_ Oh, what a day, what a day! \_\_\_\_\_

Vn. I

Vn. II

Vla.

Vc.

Cb.

132

$\text{♩} = \text{♩}$  (doppio più lento)  
Andante e rubato

138

FL. I  
Picc.  
Oboe  
Cl. 1 in Eb  
Cl. 2 in Bb  
Bsn.  
Hrn. in F  
Tpt. in Bb  
Tbn.  
Tuba  
Perc.

(the Grand Inquisitor makes a grand entrance, followed by the other Inquisitors. The executioner drags a penitent forward)

CHORUS  
S.  
A.  
T.  
B.

Oh, what a day, What a per- fect day for hang- ing!

$\text{♩} = \text{♩}$  (doppio più lento)  
Andante e rubato

138

Vn. I  
Vn. II  
Vla.  
Vc.  
Cb.

accel.

a tempo

145

Fl. I

Picc.

Oboe

Cl. I in Eb

Cl. 2 in Bb

Tpt. in Bb<sup>1</sup>/<sub>2</sub>

Perc. T.D.

breve

ff

ff<sup>z</sup>

145

Cue: GRAND INQUISITOR: Silence!

Moderato

151 Chime

Perc.

1

2

3

CHORUS

BASSES

Vc.

Cb.

Solo

mp

f

mp

mf

div.

3 soli unis.

2 soli div.

mf

f

Try them.

154

**INQUISITORS**

1 *f* cent or guil - ty? *mp* Shall we par - don them or *f* hang them?

2 *f* cent or guil - ty? *mp* Shall we par - don them or *f* hang them?

3 *f* cent or guil - ty? *mp* Shall we par - don them or *f* hang them?

**CHORUS**

B Guil - ty. *f* Hang them.

Vc. unis. div.

Cb.

160

**Allegro giocoso, ma leggero (♩ = 120)**

Picc.

Cl. 2 in Bb

Perc. Chime *p*

Harp *f*

**CHORUS**

S *pp* What a love - ly day, what a jol - ly day, What a day for a hol - i - day! *cresc.* What a

A *pp* What a love - ly day, what a jol - ly day, What a day for a hol - i - day! *cresc.* What a

T *pp* What a love - ly day, what a jol - ly day for a hol - i - day!

B unis. *pp* What a love - ly day, what a jol - ly day for a hol - i - day!

**Allegro giocoso, ma leggero (♩ = 120)**

Vn. I pizz. *p*

Vn. II pizz. *p*

Cb. pizz. (tutti) *f*

166

Fl. I

Picc.

Oboe

Cl. I in Eb

Cl. 2 in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Tuba

Harp

S

A

T

B

Vn. I

Vn. II

Vla.

Vc.

Cb.

*p*

*mf*

*ff*

*f*

*cresc.*

*pizz.*

*st. mutes*

love - ly day, what a jol - ly day, What a day for a hol - i - day! He don't mix meat and

love - ly day, what a jol - ly day, What a day for a hol - i - day! He don't mix meat and

What a love - ly day, what a jol - ly day for a hol - i - day! He don't mix meat and

What a love - ly day, what a jol - ly day for a hol - i - day! He don't mix meat and

*cresc.*

*pizz.*

*p*

*cresc.*

*f*

*mf*

*f*

*mf*

*f*

*mf*



176

Fl. I

Picc.

Oboe

Cl. 1 in Eb

Cl. 2 in Bb

Bsn.

Hr. in F 1 2

Tpt. in Bb 1 2

Tbn. 1 2

Tuba

Harp

S

A

T

B

Vn. I

Vn. II

Vla.

Vc.

Ch.

CHORUS

dai - ry, He don't eat hum - ble pie, So sing a mi - se - re - re And

dai - ry, He don't eat hum - ble pie, So sing a mi - se - re - re And

dai - ry, He don't eat hum - ble pie, So sing a mi - se - re - re And

dai - ry, He don't eat hum - ble pie, So sing a mi - se - re - re And

176



Moderato

186 Chime

Perc.

INQUISITORS

1 Are our me - thods le - gal or il - le - gal? Are we jud - ges of the

2 Are our me - thods le - gal or il - le - gal? Are we jud - ges of the

3 Are our me - thods le - gal or il - le - gal? Are we jud - ges of the

CHORUS

BASSES *mf* div. Le - gall

Moderato

Vc. 3 soli unis *mf* div. unis. div.

Cb. 2 soli div. *f*

186

INQUISITORS

1 law, or lay - men? Shall we hang them or for - get them?

2 law, or lay - men? Shall we hang them or for - get them?

3 law, or lay - men? Shall we hang them or for - get them?

CHORUS

B A - men. Get them!

Vc.

Cb.

192

Allegro giocoso, ma leggero (♩ = 120)

Picc.

Cl. 2 in Bb

Perc. Chime *p*

Harp *f*

CHORUS

S What a per - fect day, what a jol - ly day, What a day for a hol - i - day! *cresc.* What a

A What a per - fect day, what a jol - ly day, What a day for a hol - i - day! *cresc.* What a

T What a per - fect day, what a jol - ly day for a hol - i - day!

B unis. *pp* What a per - fect day, what a jol - ly day for a hol - i - day!

Allegro giocoso, ma leggero (♩ = 120)

Vn. I pizz. *p*

Vn. II pizz. *p*

Cb. pizz. (tutti) *f* *p*

198

Fl. I  
 Picc.  
 Oboe  
 Cl. 1 in Eb  
 Cl. 2 in Bb  
 Bsn.  
 Hrn. in F  
 Tpt. in Bb  
 Tbn.  
 Tuba

Harp

CHORUS  
 S  
 A  
 T  
 B

*(cresc.)*  
 per - fect day, what a jol - ly day, What a day for a hol - i - day! When for - eign - ers like

*(cresc.)*  
 per - fect day, what a jol - ly day, What a day for a hol - i - day! When for - eign - ers like

*cresc.*  
 What a per - fect day, what a jol - ly day for a hol - i - day! When for - eign - ers like

*cresc.*  
 What a per - fect day, what a jol - ly day for a hol - i - day! When for - eign - ers like

Vn. I  
 Vn. II  
 Vla.  
 Vc.  
 Cb.

208

Fl. I  
Picc.  
Oboe  
Cl. 1 in Eb  
Cl. 2 in Bb  
Bsn.

Hrn. in F  
Tpt. in Bb  
Tbn.  
Tuba

Harp

CHORUS  
S  
A  
T  
B

this come To cri - ti - cize and spy, We chant a pax vo - bis-cum, And

Vn. I  
Vn. II  
Vla.  
Vc.  
Cb.

208

211

Fl. I

Picc.

Oboe

Cl. 1 in Eb

Cl. 2 in Bb

Bsn.

Hr. in F 1 2

Tpt. in Bb 1 2

Tbn. 1 2

Truba

Timp.

Perc.

Harp

S

A

T

B

Vn. I

Vn. II

Vla.

Vc.

Cb.

213

ff

arco

Chine

open

Cym.

hang the bas - tard high!

hang the bas - tard high!

hang the bas - tard high!

hang the bas - tard high!

arco

arco

arco

arco

arco

arco

Cue: GRAND INQUISITOR: Flog him!

Allegro moderato

218

Chime

Per. *mf*

*tas Caudide is flogged!*

S *pp* Oh Oh Oh Oh Oh

A *pp* Oh Oh Oh Oh Oh

T *pp* Oh Oh Oh Oh Oh

B *pp* Oh Oh Oh Oh Oh

218

225

Fl. 1

Picc.

Oboe

Cl. 1 in Eb

Cl. 2 in Bb

Bsn.

Hr. in F

Tpt. in Bb

Tbn.

Tuba

Timp.

Per. *p* B.D. *ff* W.B. Ten. Dr.

S *ff div.* Oh, pray for us, pray for us!

A *ff div.* Oh, pray for us, pray for us!

T *ff div.* Oh, pray for us, pray for us!

B *ff div.* Oh, pray for us, pray for us!

Ch.

225



Bsn. *ff*

Thn. 1 2 *ff*

Tuba *ff*

Timp. *ff*

Perc. B.D. *ff*

3 Judges *ff violente*  
*Fons pi - e - ta - tis, Da - vi - dis tur - ris, Rex ma - jes - ta - tis,*

S Pray for us! Pray for us! Pray for us!

A Pray for us! Pray for us! Pray for us!

T Pray for us! Pray for us! Pray for us!

B Pray for us! Pray for us! Pray for us!

CHORUS

Vc. (non div.) *ff* div. div. div. div. div. div. div.

Cb. *ff*

231



237

Fl. I

Picc.

Oboe

Cl. 1 in Eb

Cl. 2 in Bb

Bsn.

Hrn. in F 1 2

Tpt. in Bb 1 2

Tbn. 1 2

Tuba

Timp.

Perc. B.D. Cym. (choke) T.D.

3 Judges

Da - vi-distur-ris,

S

Pray for us! *pp sub.* Fons pi-e - ta-tis, pray for us! Da - vi-dis tur-ris, pray for

A

Pray for us! *pp sub.* Fons pi-e - ta-tis, pray for us! Da - vi-dis tur-ris, pray for

T

Pray for us! *pp sub.* Fons pi-e - ta-tis, pray for us! Da - vi-dis tur-ris,

B

Pray for us! *pp sub.* Fons pi-e - ta-tis, pray for us! Da - vi-dis tur-ris,

Vn. I

Vn. II

Vla.

Vc. div.

Cb.

237

243

Fl. I

Picc.

Oboe

Cl. 1 in Eb

Cl. 2 in Bb

Bsn.

Hrn. in F 1  
2

Tuba

Timp.

Perc. Glsp.

Harp

S

A

T

B

Vn I

Vn II

Vla.

Vc.

Cb.

243

*pp* *cresc.* *ff*

*pp* *cresc.* *ff*

*pp* *cresc.* *ff*

*pp* *cresc.* *ff*

*pp* *cresc.* *ff*

*pp* *cresc.* *ff*

*pp* *cresc.* *ff*

*pp* *cresc.* *ff*

*pp* *cresc.* *ff*

*pp* *cresc.* *ff*

*pp* *cresc.* *ff*

*pp* *cresc.* *ff*

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

us! us! pray for us! pray for us!

*p marc.* *molto* *ff martellato*

*p marc.* *molto* *ff martellato*

*p cresc.* *molto* *ff martellato*

*p marc.* *molto* *ff*

FL. I  
Picc.  
Oboe  
Cl. 1 in Eb  
Cl. 2 in Bb  
Bsn.

Hr. in F 1/2  
Tpt. in Bb 1/2  
Tbn. 1/2  
Tuba

Timp.  
Perc.  
Cym.  
S.D.

S  
A  
T  
B

CHORUS

Pray for us! \_\_\_\_\_

Vn. I  
Vn. II  
Vla.  
Vc.  
Cb.

256

Fl. I

Picc.

Oboe

Cl. 1 in E♭

Cl. 2 in B♭

Bsn.

Hrn. in F

Tpt. in B♭

Tbn.

Tuba

Timp.

Cym.

Perc.

Xylo.

Harp

S.

A.

T.

B.

CHORUS

Vn. I

Vn. II

Vla.

Vc.

Cb.

*ff stacc.*

*fff*

*ff stacc.*

*fff*

*ff stacc.*

*fff*

*ff stacc.*

*fff*

*ff stacc.*

*fff*

*ff stacc.*

*fff*

*ff*

*fff*

*ff*

*fff*

*ff div.*

*fff div.*

*ff div.*

*fff div.*

*ff div.*

*fff div.*

*ff*

*fff div.*

*spicc.*

*ff spicc.*

*ff spicc.*

*ff spicc.*

*ff spicc.*

*ff*

to Cl. in B♭

S.D.

Pray for us!

Pray for us!

Pray for us!

Pray for us!

Pray for us!

Pray for us!

256

262

VUOTA

Bsn. *mp*

Tuba *p*

Timp. *pp*

Perc. Chime *pp*

Harp *mp*

CHORUS TENORS *p stacc.* (led in a joyous dance by the Grand Inquisitor)

PANGLOSS: Ladies and gentlemen,  
 one final word. God in his wisdom made  
 it possible to invent the rope, and for  
 what purpose but to make the noose?  
 And, glory be to the greatest of all philosophers,  
 for what purpose is the noose, but... aargh!

VUOTA

(the crowd screams as he is abruptly hanged)

Vc. *pizz.*

Cb. *pizz.*

262

268

Fl. I *mp*

Picc. *mp*

Bsn. *cresc. poco a poco*

Tuba *cresc. poco a poco*

Timp. *cresc. poco a poco*

Perc. *cresc. poco a poco*

Harp *cresc. poco a poco*

CHORUS SOPRANOS *mp cresc.*

T. What a love - ly day, what a jol - ly day, What a day for a hol - i - day! What a

BASSES *p stacc.*

What a love - ly day, what a jol - ly day for a hol - i - day!

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

268

*cresc. poco a poco*

Fl. I

Picc.

Oboe

Cl. 2 in Bb

Bsn.

Tuba

Timp.

Perc. Chime

Harp

S

ALTO

CHORUS

T

B

Vn. I

Vn. II

Vla.

Vc.

Cb.

*mf*

*cresc.*

*mp*

*cresc.*

*mp*

*cresc.*

*mf*

*cresc.*

*mf*

*cresc.*

*mf*

*cresc.*

*mf*

*cresc.*

*f*

*cresc.*

*f*

*mp*

*cresc.*

*f*

*f*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*mf*

*cresc.*

*mf*

*cresc.*

love - ly day, what a jol - ly day, What a day for a hol - i - day! What a love - ly day, what a

What a love - ly day, what a jol - ly day for a hol - i - day! What a love - ly day, what a

love - ly day, what a jol - ly day, What a day for a hol - i - day! What a love - ly

What a love - ly day, what a jol - ly day for a hol - i - day! What a love - ly

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*mf*

*cresc.*

*mf*

*cresc.*

The musical score for page 278 includes the following parts and markings:

- Fl. 1:** *ff*
- Picc.:** *ff*
- Oboe:** *ff*
- Cl. in Bb:** *ff*
- Bsn.:** *ff*
- Hn. in F:** *f*, *a2*
- Tpt. in Bb:** *ff*
- Tbn.:** *ff*
- Tuba:** *ff*
- Timp.:** *f*
- Perc.:** Chime, S.D., B.D., *f*, *mp*
- Harp:** *ff*
- CHORUS:**
  - S:** jol - ly day, What a day for a hol - i - day! At last we can be cheer - y, The
  - A:** jol - ly day, What a day for a hol - i - day! At last we can be cheer - y, The
  - T:** day, what a jol - ly day for a hol - i - day! At last we can be cheer - y, The
  - B:** day, what a jol - ly day for a hol - i - day! At last we can be cheer - y, The
- Vn. I:** *mf*, *f*, *ff*
- Vn. II:** *mf*, *f*, *ff*
- Vla.:** *mf*, *f*, *ff*
- Vc.:** *ff*, *arco*
- Cb.:** *ff*, *arco*



Fl. I

Picc.

Oboe

Cl. in Bb 1  
2

Bsn.

Hr. in F 1  
2

Tpt. in Bb 1  
2

Tbn. 1  
2

Tuba

Perc.  
S.D.  
B.D.  
*f mp f mp f mp f mp*

Harp

S  
dan-ger's passed us by. So sing a Di-es I-rae And hang the bas-tard

A  
dan-ger's passed us by. So sing a Di-es I-rae And hang the bas-tard

T  
dan-ger's passed us by. So sing a Di-es I-rae And hang the bas-tard

B  
dan-ger's passed us by. So sing a Di-es I-rae And hang the bas-tard

Vn. I

Vn. II

Vla.

Vc.

Cb.



Presto

2<sup>nd</sup>

Fl. I

Picc.

Oboe

Cl. in Bb 1 2

Bsn.

Hr. in F 1 2

Tpt. in Bb 1 2

Tbn. 1 2

Tuba

Timp.

Perc.

Harp

CHORUS

S. high! Oh, what a day!!

A. high! Oh, what a day!!

T. high! Oh, what a day!!

B. high! Oh, what a day!!

Presto

Vn. I

Vn. II

Vla.

Vc. pizz. arco

Cb. pizz. arco

288

SEGUE

# 8a. Candide Continues His Travels It Must Be Me (Candide's Second Meditation) Candide

Lyrics by  
Richard Wilbur

Andante

Flute 1 2 *f* *dim.* *mf* *dim.*

Oboe *f*

Clarinet in Bb 1 2 *a2* *f* *dim.* *mf* *dim.* 1.

Horn in F 1 2 *a2* *f* *dim.* *mf*

Trumpet I in Bb *mf*

Trombone 1 2 *f* *p* *f* *p* *mf* *mp*

Tuba *f* *p* *f* *p* *mf* *mp*

Candide

Andante

Violin I *f* *dim.* *mf* *dim.*

Violin II *f* *dim.* *mf* *dim.*

Viola *f* *dim.* *mf* *dim.*

Violoncello *f* *f* *mf* *dim.*

Contrabass *f* *f* *mf* *dim.*

5

Fl. 1 2 *p* *ff* *mf dim.* **rall.**

Cl. in Bb 1 2 *p* *ff* *mf dim.*

Bsn. *ff* *mf dim.*

Hrn. in F 1 2 *ff* *mf dim.*

Tpt. in Bb 1 2 *mp* *mf* *ff* *mf dim.*

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

Tuba *ff* *mf*

Timp. *f* *mf*

Harp *ff*

Vn. I *p* *ff* *mf* **rall.**

Vn. II *p* *ff* *mf*

Vla. *p* *ff* *mf*

Vc. *p* *ff* *mf*

Cb. *p* *ff* *mf*

5

Slow and free, like a folk song

9

Fl. 1 2 *pp*

Cl. in Bb 1 2 *pp* Clarinet 2 to Bass Clarinet

Bsn. *pp*

Hrn. in F 1 2 *pp*

Tpt. I in Bb *pp*

Tbn. 1 2 *pp*

Tuba *pp*

Harp *f* *p*

CANDIDE *p*

My mas - ter told me That men are lov - ing - kind; Yet now be -

Slow and free, like a folk song

Vn. I *pp* *div.* *tutti violini* *div. a3* 1. sord. poco a poco *pp* *sempre vibrato*

Vn. II *pp* 2. sord. poco a poco

Vla. *pp* 3. al sord. sord. poco a poco

Vc. *pp* sord. poco a poco

Cb. *pp*

9

12

Harp *pp, dolce*

Can. hold me, Ill-used and sad of mind. Men must have kind-ness I can-not see. It must be

Tutti Vn. div. a3 *ppp*

Vla. (div.) *ppp* (sord.)

Vc. *ppp*

Cb. *ppp*

16

Fl. I

Cl. I in Bb

Bs. Cl.

Bsn.

*poco rall.* *a tempo (poco più mosso)*

Harp *p*

Can. me. It must be me. *lunga* My mas-ter told me The world is

Tutti Vn. div. a3 *mp*

Vla. *mp* *tutte*

Vc. *mp* *ppp*

16

20

Fl. I  
 Cl. I in Bb  
 Bs. Cl.  
 Bsn.

Harp

Can.  
 warm and good; It deals more cold - ly Than I had dreamt it would. There must be sun - light I can - not

*tornando* *pp*

Vn. I  
 Vn. II  
 Vla.  
 Vc.  
 Cb.

20

24

Perc.  
 Glsp. *rall.*

Harp

Can.  
 see. It must be me. It must be me.

*lunga*

Vn. I  
 Vn. II  
 Vla.  
 Vc.  
 Cb.

24

# 9. Paris Waltz Scene

## Instrumental and Underscore

Cue: VOLTAIRE: Meanwhile, in Paris...

Tempo di Valse a tempo

Flute 1 2

Oboe

Clarinet in Bb 1 2

Bassoon

Horn in F 1 2

Comet 1 in Bb

Trumpet 2 in Bb

Trombone 1 2

Tuba

Percussion S.D. B.D.

Harp

This section of the score includes parts for Flute (1 and 2), Oboe, Clarinet in Bb (1 and 2), Bassoon, Horn in F (1 and 2), Comet 1 in Bb, Trumpet 2 in Bb, Trombone (1 and 2), Tuba, Percussion (S.D. and B.D.), and Harp. The music is in 3/4 time and features a waltz-like melody. Dynamics include *f*, *mp*, and *sfz*. Performance markings include *a2* and *open*.

Tempo di Valse a tempo

(Cunegonde, arrayed in jewels, wig, and fancy dress, is led on by the Old Lady)

Violin I

Violin II

Viola

Violoncello

Contrabass pizz.

This section of the score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The music continues the waltz-like melody. Dynamics include *f* and *pizz.*

poco rall.

9

Fl. 1 2

Obue

Cl. in Bb 1 2

Bsn.

(a2)

Hn. in F 1 2

Cnt. 1 in Bb

Tpt. 2 in Bb

Tbn. 1 2

Tuba

S.D.

Perc.

R.D.

Harp

(Voltaire begins to dance as waltzing couples enter and swirl about the stage)

poco rall.

Vn. I

Vn. II

Vla.

Vc.

Cb.



a tempo

17

Fl. 1 2

Oboe

Cl. in Bb 1 2

Bsn.

Hrn. in F 1 2 (a2)

Cnt. 1 in Bb

Tpt. 2 in Bb

Tbn. 1 2

Tuba

Perc. S.D. B.D.

Harp gliss.

(Cunegonde is seen conversing with the Archbishop and with Don Issachar)

a tempo

17

Vn. I

Vn. II

Vla.

Vc.

Cb.

This page of a musical score contains measures 21 through 24. The instruments are arranged as follows:

- Flute (Fl.):** Measures 21-24, marked with a first ending bracket (1/2) and a *2f* dynamic.
- Oboe:** Measures 21-24.
- Clarinet in Bb (Cl. in Bb):** Measures 21-24, marked with a first ending bracket (1/2).
- Bassoon (Bsn.):** Measures 21-24.
- Horn in F (Hn. in F):** Measures 21-24, marked with a first ending bracket (1/2) and a *(n2)* dynamic.
- Trumpet 1 in Bb (Cmt. 1 in Bb):** Measures 21-24.
- Trumpet 2 in Bb (Tpt. 2 in Bb):** Measures 21-24.
- Trombone (Tbn.):** Measures 21-24, marked with a first ending bracket (1/2).
- Tuba:** Measures 21-24.
- Drum (Perc.):** Measures 21-24, with *S.D.* and *B.D.* markings.
- Harp:** Measures 21-24.
- Violin I (Vn. I):** Measures 21-24.
- Violin II (Vn. II):** Measures 21-24.
- Viola (Vla.):** Measures 21-24.
- Violoncello (Vc.):** Measures 21-24.
- Double Bass (Cb.):** Measures 21-24.

The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). The page number 24 is located at the bottom left corner.

30

Fl. *poco dim.*

Oboe *poco dim.*

Cl. in Bb *poco dim.* *n2* *1.* *mf*

Bsn. *poco dim.*

Hu. in F *(n2)* *poco dim.*

Cnt. I in Bb *mf* *mp* *mf*

Tpt. 2 in Bb

Tbn. *poco dim.* *n2* *mf*

Tuba *poco dim.*

Perc. *S.D.* *B.D.* *poco dim.*

Harp *poco dim.*

Vn. I *poco dim.*

Vn. II *div.* *poco dim.* *unis.*

Vla. *poco dim.* *m* *v*

Vc. *div.* *poco dim.* *unis.*

Cb. *poco dim.*

30 *poco dim.*

36

Fl. 1  
2

Oboe

Cl. in Bb 1  
2

Bsn.

Hr. in F (a2)  
1  
2

Ctr. 1 in Bb

Tpt. 2 in Bb

Tbn. 1  
2

Vn. I

Vn. II

Vla.

Vc.

Ch.

Fl. 2 to Piccolo

mp

mf

dim. poco a poco

mp

mp

dim. poco a poco

mp

mf

dim. poco a poco

mf

dim. poco a poco

mf

dim. poco a poco

mp

arco

mp

42

Fl. 1

Oboe

Cl. in Bb 1  
2

Bsn.

Tpt. 2 in Bb

Perc.

Harp

Vn. I

Vn. II

Vla.

Vc.

p

mf

mf

mf

mf

p

mf

mf

mf

mf

p

p

mf

pizz.

p

pizz.

p

pizz.

p

pizz.

p

st. mute

Tri.

p

*p grazioso*

*p grazioso*

*p grazioso*

*p grazioso*

*p grazioso*

VOITAIRÉ: A mysterious lady had captivated the hearts of two men... (*Dialogue continues*)

49

Fl. 1

Picc.

Oboe

Cl. in Bb 1/2

Bsn.

Tpt. 2 in Bb

Perc.

Harp

Vn. I

Vn. II

Vla.

Vc.

mp

p

Tri.

p

49

56

Fl. 1

Picc.

Oboe

Cl. in Bb 1/2

Bsn.

Tpt. 2 in Bb

Perc.

Harp

p

cresc.

cresc.

(mute)

Tri.

p

cresc.

VOLTAIRE: ...whereby they shared her. (the Archbishop, Don Issachar, and Cunegonde waltz together, then move upstage and chat with the Old Lady)

Vn. I

Vn. II

Vla.

Vc.

Cb.

(pizz.) p

cresc.

(pizz.) p

cresc.

(pizz.) p

cresc.

arco

arco

p

62

Fl. I *f* *cresc.*

Picc. *f* *cresc.*

Oboe *f* *cresc.*

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

Bsn. *f* *cresc.*

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

Trpt. I in Bb (open) *f* *cresc.*

Tbn. 2 *p cresc.*

Tuba *p cresc.*

Harp *f* *cresc.*

Vn. I *ff* *cresc.*

Vn. II *arco ff* *cresc.*

Vla. *arco f* *cresc.*

Vc. *f* *cresc.*

Cb. *f* *cresc.*

62

poco rall.

70

Fl. I *ff marcato* *cresc.*

Picc. *ff marcato* *cresc.*

Oboe *ff marcato* *cresc.*

Cl. in Bb <sup>1</sup>/<sub>2</sub> *ff marcato* *cresc.*

Bsn. *ff marcato* *cresc.*

Hr. in F <sup>1</sup>/<sub>2</sub> *ff marcato* *cresc.*

Cnt. 1 in Bb *ff marcato* *cresc.*

Tpt. 2 in Bb open *ff marcato*

Tbn. <sup>1</sup>/<sub>2</sub> *ff marcato*

Tuba *ff marcato*

Timp. *ff marcato*

Perc. S.D. *ff marcato*

Harp *ff marcato* *ff* *gliss.* E maj.

poco rall.

Vn. I *ff marcato* *cresc.*

Vn. II *ff marcato* *cresc.*

Vla. *ff marcato* *cresc.*

Vc. *ff marcato*

Cb. *ff marcato*

70

a tempo

Musical score for woodwinds and percussion, measures 78-83. The score includes parts for Fl. I, Picc., Oboe, Cl. in Bb (1 and 2), Bsn., Hrn. in F (1 and 2), Cnt. 1 in Bb, Tpt. 2 in Bb, Tbn. (1 and 2), Tuba, Timp., and Perc. (Cym., S.D., +B.D.). The woodwinds and strings play a melodic line with accents and slurs, while the percussion provides a rhythmic accompaniment. The dynamic marking *fff* is used throughout.

a tempo

Musical score for strings, measures 78-83. The score includes parts for Vn. I, Vn. II, Vla., Vc., and Cb. The strings play a melodic line with accents and slurs, and a rhythmic accompaniment. The dynamic marking *fff* is used throughout. The measure number 78 is indicated at the beginning of the section.



84

FL. I

Picc.

Oboe

Cl. in Bb

Bsn.

Hn. in F

Cnt. 1 in Bb

Tpt. 2 in Bb

Tbn. 1

Tuba

Timp.

Perc.

Harp

Vn. I

Vn. II

Vla.

Vc.

Cb.

84

*ff*

*f*

*dim.*

*ff*

*f*

*dim.*

*ff*

*f*

*dim.*

*ff*

*f*

*dim.*

*ff*

*ff*

*mf dim.*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

S.D.

*ff*

*ff*

*ff*

pizz.

arco

*f dim.*

pizz.

arco

*f dim.*

arco

*f dim.*

arco

*f dim.*

*ff*

pizz.

arco

*f dim.*

*ff*

pizz.

*f*

*dim.*

*ff*

*ff*

*f*



a tempo  
(più mosso)

106

Fl. I

Harp

Vn. I

Vla.

Vc.

Cb.

only Cunegonde and the Old Lady)

(1. solo)

(3. sole)

2.3. sole

(1. solo)

1. solo pizz.

pp

106

114

rall. Poco meno (Tempo II)

Fl. I

Harp

Vn. I

Vle. Solo

Vc.

Cb.

pp

mp espr.

1. sola

(2.3. solo)

(1. solo)

(1. solo)

114

rall. a tempo, rubato

122

Harp

Vn. I (1. solo)

Vcl. Sole (1. sola) (2.3. sola)

Vc. (1. solo)

130

Fl. I *pp*

Harp *ff*

Vn. I *pp* (1. sola)

Vcl. Sole 1 (1. sola) *pp* ma marc. 2. sola pizz. *pp*

Vc. (1. solo) pizz. *pp*

134

Fl. I *pp*

Harp

Vn. I (1. solo) *pp* (2. solo) *pp*

Vcl. Sole (1. sola) (2. sola)

Vc. (1. solo) arco *pp*

Cb. 1. solo arco *pp*

breve, poi attacca subito

SEGUE

# 10. Glitter And Be Gay

Aria  
Cunegonde

Lyrics by  
Richard Wilbur

Tempo di Valse Lente  
(♩ = ♩)

Flute 1 2 *a2* *sfz*

English Horn in F *mf* *p* *rubato* *accel.* *f* *rall. 5* *p*

Clarinet in Bb 1 2 *sfz*  
Clarinet 2 to Bass Clarinet

Bassoon *sfz*

Trumpet I in Bb *f* *v* *v* *mute*

Percussion *Tri.* *mf*

Harp *f* *mp*

CUNEGONDE *p rubato*  
Glit-ter and be gay,

Tempo di Valse Lente  
(♩ = ♩)

Violin I *sfz* *arco v* *pp*

Violin II *tutti pizz.* *sfz* *arco v* *pp*

Viola *tutte pizz.* *sfz* *arco v* *pp*

Violoncello *tutti pizz.* *sfz* *arco v* *pp*

Contrabass *tutti pizz.* *sfz* *div.* *arco* *pp* *pizz.* *pp*

7

E. Hn.

Bs. Cl.

*espr.*

*p* *mf* *p*

Harp

Cun.

That's the part I play: Here I am in Par - is, France.

Vn. I

*v*

Vn. II

*v*

Vla.

*v*

Vc.

*v*

Ch.

unis. pizz.

*unis. pizz.*

7



13

E. Hn.

*espr.*

*espr.*

Harp

Cun.

Forced to bend my soul To a sor-did role, Vic-tim-ized by bit-ter,

Vn. I

Vn. II

Vla.

Vc.

Ch.

div. arco

pizz.

*div. arco*

*pizz.*

13

Un poco animato

rall.

19

Fl. 1 2

E. Hn.

Bs. Cl.

Bsn.

Timp.

Harp

Cun.

bit-ter cir-cum-stance. A - las for me! Had I re-mained Be-side my la-dy mo-ther, My

Un poco animato

rall.

Vn. I

Vn. II

Vla.

Vc.

Cb.

div.

unis. pizz.

*a tempo* *rall.*

24  
Fl. 1  
2  
Bs. Cl.  
Tuba  
Timp.  
Harp  
Cun.  
vir - tue had re - mained un - stained Un - til my maid - en hand was guined By some Grand Duke or

25  
Vn. I  
Vn. II  
Vla.  
Vc.  
Cb.

*a tempo*

31  
Fl. I  
E. Hn.  
Cl. I in Bb  
Bs. Cl.  
Tuba  
Harp  
Cun.  
oth - er. Ah, 'twas not to be; Harsh ne - ces - si - ty

31  
Vn. I  
Vn. II  
Vla.  
Vc.  
Cb.  
pizz.



37 **1.** **stentato**

Fl. 1 *pp*

Cl. in Bb 1 *f* Fl. 2 to Piccolo *pp* *cresc.*

Bsn. *pp* *cresc.*

Hr. in F 1 (open) *pp* *cresc.*

Harp *cresc.*

Cun. *cresc.*  
Brought me to this gild-ed cage. Born to high-er things,

Vn. I *pp* *espr.* **stentato** *div. a3*

Vn. II *pp* *espr.* *div. a3*

Vla. *pp* *espr.*

Vc. *pp* *espr.*

Cb. *pp* *arco* *unis, pizz.*

37 *pizz.* **pp**

39 **rall.** **a tempo** **rall.**

Fl. 1 *p*

Cl. in Bb 1 *p*

Bsn. *sfz p* *pp*

Hr. in F 1 *p* *pp*

Harp *p* *pp*

Cun. *pp* *sub.* *port.*  
Here I droop my wings, Ah! Sing-ing of a sor-row no-thing can as-

Vn. I *sfz p* *pp*

Vn. II *sfz p* *pp*

Vla. *sfz p* *pp* *div.*

Vc. *sfz p* *pp* *div.*

Cb. *sfz p* *pp* *pizz.*

43 *sfz p* *pp*

18 **Allegro molto** (♩ = 132)

Fl. I  
Cl. in Bb  
Bsn.  
Hrn. in F  
Tpt. in Bb  
Tbn.  
S.D. Perc. brushes

47

suage. **Allegro molto** (♩ = 132)  
And yet, of course, I rath - er like to rev-el, ha ha! I have no strong ob-jec - tion to cham -

Vn. I  
Vn. II  
Vla.  
Vc.  
Cb.

52

Fl. I  
Picc.  
Oboe  
Cl. in Bb  
Bsn.  
Tpt. in Bb  
Perc.  
Cmn.  
Vn. I  
Vn. II  
Vla.  
Vc.  
Cb.

to Flute  
cresc.  
p  
mf  
p  
mf  
mf  
mf  
mf  
mf  
mf  
mf  
mf  
mf

page, ha ha! — My ward - robe is ex - pen - sive as the dev - il, ha ha! Per - haps it is ig - no - ble to com -

56 *in tempo misurato* *in tempo* *in tempo*

Fl. I *cresc.* *f*

Oboe *mp* *mp* *mp*

Cl. in Bb *cresc.* *f* *mp* *mp* *mp*

Bsn. *cresc.* *open* *f* *mp* *mp* *mp*

Hrn. I in F *p*

Perc. S.D. *mf*

Cun. *mf* *recit. (ad lib.)* *ad lib.* *ad lib.*

plain... E-nough, e-nough, of \_ be-ing base-ly tear-ful! I'll show my no-ble stuff

*in tempo misurato* *pizz.* *in tempo* *in tempo*

Vn. I *cresc.* *pizz.*

Vn. II *cresc.* *pizz.*

Vla. *cresc.* *pizz.*

Vc. *arco* *cresc.* *pizz.*

Cb. *arco* *cresc.* *pizz.*

56

60 *in tempo*

Fl. 1 *mp* *f* Fl. 2 to Piccolo

Oboe *mp* *mp* *f* *sfz*

Cl. in Bb *mp* *mp* *f* *sfz*

Bsn. *mp* *mp* *f* *sfz* *p*

Tpt. in Bb *mp* *f*

Cun. *ad lib.* *in tempo* *f*

By \_ be-ing bright and cheer - full! Ha ha ha ha ha! Ha!

*in tempo*

Vn. I *arco* *sfz*

Vn. II *arco* *sfz*

Vla. *arco* *sfz*

Vc. *arco* *sfz*

Cb. *arco* *sfz*

60

64

Bsn.

Cun. *p* (she begins to remove her jewelry and hand it over to the Old Lady)  
 Ha ha hu ha hu ha! Ha ha ha ha ha — ha ha ha! Ha ha ha ha ha ha! Ha ha ha hu ha — ha ha ha!

Vn. I

Vn. II

Vla.

Vc.

64

68

Fl. I *p* *cresc.*

Oboe *p* *cresc.*

Tpt. in Bb 1 *pp* open

Tbn. 1 *pp* open

Tuba *pp*

Perc. Cym. B.D. *pp*

Cun. *cresc.*  
 Ha ha ha ha ha ha! Ha ha ha ha ha — ha ha ha! Ha ha ha ha ha ha! Ha ha ha ha ha ha!

Vn. I

Vn. II

Vla.

Vc.

Cb. *arco* *pp*

68

72

Fl. I *pp* *cresc.*

Picc. *pp* *cresc.*

Oboe *pp* *cresc.*

Cl. in Bb <sup>a2</sup> *pp* *cresc.*

Bsn. *pp* *cresc.*

Hn. in F <sup>open</sup> *pp* *cresc.*

Tpt. in Bb *pp* *cresc.*

Tbn. *pp* *cresc.*

Tuba *pp* *cresc.*

Perc. Cym. B.D. *cresc.*

Cun. *cresc.*  
 Ha ha ha ha ha ha ha ha! Ha ha ha ha ha ha ha

Vn. I *pp* *cresc.*

Vn. II *pp* *cresc.*

Vla. *pp* *cresc.*

Vc. *pp* *cresc.*

Ch. *pp* *cresc.*

72

Fl. I *ff* *p cresc.* *sfz*

Picc. *ff* *sfz*

Oboe *ff* *p cresc.* *sfz*

Cl. in Bb 1 2 *ff* *p cresc.* *sfz*

Bsn. *ff* *p cresc.* *sfz*

Hr. in F 1 2 *ff* *p cresc.* *sfz*

Tpt. in Bb 1 2 *ff* *sfz*

Tbn. 1 2 *ff* *p* *sfz*

Tuba *ff* *sfz*

Perc. Cym. *f* *sfz*  
B.D. *f* *sfz*

*Ossia*

Ha ha ha ha ha ha! Ha ha ha ha ha ha! Ha ha ha ha ha ha! *ad lib. (like a sigh)*

ha! Ha ha ha ha ha ha! Ha ha ha ha ha ha!

Va. I *ff* *sfz*

Vn. II *ff* *sfz*

Vla. *ff* *sfz p* *div.*

Vc. *ff* *sfz p*

Cb. *ff* *sfz p*

**Tempo primo** *rubato* **rall.** **Meno mosso (colla voce)**

81 *solo* *p* *f*

Bsn.

Harp

Cun. *(sobs)* *parlando (she continues removing her jewelry)*  
 Pearls and ruby rings... Ah, how can worldly things Take the place of

**Tempo primo** **rall.** **Meno mosso (colla voce)**

Vn. I *1. solo con sord.* *pp*

Vla. *1. solo, con sord.*

Vc. *pp*

Cb. *1. solo, pizz.* *pp*

87

Harp

Cun.

Vn. I

Vla.

Vc. *(1. solo)*

Cb. *(1. solo)*

Honor lost? Can they compensate For my fallen state, Purchased as they were at such an awful cost? Bracelets... lavallieres...

*(1. solo)* *v* *1. sola, con sord.* *v* *rubato*

Vn. I

Vla.

Vc. *(1. solo)* *p*

Cb. *(1. solo)*

87

93

Harp

Cun.

Vn. I

Vla.

Vc. *(1. solo)*

Cb. *(1. solo)* *arco*

Can they dry my tears? Can they blind my eyes to shame? Can the brightest brooch Shield me from reproach? Can the purest diamond purify my

*(1. solo)* *v* *1. sola*

Vn. I

Vla.

Vc. *(1. solo)* *p*

Cb. *(1. solo)* *arco*



99 **Allegro molto, come prima**

Oboe

Cl. in Bb 1 2

Bsn.

Tpt. in Bb 1 2

Tbn. 1 2

Perc. Tamb.

Cun.

name? And yet, of course, these trin - kets are en - dear - ing, ha ha! I'm oh, so glad my sap - phire is a

**Allegro molto, come prima**  
(1. solo)

Vn. I tutti pizz.

Vn. II p pizz.

Vla. (1. sola) tutte pizz.

Vc. tutti pizz.

Cb. (1. solo) tutti pizz.

99

103

Fl. 1

Picc.

Oboe

Cl. in Bb 1 2

Bsn.

Tpt. in Bb 1 2

Perc.

Cun.

star, ha ha! I rath - er like a twen - ty car - at ear - ring, ha, ha! If I'm not pure, at least my jew - els

Vn. I arco

Vn. II arco

Vla. arco

Vc.

Cb.

103



107

*in tempo misurato* *in tempo* *in tempo*

Fl. I *cresc.* *f* *mp* *mp* *mp*

Oboe *mp* *mp* *mp*

Cl. in Bb *cresc.* *mp* *mp* *mp*

Bsn. *cresc.* *open* *mp* *mp* *mp*

Hr. I in F *p* *f*

Perc. Tamb. *mf*

Cun. *recit. (ad lib.)* *ad lib.* *ad lib. cresc.*

are! E-nough, e-nough! I'll take their dia-mond neck-lace, And show my no-ble stuff

*in tempo misurato* *in tempo* *in tempo*

Vn. I *cresc.* *pizz.* *pizz.*

Vn. II *cresc.* *pizz.* *pizz.*

Vla. *cresc.* *pizz.* *pizz.*

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

Cb. *arco* *pizz.* *pizz.*

107 *cresc.*

111

*in tempo* Fl. 2 to Piccolo

Flute 1 2 *mp* *f* *f*

Oboe *mp* *mp* *f*

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

Bsn. *mp* *mp* *f*

Tpt. I in Bb *mp* *f*

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

Cun. *ad lib.* *in tempo* *f*

By-be-ing gay and reck-less! Ha ha ha ha ha! Hal

*in tempo*

Vn. I *arco* *arco*

Vn. II *arco* *arco*

Vla. *arco* *arco*

Vc. *arco* *arco*

Cb. *arco* *arco*

111

115

Bsn.

Perc. Cym. B.D.

Cun. *p* (the jewels gone, she begins to undress)  
 Ha ha ha ha ha ha! Ha ha ha ha ha ha! Ha ha ha ha ha ha! Ha ha ha ha ha ha!

Vn. I

Vn. II

Vla.

Vc.

115

119

Fl. I *p* *cresc.*

Oboe *p* *cresc.*

Tpt. in Bb 1 2 *open* *pp*

Tbn. 1 2 *open* *pp*

Tuba *pp*

Perc.

Cun. *cresc.*  
 Ha ha ha ha ha ha! Ha ha ha ha ha ha! Ha ha ha ha ha ha! Ha ha ha ha ha ha!

Vn. I

Vn. II

Vla.

Vc.

Cb. *arco* *pp*

119

123

Fl. I *pp* *cresc.*

Picc. *pp* *cresc.*

Oboe *pp* *cresc.*

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

Bsn. *pp* *cresc.*

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

Tpt. in B $\flat$  1 2 *pp* *cresc.*

Tbn. 1 2 *pp* *cresc.*

Tuba *pp* *cresc.*

Perc. Cym. B.D. *cresc.*

Cun. *cresc.*  
 Ha ha ha ha ha ha ha ha! Ha ha ha ha ha ha ha

Vn. I *pp* *cresc.*

Vn. II *pp* *cresc.*

Vla. *pp* *cresc.*

Vc. *pp* *cresc.*

Cb. *pp* *cresc.*

123

Un poco più mosso

127

Bsn. *p*

Tpt. in Bb <sup>1</sup>/<sub>2</sub> (in hat) *ffp*

Perc. S.D. *pp* B.D. *pp*

Cun. *ff* *mp sub.*

Ha! Ob - serve how brave - ly I con - ceal The dread - ful, drea - (hea)d - ful shame I

Un poco più mosso

Vn. I *ffp*

Vn. II *ffp*

Vla. *ffp*

Vc. *ffp*

Cb. *ff* *pp* *pizz.*

\*(m.127): Downbeat may be omitted in soprano.

131

Fl. I *p cresc.*

Oboe *p cresc.*

Cl. in Bb <sup>1</sup>/<sub>2</sub> *p cresc.*

Bsn. *mf cresc.*

Tpt. in Bb <sup>1</sup>/<sub>2</sub> *cresc.*

Perc. *cresc.*

Harp *p cresc.*

Cun. *cresc.* *tr*

feel. Ha ha ha ha! Ha ha ha ha! Ha ha ha ha! Ha ha ha ha! Ha ha ha ha!

Vn. I *cresc.*

Vn. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

131

135

Fl. I *fp cresc.*

Picc. *fp cresc.*

Oboe *fp cresc.*

Cl. in Bb 1 2 *fp cresc.*

Bsn. *fp cresc.*

Hn. in F 1 2 *fp cresc.* a2

Tpt. in Bb 1 2 *fp cresc.* open

Tbn. 1 2 *fp cresc.*

Perc. S.D. B.D. *fp cresc.*

*Ossia*  
ha! Ha ha ha ha

*f sempre cresc.*  
— Ha ha ha ha! Ha ha ha ha ha ha ha ha ha ha

Vn. I *fp cresc.*

Vn. II *fp cresc.*

Vla. *fp cresc.*

Vc. *fp cresc.*

Cb. *fp cresc.* arco v

135

139

Fl. I *ff* *p cresc.*

Picc. *ff* *p cresc.*

Oboe *ff*

Cl. in Bb *ff* *a2 p cresc.*

Bsn. *ff* *p cresc.*

Hrn. in F *ff* *p cresc.*

Tpt. in Bb *ff* *p cresc.*

Tbn. *ff* *p cresc.*

Tuba *ff*

Timp. *ff*

Perc. S.D. *ff* B.D. *ff*

Cel. *Ossia* *p*  
ha! Ha ha ha ha ha ha! Ha ha ha ha ha ha!

Va. I *ff* *p cresc.*

Va. II *ff* *p cresc.*

Vla. *ff* *p cresc.*

Vcl. *ff* *p cresc.*

Cb. *ff* *div.* *unis.* *p cresc.*

139

143

Fl. I

Obue  
*sub. pp*

Cl. in Bb 1  
*pp*

Perc.  
Glsp.  
*pp*

Cun.  
*pp*  
Ha... ha ha ha ha ha ha!  
ha... ha ha ha!

Vn. I  
*sub. pp*  
div. unis. div.  
*cresc. poco a poco*

Vn. II  
*sub. pp*  
*cresc. poco a poco*

Vla.  
*sub. pp*  
*cresc. poco a poco*

Vc.  
*sub. pp*  
*cresc. poco a poco*

Cb.  
*sub. pp*  
pizz.  
*cresc. poco a poco*

*p* *mf*

143

147

Fl. I  
*mf cresc.*

Obue  
*mf cresc.*

Cl. in Bb 1  
1: tr  
*mf cresc.*

Cl. in Bb 2  
2: tr#  
*mf cresc.*

Bsn.  
tr  
*mf cresc.*

Hr. in F 1  
1.  
*mf cresc.*

Hr. in F 2  
a2

Tpt. in Bb 1  
2.  
*mf*

Tpt. in Bb 2

Tbn. 1  
*p*

Tbn. 2

Tuba  
*mp*

Timp.  
*f*

Cun.  
*ff*  
Ha

Vn. I  
*mf cresc.*  
unis. div.  
*ff*

Vn. II  
*mf cresc.*  
*ff*

Vla.  
*mf cresc.*  
*ff*

Vc.  
*mf cresc.*  
*ff*

Cb.  
*mf*  
arco  
*ff*

*mf* *ff*

147

Presto

151

Fl. I

Picc.

Oboe

Cl. in Bb 1 2

Bsn.

Hrn. in F 1 2

Tpt. in Bb 1 2

Tbn. 1 2

Tuba

Timp.

Cun.

Ha

Ha ha — ha ha ha!

(breaks into wild laughter)

Vn. I

Vn. II

Vla.

Vc.

Cb.

151

Presto

unis.

unis.

151



156

Fl. I

Picc.

Oboe

Cl. in Bb 1 2

Bsn.

Hn. in F 1 2 (a2)

Tpt. in Bb 1 2

Tbn. 1 2

Tuba

Timp.

Perc. Cym. B.D. ff

Vn. I

Vn. II

Vla.

Vc.

Cb.

156

# 11. You Were Dead, You Know

Lyrics by  
John LaFouche

Duet  
Candide and Cunegonde

Cue: CANDIDE: Cunegonde!  
CUNEGONDE: Candide!

**Allegretto poco agitato** starting slowly accel.

Trumpet in Bb

Percussion

Harp

CUNEGONDE *mp* *mf* *cresc.*

Oh... Is it you? Can - didel... Can -

CANDIDE *pp* *cresc.*

Oh... Is it true? \_ Cu-ne-gon-de! Cu-ne-gon-de!

**Allegretto poco agitato** starting slowly accel.

Violin I

Violin II

Viola

Violoncello

7 **in tempo**

Fl. 1 2

Oboe

Cl. in Bb 1 2

Bsn.

Hn. in F 1 2

Tpt. 1 in Bb (muted)

Perc. Tri.

Cun. *f* *(she still has not turned)* *(he moves closer)*  
dide! Can...

Can. Cu - ne - gon - de!

Vn. I *ff*

Vn. II *ff*

Vla. *ff*

Vc. *ff*

12 **starting slowly again** **accel.** **rall.**

Fl. 1 2

Oboe

Cl. in Bb 1 2

Bsn.

Hn. in F 1 2

Tpt. 1 in Bb

Perc. Tri. *pp* *cresc.*

Cun. *mp* *(finally turning to him)*  
Oh. \_ Is it true? \_ Cu - ne - gon - del Oh, \_ my \_ love, \_ dear \_ love!

Can. *pp* *cresc.*  
Oh. \_ Is it true? \_ Cu - ne - gon - del Oh, \_ my \_ love, \_ dear \_ love!

Vn. I *pp* *cresc.*

Vn. II *pp* *cresc.*

Vla. *pp* *cresc.*

Vc. *pp* *cresc.*

**in tempo**

19 (a2)

Fl. *ff* *meno f*

Oboe *ff* *meno f*

Cl. in Bb *ff* *meno f*

Bsn. *ff* *meno f*

Hu. in F *f* *meno f*

Tpt. in Bb *f* *meno f*

Tbn. 2 *f* *f* *meno f* *mp*

Tuba *f* *mp* *meno f*

Timp. *f*

Perc. Cym. *f*

B.D. *f* *meno f*

Harp *ff* *meno f* *mf*

(they embrace)

**in tempo**

Vn. I *ff* *meno f*

Vn. II *ff* *meno f*

Vla. *ff* *meno f* 3 sole

Vc. *ff* *meno f*

Cb. *ff* *div. arco* *pizz.* *meno f*

19 *ff*

24

Fl. I

Bsn.

Harp

CUNEGONDE *mp grazioso*  
That is ver-y true.

CANDIDE *mp grazioso*  
Dear-est, how can this be so? You were dead, you know. You were shot and ba-yo-net-ed, too.

Vn. I  
3 soli  
*p*

Vla.  
3 sole  
*p*

Vc.  
1. solo  
*p*

Cb.  
1. solo, pizz.  
*p*

24

Fl. 1  
1.  
*p*

Cl. in Bb 1  
2  
*p*

Bsn.  
*p*

Hn. 1 in F  
*p*

Harp  
*p*

Cun.  
Ah, but love will find a way. We'll go in-to that an-oth-er day. Now let's talk of you.

Cun.  
Then what did you do?

Vn. I  
(3 soli)

Vla.  
(3 sole)

Vc.  
(1 solo)

30

36 1.

Fl. 1 2

Cl. in Bb 1 2

Bsn.

Hr. 1 in F

Harp

Cuo

Can.

Vn. I

Vn. II

Vla.

Vc.

Ch.

*mf cresc.*

*p cresc.*

*mf*

You are look-ing ver-y well. Weren't you cle-ver, dear, to sur-vive?

*mf*

I've a sor-ry tale to tell; I es-caped more dead than a-

tutti *mp*

tutte *mp*

tutti *mp*

tutti pizz. *mp*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*mp*

36

42

Fl. 1 2

Hr. in F 1 2

1pt. in Bb 1 2

Perc.

Harp

Cuo

Can.

Vn. I

Vn. II

Vla.

Vc.

*mf +*

*mf*

*mf*

*pp*

*pp cresc.*

*pp cresc.*

Tri. *ppp cresc.*

*f*

*cresc.*

Love of mine, where did you go? Oh, what tor-ture, oh, what pain... Ah, what tor-ture... *cresc.*

live. Oh, I wan-dered to and fro... Hol-land, Por-tu-gal and Spain... Hol-land,

*poco fp*

*poco sfp*

*poco sfp*

*poco sfp*

*pp cresc.*

*pp cresc.*

*pp cresc.*

*p*

*cresc.*

rall.

a tempo

47

Fl. 1 2

Oboe

Cl. in Bb 1 2

Bsn.

a2

*f* *mp*

Hr. in F 1 2

Tpt. in Bb 1 2

Tbn. 2

Tuba

*mf* *mp*

Tri.

Perc.

Cym.

B.D.

*f*

Harp

Cun.

Ah, what tor-ture... Re - u - ni - ted af - ter so much

*ff*

Cun.

Por-tu... I would do it all a - gain To find you at last! Re - u - ni - ted af - ter so much

*ff*

rall.

a tempo

47

Vn. I

Vn. II

Vla.

Vc.

Cb.

*f* *mp*

*f* *mp*

*f* *mp*

arco

div. arco

*f* *mp* pizz.

52 *a2* **accel.** 1. **rall.**

Fl. 1 *p cresc.*

Oboe *p cresc.*

Cl. in Bb 1 *a2* *p cresc.*

Bsn. *p cresc.*

Hr. in F 2 *pp cresc.*

Tpt. in Bb 1 *open*

Tbn. 2

Tuba

Perc. *S.D.* *p*

Harp *mp*

Can. *cresc.*  
 pain; But the pain is past. We are one at last! One a - gain, one at last, One a-gain, one at

Can. *cresc.*  
 pain; But the pain is past. We are one a-gain! One a - gain, one at last, One a-gain, one at

**accel.** **rall.**

Vn. I *p cresc.*

Vn. II *p cresc.*

Vla. *p cresc.*

Vc. *p cresc.*

Cb.

52



Più mosso (fast waltz)

58

Fl. 1 2 *ff* *fff*

Oboe *ff* *fff*

Cl. in Bb 1 2 *ff* *fff*

Bsn. *sfz* *fff*

Hr. in F 1 2 *ff* *fff*

Tpt. in Bb 1 2 *ff* *fff*

Tbn. 1 2 *ff* *fff*

Tuba *ff* *fff*

Timp. *f*

Perc. S.D. B.D. *f* Cym. *fff*

Cun. *ff* *last!*

Can. *ff* *last!*

*(they waltz with abandon around the room)*

Più mosso (fast waltz)

58

Vn. I *ff* *fff*

Vn. II *ff* *fff*

Vla. III IV *ff* *fff*

Vc. III IV *sfz* *fff*

Cb. *sfz* *fff*

Cadenza (in tempo)

rall. e dim.

66 *f* *pp* *lunga*

Cun. One, one, one, one,

Can. *f* *pp* *lunga*

One, one, one, one,

rall. al fine

72 *pp* *morendo*

Fl. I *pp* *morendo*

Cl. I in Bb *pp* *morendo*

Bsn. *pp* *morendo*

Hn. in F 1 *pp* *morendo*

2 *pp* *morendo*

Tbn. 1 *pp* *morendo*

2 *pp* *morendo*

Perc. Tri. *pp*

Harp *pp*

8ba

*ff* *mp* *p*

Cun. One at last!

*ff* *mp* *p*

Can. One at last!

rall. al fine

Vn. I *p* *pp* *morendo*

Vn. II *p* *pp* *morendo*

Vla. *p* *pp* *morendo*

Vc. *p* *pp* *morendo*

Cb. *p* *pp* *morendo* *pizz.*

72 *p* *pp*

# 11a. Entrance of the Jew

Underscore

Cue: OLD LADY: ...as you value your life!

**Moderato**

Cl. I in Bb  
 Perc. (Gong, B.D.)  
 Vc.  
 Cb.

*ff* *dim. molto* *p*

*mf*

*f* *dim.* *p*

*div.*  
*fp*

*fp*

**vamp if necessary**

6

Cl. I in Bb

Perc. (B.D.)

Vc.

Cb.

6

# 11b. Entrance of the Archbishop

Underscore

Cue: CANDIDE: A Cardinal?

**Slowly**

Hn. in F  
 Tpt. in Bb  
 Tbn.  
 Perc. (Chime)

*p*

*a2* *p*

*a2* *p*

*mf*

# 11c. Travel To The Stables

## Instrumental Change of Scene

Cue: OLD LADY: To the stables!

**Moderato**

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute I, Piccolo, Oboe, Clarinet in Bb 1 & 2, Bassoon), brass (Horn in F 1 & 2, Trumpet in Bb 1 & 2, Trombone 1 & 2, Tuba), and Percussion (S.D. rim shots, (nat.), (rim), (nat.)). The bottom section includes strings (Violin I, Violin II, Viola, Cello, Contrabass) and Harp. The score is in 2/4 time with a key signature of one flat (Bb). Dynamics are marked with *ff* (fortissimo) and *f* (forte). Performance instructions include *sul G* for the violins and *non div.* (non-diviso) for the strings. The tempo is marked **Moderato**. The score consists of 12 measures.

Fl. I

Picc.

Oboe

Cl. in Bb  
1  
2

Bsn.

Hrn. in F  
1  
2

Tpt. in Bb  
1  
2

Tbn.  
1  
2

Tuba

Perc.  
S.D. rim shots  
S.D. nat.  
B.D.

Harp

Vn. I

Vn. II

Vla.

Vc.

Cb.

7

7

*a2*

*marc.*

*ff*

*gliss.*

*pizz.*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

13

Fl. I

Picc.

Oboe

Cl. in Bb 1 2

Bsn.

*ff*

*ff*

*ff*

*ff*

*ff*

to Flute

Hrn. in F 1 2

Tpt. in Bb 1 2

Tbn. 1 2

Tuba

*ff*

*ff*

*ff*

*ff*

*ff*

a2

1.

*p*

Perc.

S.D.

(rim shots)

*f*

Cue: VOLTAIRE: The flight across the border was achieved... (Dialogue continues)

Vn. I

Vn. II

Vla.

Vc.

Cb.

*arco*

*pizz.*

*1. solo arco*

*p dolce*

*p*

*arco*

*pizz.*

*1. solo arco*

*p dolce*

*arco*

*pizz.*

*1. solo arco*

*p*

*arco*

*pizz.*

*1. solo arco*

*p*

*1. solo arco*

*p*

19

Fl. 1 2

Cl. I in Bb

Hn. in F 1 2

Vn. I (1.solo)

Vn. II (1.solo)

Vla. (1.solo)

Vc. (1.solo)

Cb. (1.solo)

mp p mp

sentimentally

tutti

tutte mp mp

tutti mp mp

tutti p

19

26

Fl. 1 2

Cl. I in Bb

Vn. II mp

Vla. mp

Vc. mp

Cb. mp

morendo

26

# 11d. Universal Good

Underscore

Cue: OLD LADY: ...just as the men were finishing their coffee.

Slowly

Vn. I sord. v ppp

Vn. II sord. ppp

Vla. sord. ppp

Vc. sord. ppp

Cb. sord. ppp

ppp

5

Vn. I v ppp

Vn. II ppp

Vla. ppp

Vc. ppp

Cb. ppp

OLD LADY: ...eaten our heart away?

5

# 12. I Am Easily Assimilated

The Old Lady, Cunegonde and Chorus

Lyrics by  
Leonard Bernstein

Cue: OLD LADY: ...and you will see!

**Moderato**

The score is for a 2/4 time piece in G major. It features a variety of instruments: Flute I, Piccolo, English Horn, Clarinet I in Bb, Bass Clarinet, Bassoon, Horn in F (1 & 2), Trumpet in Bb (1 & 2), Trombone (1 & 2), Tuba, Timpani, Percussion (B.D., Tamb.), Cunegonde, and a Chorus (Soprano, Alto, Tenor, Bass). The woodwinds and brass play rhythmic patterns, often marked with *f* (forte) and *ppp* (pianissimo). The strings play a steady accompaniment, with some parts marked *pizz.* (pizzicato) and *arco, secco* (arco, secco). The percussion includes a bass drum (B.D.) and a snare drum (Tamb.). The Cunegonde part is a vocal line that begins with the cue 'OLD LADY' and the lyrics '1. I was not born in 2. I nev - er learned a'. The Chorus part consists of four vocal lines (Soprano, Alto, Tenor, Bass) that enter later in the piece.

Flute I  
Piccolo  
English Horn  
Clarinet I in Bb  
Bass Clarinet  
Bassoon  
Horn in F 1 2  
Trumpet in Bb 1 2  
Trombone 1 2  
Tuba  
Timpani  
Percussion B.D. Tamb.  
Cunegonde  
CHORUS S A T B

**Moderato**

Violin I  
Violin II  
Viola  
Violoncello  
Contrabass

OLD LADY *p*

1. I was not born in  
2. I nev - er learned a



6

E.Hn. *mf* *mp* *mf* *p*

Bs. Cl.

Bsn.

O.L.

sun - ny His - pan - ia. My fa - ther came from Rov - no Gu - bern - ya. But  
 hu - man - lan - guage. My fa - ther spoke a High Mid - dle Pol - ish. In

Vn. I

Vn. II

Vla.

Vc.

6

11

Picc.

E.Hn. *cresc.* *mf* 2nd time to Oboe

Bs. Cl. *cresc.* *mf*

Bsn. *cresc.* *mf* *p delicato*

Hn. in F 1 2 a2+

Tpt. in Bb 1 2

Tbn. 1 2

Tuba

Perc. Tamb. *f*

O.L. *f* *p*

now I'm here, I'm danc - ing a tan - go: ———— Di dee di! I am  
 one half - hour I'm talk - ing in Span - ish: ———— Por fa - vor! To - re - a - dor! I am

Vn. I *cresc.* *mf* *f*

Vn. II *cresc.* *mf*

Vla. *cresc.* *mf*

Vc. *cresc.* *mf*

Cb. *mf* *f* pizz.

11

16

Fl. I

Picc.

Cl. I in Bb

Bs. Cl.

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Tuba

Perc.

O.L.

Vn. I

Vn. II

Vla.

Vc.

Cb.

1. *f*

2. *f*

to Flute

1. *f*

2. *a2* *f*

1. *f*

2. *f*

Tamb. *f*

B.D. *f*

1. *mf*

2. *mf*

pizz. *p*

1. *f*

2. *f* arco *mf*

pizz. *p*

1. *f*

2. *f* arco *mf*

pizz. *p*

1. *f*

2. *f* arco *mf*

pizz. *p*

1. *f*

2. *f*

16

eas - i - ly as - sim - i - la - ted. I am so eas - i - ly as - sim - i - la - ted. It's  
 eas - i - ly as - sim - i - la - ted. I am so eas - i - ly as - sim - i - la - ted.

20

Fl. 1 2

Bs. Cl.

Bsn.

Tpt. in Bb 1 2

O.L.

Vn. I

Vn. II

Vla.

Vc.

Cb.

mp

mf

p

cresc.

mp cresc.

warmly, legato

cas - y, it's ev - er so cas - y! I'm Span - ish, I'm

arco

mf

pizz.

20 mp

25

Fl. 1 2

Cl. I in Bb

Bs. Cl.

Bsn.

Tpt. in Bb 1 2

Tuba

Perc.

O.L.

Vn. I

Vn. II

Vla.

Vc.

Cb.

cresc.

pp sub.

pp

pp

pp

1. p cresc.

pp

Tamb.

pp

p

(Candide and Cunegonde try to leave, but she stops them)

sud - den - ly Span - ish! And you must be Span ish, too.

cresc.

cresc.

cresc.

cresc.

pizz.

pp

pp

25 (cresc.)

30

Fl. 1 2

Cl. in Bb

Bs. Cl.

Bsn.

Tpt. in Bb 1 2

Tbn. 1

Tuba

Perc.

O.L.

Do like the na-tives do. These days you have to be In the ma-jor-i-ty.

W.B.

pp

mp

(cup mutes)

mp

Two Señores (singing to the Old Lady sentimentally) mp

Tus

Vla.

Vc.

30

Fl. 1 2

sentimentally

mutes

Hr. in F 1 2

p

Tpt. in Bb 1 2

sentimentally

Tbn. 1

Timp.

p

Perc.

Cym.

Señores

la - bios - ru - bí, Dos ros - as que se ab - ren a mí - - - Con - quist - an mi co - ra - zón, Y só -

Vn. II

arco

p

Vla.

arco

p

Vc.

p

Ch.

pizz.

p

42

Fl. 1 2

Oboe

Cl. in Bb 1 2

Bsn.

Hrn. in F 1 2

Tpt. in Bb 1 2

Tbn. I

Tuba

Timp.

Perc. Cym.

Harp

Señores

Vn. I

Vn. II

Vla.

Vc.

Cb.

42

*cresc.*

*pp!*

*pp* *dolce*

*pp* *dolce*

*pp*

*p* *cresc.* *pp!*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*ff*

OLD LADY (imitating them for Cunegonde's benefit) *ff*

Mis la - bios - ru - bí, Drei - vier - tel Takt, mon très cher a - mi,

*cresc.* *tutti mp*

lo con U - na can - ción. (humming) Hrm

*pp!* *dolce*

*pp!* *dolce*

*pp!* *dolce*

*cresc.* *pp!*

*cresc.* *pp!*

*cresc.* *pp!*

*cresc.* *pp!*

Fl. 1 2

Oboe

Cl. in Bb 1 2

Bsn.

Flute 2 to Piccolo

Hrn. in F 1 2

Tpt. in Bb 1 2

Tbn. 1 2

Tuba

Tuba part includes dynamic markings: *p* and *mf*.

Perc.

Tamb.

*pp*

Harp

O.L.

Oui oui, si si, ja ja ja, yes yes, da da. Je ne sais quoi!

Señores

Hmm

*mf*

Me mue - ro, - me

Vn. I

Vn. II

Vla.

Vc.

Cb.

Vla. part includes markings: *mp*, *arco*, *pp*, *mp*, and *div. a3*.

Fl. I  
 Picc.  
 Oboe  
 Cl. in Bb 1  
 2

*p* *mf cresc.*

Tuba

*p cresc.* *mf*

Perc. S.D.

*p* *mf* *mf*

Harp

*gliss.*

A Maj.

CUNEGONDE  
 (optional) *ff*

OLD LADY *mf cresc.*

A long way - from Rov-no Gu-her-nya!

Mis

*ff*

Mis

SOPRANOS *ff*

Tus

ALTOS *ff*

Tus

CHORUS (SEÑORES)

sa-le u - na her - nia!

TENORS  
(tutti) *ff*

Tus

BASSES *ff*

Tus

Vn. I

*f*

Vn. II

*f*

Vla. (a3) *div. a3*

*cresc.* *f* *tutte unis.*

Vc. *cresc.*

*f*

Cb. *cresc.*

*f* *arco*

Fl. 1  
Picc.  
Oboe  
Cl. in Bb  
Bsn.  
Hn. in F  
Tpt. in Bb  
Tbn.  
Tuba  
Perc.  
Harp  
Cun.  
O.L.  
S.  
A.  
T.  
B.  
CHORUS  
Vn. I  
Vn. II  
Vla.  
Vc.  
Cb.

la - bios ru - bí Dos ros - as que se ab - ren a tí, Con - quis - tan tu co - ra - zón, Y só -  
 la - bios ru - bí Dos ros - as que se ab - ren a mí, Con - quis - tan mi co - ra - zón, Y só -  
 la - bios ru - bí Dos ros - as que se ab - ren a mí, Con - quis - tan mi co - ra - zón, Y só -  
 la - bios ru - bí Dos ros - as que se ab - ren a mí, Con - quis - tan mi co - ra - zón, Y só -



The page contains a musical score for an orchestra and a chorus. The orchestral instruments are arranged in the following order from top to bottom: Fl. I, Picc., Oboe, Cl. in Bb (with first and second endings), Bsn., Hn. in F (with first and second endings), Tpt. in Bb (with first and second endings), Tbn., Tuba, Perc. (with Cym., S.D., and B.D.), Harp, Cun., O.L., and B.

The chorus consists of Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. Each part has lyrics in Spanish: *lo con U-na di-vi-na can-ción De tus la-bios ru-bí! Ru*. The music for the chorus is written in a four-part setting, with each part having its own staff.

Dynamic markings include *dim.*, *p*, and *cresc.*. The score includes various musical notations such as slurs, accents, and fermatas.

At the bottom of the page, there are two more staves: *Vn. I* and *Vn. II*, and *Vla.* and *Vc.* with dynamic markings *dim.* and *cresc.*.

73

Fl. I

Picc.

Oboe

Cl. in Bb 1  
2

Bsn.

Hr. in F 1  
2

Tpt. in Bb 1  
2

Tbn.

Tuba

Timp.

Perc.

Cun.

O.L.

S.

A.

T.

B.

CHORUS

Vn. I

Vn. II

Vla.

Vc.

Cb.

73

FSB 509

78

Fl. I

Picc.

Oboe

1  
Cl. in Bb

2

Bsn.

1  
Hn. in F

2

1  
Tpt. in Bb

2

1  
Tbn.

2

Tuba

Perc.

S.D. rim shots (nat.) (rim) (nat.)

ff

Harp

ff

(the Old Lady dances with the men)

ff sul G non div.

Vn. I

Vn. II

Vla.

Vc.

Ch.

78 ff

84

Fl. I

Picc.

Oboe

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Tuba

Perc.

Harp

Vn. I

Vn. II

Vla.

Vc.

Cb.

84

*mf marcato*

*mf marcato*

*mf marcato*

*mf marcato*

*mf marcato*

*mf marcato*

*mf marcato*

*mf marcato*

*mf marcato*

*mf marcato*

*ff*

*ff*

S.D.  
rim shots >

S.D.  
nat.

B.D.

gliss.

pizz.

*ff*  
pizz.

*ff*  
pizz.

*ff*  
pizz.

*ff*  
pizz.

*ff*  
pizz.

*ff*

90

Fl. I  
Picc.  
Oboe  
Cl. in Bb<sup>1</sup><sub>2</sub>  
Bsn.  
Hn. in F<sup>1</sup><sub>2</sub>  
Tpt. in Bb<sup>1</sup><sub>2</sub>  
Tbn.  
Tuba

Perc.  
S.D.  
(rim shots)  
Cym.  
B.D.

CHORUS

SOPRANOS *mf*  
Me mue - ro, — me sa - le u - na her - nia, —

ALTOS *mf*  
Me mue - ro, — me sa - le u - na her - nia, —

TENORS *mf*  
Me mue - ro, — me sa - le u - na her - nia, —

BASSES *mf*  
Me mue - ro, — me sa - le u - na her - nia, —

Vn. I  
Vn. II  
Vla.  
Vc.  
Cb.

90

96

Fl. I

Picc.

Oboe

Cl. in Bb

Bsn.

Hr. in F

Tpt. in Bb

Tbn.

Tuba

Perc.  
S.D.  
Cym.  
B.D.

Harp

A Maj.

CUNEGONDE *ff*  
Mis

OLD LADY *ff*  
Mis

S. *cresc.*  
A long way from Rov-no Gu-ber-nya! *ff*  
Tus

A. *cresc.*  
A long way from Rov-no Gu-ber-nya! *ff*  
Tus

T. *cresc.*  
A long way from Rov-no Gu-ber-nya! *ff*  
Tus

B. *cresc.*  
A long way from Rov-no Gu-ber-nya! *ff*  
Tus

Vn. I

Vn. II

Vla.

Vc.

Cb.

*cresc.*

Fl. I *ff*

Picc. *ff*

Oboe *ff*

Cl. in Bb 1 2 *ff*

Bsn. *ff*

Hrn. in F 1 2 *ff*

Tpt. in Bb 1 2 *ff*

Tbn. 1 2 *ff*

Tuba *ff*

Timp. *f*

Perc. *f* Cym.

Harp *ff*

Cuo.

O.L.

S.

A.

T.

B.

CHORUS

Vn. I *ff*

Vn. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

la - bios - ru - bí Dos ros - as que se ab - ren a tí, Con - quis - tan tu co - ra - zón, Y só -

la - bios - ru - bí Dos ros - as que se ab - ren a tí, Con - quis - tan tu co - ra - zón, Y só -

la - bios - ru - bí Dos ros - sas que se ab - ren a mí, Con - quis - tan mí co - ra - zón, Y só -

la - bios - ru - bí Dos ros - sas que se ab - ren a mí, Con - quis - tan mí co - ra - zón, Y só -

la - bios - ru - bí Dos ros - as que se ab - ren a mí, Con - quis - tan mí co - ra - zón, Y só -

la - bios - ru - bí Dos ros - as que se ab - ren a mí, Con - quis - tan mí co - ra - zón, Y só -



FL. I

Picc.

Oboe

Cl. in Bb 1 2

Bsn.

Hrn. in F 1 2

Tpt. in Bb 1 2

Thu. 1 2

Tuba

Timp.

Perc. Cym.

Harp

Cun.

O.L.

S

A

T

B

CHORUS

Vn. I

Vn. II

Vla.

Vc.

Cb.

107



112

Fl. 1

Picc.

Oboe

Cl. in Bb 1 2

Bsn.

Hrn. in F 1 2

Tpt. in Bb 1 2

Tbn. 1 2

Tuba

Timp.

Perc.

Cum.

O.L.

S

A

T

B

CHORUS

Va. I

Vn. II

Vla.

Vc.

Cb.

112

# 13. Quartet Finale

Candide, Cunegonde, the Old Lady, Captain and Chorus

Lyrics by  
Richard Wilbur

Cue: CANDIDE: The New World.

**Con moto**

Flute 1  
Flute 2  
Oboe  
Clarinet I in Bb  
Bassoon

Flute 1 and 2, Oboe, Clarinet I in Bb, and Bassoon staves. Each staff begins with a dynamic marking of *f* and a breath mark.

Glsp.  
Percussion  
Harp

Glsp. (Glockenspiel), Percussion, and Harp staves. Percussion and Harp begin with a dynamic marking of *f*. Harp has a *mf* marking later in the piece.

Cunegonde  
Old Lady

Cunegonde and Old Lady staves, both containing rests.

CANDIDE *f*  
Once a - gain we must be gone, Mov - ing on - ward to the New World! \_ Shall our hopes be an - swered

Captain

Candide and Captain staves. Candide's part includes the lyrics: "Once a - gain we must be gone, Mov - ing on - ward to the New World! \_ Shall our hopes be an - swered".

CHORUS  
S  
A  
T  
B

Chorus staves for Soprano (S), Alto (A), Tenor (T), and Bass (B), all containing rests.

**Con moto**

div. *f* *sempre f*  
Violin I  
div. *f* *sempre f*  
Violin II  
*f* *sempre f*  
Viola  
*f*  
Violoncello  
Contrabass

Violin I, Violin II, Viola, Violoncello, and Contrabass staves. Violin I and II have *div.* (divisi) markings. All strings begin with a dynamic marking of *f*, and Violin I and II have *sempre f* markings.

7

Fl. 1 & 2

Bs. Cl.

Bsn.

Hr. I in F

Tuba

Harp

CUNEGONDE *p*

In that land a - cross the sea, When our quest at last is

Can. there? Is that land so good and fair?

Vn. I

Vn. II

Vla.

Vc.

Cb.

7

13

Fl. 1 2 *cresc.* *f* *dim.* *pp* poco rall.

Oboe *p cresc.* *f* *dim.* *pp*

Cl. in Bb *p cresc.* *f* *dim.* *pp* to Cl. in Bb

Bs. Cl. *cresc.* *f* *dim.* *pp* solo *mp espr.*

Bsn. *cresc.* *f* *dim.* *pp*

Hrn. I in F *cresc.* *f* *dim.* *pp*

Tuba *cresc.* *f* *dim.* *pp*

Harp *cresc.* *f* *dim.* *pp*

Cun. *f* *dim.* *p*  
 end - ed Then all our for - tunes shall be mend - ed: We shall dwell there, free of ev - 'ry care, hap - py

Vn. I *cresc.* *f* *dim.* *pp* poco rall.

Vn. II *cresc.* *f* *dim.* *pp*

Vla. *cresc.* *f* *dim.* *pp*

Vc. *cresc.* *f* *dim.* *pp*

Ch. *cresc.* *f* *dim.* *pp*

18

Bsn. *f* *pp*

Harp *f* *pp*

Cun. *pp*  
 we!  
 OLD LADY  
 Stripped though we are Of our pos - ses - sions, my dear, We shall go far Through our pro - fes - sions, my dear.

Vn. I *pp* *div. a 3*

Vn. II *pp* *div. a 3*

Vla. *pp*

18

22

Fl. 1 2

Cl. in Bb 1 2

Bsn. *cresc.*

Hrn. I in F

Harp *cresc.*

O.I. *cresc.*  
 If this New World has plen - ty of gal - lants, We'll right our bal - ance Us - ing our tal - ents, my dear. *mf*

Vn. I *cresc.* unis. div. a 2

Vn. II *cresc.* div. a 2

Vla. *cresc.*

Vc. *cresc.*

22

26

H. 1 2 *poco f*

Cl. in Bb 1 2 *poco f*

Bsn. *f*

Hrn. in F 1 2 *f*

Tuba *mf*

Harp *f*

CAPTAIN *quasi f*  
 Go now and save Mon - te - vi - de - o, Can - dide! Faith - ful and brave, Go on your way, O Can - dide!

Vn. I *f* unis. pizz. *mf*

Vn. II *f* unis. pizz. *mf*

Vla. *f* pizz. *mf*

Vc. *f* pizz. *mf*

Cb. *f* pizz. *mf*

26

30

Fl. 1  
Cl. in Bb 1  
Hn. in F 1  
Harp  
Capt.  
Va. I  
Va. II  
Vla.  
Vc.  
Cb.

*sim.* *dim.* *p* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.*

You must de-ter The hea-then in - va - der, Drive out the raid - er, Like a Cru - sa - der, Can-dide.

30 *dim.*

34

Fl. 1  
Cl. in Bb 1  
Bsn.  
Hn. in F 1  
Timp.  
Harp  
Va. I  
Va. II  
Vla.

*pp* *poco cresc.* *pp* *poco cresc.* *solo* *p* *poco cresc.* *pp* *poco cresc.* *poco cresc.* *p* *cresc.* *pp* *quasi guitar* *pp* *quasi guitar* *pp* *quasi guitar* *pp*

*pp* *poco cresc.* *pp* *poco cresc.* *p* *poco cresc.* *cresc.* *pp* *quasi guitar* *pp* *quasi guitar* *pp* *quasi guitar* *pp*

OLD LADY  
I was in a funk, My con-fi-dence was fail - ing. I was feel - ing sunk, But once a-gain I'm

34 *pp* *poco cresc.*

37

Fl. 1  
Fl. 2  
Oboe  
Cl. in Bb 1  
Cl. in Bb 2  
Bsn.  
Timp.  
Harp

CUNEGONDE *mp dolce*  
Fare - well, Old World! Ah,  
*f* sail - ing! I was de-pressed and my spi-rits were fail - ing,  
*cresc.*

CANDIDE *mp marc.*  
Shall my hopes for the first time Be answered in

CAPTAIN *mp*  
Yes go, Can - dide. Do

Vn. I *arco dolce espr.*  
Vn. II *arco*  
Vla. *arco*  
Vc. *arco*  
Cb. *mp*

37

40

Fl. 1 2 *cresc.* *f*

Oboe *cresc.* *f*

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

Bsn. *cresc.* *f*

Hrn. in F 1 2 *mp* *cresc.* *f*

Tpt. in Bb 1 2 *mf dolce* *f*

Tbn. 1 2 *mf* *f*

Tuba *mp* *cresc.* *f*

Can. *fp cresc.* *ff* **in tempo**

O.L. *cresc.* *ff*

Can. *cresc.* *ff*

Capt. *cresc.* *marc.* *ff*

Vn. I *cresc.* *f*

Vn. II *cresc.* *f*

Via. *cresc.* *f*

Vc. *cresc.* *f*

Ch. *arco* *cresc.* *f*

40

fare well, Old World!

All's for the best now be-cause we are sail - ing, sail - ing! Ah!

that New World? Oh, fare-well, Old World, - fare-well!

as I say: On your way, O Can-dide! Yes, go!





49

Fl. 1 2

Oboe

Cl. in Bb 1 2

Bsn.

Hrn. in F 1 2

Tpt. in Bb 1 2

Tbn. 1 2

Tuba

Timp.

Harp

Cun.

O.L.

Can.

Capt.

CHORUS

SOPRANOS *ff*

ALTOs *ff*

Vn. I

Vn. II

Vla.

Vc.

Ch.

*mf cresc.* *sfz* *sfz* *p* *sfz*

*mf cresc.* *sfz* *sfz* *p* *sfz*

*mf cresc.* *sfz* *sfz* *p* *sfz*

*mf cresc.* *sfz* *sfz* *p* *sfz*

*p* *pp* *sfz* *ff*

*pp* *sfz* *ff*

*pp* *sfz*

*pp* *sfz*

*pp* *sfz*

*mf cresc.* *f* *ff*

*mf cresc.* *f* *ff*

*mf cresc.* *f*

*mf cresc.* *f*

fes - sions, my dear. If the New World Has plen - ty of gal - lants, Fare -

I was feel - ing sunk, But once a-gain I'm sail - ing! Sail ing! Sail - ing! My

end - ed, All our for - tunes shall be mend - ed.

way, O Can - dide! You must de - ter The hea - then in - va - der!

Fare -

Fare -

div. a 3 unis.

div. a 3 *cresc.* unis. *pp* *sfz*

*cresc.* *pp* *sfz*

*cresc.* *pp* *sfz*

*cresc.* *pp* *sfz*

*cresc.* *pp* *sfz*

*pp* *sfz*

49 *pp* *sfz*

52

*ff* *rit.* *fp*

Fl. 1, 2

Oboe

Cl. in Bb 1, 2

Bsn.

Hr. in F 1, 2

Tpt. in Bb 1, 2

Tbn. 1, 2

Tuba

Timp.

Cun.

O.L.

Can.

Capt.

S.

A.

**CHORUS**

TENORS *ff*

BASSES *ff*

Vn. I

Vn. II

Vla.

Vc.

Cb.

52

well to the old! Fare - well to the old! We're bound for the realms of

heart's full of hope! My heart's full of hope! I'm sure we can cope, my

Fare - well to dis - tress! Fare - well to dis - tress! All hail, to our hap - pi -

With man - y a deed, With man - y a deed! With man - y a deed, Can -

well to the old! Fare - well to the old! We're bound for the realms of

well to the old! Fare - well to the old! We're bound for the realms of

Fare - well to dis - tress! Fare - well to dis - tress! All hail, to our hap - pi -

Fare - well to dis - tress! Fare - well to dis - tress! All hail, to our hap - pi -

*ff* *rit.* *fp*

Giacoso (più mosso)

accel.

55

Fl. 1 2

Oboe

Cl. in Bb 1 2

Bsn.

Hn. in F 1 2

Tpt. in Bb 1 2

Tbn. 1 2

Tuba

Timp.

Perc. Cym. Glsp. Tri. B.D.

Harp

Cun.

O.L.

Can.

Cap.

CHORUS

S. gold!

A. gold!

T. ness!

B. ness!

Vn. I ff

Vn. II ff

Vla. ff

Vc. ff

Cb. ff

55