

PASSION

1.HAPPINESS-PART I	1
1A. AFTER HAPPINESS-PART 1	19
1B.HAPPINESS-PART 2	20
1C.UNDERSCORE	29
2.FIRST LETTER.....	30
3.SECOND LETTER.....	33
4.THIRD LETTER	35
5.FOURTH LETTER.....	40
5A.FOSCA'S ENTRANCE-PART 1	45
5B.FOSCA'S ENTRANCE-PART 2	54
5C.FUNERAL DRUMS.....	59
6.SCENE 3-PART 1	60
6A.SCENE 3-PART 2.....	72
6B.SCENE 3-PART 3.....	77
6C.THREE DAYS (SCENE 4)	84
6D.FOSCA'S SPEECH UNDERSCORE.....	85
6E.AFTER THREE DAYS.....	86
6F.TRANSITION (SCENE 4 TO 5)	87
7.FIFTH LETTER.....	90
8.SCENE 6/THREE WEEKS	102
9.SCENE 7-PART 1	107
9A.SCENE 7-UNDERSCORE.....	110
9B.SCENE 7-PART 2.....	112
10.TRANSITION (SCENE 7 TO 8)	118
10A.SCENE 8	120
11.FLASHBACK-PART 1	126
11A.FLASHBACK-PART 2	140
11B.FLASHBACK-PART 3	144
11C.FLASHBACK-PART 4.....	149
12.SUNRISE LETTER.....	158
12A.SCENE 9	165

12B.INTRO TO SCENE 10.....	173
13.SCENE 10.....	174
13A.NIGHTMARE.....	178
13B.TRANSITION (SCENE 10 TO 11).....	183
14.FORTY DAYS.....	185
14A.TRAIN SCENE (SCENE 11).....	189
14B.LOVING YOU.....	190
14C.TRANSITION FROM TRAIN SCENE.....	193
14D.SCENE 11.....	195
15.SCENE 12.....	199
15A.SCENE 12 (UNDERScore).....	202
15B.CHRISTMAS MUSIC.....	203
16.SCENE 13.....	205
16A.TRANSITION TO SCENE 14.....	218
17.SCENE 14 (GIORGIO).....	220
17A.SCENE 14 (FOSCA).....	223
17B.DUEL.....	226
18.FINALE (SCENE 15).....	227
19.EXIT MUSIC.....	242

Happiness — Part 1

3 Times

(Military drum)

Musical notation for Military drum part, measures 1-7. The notation is on a single staff with a 4/4 time signature. It features a series of eighth notes with accents, grouped into three measures of three notes each (marked '3') and four measures of two notes each (marked '2'). The dynamic marking is *f*.

Adagio (♩ = 124)

(Drum continues ad lib and dim. till cut off)

Musical notation for Adagio section, measures 1-7. The score is in 4/4 time with a tempo of ♩ = 124. It consists of three staves. The top staff is for the drum, with measures 1-7 indicated by numbers above the staff. The middle staff is for Flute, Oboe, and String tremolos (labeled "(Fl, Ob, Stgs trem, 'Stgs'") with a *ff* dynamic. The bottom staff is for Clarinet, Brass, and Piano (labeled "(Cl, Brs, Pno)"). Dynamics include *ff*, *mf*, and *mp*. A *Gua* (glissando) marking is present above the first staff.

Musical notation for Adagio section, measures 8-12. The score continues from the previous section. The top staff is for Violins (labeled "(Vlns, no trem.)") with dynamics *p* and *pp*. The middle staff is for Clarinet and Brass (labeled "(Cl, Brs)"), with dynamics *pp* and *loco*. The bottom staff is for Viola and Violoncello (labeled "(Vla, Vc)"), with dynamics *pp*. A *Gua* marking is present above the first staff.

Vamp

12A CLARA: 12B 13 a tempo 14 3

I'm so hap - py, I'm a - fraid I'll die Here in your

(8va)

pp
(Vc pizz)

Vamp

15 16 16A

arms. What would you do if I

17

18 19 3

died Like this— Right now, Here in your arms?

(F1)

(Vc)

(Bs pizz)

20 (CLARA) 21 22

Musical staff for Clara's vocal line, measures 20-22. The staff is in treble clef with a key signature of two flats and a 4/4 time signature. Measure 20 starts with a quarter rest, followed by eighth notes. Measure 21 continues with eighth notes. Measure 22 begins with a quarter rest, followed by eighth notes.

That we ev - er should have met Is a mi - ra - cle— Then in -

GIORGIO:

Musical staff for Giorgio's vocal line, measures 20-22. The staff is in treble clef with a key signature of two flats and a 4/4 time signature. Measures 20 and 21 contain whole rests. Measure 22 begins with a quarter rest, followed by eighth notes.

No, in - ev - i - ta - ble—

Piano accompaniment staff, measures 20-22. The staff is in bass clef with a key signature of two flats and a 4/4 time signature. It features a steady eighth-note accompaniment.

(Vln, Vla) P ("Hp") (Vc, Bs arco)

Piano accompaniment staff, measures 20-22. The staff is in treble clef with a key signature of two flats and a 4/4 time signature. It features a melodic line with slurs and dynamic markings: *P* and *("Hp")*. The bass clef part includes the instruction *(Vc, Bs arco)*.

23 24

Musical staff for Clara's vocal line, measures 23-24. The staff is in treble clef with a key signature of two flats and a 4/4 time signature. Measure 23 contains eighth notes, and measure 24 begins with a quarter rest, followed by eighth notes.

ev - i - ta - ble, yes, But I con - fess It was the look— The sad - ness in your

Musical staff for Giorgio's vocal line, measures 23-24. The staff is in treble clef with a key signature of two flats and a 4/4 time signature. Measures 23 and 24 contain whole rests.

The look?

(Sings)

Piano accompaniment staff, measures 23-24. The staff is in bass clef with a key signature of two flats and a 4/4 time signature. It features a melodic line with a slur and the instruction *(Sings)*.

Piano accompaniment staff, measures 23-24. The staff is in treble clef with a key signature of two flats and a 4/4 time signature. It features a melodic line with a slur and a dynamic marking *P*.

(Vc, Bs)

25 (CLARA) 26 27

eyes That day When we glanced At each oth - er in the park. Un - hap - pi - ness can

(GIORGIO)

We were both un - hap - py. —

(Cls)

(Hn) *mf*

28 *rall.* 29 30

be se - duc - tive. — How quick - ly pi - ty leads to

You pi - tied me... How quick - ly pi - ty leads to

(Ww's, Bells)

p

31

Tranquillo

(CLARA)

poco rall.

a tempo

poco rall.

32

33

34

love. _____

All this

(GIORGIO)

love. _____

("Hp")

mp (*Cl*) *pp*

35

a tempo

36

37

hap - pi - ness

Mere - ly from a glance In the park.

p

38

39

40

So much hap - pi - ness,

So much

41 (CLARA) 42

love...

(GIORGIO)

I thought I knew what

(Fl)

(Cl, Hns)

43 44 45

I wish we might have met so much soon - er. —

love was. —

(Vns, Vla)

(Hr)

sub. pp

(Vc, Bs)

46 (CLARA) 47 48

I could have giv - en you My youth.

(GIORGIO)

I thought I knew what love was. I thought I knew how

(Cls)

49 50 (to -> 52)

All the time we lost...

much I could feel. I did - n't know what

(Hn)

52

(CLARA)

53

I've nev - er known what love was. And now I

(GIORGIO)

love was. But now I

(Vc, Bs)

54

55 *poco rall.*

do. It's what I feel with

do. It's what I feel with

(Clts)

(Tpt)

(Hns)

(+Vla)

56 *a tempo*
(CLARA) 57

you, _____ The hap - pi - ness I

(GIORGIO)

you, _____ The hap - pi - ness I

p ("Hp")

p (Cls)

(Stgs)

58 59

feel with you. _____ So much

feel with you. _____

p (Vlns)

60 **Rubato**
(CLARA)

61 62

hap - pi - ness Hap - pen - ing by chance In a park.

Detailed description: This block shows the first vocal line for Clara. It consists of three measures. Measure 60 contains the lyrics 'hap - pi - ness'. Measure 61 is a whole rest. Measure 62 contains the lyrics 'Hap - pen - ing by chance In a park.' The music is in a treble clef with a key signature of three sharps (F#, C#, G#).

(GIORGIO)

You are so beau - ti - ful... Not by

Detailed description: This block shows the second vocal line for Giorgio. It consists of three measures. Measure 60 contains the lyrics 'You are so beau - ti - ful...'. Measure 61 is a whole rest. Measure 62 contains the lyrics 'Not by'. The music is in a treble clef with a key signature of three sharps.

(Ww's, Bells)

(Vlns)

(Cl)

(Vla, Vc, Bs arco)

Detailed description: This block shows the piano accompaniment for measures 60-62. It includes staves for strings (Violins, Violas, Cellos, Double Basses), woodwinds (Woodswinds, Bells), and piano (Clarinets). The strings play a sustained harmonic accompaniment. The woodwinds and piano have melodic lines. The key signature is three sharps.

63

64

65

Sure - ly, this is hap - pi - ness No one else Has

Detailed description: This block shows the first vocal line for Clara in the second system. It consists of three measures. Measure 63 contains the lyrics 'Sure - ly, this is hap - pi - ness'. Measure 64 is a whole rest. Measure 65 contains the lyrics 'No one else Has'. The music is in a treble clef with a key signature of three sharps.

chance, By ne - ces - si - ty - By the sad - ness that we saw In each oth - er.

Detailed description: This block shows the second vocal line for Giorgio in the second system. It consists of three measures. Measure 63 contains the lyrics 'chance, By ne - ces - si - ty -'. Measure 64 contains the lyrics 'By the sad - ness that we saw'. Measure 65 contains the lyrics 'In each oth - er.'. The music is in a treble clef with a key signature of three sharps.

(Ww's, Bells)

Detailed description: This block shows the piano accompaniment for measures 63-65. It includes staves for strings, woodwinds, and piano. The strings play a sustained harmonic accompaniment. The woodwinds and piano have melodic lines. The key signature is three sharps.

66 (CLARA) 67

ev - er felt be - fore! Just a - noth - er

(GIORGIO)

Just a - noth - er

(Fl)

(Vins)

68 **Poco meno mosso** 69 70

love sto - ry, That's what they would claim.

love sto - ry, That's what they would claim.

(Cls, Hns)

f

(Vc, Bs pizz)

71 (CLARA) 72 73

A - noth - er sim - ple love sto - ry— Are - n't all of them the

Detailed description: This block shows the vocal line for Clara in measures 71, 72, and 73. The music is in a treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes. The lyrics are: "A - noth - er sim - ple love sto - ry— Are - n't all of them the".

(GIORGIO)

A - noth - er sim - ple love sto - ry— Are - n't all of them the

Detailed description: This block shows the vocal line for Giorgio in measures 71, 72, and 73. The music is in a treble clef with a key signature of three sharps. The melody is identical to Clara's line. The lyrics are: "A - noth - er sim - ple love sto - ry— Are - n't all of them the".

(Cl) (Hr) dim.

Detailed description: This block shows the piano accompaniment for measures 71-73. It features a bass clef with a key signature of three sharps. The left hand plays a simple harmonic accompaniment. There are dynamic markings: "(Cl)" above the staff, "(Hr)" below the staff, and "dim." below the staff.

dim.

Detailed description: This block shows the grand staff piano accompaniment for measures 71-73. The right hand plays a melodic line with a long slur over measures 72 and 73. The left hand plays a rhythmic accompaniment. A "dim." marking is present in the right hand.

74 75

same? No, but this is

Detailed description: This block shows the vocal line for Clara in measures 74 and 75. The music is in a treble clef with a key signature of three sharps. The melody is mostly whole notes. The lyrics are: "same? No, but this is".

same?

Detailed description: This block shows the piano accompaniment for measures 74-75. It features a bass clef with a key signature of three sharps. The left hand plays a simple harmonic accompaniment. A "same?" marking is present below the staff.

Detailed description: This block shows the grand staff piano accompaniment for measures 74-75. The right hand plays a melodic line with a long slur over measures 74 and 75. The left hand plays a rhythmic accompaniment.

76

poco rubato

(CLARA)

more, We feel more, This is so much more!

77

78

(GIORGIO)

This is so much more!

(Ww's, Hns)

mp

("Hp")

mp (Vc, Bs arco)

79

rall.

a tempo

80

rall.

Like ev - 'ry oth - er love sto - ry.

Like ev - 'ry oth - er love sto - ry.

(Ob)

(Cls)

(Hns)

82 83 (CLARA)

Some say

(GIORGIO)

Some say

(Cl, Hns) (Stgs) (+8vb)

(Cl)

(Vc, Bs)

84

a tempo

85 86 87

hap- pi- ness Comes and goes. Then this

hap- pi- ness Comes and goes. Then this

(Ob) (Cl)

(Hns) (Cl, Hns)

(Hp)

(Bs pizz)

(CLARA) 88 89

hap - pi - ness Is a kind of hap - pi - ness No one real - ly

(GIORGIO)

hap - pi - ness Is a kind of hap - pi - ness No one real - ly

(Ob)

(Hns)

Measures 88 and 89 for Oboe and Horns.

(Ww's, Bells)

Measures 88 and 89 for Woodwinds and Bells.

90 91

Measures 90 and 91 for vocal line.

knows.

knows.

knows. I thought I knew what

knows. I thought I knew what

(Hns)

(Vlns, Vla)

Measures 90 and 91 for Horns, Violins, and Viola.

(Vins)

(Vc, Bs)

Measures 90 and 91 for Violins and Violoncello/Double Bass.

92

(CLARA)

93

94

I'd on - ly heard what love was.

(GIORGIO)

love was.

I thought it was no more than a name For

(Cl, Hns)

(Ob, Stgs)

("Hp")

(Vc, Bs pizz)

95

96

97

I thought it was what kind - ness be - came.

I thought where there was

yearn - ing.

I'm learn - ing

p

pp

p

pp

(Vc, Bs arco)

rall. e dim.

98 (CLARA)

99

love There was shame. But with you There's just

(GIORGIO)

That with you There's just

(Stgs)

pp

ppp

100

a tempo

101

102

hap - pi - ness. End - less hap - pi - ness...

hap - pi - ness.

(Vns, Vla)

ppp

pp (Cls, "Celesta")

(Vc pizz)

103 104 105

(Fl solo)

(Celesta only)

106 107 108 109 *Vamp & Stop*

Vamp & Stop

After Happiness — Part 1

1a

GIORGIO:

I leave in five days.

Rubato (♩ = 76)

(Vln, "Stgs")

pp (Celeste)

(Vln, Vla)

Measures 1-4: The score shows a piano introduction. The upper staff (Violins) has a melodic line with notes G4, A4, B4, C5, D5, E5, F5, G5, tied across measures. The lower staff (Violins/Violas) has a harmonic accompaniment with notes G3, B3, D4, E4, F4, G4, tied across measures. The tempo is marked 'Rubato' with a quarter note equal to 76 beats per minute. The dynamic is 'pp' (pianissimo) with the instruction '(Celeste)'. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

Measures 5-8: Continuation of the piano introduction. The melodic line in the upper staff continues with notes G5, A5, B5, C6, D6, E6, F6, G6. The accompaniment in the lower staff continues with notes G4, B4, D5, E5, F5, G5.

Measures 9-12: Continuation of the piano introduction. The melodic line in the upper staff continues with notes G6, A6, B6, C7, D7, E7, F7, G7. The accompaniment in the lower staff continues with notes G4, B4, D5, E5, F5, G5.

Measures 13-16: Continuation of the piano introduction. The melodic line in the upper staff continues with notes G7, A7, B7, C8, D8, E8, F8, G8. The accompaniment in the lower staff continues with notes G4, B4, D5, E5, F5, G5.

CLARA: I must go. I'm expected.

Measures 17-20: Continuation of the piano introduction. The melodic line in the upper staff continues with notes G8, A8, B8, C9, D9, E9, F9, G9. The accompaniment in the lower staff continues with notes G4, B4, D5, E5, F5, G5.

Segue

Happiness — Part 2

Rubato (♩ = 76)

GIORGIO:

1 2 3

God, You are so

(Alto Flute)

p (Cis)

(Stgs)

Detailed description: This system contains the first two measures of the vocal line and the beginning of the piano accompaniment. The vocal line is in 3/4 time, starting with a quarter note 'God,' followed by a quarter rest, then a quarter note 'You', a quarter rest, a quarter note 'are', a quarter rest, and a quarter note 'so'. The piano accompaniment features a treble clef with a melody of eighth notes and a bass clef with a steady eighth-note accompaniment. The piano part includes dynamic marking 'p' and performance instructions '(Alto Flute)' and '(Stgs)'. Measure numbers 1, 2, and 3 are indicated above the vocal line.

3 4 5 *rall.*

beau-ti-ful. I love to see you in the light, Clear and beau-ti-ful.

rall.

Detailed description: This system contains the next four measures of the vocal line and piano accompaniment. The vocal line continues with eighth-note phrases: 'beau-ti-ful.' (measures 3-4), 'I love to' (measure 5), 'see you in the light,' (measures 6-7), and 'Clear and beau-ti-ful.' (measures 8-9). The piano accompaniment continues with similar rhythmic patterns. The tempo marking 'rall.' appears above measure 5. Measure numbers 3, 4, and 5 are indicated above the vocal line.

6 (GIORGIO) *poco rall.* 7 *dolce*

Mem - o - rize — Ev - 'ry inch, Ev - 'ry part of you, To

CLARA:
No...

(Hp)
(+B Cl)

8 A Tempo 9 *rall.*

take with me. — Your feet so soft, As if they'd

Gior - gio...

(Stgs)
(Alto Flute)
(Hp)
(Cls)
(B Cl, Stgs)

A Tempo

12 A Tempo

10 (GIORGIO) 11 *rall.* 12

ne - ver touched the ground— Your skin so white, So pure, So de - li - cate. Your smell so

(CLARA)

I can't... Not now...

13 14

sweet, Your breath so warm. I will sum mon you in my mind, I'm painting you in -

15 (GIORGIO) 16 *poco rall.*

de - li - bly on my mind. We must fill ev - 'ry mo - ment. —

(CLARA)

Let me go... All this

f (Via, Vc tremolando) *sub. p*

17 **Poco Animato** (♩ = ♩) 18 19

Oh my

hap - pi - ness En - ded by a word in the dark.

(Hns) *p*

(Via, Vc trem.) *p*

(Cls)

(Bs pizz)

(GIORGIO)

20 21 22

love, oh my dar - ling...

(CLARA)

So much hap - pi - ness Was - n't meant to

(Vlns trem.) (sim.)

23 24

I am here, I am with you, I am yours. _____

last. I ne - ver knew what

(Cl)

(Vlns, no trem.)

("Hp")

(B Cl)

25

(GIORGIO)

26

Your skin, Your sil - ken hair...

(CLARA)

love was. I al - ways thought I

(Hns)
(Vc)

(Cl)

(Stgs)

("Hp")

(B Cl, Bs arco)

27

28

Your breasts, Your lips... I want you ev - ry

did - n't de - serve it. I did - n't know what

(GIORGIO)

Musical staff for Giorgio, measures 29-30. The staff is in treble clef with a key signature of two sharps (F# and C#). Measure 29 contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. Measure 30 contains a whole note D5.

min - ute of my life...

(CLARA)

Musical staff for Clara, measures 29-30. The staff is in treble clef with a key signature of two sharps. Measure 29 contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. Measure 30 contains a whole note D5.

love was. I don't know how I'll

Piano accompaniment staff, measures 29-30. The staff is in bass clef with a key signature of two sharps. Measure 29 contains a half note G3, a half note F#3. Measure 30 contains a half note E3, a half note D#3.

Piano accompaniment staff, measures 31-32. The staff is in treble clef with a key signature of two sharps. Measure 31 contains a half note G4, a half note F#4. Measure 32 contains a half note E5, a half note D#5.

Musical staff for Giorgio, measures 31-32. The staff is in treble clef with a key signature of two sharps. Measure 31 contains a whole rest. Measure 32 contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5.

I will al - ways be here.

Musical staff for Clara, measures 31-32. The staff is in treble clef with a key signature of two sharps. Measure 31 contains a whole rest. Measure 32 contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5.

live when you're gone! I don't know how I'll

Piano accompaniment staff, measures 31-32. The staff is in bass clef with a key signature of two sharps. Measure 31 contains a half note G3, a half note F#3. Measure 32 contains a half note E3, a half note D#3.

(Cym)

Piano accompaniment staff, measures 31-32. The staff is in treble clef with a key signature of two sharps. Measure 31 contains a half note G4, a half note F#4. Measure 32 contains a half note E5, a half note D#5.

(Vc)

33

Tempo Primo
poco rubato

34

(to 37)

Musical staff for measure 33, showing a whole note chord in the treble clef.

(CLARA)

Musical staff for Clara's vocal line, showing a whole note chord.

live...

Gior - gio... —

(Hp)

Piano accompaniment for measures 33-34, featuring a rhythmic pattern in the bass clef and a sustained chord in the treble clef.

(Cym)

(Stgs)
(in 8vs)

ff

(Wu's,
Tpt)

(Hn)

Piano accompaniment for measures 35-36, featuring a complex rhythmic pattern with triplets and a sustained chord in the treble clef.

(B Cl, Hn, Vc, Bs)

37

38

Musical staff for measure 37, showing a whole note chord.

Musical staff for Clara's vocal line, showing a whole note chord.

Don't leave me...

Piano accompaniment for measure 37, featuring a rhythmic pattern in the bass clef and a sustained chord in the treble clef.

Piano accompaniment for measure 38, featuring a complex rhythmic pattern with triplets and a sustained chord in the treble clef.

March Tempo (♩ = 120)

(Military Drum)

39

3

(Ad lib)

40

Musical score for measures 39-40. The top staff is a Military Drum part with a triplet of eighth notes in measure 39 and a rest in measure 40. The piano accompaniment consists of three staves: Treble Clef (Cl, Hns), Bass Clef (B Cl), and a lower Bass Clef (Stgs). The piano part starts in measure 39 with a piano (*p*) dynamic and continues through measure 40, ending with a *dim.* (diminuendo) marking. The piano part features chords and moving lines in both hands, with a large slur over the first two measures.

41 (Military Drum)

42

43

Musical score for measures 41-43. The top staff is a Military Drum part with a rhythmic pattern of eighth notes in measure 41, a rest in measure 42, and a rhythmic pattern in measure 43. The piano accompaniment consists of three staves: Treble Clef, Bass Clef, and a lower Bass Clef. The piano part features long, sustained chords in both hands, with a large slur over the first two measures and a horizontal line in the lower Bass Clef staff in measure 43.

Segue

Underscore

March tempo (♩ = 120)

(Military Drum)

1 2 3 4

(ad lib)

5 6 7 8

9 10 11 12

13 14 (to 17)

New tempo

17 18

19 20

First Letter

2

BARRI: ...just a white lie away.

1 (Muted Tpt) (to 3)

A Tempo
Andante (♩ = 104)

3 **CLARA:** Cla - ra... 4 **GIORGIO:** I cried...
Cla - ra... I cried.
(Cls) p (Vc)
(Sigs)

5 Im - a - gine that, A 6 sol - dier who cries...
Im - a - gine that, A sol - dier who cries...
("Hp")
(Bs; B Cl 8va)

7 (CLARA)

I had to hide my eyes So the oth - ers on the train That car - ried me a -

(GIORGIO)

(“Hp”)

cresc. poco a poco

10 (CLARA)

way from you Would think I was a -

(to—>)

(Vlns, Vla)

(Vc)

28 **Rubato** (♩ = 104)

GIORGIO: Music? (dialogue)

29 30

sleep.

(Piano solo)

p (Stgs)

tr

b2.

tr

Musical notation for measures 31 and 32. The right hand (RH) has a treble clef and a key signature of one sharp (F#). Measure 31 contains a half note G4. Measure 32 contains a half note A4. A trill (tr) is written above the A4 in measure 32. The left hand (LH) has a treble clef and plays a continuous eighth-note accompaniment.

Musical notation for measures 33 and 34. The right hand (RH) has a treble clef. Measure 33 contains a half note G4. Measure 34 contains a half note A4. A trill (tr) is written above the A4 in measure 34. The left hand (LH) has a treble clef and plays a continuous eighth-note accompaniment.

Musical notation for measures 35 and 36. The right hand (RH) has a treble clef. Measure 35 is marked *rit.* and contains a half note G4. Measure 36 is marked *(molto rit.)* and contains a half note A4. The left hand (LH) has a treble clef and plays a continuous eighth-note accompaniment. The piece concludes with a double bar line and the word *Segue* below.

Second Letter

AUGENTI: ...has a letter from an admirer.

Andante (♩ = 104)

2 CLARA:

1
2
3

Gior-gio... I, too, have cried In -

(Cls)
p

fp (Hns, Stgs)
(Stgs only)
(Vc)

side.

You must not be a - shamed of your tears. I

GIORGIO:

You must not be a - shamed of your tears.

("Hp")
p

(Bs; B Cl 8va)

(CLARA)

love you for your tears. Your ab - sence on - ly makes my

(GIORGIO)

Your ab - sence on - ly makes my

("Harpichord")

mp

(CLARA)

love grow strong - er. ———

(GIORGIO)

And when I can - not bear it

(Vlns, Vla)

(Ve)

(CLARA)

an - y long - er ———

(GIORGIO)

an - y long - er ———

11 Vamp and stop on screen

(Fosca screams)

(long fade)

Third Letter

COLONEL: You, too,
will get used to life among us.

Andante (♩ = 66)

1 *2 times*

(Military Drum)

2 (Tpt)

3

(Vc, Bs pizz)

4

5

CLARA:

Cl - ra, I'm in

6 (CLARA)

hell.

7

8

Liv - ing hell. This God - for - sa - ken place--

GIORGIO:

This is hell.

SOLDIERS:

Liv - ing hell.

SOLDIER 1:

This God - for - sa - ken

9 (CLARA) 10

This ster - ile lit - tle town, These pom - pous lit - tle

(SOLDIER 1)

place---

11 (CLARA) 12 13

men,

(GIORGIO)

This mil - i - ta - ry mad - ness...

SOLDIER 1:

This mil - i - ta - ry mad - ness... U - ni - forms, u - ni - forms...

SOLDIER 2:

This mil - i - ta - ry... U - ni - forms, u - ni - forms...

(Hns)
(Hu 2 cued in Bassoon)

14 15

(GIORGIO)

Mil - i - ta - ry mad - ness.

(CLARA)

My days are

My days are

ALL SOLDIERS:

Mil - i - ta - ry...

(Tpt)

16 17

spent in man - eu - vers

My eve - nings in dis -

spent in man - eu - vers

My eve - nings in dis -

U - ni - forms, u - ni - forms...

18 (CLARA) 19

cus - sing the day ————— My nights are spent in

(GIORGIO)

cus - sing the day —————

(SOLDIERS)

This is hell—

20 21 22 (to->27)

think - ing of you. —————

Don't for - get me, Cla - ra...

mp

27

(Military Drum)

31 32 33 34 35 36 G. P.

(dialogue continues)

37 DOCTOR: Good day.

GIORGIO:

Musical score for measures 37-38. The top staff is a vocal line for Giorgio, starting with a whole note rest in measure 37 and a half note in measure 38. The piano accompaniment consists of three staves: Treble Clef (Tpt), Treble Clef (Cl), and Bass Clef (Stgs). Measure 37 features a piano introduction with eighth notes in the Tpt and Cl parts. Measure 38 continues with similar accompaniment. The lyrics "Cla - ra, don't for -" are written below the vocal line.

Cla - ra, don't for -

39 40 41
get me. Keep me close to you, Cla - ra...

Musical score for measures 39-41. The top staff is a vocal line for Giorgio, with lyrics "get me. Keep me close to you, Cla - ra...". The piano accompaniment consists of three staves: Treble Clef (Cl), Treble Clef (pp), and Bass Clef (Stgs). Measure 39 has a piano introduction. Measures 40-41 feature a sustained piano accompaniment with long notes in the Cl and Stgs parts. The lyrics "get me. Keep me close to you, Cla - ra..." are written below the vocal line.

42 (Tpt) mp

43 44

Musical score for measures 42-44. The top staff is a piano line for the Trumpet (Tpt), starting with a piano introduction in measure 42 and continuing with eighth notes in measures 43 and 44. The piano accompaniment consists of three staves: Treble Clef (Cl), Treble Clef (pp), and Bass Clef (Stgs). Measure 42 has a piano introduction. Measures 43-44 feature a sustained piano accompaniment with long notes in the Cl and Stgs parts. The lyrics "Cla - ra..." are written below the vocal line.

p

Fourth Letter

5

RIZZOLI: Why keep setting her place?

Musical score for Rizzoli's first line. The vocal line has two phrases labeled 'A' and 'B'. The piano accompaniment includes a trumpet part marked '(Tpt)' and 'pp'.

Musical score for Rizzoli's second line and the start of Giorgio and Clara's lines. The vocal lines are:

1 **RIZZOLI:** ...gambler of you yet.

2 **GIORGIO:** Gentlemen.

3 **CLARA:** How could I for -

GIORGIO: How could I for -

The piano accompaniment includes dynamics 'pp' and 'p', and markings '(Cl, Hn)' and '(Bsn, Bs)'.

Musical score for Clara's second line. The vocal line has lyrics:

4 get you? Yes - ter - day I

5

The piano accompaniment includes dynamics 'ten.' and '5'.

6

(CLARA)

7

8

9

walked through the park To the knoll where we met. Af - ter - wards I

(Vlns)

(Triangle)

(Fl, Ob)

(Fl; Ob Sub)

p

(Hrn)

(Cl, Bsn, Vla)

(Vc, Bs pizz)

10

11

12

sat on the bench Where we sat All that

13

13A

13B

sul - try af - ter - noon. I thought a - bout our

(Cl)

mp

(Bsn)

13C

(CLARA)

grazioso

13D

13E

room, Our lit - tle room, Where we were hap - py,

(Fl; Cl Sub)

(Vlns)

(Bsn, Vla)

(Bs)

(Bsn, Vc)

13F

13G

13H

And where we shall be hap - py a - gain,

(Triangle)

(Vlns, Vla)

(Vlns)

(Bsn, Vla)

13I

13J

Some day. I see us in our

(Cl)

(Hrn)

(Ob)

13K

(CLARA)

13L 13M 13N (to 14)

room, Our lit - tle room, And I don't feel so a - lone an - y

(Triangle)

(Hns)

(Ob)

(Vins, Vla)

(Bsn)

(Vc, Bs)

14

Moderato

15

16

more... I close my

(Triangle)

(Pno solo) (cued in Fl)

tr

p

(Cl)

(Vc solo)

17

18

19

eyes, Im - a - gin - ing that you are there, Im - a - gin - ing your

tr

(Bsn)

20 (CLARA) 21

fin - gers touch - ing mine, _____ Im - a - gin - ing our

The first system shows Clara's vocal line starting at measure 20. The lyrics are "fin - gers touch - ing mine," followed by a long horizontal line, and then "Im - a - gin - ing our". The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines.

22 23 24 25

room, The bed, The se - cre - cy, The world out - side, Your mouth on mine —

FOSCA:
Cap - tain...

tr

ten.

(Bsn)

The second system continues Clara's vocal line from measure 22 to 25. The lyrics are "room, The bed, The se - cre - cy, The world out - side, Your mouth on mine —". Below the vocal line, there is a staff for FOSCA with the lyrics "Cap - tain...". The piano accompaniment includes a trill (tr) in measure 23 and a tenuto mark (ten.) in measure 25. A bassoon part is indicated by "(Bsn)" in measure 23.

Segue

Fosca's Entrance—Part 1

Adagio (♩ = 76)

1 2 **FOSCA:** *ten.*

I hope I did - n't star - tle you.

(Ob) *tr*

(Stgs) *p* (+Hp)

3 4 **(FOSCA)** 3 *My cousin has told me about you.*

GIORGIO: 3 *Cap - tain Ba - chet - ti. I know.*

Sig - nor - a Ric - ci, I'm Cap - tain Ba - chet - ti—

(Hp)

(Hp)

5 **(FOSCA)** *(he seats her)* 6

I came to thank you for the books. I would have soon - er, but I've

tr

7 (FOSCA)
 been so ill.

(GIORGIO)
 Well, now you seem to be feel - ing more nor - mal.

tr

FOSCA: Normal? I hardly think so.
 Sickness is normal to me, as health is to you.

Excuse me. I shouldn't speak of my troubles.
 I have been going through a period of deep melancholy.

8 9

(B Cl)
 (Cl)

9A 9B 9C 9D

(B Cl)

Poco con moto

poco rall.

a tempo

poco rall.

10

Poco Rubato

FOSCA: I so enjoyed the novel by Rousseau.

11

The character of Julie is a great mystery. (FOSCA)

I do not read to

poco rall.

a tempo

poco rall.

12

think.

I do not read to learn.

13

I do not read to

a tempo

poco rall.

sub. mp

14

15

16

search for truth, I know the truth, the truth is hard-ly what I need.

I read to

a tempo

poco rall.

17 (FOSCA)

18

dream. I read to live in oth - er peo - ple's

(Pno)
(Hns, Pno)
(Triangle) (+Stgs)

poco rall.

a tempo

19

20

lives. I read a - bout the joys the world dis -

(Vlns; Hns Sob)

poco rall.

sub. f

21

22

pen - ses to the for - tu - nate, and lis - ten for the e - choes. I read to

(Ob) (Stgs)
(Cl, Bsn)
(Bsn)

rit.
(FOSCA)

live, To get a-way from life! No, Cap-tain,

poco rall.

(Bsn, Pno)

(Vc pizz) (+Bs pizz)

26 **Poco con moto**

no il - lu - sions. I rec - og - nize the li - mits of my dreams.

(Stgs)

(Cl, Hns)

(Pno)

(Vc, Bs pizz)

poco accel.

I know how pain - ful dreams can be Un -

(Bsn)

rallentando

31 less you know — They're mere - ly dreams. 32 There is a

This block contains the musical notation for measures 31 and 32. The vocal line is in a 4/4 time signature and features a melodic line with lyrics. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The grand staff includes piano and celeste parts, with the celeste part marked with a 'y' for tremolo.

33 **A la valse**

34 flow - er — Which of - fers nec - tar at the top, 35 36 De - li - cious

(Vlns) *pp*
(Bells) (Celeste)
(Vla) (E.H.)

This block contains the musical notation for measures 33 through 36. The tempo is marked 'A la valse' and the time signature changes to 3/4. The vocal line continues with lyrics. The piano accompaniment features a waltz-like feel. The grand staff includes parts for Violins (Vlns), Bells, Celeste, Viola (Vla), and Electric Harp (E.H.), all marked with a piano (*pp*) dynamic.

37 nec - tar on the top, 38 And bit - ter poi - son un - der - neath. 39 The but - ter - fly that

This block contains the musical notation for measures 37 through 39. The vocal line continues with lyrics. The piano accompaniment maintains the waltz-like feel. The grand staff includes piano and celeste parts.

a tempo

40 (FOSCA)

41

42

43

stays too long — And drinks too deep Is doomed — to die.

poco rall.

a tempo

44

45

46

I read to fly, — to skim. — I do not read to

Tempo primo

poco con moto

poco rall.

a tempo

poco rall.

47

48

swim.

I do not dwell on dreams.

I know how soon a

a tempo

(FOSCA)

49 50 51

dream be-comes an ex-pec-ta-tion. How can I have ex-pec-ta-tions?

(Hns)

(Vins, Vla; Bsn, Vc Sob) (Pno) (Pno) (Stgs) (+Fl, Ob) (+Vc) (Pno, Bs)

rall.

52 53

Look at me. No, Cap-tain, look at me! Look at me! I do not hope for

(Brs) (+Cl, Bsn)

54

55

what I can - not have! I do not cling to things I can - not keep! The more you

(Cl, Bsn, Hns) (Pno, Vc, Bs)

Con moto
(FOSCA)

56

cling to things, the more you love them, The more the

(Fl, Cl) *p*

(Vc)

58 59 60 *poco rall.*

pain you suf - fer When they're tak - en from you... Ah, but

(Vla)

61

a tempo

62 63 64

if you have no ex - pec - ta - tions, Cap - tain, You can

(Fl, Cl) *pp*

(Vla, Vc)

65 66 67 (laughs)

nev - er have a dis - ap - point - ment.

(Ob) *tr*

p

Segue

Fosca's Entrance — Part 2

Moderato (♩ = 64)

1 2 **FOSCA:** 3 4

I must be mad to chat-ter on a-bout my - self like this to you, for -

(2 Vlns soli)
pp (Ob)
(Vc)
(Triangle)

5 **(FOSCA)** 6 7 8 *on cue:*

give me. No, for-give me, please. Have you ex-plored the

GIORGIO: **(GIORGIO)**

I as - sure you... But tru-ly there is noth-ing to forg...

9

(FOSCA)

town? _____ It is re - mote, _____

(Fl, Cl) (Vla) (Vc pizz) (Triangle)

mp *mp leggiero*

_____ is - n't it? And pro - vin - cial,

15 *sub. mf* 16 *mp* 17

don't you think? And ev - 'ry - thing so brown: the streets, _____

(Hns) (Fl solo) (Vla) (Tri) (Vc pizz) (Bsn) (Bs pizz)

(FOSCA)

18 19 20

the fields, The riv - er e - ven, Though there are some love - ly

21

(FOSCA)

22 23 24

gar - dens. ——— You do like gar - dens, I hope. Good. I can show you

GIORGIO:
Yes.

p ("Hp," Stgs)

(FOSCA)

(GIORGIO)

(smiles uncomfortably)

25 26 27

gar - dens. ——— And then of course there is the

(Fl)

("Hp," Stgs) (EH, Vla)

28

(FOSCA)

(to ->) 30

cas - tle. The ru - ined cas - tle.

(muted Hns)

p

("Hp")

(Ww's, Bells)

(Bsn, Stgs)

31

32

ru - ined, I sup - pose. **GIORGIO:** I like to take ex -

(muted Hns)

I did - n't know there was a cas - tle.

("Hp")

33

34

cur - sions there... when I'm in bet - ter health. Per - haps you'll

(Bsn, Bs)

(FOSCA) 36 **GIORGIO:**

35 join me... and my cou - sin... 37 One day... That would be delightful.

(Vlns)
pp

(Fl solo)
("Celesta")

GIORGIO: 39 (10->41)

I don't be - lieve I've seen a flow - er or a gar - den since the

cresc. poco a poco

41 day I ar - rived. 42 43 44

pp

("Celesta")

ppp *(Triangle)* Segue

Funeral Drums

Largo

(Military Drum, snares off)

Musical notation for a military drum part. The notation is on a single staff with a 4/4 time signature. It begins with a dynamic marking of *mp* and a first ending bracket. The melody consists of a series of notes: a quarter note, a quarter note, a half note, a quarter note, a quarter note, a quarter note, and a quarter note. A second ending bracket is placed under the final two notes. The piece concludes with a double bar line.

Scene 3 - Part 1

GIORGIO: It's good to know that
the dead here can go to their graves...

(Fosca collapses) Help! Doctor!!

Agitato (♩ = 66)

GIORGIO: *Safety*

1 2 3

(Vlns, Tpt)

("Harpichord") (+Ww's)

(Triangle)

How can I de - scribe her? The

4 5 6

(Vlns)

(Hns, Vla) (Vc pizz)

wretch - ed - ness, God, the wretch - ed - ness and the suf - fer - ing, The des - per - a - tion

7 (GIORGIO) 8 9

of that poor un-hap-py crea - ture— The em - bar - rass - ment, Cla-ra,

10 11

Look - ing at that lone - li - ness, Lis - ten - ing to all that self -

Con moto 12 12A **SOLDIERS:**

pi - ty... — The

p (Bs pizz)

12B (SOLDIERS) 12C 12D 12E

town ————— It is re - mote, ————— Is - n't it?

(Vlns. - 8va)

(Hns) *sf*

(Bsn, Vc pizz)

12F 12G 12H 12I

And pro - vin - cial, Don't you think? And ev - 'ry - thing so

(Piccolo Snare Dr.)

(Ww's, Hns)

(Stgs)

(Bsn, Vc pizz)

(Hns)

(Bsn)

(Hns, Bs pizz)

12J 12K 12L

brown: The streets, ————— the fields, The riv - er e - ven...

3 3 3

(Hns)

(SOLDIERS)

12M 12N 12O 12P

Of course there is the cas - tle... ———

OTHER SOLDIERS: *p*

The ru - ined cas - tle...

(Hrs)

(Vlns, Vla)

(Vlns)

("Hp")

(Vla)

(Bsn, Vc, Bs)

12Q 12R 12S 12T

(Fl)

("Hp")

13

DOCTOR: Look at how they've let this garden go.

COLONEL: This is not Milan, Doctor.

14

(Vlns, Vla)

(EH)

p

("Hp")

(Vc, Bs)

DOCTOR: I'm all too well aware of that.

(dialogue continues)

15 (to->) 18 19

(Cl)

("Hp")

20 21 22

(Via)

(Fl)

(Cl)

23 24 25

FOSCA: I know how to walk. My cousin likes to treat me like a child.

(+Vlns)

26

GIORGIO:
Safety (last time)

27

All the while as we strolled, Cla - ra—

(Vns)

(Fl tacet on repeat)

("Harpichord")

("Hpschd," Vla)

(Bs pizz)

FOSCA: I hope I didn't
frighten you the other day.

GIORGIO: No not at all.

(GIORGIO)

28

28A

29

—I could see you read - ing my

(Vc)

(+Bs pizz)

(Vc)

FOSCA: I'm not afraid of death.

29A

30

let - ter.

All the while as we

(+Bs pizz)

31

FOSCA: I rather think I'd
welcome dying. It's everything...

...that follows that I dread:
being shut up in a coffin,

31A

32

strolled—

(EH)

("Hpschd")

(Stgs)

...smothered in the earth, turning into dust.

These images send me into a state of terror.

(Clara enters)

32A

33

33A

34

GIORGIO:

35

36

—All I saw, All I knew, All that I could think of was

(Cl)

(Vlns)

(+Bells)

pp

("Hpschd")

(Stgs)

cresc. poco a poco

(Vc)

FOSCA: Even talking of this makes me...

GIORGIO: Surely if you are sick, there is always the hope that you will get better.

CLARA:

37 (to 39) 39

you. —All that I could think of was

(Cl)

(Vla, Vc, Bs)

40

L'istesso (♩ = ♩)

FOSCA: Hope, in my case, is in short supply.

GIORGIO: Well then, one must look to life for whatever pleasures it can offer.

FOSCA: And what might they be?

41 42 43

you. How ri-dic-u-lous To be look-ing at

(Cl)

(b) (b) p (Stgs)

GIORGIO: Helping others, for example.

FOSCA: Helping others!

FOSCA: I have worked in poorhouses, Captain.

44 45 46 47

her And be think-ing of you. How could an-y-one

(cued in Hn)

p ("Hp," Stgs) dim.

(Vc)

I felt no different.

Pity is nothing but passive love.

Dead love.

48 (CLARA)

49

51

4

So un - beau - ti - ful

Stir my mem - o - ry of you?

To feel a wo - man's

Musical score for Clara's first line of music. The vocal line is in 4/4 time, starting at measure 48. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. A dynamic marking of *pp* is present. A performance instruction *(Ww's, "Hp")* is written above the piano part.

L'istesso (♩=♩)
—Rubato—

52

53

touch,

To touch a wo - man's hand, ———

Re - mind - ed me how

Musical score for Clara's second line of music. The vocal line is in 4/4 time, starting at measure 52. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. A dynamic marking of *pp* is present, along with the performance instruction *(Ww's)*.

poco accel.

54

55

poco rall.

much I long to be with you, — How long I've been with-out you near. And then to hear a wo - man's

Musical score for Clara's third line of music. The vocal line is in 4/4 time, starting at measure 54. The piano accompaniment consists of four staves (treble and bass clef). Performance instructions include *(Hns, Vins)*, *(Pno, +Cls, Vla, Vc)*, *cresc.*, and *(Bs)*.

a tempo

(CLARA)

56 57

voice, _____ To hold a wo-man's arm, _____ To feel a wo-man's

(Hns, Vlms) (Cls)

(Vc)

GIORGIO: These thoughts are bad for you.
You must concentrate on everything...

...around you that suggests
beauty and life. These trees,...

58

59

60

touch...

(Pno)

(Cl)

pp

(Pno)

(Stgs)

...these flowers,
the warm smell of the air--

FOSCA: You make it sound so simple,
Captain. As if a flower or a tree could
somehow make one happy.

CLARA:

61

62

Per - haps it was the

63 (CLARA) 64

dress, The fra-grance of her dress, The light per-fume of silk That's warm from be-ing in the sun, That

(Cls)

(Vc)

65 66

GIORGIO: There is no absolute happiness in anyone's life, Signora. The only happiness we can be certain of is love.

ming-les with a wo-man's own per-fume, The fra-grance of a wo-man... —

(Hn)

(Cls)

(Pno)

(EH)

(Stgs)

66A 66B (CLARA)

The gar-den filled with

(+Cl)

FOSCA: Are you speaking of friendships? Family?

GIORGIO: I'm speaking of a superior kind of love—

67 you—

67A —And all that I could

(EH)

the kind between two people.

poco rall.

FOSCA: Two people...

GIORGIO: Yes.

a tempo

poco rall.

68 do ————— Be- cause of you ————— Was talk of love—

69 Love that

GIORGIO:

Love that

(Vln)

(Cls) (cued in Pno)

(Vc pizz) (cued in Pno, "Stgs")

Segue

Scene 3—Part 2

CLARA:

fills Ev-'ry wak-ing mo-ment, Love that grows Ev-'ry sing-le

GIORGIO:

fills Ev-'ry wak-ing mo-ment, Love that grows Ev-'ry sing-le

(Stgs)

pp

(Cls)

p

(Vc pizz) (Cued in "Stgs")

4 day, Love that thinks Ev-'ry-thing is pure, Ev-'ry-thing is beau-ti-ful,

5 6 7 day, Love that thinks Ev-'ry-thing is pure, Ev-'ry-thing is beau-ti-ful,

(Pno)

(Cls, Vla, Vc)

(Bs pizz)

8 (CLARA) 9 10

Ev - ry - thing is pos - si - ble. Love that fu - ses

(GIORGIO)

Ev - ry - thing is pos - si - ble. Love that fu - ses

(Brs) *p* (Vlns) (+8va)
(B Cl, Pno, Vc) (+Bs)

11 12 13

two in - to one, Where we think the same

two in - to one, Where you think the same

(Ww's) (Triangle Tamb.) (Vlns) (+8va) (Pno) (Pno, Bs) (Vla, Vc sustain on E)

14 (CLARA) 15 16

thoughts, Live as one, Breathe as one.

(GIORGIO)

thoughts, Want the same things, Live as one, Feel as one, Breathe as one.

(Vla, Vc)
(Perc. continues simile thru m. 21)

17 18 19

Love that shuts a - way the world, That en - vel - ops my

Love that shuts a - way the world,

(+Hns)
p

20 (CLARA) 21 22

soul, That en - no - bles my life, Love that

(GIORGIO)

That en - vel - ops your soul, Your life, Love that

(Cls)

(Vc pizz)

23 24 25 26

floods ————— Ev - ry liv - ing mo - ment. Love like

floods ————— Ev - ry liv - ing mo - ment. Love like...

(Vlns, Vla)

(Fl)

(+Bs)

FOSCA: Love like?

27 (CLARA)

28

29

ours.

GIORGIO:

A great blindness,
if you will.

(GIORGIO)

Like wine.

An in - tox - i - ca - tion...

(Cl, Pno)

pp

(Vlns)

dim.

pp

30 *Safety* 31 32

FOSCA: Yes, I've read
about that love. But you speak
of it as one who lives it.

(she stumbles)
I don't feel well.
I must go back.

(Pno only)

Scene 3—Part 3

(dialogue continues)

GIORGIO: I'm sorry.

FOSCA: You can be incredibly cruel, Captain.

GIORGIO: Cruel?

Agitato (♩ = 66)

Safety

FOSCA: 3A

1 (to 3) 3

To speak to me of

("Harpichord")

p

(Cls)

GIORGIO: Forgive me.

I didn't mean to speak—

4 5

love— To dan - gle words like

(Vc (Hn) pizz)

6 7 8

"Hap - pi - ness," "Beau - ti - ful," "Su - per - i - or"— You can't be that na -

9 (FOSCA) 10 11 12

ive. You with all your books, Your taste, Your sen - si - tiv - i - ty,

(Wu's, Stgs)

("Hpschd")

("Hpschd," Vc arco)

(B Cl, Bs pizz)

13 14 15

I thought you'd un - der - stand. The oth - ers— well, They're

(+Hno)

("Hpschd," Vc)

16 17

all a - like. Stu - pi - di - ty is their ex - cuse, As ug - li - ness is

(Cl)

(FOSCA)

(to—>39)

18 19 20

mine, ——— But what is yours? I've watched you from my

(Vc)

39

40 41

win dow. I saw you on the day that you ar - rived. ———

(Solo Vln)

(Celesta)

(B Cl, Stgs)

(Bs pizz)

42 43 44

Per haps it was the way you walked, ——— The way you

(Stgs)

45 (FOSCA) 46 47

spoke to your men. I saw that you were diff - 'rent then.

(Hns)

(B Cl)

48 49 50

I saw that you were kind and good. I thought you un - der -

("Celesta," Cls 8vb)

(Vlms)

f

(+Bs)

(Cls, Hns, Vc, Bs)

51 a tempo (Agitato) 52 53

stood. They hear drums, You hear

(Hns)

(Cls)

("Hpschd")

p

("Hpschd," Vc pizz)

(B Cl, Bs)

54 (FOSCA) 55 56 57

mu - sic, As do I. Don't you see? We're the same, We are

58 59 60

dif - fer - ent, You and I are dif - fer - ent. They hear on - ly drums. All the time I

cresc. (Hns) (Cls)

("Stgs," Vc arco)

(Bs)

61 (FOSCA) 62 63

watched from my room, I would think of com - ing down -

(Cls)

(Hns) *p*

(Military Dr, Pno, Stgs pizz)

64 (FOSCA) 65 66

stairs, Think - ing we'd meet, Think - ing you'd look at me, Think - ing you'd

(muted Tpt) -
(Hus)

67 68

be re - pelled by what you saw.

69 70

Don't re - ject me. Don't de - ny me, Cap - tain.

(Cl, Vla)
(Vlns)
p (Pno)
(Dr, Pno, Vc, Bs)

71 (FOSCA) 72 73

Un - der - stand me, be my friend. They hear drums, We hear

(Ob)

(Pno)

PP

(Cts)

(Stgs pizz)

74 75 76 (fade)

mu - sic. Be my friend...

(fade and don't re-attack)

Playoff COLONEL: ...should head back nonetheless.

Vamp
(Clara enters, reading letter)

77 78 79 80 81

(Cl)

pp

(Stgs)

(Pno)

Segue

Three Days (Scene 4)

6c

GIORGIO: After all,
her cousin is my superior.

CLARA: It is difficult...

(♩ = 60)

(safety)

1A

Musical score for the first system. It includes a vocal line for Giorgio, a vocal line for Clara, and a piano accompaniment. The piano part features strings (Cl, Hns, Stgs) and a triangle. The tempo is marked as quarter note = 60. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The system is divided into two measures by a double bar line.

Desperation can take...

CLARA: ...thinking of oneself.

Musical score for the second system. It includes a vocal line for FOSCA and a vocal line for CLARA. The piano accompaniment is marked 'Piano' (p). The system is divided into two measures by a double bar line. The piano part features strings (Stgs) and piano accompaniment. The tempo is marked as quarter note = 60. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The system is divided into two measures by a double bar line.

GIORGIO: Unavailable.

GIORGIO: I love you so.

GIORGIO: Forever yours,... ...Giorgio.

CLARA: Aloof.

CLARA: I love you more.

CLARA: As always,... ...Clara.

Musical score for the third system. It includes a vocal line for Giorgio and a vocal line for Clara. The piano accompaniment is marked 'Piano' (p). The system is divided into two measures by a double bar line. The piano part features strings (Stgs) and piano accompaniment. The tempo is marked as quarter note = 60. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The system is divided into two measures by a double bar line.

Fosca's Speech Underscore

1 *(Stgs-fade under drums)*

2

3 3 6

(Small Snare Drum)

3 4 5

Ad lib till cue
then go to bar 6

6 7 8

Ad lib till cue
then go to bar 9

9 10 11

Vamp
Stop as Fosca sits.

After Three Days

GIORGIO: Nonsense.

RIZZOLLI: I remember a wager
Lieutenant Barri made once —

("Celesta," Vlns)

The musical score consists of two systems of staves. The first system has a treble clef staff with a 3/4 time signature and a key signature of one flat. It contains two measures: measure 1 starts with a whole rest, followed by a half note chord (Bb, D, F) with a slur and a fermata; measure 2 starts with a whole rest, followed by a half note chord (Bb, D, F) with a slur and a fermata. The second system has a bass clef staff with a 3/4 time signature and a key signature of one flat. It contains two measures: measure 1 has a whole note chord (Bb, D, F) with a slur and a fermata; measure 2 has a whole note chord (Bb, D, F) with a slur and a fermata. Below the bass staff, there are two horizontal lines representing a celesta part. The first line is marked with a fermata and a dynamic marking of *sfz*. The second line is also marked with a fermata and a dynamic marking of *sfz*. To the left of the first line, there is a dynamic marking of *sfz* and the text *(muted Tpt, "Celesta," Vla)*.

Transition (Scene 4 to 5)

TORASSO: ...arms of some young beauty.

(2 times)

(Military Drum)

Adagio (♩ = 104)

AUGENTI, SOLDIER 1,
SOLDIER 2:

All the time I

(Pno)
(Bs pizz) (Stgs)

5 Andante (♩ = 72)

AUGENTI:

watched from my room... Think-ing we'd meet...

Think-ing you'd

(Pno, pizz Stgs)
p

(AUGENTI) 9 10 11
Be re - pelled by what you saw.

(SOLDIER 1)
look at me... Be re - pelled by what you saw.

SOLDIER 2:
Think - ing you'd Be re - pelled by what you saw.

SOLDIER 1, SOLDIER 2: 12 13 Don't re - ject me... ———

AUGENTI, SOLDIER 1, SOLDIER 2: 14 15 Un - der - stand me, be my friend. They hear

RIZZOLI, BARRI, TORASSO:
Don't de - ny me... ——— They hear

Tempo Primo

(dialogue)

16 (ALL SOLDIERS) 17 18 19 (to 22)

drums. We hear mu - sic. Be my friend...

(Pno)

(Stgs)

(Fl)

(Vins)

(Vc)

(Hns)

(Ob, Cl)

(Pno, Vc pizz)

(Pno)

(Stgs)

Fifth Letter

FOSCA: Bless you.

(Giorgio exits)

Moderato (♩ = 112)

1 (Tpt) \wedge 2 3 (Ob) 4

fp (Ww's, Hns, Stgs) \wedge *p* (Stgs only)

(Cl, Bsn)

5 (Tpt) \wedge 6 7 (Ob) 8

fp (Ww's, Hns, Stgs) \wedge *p* (Stgs only)

(Cl, Bsn)

(Clara enters in bed - Giorgio follows)

9 (Tpt) \wedge 10 11 (Ob) 12

fp (Ww's, Hns, Stgs) \wedge *p* (Stgs only)

AUGENTI: Signora?
(he hands Fosca a letter)

13 (Tpt) \wedge 14 15 (Ob) 16

fp (Ww's, Hns, Stgs) \wedge *p* (Stgs only)

17 (Tpt) \wedge 18 19 (Ob) 20 21 (Tpt) \wedge 22 (Ob)

fp (Ww's, Hns, Stgs) \wedge *p* (Stgs only) *fp* (Ww's, Hns, Stgs) \wedge

23

FOSCA:

24

I am writ - ing to you,

Sig - nor - a,

pp

(Ww's, Hns only)

("Hp")

25

26

Just as soon as I've ar - rived,

With a most un - hap - py

27

Poco rubato

(FOSCA)

28

29

heart.

I do not

GIORGIO:

God,

you are so

beau - ti - ful

("Hp")

(Sigs)

(Ob)

(Cls)

(Bsn, Vc)

(Bs pizz)

(FOSCA)

30 wish to cause you pain— 31 So please con -

(GIORGIO)

As I re - mem - ber ev - 'ry night

32 sid - er what I say 33 with calm. My

Clear and beau - ti - ful— Ev - 'ry night, ev - 'ry day, ev - 'ry part of you...

(Ob)

(Vc, Bs pizz)

34

(FOSCA)

35

36

heart— My heart be-longs— My heart be -

CLARA:

You feel so good— As if you'd nev-er been a-way—

("ff")

(Stgs)

(FOSCA)

37

38

longs to some-one else.

(GIORGIO)

Your skin so

(CLARA)

Your breath so warm, your touch so sure—

(Stgs)

(Vc arco)

(FOSCA) *rall.* 39 40 *a tempo*

I am in love, Hope-less - ly in love— Hope-less - ly in

(GIORGIO)

del - i - cate...

(CLARA)

Your arms so strong...

(+8va)

(Stgs, +8va, 8vb)

(Brs)

(Cls)

(Bsn, Vc, Bs)

(FOSCA) 41 42

love, And am loved hopeless-ly in turn, Sig - nor - a. —

CLARA & GIORGIO:

All this

(Stgs-loco)

(Cls)

(Brs)

(Bsn)

(Vla, Vc)

43 **Poco animato** (♩ = ♩)
(FOSCA) 44 45

You and I Were not

(CLARA & GIORGIO)
 hap pi - ness— Be - ing here with you in the dark.

(Cl)

(Vlns; +Vla, Vc &vb)
p (Pno)

(Pno, Bs)

46 47 48

meant for each oth - er. If I seemed to im - ply Some - thing more

So much hap - pi - ness— E - ven more than

(FOSCA)

49 50

(CLARA & GIORGIO)

I a - pol - o - gize.

mf

what I felt be - fore! To feel your touch a -

(Pno)

(Bs)

(Vlns)

51

mp

52 53

But since we're forced to be to - geth - er Let us try to face the

gain When so much time has passed—

(Vlns)

(Cls, Hns)

(Pno)

(Triangle)

(Bsn, Vla, Vc, Bs)

54 55 56

fact. *cresc.*

To dream of you and then To be with you a - gain And have some time at

(Hp)

(FOSCA)

mf

57 57A 58

Let us both be-have with tact.

(CLARA & GIORGIO)

f

last...

How long were we a -

59

60 61

If this let-ter seems cold heart - ed

It con - ceals my own dis -

part—

A month, a week, a day?

(Bsn, Hns, Vla, Vc, Bs)

(+Cls)

62 63

tress.

None - the - less—

We must end what nev - er

To feel your touch a - gain—

(FOSCA)

64 65 66

start - ed. You must re - cog - nize

GIORGIO: *mp*

You've nev - er been a - way.

CLARA: *mp*

You've nev - er been a - way. Still, I've

(Vlns)

pp

(Pno)

(Vla, Vc, Bs)

67

68 69 70

There is no - thing be - tween us. No - thing... No - thing.

Hush. Sh. I'm here now.

missed you So much.

71

(FOSCA)

72

No - thing...

(CLARA)

Wel - come

("Celesta")

pp (Stgs)

("Celesta")

(+Vc pizz)

73

74

ATTENDANTS:

I've watched you from my

home...

(Stgs) *pp*

75

(ATTENDANTS)

76

win - dow.

I saw you on the

(Bells)

pp

pp

(ATTENDANTS)

77 78

day that you ar - rived. Per - haps it was The

79

80 81 82

way you walked, — The way you spoke to your men. You were

83 84 85 86

diff - 'rent then. You were kind and good. I thought you un - der -

p (+Cls)

(Bsn, Vc arco, Bs)

87

(ATTENDANTS)

88

89

stood...

("Celesta")

(Ob)

(Stgs)

("Celesta," Vc)

90

91

Vamp & Fade
(as Giorgio enters)

92

93

The musical score is presented in three systems. The first system (measures 87-89) features a vocal line with the lyrics "stood..." and piano accompaniment for Celesta, Ob, Stgs, and Vc. The second system (measures 90-91) continues the piano accompaniment. The third system (measures 92-93) is titled "Vamp & Fade (as Giorgio enters)" and shows a vamp in the piano accompaniment.

Scene 6/Three Weeks

FOSCA: I have more important things to do.

(Giorgio exits)

(♩ = 120)

(Military Drum)

(Picc, Fl, Ob)

(Tpt)

Rubato 6 *a tempo* **Rubato** *a tempo*

5 **CLARA:** 7 8

Three weeks... Three weeks...

(Hn)

(Tpt)

(Ob)

(Stgs pizz)

9 (Clara reads letter)

SOLDIERS 1:

10

11

This is hell,

SOLDIERS 2:

Li - ving hell,

(Vc, Bs pizz)

12

13

14

15

16

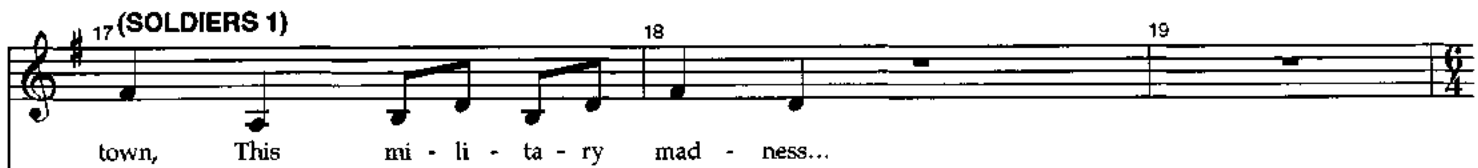
Li - ving hell... This God - for - sa - ken place,

This ste - rile lit - tle

This God - for - sa - ken place,

This ste - rile lit - tle

17 (SOLDIERS 1) 18 19



town, This mi - li - ta - ry mad - ness...

(SOLDIERS 2)

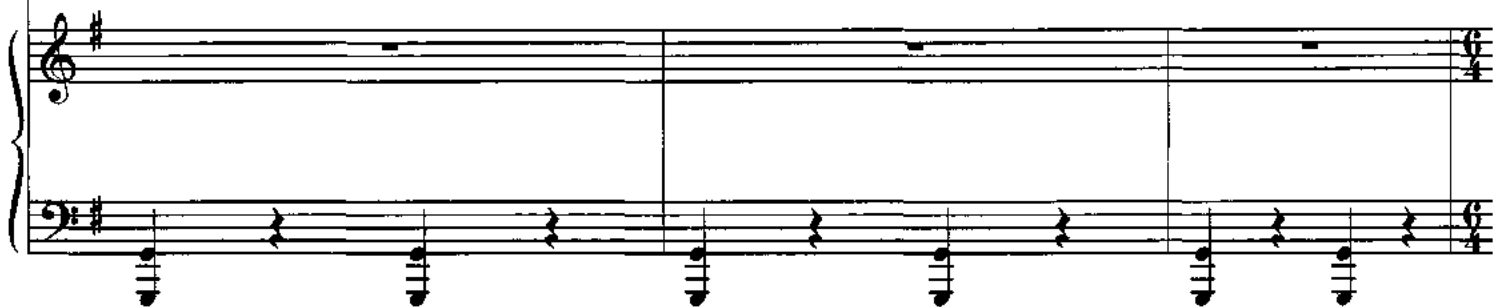


town, This mi - li - ta - ry mad - ness...

SOLDIERS 3:



This mi - li - ta - ry mad - ness...

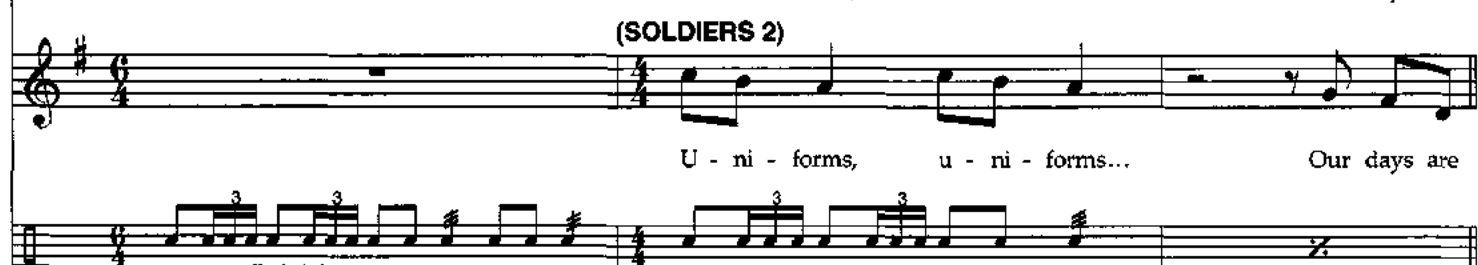



(SOLDIERS 1) 20 21 (to 23) 23




U - ni - forms, u - ni - forms... Our days are

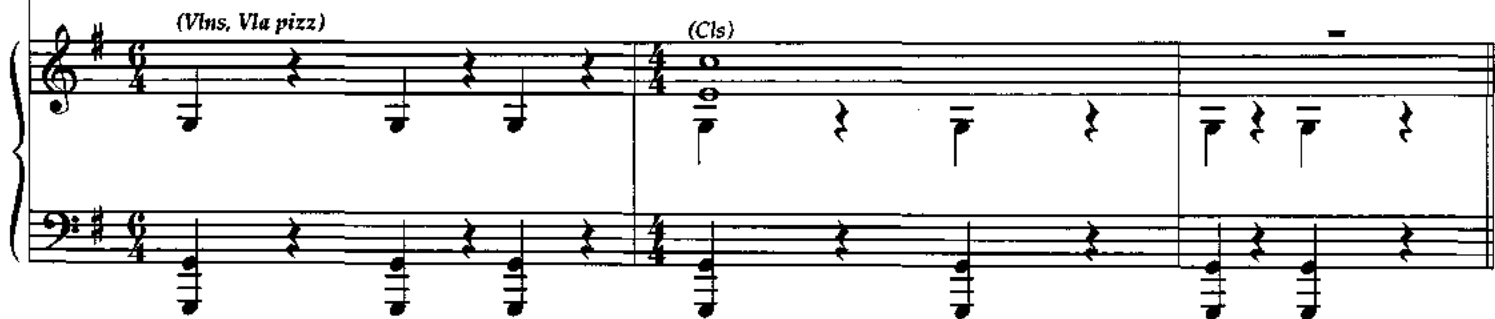
(SOLDIERS 2)



U - ni - forms, u - ni - forms... Our days are



(Vlns. *Via pizz*) (Cls)



24

(SOLDIERS 1)

Musical staff for Soldier 1, measures 24-26. The staff is in treble clef with a key signature of one sharp (F#). The melody consists of quarter and eighth notes. Measure 25 has a fermata over the first two notes. Measure 26 has a fermata over the first two notes.

spent in man - eu - vers, Our eve - nings in dis - cus - sing the day.

(SOLDIERS 2)

Musical staff for Soldier 2, measures 24-26. The staff is in treble clef with a key signature of one sharp (F#). The melody is identical to Soldier 1's.

spent in man - eu - vers, Our eve - nings in dis - cus - sing the day.

Piano accompaniment for measures 24-26. The right hand has a triplet of eighth notes in measures 24 and 25. The left hand has a steady eighth-note accompaniment.

Piano accompaniment for measures 27-28. The right hand has a steady eighth-note accompaniment. The left hand has a steady eighth-note accompaniment. A fermata is placed over the first two notes of the right hand in measure 27.

(Hns)

U - ni - forms, u - ni - forms...

U - ni - forms, u - ni - forms...

Mi - li - ta - ry

Musical staff for Soldier 1, measures 27-28. The staff is in treble clef with a key signature of one sharp (F#). The melody consists of quarter and eighth notes. Measure 27 has a fermata over the first two notes. Measure 28 has a fermata over the first two notes.

Piano accompaniment for measures 27-28. The right hand has a steady eighth-note accompaniment. The left hand has a steady eighth-note accompaniment. A fermata is placed over the first two notes of the right hand in measure 27.

(+Cl)s

29 (SOLDIERS 1) 30 *cresc.* 31

Mi - li - ta - ry mad - ness... ——— Mi - li - ta - ry mad - ness...

(SOLDIERS 2) *cresc.*

mad - ness... Mi - li - ta - ry mad - ness... ——— Mi - li - ta - ry

32 33 34

Mi - li - ta - ry mad - ness... ———

mad - ness... ———

Scene 7 - Part 1

DOCTOR: What is the cost of a few words
when a life hangs in the balance?

Larghetto (♩ = 84)

2 (Stgs) *poco rall.* *a tempo* 3 4 *poco rall.*
p (Fl) *p*

5 *a tempo* *poco rall.* *a tempo* *poco rall.*

GIORGIO: No need to be frightened. *(Ob) p rall.*

7 *a tempo* 8 9

(Vins) (Vc)

a tempo (dialogue continues) *pp* (Hn, Vc pizz)

10 11 12 13

(Pno) (Cls)

Larghetto (♩ = 84)

14 (dialogue) *poco rall.* *a tempo* *poco rall.* *a tempo* *poco rall.*
 15 16 (Fl)

(Stgs) (Pno)

poco rall.

poco rall.

17

a tempo

a tempo

Musical score for measures 17 and 18. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. Measure 17 features a piano introduction with a melodic line in the right hand and a bass line in the left hand. Measure 18 continues the piano introduction with similar textures.

a tempo

rall.

Musical score for measures 19, 20, and 21. Measure 19 is marked *a tempo* and includes the instruction *(Vlns)*. Measure 20 continues the piano introduction. Measure 21 is marked *rall.* and includes the instruction *(Ob) p*. The piano introduction continues with melodic and harmonic development.

22

23

(to 3')

Musical score for measures 22 and 23. Measure 22 is marked *pp* and includes the instructions *(Pno)* and *(Cls)*. Measure 23 includes the instruction *(+Hu)*. The piano introduction concludes with a final chord and a fermata.

Safety

31 FOSCA:

32

Vocal score for Fosca, measures 31 and 32. The top staff shows the vocal line with lyrics: "God, you are so". Below the lyrics is the instruction *(Do not re-attack)*. The bottom staff shows the piano accompaniment for the vocal line, including the instruction *(Stgs)* and *(Vc pizz)*.

33

(Bs pizz)

34

35

Vocal score for Fosca, measures 33, 34, and 35. The top staff shows the vocal line with lyrics: "beau-ti-ful. Come, let me see you in the light. No, don't look at me." The bottom staff shows the piano accompaniment, including the instruction *(Bs pizz)*.

36 (FOSCA) 37

Let me look at you. I feel bet - ter in the

Detailed description: This block contains the musical score for FOSCA's first line of dialogue. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line starts at measure 36 with the lyrics 'Let me look at you.' and continues to measure 37 with 'I feel bet - ter in the'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

GIORGIO: Your kindness...
(dialogue continues)

38 39 40 41

dark.

(Vlns) (Fl)

pp (Vla)

(B Cl, Vc) (+Bs pizz)

Detailed description: This block contains the piano accompaniment for GIORGIO's first line of dialogue. It starts at measure 38 with the word 'dark.' and continues through measures 39, 40, and 41. The score is in grand staff. Dynamic markings include 'pp' (pianissimo) and '(Vlns)' (Violins) and '(Fl)' (Flute). The piano part features a melodic line in the right hand and a bass line in the left hand, with various articulations and phrasing.

42 43 44 45

(Vc) (+Bs pizz)

Detailed description: This block continues the piano accompaniment from the previous block, covering measures 42, 43, 44, and 45. It features a prominent melodic line in the right hand and a supporting bass line in the left hand. The dynamic marking '(Vc) (+Bs pizz)' (Violin, Cello, and Bass pizzicato) is indicated.

46 47 48 49 50

rall. FOSCA: ...Listen to mine.

(Vln 1) (Vln 2) (Vla) (Vc) (Vlns, Cl) (Vla) (Cl)

(Vln, Bs)

Detailed description: This block contains the piano accompaniment for FOSCA's second line of dialogue. It starts at measure 46 with the tempo marking 'rall.' (rallentando) and the lyrics 'FOSCA: ...Listen to mine.' continuing through measures 47, 48, 49, and 50. The score is in grand staff. Instrument cues include '(Vln 1)', '(Vln 2)', '(Vla)', '(Vc)', '(Vlns, Cl)', '(Vla)', and '(Cl)'. The piano part features a complex texture with multiple melodic lines and a steady bass line.

Scene 7 — Underscore

FOSCA: ...Can we dream together?

GIORGIO: Yes.

CLARA: My dearest Giorgio...

(dialogue continues)

The musical score is written for piano/conditor and consists of three systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The music is in a 3/4 time signature. The first system contains measures 5 and 6, with a bracketed section labeled "Celesta" in the first staff. The second system contains measures 7 and 8, also with a bracketed section labeled "Celesta". The third system contains measures 9 and 10, with a bracketed section labeled "Celesta". The fourth system contains measures 11 and 12, with a bracketed section labeled "Celesta". The fifth system contains measures 13 and 14, with a bracketed section labeled "Celesta". The sixth system contains measures 15 and 16, with a bracketed section labeled "Celesta". The piano part consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand. The celesta part is a melodic line in the right hand. The score is marked with measure numbers 5 through 16. The first system is marked with measure numbers 5 and 6. The second system is marked with measure numbers 7 and 8. The third system is marked with measure numbers 9 and 10. The fourth system is marked with measure numbers 11 and 12. The fifth system is marked with measure numbers 13 and 14. The sixth system is marked with measure numbers 15 and 16. The score is marked with measure numbers 5 through 16. The first system is marked with measure numbers 5 and 6. The second system is marked with measure numbers 7 and 8. The third system is marked with measure numbers 9 and 10. The fourth system is marked with measure numbers 11 and 12. The fifth system is marked with measure numbers 13 and 14. The sixth system is marked with measure numbers 15 and 16.

Musical score for measures 17-20. The score is written for piano and conductor. It consists of two staves: a treble clef staff and a bass clef staff. Measures 17 and 18 are grouped together with a brace above them, and measures 19 and 20 are grouped together with a brace above them. The treble staff contains a melodic line with a sharp sign on the first note of each measure. The bass staff contains a bass line with a flat sign on the first note of each measure. The music is in a 2/4 time signature.

Musical score for measures 21-24. The score is written for piano and conductor. It consists of two staves: a treble clef staff and a bass clef staff. Measure 21 is marked with "(Stgs)" above the treble staff. Measure 22 is marked with "(Cl)" above the bass staff. Measures 23 and 24 are grouped together with a brace above them. The treble staff contains a melodic line with a flat sign on the first note of each measure. The bass staff contains a bass line with a flat sign on the first note of each measure. The music is in a 2/4 time signature.

Musical score for measures 25-28. The score is written for piano and conductor. It consists of two staves: a treble clef staff and a bass clef staff. Measures 25 and 26 are grouped together with a brace above them, and measures 27 and 28 are grouped together with a brace above them. The treble staff contains a melodic line with a flat sign on the first note of each measure. The bass staff contains a bass line with a flat sign on the first note of each measure. The music is in a 2/4 time signature.

Scene 7 - Part 2

FOSCA: My dearest...

...Fosca.

(Giorgio looks up)

(He writes)

"My dearest Fosca"

Rubato

mp

Adagio (♩ = 104)

FOSCA:

1 2 3 4

Please. I wish I could for -

(Fl)
(Cl)
p
(Bsn)

5

dim.

p

6 7 8

get you, E- rase you from my mind. But ev - er since I

9

10

11

12

met you, I find I can- not leave the thought of you be - hind. That does- n't mean I

(Fl)
pp
(Vin 2, Vla)
(Vc)

13 (FOSCA) 14 15 16

love you... I wish that I could

GIORGIO:

That does - n't mean I love you...

(Cls)

(Vc)

(Bs pizz)

(Giorgio stops writing) (Giorgio resumes) poco rall.

17 (FOSCA) 18 19 20

love you... Please. I know that I've up -

A tempo, poco rubato

21 22 23 24

set you. I know I've been un -

(Sigs)

mp

(Bsn, Vc)

(Hp)

(Bs pizz)

25 (FOSCA) 26 27 28 4

kind. I want - ed you to

(Bsn, Vc)

p. (Bs pizz)

29 30 31 32 poco rit.

van - ish from sight, But now I see you in a diff - rent light. And though I can - not

(Fl)

(Cls)

(Bsn)

(Hns) *p*

poco rit.

33 34 35 36

love you, I wish that I could

(Fls)

p (Cls)

(Pno, Vc)

(Bs pizz)

37 38 39 40 4

love you. For now I'm see - ing

(Fls)

p.

41 (♩ = ♪) (FOSCA) 42

love Like none I've ev - er known, A love as pure as

(Hns, Vla)

mf (Pno)

(Ww's, Stgs)

43 44

breath, As per - ma - nent as death, Im - plac - a - ble as stone. A love that, like a

(Hns)

(Pno) (+Cls, Stgs)

45 46

knife, Has cut in - to a life I want - ed left a - lone. A love I may re -

(Cls)

(Bsn)

(Stgs)

(Pno)

(Bsn, Vlms)

(Stgs)

47 (FOSCA) rall.

gret, But one I can't for - get. I don't know how I

(Bsn)

pp (Bsn, Vla) (+Vlns)

49 **Tempo primo** (♩ = 104)

let you — So far in - side my mind. But there you are and

(Fl)

pp (Cls) (Bsn)

53 54 55 56

there you will stay. How could I ev - er wish you a - way? I see now I was

(+Cym roll) (Fl, Vlns, Vla)

(Cl, Hns) (Cl, Vc)

(Bsn, Vc, Bs) (Bsn, Bs)

57

(♩ = ♪)
(FOSCA)

4

58

blind.

And should you die to - mor - row, —

An - o - ther thing I

(Fl,
Vlns,
Vla)

mf

(Hus)

(Cl)

(Vc,
Bs)

(Pno)

59

4

60

see:

Your love will live in me.

mp

p

(Cl)

(Vln, Vc, Bs)(Hus out)

I remain always... Your Giorgio...

61 *Safety*

62

pp

Transition (Scene 7 to 8)

FOSCA: ...Now go!

Allegro (♩ = 68)

Vamp and cresc. (8 times)

(screams)

SOLDIERS:

1 2 3 4

(Vln 2nd time, Cl 3rd time)

(Bsn, Vla, Vc)

ff (Ens)

(Timp, Pno, Bs)

(Sn Drum Pno)

(sim.)

How can I de -

5 6 7 8

scribe her? The wretch - ed - ness, God, the

(Drs, Pno, Stgs)

9 10 11 12

wretch - ed - ness And the suf - fer - ing, the des - per - a - tion

13 14 15 16 17

Of that poor, un - hap - py crea - ture— The em - bar - rass - ment...

(Picc, Fl) V V V

(+Ww's, Hns) V V V

Segue

Scene 8

Moderato (♩ = 96)

2 3 4 5 **TORASSO:**

Did you hear that

(Military Drum)

f

(Tpt)

f

6

7 8 9 10

scream last night?

AUGENTI: Did an-y-bod-y not?

COOK: She knows how to scream, all

RIZZOLLI: Four-ball in the side.

p (Stgs pizz)

11 (COOK) right. 12 13 AUGENTI: Good shot. 14 15 COOK: So that was-n't

BARRI: Well, she prac-ti-ces a lot. RIZZOLI: Six-ball in the corner.

(WW's)

16 17 18 19 TORASSO: Or they hung a

(COOK) dy-ing, we as-sume. BARRI: No, I think she just fell off her broom.

(Cls, Hns) p

(Vc, Bs)

20 (TORASSO) 21 22 23 24

mir-ror in the room Of La Sig - nor - a!

AUGENTI:

COOK & BARRI: La Sig - nor - a!

La Sig - nor - a!

RIZZOLLI:

Please, a lit - tle

RIZZOLLI: Care to play, Captain?

GIORGIO: No. Thank you for asking.

25 26 27 28 TORASSO: (to 33)

Just a bit a -

(RIZZOLLI)

qui - et!

*Continue ad lib. (long)
& dim. to niente*

(Tpt) 3

33

(TORASSO)

34

35

36

loof, don't you think?

COOK:

AUGENTI:

Not a-round the Col-onel.

Nev-er trust a

RIZZOLLI:

Gen-tle-men, Gen-tle-men...

(Cls, Hns)

p

37

38

TORASSO:

39

40

And he keeps a jour-nal.

BARRI:

man who does - n't drink.

Eight-ball off the nine.

RIZZOLLI:

May-be, though, he

(Cls, Hns)

(Stgs pizz)

(Vc, Bs)

41

42 43 44

TORASSO:
Which is why he

COOK:
Not as much as he pre - fers his looks.

(RIZZOLLI)
just pre - fers his books.

45 46 47 48

(TORASSO)
thinks he's got his hooks In - to La Sig - nor - a-

(Cl, Hns)

49 **BARRI:** 50 51 52 53 (to->55)

Gen - tle - men, I'll make a wa - ger: Come the sum - mer, he'll be Ma - jor.

(+Bsn) *p* *f* (Tpt) 3

55 **RIZZOLLI:** 56 **ALL: (except RIZZOLLI)** 57 **ALL:** 58

I'll say! I'll say! I'll say!

Segue

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Flashback—Part 1

(Colonel and Giorgio enter)

Adagio (♩ = 54)

Vamp
(dialogue)

Vamp

Musical score for the first system of 'Flashback—Part 1'. The score is in 3/4 time with a key signature of three flats. It consists of a vocal line and a piano accompaniment. The vocal line has six measures labeled A through F. The piano accompaniment includes a section for '(Bells) (Pno) pp' in the first measure. The tempo is marked 'Adagio' with a quarter note equal to 54 beats per minute. There are 'Vamp' markings above the piano part in measures 3 and 5.

Musical score for the second system of 'Flashback—Part 1'. It features a dialogue between Colonel and Fosca. The tempo is marked 'Adagio'. The score includes vocal lines with lyrics and piano accompaniment. The lyrics are: COLONEL: As a child— She was; FOSCA: (last time) As a child—. The piano accompaniment includes a section for '(Bells) (Pno) pp' in the first measure. There are 'Vamp' markings above the piano part in measures 3 and 5.

5 (FOSCA) 6 (to 10) 10 11

I was hap - py— My par - ents do - ted on me— They said:

(COLONEL)

lone - ly— Her par - ents do - ted on her— They said:

12 13 14 15 FOSCA:

They told me to be:

MOTHER:

Beau - ti - ful. So sen - si - tive. So beau - ti - ful.

FATHER:

Beau - ti - ful. So beau - ti - ful.

(Vlns, Vla)

(Pno)

(Vc arco, Bs pizz)

16

COLONEL:

3 17 3 3 18

MOTHER:

Of course—

To them she was.

FATHER:

Care - ful—

Fos - ca—

A girl as

(Cl 2) 3 (Vlns, Vla pizz) (+ Hns) (Cl 3) 3 (Vc pizz)

19

FOSCA:

20

21

(FATHER)

And so

3

bea - ti - ful as you are

Has to be care - ful.

(Cls) (Bsn, Hns) (Cl 2) 3 (Vlns, Vla pizz) (+ Hns) (Cl 3) 3 (Bsn, Vc pizz)

22

(FOSCA)

23

23A

I thought That I was beau - ti - ful.

And then I

COLONEL:

And then she

(Hns) (Bsn) (Vc arco) (Bs pizz)

24

(FOSCA)

25

reached the age where be - ing beau - ti - ful Be - comes the

(COLONEL)

reached the age where be - ing beau - ti - ful Be - comes the

(Hns)

(Vlns, Vla pizz)

(Bsn)

(Vc pizz)

poco rall.

26

27

28

most im - por - tant thing A wo - man can be.

most im - por - tant thing A wo - man can be. An un - at - trac - tive

(Cls)

(Bs pizz)

(Vc arco, Bs pizz)

A tempo, rubato

29

(FOSCA)

Musical staff for FOSCA, measures 29-32. The staff contains a melodic line with notes and rests. Measure numbers 29, 30, 31, and 32 are indicated above the staff.

As long as you're a man, You still have op - por - tun - i - ties. _____ Where - as, if you're a

(COLONEL)

Musical staff for COLONEL, measures 29-32. The staff contains a melodic line with notes and rests. Measure numbers 29, 30, 31, and 32 are indicated above the staff.

man _____ Can still have op - por - tun - i - ties. _____ Where - as, if you're a

MOTHER & FATHER:

Musical staff for MOTHER & FATHER, measures 29-32. The staff contains a melodic line with notes and rests. Measure numbers 29, 30, 31, and 32 are indicated above the staff.

Beau - ti - ful...

(Hns)

Musical staff for Hns, measures 29-32. The staff contains a melodic line with notes and rests. Measure numbers 29, 30, 31, and 32 are indicated above the staff.

(Cls)

(Fl, Cl)

Musical staff for Cls and Fl, Cl, measures 29-32. The staff contains a melodic line with notes and rests. Measure numbers 29, 30, 31, and 32 are indicated above the staff.

(Vc)

(+Bsn)

Musical staff for Vc and +Bsn, measures 29-32. The staff contains a melodic line with notes and rests. Measure numbers 29, 30, 31, and 32 are indicated above the staff.

(Bs)

Musical staff for Bs, measures 29-32. The staff contains a melodic line with notes and rests. Measure numbers 29, 30, 31, and 32 are indicated above the staff.

Musical staff for FOSCA, measures 33-36. The staff contains a melodic line with notes and rests. Measure numbers 33, 34, 35, and 36 are indicated above the staff.

wo - man, _____ You eith - er are a daugh - ter or a wife.

Musical staff for COLONEL, measures 33-36. The staff contains a melodic line with notes and rests. Measure numbers 33, 34, 35, and 36 are indicated above the staff.

wo - man, _____ You eith - er are a daugh - ter or a wife.

Musical staff for MOTHER & FATHER, measures 33-36. The staff contains a melodic line with notes and rests. Measure numbers 33, 34, 35, and 36 are indicated above the staff.

A wo - man is a

Musical staff for Hns, measures 33-36. The staff contains a melodic line with notes and rests. Measure numbers 33, 34, 35, and 36 are indicated above the staff.

Musical staff for Cls, measures 33-36. The staff contains a melodic line with notes and rests. Measure numbers 33, 34, 35, and 36 are indicated above the staff.

(Stgs)

Musical staff for Stgs, measures 33-36. The staff contains a melodic line with notes and rests. Measure numbers 33, 34, 35, and 36 are indicated above the staff.

(Pno)

Musical staff for Pno, measures 33-36. The staff contains a melodic line with notes and rests. Measure numbers 33, 34, 35, and 36 are indicated above the staff.

Musical staff for Bs, measures 33-36. The staff contains a melodic line with notes and rests. Measure numbers 33, 34, 35, and 36 are indicated above the staff.

36A

(FOSCA)

36B

36C

Musical staff for FOSCA, measures 36A-36C. The staff shows a vocal line with lyrics: "You mar - ry—".

You mar - ry—

(COLONEL)

Musical staff for COLONEL, measures 36A-36C. The staff shows a vocal line with lyrics: "You mar - ry— Or you're a".

You mar - ry—

Or you're a

(MOTHER & FATHER)

FATHER:

Musical staff for MOTHER & FATHER, measures 36A-36C. The staff shows a vocal line with lyrics: "flow - er. — — — — — Now you're sev - en - teen."

flow - er. — — — — —

—Now you're sev - en - teen.

Piano accompaniment for measures 36A-36C. The score includes a treble clef staff and a bass clef staff. The bass clef staff has markings: (Vc), (Bs; +Hn 8va), (+Hn), and (+Bsn). There are triplets and slurs in both staves.

36D (COLONEL)

36E

36F

Musical staff for COLONEL, measures 36D-36F. The staff shows a vocal line with lyrics: "daugh - ter all your life."

daugh - ter all your life.

MOTHER & FATHER:

Musical staff for MOTHER & FATHER, measures 36D-36F. The staff shows a vocal line with lyrics: "Now is the hou - r..."

Now is the hou - r...

Piano accompaniment for measures 36D-36F. The score includes a treble clef staff and a bass clef staff. The treble clef staff has markings: ("Hp," Stgs). There are slurs and dynamics markings in both staves.

("Hp," Stgs)

37

FOSCA:

38

39

40

(COLONEL)

I'd seen this nice young man

I'd met this nice young man.

He'd in-tro-duced him-self

(Pro)

(Vlns, Vla)

(Vc,
Bs
pizz)

41

42

43

44

Pass-ing by

Just be-low my win - dow.

One day

At my club.

So

One eve-ning

45 (FOSCA) 46 47 48

(COLONEL) He tipped his hat to me. I
I in - vi - ted him Home. Count Lu - do - vic—

(Vlns)
(Fl, Vla)
(Vc arco)
(Bs pizz)

49 50 51

must ad - mit that I was flat - tered—
This is my Aunt The - re - sa and my

(Vlns)
(Vla)

52 53

MOTHER:
A count?
Unc - le Bru - no.

FATHER: From where, if I may ask.

54 **LUDOVIC:** Austria.

55 **MOTHER:**

56

Aus - tri - a... —

FATHER:

COLONEL:

Aus - tri - a... —

Fos - ca!

tr

mp *mp* *mp*

(Pno) (+Hrn)

57

FOSCA:

58

Im - a - gine my sur - prise...

(COLONEL)

COLONEL: I'd like you to meet a new friend. Count Ludovic.

We have a vis - i - tor!

mp *p*

(Ob) (*tr*)

(Stgs) *pp*

FOSCA: He was even more handsome up close.

59

60

61

COLONEL: I was amazed to see the Count take such an interest in my cousin.

COUNT LUDOVIC:

If I had known— you were

tr

mp *pp*

62

FOSCA:

63

64

"If he had known..." Of course he

(COUNT LUDOVIC)

here, Sig - no - ri - na—

(Vln, Vla)

pp

(solo Vc)

(Pno, Vc, Bs)

(FOSCA)

65

66 *poco rall.*

67

knew.

COLONEL:

If I had

(COUNT LUDOVIC)

I would have brought you man - y flow - ers.

(FOSCA)

(COLONEL)

known...

Yes.
I should have known.

(COUNT LUDOVIC)

You do like flow - ers?

I've seen you at your

(F)

(Ob)

71

MOTHER:

Won't you stay for din - ner—

...Count?

FATHER:

Do. Yes.

(COUNT LUDOVIC)

win - dow.

I've watched you ev - 'ry

(Cls)
(+ "Celesta"
8va)

(Vc,
Bs)

FOSCA:

75 I had my sus- pi- cions. ——— I chose not to see.

COLONEL:

I had no sus- pi- cion.

(COUNT LUDOVIC)

day since I ar- rived. ——— The

The musical score for this section consists of three vocal staves and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The vocal lines are in treble clef. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: FOSCA: I had my sus- pi- cions. I chose not to see. COLONEL: I had no sus- pi- cion. (COUNT LUDOVIC): day since I ar- rived. The

(COUNT LUDOVIC)

79 way you move, ——— 80 The way you gaze at the 81

(Cl's only)

The musical score for this section consists of a vocal staff and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line is in treble clef. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: (COUNT LUDOVIC) way you move, The way you gaze at the (Cl's only)

(FOSCA) 82 83 84

For love had made me blind— Or what I took for

(COLONEL)

How could I be so blind?

(COUNT LUDOVIC)

sky...

(Pno, Stgs)

(Cls)

(Pno, Vc, Bs pizz)

(FOSCA) 85 86 87 88 (to 91)

love.

Vamp

(COLONEL)

With- in a month, he had asked for her hand.

GIORGIO: Signora Fosca has been married?
COLONEL: Yes.

(Pno)

(Stgs)

91 92 93 94 **FOSCA:**

MOTHER: I sensed in him a

Aus - tri - a... Count Lu - do - vic of Aus - tri - a...

FATHER:

Aus - tri - a... Count Lu - do - vic of Aus - tri - a...

95 (FOSCA) 96 97 98

dan - ger, De - cep - tion, E - ven vi - o - lence. I must ad - mit to

99 100 101 102 103 104 **MOTHER:** *Vamp (dialogue)*

some de - gree That it ex - ci - ted me. Aus - tri - a... Count Lu - do - vic of Aus - tri - a...

FATHER:

Aus - tri - a... Count Lu - do - vic of Aus - tri - a...

Segue

Flashback—Part 2

Adagio (♩ = 56)
(dialogue continues)

1 1A

(Fl, "Hp")

("Hp")

(Cl, Stgs)

COLONEL: Then one day,
as she was coming from market...

WOMAN: Excuse me?
You're the wife of a Count Ludovic?
FOSCA: Yes.

2 3 4

WOMAN:

You

(Cl)

(Bsn, Vc)

5 **Agitato**

5 6

fool. The man's a fraud, A fake. The trips he said he had to

(Stgs trem.)

(+Bs pizz)

7 (WOMAN) 8 9

take A-broad, He took them so that he Could be With me. He calls him-self a

(Ob)

(Hns, "Hp")
(Cls, "Hp")

(Bsn, Vc) (Bsn, Vc)

10

11 12

Count But he's not. He's nev - er had a ti - tle in his life!

(Triangle)

(Stgs)

(Cls, Pno, Stgs)

(Pno, Vc) (Bsn, Bs)

(Bsn, Pno, Vc arco, Bs pizz)

13 14

He does - n't have a ti - tle, But he does have a

(Stgs)

(Bsn, Vc pizz)

(Bs)

FOSCA: No, you must be mistaken.

poco rall.

15 (WOMAN) 16 17

wife And a child In Dal - ma - tia. Oh, yes. He on - ly

(Bsn, Hns)

(Ww's, Hns, Stgs)

(Cls)

(Bsn)

18

a tempo

19

20

wants to bleed you. — Un - til the day he does - n't need you. —

(Vlns, Vla)

(Pno)

(Cl, Hns)

(Cl, Bsn, Pno, Vc)

(Cls)

(+Hns)

(Vlns, Vla)

(Pno)

(Vc, Bs pizz)

21

22

23

— I warn you he'll a - ban - don you — As he a - ban - doned her And

(Hns)

(Cls, Bsn, Vc)

(Vlns, Vla)

24 (WOMAN) 25 26

me, And count - less oth - ers, I've no doubt. I'm tell - ing you, the

(Xylo)

(Cls, Tpt)

(Vlins, Vla)

(Hns, Vc pizz)

27 28 29

man was born with - out A heart. You

(+Hns)

(+Ob)

(Vc pizz)

30

FOSCA: I confronted him with this information,... ...and he made

31 32 poco rit. 33 no attempt to deny it.

fool...

(Ob)

(Solo Vln)

(Cls)

(Cls)

(Hp)

34 35 36 37

(Stgs)

(Celesta)

Segue

Flashback—Part 3

Adagio, poco rubato (♩ = 72)

COUNT LUDOVIC:

1. *mf*

Ah well, at last you know the truth, Sig - no - ri - na. —

2.

(solo Vc)
(Vla)
(other Vc)
("Hp")
(Bs)

p (Bsn, "Hp," Vc, Bs)

3. But you as well must face — the truth. I've no de - si - re to de -

4. 5.

(Ob)
pp
(Cls)

6. ceive you an - y more, But do ad - mit what you ig - nore: We made a

8. (to 8)

(solo Vc)
(+Stgs)
("Hp")
(Vlms)
(Ob)
(Cls, "Hp")

(COUNT LUDOVIC)

9 bar - gain, did we not? And we got What we bar - gained for.

10

(“Hp,” solo Vc) (+Bells)

(Cls, Stgs)

11

A la valse

12 You gave me your mon - cy, I gave you my looks And my charm.

13

(Fl, Cls) (Stgs)

(Vc, Bs pizz)

14 And my arm. 15 I would say that 16 more than bal - an - ces the

(“Hp”) (+Ob) (Fl, Ob)

(COUNT LUDOVIC)

poco rall.

17 18 (to 20) 20

books. Where's the harm? Now it's through. If

(Ob, Cls)

21

a tempo

22 23 23A

wo - men sell their looks, Why can't a man, If he can? Be - sides, the mon - ey

(Bells, "Hp," Stgs pizz)

(Vc, Bs pizz)

(Vc arco)

24

25

26

27

sub. mp
ten.

was - n't e - venyours, It be - longed to those ri - di - cu - lous oldbores, ——— Your pa - rents. For -

(Stgs pizz)

(+Cls)

(Cls)

(Cls, "Hp," Stgs pizz)

(Hus)

(Vc, Bs pizz)

(Vc, Bs arco)

a tempo

28

(COUNT LUDOVIC)

29

30

give me, my dear, ————— But though you are no beau - ty, I fear —

(Cls) *p*

(Bells, "Hp," Stgs pizz)

(Vc, Bs pizz)

(Stgs arco)

poco rall.

31

32

33

— You are not quite the vic - tim you ap - pear. ————— Well, let us part by

7 (Ob)

34

a tempo

35

36

mu - tu - al con - sent And be con - tent. And so good

(Cls)

(Fl)

(Cls)

(Stgs pizz)

(Ob, Cl)

(Vc, Bs)

(COUNT LUDOVIC)

37 38 39 40

luck and good-bye. — I must go. — Oh, and yes, we have-n't paid the rent

(“Hp”)

(Stgs arco)

(2 Vlns soli) *pp*

(b)

(solo Vc)

41 42 43 44

Since Ju - ly... Just so you know... —

Vamp (continue when Fosca speaks)

(Vla)

p

(Hn, “Hp”)

(Vc, Bs pizz)

Segue

Flashback—Part 4

FOSCA: I returned home, to find my parents
impoverished and in poor health.

COLONEL: Fosca's health failed...

Adagio (♩ = 56)

COLONEL: ...and she began to suffer her first convulsions.

COLONEL: My aunt and uncle nursed her as best they could.

rall.

(FOSCA)

13

a tempo

(FOSCA)

pur - pose is to please... _____

COLONEL:

I spent months look - ing for the man.

(Stgs) (Fl) (Ob) (+Pno 8vb)

(Pno) (Vc) (Bs) (Hn, Pno, Vc pizz)

16 Beau - ty is pow - er... _____

By then, of course, he'd van - ished.

(+Cls 8vb)

19 Long - ing a dis - ease... _____

To this day, I dream of find - ing him and

(Vins, Vla) (Hns) (Ob) (Pno) (Hns, Pno, Vc)

(Pno) (Stgs) (Pno, Stgs)

(to 23)

23 (COLONEL) 24 25 26

real - i - zing my re-venge. How could I be so

(Cl) (+Fl) (Fl) (Cl)

(Pno, Vc)

27 FOSCA: 28 29 30

I could-n't face the world. It took me months to leave my bed. COLONEL: When her mother died, she had nothing really. No one

(COLONEL)

blind? It took her man - y months to leave her bed.

(Vln, Vla, pizz)

(Pno, Vc pizz)

(Bs)

31

32 33

(Vlns, Vla)

(Pno)

34

35

(to 47)

Vamp

COLONEL:
(last time)

Why could I not ad -

(Ob) (do not re-attack)

48

49

50

51

mit the truth? — How could I not have seen through the ve-neer? — I told my-self, "As

(Vlns, Vla)

(Cls)

(Pno)

(Hns, Vc)

(COLONEL)

52 long as she seems hap - py, ——— Why in - ter - fere?" Or was I just re -

(Ww's, Stgs)

(Timp)

55 lieved to know ——— That some - bod - y would want her for a wife? In war you know the

(Ww's)
(Brs)

(Vlns, Vla)

(Pno)

(Pno, Vc)

(Timp, Bs)

59 en - e - my, ——— Not al - ways so in life. The en - e - my was

(Ob) *pp*

(Cls)

(Hn) *p*

(Hn, Vc pizz)

(Bs pizz)

63 **Più mosso**
(COLONEL)

love— Self - ish - ness real - ly, but love.

(Hr, Vlns, Vla) (Vlns, Vla only)

p

(Pno)

(Vc pizz)

66 3 3 67 3 3 68 3

All of us blind-ed by love That makes ev-'ry - thing seem pos - si - ble.

(Cymbal with mallet)

(Cls, Brs) (Cls, Tpt)

(Hns)

69 70 71

You have to pay a con - se - quence For things that you've de -

(Vlns, Vla)

p

(Hr)

(Vc arco, Bs pizz)

(COLONEL) MISTRESS:

72 73 74 3 75

nied. _____ This is the thorn in my side. As long as you're a

(Cls)

76 **Rubato**

77 78

man, _____ You're what the world will make of you. _____

(Cls)

(“Hp,” Stgs)

(+Hns)

MISTRESS & MOTHER

79 80 81

_____ Where - as if you're a wo - man, _____ You're on - ly what it

(Wtr's)

(Ob, Cl, Vlns; Vla 8vb)

(Vlns; Vla 8vb)

(“Hp”)

(Hns)

(Vc, Bs)

(MISTRESS & MOTHER) 82 sees.

COLONEL, FATHER & COUNT LUDOVIC 83 A wo - man is a

(Cl) (Vlns)

84 flow - er

85 Whose pur - pose is to

86 please.

87

(Cl) p (Vlns, Vla) (+Hn) (Vc) (Hn, Bs)

poco rall.

88 89 90

Beau - ty is pow - er, Long - ing a dis -

Beau - ty is pow - er, Long - ing a dis -

Beau - ty is pow - er, Long - ing a dis -

(Stgs)

pp
("Hp")

91 92 93 94

ease...

ease...

ease...

("Hp")

(Vc)

Segue

Sunrise Letter

12

Allegretto (♩ = 84)

1 2 3 4

(Hp)
(Cls)
(+Bells) (+Bells)

5 **CLARA:** 6 7

Gior - gio, I stand here Star - ing at the sun - rise,

(+Bells)

8 9

Think - ing how we've nev - er seen a sun - rise To -

(Ob)

10 (CLARA) 11

geth - er, Think - ing that the sun - rise On - ly means an -

12 13 14

oth - er day — With-out you, — And think - ing: Can our love sur -

15 16

vive So much sep - a - ra - tion, Keep it - self a -

(Ob)
(Cls)
(Bsn)
(Vla, Vc pizz)
(cued in "Hp")

17 18 *rall.*

live, Much less thrive? If on - ly you were

(+Bs)
(Cl 2)
(Cl 1, Bsn)

Poco meno mosso

(CLARA)

19

here, If I could feel your touch, I would - n't have such

(Ob)
("Hp")
(Cls, Vc pizz)

21

22

fear. If on - ly we had

p (Hns)

Poco con moto

23

24

25

more than let - ters Hold - ing us to - geth - er, If we just could hold each

(Cls)
(Rsn)
(Hns)
("Hp")
(Vc, Bs pizz)
(Bsn, Vla, Vc)

(CLARA)

a tempo

26 27

oth - er now, The sun - rise then could be _____ A thing that I could

(Ob, Vln 2, Vla; +Vln 1 *Soa*)

(Cls, Bsn, Vc)

28 29 30

see _____ And mere-ly think, "How beau - ti - ful..."

31 CLARA & GIORGIO:

32 33

Gior - gio, I now sit Star - ing at the mir - ror—

(Vla, Vc, Bs pizz)

34 (CLARA & GIORGIO) 35 GIORGIO: 36

You may not be - lieve it but I swear, As I stare, "There it is, Plain as day: A gray

(+Vla 8vb)
(Cl)
(Bsn)

37 38 39

Hair, Of which I was un - a - ware, Which is more than I can

(Hns)
("Hp")
(+Bsn)
(Vc, Bs arco)
(Vc, Bs, pizz)

40 41

bear, Which I'm rip - ping out right now And am send - ing on to

(Cl)
(Cl)
(Bsn)
(+"Hp")

(GIORGIO)

you As a mile - stone of my age, As a turn - ing of the

(Tri)

(Vlns)

(Cls) *p*

(+Hns)

(Vla, Vc, Bs pizz)

Detailed description: This block contains the first system of the musical score, covering measures 42 to 44. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes a triplet in measure 43 and various instrumental markings for strings and woodwinds.

page... Per - haps when next we meet, I'll be a sor - ry

(Bsn, Hns)

(Vla, Vc)

(Bs pizz)

Detailed description: This block contains the second system of the musical score, covering measures 45 to 47. It continues the vocal line and piano accompaniment. The piano part features a bassoon and horn entry in measure 47 and a pizzicato bass line.

sight. You won't know who I am. My hair com - plete - ly

(Cls)

(+Bsn)

Detailed description: This block contains the third system of the musical score, covering measures 48 to 50. It concludes the vocal line and piano accompaniment. The piano part includes a clarinet entry in measure 49 and a bassoon entry in measure 50.

51

(GIORGIO)

52

white, My face A mass of wrink - les. What will you feel

(Timp)

(Tpt, Hns)

(Ob, Vln 2, Vla; Vln 1 *sva*)

(Cls, Hns)

(Bsn, Vc pizz)

(Bs pizz)

FOSCA: You came a great distance to read her letters...

53

54

55

then, My Gior - gio? Time is now our en - c - my..."

(Ob, Cls, Vln 2, Vla; Vln 1 *sva*)

(Brs)

(Bsn)

(Vc)

(Bs arco)

(Bsn, Vc, Bs)

Fine

Scene 9

FOSCA: Then I'll kiss you.

Agitato (♩ = 156)

GIORGIO:

3

(to→)

4

Is this what you call love? This end-less and in -

Λ (Ob, Cls)

p

("Harpsi")

(+Hns)

(Bsn)

5 sa - tia - ble 6 Smoth - er - ing 7 Pur - suit of me, You think that this is

(GIORGIO)

sub. mp

8 9

love? I'm sor - ry that you're

(Clars)

10

11

lone - ly, I'm sor - ry that you want me as you do. I'm sor - ry that I

(Clars)

legato (Bsn)

(Stgs) *p*

12 13 3

fail to feel The way you wish me to feel, I'm sor - ry that you're

(GIORGIO)

14 15 16

ill, I'm sor-ry you're in pain, I'm sor-ry that you are - n't beau-ti - ful. But yes, I wish you'd

17

18 19 20

go a - way And leave me a - lone! Ev - ery - where I

(Ob, Cls) (+Stgs)

(Hus, Vlc-pizz.) (+Bs) (Vc-arco)

21 22 23 24

turn, There you are. This is not

(Clars) (Hus) (Clars) (Hus)

(Vlms) mp

(GIORGIO)

25 26 27 28

love, But some kind of ob - ses - sion. — Will you nev - er

(+Hns)

(Bs-pizz.) (arco)

29 30 31 32

learn ————— When too far is too far, Have you no con -

(Clars) (Hns) (Clars) (Hns)

33 34 35 36

cern For what I feel, What I want? Love is what you

(Clar, Vla)

(GIORGIO)

37 38 39 40

earn, _____ And re - turn, _____ When you

(Bs-pizz.)

41 42 43 44

care for an - oth - er So much that the oth - er's Set

45 46 47 48

free. _____ Don't you see? _____ Can't you un - der -

(Clars)

49

(GIORGIO)

50

51

stand?

Love's not a con-stant de-mand,

It's a

(Hns)

p

(Vlms)

Ω (+Vlas trem.)

(Vc pizz.)

52

53

54

gift you be-stow.

Love

is-n't

sud-den sur-ren-der, It's

(+Vlas)

55

56

56A

ten-der and slow.

It must grow.

Yet ev-'rywhere I

(+Ob, Cls)

(Bsn, Hn)

57

(GIORGIO)

58

59

60

go, ————— You ap - pear, Or I know You are

(Clars)

(Stgs)

(Vc)

61

62

63

64

near. ————— This is not love, Just a need for pos -

(Bsn, Vc arco)

65

66

67

68

ses - sion. ————— Call it what you will, This is not love, This is the re -

(Stgs)

(Vc pizz.)

(GIORGIO)

69 70 71 72

verse, Like a curse, Some - thing out of con -

(Sus. Cym.)

p
(+WW's) *cresc. al fine*

73 74 75 76

trol. I've be - gun to fear for my soul... (Thunder)

(WW's, Stgs)

(arco) (THUNDER)

Intro To Scene 10

(Giorgio carries Fosca off)

(Small Snare Drum)

1 3 2 3

3 3 4 3 5 3

Segue

Scene 10

Moderato (♩ = 96)

TORASSO:

Both of them were soaked to the

(Small Snare Drum)

(Trumpet) *(Pizz. Stgs)*

(Pizz.)

AUGENTI: skin. On the bluff. No one

RIZZOLLI: Where had they been?

COOK: Were they all a - lone?

(AUGENTI) 8 **BARRI:** 9 **TORASSO:** 10

knows. **(COOK)** Ugh! **RIZZOLLI:** Still, it would ex -

You don't sup - pose - ? Gen - tle - men, e - nough!

AUGENTI: 11 12 13

plain Sig - nor - a's at - ti - tude— Why she comes to ev - 'ry

(Clars) *(+Pizz. Stgs)*

p

BARRI: 14 15 16

meal. It is - n't for the veal.

(Clars) *(+Pizz. Stgs)*

TORASSO:

COOK:

16A 17 18

And it would ex - plain the Col - onel's grat - i - tude. I

(Clars)

(+Pizz. Stgs)

RIZZOLLI:

19 20 21

hear he calls him "Gior - gio"— But no - bod - y is that brave.

(Clars, Hns)

(+Pizz. Stgs)

(RIZZOLLI)

TORASSO:

22 23 24

No - bod - y is that brave. Ugh!

AUGENTI:

COOK:

No, that's cheek. Would-n't you like to peek?

25 **BARRI:** 26 27 28

Gen - tie - men, I think I'll change my wa - ger. He'll be Ma - jor Next week.

(Clars, Hns)

p (+Bsn)

RIZZOLLI: 29 **ALL:** 30 (except RIZZOLLI) 31 **ALL:** 32 *a tempo* 33

I'll say! I'll say! I'll say! I'll say!

(Cl, Bsn, Hns, Vc)

Segue

Nightmare

Agitato (♩ = 156)

1 2 3

GROUP 1:

Ev - 'ry - where I

GROUP 2:

Ev - 'ry - where I

(Stgs)

(Fl)
(Cl, Tpt)

f

(Hns, Vc, Bs)
(+Timp)

4 5 6

turn, ————— There you are. —————

turn, Ev - 'ry - where I turn ————— There you

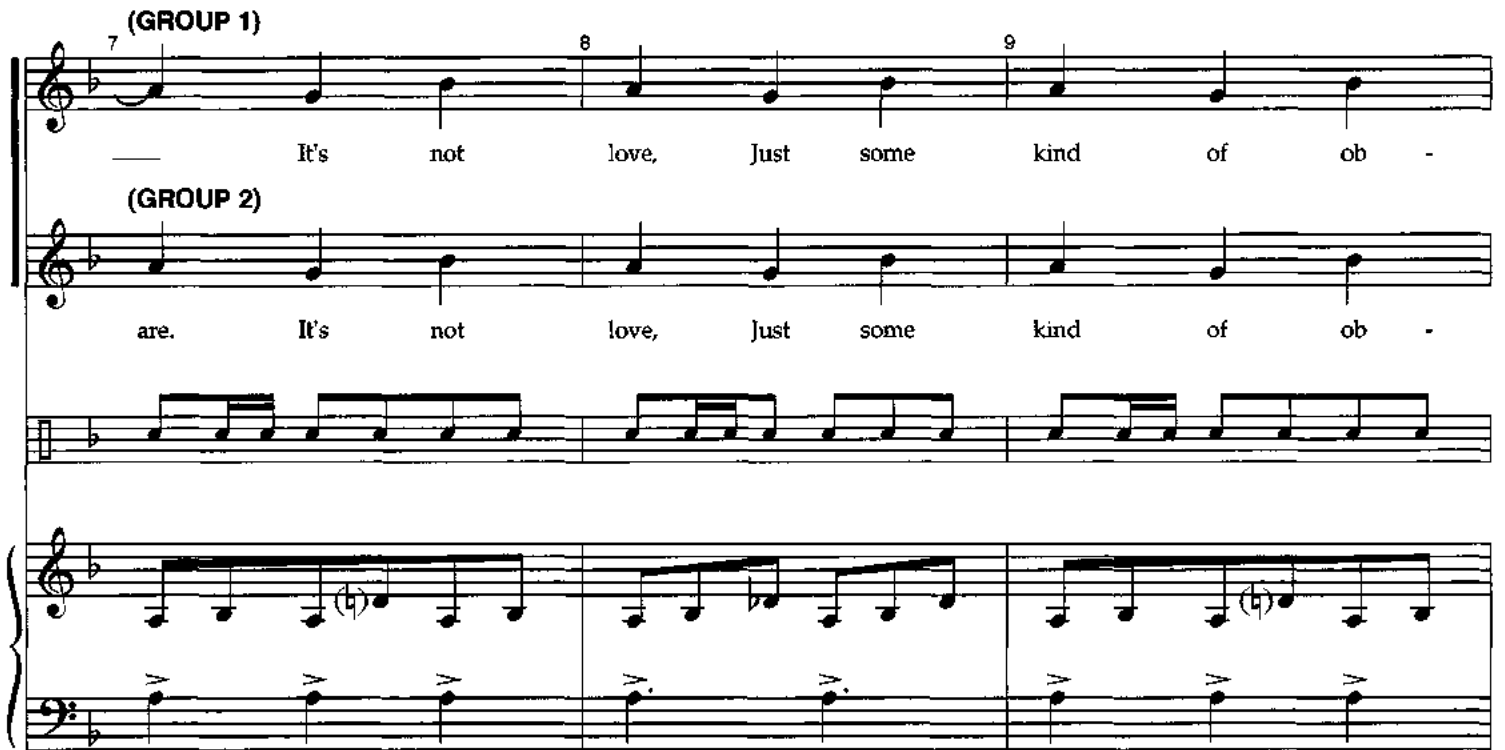
(Snare Dr)

(+Stgs sim.)

(pizz.)

(GROUP 1)
7 It's not love, Just some kind of ob -

(GROUP 2)
are. It's not love, Just some kind of ob -

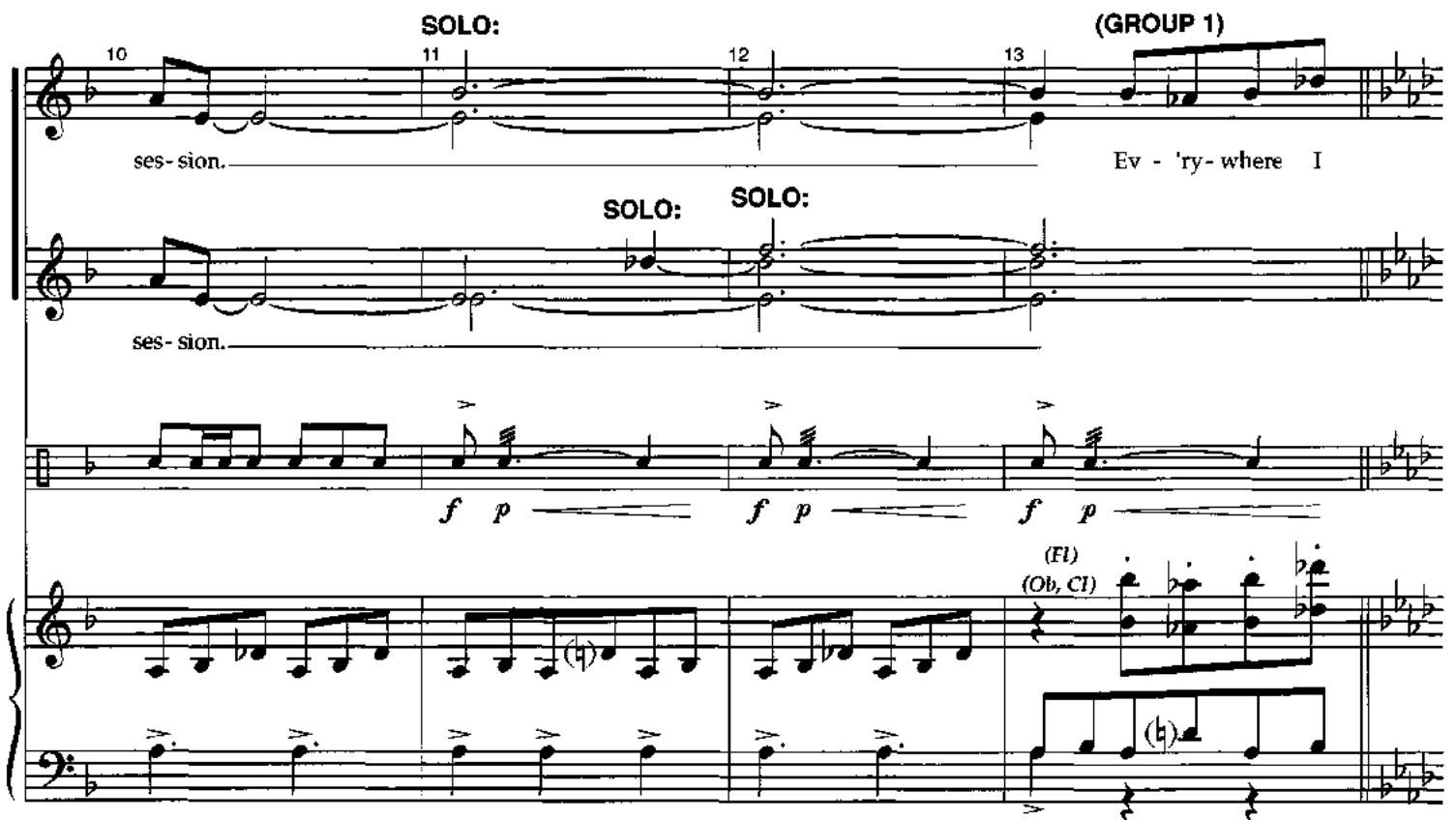


10 ses- sion. SOLO: SOLO: SOLO: (GROUP 1)
11 12 13 Ev - 'ry- where I

ses- sion.

f p *f p* *f p*

(Fl)
(Ob, Cl)



14

(GROUP 1) 15 16 17

go. You ap - pear, Or I know you are

(GROUP 2)

Ev - 'ry - where I go, You ap - pear, Or I know you are

(Snare Dr)

(+Stgs)

(+S.D. sim.)

(Vc, Bs, Bsn)

18 19 20 21

near.

near. You are near. You are near.

21A (hysterical laughter) 21B

22 **GROUP 1 & GROUP 2:** 23

Love, Love's not a con - stant de -

(+Fl Bva)
(Ob, Cl)

f (+Sus cym.)

f (+Hns)

(Vla, Vc pizz.)

24 25

mand. It's a gift you be - stow.

(Fosca screams)

GROUP 1:

26

27

28

Love is - n't sud - den— It's ten - der and slow... Ten - der and slow...

GROUP 2:

Love is - n't sud - den— Not sud - den sur - ren - der... Sud - den sur -

(Vins, Vlas)

ff

(+WW's, Hns)

ff

(Vc arco)

Vamp & Fade

(Giorgio wakes up)

29

30

Ten - der and slow... Ten - der and slow...

ren - der... Sud - den sur - ren - der...

pp

pp

pp

pp

Transition (Scene 10 to 11)

DOCTOR: I trust there is someone there who can oversee your recuperation.

Tranquillo (♩ = 44)

SOLDIER:
To feel a wo-man's

SOLDIERS:
Ooh

(Stgs)
p

(Bsn)

touch, _____ To touch a wo-man's hand, _____ Re-min-ded me how

Ooh

Ooh

5 (SOLDIER)

much I long to be with you, — How long I've been with-out you near. And then to hear a wo-man's

(SOLDIERS)

Ooh _____ Ooh _____

(Hn, Vlns, Cl)

(Hn, Vlas)

(Vc, Bs)

7

voice, _____ To hold a wo-man's arm, _____ To feel a wo-man's

Ooh _____ Ooh _____

(Stgs)

p

(Bsn)

Segue

Forty Days

Animato (♩ = 72)
A la valse

1 **SOLDIER:** touch... 2 3 4

(Trio)

(Celesta)

(Cls) *p*

(Vc, Bs) (pizz.)

5 **CLARA:** 6 7 8

Gior - gio, dar - ling, For - ty days' leave so

(Vns, Vla)

The score is in 3/8 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of two systems. The first system (measures 1-4) features a vocal line for 'SOLDIER' with the lyrics 'touch...' and a piano accompaniment. The piano part includes a celesta line and a string line (Violins and Basses) with a pizzicato marking. The second system (measures 5-8) features a vocal line for 'CLARA' with the lyrics 'Gior - gio, dar - ling, For - ty days' leave so' and a piano accompaniment. The piano part includes a string line (Violins and Violas) and a bass line.

9 (CLARA) 10 11

soon! ————— Im - a - gine that, A whole for - ty

12 13 14

days— Well, for - ty mat - i - nees. ————— I'll be

(WW's)
(+Bells)

15 16 17 18

there to greet the train ————— That car-ried you a - way from me ————— Be- cause it brings you

(Stgs trem)

(Fl)

P (Vc, Cts)

19

(CLARA)

home. I'm fill - ing up the room, Our lit - tle

room, With ev - 'ry flow - er in bloom. I'll have the fi - re lit, The

(pizz.) (arco) (pizz.) (Ob) (Hns) (Cls) (Vc, Bs) (arco)

ta - ble set, I'll wear the blue chem - ise. ——— And once we're in our

(Fl solo) (Vns, Vla)

29 (CLARA)

30 31 32

room, Our sec - ret room, Where I'll be ab - le to care for you,

(Vns) (sim.)

(Fl, Bells) (Fl)

(Hr, Vla)

33 34 35 36

Kiss you, Em - brace you, Be there for you...

(2 times)
(Train Whistle)

(Tria)

(Vn, Fl 8va) (Vn) (+Ob 8va) (Vla, Cl)

ff

Segue

Train Scene (Scene 11)

(Fosca enters Giorgio's compartment)

The musical score is written for Piano/Conductor and consists of three systems of staves. The first system includes a vocal line with lyrics "(Fosca enters Giorgio's compartment)", a piano part, and a violin part. The second system continues the piano and violin parts. The third system concludes the piano and violin parts with the instruction "(non trem.)".

System 1: The vocal line begins with a fermata over the first measure, marked with "(lo→) 2" and "(Stgs)". The piano part starts with a series of chords, marked "pp". The violin part has a long, sustained note, marked "(Vc)".

System 2: The piano part continues with a series of chords, marked "pp". The violin part has a long, sustained note, marked "trm".

System 3: The piano part continues with a series of chords, marked "(non trem.)". The violin part has a long, sustained note, marked "(non trem.)".

Loving You

FOSCA: I know I feel too much.

(dialogue continues)

GIORGIO: ...You have to give me up.

Tranquillo (♩ = 112)

5

FOSCA

6

(to ->) 2 (to ->) 4

Fl (Fl)

pp (Stgs)

Lov - ing you is not a choice, it's

7 8 9 10

who I am. Lov - ing you is not a choice and

(Cl solo)

(Hn, Vla)

(Hp)

p

11 12 13 14

not much rea - son to re - jice, But it gives me pur - pose, gives me voice, to

(Fl)

(Cls)

(Hns)

p

(FOSCA)

15 16 17 18

say to the world: _____ This is why I live. You are why I

(Hp)

(Cls) (h)

19 20 21 22

live. _____ Lov - ing you is why I do the

(Hp)

(Ob solo)

p

(Via, Vc)

23 24 25 26

things I do. _____ Lov - ing you is not in my con -

(Ob solo)

(Vc)

(FOSCA)

27 28 29 30

trol. _____ But lov - ing you, I have a goal for what's

("Hp")

(Fl)

(Vlns+8va)

(Hns)

31 32 33 34

left of my life... I will live, and I would die for

(Hn)

(Bells, "Hp")

(Stgs)

35 36 37 38 39 40

you. _____

(Fl solo) p

(Cl solo) pp

(Cl hangs over)

Transition from Train Scene

FOSCA: ...smiling back at us.

Poco rubato (♩ = 112)

WOMAN:

MAN:

How long were we a - part... (Bells)

A month, a week, a

(Vns, Vlas)

legato (Pno)

(Vc, Bs)

day?

To feel your touch a -

7 (WOMAN) 8 BOTH: 9

gain... You've nev - er been a - way...

(Fl)

Vamp & Fade

10 (Fl) 11

(Fl)

Scene 11

DOCTOR: No one can help her. Good Day.

(♩ = 96)

(Military drum)

ad lib.

Musical score for the Doctor's entrance. The top staff is a military drum part with measures 1-4. It includes markings for 2A, 2B, and 3. The piano accompaniment features bugle motifs in measures 1 and 3.

5

TORASSO:

6

7

For - ty days—

For - ty days—

COOK:

Where does he get all the luck?

RIZZOLLI:

The

Musical score for the vocalists' entrance. It includes vocal lines for Torasso, Cook, and Rizzolli, and piano accompaniment. The piano part includes markings for (Vns, Vla) (pizz.) and (Vc, Bs) (pizz.).

(TORASSO) 8 But for - ty days— 9 10

BARRI: Yes, he's sick of be - ing stuck In the
(RIZZOLLI) man is sick.

(Military drum) 3

11 In Mi - lan—! 12 13

COOK: He's gone Be - cause it's get - ting pret - ty thick With the Sig -
sticks. AUGENTI: Who is - n't?

3 3

(Cl, Bsn, Hns) p

AUGENTI:

14 15

He'd bet - ter get out quick From the Sig -

(COOK)

nor - a.

RIZZOLLI:

Gen - tle - men—

(Military drum)

(+Vns, Vla)

(Cls, Bsn, Hns)

16

17

18

nor - a.

BARRI:

That's not an eas - y trick With the Sig - nor - a.

RIZZOLLI:

Gen - tle - men—

Gen - tle - men!

(+Vns, Vla)

(Cls, Bsn, Hns)

(+Vns, Vla)

19 20 21 **COOK:**

(RIZZOLLI)
You know what I think? We need an - oth - er drink!

(Military drum) 3

ALL: I'll say! I'll say!
RIZZOLLI: I'll say! I'll—

25 26 27

(Tpt Solo) *f*

Scene 12

L'istesso tempo (♩ = 84)
(3 times - vocal last time)

(to →) 37 **CLARA:** 38

Gior - gio, I did - n't tell you in my

(Tpt - 1st time only)

(Vns)

p (Hns, Bsn)

(Vla, Vc, Bs)

39 40 41

let - ter Some - thing e - ven bet - ter, A sur - prise here at home: In a

(Cls) (Bsn)

42 43 44

week my hus - band goes to Rome. It's the first time he's a -

(Triangle)

(Hns) (Hp)

45 (CLARA) 46

way, He'll be gone at least a day, May - be two or e - ven

(Hp)

(pizz.)

(WW's)

(arco)
(+Hp)

47 48

three. I can vis - it you at night, We'll be light - ed by the

49 50 51 52

moon, Not a shut - tered af - ter - noon. Just think of hav - ing

(Triangle)

(Vns)

p (Hns, Bsn)

(Vc, Vla)
(Bs pizz.)

53 (CLARA) 54 55

time That we can call our own, To- get- er and a - lone.

(Triangle)

(Vc, Vla) (Cls)

56 57 58

Per- haps We'll take a drive In - to the coun- try. And per- haps at last we'll

(Tpt, Hn) (Vns, Vla, Ob) (Cls) (Hn) (Bsn, Vc) (+Timp, Hp)

59 60 61

share a sun - rise. Would- n't that be beau - ti - ful - ? **Fade**

(arco)

Scene 12 (Underscore)

GIORGIO: You know I would.

Rubato (♩ = 76)

(to →) 21 22 23 24

25 26 27 28 (Clara & Giorgio exit)

Segue

Christmas Music

(♩ = 76)

(3 times—vocal last time)

TORASSO (to →) 25 26 27 28

La pa - ce sul - la ter - ra È a

(Vns, Vla) *tr*

("Hp")

mf
("Stgs")

29 30 31 32

voi tran - quil - i - tà. È

tr

33 34 35 36 37

na - to un bam - bi - no Che il mon - do

38 39 40 41 42

sal - ver - à. Dal gran po - ter di

43 44 45

Sà tan E da su - a po - tes tà. O no -

46 47 48 49

vel - la di gran fe - li - ci - tà!

Scene 13

COLONEL: You will wait here for me, Captain.

Moderato (♩ = 112)

CLARA: 1 2 3

Gior - gio... Gior - gio...

(Hp) *l.v.* (Eng Hn-Solo)

(Vns) *pp* (Vlas)

4 5 6 7

Gior - gio... I am wri - ting to you,

(CLARA) 8 9 10

My an - gel, Though not long since you've been gone, With a most un - hap - py

(Hp)

11

Poco rubato

heart. Be- cause, in truth, as time goes on,

(Eng Hn-Solo)

p (Cls)

(Bs pizz)

15 16 17 *rall.*

I think of no- thing else but you— And us. Oh, my love, my sweet, You've

(Bs, Vc pizz)

18

a tempo
(CLARA)

19 20

changed, I've watched you change. You're not the

(Hp)

(Eng Hn)

(Vns)

(Cl, Vla)

21 man I thought I knew. 22 At times, these past few days to -

(Bs Cl)

23 geth - er, I would won - der wheth - er 24 You were here, Real - ly here with me. I thought, was I na -

(Hns, Vns)
(Cls)
(+Bs Cl)

(CLARA) 25 ive To be - lieve We'd con - tin - ue year by year? 26 Is it o - ver for - ev - er? — (to ->29)

(WW's, Hns)
(Vc, Bs)

(dialogue)

29 30 31 32

(Cl Solo)

ppp

33 34 35 36

GIORGIO:

Just an - oth - er

36A 36B 36C 36D

CLARA:

No one is to blame.

(GIORGIO)

love stor - y. ———

(Celeste)

A tem - po - ra - ry

(Stgs)

pp

(pizz.)

(CLARA)

36E

36F

36G

But it need-n't end the same.

(GIORGIO)

love stor-y.

(Celeste)

p

(Vns, Vla)

(Vc, Bs)

36H

36I

36J

We had more—

I thought we had more.

We had some - thing

(WW's)

p

(Vns/Vlas trem)

cresc.

pp
(Hp)

(arco)

36K 36L (CLARA) 36M 36N *rall.*

Than an- y oth- er love stor- y. ——— All that

(GIORGIO)

more ——— Than an- y oth- er love stor- y. ———

(Hp) (Stgs)

molto espr.

(pizz.)

37

38 39

hap- pi- ness ——— We had then—

mp

Is this what you call love? This log- i- cal and

(Hp) (Hp sim.)

p (Hns, Cls)

(Vc)

(Bs pizz)

(CLARA)

Musical staff for Clara, measures 40-42. The staff shows a melodic line starting at measure 40, with a fermata over measure 41, and continuing into measure 42. A dynamic marking of *(p)* is present at the start of measure 42.

We can have that hap - pi - ness

(GIORGIO)

Musical staff for Giorgio, measures 40-42. The staff shows a melodic line starting at measure 40, with a fermata over measure 41, and continuing into measure 42.

sen - si - ble Prac - ti - cal ar - range - ment— This fore - gone con -

Piano accompaniment for measures 40-42. The right hand features a long, sweeping melodic line with a fermata over measure 41. The left hand provides a harmonic accompaniment with sustained notes and chords.

(Hp)

Piano accompaniment for measures 40-42. The right hand features a long, sweeping melodic line with a fermata over measure 41. The left hand provides a harmonic accompaniment with sustained notes and chords.

Musical staff for Clara, measures 43-45. The staff shows a melodic line starting at measure 43, with a fermata over measure 44, and continuing into measure 45. A dynamic marking of *(p)* is present at the start of measure 45.

Once a - gain!

clu - sion—

You think that this is love? Love is - n't so con -

Musical staff for Giorgio, measures 43-45. The staff shows a melodic line starting at measure 43, with a fermata over measure 44, and continuing into measure 45.

Piano accompaniment for measures 43-45. The right hand features a long, sweeping melodic line with a fermata over measure 44. The left hand provides a harmonic accompaniment with sustained notes and chords.

(+Hus)

Piano accompaniment for measures 43-45. The right hand features a long, sweeping melodic line with a fermata over measure 44. The left hand provides a harmonic accompaniment with sustained notes and chords.

46 (GIORGIO)

47

ven - ient. Love is-n't some-thing sched - uled in ad - vance, Not some-thing guar - an -

(Cl_s)

legato

(Bs Cl)

(Vla, Vc, Bs arco)

48 49 — 3 — 50

teed You need For fear it may pass you by. You have to take a chance, You can't just try it

51 52

out. What's love un - less it's un - con - di - tion - al? Love does - n't give a

53 54 55

damn a - bout to - mor - row, And

(Tpt, Cl_s, Hns) (Hns, Tpt)

(Hp)

(Vc, Bs)

56

CLARA:

All that

(GIORGIO)

nei - ther do I!

molto espr.

57

58

59

hap - pi - ness In the past

It was fine. I was yours, you were

(Vns)

(Hp)

(Hns)

(Vla, Vc)

(Bs pizz)

(CLARA) 60 That was not just hap - pi - ness, Love was in that

(GIORGIO) mine.

(WW's, Bells)

62 hap - pi - ness, That's why it will last. 63 I thought I knew what

64 Love is more. I want more. I thought I knew what

(Vns)

(Hp)

(Vc)

65 (CLARA)
love was _____ I did - n't know that love was a com - pli -

(GIORGIO)
love was _____

(Fl, Ob, Vns, Vlas)
(Hp) (Ob)

68 ca - tion. 69 70 We'll take it in our

I do know that it's not a ne-go - ti - a - tion.

(Hns, Cl)
p

71 (CLARA) 72 73

stride. You de - cide. We could have ev - 'ry-thing.

(GIORGIO)

What we had Was - n't bad.

(Vns, Vlas)

(Sigs) (Celeste, Cls)

pp PPP pp

(Vc pizz)

74 75 76 poco rall.

I want you more than an - y - thing. To wait is

How sad

a tempo

(CLARA)

77 78

no - thing. We're young, and time is no - thing.

(GIORGIO)

That what we have is

diminuendo...

(Vc *sim.*)

(Fade)

79 80 81 82

No - thing... No - thing...

no - thing... No - thing...

(Celeste)

(Fade)

Transition to Scene 14

(Doctor exits)

Andante ($\text{♩} = 76$)

A

(Bsn Solo)
p
pp (Vla sord, Vc, Bs)

Risoluto

1

legato
p (Cl Solo)

(Hp)
p
(Stgs trem)

4 5 6

7 8

Musical score for measures 9-11. The piece is in 3/4 time with a key signature of two flats. Measure 9 features a triplet of eighth notes in the right hand and a sustained bass line. Measure 10 continues the right-hand melody with a slur. Measure 11 concludes with another triplet of eighth notes in the right hand.

Musical score for measures 12-14. Measure 12 has a triplet of eighth notes in the right hand. Measure 13 is marked with a *ritard* (2 times) and features a slur over the right-hand melody. Measure 14 is marked *pp* and shows the right hand playing a few notes before the piece ends. The instruction *non trem.* is written below the bass line.

Musical score for measures 15-17. Measure 15 has a slur over the right-hand melody. Measure 16 continues the right-hand melody. Measure 17 is marked *pp* (Bells) and features a bell sound effect in the right hand. The instruction *Fade & Stop* is written above the staff.

Scene 14 (Giorgio)

GIORGIO: It's over.

Larghetto (♩ = 100)
rubato

GIORGIO:

I did love Clara. I did. But...

(Vns, Vla)

1

GIORGIO:

No one has ev - er loved me As deep - ly as you.

(Stgs sord, Hp)

No one has tru - ly loved me As you have. Fos - ca.

(Vc sord)

("Hp")

9 3 10 3 11 3

Love with - out rea - son, Love with - out mer - cy, Love with - out pride or

12 13 3 14 3

shame. Love un - con - cerned With be - ing re - turned— No

15 3 3 16 3 17 3 18

wis - dom, no judg - ment, No cau - tion, no blame. No one has ev - er known me As

19 3 20 21 3 22 3 3

clear - ly as you. No one has ev - er shown me What love could be

(+Fl, Cls)

23 *3* 24 25 *3* 26

like un - til now: _____ Not pret - ty or safe or ea - sy, But

sempre p
(+Vc, Vla)

legato
(+Vn 8va)
(Cl)

27 *3* 28 29 *3* 30 *3*

more than I ev - er knew. Love with - in rea - son— that is - n't love. _____

(Bs Cl)

(+Cl)

(Cl)

(+Vc)

GIORGIO: Are you cold?

31 *3* 32 33

And I've learned that from you... _____

(Vns)
pp

(Vla)

(Vc)

("Hp")
(Stgs trem)

(+Vc pizz)

Segue

Scene 14 (Fosca)

FOSCA: No, I'm afraid.

GIORGIO: Of what?

Adagio (♩ = 124)

Vamp

(vocal last time)

(to →) 8 **FOSCA:** 9 10

All this hap - pi - ness, Com - ing when there's

(Vns, Vlas)
pp

(Pno)

(+Vc pizz)

11 12

so lit - tle time. Too much

(Vc sim.)

13 14 15 16 (to → 26)

hap - pi - ness, More than I can bear.

FOSCA: Say it again.

Very Slowly

GIORGIO: I love you.

(dialogue continues)

26 *(Alto Fl solo)* 27 28 29 30 31 32 33

FOSCA: To die loved is to have lived.

34 35 36 (2 times) 37

(Giorgio kisses Fosca)

38 *(Oboe Solo) pp* 39 40 41

(Fosca pulls Giorgio on top of her)

42 43 44 45 *(Emeral Drum)* (to -> 49)

49

Musical score for measures 49-50. The score is in 4/4 time with a key signature of one sharp (F#). It features a vocal line, a piano accompaniment, and a horn part. The piano part includes a section marked *ff* (fortissimo) and *(Hr. 1)*. The horn part is marked *vd.* (vibrato). The vocal line is marked *(Pno)*. The piano accompaniment includes a section marked *(Stgs—in 8vas)*. The score ends at measure 50.

Musical score for measures 51-52. The score is in 4/4 time with a key signature of one sharp (F#). It features a vocal line, a piano accompaniment, and a horn part. The piano part includes a section marked *ff* (fortissimo) and *(Hr. 1)*. The horn part is marked *vd.* (vibrato). The vocal line is marked *(Pno)*. The piano accompaniment includes a section marked *(Stgs—in 8vas)*. The score ends at measure 52.

Vamp & Fade (Under Drum)

Musical score for measures 53-54. The score is in 4/4 time with a key signature of one sharp (F#). It features a vocal line, a piano accompaniment, and a horn part. The piano part includes a section marked *ff* (fortissimo) and *(Hr. 1)*. The horn part is marked *vd.* (vibrato). The vocal line is marked *(Pno)*. The piano accompaniment includes a section marked *(Stgs—in 8vas)*. The score ends at measure 54 with the word *Segue*.

Duel

(Soldiers march in,
stop when everyone is in place)

(Torasso counts to 10)

1 2 3 4 5 6 7 8 9 10.

(Funeral Drum)

(Colonel is shot)
On cue after shots:

(Giorgio screams, falls to the ground)
Blackout:

On Lights

(Doctor reads letter)

Segue

Finale (Scene 15)

DOCTOR: I don't know exactly what you've been told...

Adagio
(Ob solo) *trm*

(Vns) *pp*
(Hp)
(Hrn, Vla)

DOCTOR: ...personal belongings...

(Cl)
(Cl)
(Hrn)

(4 Times)

DOCTOR: ...just prior to her death.
BARRI, RIZZOLLI, TORASSO: (vocal last time)

10 The town, 11 It is re-mote, 12 Is - n't it? 13 14

(Bells)
pp
(b) WW's
> (Tpt-St mute, Cl)
(Vns, Vla, Hp)
(Cl)
(Tpt)
(Cl)

(BARRI, RIZZOLI,
TORASSO)

15 16 17 18

And pro - vin - cial— Don't you think?

CLARA:

I'm fil - ling up our room, Our lit - tle room, With ev - 'ry

(Cl)

(Hn, Vla)
(+Hp)

(Hn, Hp, Vc-pizz)

19 20 21

(CLARA)

flow - er in bloom. I'll have the fi - re lit, The

COUNT LUDOVIC:

The time has come to face ——— The

(Vns)

**WOMEN, COOK,
AUGENTI, SOLDIERS:**

22 23 24

(CLARA) This ster - ile lit - tle town,
ta - ble set, I'll wear the blue chem - ise...

(COUNT LUDOVIC) truth, Sig - no - ri - na. WOMEN: These pom - pous

25 26 27

**COOK, AUGENTI,
& SOLDIERS:**

This mil - i - tar - y mad - ness...
lit - tle men, Mil - i - tar - y mad - ness...

(+Tpt)

28 29 30 **CLARA:**

(COOK, AUGENTI & SOLDIERS) Im - a - gin - ing your fin - gers touch - ing mine. —

Un - i - forms, un - i - forms...

(WOMEN)
Un - i - forms, Un - i - forms...

(WW's) (Vns)

31 32 33 **(CLARA)**

Im - a - gin - ing our room, — The bed, The

COLONEL:

An un - at - trac - tive wo - man — is eas - i - ly de -

(CLARA) 34 se - cre - cy, The world out - side, Your mouth on mine... 35 36

(COLONEL) ceived...

This block contains the first system of the score. It features three staves: Clara's vocal line, Colonel's vocal line, and piano accompaniment. Clara's line starts at measure 34 with the lyrics 'se - cre - cy, The world out - side, Your mouth on mine...'. Colonel's line starts at measure 35 with the lyrics 'ceived...'. The piano accompaniment consists of a treble and bass clef staff with various chords and melodic lines.

37 (CLARA) 38 39 40

(Bells)

(WW's)

(Hns, Vla/Vc pizz)

This block contains the second system of the score. It features four staves: Clara's vocal line, Bells, WW's, and Hns/Vla/Vc pizz. Clara's line starts at measure 37 with a long note. The Bells staff has a few notes. The WW's staff has a long note. The Hns/Vla/Vc pizz staff has a long note. The piano accompaniment consists of a treble and bass clef staff with various chords and melodic lines.

(Giorgio begins to read the letter)

(Ob solo) 41 42 43 44

p (Vn, Vla)

(Vc arco)

This block contains the third system of the score. It features three staves: Ob solo, Vn/Vla, and Vc arco. The Ob solo staff starts at measure 41 with a long note. The Vn/Vla staff has a long note. The Vc arco staff has a long note. The piano accompaniment consists of a treble and bass clef staff with various chords and melodic lines.

GIORGIO:
...have been a revelation.

(Stgs)
(Hp)
(+Bs)

Safety

GIORGIO:
(vocal last time)

Now at last I see what comes From feel - ing loved.

(Oboe out at vocal)

(Cl, Vla)

FOSCA:
Like the

(GIORGIO)
Strange, how mere - ly Feel - ing loved, You see things clear - ly. Things I feared, Like the

(Hns, Cl)

(FOSCA)

56 57 58 3 59
world it - self, I now love dear - ly. I want to live. Now I want to

(GIORGIO)

world it - self, I now love dear - ly. I want to live. Now I want to

(Cl) mf

poco rall.

62

60 61 63
live, Just from be - ing loved.

live...

(Hp) (Hp)

(Hns, Cls) (Vc)

64

(FOSCA)

65

66

67

All that pain I nursed in - side For all those years _____

(Hp)

(Vns, Vla)

(Hns, Cls)

(Vc, Bs)

(FOSCA)

68

69

70

71

GIORGIO:

All that vain And bit - ter self - con - cern _____

(Vc)

(Vla)

(Cls)

(Hp)

(Bs)

(FOSCA)

(GIORGIO)

poco rall.

All those tears And all that pride Have van-ished in- to air... I don't want to

All those tears And all that pride Have van-ished in- to air...

(Vns, Vla)

(Ob, Cl, Bells)

(Hns, Cls)

p

(Hr)

(Vc)

76

77

78

leave.

Now that I am loved,

(Cls)

79

80

81

I don't want to leave.

Ev - 'ry- where I

Ev - 'ry- where I

(Vns, Vla)

(+WW's)

(Hns)

Poco con moto

82

(FOSCA)

83

84

85

turn, You are there. Ev-'ry-where I look, Things are diff-'rent. Ev-'ry-thing seems

(GIORGIO)

turn, You are there. Ev-'ry-thing seems

(Hp)

(Vns)

(Cls)

(+Hns)

(Vla, Vc)

86

87

88

89

right, Ev-'ry-thing seems pos-sible, Ev-'ry mo-ment bursts with feel-ing. Why is love so

right, Ev-'ry-thing seems pos-sible, Ev-'ry mo-ment bursts with feel-ing. Why is love so

(Hns)

(Cls, Vc)

(Vns, Vla)

(Hp)

(FOSCA)
90 *3* 91 *3* *3* 92 93

ea - sy to give And so hard to re - ceive? But though I want to

(GIORGIO)
3 *3* *3*

ea - sy to give And so hard to re - ceive? _____

(Vns, Vla) *(Stgs)*
(Hr, Vc, Hp) *(Cls)*
(Cls) *(“Hp”)*
(Bs Cl)

(FOSCA)
94 95 96

live, I now can leave With what I nev - er knew:

(Hr-solo) *(Cl)*

97 *poco rall.* 98 **(FOSCA)** 99

I'm some - one to be loved.

(GIORGIO)
I'm some - one to be

(Ob-solo) *3* *3*
(Hp, Cl) *pp* *3*

(FOSCA)

ALL:

100

101

102

And that I learned from you.

I don't know how I

(GIORGIO)

loved.

I don't know how I

I don't know how I

I don't know how I

(Cl-solo)

103

104

105

106

let you —

So far in-sidemy mind,

But there you are, and

let you —

So far in-sidemy mind,

But there you are, and

let —

you So far in-sidemy mind,

But there you are, and

Let you —

So far in-sidemy mind.

But there you are, and

(WW's)

Più mosso

(ALL)

107 108 109 110

there you will stay. How could I ev - er wish you a - way? I see now I was

(ALL)

there you will stay. Wish you a - way? I see now I was

(Cym)

(Vns) (Tpt) (Hns) (Via, Vc, Bs)

111

FOSCA:

4 112

blind. And should you die to - mor - row, — An - o - ther thing I

blind.

(Cl, Hn) (Cl)

(Hp)

dim. poco a poco

113 (FOSCA) see: Your love will live in me...

GIORGIO: Your love will live in me...

GROUP 1: Your love will live in

Your love will live in

115 (FOSCA) Your love will live in me...

(GIORGIO) me... Your love will live in

(GROUP 1) me... Your love will live in

GROUP 2: Your love will live in me...

(Cl.)

116 (FOSCA) 4 117 4

Your love will live in me... Your love will live in me...

(GIORGIO) 4 4

me... Your love will live in me... Your love will live in

(GROUP 1) 4

me... Your love will live in me...

(GROUP 2) 4 4

Your love will live in me... Your love will live in me...

118 (FOSCA) 4 119 120

Your love will live in me...

(GIORGIO) 4

me... Your love will live in me...

(Vns, Vla)

pp (Cl-solo) ppp

(Vc, Bs)

Exit Music

(Wait for Company bow)

Tempo Di Marcia

(Military drum)

1 Solo 3 2 3 3 4

f

5 3 6 7 3 8 9 Solo 3 10 (to—>)

(WW's, Tpt)

(Hns, Vns)

(Vla, Vc, Bs)

13 3 14 15 3 16

(d = ♩)

(WW's, Tpt)

(Hns, Vns)

(Hns soli)

(Pno)

(Cl)

(Vc/Bs Pizz)

(1/11/96)

(Vla, Vc, Bs)

17

(Hns soli)

(Vns, Vla)

(Cls, Pno)

(Vc)

20

(Fl, Tpt)

23

(Vns, Fl, Ob, Hn)

(+Bs)

(+Cls)

(Vc/Bs Arco)

25

Musical score for measures 25-28. The top staff shows a vocal line with notes and rests. The piano accompaniment is in treble and bass clefs, featuring chords and melodic lines. The key signature has three sharps (F#, C#, G#). The tempo/mood is marked *marcato*. Instrumentation includes Horn (Hn) and Trumpet (Tpt).

Musical score for measures 29-32. The top staff shows a vocal line. The piano accompaniment continues with chords and melodic lines. The key signature remains three sharps. The tempo/mood is *marcato*.

Musical score for measures 33-35. The top staff shows a vocal line. The piano accompaniment includes chords and melodic lines. The key signature is three sharps. The tempo/mood is *p* (piano). Instrumentation includes Flute (Fl) and Oboe (Ob) for the vocal line, and Piano (+ Ensemble pads) for the piano accompaniment.

Musical score for measures 36-38. The top staff shows a vocal line. The piano accompaniment includes chords and melodic lines. The key signature changes to two sharps (F#, C#). The tempo/mood is *pp* (pianissimo). Instrumentation includes Piano (+ Ensemble pads) for the piano accompaniment.

39 **In 2**

40 41 42 (Vns)

(Pno)

(Hns)

(Cls)

(Hns, Vla, Vc)

Detailed description: This system contains measures 39 through 42. It features a grand staff with treble and bass clefs. Measure 39 is marked 'In 2' and has a tempo marking of quarter note = 120. The piano part (Pno) is in the treble clef, and the harp (Hns) is in the bass clef. Measures 40 and 41 show the piano part continuing with chords and the harp playing sustained notes. Measure 42 introduces the violin (Vns) part in the treble clef. The bass clef part in measure 42 is labeled '(Hns, Vla, Vc)'. A long slur spans across measures 39, 40, and 41.

43

44 45 46

(Hp)

(WW's, Bells)

(Vns)

(Hns, Vla, Vc)

(Bs pizz)

Detailed description: This system contains measures 43 through 46. It features a grand staff with treble and bass clefs. Measure 43 is marked with a box containing the number 43. The harp (Hp) is in the bass clef, and the woodwinds (WW's, Bells) are in the treble clef. The violin (Vns) is in the treble clef, and the harp (Hns), viola (Vla), and violin (Vc) are in the bass clef. The bass clef part in measure 43 is marked '(Bs pizz)'. Measures 44, 45, and 46 show the harp playing a rhythmic pattern while the woodwinds and strings play sustained notes. A long slur spans across measures 43, 44, and 45.

47 48 49 50

(Fl, Ob)

(Vla, Vc)

(Cls)

Detailed description: This system contains measures 47 through 50. It features a grand staff with treble and bass clefs. The flute (Fl) and oboe (Ob) are in the treble clef, and the violin (Vla) and violin (Vc) are in the bass clef. The clarinet (Cls) is in the bass clef. Measures 47, 48, and 49 show the flute and oboe playing a rhythmic pattern while the violin and clarinet play sustained notes. Measure 50 shows the flute and oboe playing a melodic line. A long slur spans across measures 47, 48, and 49.

In 4

51 (Stgs trem, Hns, Cls) 52 53 (Hns, Cls) 54

(Hp) (Vla, Vc) (Hn solo)

55 (Cls, Hn) 56 57 58

(Fl solo) p (Stgs)

59 (Vns, Vlas) 60 61 62

pp (Fl, Ob, Tpt) (+8vb) (Cls, Celeste) p mf (+Vc pizz)

(Snare)

63 (to ->) 65 66 67 (to ->)

(Fl, Ob, Tpt)
(+8vb)

f

69

Vamp

(to ->) 72 73 74

(non trem)

(Fl, Ob, Tpt)
(+8vb)

mf

(Tpt)

mp

(Ob, Cls, Vlns)

(Vla)

(Vc, Bs pizz)

Fine