

STUART MACRAE

# THE DEVIL INSIDE

an opera in two parts

PART 1

TEXT BY LOUISE WELSH

(2015)

FULL SCORE

*The Devil Inside* was commissioned by Scottish Opera and Music Theatre Wales.

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The work was first performed in a co-production by Scottish Opera and Music Theatre Wales.  
The performers were Rachel Kelly (Catherine), Nick Sharratt (Richard),  
Ben McAteer (James) and Steven Page (Old Man/Vagrant)  
with the Orchestra of Scottish Opera conducted by Michael Rafferty,  
at the Theatre Royal in Glasgow on 23rd January 2016.

The production was directed by Matthew Richardson,  
with designs by Samal Blak and lighting designs by Ace McCarron.

Subsequent performances took place at the King's Theatre, Edinburgh  
and then at various venues around the U.K. with the Music Theatre Wales Ensemble.

The scenario of the opera is adapted from *The Bottle Imp* by Robert Louis Stevenson.

Duration: approx. 89 minutes

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performance, hire or purchase of performing materials or any other matters relating to the work.

# CHARACTERS

JAMES	<i>High baritone</i>
RICHARD	<i>Tenor</i>
CATHERINE	<i>Mezzo soprano</i>
OLD MAN / VAGRANT	<i>Low baritone</i>

# ENSEMBLE

flute with B foot (doubling piccolo + alto flute)  
oboe (doubling bagpipe practice chanter)  
clarinet in B $\flat$  (doubling bass clarinet in B $\flat$  + clarinet in E $\flat$ )  
bassoon (doubling contrabassoon)

trumpet in C  
trombone  
(both with straight, Harmon, cup and plunger mutes)

percussion (1 player):  
triangle, sleigh bells, shaker, claves, whip,  
woodblock, 4 temple blocks, log drum, 3 cowbells, anvil or metal pipe,  
hi-hat, suspended cymbal, small rototom, side drum, 4 tom toms, bass drum, tam tam,  
crotales (1 octave high C-C), glockenspiel, vibraphone

harp

2 violins (1st doubling harmonica in C, 2nd doubling harmonica in E)  
viola (doubling harmonica in B)  
2 cellos  
double bass with low C extension (or 5th string)  
(all strings require practice mutes as well as standard mutes)

## THE SCORE IS IN C

piccolo, contrabassoon, pitched percussion and double bass are notated at the usual octave transpositions in all clefs, including double bass harmonics

# PERFORMANCE NOTES

## Flute



Air sound – completely surround the aperture with the lips, and blow directly into the aperture. Finger the notated pitch. Usually with a ‘tight’ or narrow mouth cavity, except in b.72 where an ‘open’ mouth cavity produces a better crescendo.



kc

Key click – percussive key click alone, with no air. For notes below low G, it is often beneficial to finger the written note silently and produce the key click by tapping the G key percussively.



pizz

Tongue pizzicato – starting with the tip of the tongue blocking the lips, with air pressure behind, force air out by the rapid withdrawal of the tongue back into the mouth, with no exhalation or diaphragm support.



Tongue ram – with the aperture covered as in ‘Air sound’ above, sharply block the flow of air by thrusting the tongue forward into the aperture. Add force from the diaphragm. It helps to have a ‘tight’ rather than ‘open’ mouth cavity. The sounding pitch will be approximately a 7<sup>th</sup> lower than fingered.



tf

Throat flutter with air flow sound – make a roll in the throat (as in quiet/low fluttersong) and hold the flute so that the mouthpiece is a few centimeters away from the mouth. By blowing across the mouthpiece in this way the fingered pitch is just audible as a coloration of the air sound. Pitches may come out a quartertone sharp, so extra low keys should be added to the fingering to bring it back in tune (e.g. the E flat key for E, the C, D flat and E flat keys together for D sharp). This air sound is also used without the throat flutter.

flz

Fluttertongue – it is suggested that for low notes, a roll in the throat (throat flutter) is preferable to a tongue roll, unless ‘breathy’ is specified.

## Bagpipe Chanter (Oboist)

The bagpipe practice chanter is played by covering the holes with the flat parts of the fingers and blowing firmly into the mouthpiece, below which is a double reed made of plastic or wood.

It is a transposing instrument in D, therefore a played bottom G will result in a sounding pitch of A.

Tuning can be fairly approximate, and that is part of the effect desired from its use in this piece. The oboist need not therefore spend much time becoming an expert in the instrument!

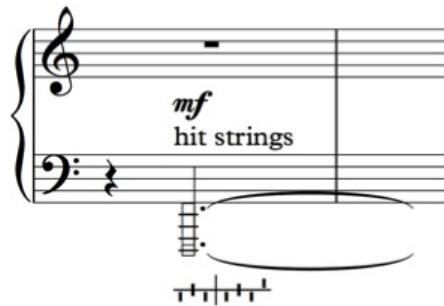
## Harp

Details and examples of the following harp techniques have been sourced from:

<http://sites.siba.fi/web/harponotation/manual/general-notation-remarks> where there are also video clips.

pt

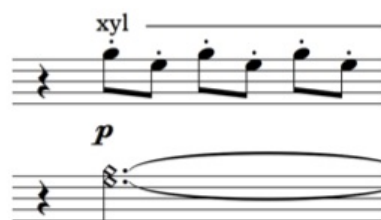
Près de la table



Hit the strings with the palm of the hand.



Place the tuning key on the indicated string. Pluck the same string with the other hand and immediately slide the tuning key rapidly in the direction indicated. In this example the plucking hand also plays another note an octave higher.



Mute the indicated strings by pressing on them with the fingers next to the soundboard, playing as normal with the other hand.



Play several fast glissandi with alternate hands, in the direction specified.



As above, but progressing from the strings at the beginning of the glissando lines upwards to the final notes.

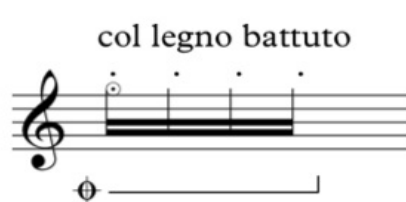


Flutter the strings rapidly and lightly with the fingertips of both hands alternately.

## Strings

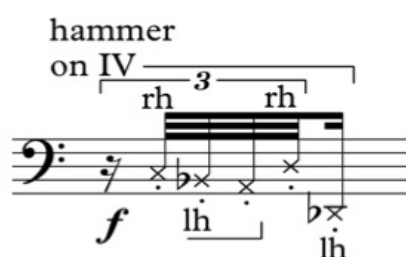


Damping symbol – damp the strings lightly with the left hand. Using at least two fingers will stop unwanted harmonics from sounding.



col legno battuto

Damped col legno (battuto or saltando) – with the strings damped as described above, strike the string with only the wood of the bow at the position on that string that would normally be fingered by the left hand to produce the indicated pitch. This is usually around the end of the fingerboard, or between there and the bridge. The resulting (quiet) pitch should be approximately the same as this position would normally produce. It may be useful to grip the bow slightly firmly to damp the resonance of the bow.



hammer

on IV

Hammer on – with no bow or plucking, hammer the string onto the fingerboard with force, at the written pitches (both hands).



Heavy bow pressure – with heavy bow pressure, slightly towards the fingerboard. Lightly damp the string with 2 fingers around the written pitch. The bow stroke should continue for the duration of the dotted line, and the result should be a rasping, rough, nearly pitchless sound.

## Harmonics

The techniques used are the simplest available, and the notes written all lie at the top end of the respective instruments. These are produced by either drawing (inhaling) or blowing through the instrument, as indicated in the score.

Other techniques and effects are explained or described in the score where they first occur.

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# THE DEVIL INSIDE

## PART ONE

Stuart MacRae

### 1. Scene 1 A mountainside at nighttime.

(Total darkness. It is raining. Enter RICHARD and JAMES.)

**briskly, with energy** ♩ = 132

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet in Bb, Bassoon) has a melodic line starting in the third measure with a *mf* dynamic. The brass section (Trumpet in C, Trombone) plays a rhythmic pattern of eighth notes with sixteenth-note accents, marked *sfp* and *f*. The percussion part features a suspended cymbal with a rhythmic pattern of eighth notes, marked *f* and *p*. The harp part consists of a few chords in the first measure. The string section (Violin 1, Violin 2, Viola, Cello 1, Cello 2, Double Bass) plays a rhythmic pattern of eighth notes with sixteenth-note accents, marked *p*. The tempo is marked **briskly, with energy** with a metronome marking of ♩ = 132. The time signature is 3/4, indicated by a large '3' over a '4'.



5

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

4/4 flz

Tpt. *ff*

Tbn. *ff*

Perc. (sus. cymb.) *ff*

Hp.

4/4

Vn. 1 *fff*

Vn. 2 *fff*

Va. *fff*

Vc. 1 *fff*

Vc. 2 *fff*

Db. *fff*

1

8

Ob.

Cl.

Bsn.

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

*> p < fff*

*> p < fff*

*> p < fff*

pizz

*ff*

pizz

*ff*

pizz

*ff*

*mf*

pizz

*ff*

*mf*

pizz

quasi gliss.

*ff*

*f*



11

claves

Perc.

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

*mf*

col legno battuto

8<sup>va</sup>

*f*

arco

8<sup>va</sup>

*p*

pizz

*mf*

pizz

14

Fl.

Cl.

Perc. (claves)

Richard

It is dark. We've come too far.

Vn. 1

battute alla punta (spiccato)

mf 7 p

Vn. 2

f

col legno

pizz

Va.

p

Vc. 1

ff mf

Vc. 2

ff mf

Db.

3 p mp

17

Fl.

Ob.

Cl.

Perc. side drum (brushes)

Richard

I wish we had a light to guide the way. I

Vn. 1

battute alla punta (spiccato)

mf 7 p

Vn. 2

battute alla punta (spiccato)

mf 3 p

Va.

mf

Vc. 1

mf p

Vc. 2

mf p

Db.

mf

20

Fl. *p* *mf* *pp*

Ob. *p* *mf* *pp*

Cl. *p* *mf* *pp*

Bsn.

3  
2

4  
4

Tpt.

Tbn.

Perc. vibraphone *p*

Hp. *p*

(A pinpoint of light appears in the dark sky. It faintly illuminates the two scruffily dressed young men, carrying backpacks.)

Richard wish we had a light to guide the way.

James *f* I wish we had a light to guide the way. A star!

3  
2

4  
4

Vn. 1 *pizz* *p* *mf*

Vn. 2 *pizz* *p* *mf* *mp* *p*

Va. *mf* *p*

Vc. 1 *f* *f* *p*

Vc. 2 *f*

Db. *f* *p*

24

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn.

Tpt.

Tbn.

Perc. (vib.) *p*

Hp.

Richard  
A star! What use are stars to hung-ry men?

James  
A star!

Vn. 1 *mp* *p* *mf*

Vn. 2 *mp* *mf*

Va. *pp* *mp* pizz

Vc. 1 *mp*

Vc. 2 *p* *mf*

Db. *mf*

28

Fl. *flz*

Bsn.

*mp* *mf* *f*

(They walk towards the light, which gets larger and more distinct until it is clear that it is not a star, but a window. We can see the men more clearly now. They are wet, their faces running with water.)

James

A strange place for a house, all

Vn. 1 *mp* arco sul pont. trem. alla punta *ff*

Vn. 2 *mp* *p* *f*

Va. *ff* *p*

Vc. 1 *ff*

Vc. 2 *mf* *ff*

Db. pizz *mf* *ff*

rit. . . . . slower ♩ = 96

2

31

Fl. *pp* *mp* *p* *mf* *pp*

Ob. *pp* *mp* *p* *mf* *pp*

Perc. *claves*

James

a-lone on this mount-ain-side. Let's ask for shelter,

rit. . . . . slower ♩ = 96

3/2

3/4

2/4

Vn. 1 *f* *8va*

Vn. 2 *ord.* *p*

Va. *mf* *p* *f* *mf*

Vc. 1 *mf* *p* *f* *mf*

Vc. 2 *p* *f* *mf*

Db. *p* *f* *mf*

*col legno battuto* *8va*

35 tempo primo ♩ = 132

Fl. *p* *pp*

Ob.

Cl. *p* *pp*

Bsn. *p* *pp*

Tpt. *p* *pp*

Tbn.

Perc.

Hp. *p*

Richard  
and some food

James  
a bed with clean sheets and soft

tempo primo ♩ = 132

Vn. 1 *pp* pizz *pp* arco

Vn. 2 *pp* pizz *p*

Va. *p*

Vc. 1 *mf* *p* *mf*

Vc. 2 *mf* *p* *mf*

Db. *mf* *mp*



39

Fl. *p* *pp*

Ob. *pp*

Bsn. *pp*

Tpt. straight mute *pp*

Tbn. straight mute *pp*

Perc.

Hp. *mf*

Richard  
And the daught - ers of the house. to keep us warm. (They laugh.)

James  
pil - lows.

Vn. 1 *mp* *mf* *p* *mp*

Vn. 2 *mp* *mf* *p* *mp*

Va. *mp* *p*

Vc. 1 *mp* *mf* col legno

Vc. 2 col legno *mf*

Db. col legno *mf*

3/8 4/4

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

quasi gliss. *mp* *p*

col legno *mf* col legno *mf*

42

Fl. *f* 5

Ob. *mf* 3

Cl. *mf* 3

Bsn. *mf* 3

Tpt. *mf* 5

Tbn. *mf* 5

Perc. shaker *mp* 3

Hp. *f* 3

Vn. 1 *ff* *mf* arco

Vn. 2 *ff* *mf* arco

Va. *f* *mf* *f* *ff*

Vc. 1 *f* *f* *mf* *f* *ff*

Vc. 2 *f* *f* *f* *ff*

Db. *f* *f* *ff*

Detailed description: This page of a musical score covers measures 42, 43, and 44. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Trumpet, Trombone) play melodic lines with triplets and quintuplets. The percussion part features a shaker with a triplet pattern. The harp plays a chordal figure. The string section (Violins, Viola, Violoncello, Double Bass) provides a rhythmic and harmonic foundation with various dynamics and articulations like pizzicato and arco.

rit.

broadly ♩ = 80

3

45

Fl. *ff*

Ob. *ff*

Cl.

Bsn. *f*

Tpt. *f*

Tbn. *f*

Perc. (shaker) *ff*

Hp.

James *mf*

This—

rit.

broadly ♩ = 80

Vn. 1 *f*

Vn. 2 *f*

Va. arco *f*

Vc. 1 arco *f*

Vc. 2

Db.

stately ♩ = 58

48

Fl. *mp*

Ob. *ppp* *p*

Cl. *mp*

Bsn. *mp* *p*

Tpt. *p* *mp* *pp*  
senza sord.

Tbn. *p* *mp* *pp*  
(straight mute)

Perc. *pp*  
tam tam

Hp. *mp*

5/8      4/8      3/16      3/8

(They knock at the door. A sad looking elderly man, carrying a torch in one hand and an umbrella in the other, limps out of the house. The OLD MAN's clothes are expensive, but he is creased and unkempt. Richard and James sink into the shadows.)

James

— is a grand — place a pal - ace —

stately ♩ = 58

5/8      4/8      3/16      3/8

Vn. 1

Vn. 2

Va. *mp* *p*

Vc. 1 *mp* *p*

Vc. 2 *p*  
arco

Db. *mf* pesante  
arco sul pont

55

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc. (tam tam)

Hp.

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

*p*

*p*

*p*

*p*

*pizz*

*p*

3/8 5/8 3/16 3/4 5/8 4/8 3/16

3/8 5/8 3/16 3/4 5/8 4/8 3/16

a little faster ♩ = 70

4

61

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc. (tam tam) side drum (brushes) *mf* 7 *p*

Hp.

Old man *f* Who is there? 3

Vn. 1 *ff* 3 arco battute alla punta (spiccato) 3 7

Vn. 2 *ff* col legno 5

Va. *ff* pizz

Vc. 1 *ff* pizz

Vc. 2 *ff* pizz

Db. *ff* pizz

3/16 3/8 4/4 3/8 4/4

3/16 3/8 4/4 a little faster ♩ = 70 3/8 4/4

65

Fl.

Cl.

Perc. (side drum) (tam tam)

Hp.

Old man

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

4/4 3/4 4/4 5/8

*mf* *p* *mf*

*ff* *molto*

edge scrape

Do not be af-raid. I keep no dogs to bite you.

*ff* pizz



68

Hp.

Richard

Vn. 1

Vn. 2

Va.

Vc. 1

faster again, flowing ♩ = 96

*mp* *f* *mp* *mp*

(Richard walks into the open.)

Then per-haps it's you who should be af-raid. old

5/8 3/4 4/4 6/8

faster again, flowing ♩ = 96

72 (♩ = 64)

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

Richard

man.

(James hurries to Richard's side.)

James

We mean no harm. We are trav - el - lers look - ing for work.

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

*pp*

*p*

*mp*

*fz*

6/8

6/8



a little slower ♩ = 60

78

Fl. *pp*

Ob.

Cl. *flz* *pp*

Bsn.

Tpt. *pp*

Tbn. *pp*

Perc.

Hp. *mp* buzz

Richard *mf* Steep-er—

James We had hoped\_ to reach town be - fore night - fall. The road was long-er than we thought.— *mf*

Vn. 1 *a little slower ♩ = 60*

Vn. 2

Va.

Vc. 1 *pizz trem* *p*

Vc. 2

Db.

82 **5** stately  $\text{♩} = 56$

Fl. *p*

Ob.

Cl. *p*

Bsn. *p*

Tpt.

Tbn.

Perc. tam tam edge scrape (damped) *pp*

Hp. *mf*

Richard  
— than we expect - ed.

James *mp*  
— We mean no harm.

Old man *mp* sonorous  
I know — what it is —

**stately**  $\text{♩} = 56$

Vn. 1 *p* — *mf* *p*

Vn. 2 *p* — *mf* *p*

Va. *col legno* *p* — *mf* *p*

Vc. 1 *p* — *mf* *p* *mf*

Vc. 2

Db.

87

Fl. *mp* to Picc.

Ob.

Cl. *mp*

Bsn. *p* *mp espr.*

Tpt. *pp* *mp* *pp*

Tbn. *pp* *mp* *pp*

Perc. (tam tam)

Hp.

Old man  
to trav-el long roads, to climb steep mount-ains.

Vn. 1 *mp*

Vn. 2 *mp*

Va. *mp*

Vc. 1 *mf* *mf* *mf* *mf*

Vc. 2 arco sul pont *mp*

Db. *mf*

4  
4

4  
4

moderately ♩ = 76

6

92

Picc. *p*

Ob. *p*

Cl. *mp*

Bsn. *p*

Tpt. *mp*

Tbn. *mp*

Perc. (tam tam) *pp* ord.

Hp. *mp*

4/4 3/4 4/8 5/8 4/8 3/16

(The front door of the house opens up, like a doll's house, to reveal an impressive mansion. Richard and James enter.)

Old man

Come in-side. My house is yours.

moderately ♩ = 76

6

Vn. 1 *p*

Vn. 2

Va. *p* ord.

Vc. 1 *p* arco

Vc. 2 *p* ord.

Db. *mf* arco sul pont

4/4 3/4 4/8 5/8 pizz 4/8 3/16

98

Picc.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc. (tam tam)

Hp.

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

*mp*

*p*

arco <sup>8va</sup>

3/16 3/8 5/8 4/8 3/16 3/8 4/8

3/16 3/8 5/8 4/8 3/16 3/8 4/8

104

Picc. *pp*

Ob.

Cl. *pp*

Bsn.

4  
8

Tpt. *p*

Tbn. *p*

Perc. sus.cymb. *pp* *p*

Hp. *pp*

Richard *f* What a

Old man is yours.

4  
8

Vn. 1 *pp*

Vn. 2 *8va*

Va.

Vc. 1

Vc. 2

Db. *ord.*

109

Picc.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

Richard

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

glo - - - ri - ous man - sion. The

*pp* *mf* *p*

hi-hat  
(sus.cymb.)  
sim

58 58

113

Picc. *p*

Ob.

Cl. *p*

Bsn.

Tpt.

Tbn.

Perc. (hi-hat)

Hp. *p*

Richard  
car-pets are thick \_\_\_\_\_ like walk-ing on clouds.

James  
The chan -

Vn. 1 *p*

Vn. 2 *p*

Va.

Vc. 1

Vc. 2

Db.

5/8 2/4

5/8 2/4



118

Picc. 

Ob. 

Cl. 

Bsn. 

Tpt. 

Tbn. 

Perc. 

Hp. 

James   
del - iers glit - ter. Pure cryst - al.

Vn. 1 

Vn. 2   
*mp*

Va.   
*mp*

Vc. 1   
*mp*

Vc. 2   
*mp*

Db.   
*mp* *p*

123

Picc.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

Richard

James

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

3/4 2/4 3/4 2/4

*ppp* straight mute

*ppp* (straight mute)

*ppp*

*mp*

*p*

*p*

*p*

*p*

128

Picc. *pp*

Ob.

Cl.

Bsn. *pp*

2/4 *pp* 3/4 2/4 *ppp* 3/4 2/4

Tpt. *pp* *ppp*

Tbn. *pp* *ppp*

Perc. (wblk) *pp* scrape with brush *pp* < sus.cymb.

Hp.

Richard  
- - - - - fect! - - - - - I wish - - - - - it was.

James  
- - - - - fect! - - - - -

Old man  
My house is yours, - - - - - yours. - - - - -

Vn. 1 *pp*

Vn. 2 *pp* *ppp*

Va. *pp* *ppp*

Vc. 1 *pp* *ppp*

Vc. 2 *pp* *ppp*

Db. *pp* *p* *ppp*

(James casts another nervous look at Richard. The old man has his head bowed, as if labouring under a weight of sorrows; but the envy in Richard's voice seems to alert him. The old man raises his head and stares at Richard.)

tempo primo ♩ = 132

138 **8**

Picc.

Ob. *mf*

Cl. *mf*

Bsn.

Tpt. *mf*

Tbn. *mf*

Perc.

Hp.

Old man *mf*   
 You \_\_\_ can have a house as good as this \_\_\_ or fin - er if you des-ire. \_\_\_

tempo primo ♩ = 132

Vn. 1 *arco* *mf*

Vn. 2 *pizz* *ff*

Va. *pizz* *ff*

Vc. 1 *mf*

Vc. 2

Db.

143

Picc. —

Ob. *p*

Cl. *p*

Bsn. *p*

Tpt. *p*

Tbn. *p*

Perc. —

Hp. —

Richard

(Richard gives a bitter shake of his head.)

No-thing. No, no-thing. Not a

*f* *bitterly*

Old man

*ossia*

You have some mon-ey? Some mon-ey?

You have some mon-ey? Some mon-ey? Not a pen-ny?

Vn. 1 *p*

Vn. 2 *p*

Va. *p*

Vc. 1 *p*

Vc. 2 *mf* pizz

Db. *mf* pizz

3/4 4/4

147

Picc. *p*

Ob. *pp*

Cl. *pp*

Bsn.

Tpt. *pp*

Tbn. *pp*

Perc.

Hp.

Richard  
pen - ny, — not — a Eu - ro, — not a cent.

(The old man turns to James.)

Vn. 1 *p* arco

Vn. 2 *p* arco

Va. *mf* — *p* *mf* — *p* *mf* — *p*

Vc. 1 pizz *mf* — *p* *mf* — *p* *mf* — *p*

Vc. 2 *mf* — *p* *mf* — *p* *mf* — *p*

Db. *mf* — *p* *mf* — *p* *mf* — *p*

58

58

9

151

Picc.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

Richard

Old man

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

5/8 3/4

156

Picc.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

Richard

James

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

*pp*

*p*

*p*

*pp*

*mf*

*p*

*mp*

*f*

*mf*

*p*

*pizz*

*mf*

*p*

\_\_\_\_\_ is a squir-rel. He hides \_\_\_\_\_ mon-ey a-way for a rain-y day.

Ev - ery day\_

Detailed description of the musical score: This page contains a full orchestral score for measures 156-161. The woodwind section includes Piccolo, Oboe, Clarinet, Bassoon, Trumpet, and Trombone. The brass section includes Percussion and Harp. The string section includes Violin 1, Violin 2, Viola, Violoncello 1, Violoncello 2, and Double Bass. The vocal parts are for Richard and James. The score includes various dynamics such as *pp*, *p*, *mf*, *f*, and *pp*, along with articulation marks like accents and slurs. The lyrics for the vocal parts are: "\_\_\_\_\_ is a squir-rel. He hides \_\_\_\_\_ mon-ey a-way for a rain-y day." and "Ev - ery day\_".



162

Picc. *pp* *mp* *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp* *mp*

Tpt. *pp*

Tbn. *pp*

Perc.

Hp.

James  
 — is a rain - y day, mon - ey drains a - way like wat - er.

Vn. 1 *p* *col legno*

Vn. 2 *p* *col legno*

Va. *mp* *pp*

Vc. 1 *p* *mp* *pp*

Vc. 2 *p* *mp* *pp* *arco*

Db. *mf* *p* *mp*

4/4 3/4 7/8

4/4 3/4 7/8

167 10

Picc. *pp*

Ob.

Old man *p* How much do you have?

Vn. 1 *p* (col legno)

5/4 4/4 9/8



170 **a little slower** ♩ = 120

Picc.

Ob. *p*

Cl. *p*

Bsn. *p*

Tpt. *pp* *p*

James *p* Fif - ty dol - lars.

Vn. 1 *pp* ord.

9/8 2+2+2+3 3/4 3/4

slower still ♩ = 92

174

Picc. *p*

Ob.

Cl.

Bsn.

Tpt. *p*

Tbn.

Perc.

Hp.

James

Old man *mf*

Vn. 1 *p*

Vn. 2 *p* ord.

Va. *p*

Vc. 1 *p*

Vc. 2 *p* arco

Db. *p*

7  
8

Fif-ty dol-lars. That's all I have. It must keep us both un-til we find work.

Fif - ty dol-lars?

slower still ♩ = 92

Va. pizz

Vc. 1 pizz

Vc. 2 pizz

Db. *p*

7  
8

179

Picc.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

Old man

I am sor - ry — you have — no more, — but

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

7/8 5/4 7/8 3/4 4/4 9/8

7/8 5/4 7/8 3/4 4/4 9/8

*mp*

*p*

moderately ♩ = 76

11

184

Picc. *mf*

Ob. *mf*

Cl. *f*

Bsn. *mf*

Tpt.  $\frac{9}{8}^{2+2+2+3}$   $\frac{2}{4}$   $\frac{5}{8}$   $\frac{4}{8}$   $\frac{3}{16}$   $\frac{3}{8}$

Tbn. *f* senza sord.

Perc. *p* tam tam

Hp. *mp* *ff* *f*

Richard *ff* The house?!

Old man *ff* it is yours.

moderately ♩ = 76

Vn. 1 *ff* *pizz* *p* *f* *mf*

Vn. 2 *ff* *pizz* *p* *f*

Va. *mp* *ff* *p* *f* *arco* *mf*

Vc. 1 *mp* *ff* *arco* *mf*

Vc. 2 *mp* *ff* *arco* *mf*

Db. *mp* *ff* *arco* *mf*

$\frac{9}{8}^{2+2+2+3}$   $\frac{2}{4}$   $\frac{5}{8}$   $\frac{4}{8}$   $\frac{3}{16}$   $\frac{3}{8}$

189

Picc. *p*

Ob.

Cl.

Bsn.

Tpt. *mf* senza sord.

Tbn. *mf*

Perc. (tam tam) *pp* sus.cymb. ord.

Hp. *mf*

Richard The house?!

James The house?!

Old man *ff* It is yours, is yours.

Vn. 1

Vn. 2 arco *mf* *8va*

Va.

Vc. 1

Vc. 2

Db. *mp*

3/8 4/8 3/8 4/8

194 **quicker** ♩ = 100

Picc. *f*

Ob. *f* 5

Cl. 5

Bsn. *p* 3

5 8 4 8

Tpt.

Tbn.

Perc. (sus.cymb.) *p* *mf* *p*

Hp. *f*

Richard  
The house?!

James  
The house?!

Old man  
(The old man takes a bottle from his pocket.)  
The bot-tle.

5 8 **quicker** ♩ = 100 4 8

Vn. 1 *f* battute alla punta (spiccato)

Vn. 2 *f* 5

Va.

Vc. 1

Vc. 2

Db.

199 *mf* to Flute **12** sustained ♩ = 60

Picc. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hp. *mf*

Old man *mf* (Richard and James burst out laughing) (The old man raises the bottle in the air. An absinthe-green light shines on the glass, illuminating it.) *p espress.*

The bot-tle. This bot-tle was temp-ered

**4/4** **7/8** **3/4** **4/4**

**4/4** **7/8** **3/4** **4/4**

**4/4** **7/8** **3/4** **4/4**

*con sord.* *p* *con sord.* *p*

*p*

206 *mf* *rit.*

Old man *mf* in the flames of Hell. In-side it lives an imp.

**2/4** **3/4** *a tempo* ♩ = 60 *rit.*

*con sord. arco* *p* *mf*

Vn. 1 *mf*

Vn. 2 *mf* *p*

Va. *mf*

Vc. 1 *pp* *p* *con sord.* *mf*

Vc. 2 *p* *mf*



pensive ♩ = 54

212

Fl.

Ob.

Cl.

Bsn.

4  
4

Tpt.

Tbn.

Perc.

Hp.

Old man

*pp with quiet wonder*

See his shad-ow. Watch it move.

(Richard and James step closer and stare at the bottle.)

4  
4

pensive ♩ = 54

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

*sub.pp*

*pp*

*sub.pp*

*sub.pp*

*sub.pp*

*sub.pp*

*con sord.*

*sub.pp*

moderately ♩ = 76

13

218

Fl. *fff* *pp* *mf* *f* *mp* *f*

Ob. *fff* *pp* *mp* *f*

Cl.

Bsn. *mp*

Tpt. *fff* *pp* *mp* senza sord.

Tbn. *mp* (senza sord.)

Perc. glockenspiel *fff* *pp* *trm*

Hp. *fff* *pp* *mf* *f*

Old man (Richard and James suddenly leap back as if burnt, in response to some movement within the bottle.) *f* *mp*

Who-ev - er buys the bot-tle com-mands the imp. All

3  
4

moderately ♩ = 76  
senza sord.

Vn. 1 *f* *p* *f* *f* *mp*

Vn. 2 *fff* *pp* *f* *p* *f* *f* *mp*

Va. *f* *p* *f* *f* *mp*

Vc. 1 pizz *f*

Vc. 2 pizz *f* arco *mp*

Db. pizz *f* arco *mp*

222 broadly ♩ = 60

Fl. *pp*

Ob. *pp*

Cl. *p*

Bsn. *f* *p*

Tpt. *f* *p*

Tbn. *f* *p*

Perc. (glock.) *p*

Hp.

Old man  
— he de-sires, — love, — fame, — mon-ey —

Vn. 1 *f* *p* *pp*

Vn. 2 *mp* *mf* *p* *pp*

Va. *mp* *mf* *p*

Vc. 1 *mp* *mf* *p*

Vc. 2 *f* *p*

Db. *f* *p*

4  
4

4  
4

226 stately ♩ = 54

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

Old man 

a house like this house, a ci - ty like the ci - ty be - low my mount-ain,

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

4/4 3/4 2/4 5/8 3/2 4/4

ppp pp

ppp ppp ppp ppp ppp

6

poco accel. **14** gently flowing ♩ = 66

231

Cl. *p*

Bsn. *p*

4/4

Hp. *p* *mp*

James *p parlando* (To Richard. Hushed but urgently.)

Old man *p* *port.* Let's go. Bet-ter to face wind and rain than spend the night with a mad all are his at a word.



235

Fl. *pp*

Cl. *pp*

3/4 2/4 4/4

Hp. *p*

Richard It is warm here, warm and dry.

James man.

Old man This beaut i-ful house,

Vn. 1 *pp*

Vn. 2 *pp*

Va. *pp*

Vc. 1 *pp* pizz.

240

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

Old man

all my wealth and riches were granted by the imp

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

5  
4

5  
4

*pp*

tempo primo ♩ = 132 **15**

243

Fl.

Ob.

Cl.

Bsn.

**5**  
**4**

**3**  
**4**

**4**  
**4**

Tpt.

Tbn.

Perc.

Hp.

(The Old man holds the bottle up in the air, admiring it.)

(Richard regards the bottle hungrily. James also stares at the bottle, but what he sees there frightens him.)

Richard

Some-thing moves with-in it like light in-side a flame!

Old man

who lives with-in this bot-tle...

tempo primo ♩ = 132

**5**  
**4**

**3**  
**4**

**4**  
**4**

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

247

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

(James points at the old man's face, beseeching Richard.)

James

Look at his eyes, they are in - sane. He is a rich fool brought low by

Vn. 1

Vn. 2

Va.

pizz *mp*

Vc. 1

Vc. 2

Db.

*f*

5  
4

5  
4



251

Fl.

Ob. *sfp* *mp* *p* 3 3

Cl. *mf*

Bsn. *mf*

Tpt. *sfp* *mp* *p* 3 3

Tbn.

Perc. 4 tom toms *mp*

Hp.

James drugs! Look at his face, e - ven this fine

Vn. 1 *mf* *mp* 3 3

Vn. 2 *mf* *mp* 3 3

Va. *mf* *mp* 3 3

Vc. 1 3 3 3

Vc. 2 3 3

Db.

5/4 4/4 3/4

cup mute

254

Fl.

Ob. *mf*

Cl.

Bsn. *f*

3/4 4/4 3/4

Tpt.

Tbn.

Perc. (4 toms) *f*

Hp.

James

house brings him no pleas- ure.

3/4 4/4 3/4

Vn. 1 *f*

Vn. 2 *f*

Va. *f*

Vc. 1 *f*

Vc. 2 *f*

Db. *f*

258 **16**

Fl. *mf*

Ob. *p* *mf* *p* *mf*

Cl. *p* *mf* *p* *mf*

Bsn. *p* *mf* *p* *mf*

Tpt. *straight mute* *p* *mf* *p* *mf*

Tbn. *straight mute* *p* *mf* *p* *mf*

Perc. (4 toms) *p* *mf* hi-hat

Hp. *mp*

Old man *f*  
 What do you have to lose? Think of what you could gain.

Vn. 1 *3/4* *4/4* *3/4* *3/8*

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

263

Fl. *mp*

Ob. *mp*

Cl.

Bsn.

Tpt. *mp*

Tbn.

Perc.

Hp.

*mf*

Richard

(to James)

*f*

fift - y years, pov -

Old man

You may toil for fift-y years, grow old in pov - ert-y.

Vn. 1 *mf p*

Vn. 2 *mf p*

Va. *mf p*

Vc. 1 *mf p*

Vc. 2 *mf f p f*

Db. *mf f p f*

Time signatures:  $\frac{3}{8}$ ,  $\frac{4}{4}$ ,  $\frac{3}{4}$

269

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

Richard

James

Old man

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

*p*

senza sord.

ert-y, a lone, with noth - ing.

Let's go,

Die with noth-ing. Die

274

Fl. *p* *mp* *f* *p*

Ob. *mp* *f* *p*

Cl. *mp* *f* *p*

Bsn. *mp* *f* *p*

Tpt. senza sord. *mp* *f* *p*

Tbn. *mp* *f* *p*

Perc.

Hp.

Richard Dead. Dead.

James let's go now. Let's go!

Old man with noth-ing. Dead.

Vn. 1 arco sul pont trem. alla punta *f* *pp* *mp* *pp*

Vn. 2 *ff* *p* *mf* *p*

Va. *ff* *p* *mf* *p*

Vc. 1 *ff* *p*

Vc. 2 *ff* *p*

Db. *ff* *p*

44

much more urgently ♩ = 104

279 17

Fl. *mf*

Ob. *mf*

Cl. *mf* To BCl.

Bsn. *mf*

Tpt. *mf*

Tbn. *mf*

Perc.

Hp. *mp*

(The Old man passes the bottle to Richard, who takes it and looks, entranced, at the movement within. Richard tries to be jovial, but he is already smitten by the idea of the bottle.)

Richard *mf wistfully*

Old man *mp*

But with this bot- tle... You can have all that I have and

much more urgently ♩ = 104

4

4

7

8

4

4

Vn. 1 *mf* pizz

Vn. 2 *mf*

Va. *mf*

Vc. 1 *mf*

Vc. 2 *mf*

Db. *mf* arco *p*

283 *slower* ♩ = 90

Hp. *p*

Richard *p*  
We can have all that he has and more. —

Old man  
more. The imp will bring you all — you des-ire. — *dolce*

Vn. 2 *arco* 0 IV 0 IV 0 IV 0 IV 0 *pp* *slower* ♩ = 90

Va. *arco* 0 III 0 III 0 III 0 III *pp*

Vc. 2 *p*

Db. *p*

286

Fl. *ppp*

Hp. *ppp*

Richard *dolce*  
The imp will bring you all — you des - ire. —

Old man  
— all — you des - ire. —

Vn. 1 *arco* *ppp*

Vn. 2 0 0 0 *sim.*

Va. 0 III 0 III 0 III 0 III *sim.*

Vc. 1 *arco* *ppp*

Vc. 2 *ppp*

Db. *pp*



289

Fl. *pp* *pp* *pp*

Ob.

B. Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp. *pp*

Richard  
all we des - ire.

Old man  
All you des - ire.

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

Detailed description: This page of a musical score covers measures 289, 290, and 291. The score is for a full orchestra and two vocalists. The woodwind section (Flute, Oboe, Bass Clarinet, Bassoon, Trumpet, Trombone) is mostly silent, with the Flute playing a melodic line in measure 291. The string section (Violins 1 & 2, Viola, Violoncellos 1 & 2, Double Bass) provides harmonic support with sustained chords and moving lines. The piano part features a complex, rhythmic accompaniment in the right hand and sustained chords in the left hand. The vocalists, Richard and Old man, have lyrics that correspond to the music. The score includes various musical notations such as triplets, slurs, and dynamic markings like *pp*.

rit. . . . . a tempo ♩ = 90

18

292

Fl. *pppp*

Ob.

B. Cl. *pp*

Bsn. *pp*

Tpt.

Tbn.

Perc. *pp* *trem.* *Lead.*

Hp.

James *p*  
If we leave now we may reach town be-fore

Vn. 1 *pp*

Vn. 2 *pp*

Va. *pp*

Vc. 1 *pp*

Vc. 2 *pp*

Db.

3/4 5/4 4/4

3/4 5/4 4/4

rit. . . . . a tempo ♩ = 90

297

rit. . . . . much slower ♩ = 60 with freedom ♩ = 80

Fl. *pp*

Ob. *p* *ppp*

B. Cl.

Bsn. *p* *ppp*

4/4 5/4 4/4 6/4 4/4 5/4

Tpt.

Tbn.

Perc. (vib.) *ppp*

Hp.

James  
dawn. The night is dark but there's a shadow in this house. I

4/4 5/4 4/4 rit. . . . . 6/4 much slower ♩ = 60 4/4 with freedom ♩ = 80 5/4

Vn. 1 *ppp*

Vn. 2 *p* *ppp* *ppp*

Va. *p* *ppp*

Vc. 1 *p* *ppp*

Vc. 2 *p* *ppp*

Db. *ppp*

animated ♩ = 108

19

302

Fl.

Ob.

B. Cl.

Bsn.

5/4

4/4

Tpt.

Tbn.

Perc. bass drum *mf*

Perc. (vib.) *ped.*

Hp. *p* *p.t.* *3* *ord.* *bisbigl. gliss.*

Richard  
 (Richard and the Old man ignore James.  
 They are each fascinated with the prospect  
 that the other holds for them.  
 James shoulders his backpack.) *p freely*  
 Why would you sell such a wond-er?

James  
 fear it. Don't you?

Old man  
*mf with affected anger*  
 I have all I want, now

5/4

4/4

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

305

Fl. *mp*

Ob. *mp*

B. Cl. *mp*

Bsn. *mp*

Tpt. straight mute *mp* *mf* *p*

Tbn.

Perc. (b.d.) side drum (without snares) *mp* *3*

Hp.

Richard *f* So wish for youth! *ff* Wish for et-ern - al life!... Wish

Old man *3* I'm grow-ing old...

Vn. 1 *poco sul pont.* *mf* *p*

Vn. 2 *poco sul pont.* *mf* *p*

Va. *poco sul pont.* *mf* *p*

Vc. 1 pizz *mp*

Vc. 2 pizz *mp*

Db.

3/4 4/4

309

Fl. *p* *mf* dl nat. flz

Ob.

B. Cl. *p* *mf*

Bsn.

4  
4

Tpt. *mf* *p* *mp* *p < f*

Tbn.

Perc.

Hp. *mf*

Richard  
— for et-ern - - al life! —

Old man  
The bot-tle has one flaw, it can-not keep men

4  
4

Vn. 1 *mf* *p* sul tasto *p* *mf*

Vn. 2 *mf* *p* sul tasto *p* *mf*

Va. *mf* *p* ord. pizz *mf*

Vc. 1 arco pizz *mf*

Vc. 2 arco pizz *mf*

Db. *mp* pizz *mf*

313 **slower** ♩ = 88 **3 nat. slower** ♩ = 80 **rit.** . . . . .

Fl. *p* *mp* *p*

Ob.

B. Cl. *p* *mp* *p*

Bsn.

Tpt. (straight mute) *mp* *pp* (pedal note)

Tbn. straight mute *fmp* *pp*

Perc. bass drum *mp* *mf* *fp* *f* *pp*

Hp. *mp* *p*

Richard

Old man *mf* *ff* *pp*  
*ten.*  
*Forc.*  
 young. And if a man should die be-fore he sells it, he burns in Hell. For ev -

Vn. 1 **slower** ♩ = 88 **ord. 3 slower** ♩ = 80 **rit.** . . . . . *p*

Vn. 2 **ord. 3** *p*

Va. *p* *mp* *p*

Vc. 1 *p* *mp* *p*

Vc. 2 *p* *mp* *p*

Db. *p* *mp* *p*

3 4 3 4

unhurried ♩ = 63

320 20

Fl.

Ob.

B. Cl.

Bsn.

Tpt.

Tbn.

Perc. (b.d.)  
*pp*

Hp.

Old man  
er.

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

4/4 5/4 7/8 3/4

4/4 5/4 7/8 3/4

unhurried ♩ = 63

unhurried ♩ = 63



more urgently ♩ = 104

323

Fl. *mp* *f* *f*

Ob. *mp* *f*

B. Cl.

Bsn.

Tpt. **3** **4** *f* 3 3

Tbn.

Perc. (b.d.)

Hp.

Old man

Vn. 1 **3** **4** *p* 5 *f* *f* sul pont *f*

Vn. 2 *p* 5 *f* *f* sul pont *f*

Va. sul pont arco *f*

Vc. 1 sul pont arco *f*

Vc. 2 sul pont arco *f*

Db.

325

Fl. *pp*

Ob. *pp*

B. Cl. *pp* *mf* *pp* *mf* *pp* *pp* *mf*

Bsn.

Tpt. *p* *flz.* *mf* *pp*

Tbn.

Perc.

Hp.

James *f agitato* *3* *3* *3* *3* *ff* *3*  
I want no part of this. I will risk my life on the rock - y path down the mount-ain-side rath - er

Vn. 1 *p*

Vn. 2 *p*

Va. *p*

Vc. 1 *p*

Vc. 2 *p*

Db.

328

Fl. *ff*

Ob. *ff*

B. Cl. *pp < mf > pp* *f* 3 6 3

Bsn. *f*

Tpt. *mf* *f*

Tbn. *f*

Perc.

Hp. *ff*

James  
than stay here.

Vn. 1 *f* ord.

Vn. 2 *f* ord.

Va. *f* ord.

Vc. 1 *f* ord.

Vc. 2 *f* ord.

Db.

3  
4

3  
4

330 21

Fl. *fff* *p*

Ob. *fff*

B. Cl. *fff* *sub.mp*

Bsn. *fff* *fff* *sub.mp*

Tpt. *ff* *fff*

Tbn. *ff* *fff* *sub.mp*

Perc. *fff* *f* *fff* *sus.cymb.*

Hp. *fff* *mp* *p*

Vn. 1 *fff* *p*

Vn. 2 *fff* *pizz* *p*

Va. *fff* *p*

Vc. 1 *fff*

Vc. 2 *fff*

Db. *p* (pizz)

3/4 4/4 2/4 4/4

(The old man throws the bottle to the ground with great force. Richard lunges for it. He misses, but the bottle does not smash.)

(Richard lifts the bottle up gently, cradling it like a child.)

slow but regular ♩ = 66

337

Fl. *p*

Ob. *ppp*

B. Cl. *pp*

Bsn.

Tpt.

Tbn.

Perc. *p* *vibraphone* *bowed*

Hp. *p*

Richard *mf*  
The bot-tle is glass! It should have smashed! —

Old man *mp*  
(To Richard) It can not —

Vn. 1 *arco* *pp*

Vn. 2

Va.

Vc. 1 *pizz* *p*

Vc. 2 *pizz* *p*

Db.

slow but regular ♩ = 66

341

Fl. *p* 6

Ob.

B. Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

Old man  
— be brok-en.

Vn. 1

Vn. 2

Va. *col legno* *p*

Vc. 1

Vc. 2

Db.

Detailed description: This page of a musical score, numbered 70, contains measures 341 through 344. The score is for a full orchestra and a vocal soloist. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Harp (Hp.), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Double Bass (Db.). The Flute part features a melodic line with six sixteenth-note runs, each marked with a '6' and a dynamic of *p*. The Bass Clarinet and Violin 1 parts have similar melodic lines. The Viola part has a rhythmic pattern marked *col legno* and *p*. The vocal line for 'Old man' has the lyrics 'be brok-en.' under the first measure. The Harp and Percussion parts have sparse accompaniment. The strings (Violin 2, Viola, Violoncello 1, Violoncello 2, and Double Bass) provide a rhythmic and harmonic foundation.

343

Fl. *p* 6 6 6 6

Ob.

B. Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

Richard *p*  
 If this was true you would sell it for a high price. Not for fift - y

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

585

585

345

Fl. *p* *p* *pp* *p*

Ob.

B. Cl.

Bsn.

Tpt.

Tbn.

Perc. *pp* *ord.*

Hp.

Richard  
dol - lars.

Old man  
*mp espress.* *3*  
Long a - go

Vn. 1

Vn. 2 *arco* *ppp*

Va. *arco* *ppp*

Vc. 1 *pp*

Vc. 2 *pp*

Db. *pp*

5 4 4

5 4 4



347

Fl. *pp* *p* *pp* *mf* 5

B. Cl. *mf*

Perc. (vib.)

Old man *more urgently* 5 3 3 *f con rubato*

this bot - tle and the imp with-in cost a King's

Vn. 1 *mf*

Vn. 2

Va.

Vc. 1 *mf* 5

Vc. 2 *mf*

Db. *mf* 5

349

Fl. *p*

Perc. (vib.) *pp*

Old man 5 3 5

treas - ur-y. But it must sell for less each time it chan-ges hands.

Vn. 1 *ppp*

Vn. 2 *ppp*

Va. *ppp*

Vc. 1 *p* *ppp* arco

Vc. 2 *p*

Db. *p*

5 4 5 4 4 4

352

Fl.

Ob.

B. Cl. *pp*

Bsn. *pp*

4/4

5/8

7/8

Tpt.

Tbn.

Perc. (vib.)

Hp.

Richard

James

Old man

Vn. 1 *ppp*

Vn. 2 *ppp*

Va. *ppp*

Vc. 1 *ppp*

Vc. 2

Db.

Less each time. \_\_\_\_\_

The rav -

It must sell for less \_\_\_\_\_ each time it chan-ges hands. \_

(James is scared, but he tries to put up a front.)

355 **22**

Fl. *p* *flz.* 6 6

Ob.

B. Cl. *p* 6 6 6 6

Bsn.

Tpt. **7** **8** **3** **4**

Tbn.

Perc.

Hp. *p* 7 7

Richard  
Less each time.

James  
- ings of a mad-man, a drunk, an ad-dict.

Old man  
It has had man - - - y

Vn. 1 *pizz* *p*

Vn. 2

Va. *pizz* *p*

Vc. 1 *pizz* *p*

Vc. 2 *p*

Db. *p*

357 **slightly quicker** ♩ = 69

Fl.

Ob.

B. Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

Old man

own - ers, made man - y for - tunes, the price melt - ing a-way

3  
4

3  
4 **slightly quicker** ♩ = 69

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

a tempo ♩ = 63

360

Fl. *mp*

Ob. *mp*

B. Cl. *mf*

Bsn. *f*

Tpt. *mf* senza sord.

Tbn. *f* *mf*

Perc. side drum (with snares) *mf* 3 rim tap

Hp. *f*

2/4 3/8

Old man (The old man holds out a hand to James.)

like ice on a gate-post. Give me fifty dollars and

*f*

5 3

a tempo ♩ = 63

2/4 3/8

Vn. 1 *f* pizz

Vn. 2 *f*

Va. *f*

Vc. 1 *f*

Vc. 2 *f*

Db. *f*

362

Fl.

Ob.

B. Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

Old man

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

pp

mp

p

3/8

3/4

4/4

7/8

senza sord.

p

f

p

3

3

3

3

3

f

f

f

arco

p

mf

arco

p

mf

arco

p

mf

col legno

(James starts to laugh, but Richard puts a hand on his arm.)

wish for a hund-red. Doub-le your mon-ey at a word.

365 23

Fl. *f* *mf*

Ob. *f* *mf*

B. Cl. *mp* *mf*

Bsn. *mp* *mf*

Tpt.

Tbn. *mp* *mf*

Perc. *mp* *mf*  
 shaker  
 bass drum

Hp. *mp*

Richard  
 Do it. Do it. Do it.

James  
 And risk our mon-ey on a mag-ictrick? Our

Vn. 1 *pp* *molto ff* *pp* *molto ff* *mf*  
 arco sul pont

Vn. 2 *pp* *molto ff* *pp* *molto ff*

Va. *pp* *molto ff* *pp* *molto ff*  
 arco sul pont

Vc. 1 *mp* *mf*

Vc. 2 *mp* *mf*  
 ord.

Db. *mp* *mf*

7 8 5 8 2 4

367

Fl.

Ob.

B. Cl.

Bsn.

Tpt.

Tbn.

Perc. (b.d.)

Hp.

Richard

James

Old man

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

Do it!

mon - ey.

If the trick does not work I will re -

2/4 3/4 4/4

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



369

Fl. *mf* 6 *p* *mf* 6 *p*

Ob. *mf* 6 *p* *mf* 6 *p*

B. Cl. *p*

Bsn. *p*

Tpt. *p*

Tbn. *p*

Perc.

Hp.

Richard

James

Old man

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

4/4

4/4

7

3

3

Fift - y dol-lars more.

Fift - y dol - lars!

turn your mon-ey and fift - - - y dol-lars more. Fift - y dol-lars

*p*

*p*

371

Fl. *mp* 3

Ob. *mp* 3

B. Cl. *mp*

Bsn. *mp* 3

Tpt.

Tbn. 3

Perc.

Hp.

Richard  
Eith - er way we win, we win.

James  
Fift - y dol - lars! Fift - y dol - lars! Fift -

Old man  
Fift - y dol - lars more. Fift - y dol - lars. Fift - y

Vn. 1 3 4 *mp*

Vn. 2 3

Va. 3

Vc. 1 3

Vc. 2 3

Db. 3

rit. a tempo ♩ = 63

373 24

Fl. *mfp* *ff* *mf* 6

Ob. *mfp* *ff* *p*

B. Cl. *mfp* *ff*

Bsn. *mfp* *ff* *p*

4 4 3 7 4 8

Tpt. *mfp* *ff*

Tbn. *mfp* *ff* *p*

Perc.

Hp. *p*

Richard  
we win. Eith. er way we win. *ff*

James  
y dol - lars! But I *p*

Old man  
dol - lars.

rit. a tempo ♩ = 63

4 4 3 7 4 8

Vn. 1 *mfp* *ff* *pizz* *p*

Vn. 2 *mfp* *ff* *pizz* *p*

Va. *mfp* *ff* *pizz* *p*

Vc. 1 *mfp* *pp* *ppp*

Vc. 2 *mf* *pp* *ppp*

Db. *mf* *pp* *ppp*

slower ♩ = 52 a tempo ♩ = 63

377

Fl. *pp* 5

Ob. *pp*

B. Cl. *mf* 6 *pp* 5

Bsn. *pp*

2 4 5 8

Tpt.

Tbn.

Perc.

Hp.

James  
may lose... my soul...

slower ♩ = 52 a tempo ♩ = 63

2 4 5 8

Vn. 1 *pp* con sord arco

Vn. 2 *pp*

Va. *pp*

Vc. 1

Vc. 2

Db.

383

Fl. *pp* *mp* *pp* *pp* *pp* *flz*

Ob. *mp* *pp*

B. Cl. *pp* *pp* *mp* *pp* *pp*

Bsn. *mp* *pp* *ppp*

Richard

James

Vn. 2 *pp*

Va. *mp* *pp*

5/8 3/4 2/4 3/8

But mon-ey is real. Mon-ey is real.

Mon-ey is real.

387

Fl. *pp* *pp*

Ob.

B. Cl. *ppp* *ppp* *ppp*

Bsn. *ppp* *ppp* *ppp*

Tpt. *pp* *ppp*

Hp. *mp* *mp* *mp*

Richard

James

Vn. 2 *pp*

Va. *pp*

3/8 4/8 3/8

slower ♩ = 52 (♩ = 104)

straight mute *flz*

Eith-er way we win, we can doub-le ours.

and we can doub-le ours, eith - er way we win, we win.

slower ♩ = 52 (♩ = 104)

394 *tf*

Fl. *"mf" = ppp* *pp* *mp*

Ob. *pp* *pp*

B. Cl. *pp*

Bsn. *pp*

4/8 3/8 4/8 *pp*

Tpt. *p* *mf* *senza sord.*

Tbn.

Perc. *f* *Red.* *vibraphone bowed*

Hp. *ppp* *f*

Richard *pp*  
 Doub - le.

James *mf* *ff*  
 Give me the bot-tle.

4/8 3/8 4/8

Vn. 1 *mf* *col legno battuto* *8va*

Vn. 2 *pp* *f* *3*

Va. *pp* *sffz*

Vc. 1 *poco s.p.* *fp* *fp*

Vc. 2 *poco s.p.* *fp* *fp*

Db.

(James tentatively takes the money from his pocket.)

(James holds out the money towards the Old man, in a sharp, jerking movement.)

a tempo ♩ = 63

401

Fl. *ff* *pp* < *fff f* *fff* *ff*<sup>3</sup> *fff p* *ff*<sup>3</sup> *3* *3* *3*

Ob. *ff* *pp* < *fff f* *fff* *ff*<sup>3</sup> *fff p* *ff*<sup>3</sup> *3* *3* *3*

B. Cl. *ff* *pp* < *fff f* *fff* *fff p* *ff*

Bsn. *ff* *pp* < *fff f* *fff* *fff p* *ff*

Tpt. *ff* *pp* < *fff f* *fff* *ff*<sup>3</sup> *fff p* *ff*<sup>3</sup> *3* *3* *3*

Tbn. *ff* *pp* < *fff f* *fff* *fff p* *ff*

Perc. (vib.)

Hp.

(The Old man snatches the money from James.)

(He hands over the bottle to James.)

(Releasing the bottle and gradually stepping back, the Old man's attitude is altered: he stands straight as if a burden has been lifted from him; he looks younger; a smile spreads across his face.)

a tempo ♩ = 63

Vn. 1 *ff* *ff*

Vn. 2 *ff* *fff* *ff*

Va. *ff* *f* *fff ff*

Vc. 1 *ff* *f* *fff f* *fff*

Vc. 2 *ff* *f* *fff f* *fff*

Db. *ff* *f* *fff f* *fff*

*8va*

*arco*

*ord.*

*poco s.p.*

*3* *3*

406

Fl. *ff*

Ob. *ff*

B. Cl. *ff*

Bsn. *ff*

Tpt. *ff*

Tbn. *ff*

Perc. *f* tam tam

Hp.

Vn. 1 *ff*

Vn. 2 *ff*

Va. *ff*

Vc. 1 *ff*

Vc. 2 *ff*

Db. *ff*

Detailed description: This page of a musical score covers measures 406 to 409. It features a complex orchestration. The woodwind section (Flute, Oboe, Bass Clarinet, Bassoon) and brass section (Trumpet, Trombone) play rhythmic patterns with triplets and accents, marked *ff*. The percussion part includes a *f* tam tam. The string section (Violins 1 & 2, Viola, Violoncello 1 & 2, Double Bass) provides a dense harmonic texture with triplets and sustained notes, also marked *ff*. The Harp (Hp.) is present but has no notes in these measures. The score is written in a key with one sharp (F#) and a 3/4 time signature.



410

Fl. *mp* 6

Ob. *mp* 6

B. Cl. *fff mp*

Bsn. *mp*

Tpt. *fff mp*

Tbn. *fff mp*

Perc.

Hp. *f mp*

Richard  
 (Richard is intent on the bottle and does not notice the change in the Old man, but James does.) *ff*  
 Wish! Wish!

Vn. 1 *f mp* 6

Vn. 2 *f mp* 6

Va. *mp*

Vc. 1 *fff mp*

Vc. 2 *fff mp*

Db. *fff mp*

415

Fl. *f* *mf* *mp* *p*

Ob. *f* *mp* *p*

B. Cl. *mf*

Bsn. *mf*

Tpt. *mf*

Tbn. *mf*

Perc.

Hp. *f* *p*

Richard

James (James is full of trepidation.) *mf marcato*

Imp of the bot tle,

Vn. 1 *f* *mf* *mp*

Vn. 2 *f* *mf* *mp*

Va. *mf*

Vc. 1 *mf*

Vc. 2 *mf*

Db. *mf*

419

Fl. *pp* 3 6 6 6 6 6

Ob.

B. Cl. *p*

Bsn. *p*

Tpt. *p*

Tbn. *p*

Perc. *f* bowed *f* *Red.*

Hp. *p*

James  
 — bot-tle imp, give me a hund - - - red

Vn. 1 *f*

Vn. 2 *p* arco 6 6 6 6 6 6

Va. *p* 6 6 6 6 6 6

Vc. 1 *p* 6 6 6 6 6 6

Vc. 2 *p* 6 6 6 6 6 6

Db. *p* 6 6 6 6 6 6

422

Fl. *f*

Ob. *mp* *pp* *mp* *pp* *mp* *pp* *ff*

B. Cl.

Bsn.

Tpt.

Tbn.

Perc. (vib.)

Hp.

James  
dol-lars! \_\_\_\_\_  
(James's hand goes into his pocket.)

Vn. 1

Vn. 2 *f*

Va. *f*

Vc. 1 *f*

Vc. 2 *f*

Db. *f*

2  
4

2  
4

26 **animated** ♩ = 84

426

Fl. *ff* 6 6 *mp* 6 6

Ob. *ff* 6 6 *mp* 6 6

B. Cl. *ff* *mp* *mp*

Bsn. *ff* *mp*

2/4

Tpt. *ff* *f* *f* *f* *p* *p* *sim.*

Tbn. *ff* *f* *f* *fp* *p* *p* *sim.*

Perc. sus.cymb. *ff*

Hp. *ff* 6 6 *mp* 6 6 6 6

(James draws the money he has wished for from his pocket. Richard is jubilant but James is afraid.)

Richard This... is a wond - er - ful bot - tle!

2/4

**animated** ♩ = 84

arco

Vn. 1 *ff* 6 6 *mp* 6 6

Vn. 2 *ff* 6 6 *mp* 6 6

Va. *ff* 6 6 *mp* 6 6

Vc. 1 *ff* 6 6 *mp* 6 6

Vc. 2 *ff* *mp*

Db. *ff* *mp*

431

Fl.

Ob.

B. Cl.

Bsn.

Tpt.

Tbn.

Perc. (sus.cymb.)

Hp.

Richard

James (To the old man)

Old man

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

*ff*

*p senza dim.*

Take it back!

Now leave my house!

435

Fl. *6* *6* *6* *6* *6* *6*

Ob. *6* *6* *6* *6* *6* *6*

B. Cl. *mp*

Bsn.

4  
4

Tpt.

Tbn.

Perc.

Hp. *6* *6* *6* *6* *6* *6*

(James shoves the bottle and the money at the old man,  
 who takes a step backwards and puts his hands behind his back,  
 as if scared that he might end up with the bottle again.)

James

Take it back! I want noth-ing of this dev - - - il - ry!

Old man

4  
4

Vn. 1 *6* *6* *6* *6* *6* *6*

Vn. 2 *6* *6* *6* *6* *6* *6*

Va. *6* *6* *6* *6* *6* *6*

Vc. 1 *6* *6* *6* *6* *6* *6*

Vc. 2

Db.

438

Fl. *ff* *ff* 8:6

Ob. *ff* *ff* 8:6

B. Cl. *f* > < *sfz* *ff* 8:6  
tongue slap

Bsn. *mf* *p* *mf* *p* *mf* *p*

Tpt. *ff*

Tbn. *ff* straight mute *sfz* *p* *f*

Perc. tam tam *p*

Hp.

James

Old man *ossia ff*  
Go now and the dev - - - il go  
*ff*  
Go now and the dev - - - il go

Vn. 1 *ff* *p*

Vn. 2 *ff* *p*

Va. *ff* *p* 5 5 5 5 5

Vc. 1 *ff* *p* 5 5 5 5 5

Vc. 2 *mf* *p* 3 6 6 6 6 6 6 6 *mf* *p* *mf* *p*

Db. *mf* *p* 3 6 6 6 6 6 6 6 *mf* *p* *mf* *p*

4  
4



440

Fl.

Ob.

B. Cl.

Bsn.

Tpt.

Tbn.

Perc. (tam tam)

Hp.

Old man

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

*p*

*sfz*

*p*

*f*

*fff*

*f*

with you.

(Richard and James are ejected from the house, which closes behind them. It is dawn. Richard puts a comforting arm around his friend.)

*ppp*

*ppp*

*ppp*

*ppp*

*f*

*ff*

*ff*

*f*

pizz IV III sim.

pizz 3

pizz 3

443

Fl. *pp*

Ob. *pp*

B. Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

Vn. 1 *f* *p* *flowing* ♩ = 78

Vn. 2 *p* *ff* *p* *mp* *pizz* 5 3

Va. *p* *ff* *p* *pizz* 5

Vc. 1

Vc. 2 *p* 3

Db. 3 *p*

445

Fl.

Ob.

Richard

You will wish \_\_\_\_\_ your-self \_\_\_\_\_ rich,

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.



448

Fl.

Ob.

Richard

and when it is done \_\_\_\_\_ you will sell \_\_\_\_\_ the bot-tle to me.

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

**flowing, more quickly ♩ = 104**

**2 4**

**4 4**

**2 4**

**4 4**

**flowing, more quickly ♩ = 104**

451

Fl.

Ob.

Tpt.

Richard

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

4/4

3/2

5/4

straight mute

*p espr.*

You will have a house as grand as his house.

mf

p

mf

p

454

Fl.

Ob.

Bsn.

Tpt.

Richard

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

5/4

4/4

5/4

4/4

*p*

3

I will buy a ship, the fin-est yacht, crewed by pret - ty

mf

p

mf

p

457

Fl. *p*

Ob. *p*

B. Cl.

Bsn. 3 *mp* *p*

Tpt. *mp*

Tbn. senza sord. *mp* *p*

Perc. sus.cymb. soft beater *pp* *p*

Hp.

Richard  
girls. We will sail the seas the girls and I,

Vn. 1 *f* *p*

Vn. 2 *f* *p*

Va. *f* *mp* *f* *p*

Vc. 1 *f* *mp* *f* *p*

Vc. 2 *f* *mp* *f* *p*

Db. *f* *p*

3  
4

3  
4

461

Fl. *mf* *p* *f* *mp* *f*

Ob. *mf* *p* *f* *mp* *f*

B. Cl. *p* *f* *mp* *f*

Bsn. *p* *f* *mp* *f*

Tpt. *p* *f* *mp* *f*

Tbn. *p* *f* *mp* *f*

Perc. (sus.cymb.) *p* *mp*

Hp. *mp* *f*

Richard  
drink - ing rum, whis - ky and gin.

Vn. 1 *mf* *f*

Vn. 2 *mp* *f* *mf* *p*

Va. *mp* *f* *mp* *f*

Vc. 1 *mp* *f*

Vc. 2 *mp* *f*

Db. *mp* *f*

3/4 4/4 3/2

28 moderately ♩ = 78

464

Fl. *p* *p* *f*

Ob. *p* *p* *f*

B. Cl. *p* *mp* *f*

Bsn. *p* *mp* *f*

Tpt. *p* *mp* *f*

Tbn. *p* *mp* *f*

Perc. (sus.cymb.)

Hp.

Richard

Vn. 1 *p* *p* *f*

Vn. 2 *mf* *p* *f*

Va. *mp* *pp* *f*

Vc. 1 *pp* *pp* *f*

Vc. 2 *pp* *pp* *f*

Db. *pp* *pp* *f*

3/2 5/4 4/4

arco

Take the good

moderately ♩ = 78

467 **sustained** ♩ = 58

Fl. *ppp*

Ob. *ppp*

B. Cl. *pp* *pp* *ppp*

Bsn. *pp* *pp* *ppp*

Tpt. *pp* *pp*

Tbn. *pp* *pp* *ppp*

Perc.

Hp. *mf* *p*

Richard  
a-long with the ev - il.

James  
If mag - ic ex - ists so must the dev - il..

Vn. 1 *ppp* *ppp*

Vn. 2 *ppp* *ppp*

Va. *ppp* *ppp*

Vc. 1 *ppp* *ppp*

Vc. 2 *ppp* *ppp*

Db. *ppp* *pp* *ppp*

3/2 4/4 5/4 4/4

3/2 4/4 5/4 4/4

**sustained** ♩ = 58



473 **moving towards. with movement** ♩ = 69

Fl. *p* 3

Ob. *p* 6 *mp* *p*

B. Cl. *pp* *p* 5 *ppp* to Cl.

Bsn. *pp* *ppp*

Tpt. *pp* *ppp*

Tbn. *pp* *ppp*

Perc.

Hp.

James *f* 3 *marcato* (They exit, James bowed but Richard jaunty.)  
 No good ev-er came from him.

**moving towards. with movement** ♩ = 69

Vn. 1 *pp* *ppp*

Vn. 2 *pp* *ppp*

Va. *pp* *ppp*

Vc. 1 3 *pp* *ppp*

Vc. 2 *p* 3 *ppp*

Db. *pp* *ppp*

3 2 5 4

### 2. Interlude 1

(Time passes: some months or years.)

478 **tempo primo** ♩ = 132

Fl.

Ob.

5/4 4/4

Tpt. (straight mute) *p*

**tempo primo** ♩ = 132

Vn. 1 *p*

Vn. 2 *p*

Va. *p*



482

Fl. *p*

Ob.

Cl. *p*

Bsn. *p*

Tpt.

Vn. 1 *p*

Vn. 2 *p*

Va.

Vc. 1 *p*

486

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn.

Tpt. *fp* *fp* *fp*

Tbn.

Perc.

Hp.

Vn. 1 *mf*

Vn. 2 *mf*

Va. *mf*

Vc. 1 *mf*

Vc. 2 *f* pizz

Db.

Detailed description: This page of a musical score covers measures 486 through 489. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a rhythmic pattern of eighth notes, starting in measure 486 and continuing through 489. The brass section (Trumpet, Trombone) is mostly silent, with the Trumpet playing a few notes in measures 488 and 489. The string section (Violin 1, Violin 2, Viola, Violoncello 1, Violoncello 2, Double Bass) provides a harmonic and rhythmic foundation. Violin 1 and 2 play sixteenth-note patterns, while the other strings play longer notes and some sixteenth-note patterns. The score includes dynamic markings such as *mp*, *mf*, and *f*, as well as performance instructions like *pizz* (pizzicato) for the Cello 2. The percussion part is marked with a double bar line, indicating it is silent.

490

Fl. *f p f p*

Ob. *f p f p*

Cl. *f p f p*

Bsn. *mf p*

Tpt. *f*

Tbn.

Perc. *hi-hat p mp p f p woodblock*

Hp. *f*

Vn. 1 *p f p*

Vn. 2 *p f p*

Va. *p f p*

Vc. 1

Vc. 2 *arco mf*

Db. *pizz f*

493

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

Ob. *f p* *f p* *f*

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

Bsn. *f p* *f*

Tpt.

Tbn. *f*

Perc. (wblk.) *mp p* *f p* *mf*  
(hi-hat)

Hp.

Vn. 1 *f p* *f p* *f p*

Vn. 2 *f p* *f p* *f p*

Va. *f p* *f p* *f p*

Vc. 1

Vc. 2

Db.

496

Fl. *p* *ff*

Ob. *p* *ff*

Cl. *p* *ff*

Bsn.

Tpt. *ff* senza sord.

Tbn. *ff*

Perc.

Hp. *ff*

Vn. 1 *ff*

Vn. 2 *ff*

Va. *ff*

Vc. 1 *ff* *mf* *ff* *sim.* *ff* *ff*

Vc. 2 *ff* *mf* *ff* *sim.* *ff* *ff*

Db.

499

Fl. *6*

Ob. *6*

Cl. *6*

Bsn.

Tpt. *3*

Tbn. *f*

Perc. *f* hi-hat *5*

Hp.

Vn. 1 *6*

Vn. 2 *6*

Va. *6*

Vc. 1 *ff* *mf* *ff* *ff*

Vc. 2 *ff* *mf* *ff* *ff* *mf*

Db.

5  
4

5  
4

Musical score for measures 502-504, page 112. The score is written for a symphony orchestra with the following instruments and parts:

- Fl. (502):** Sixteenth-note runs with sixteenth rests, marked with '6' for fingering.
- Ob.:** Similar sixteenth-note runs.
- Cl.:** Similar sixteenth-note runs.
- Bsn.:** Rests.
- Tpt.:** Melodic line with a fermata in measure 503, dynamic *mf* then *ff*, and a quintuplet in measure 504.
- Tbn.:** Bass line with rests.
- Perc.:** (hi-hat) with a quintuplet in measure 503.
- Hp.:** Arpeggiated chords.
- Vn. 1 & 2:** Violins with sixteenth-note patterns, marked with '6' for fingering.
- Va.:** Viola with sixteenth-note patterns, marked with '6' for fingering.
- Vc. 1 & 2:** Violoncello with sixteenth-note patterns, dynamic *ff*.
- Db.:** Double Bass with rests.

The score features a change in tempo and meter at measure 503, indicated by the numbers **5** and **4** above the staff. The first section (measures 502-503) is in 5/4 time, and the second section (measures 503-504) is in 4/4 time. The flute, oboe, and clarinet parts feature sixteenth-note patterns with fingering numbers '6' and '6' respectively. The trumpet part includes a melodic line with a fermata in measure 503, dynamic markings *mf* and *ff*, and a quintuplet in measure 504. The percussion part includes a hi-hat with a quintuplet in measure 503. The harp part includes arpeggiated chords. The violin, viola, and cello parts include sixteenth-note patterns with fingering numbers '6' and '6' respectively. The cello part includes dynamic markings *ff*.



505

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

side drum with snares

*ff*

*mp*

*mf*

*p*

*mp*

*mp*

*mp*

*ff*

*mp*

Detailed description: This page of a musical score covers measures 505 to 508. The instrumentation includes Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Percussion (side drum with snares), Harp, Violin 1, Violin 2, Viola, Violoncello 1, Violoncello 2, and Double Bass. The woodwinds (Flute, Oboe, Clarinet) play a rhythmic pattern of eighth notes. The Bassoon enters in measure 506 with a dynamic of *ff* and plays a descending eighth-note line. The Trumpet has a melodic line with triplets and a quintuplet. The Percussion part features a side drum with snares pattern starting in measure 506, with dynamics *mf* and *p*. The Viola, Violoncello 1, Violoncello 2, and Double Bass all play a similar eighth-note rhythmic pattern. The Viola and Violoncello parts have a dynamic of *mp*. The Double Bass part has a dynamic of *ff* and is marked *arco*. The Harp part is silent throughout. The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings.

509

Fl. *mp* *ff* *p*

Ob. *mp* *ff* *p*

Cl. *mp* *ff* *p*

Bsn. *ff* *f*

Tpt. *fff* *f*

Tbn. *f*

Perc. (s.d.) *ff*

Hp.

Vn. 1 *mp* *ff* *sub.p*

Vn. 2 *mp* *ff* *p*

Va. *ff*

Vc. 1 *ff*

Vc. 2 *ff*

Db. *ff*

2/4 4/4

6 6

Detailed description: This page of a musical score covers measures 509 to 512. It features a full orchestral ensemble. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Viola, Violoncello, Double Bass) play a rhythmic pattern of eighth notes. The woodwinds and strings are marked with dynamic levels of *mp*, *ff*, and *p*. The Bassoon and Trombone parts have a *ff* dynamic in measure 509, which changes to *f* in measure 510. The Trumpet part starts with a *fff* dynamic in measure 509 and *f* in measure 510. The Percussion part (s.d.) plays a steady eighth-note pattern with a *ff* dynamic. The Harp part is silent. The Violin 1 part has a *mp* dynamic in measure 509, *ff* in measure 510, and *sub.p* in measure 511. The Violin 2 part has a *mp* dynamic in measure 509, *ff* in measure 510, and *p* in measure 511. The Viola part has a *ff* dynamic in measure 510. The Violoncello 1 part has a *ff* dynamic in measure 510. The Violoncello 2 part has a *ff* dynamic in measure 510. The Double Bass part has a *ff* dynamic in measure 510. The score is divided into four measures. Measures 509 and 510 are in 2/4 time, and measures 511 and 512 are in 4/4 time. There are large '2/4' and '4/4' time signatures in the center of the page. There are also '6' markings above the Violin 1 and Viola staves in measure 510, indicating sixteenth-note patterns.

513

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Vn. 1

Vn. 2

*ff*

*f*

3/4 4/4

3/4 4/4



518

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

*ff*

3/4 4/4

521

Bsn. *p*

Tpt. *p*

Tbn. *p*

Hp.

Vc. 2 *pizz* *f* *mf* *mp*

Db. *f* *mf* *mp*

7/8 4/4 7/8



### 3. Scene 2 James' office high up in a skyscraper, overlooking a city

(James and Richard are both dressed in smart suits. Their fortunes have clearly improved, but although Richard looks dapper and well put together, James is scruffy and unkempt. There is an atmosphere of unhappiness about James: he is bowed under a weight of sorrows, like the old man.)

525 (♩ = 132)

Fl. *p*

Cl. *p*

Perc. *p* glockenspiel

Hp. *p*

Richard *mf* Your stocks are

Vn. 1 *p*

Vc. 2 *p*

7/8 4/4 7/8 4/4

530

Fl. *f*

Cl. *f*

Bsn. *p*

3/4      2/4      4/4

Tpt.

Tbn. *p*

Perc. (glock.) *p*

Hp.

Richard  
ris - ing as fast \_\_\_\_\_ as your build - ings.

James  
*mf* 3 3 3 3  
Lon - don, Pa - ris, Du - bai \_\_\_\_\_ we



534

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

Ob. *p* 3 *f* *p*

Bsn. *p* 3 *f* *p*

Tbn. *mp* *p*

Hp.

Richard  
We build them tall.

James  
3 7 *marcato*  
build them high, noth - ing un - der one hund - red stor - eys. \_\_\_\_\_ We have the

537

Fl. *p* *f* *p*

Ob. *p* *f* *p*

Cl. *p* *f* *p*

Bsn. *p*

Tpt. *p* *p*

Tbn. *p*

Perc. *p* *mf* *p*

Hp.

Richard  
You have the bot-tle. The bot - tle.

James  
Mi-das touch. The Mi - das touch... E - very sky-scrap-er turns to gold,

5  
4

4  
4

541

Fl. *p* *mp*

Ob. *p*

Cl. *p* *mp*

Bsn.

Tpt. *p* straight mute

Tbn.

Hp. *mf*

(Richard opens the document and points to a relevant page.)

Richard *f marcato*  
You are a rich man, you are a rich

James  
no soon-er built than it is sold. We are rich men.



30

545

Fl. *mf*

Ob. *mp* *mf*

Cl. *mf*

Bsn. *mf* *mf* *ff*

Tpt. *mp* *mf* *p* *mp*

Perc. *p* *mf*

Hp. *f*

Richard *pointedly* *ff*  
man you are a rich man.

James  
we are rich men,

548

Fl. *p* *mf*

Ob. *p* *mf*

Cl. *p* *mf*

Bsn. *mp* *f*

4/4 5/4 4/4

Tpt. *p* *mp*

Perc. (glock.) *p* *mf*

Hp. *mp* *f* *mf*

Richard *ff* *f*

James *f*

you are a rich man. are not eas-il - y part - ed.

A rich man and his shad-ow\_\_\_\_\_

552

Fl. *p*

Cl. *p*

Bsn. *p*

3/4 4/4 7/8

Tpt. *p* senza sord.

Tbn. *p*

Perc. (glock.) *p*

Hp. *p* *pp* *p*

Richard *p* *f*

James *p dolce*

You have e - very - thing. Not e - very thing.\_



556

Fl.

Cl.

Bsn.

Tbn.

Perc.

Hp.

Richard

7/8 4/4 3/4 4/4

*pp*

*pp*

*p espr.*

plunger <sup>+o</sup>

*p espr.*

(glock.)

*mp*

But e-very-thing a man des-ires. Mon-ey, res - pect, beaut -



561

Fl.

Ob.

Cl.

Bsn.

Tbn.

Perc.

Perc.

Hp.

Richard

*mp*

*mp*

4 tom toms soft beaters

*pp*

(glock.)

3 4 5 4

*mp*

- i-ful wom-en, a house in the count - ry, a man -

565

Fl.

Ob.

Cl.

Bsn.

5  
4

Tpt.

Tbn.

Perc.

Richard

James

senza sord.

mp

senza sord.

mp

rototom

(4 toms)

p

mf

3

3

3

3

f

3

3

3

3

sion\_ in town.

A chat - eaux in France, — a con - do-min-i - um\_

568

Fl.

Ob.

Cl.

Bsn.

4  
4

3  
4

4  
4

Tpt.

Tbn.

Hp.

Richard

James

p

p

p

pp

p

mp

(This is news to Richard who raises his eyebrows. James nods.)

Cal - if - or - nia?

in Cal - if - or - nia.

(Richard reaches into a drawer in James's desk and takes out the bottle. He stares lovingly at it.)

A con-do-min-i-um in Cal-if-or - nia.

31

572

Fl. *mp*

Ob. *mp*

Cl.

Bsn. *p* *mp* *3*

Tbn. *p* *mp* *plunger +o* *p espress.*

Perc. *glock.*

Hp.

Richard

You ev - en have



576

Fl.

Ob.

Cl.

Bsn. *p* *5*

Tpt. *plunger + \** *pp* *+o \**

Tbn. *pp* *+o*

Perc. *(glock.)*

Hp.

Richard

a priv - ate plane.

James

I de-signed the host-ess-es un-i-forms my-self.

\* The difference in muting instructions for the trumpet and trombone is intentional.

580

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc. (glock.)

Hp.

Richard

James

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

*p*

*pp*

*pp*

*pp*

*pp*

*p*

*pp*

*p*

*pp*

*pp*

*p*

*pp*

*pp*

*pp*

*p*

*pp*

*pp*

*pp*

(Richard's focus again shifts to the bottle.)

You have ever - - y - thing a man des - - - ires.

584

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc. (glock.)

Hp.

Richard

James

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

senza sord.

*p*

*pp*

8<sup>va</sup>

(James takes the bottle from Richard and puts it back into the drawer. There is something mean and scrooge-like in the gesture.)

Not e -

rit. . . . . more measured ♩ = 120

32

588

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc. (glock.)

Hp.

(James considers Richard. He does not entirely trust his old friend, but something is on his mind and there is no-one else he can confide in. He gets up from his seat, walks to the window and regards the city below.)

James

very- thing. . . . . From up here . . . . . peo - ple look

rit. . . . . more measured ♩ = 120

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

592

Fl. *p* *ppp* *mp* *ppp*

Ob. *p* *ppp* *mp* *ppp*

Cl.

Bsn.

Tpt. *p* straight mute 5

Tbn. *pp*

Perc. vibraphone across resonators - yarn mallet 5 *mf* quasi gliss.

Hp.

James  
like ants, \_\_\_\_\_ scur - ry-ing a-bout their busi - ness, -

Vn. 1 *ppp* *mp* *ppp*

Vn. 2 *ppp* *mp* *ppp* *mp*

Va. *ppp* *mp* *ppp* *mp*

Vc. 1 *ppp* *mp* *ppp* *mp*

Vc. 2 *mp* *ppp* *mp* *ppp*

Db.

595

Fl. *mp* *ppp* *mf* *pp* *mf* *pp*

Ob. *mp* *ppp* *mf* *pp*

Tbn. *p* *pp* straight mute

James *contemptuously* *f* *5*  
 bu - sy lit - tle no - things, I could crush them with my thumb.

Vn. 1 *mp* *ppp* *mf* *pp* *mf* *p*

Vn. 2 *ppp* *mf* *pp* *mf* *pp* *p*

Va. *ppp* *mp* *pp* *mf* *pp* *p*

Vc. 1 *ppp* *mp* *pp* *mf* *p*

Vc. 2 *mp* *pp* *mf* *pp* *mf* *p* *ppp*

598

Fl. *p* *ppp* *p* *ppp* *mp*

Ob. *p* *ppp* *p* *ppp*

Tpt. *pp* *pp*

Tbn. *pp*

James They are so bus-y scratch-ing an ex-ist - ence they hard - ly know what it is to

Vn. 1 *ppp* *p* *ppp* *mp*

Vn. 2 *ppp* *p* *ppp* *mp*

Va. *ppp* *p* *ppp* *mp*

Vc. 1 *ppp* *p* *ppp* *mp* *ppp*

Vc. 2 *p* *ppp* *mp* *ppp*



601

Fl. *ppp* *mp* *pp* *mf* *p* *mf*

Ob. *mp* *ppp* *p* *mf* *p*

Cl. *mp* *p*

Bsn. *mp* *p*

Tpt.

Tbn. *p* senza sord.

Perc.

Hp. *mf*

James  
live, — — — — — tru — — — — — ly — — — — — live. — — — — — with

Vn. 1 *ppp* *mf* *pp* *mf* *mf*

Vn. 2 *ppp* *mf* *pp* *mf* *mf*

Va. *ppp* *mf* *pp* *mf* *mf* *p*

Vc. 1 *mf* *pp* *mf* *p*

Vc. 2 *mf* *pp* *mf* *p*

Db.

605 **33**

Fl. *p* *mf* *p* *ppp*

Ob. *mf* *p* *mf* *p* *p* *ppp*

Perc. 4 toms soft beaters *pp* *mp* *pp*

James  
out the bot - - - tle I would have been one of them.

Vn. 1 *p* *mf* *p* *p* *ppp*

Vn. 2 *p* *mf* *p* *p* *ppp*

Va. *mf* *p* *p* *ppp* *p*

Vc. 1 *mf* *p* *p* *ppp* *p*

Vc. 2 *mf* *p* *p* *ppp* *p*

608

Fl. *p* *ppp* *p* *ppp* *p* *ppp* *rit.*

Ob. *p* *ppp* *p* *ppp* *p* *ppp*

Perc. (4 toms) soft beaters *pp* *mp* *pp* *mp* *p* *pp*

James  
A tin - y speck, a part - ic - le blown through the air, then

Vn. 1 *p* *ppp* *p* *ppp* *p* *ppp* *rit.*

Vn. 2 *p* *ppp* *p* *ppp* *p* *ppp*

Va. *ppp* *p* *ppp* *p* *ppp*

Vc. 1 *ppp* *p* *ppp* *p* *ppp*

Vc. 2 *ppp* *p* *ppp* *p* *ppp*

**a little slower** ♩ = 116

611

Fl. *p* *ppp*

Ob. *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

James  
lost up - on the winds.

Vn. 1 *p* *ppp*

Vn. 2 *p* *ppp*

Va. *ppp*

Vc. 1 *ppp*

Vc. 2 *ppp*

Db. *ppp* *leggero*

*ppp* *leggero*

*ppp* *leggero*

*ppp* *leggero*



614

Fl.

Ob.

James  
And yet... and yet...

*sul pont*

Vn. 1 *ppp* *mp* *ppp* *nat* *pp* *leggero*

Vn. 2 *pp* *leggero*

Va. *pp* *leggero*

Vc. 1

Vc. 2

Db.

618

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

James

(James looks at Richard, unsure of how to begin.)

This mor-ning my dri - ver col - lect - ed

Vn. 1

Vn. 2

Va.



622

Fl.

Ob.

Cl.

Bsn.

James

me as us - u - al from my a - part - ment build - ing.

Vn. 1

Vn. 2

Va.

Vc. 1 *pp*

625

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

Richard

James

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

*p*

*fp*

*mp* *p* *pp*

*mf* *p*

*mp*

How nice for

It was rain - - ing so he wait-ed at the door with an um-brel-la.

*p* *<mf> p* *mf* *> p*

*p* *p* *mf* *pp* *5*

*mf* *p* *mf senza dim.*

pizz arco

*mf* *p*

(Richard makes an impatient gesture.)

629

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

Richard

James

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

*mf* *p*

*mp* *5*

*mf* *p*

*mp* *5*

*mf* *p*

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

*mf* *p* *pp* *mf* *p*

*mf* *pizz* *mf* *p* *pp* *mf* *p*

*mf* *p* *mf* *3* *p* *mf* *3* *p* *mf*

you.

I sat in the back, checked mes - sag - es from Aus - tra - li - a, South Af -

632

Fl. *pp* *rit.*

Ob. *fp* *mf*

Cl. *pp*

Bsn. *pp*

Tpt.

Tbn.

Perc.

Hp.

Richard  
All tel-ling you how rich you are, no doubt.

James  
ri-ca, Am-er-i-ca... Rain

Vn. 1 *mp* *p* *mp*

Vn. 2 *mp* *p* *mp*

Va. *mp* *p* *f* *mp*

Vc. 1 *mf* *p* *p* *f* *mp*

Vc. 2 *p* *f* *mp*

Db. *p* *f* *mp*

*5/4* *3/4*

*5/4* *3/4*

*rit.*

*rit.*

*3 arco*

*nat.*

*f ruvido*

*sul pont.*

635 **a tempo** ♩ = 116

Fl. *f* 3

Ob. *f* 3

Cl. *f* 3

Bsn.

Tpt. *f* senza sord. 3/4 4/4

Tbn.

Perc.

Hp. *f* 5

James  
bat - tered the win - dows, ran in tin - y riv - ers

Vn. 1 *fp* 3 *mf* 3 *mp* 0

Vn. 2 *fp* 3 *mf* 3 *mp* 0

Va. *fp* *mf* pizz 3 3 *mp* arco 0

Vc. 1 *fp* pizz *f* *mf* arco *p*

Vc. 2 *fp* pizz *f* *mf* 5 arco *mf* *p*

Db. *f* 3 *mf* 3 *p*



638

Fl.

Ob.

Cl.

Bsn.

3  
4

Tpt.

Tbn.

Perc.

Hp.

James

— down the glass. I looked up — to ask — why we had stopped

3  
4

Vn. 1

*p* *mp* *p* *mp*

Vn. 2

*p* *mp* *p* *mp*

Va.

*p* *mp* *p* *f* *mp*

pizz

Vc. 1

*mp* *p* *f* *mp*

pizz

Vc. 2

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

pizz

Db.

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

641 **35**

James *p* and saw an old

Vn. 1 *pp*

Vn. 2 *pp*  
arco

Va. *pp*  
arco

Vc. 1 *pp*  
arco

Vc. 2 *pp*  
arco

Db. *mf* *pp*

**5**  
**4**



644

Cl. *pp*

Bsn. *pp*

James coup - le cros - sing the road.

Vn. 1 **5**  
**4**

Vn. 2 **5**  
**4**

Va. **5**  
**4**

Vc. 1 **5**  
**4**

Vc. 2 **5**  
**4**

Db. **4**  
**4**

647

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Tpt. *pp* cup mute

Tbn. *pp* cup mute

Perc.

Hp.

James

They were hold - ing hands\_ in the rain... Wat - er streamed down their fac -

Vn. 1

Vn. 2

Va. *pp*

Vc. 1 *pp*

Vc. 2 *pp*

Db. *pp*

651

Fl. *mp* *p*

Ob. *mp* *p*

Cl. *mp* *p*

Bsn. *mp* *p*

Tpt. *mp* *p*

Tbn. *mp* *p*

Perc.

Hp.

Richard *sarcastically*  
My heart is break - ing.

James  
- es, but they held hands a - gainst the storm. Soon

Vn. 1

Vn. 2

Va.

Vc. 1 *pp* *pp* *pp* *mp*

Vc. 2 *pp* *pp* *pp* *mp* *mf*

Db. *mp* *p*

moderately, relaxed ♩ = 100

655

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Tpt. *pp*

Tbn. *pp*

Perc.

Hp.

James *f* *p*

one of them will go. But they walked slow - ly on

moderately, relaxed ♩ = 100

Vn. 1 *mp* *p* *pp*

Vn. 2 *mp* *p* *pp*

Va. *mp* *p* *pp*

Vc. 1 *mf* *p* *p*

Vc. 2 *p* *p*

Db. *pp*

658

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

James

to - wards their deaths. tog - eth - er, with no fear of hell,

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

*pp*

*pp*

*pp*

662

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

James

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

4 toms

soft beaters

*pp*

*p*

*pp*

*pp*

*pp*

*pp*

sul tasto

sul tasto

sul tasto

hold - ing hands. And as they passed me they smiled.

666

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc. (4 toms)

Hp.

James

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

*maudlin*  
3

All my wealth.

*f* *p*



669

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc. (4 toms)

Hp.

James

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

*pp*

All my

671

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc. (4 toms)

Hp.

James  
wish - - - es.

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

tempo primo ♩ = 132

36

673

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Perc.

Hp.

side drum with snares

(4 toms)

senza sord. 5

*f*

*f*

*f*

*mf* *f* > *p*

*p* *f*

*p* < *mp* *mf* > *p*

(4 toms)

2  
4

(Richard takes the bottle from the drawer again.  
 He steps beyond James's reach and holds the bottle up in the air.  
 His manner is conciliatory and concerned, but an anxious edge  
 betrays that his motives are not pure: he wants the bottle for himself.)

tempo primo ♩ = 132

2  
4

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

ord.

ord.

ord.

*f*

*f*

*mf* *f* > *p*

*pp* *mf* *f* > *p*

*pp* *mf* *f* > *p*

*pp* *mf* *f* > *p*

677

Fl. *<mf>* *p*

Ob. *<mf>* *p*

Cl. *<mf>* *p* *mf*

Bsn. *<mf>* *p*

Tpt. *<mf>*

Tbn. senza sord. *<mf>*

Perc.

Hp.

Richard  
You have kept the bot-tle too long, drank too deep

Vn. 1 *p* *mf* *p*

Vn. 2 *p* *mf*

Va. *p*

Vc. 1 *p*

Vc. 2 *p*

Db. *p*

680

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

Richard

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

*p*

*p*

of its wish - es. Your eyes are the eyes of the mad - - man we met on the

3 4

3 4

683

Fl. *ppp* *mf*

Ob. *ppp* *mf*

Cl. *ppp* *mf*

Bsn. *ppp* *mf*

Tpt. *ppp* cup mute *mf*

Tbn. *ppp* *mf*

Perc.

Hp.

Richard  
mount - ain.\_\_\_\_\_

James  
I wish for what I need, no more.\_\_\_\_

Vn. 1 *ppp*

Vn. 2 *ppp*

Va. *ppp*

Vc. 1 *ppp*

Vc. 2 *ppp*

Db. *ppp*

3/4 4/4 4/4

freely, without dragging ♩ = 70

686

Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

Bsn. *ppp*

Tpt. *ppp*

Tbn. *ppp*

Perc. *pp* side drum

Hp.

Richard *mf* You have be - come\_ his slave.

James *mf* He serves\_ me.

Vn. 1 *mf* *ppp* con sord. *pp* *mp*

Vn. 2 *mf* *ppp* con sord. *pp* *mp*

Va. *mf* *ppp* con sord. *pp* *mp*

Vc. 1 *mf* *ppp* con sord. *pp* *mp*

Vc. 2 *mf* *ppp* con sord. *pp* *mp*

Db. *mf* *ppp* con sord. *pp* *mp*

freely, without dragging ♩ = 70

3  
4

3  
4

690 **37**

**urgently** ♩ = 140

Fl. *mf* *3*

Ob.

Cl.

Bsn.

**3**  
**4**                      **4**  
**4**

Tpt.

Tbn.

Perc. *p* *mp*

bass drum

Hp. *mp* *mf* *f*

Richard *mp* *f*

Sell him to me.                      Sell him to me now!

James *testily* *f*

I will sell him soon.                      Soon I will

**urgently** ♩ = 140

**3**  
**4**                      **4**  
**4**

Vn. 1 *mp* senza sord.

Vn. 2 *mp* senza sord.

Va. *mp* senza sord.

Vc. 1 *mp* senza sord.

Vc. 2 *mp* senza sord.

Db. *mp* senza sord.



694

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

Richard

James

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

rototom  
4 toms

*mp*

*mf*

*mf*

*mp*

*mf*

Sell him!

sell him, but not now!

*mf*

*mf*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*f*

tempo primo ♩ = 132

698

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn.

Tpt.

Tbn.

Perc. *p* bass drum

Hp. *mp*

Richard *5*  
Sell him to me. That was the plan.

James *more lyrically*  
The bot - tle \_\_\_\_\_ is a

tempo primo ♩ = 132

Vn. 1 *mp*

Vn. 2 *mp*

Va. *mf* *ord.* *mp*

Vc. 1 *mf* *ord.* *mp*

Vc. 2 *mf* *ord.* *mp*

Db. *mp*

702

Fl. *p*

Ob. *p*

Cl. *mp*

Bsn. *mp*

Tpt.

Tbn. *mp* senza sord.

Perc. (b.d.)

Hp.

Richard  
It is ev - il. It drains you of life.

James  
friend to me. The bot - tle makes me whole.

Vn. 1 *p*

Vn. 2 *p*

Va. *p* pizz *mf* arco *p*

Vc. 1 *p* pizz *mf* arco *p* *mf* *p* *mf* *p*

Vc. 2 *p* pizz *mf* arco *p* *mf* *p* *mf* *p*

Db. *mf*

3  
4

3  
4

706

Fl. *mp* *mf* *f* *p* flz.

Ob. *mp* *mf* *f* *p*

Cl.

Bsn. *f*

3/4 2/4 4/4 3/4

Tpt. *mf* *f* *p* flz. senza sord.

Tbn. *f*

Perc.

Hp.

Richard

James

With - out the bot - - - tle life has no col -

3/4 2/4 4/4 3/4

Vn. 1 *mp* *mf* *f* *p*

Vn. 2 *mp* *mf* *f* *p*

Va. pizz *mf* arco *p* *mp* *mf* *f* *p*

Vc. 1 pizz *mf* arco *p* *mf* *mp* *f* *mf* *f*

Vc. 2 pizz *mf* arco *p* *mf* *mp* *f* *mf* *f*

Db. *f*

38

712

Fl. *p* 5 *pp* flz.

Ob.

Cl. *p* *pp* to CBsn.

Bsn. *mp* *p* *pp*

Tpt.

Tbn. *p* *pp*

Perc. bass drum *p*

Hp.

Richard *mp* *p* It will kill you, and once you are dead it will

James our.

Vn. 1 *p* 5 *pp* 5

Vn. 2 *p* 5 *pp* 5

Va. *p* 5 *pp* 5

Vc. 1 *p* 5 *pp*

Vc. 2 *p* 5 *pp*

Db. *p* *pp*

2/4 4/4

2/4 4/4

2/4 4/4

719

Fl.

Ob.

Cl.

Cbsn.

2  
4

5  
8

5  
4

Tpt.

Tbn.

Perc.

Hp.

Richard

damn you to Hell.

2  
4

5  
8

5  
4

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

Db.

39

724

Fl. *5* *5* *5* *5*

Ob. *pp* *5* *5* *pp*<

Cbsn. *mf* *<fff*

Tpt. **3** **4** **4** **5**

Tbn. *fff*

Perc.

Hp.

Richard  
 No hands to hold. No kis-ses. No smiles. Call the imp,-

Vn. 1 *5* *5* *5* *5*

Vn. 2 *5* *5* *5* *5*

Va. *5* *5* *5* *5*

Vc. 1 *5* *5* *5* *5*

Vc. 2 *5* *5* *5* *5*

Db.

(James knows the truth of what Richard is saying. He hesitates. Richard grabs his advantage and plays his trump card.)

730 **slower** ♩ = 112 **tempo primo** ♩ = 132

Fl. pizz *sfz* pizz *sfz* pizz *sfz* pizz *sfz*

Ob. *sfz* *p* — *ff*

Cl. *sfz* *sfz* *sfz* *sfz*

Cbsn.

Tpt. **5**/**4** **4**/**4**

Tbn.

Perc. woodblock log drum *f*

Hp. *f*

Richard

look on his face. As long as you own the bot-tle he owns your des - ti - ny. Look in-to his eyes

**5**/**4** **4**/**4** **slower** ♩ = 112 **tempo primo** ♩ = 132

Vn. 1 pizz *f* pizz *f* pizz *f* pizz *f*

Vn. 2 pizz *f* pizz *f* pizz *f* pizz *f*

Va. pizz *f* pizz *f* pizz *f* pizz *f*

Vc. 1 pizz *f* pizz *f* pizz *f* pizz *f*

Vc. 2 pizz *f* pizz *f* pizz *f* pizz *f*

Db. pizz *f* pizz *f* pizz *f* pizz *f*



735 *pizz* *sfz* *slower* ♩ = 56

Fl.

Ob.

Cl.

Cbsn.

Tpt.

Tbn.

Perc. (wblk.) (l.d.)

Hp. *mp*

Richard  
 and see your fate. Call him. I will wish for

James  
 You want the bot-tle for your - self. You crave its pow - ers.

Vn. 1 *arco* *p* *slower* ♩ = 56

Vn. 2 *arco* *p*

Va. *arco* *p*

Vc. 1 *arco* *p*

Vc. 2 *arco* *p*

Db. *arco* *p*

3  
2

3  
2

742

Fl. *colla voce* *f* *p* **slower, colla voce**

Ob.

Cl.

Cbsn.

Tpt. **3/2** **8/4** **5/4**

Tbn.

Perc.

Hp.

Richard  
 mon - ey, a yacht, true love, why not? But I will sell him fast be-fore he hooks me in his

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

*slower* *more agitated* **slower, colla voce**

Vn. 1 *mf* *p*

Vn. 2 *mf* *p*

Va. *mf* *p*

Vc. 1 *mf* *p*

Vc. 2 *mf* *p*

Db. *mf* *p*

40 **previous tempo** ♩ = 56 (♩ = 112) **heavily** ♩ = 60 **previous tempo** ♩ = 56 (♩ = 112)

746

Fl. pizz sfz pizz sfz f fff f

Ob. sfz pp sfz f fff p

Cl. sfz sfz

Cbsn.

Tpt. 5/4 2/4 f 4/4 ff 3/4

Tbn. f ff

Perc. woodblock log drum f

Hp. f f sffz

Richard *ff* grasp. Call the imp! If you trust him with your soul, look on his face..

Vn. 1 5/4 **previous tempo** ♩ = 56 (♩ = 112) pizz. sfz > pp f pizz. f

Vn. 2 sfz > pp f pizz. f

Va. sfz > pp f pizz. f

Vc. 1 f pizz. f

Vc. 2 sfz > pp f

Db. sfz > pp f pizz. f

750 *pizz* *flz* **heavily** ♩ = 60

Fl. *sfz* *f*

Ob. *fff* to Bagpipe chanter

Cl. *sfz*

Cbsn.

3 4 4 5 4 3 8

Tpt.

Tbn. *f* *ff* *f* *ff*

Perc. sleigh bells *mp* *sffz* bass drum *mp* *sffz*

Hp. *f* *sffz* *f* *sffz*

Richard (Richard hands the bottle to James, who grasps it at first tentatively, then with more resolve.)

3 4 4 5 4 3 8

Vn. 1 *ff* *p* *mp* *p* *mf*

Vn. 2 *ff* *p* *mp* *p* *mf*

Va. *ff* to Harmonica in B

Vc. 1 *ff* re-tune C string to C flat

Vc. 2 *ff* re-tune C string to C flat

Db. *ff* *f* *ff* *f* *ff* arco

very slow ♩ = 50

41

753

Fl.

Chanter

Cl.

Cbsn.

Tpt.

Tbn.

Perc.

Hp.

James

Vn. 1

Vn. 2

Harm. in B

Vc. 1

Vc. 2

Db.

*mp* *ff* *pp*

*mp* *ff* *p*

*mf sotto voce* *f* *p sotto voce*

*mp* *ff* *pp*

3 4 4

3 4

3 4

to Harmonica in E

to Harmonica in C

(pizz) *pp*

arco *pp*

*mp* *ff* *pp*

Imp of the bot-tle show your - self.

very slow ♩ = 50

757 flz *pp*

Fl.

played: *f*

Chanter approx. sounding *pp* to Ob.

Cl. flz. *pp*

Cbsn. to Bsn.

Tpt. flz. *pp*

Tbn. harmon mute - stem in flz. *pp*

Perc. balloon approx. pitches only *15<sup>ma</sup>*

Hp.

(The bottle is suddenly illuminated a sickening absinthe green.  
Both men shrink back from it in horror as they hear an unearthly, ungodly sound.)

Harm. in E blow draw to Vln.

Harm. in C draw blow to Vln.

Harm. in B draw blow to Vla.

Vc. 1 sul pont. arco *pp* re-tune C string to C natural by end of bar 93

Vc. 2 re-tune C string to C natural by end of bar 93

Db.

764

a little quicker ♩ = 63

Fl. *ppp*

Ob.

Cl. *ppp*

Bsn.

Tpt.

Tbn. *ppp*

Perc. (balloon) *15<sup>ma</sup>*

Hp. *pp*

Richard *pp* (They look each other in the eye.)  
I am not sure I want him.

James *pp*  
And I am not sure I want to let him go.

Vln. 1 arco *ppp* a little quicker ♩ = 63

Vln. 2 arco *ppp*

Vla. arco *ppp*

Vc. 1 ord. *ppp*

Vc. 2 *ppp*

Db. *ppp*

3  
2

4  
4

3  
2

4  
4

768 **more animated** ♩ = 84 **freely** (♩ = 60)

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc. (balloon) (5)

Hp.

Richard

Fort - ty-nine dol-lars and nine-ty-nine cents?

**4** **7** **4** **4**  
**4** **8** **2** **8**

**more animated** ♩ = 84 **freely** (♩ = 60)

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

*pp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

(James hesitates and then nods. Richard hesitates and then puts his hand in his pocket and takes out an envelope which he hands to James. James opens it and looks inside.)



moderately ♩ = 72

42

771

Fl. *pp* *p*

Ob. *pp* *p*

Cl. *pp* *p*

Bsn. *pp* *p*

4/8 3/8 2/4 3/4

Tpt. cup mute *pp* *p*

Tbn.

Perc. glock. *p*

Hp. *pp* *p*

(James hands the bottle to Richard. His manner is brighter. His haunted weary look has passed to Richard.)

(The two men shake hands formally.)

Richard *p legato* 3  
The ex - act a - mount.

James  
The ex - act am-ount. Go now and the

4/8 moderately ♩ = 72

Vln. 1 *pp* *p*

Vln. 2 *pp* *p*

Vla. *pp* *p*

Vc. 1 *pp* *p*

Vc. 2

Db.

777

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

3

4

Hp.

*pp*

(They embrace and Richard turns to exit.  
A young woman, CATHERINE enters.  
She asks Richard something we do not hear.  
Richard turns to James.)

James

Dev - il go with you.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

3

4 (beat 4)

*p*

781

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

5

2

8

4



788 **43** **slowly, poised** ♩ = 60

Ob.

(Richard looks at Catherine, inviting her to introduce herself.) *pp*

Catherine

Cath - er - ine.\_\_\_\_

Richard

Your new cli-ent. Her name is...?

James

Cath - er - ine.\_\_\_\_ Wel- come,

**slowly, poised** ♩ = 60 *con sord.*

Vln. 1

*con sord.* *ppp* *pp*

Vln. 2

*pp* *con sord.*

Vla.

*pp* *con sord.*

Vc. 1

*pp* *con sord.*

Vc. 2

*pp* *con sord.*

Db.

*pp* *con sord.*

795

Fl. *p dolce*

Ob. *p dolce*

Cl. *p dolce*

Bsn.

James  
Cath - er - ine.

(Richard gives a sad smile. He has lost his previously good posture; his shoulders are weighed down by the bottle.)

3/4 4/4

3/4 4/4

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

4. Interlude 2  
(Some weeks or months pass.)

803

Fl. *p*

Ob. *p*

Cl. *p*

4/4 5/4 4/4

Vln. 1 *ppp* *pp*

Vln. 2 *ppp* *pp*

Vla. *p* *mp*

Vc. 1 *p* *mp*

Vc. 2 *p* *mp*

Db. *p* *mp*

807

Fl.

Ob.

Cl.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*



811

rit. . . . . with feeling ♩ = 54

a tempo ♩ = 60

Fl.

Ob.

Cl.

Tpt.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

*mf*

*f*

*p*

*mf*

*f*

*p*

*f*

*mp*

*p*

senza sord.

*mf*

*f*

rit. . . . . with feeling ♩ = 54

a tempo ♩ = 60

*ff*

*sub. pp*

*ff*

*sub. pp*

*ff*

*mp*

*ff*

*mp*

*ff*

*mp*

*ff*

*mp*

815 rit. . . . .

Fl. *pp*

Ob. *pp*

Cl. *pp*

Vla. *pp* *p*

Vc. 1 *pp*

Vc. 2 *pp*

Db. *pp*

2  
4 rit. . . . .

### 5. Scene 3 A hotel bedroom

tempo primo ♩ = 132

819

Fl. *pp* *p*

Ob. *pp* *p*

Cl. *pp* *p*

Perc. *pp* *p* glock.

Hp. *pp* *mp*

3 4 7  
8 4 8

Vln. 1 *p* senza sord.

Vln. 2 *mp* senza sord. col legno

Vla. *pp* *mp* senza sord. pizz

Vc. 1 *pp* *mp* senza sord. pizz

Vc. 2 *mp* senza sord. pizz

Db. *mp* senza sord. pizz

tempo primo ♩ = 132

824 **accel.**  $\text{♩} = 144$  **moderately**  $\text{♩} = 96$

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *f*

Tpt. *f* *p*

Tbn. *f* *p* senza sord.

Perc. (glock.) *ff*

Hp. *ff*

7/8 3+2+2 3/4 5/4 2/4

**accel.**  $\text{♩} = 144$  **moderately**  $\text{♩} = 96$

Vln. 1 *ff*

Vln. 2 *ff* ord.

Vla. *f* arco *ff*

Vc. 1 *f* arco *ff*

Vc. 2 *f* arco *ff*

Db. *f* arco *ff*

7/8 3+2+2 3/4 5/4 2/4

828

Fl. *p* *mp* *p*

Ob.

Cl. *p*

Bsn.

2  
4

Tpt.

Tbn.

5  
8

Perc. (glock.) *p* *pp*

Hp. *p*

2  
4 (Catherine and James have just got married. They sweep into their hotel room in a flurry of wedding veil and confetti, laughing and in high spirits. There is lots of playful touching, kissing and laughter.)

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. 1 *p*

Vc. 2 *p*

Db. *p*

8va



831

Fl.

Ob.

Cl.

Perc.

Catherine

Vln. 1

Vln. 2

*p*

*mp* quite freely

(between kisses)

My fath - er told me:

5/8 (glock.)

4/4

3/4

4/4

5/8

4/4

3/4

4/4

8va

8va



834

Fl.

Ob.

Cl.

Perc.

Catherine

Vln. 1

Vln. 2

*pp*

quite freely

"Find a man with mon- ey."

4/4 (glock.)

3/4

4/4

4/4

3/4

4/4

8va

8va

837

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc. (glock.)

Hp.

Catherine

James

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

4/4

3/4

4/4

3/4

5

6

3

3

3

3

*p*

(James puts his arms around Catherine, lifts her in the air and sets her down again.)

A man

I am a man with mon-ey.

8<sup>va</sup>

3

3

pizz

*p* 3

pizz

*p* 3

840

Fl. *mp* *pp* *p*

Ob. *mp* *pp*

Cl. *p*

Bsn.

Tpt.

Tbn.

Perc. (glock.)

Hp.

Catherine  
— who could treat me well.

James  
I want to treat you well.

Vln. 1 *mp* *pp* *p*

Vln. 2 *mf* *p* pizz arco

Vla. *p* pizz

Vc. 1 arco *p*

Vc. 2

Db.

3/4 4/4 4/4 3/4

842

Fl. *p* *mp* *ppp*

Ob.

Cl. *p*

Bsn. *p*

2  
4

Tpt.

Tbn. *p*

Perc. (glock.) *p* *p*

Hp. *p*

James

2  
4

Vln. 1 *p*

Vln. 2 *p*

Vla. arco *p*

Vc. 1 pizz *mp*

Vc. 2 arco *p* pizz *mp*

Db. pizz *p*

845

Fl. *p* *mp* *ppp*

Ob. *p*

Cl. *p*

Bsn.

Tpt.

Tbn.

Perc. (glock.) *pp*

Hp.

Catherine (Catherine pushes James away playfully.)  
But I nev-er want - ed a man with

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

4  
4

4  
4

45

848

Fl. *pp*

Cl. *pp*

Bsn. *p* *ppp*

Tpt. *p* *ppp*

Tbn. *p* *ppp*

Hp. *pp*

Catherine  
 mon-ey. (James pretends to be worried.)  
 I want an hon - est man, a man with a

James  
 But your fath-er al-ways told you....

Vln. 1 *pp* sul tasto

Vln. 2 *pp* sul tasto

851

Fl. *p*

Ob. *pp*

Cl.

Bsn.

Hp.

Catherine  
 good heart and a blame - less soul.

James  
 A blame - less

(James is not as light-hearted as before, but Catherine does not notice.)

855 (♩ = 64) *colla voce*

Fl. *pp* *leggero* *p*

Cl.

Catherine I love your blame - less soul. Rich men

James soul.

Vln. 1 *p* *ord.* *p*

Vla. *pizz* *p* *mp* *p*

Vc. 1 *p* *mp* *p*

Vc. 2 *p* *mp* *p*

Db. *p* *mp* *p*



861

Fl. *mp*

Catherine on - ly chase mon - ey. I want a man with

Vln. 1 *ord.* *p* *arco* *mp*

Vln. 2 *ord.* *p* *8va* *mp*

Vla. *mp*

Vc. 1 *mp*

Vc. 2 *mp*

Db. *mp*

864

Fl. *mf mp*

Ob. *mp*

Cl. *mp mf*

Catherine  
time for his child - ren. *more brightly*

James  
For our child -

Vln. 1 *mf mp mf*

Vln. 2 *mf mp*

Vla. *mf mp*

Vc. 1 *arco p mp mp*

Vc. 2 *mp mp*

Db. *mf mp*

868

Fl. *pp*

Cl. *pp*

Catherine  
Time for our child - ren.

James  
ren. For our child -

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*



rit. . . . .

871

Fl.

Ob.

Cl.

Bsn.

pp

98

Tpt.

Tbn.

straight mute

pp

Perc.

Hp.

Catherine

Our child - ren. Our child -

James

ren. Our child - ren. Our child -

99

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

rit. . . . .

pp

**a little slower** ♩ = 60 **a tempo** ♩ = 96

875

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

Catherine

James

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

ren.

ren.

glock.

*p* *mp* *pp* *pp*

9 8 2 4 3 4

**a little slower** ♩ = 60 **a tempo** ♩ = 96

9 8 2 4 3 4

878 **46**

Fl. *5*

Ob. *6*

Cl. *5* *3* *p* *6*

Perc. *3* (glock.)

Catherine (Catherine takes James' hand in hers.) *3* *quite freely* *3*  
You've made your mon - ey.

James

Vln. 1 *3* *4* *5* *4*

Vln. 2 *8va*



880

Fl. *5*

Ob. *6*

Cl. *5* *3*

Perc. *5* *4* (glock.) *3* *4* *pp*

Hp. *p*

Catherine *5*  
Now

James *5* *3* *4*  
All I thought of was mon - ey.

Vln. 1 *5* *4* *3* *4*

Vln. 2 *8va*



887

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mf*

Tpt.

Tbn. *mf*

Perc. (glock.)

Hp. *mp*

James  
fam - - - i - ly.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. 1

Vc. 2

Db.

Detailed description: This page of a musical score covers measures 887 to 900. It features a full orchestral arrangement and a vocal line for James. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Viola, Violoncello, Double Bass) have various melodic and rhythmic parts, including sixteenth-note runs, triplets, and slurs. The percussion includes a glockenspiel. The vocal line for James has the lyrics 'fam - - - i - ly.' with a long dash indicating a sustained note. Dynamics such as *mp* (mezzo-piano) and *mf* (mezzo-forte) are indicated throughout. Measure numbers 887, 888, 889, and 890 are clearly marked at the top of the page.

a little slower ♩ = 88

47

890

Fl. *f*

Ob. *mf* 3 *f*

Cl. *mf* 3 *f*

Bsn. *f* 3 *ff*

Tpt. *f* *ff* senza sord.

Tbn. *f* 3 *ff*

Perc.

Hp.

Catherine *mp* 3

A fam - i - ly!

a little slower ♩ = 88

Vln. 1 *f* 6

Vln. 2 *mf* 3 *f* 5

Vla. *mf* 3 *f*

Vc. 1 *f* 3 *ff*

Vc. 2 *f* 3 *ff*

Db. *f* 3 *ff* arco

3  
4

3  
4

893

Fl. *p* *mp* *pp* 3 *mp*

Ob. *p* *mp* *pp* 3 *mp*

Cl. *p* *mp* *pp* 3 *mp*

Bsn. *p* *mp* 4 4 3 4

Tpt.

Tbn.

Perc. glock. *pp* 3

Hp. *pp* 3

Catherine *mp*  
A fam - i - ly! A fam - i - ly! A fam - i - ly! A fam -

James *mp*  
A fam - i - ly! A fam - i - ly! A fam - i - ly! A fam - 4 4 3 4

Vln. 1 *p* *mp* *mp*

Vln. 2 *mf* pizz *pp*

Vla. *p* *mp* *mp*

Vc. 1 *mf* pizz *pp*

Vc. 2 *mf* *pp*

Db.

897

Fl. *pp* *pp* 3 3 6 3

Ob. *pp* *pp* 3 3 6 3

Cl. *pp* *pp* 3 3 6 3

Bsn. *pp*

Tpt. *pp*

Tbn.

Perc. (glock.) *pp* *pp* 3 3

Hp. *pp* 3 3

Catherine (They continue to express their affection.)  
i - ly!

James i - ly!

Vln. 1 *pp* 6 6 6 6

Vln. 2 *mf* *pp* *pp* *mp*

Vla. *pp* 7 7 7

Vc. 1 *mf* *pp* *mf* *pp* *mp*

Vc. 2 *mf* *pp* *mf* *pp* *mp*

Db. arco *p*

3/4 2/4 3/4



900

Fl. *p* 3 6 *mp* 3

Ob. *p* 3 6 *mp* 3

Cl. *p* 3 6 *mp* 3

Bsn. *mp marcato* 3 *mf* 3

Tpt. *mp marcato* 3 *mf* 3

Tbn. *mp marcato* 3 *mf* 3

Perc. (glock.) *p* 3 *mp* 3 3

Hp. *p* 3 *mp* 3

Vln. 1 *p* 3 6 3 *mp* 6 6

Vln. 2 *p* 6 6 *mp* 3 6 3

Vla. *p* 7 7 *mp* 7 7

Vc. 1 *pp* *mp* *pp* *mp*

Vc. 2 *pp* *mp* *pp* *mp*

Db. *mp*

902

Fl. *mf* 6 3 *f* 3 *mf* 6

Ob. *mf* 6 3 *f* 3 *mf* 6

Cl. *mf* 6 3 *f* 3 *mf* 6

Bsn. *f* 3 *mf* *f* 3 *mf*

Tpt. *f* 3 *f* 3

Tbn. *f* 3 *mf* *f* 3 *mf*

Perc. (glock.) 3 3

Hp. *f* *mp*

Vln. 1 *mf* 3 6 3 *f* 6 6

Vln. 2 *mf* 6 6 *f* 3 6 3

Vla. *mf* 7 7 *f* 7 7

Vc. 1 *f*

Vc. 2 *f*

Db. *ffmp* *ff* *ffmp* *ff*

Detailed description: This page of a musical score covers measures 902, 903, and 904. It features a full orchestral ensemble. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a melodic line with sixteenth-note patterns, marked *mf* and *f*. The brass section (Trumpet, Trombone) provides harmonic support with a triplet figure, marked *f* and *mf*. The percussion includes a glockenspiel with triplet patterns. The harp plays a sustained chord with a melodic line, marked *f* and *mp*. The string section (Violins 1 & 2, Viola, Violoncello 1 & 2, Double Bass) plays a complex rhythmic pattern with sixteenth notes and triplets, marked *mf* and *f*. The Double Bass part features a dynamic range from *ffmp* to *ff*. The score is written in a key with one flat and a 3/4 time signature.

904

Fl. *mf* *ff*

Ob. *mf* *ff*

Cl. *mf* *ff*

Bsn. *f* *mf* *ff*

Tpt. *f* *mf* *ff*

Tbn. *f* *mf* *ff*

Perc. (glock.)

Harp. *mf* *f* *ff*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. 1 arco

Vc. 2 arco

Db. *ffmp* *ff*

4  
4

4  
4

906

Fl. 6 6 6 6

Ob. 6 6 6 6

Cl. 6 6 6 6

Bsn. *f* 3 *ff* 3

4  
4

Tpt. *f* 3 *ff* 3

Tbn. *f* 3 *ff* 3

Perc. (glock.) *f* *ff*

Hp.

4  
4

Vln. 1 3 6 6 6

Vln. 2 6 3 6 6

Vla. *f* 7 7

Vc. 1 *ff*

Vc. 2 *ff*

Db. *ff*

Detailed description: This page of a musical score contains measures 906 through 909. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Trumpet, Trombone) play sixteenth-note patterns with sixteenth rests, marked with '6' and '3' (triplets). The woodwinds are marked with dynamics *f* and *ff*. The brass instruments play similar patterns with triplets, also marked with *f* and *ff*. The percussion part features a glockenspiel with patterns marked *f* and *ff*. The harp (Hp.) is silent. The string section (Violins 1 & 2, Viola, Violoncello 1 & 2, Double Bass) plays sustained notes with various articulations and dynamics, including *ff*. The time signature is 4/4, indicated by large numbers '4' over each staff.

907

Fl. *f* 6

Ob. *f* 6

Cl. *f* 6

Bsn. *f* 3 *ff* 3

Tpt. *f* 3 *ff* 3

Tbn. *f* 3 *ff* 3

Perc. sus.cymb. *pp* *p*

Hp. *ff* *ff* *p*

Vln. 1 *ff* 3 5

Vln. 2 *ff* 3 5

Vla. *ff* 3 3 3 *pp* tr

Vc. 1 *pp* tr

Vc. 2

Db.

2  
4

2  
4

### 6. Interlude 3

(Three years pass.)

very slow, elegiac ♩ = 48

910

Fl. *ppp*

Ob. *p*

Cl. *pp* 3

Bsn.

4  
4

Tpt. straight mute *p*

Tbn.

Perc. (sus.cymb.)

Harp. *pp* *p* *p*

4  
4

Vln. 1 pizz *p* very slow, elegiac ♩ = 48 arco *p*

Vln. 2 pizz *p*

Vla. (tr)

Vc. 1 (tr)

Vc. 2 pizz *p*

Db. pizz *p*

915

Fl.

Ob.

Tpt.

Hp.

Vln. 1

Vla.

*pp*

*pp*

*pp*

*pp*

*pp*

5  
4

5  
4



918

Fl.

Ob.

Tpt.

Hp.

Vln. 1

senza vib.

*ppp*

*ppp*

5  
4

4  
4

3  
4

5  
4

4  
4

3  
4

### 7. Scene 4 A room in James and Catherine's house

921 **moderate** ♩ = 72 (senza vib.) **slow** ♩ = 56

Fl. *p* *pp* *p*

Ob. *mp* *pp*

Cl. *p* *pp*

Catherine

3 (It is Catherine and James' third wedding anniversary. Catherine is alone, waiting on James to come home. She opens anniversary cards as she waits and lets them drop to the floor.) 4 3

4 4 4

'Hap - py An - ni - ver - sa - ry'.

3 4 3

4 4 4

Vln. 1 *p* *mp*

Vln. 2 (pizz.) *mp*

Vla. *mp*



925 **tf**

Fl. *p*

Perc. 5 2 3  
4 4 4  
3 cowbells *ppp*

Catherine *pp*

A flut - ter. A feel - ing.

5 2 3  
4 4 4

Vla. *ppp*



928

Fl. *ppp* < *p* > *ppp*

to normal playing position → still throat flutter

3 4 (3 cowbells) 4 4

Perc.

Catherine

A flut - - - ter of the soul.

3 4

Vla. *ppp*

Vc. 1 *ppp* sul pont. (mainly spectra)



931

Fl. **senza misura**

3 4

Perc. (3 cowbells)

Catherine

'To the per-fect coup-le'. I stared at the hor-i - zon sens - ing

3 4

Vla. **senza misura**

Vc. 1

933 **48** blow into mouthpiece without covering it completely

Fl. *f* 3 *pp*

Ob. *ff* 5 *pp* tongue slap

Cl.

Bsn. *ffz*

Tpt. *f* 3 4 *pp* harmon mute 5

Tbn. *f* plunger

Perc. *p* vibraphone stick gliss. along resonators plectrum

Hp. *ff* strike table

Catherine *ff* *mf* *ff* *p*  
 rain, fear - ing bad weath - er. 'Love on your spe-cial

Vln. 1 *f* pizz *8va*

Vln. 2 *f* pizz *8va* arco *ppp*

Vla. *f* pizz *8va* arco *pp* 3 *p* sul pont (rough)

Vc. 1 *f* 3 ord. *pp*

Vc. 2 *f* (pizz) arco *ppp*

Db. *f* (pizz) arco poco *pp*

938

Fl. *vib. normale*

Perc. *3 cowbells*

Catherine

day'. My bo - dy shift-ed, shift-ed, and I dared

Vln. 2

Vc. 1 *poco*

Vc. 2 *ppp*



942

Fl.

Perc. *(3 cowbells)*

Catherine

to hope. Love on your spe-cial day'.

3 4 4



945

Perc. *(2 highest cowbells)* *2 toms (lowest)* *2 temple blocks (lowest)*

Catherine

But it was death. That grew in-side me.

4 4 3 4 4

Vc. 1

Vc. 2

Db.

949 4 temple blocks 49

Perc. *mf* > *pp*

Catherine *p* *pp* *pp*

Not new life, not new life. To die in

3 4

Vln. 1 *pp* arco

Vln. 2 *pp*

Vla. *pp*

Vc. 1 *ppp* *pp*



955

Fl. *p*

Ob. *p*

Cl. *p*

Perc. (4 tblks) *p* *mp* *p* wblk.

Catherine *mp* *mf*

love is pain-ful. Oh, how pain-ful to die, but I am loved.

Vln. 1 *mp*

Vln. 2 *mp* gliss.

Vla. *mp* gliss.

Vc. 1 *mp* gliss.

Vc. 2 *p* gliss.

959

Fl. *p* *pp*

Ob.

Cl. *p*

Bsn.

Tpt.

Tbn.

Perc. (wblk.) *p* *mf* > 2 tmlks. 2 toms (lowest)

Hp.

Catherine *f* *pp dolce*  
 Loved. Oh how pain-ful to die

Vln. 1 *mf* *f dolce* *pp* *<mf*

Vln. 2 *mf* *f dolce* *pp* *<mf*

Vla. *p*

Vc. 1 *p*

Vc. 2 *mp* *p* *ppp*

Db.

5/4 4/4

5/4 4/4

**broadly**

♩ = 48

963

Fl. *mp* *p*

Ob. *p* *f* *colla voce*

Cl. *p*

Bsn.

4  
4

Tpt.

Tbn.

Perc. (2 toms) *p* *mf* *mf* *mp*

4 tblks.

Hp.

Catherine *mf* *f*

How pain - ful \_\_\_\_\_ to die \_\_\_\_\_ so loved and in love, \_\_\_\_\_

4  
4

**broadly**

♩ = 48

Vln. 1 *p* *p*

Vln. 2 *p* *p*

Vla. *p* *gliss.*

Vc. 1 *p* *gliss.*

Vc. 2 *p* *gliss.*

Db.

966

Fl. *f* *p*

Ob.

Cl. *f* *p*

Bsn. *p*

Tpt. straight mute *p*

Tbn. straight mute *p*

Perc. *f* (4 tblks.) wblk.

Hp.

Catherine *ff* in love.

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. 1 *f espress.* *ff* *p*

Vc. 2 *f* *p*

Db. *f* *p*

3  
4

3  
4

50 **previous tempo** ♩ = 56

969

Fl. *p* *pp*

Ob. *p* *pp*

Cl. *p* *pp*

Catherine

Three years, we had three years of lov -

Vln. 1 *pp*

3/4

3/4 **previous tempo** ♩ = 56

973

Fl.

Ob.

Cl.

Catherine

- ing, of lov - ing, — of be - ing loved.

(James enters. He only hears Catherine's last few words.)

3/8 3/4

51 **moderately (quicker)** ♩ = 76

978

Fl. *mf*

Ob. *mp* *mf*

James

Three years! Tra-di-tion de-mands — a spe-cial gift for ev - very mar - ried year that pass-es.

Vln. 1 *mp* *mf*

Vln. 2 *mp*

Vla. *mf*

3/4 4/4 **moderately (quicker)** ♩ = 76

*p dolce* *mf*

*poco s.p.* *ord.*

*poco s.p.* *ord.*



981

Fl. *pp* *p* key click

Ob. *p* *pp < mf* *pp < mf*

Cl. *pp* *p*

Bsn.

Tpt.

Tbn.

Perc. *p* *vib.* *ped.*

Hp. *pp*

Catherine *p* *mp*  
 You bought me a neg - li-gée so sheer it's like sleep-ing nak-ed.

James *3*  
 The first was cot-ton.

Vln. 1

Vln. 2

Vla. *p* *pp < mf* *pp < mf*

Vc. 1 *pp < mf* *pp < mf*

Vc. 2

Db.

3  
16

3  
16

985

Fl. *blow into mouthpiece* *f* *mp* *overblow*

Ob. *ff* *pp* *mp* *tongue slap*

Cl. *sffz* *mp*

Bsn. *f* *mp*

Tpt. *f* *pp* *harmon<sub>5</sub>* *mp*

Tbn. *f*

Perc. (vib.) *p*

Hp. *ff* *strike table* *Ped.* *plectrum*

Catherine (James puts his arms around Catherine. He does not seem to notice that she is sad.) *(aside) mf gasping, half-voice*  
Oh how pain - ful t(o)

James *freely*  
I like you nak-ed.

Vln. 1 *pizz* *8va* *f* *mp* *arco* *gliss.*

Vln. 2 *pizz* *8va* *f* *mp* *arco ord.* *pp* *mp* *gliss.*

Vla. *pizz* *8va* *f* *mp* *col legno* *5* *3*

Vc. 1 *sul pont (rough)* *f* *mp* *col legno*

Vc. 2 *pizz* *f*

Db. *pizz* *f*

3/16 3/8 3/16 4/4 3/4

989

Fl. *p* key click

Ob. *p*

Cl. *p*

Hp. *p*

Catherine

James

Vln. 1

Vln. 2

3/4

(Catherine returns to normal just as suddenly. James has not noticed any change.)

You bought me a book of

The second was paper.

993

Fl.

Ob. *pp dolce*

Cl. *mp*

Hp. *8va* *loco*

Catherine

James

Vln. 1

Vln. 2

Vla. *p* *pizz* *mp*

love poems. We read them together.

Between kisses.

3/8 4/8

998

Fl. *mp* *p*

Ob. *mp* 5

Cl. *mp* 6

Bsn. *mp* *mf* *p* 3

Tpt. *pp* senza sord. air sound

Tbn. *pp* con vib

Perc. vib. 3 Ped.

Hp. hit table *sfz* (As if struck again, but a smaller gesture this time.)

Catherine *mf* gasping to die...

James *f* The third an-ni-ver-sa-ry is leath - er...

Vln. 1 *mp* *mp pp* pizz 3 3 3 3 3

Vln. 2 *mp* 7:6 *pp* pizz

Vla. *pp* airy sound arco IV *pp* 3 3 3 3

Vc. 1 *pp* airy sound IV *pp* 5 5 5

Vc. 2 *pp* airy sound IV *pp* pizz 5

Db. *mp* sul pont arco *pp*

4/8 2/4

1005

Fl.

Bsn.

Tbn.

James

*mf excitedly*

We will fly to An-da-lu-ci-a where the fin - est leath-er is tooled

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

1009

Fl.

Ob.

Cl.

James

be - neath the Span - ish sun.

(It is too much for Catherine, who covers her face. James thinks she is overcome with happiness. He pulls Catherine to him, kisses her again and then holds her at arm's length.)

*mp* *fp* *fp*

*mp* *p* *mp* *p* *pizz con vib* *mp*

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

1011

Fl.  
Ob.  
Cl.  
Perc.  
Vln. 1  
Vln. 2  
Vla.  
Vc. 1  
Vc. 2  
Db.



(James takes a small box from his pocket and opens it so Catherine can see what is inside.)

1013

James

But to-night I want to give you the gift of time.

Vln. 1  
Vln. 2  
Vla.  
Vc. 1  
Vc. 2  
Db.

1015

Fl. *flz* *mp* *pp* *5*

Ob. *flz* *mp* *pp*

Cl. *flz* *mp* *pp* *5*

Hp. *mp* l r l r sim.

(James takes the wristwatch from the box and fastens it around Catherine's wrist. He is buoyant with excitement and joy. He does not notice his wife's distress.)

Catherine

James A watch.\_\_\_\_  
With a strap of fine leath-er.\_\_\_\_

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.



1017

Harp

James It will count the min-utes of our life\_\_\_\_ to - geth - er.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

1019 **53** pizz

Fl. *mp* 3 3 5 5 5 5 5 5

Ob. *mp* 3 3 3

Cl. *mp* 3 3 3

Bsn. *p*

Tpt. *p*

Tbn. *p*

Perc.

Hp. *mp* *mp*

James *mp* *mf*  
 I hate ev-ery mom - ent we're ap - art. List - - -

Vln. 1 *mp* 5 5 5 5 5 5

Vln. 2 *mp* 3 3 3 3 3 3

Vla. *mp* 5 5 5 5 5 5

Vc. 1 *mp* 3 3 3 arco *p*

Vc. 2 *mp* 3 3 arco *p*

Db. arco *p*





1024

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

James

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

ing for you.

*f*

*p*

*p*

*p*

*p*

5  
4

5  
4

1026

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

5/4

4/4

7/8

*p*<sup>3</sup>

*pp*<sup>3</sup>

*pp*<sup>5</sup>

*pp*

*pp*

*ppp*<sup>5</sup>

*mp*

*pp*

*ppp*<sup>5</sup>

*mp*<sup>3</sup>

*pp*<sup>3</sup>

*pp*

*mp*

*pizz con vib*

8va  
ord. b

a little slower ♩ = 66

1029 54

Fl. *mp* *p* ord. 5

Ob. *mp* *p* 3

Cl. *mp* *p* 3

Bsn. *mp* *p*

7/8 4/4

Tpt.

Tbn. *mp*

Perc.

Hp.

Catherine *anxiously* (It is hard for Catherine to get the words out.) *f* more anguished

I went to the doc- tor... I went to the doc - tor and she

7/8 4/4

a little slower ♩ = 66

Vln. 1 *pp* *mp* *p* ord. *gliss.* 5

Vln. 2 arco *pp* *p* *gliss.* 3

Vla. *pp* *mp* 5 3 3

Vc. 1 *mp* col legno 3 3 3 3

Vc. 2 3 3 3

Db. *mp* 5 5

fast, energised ♩ = 126

55

1032

Fl. *pp* *f*

Ob. *pp* *f*

Cl. *pp* *mf*

Bsn. *mp* *pp* *mf*

Tpt. *mf*

Tbn. *p* *mf*

Perc.

Hp.

Catherine *mp* told me... she told me... (James takes Catherine in his arms. He kisses her.)

James *f exuberantly*

Vln. 1 *gliss.* *pp* *f*

Vln. 2 *gliss.* *pp* *p* *pp* *f*

Vla. *p* *5* *3* *f* ord.

Vc. 1 *p*

Vc. 2

Db.

3/4 4/4

3/4 4/4

fast, energised ♩ = 126

1035

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

James

child! A child is all we need to make us complete!

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

4/4

3/4

4/4

4/4

3/4

4/4

ord.

f

arco

f 3 6

3 6 3

arco

f 3 6

3 6 3

1038

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

James

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

*f*

*f*

*f*

*f*

4  
4

8<sup>va</sup>

Our love has

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

3 6

3 6

6 3

6 3

6 3

6 3

1040

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Tpt. *p*

Tbn. *p*

Perc. vib. *f* *mp*

Hp. *f* *mp*

James  
made\_\_ new life.\_\_\_\_\_ Our love has made\_\_\_\_\_

Vln. 1 *p*

Vln. 2 *p*

Vla. *pp* flautato

Vc. 1 *pp* flautato

Vc. 2 *pp* flautato

Db. *p*

3 2

3 2





1046

Fl. *pp*

Ob. *pp*

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

James  
forc - es. Now I'm a hus - band,

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

3  
4

3  
4

3  
4

3  
4

1050

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

James

now I'm a dad! I

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

pizz

mf

1053

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl.

Bsn.

Tpt. **3**

Tbn.

Perc. *mf*

Hp. *mf* *mf*

James  
 \_\_\_\_\_ will be a sob - er man. \_\_\_\_\_ I'll \_\_\_\_\_ take no \_\_\_\_\_

Vln. 1 **3** *mp* *mf*

Vln. 2 *mp* *mf*

Vla. ord. *mp*

Vc. 1 ord. *mp*

Vc. 2 ord. *mp*

Db.

1056

Fl. *p*

Ob. *mp* *p*

Cl.

Bsn. *3*

Tpt. *3*

Tbn. *3*

Perc.

Hp.

James  
chanc - - - es.

Vln. 1 *3* *3* *3* *3* *3* *p*

Vln. 2 *3* *3* *3* *3* *3* *p*

Vla. *mf* *p*

Vc. 1 *p*

Vc. 2 *p*

Db. *arco* *p*

**3**  
**4**

**3**  
**4**

slow ♩ = 66  
blow into mouthpiece

1058

56

Fl. *f* 3

Ob. *ff* 5 *pp*  
tongue slap

Cl.

Bsn. *sfz*

Tpt. *f* 3 *pp* 5

Tbn. *f* 4

Perc. vib. *p*

Hp. plectrum *ff* strike table

Catherine *p* palely, parlando, freely  
The doc-tor told me I am dy-ing.

Vln. 1 pizz *f* 8va

Vln. 2 *f* 8va

Vla. pizz *f* 8va

Vc. 1 sul pont (rough) *f* 3

Vc. 2 pizz *f*

Db. *sfz* pizz *f*

1062

Fl. *ppp* *senza vib*

Ob. *ff* *pp* *ff* *pp* *p*

Cl.

Bsn. *sfz* *sfz*

Tpt. *f* *pp* *f*

Tbn.

Perc. (vib.)

Hp.

Catherine  
 You should have bought... an hour-glass. My time... is run - ning out...

Vln. 1

Vln. 2

Vla. *arco* *p*

Vc. 1 *ffz*

Vc. 2

Db.

4/4 3/4

4/4 3/4

1065

Fl. *fff* 3 *sfz* tongue ram

Ob. *fff* 5 *pp* *fff*

Cl. *sfz* *fff*

Bsn. *fff* *fff*

Tpt. *fff* 3 *fff*

Tbn. *fff* *fff*

Perc. wblk 4 tblks (wblk) (toms) (tblks) (cowbs) (middle cowb) *ff* 5 6 6 6 *ffp* *fff*

3 cowbells 3 toms (lowest) ord.

Hp. *fff*

64

(James is devastated. He looks at his wife trying to take in what she has told him.)

Vln. 1 *fff* 3 *fff*

Vln. 2 *fff* *fff*

Vla. pizz *fff*

Vc. 1 *fff* 3 pizz

Vc. 2 *fff* pizz

Db. *fff*

64



1068 **moderately** ♩ = 76

Ob. *mp* *fp* *f*

Cl. *mp* *fp* *f*

Bsn. *mp*

Tpt. *mp*

Tbn. *mp*

James

I thought... I thought per- haps... I thought per-haps you...

Vln. 1 *p*

Vln. 2 *p* arco

Vla. *fff* *pp* *f* pizz

Vc. 1 *fff* *pp* *f*

Vc. 2 *fff* *pp* *f* arco

Db. *fff* *pp* *f* arco

6/4 4/4 3/4

1071 **57**

Hp. *mp*

(Catherine takes James' hands in hers.)

Catherine

Some-thing else grows with-in

Vln. 1 *p* arco

Vln. 2 *p*

Vla. *p* arco

Vc. 1 *p* ord.

3/4 **slower** ♩ = 60 **at a steady pace** ♩ = 66

1075

Hp.

Catherine

me. There is no hope. No

James

No hope?

Vln. 1

Vln. 2

Vla.

Vc. 1

1079

Fl.

Cl.

Tpt.

Tbn.

Perc.

sus.cymb.

soft beaters

pp

Hp.

Catherine

cure. My time is run - ning out.

James

No cure?

Vln. 1

Vln. 2

Vla.

Vc. 1

5  
4

5  
4

1083

Fl. *pp* *f p* *p* *f*

Ob. *pp* *f*

Cl. *pp* *f p* *pp* *f*

Bsn. *pp* *f*

Tpt. *pp* *f p*

Tbn. *pp* *f p* *p* *mf*

Perc. (sus.cymb.)

Hp.

Catherine *f*  
No hope, no cure,

James *f*  
Catherine! No hope, no cure,

Vln. 1 *f p* *f*

Vln. 2 *f p* *f*

Vla. *f p* *f*

Vc. 1 *p* *f*

Vc. 2 *p* *f*

Db. *p* *f*

5/4 3/4

1087

Fl.

Ob.

Cl.

Bsn.

Tpt. *mf* *colla voce*

Tbn. *fp* *mf* *colla voce*

Perc.

Hp. *f*

Catherine *ff*  
no hope, no cure.

James *ff*  
no hope, no cure.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. 1 *p f*

Vc. 2 *p f* *p*

Db. *p f*

1090 poco rit. . . .

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Tpt. *p*

Tbn. *p*

Perc.

Hp.

Catherine  
My time is run - ning out.

James

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. 1

Vc. 2

Db.

4  
4

3  
4

poco rit. . . .

a little slower ♩ = 60

1094 58

cup mute  
con vib

Tbn.

*p* *espress.*

Hp.

*mp*

James

I'll brave Hell to

4  
4

a little slower ♩ = 60

Vln. 1

*p*

*pp*

Vln. 2

*p*

*pp*

Vla.

*p*

*pp*

Vc. 1

*p*

*pp*



1098

Fl.

*ppp*

Cl.

*ppp*

Bsn.

*p* *espress*

2  
4

7  
8

4  
4

3  
2

cup mute  
3

*ppp*

Tpt.

Tbn.

James

keep you a - live.

Death will not

2  
4

7  
8

4  
4

3  
2

Vln. 1

*f*

Vln. 2

*p*

Vla.

*f*

Vc. 1

*p*

1102

Perc. *3 cowbells*  
*p* 3 *low tblk.* *mf* *mp* *p*

James  
part us. We will grow old to geth

Vln. 1

Vln. 2

Vla.

Vc. 1

3/2 4/4 3/4 7/8



1105

Fl. *senza vib.* *mp*

Perc. *pp* (cowbs.) 3

James  
ther.

Vln. 1 *mp*

Vln. 2 *mp* *f*

Vla. *mp*

Vc. 1 *mp* *f*

Vc. 2 *f* pizz

7/8 3/4

(Blackout)





# THE DEVIL INSIDE

PART 2

FULL SCORE



# THE DEVIL INSIDE

## PART TWO

### 8. Prelude (Interlude 4)

(James' journey in search of Richard and the bottle.)

Stuart MacRae

steadily ♩ = 66

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Flute:** Starts with a rest, then plays a melodic line with dynamics *ppp* and *p*. Includes a triplet.
- Oboe:** Starts with a rest, then plays a melodic line with dynamic *p*. Includes triplets.
- Clarinet in Bb:** Rest throughout.
- Bassoon:** Plays a rhythmic pattern with dynamic *mf* and *p*. Includes triplets.
- Trumpet in C:** Rest throughout.
- Trombone:** Rest throughout.
- Percussion:** Rest throughout.
- Harp:** Plays a rhythmic pattern with '+' symbols.
- Violin 1 & 2:** Play a melodic line with dynamic *p* and *con sord*. Includes triplets.
- Viola:** Rests until measure 4, then plays a melodic line with dynamic *p* and *con sord*. Includes a triplet.
- Cello 1 & 2:** Rest throughout.
- Double Bass:** Rest throughout.

Time signature:  $\frac{2}{4}$ . Tempo: *steadily* ♩ = 66.



Musical score for measures 7-12. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), and Violoncello 1 (Vc. 1). The key signature has one sharp (F#) and the time signature is 3/4. Measure 7 is marked with a '3' above the Flute staff. Measures 8-12 feature various triplets and dynamics such as *poco*, *p*, and *pizz*. The Flute part has a *poco* marking above measure 12. The Bassoon part has a *p* marking below measure 12. The Viola part has a *pizz* marking above measure 12. The Violoncello 1 part has a *p* marking below measure 12.



Musical score for measures 13-18. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Violin 1 (Vn. 1), Violin 2 (Vn. 2), and Viola (Va.). The key signature has one sharp (F#) and the time signature is 3/4. Measure 13 is marked with a '3' above the Flute staff. Measures 14-18 feature various triplets and dynamics such as *pp*. The Bassoon part has a *pp* marking below measure 18. The Viola part has a *pp* marking below measure 18.

20 **1**

Ob. *f* 3

Tpt. *mp* senza sord. 3

Tbn. *mp* 3 senza sord.

Vn. 1 *f* 3 senza sord. *p* — *ff*

Vn. 2 *f* 3 senza sord. 3 *p* — *ff*



25

Fl. *f* 3 *fff*

Ob. *ff* 3

Cl. *f* *ff* 3

Bsn. *f* *ff* 3

Tpt. *mf* 3 *fff*

Tbn. *mf* 3 *f*

Vn. 1 *f* 3 *fff*

Vn. 2 *f* 3 *fff*

Va. *f* 3 *ff* 3 *fff*

Vc. 1 *f* 3 *ff* arco

Vc. 2 *ff* arco

D.B. *f* 3 *ff*

**3**  
**4**

(non legato)

30

Fl.

3

3

5

3

Ob.

3

3

*fff*

3

Cl.

3

3

*fff*

3

Bsn.

*fff fffp*

*fff*

*> p*

*fff*

3

3

Tpt.

3

3

Tbn.

*fff fffp*

*fff*

*> p*

*fff*

Perc.

Hp.

Vn. 1

3

3

5

3

Vn. 2

3

3

5

3

Va.

*fff*

3

3

Vc. 1

sul pont

*fff* *p* *fff*

Vc. 2

sul pont

*fff* *p* *fff*

D.B.

*fff fffp*

*fff*

*> p*

*fff*

3

33

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

*8va*

*p*

*pp*

*ord*

2

to A. Fl.

38

Ob. *pp*

Cl. *pp*

Bsn.

**4**  
**4**

Vn. 1 *ppp* senza vib.

Vn. 2 *ppp* senza vib. II *pp*

Va. *ppp* senza vib.

Vc. 1 *ppp* senza vib.

Vc. 2 *ppp* senza vib.

D.B. *ppp*

42

A. Fl. *p* solo

Vn. 1

Vn. 2 I.

Va.

Vc. 1

Vc. 2

D.B.



45

A. Fl. *f* *3* *p < f p*

Cl. *ppp* *3* *p*

Vn. 1 *3*

Vn. 2 *8va* *ppp*

Va. *3*

Vc. 1 *3*

Vc. 2 *3*

D.B. *3*

47

A. Fl. *mf* *p* *3* *a little slower* ♩ = 60 *p*

Ob. *ff* *3* *f*

Bsn. *f* *3*

Tpt. *ff*

Perc. *sus.cymb.* *pp < f* *p*

Vn. 1 *p* *ppp* *8va* *f* *p*

Vn. 2 *p* *ppp* *ff* *f* *3*

Va. *p* *ppp* *ff*

Vc. 1 *p* *ppp* *f* *3*

Vc. 2 *p* *ppp* *p*

D.B. *p* *ppp* *f* *3*

**2/4**

**2/4** *a little slower* ♩ = 60

52

A. Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc. (sus.cymb.)

Hp.

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

*f* *ff* *f* *ff* *mf* *mp* *f* *ff* *f* *ff* *f* *ff* *ff* *ff* *ff*

57

A. Fl. *fff* *ff*

Ob. *fff*

Cl. *ff* *fff* to BCl.

Bsn. *fff* to Cbsn.

Tpt. *mf* *f* *fff*

Tbn. *f* *mf* *f* *fff*

Perc. (sus. cymb.) *f*

Hp.

Vn. 1 *fff* *ff*

Vn. 2 *fff*

Va. *f* *fff* *fff*

Vc. 1 *fff*

Vc. 2 *fff* *ff*

D.B. *fff*

64

A. Fl. *mf* *senza dim.*

Ob.

B. Cl. *mf* *senza dim.*

Cbsn.

5  
4

Tpt. *f* *mf*

Tbn. *f* *mf* *p*

Perc.

Hp.

5  
4

Vn. 1 *mf* *senza dim.*

Vn. 2

Va. *mf* *senza dim.*

Vc. 1

Vc. 2 *mf* *senza dim.*

D.B. *ff* *mf* *senza dim.*

### 9. Scene 5 Richard's office.

(Richard is alone in his office. He has aged, and though his clothes are good quality he looks scruffy and ill. He is engaged in trying to put a ship in a bottle, but his fingers are not dexterous enough and he struggles with its rigging. He sets it aside in frustration.)

72 **tempo primo** ♩ = 66

A. Fl. *p*

Ob. *p*

B. Cl. *p*

Tpt. *p* harmon mute - stem removed

Tbn. *p*

Perc. *p* **vibraphone** 3 3 3 3

Hp. *p*

Vn. 1 **tempo primo** ♩ = 66

Va. *p*

Vc. 2 *p*

D.B. *pizz* 3 *mf*

4 4

4 4

74 **slower, freely** ♩ = 54 **a tempo** ♩ = 66 **slower, freely** ♩ = 54

Ob. *p*

Cbsn. *p*

Tpt. *p*

Tbn. *p* harmon mute - stem in

Perc. (vib.) *p* (match trumpet dynamic) *Ped.*

Richard *p* Temp - - ta - tion. The bot - tle

D.B. *mf* grace notes not too fast

4 4 **slower, freely** ♩ = 54

3 4 **a tempo** ♩ = 66 con vib.

5 8 **slower, freely** ♩ = 54

5 4

77

A. Fl.

Ob.

B. Cl.

Cbsn.

5  
4

4  
4

5  
4

Tpt.

Tbn.

Perc. (vib.)  
Ped.

Hp.

Richard

5  
4

4  
4

5  
4

D.B.

*p*

*sfp*

*sfp*

*p*

is hun - - - ger.

79

A. Fl.

Ob.

B. Cl.

Cbsn.

5  
4

4  
4

5  
4

Tpt.

Tbn.

Perc. (vib.)  
*smp*  
Ped.

Hp.

Richard

5  
4

4  
4

5  
4

D.B.

*pp*

*sfp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

The imp - - - crouched

very slow ♩ = 48

81

A. Fl.

Ob.

B. Cl.

Cbsn.

Tpt.

Tbn.

senza sord  
breath sound

Perc.

(vib.)

3

3

3

3

Red.

Hp.

3

xyl

Richard

with - in whis - pers 'more, more, more.'

*pp querulously*

very slow ♩ = 48

on bridge - damp strings lightly  
with l.h. to avoid pitches  
free bowing

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

3

3

3

a little quicker ♩ = 54

85 **4**

A. Fl. *p*

Ob.

B. Cl. *p*

Tpt.

Perc. (vib.) *p*

Richard *p*

De - sires you ne - ver knew be - fore.

a little quicker ♩ = 54

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B. *p*



88

A. Fl. *p*

B. Cl. *p*

Perc. (vib.) *p*

Richard

in - fect your blood



90

A. Fl. *pp* *p*

B. Cl. *p* *pp* *p*

Cbsn. *pp*

Tpt. harmon mute - stem removed *p*

Perc. (vib.) 3 5 5 *pp*

Hp. bisbig. *pp*

Richard and wish - es fall, fall, fall, *p*



93

A. Fl. *pp* *p*

Ob. *sfp* *sfp*

B. Cl. *pp* *p* 3 5

Cbsn. *sfp* *sfp*

Tpt. *pp* *p*

Perc. (vib.) *p* *sfnp*

Hp. *p* 8<sup>vb</sup> 8<sup>vb</sup>

Richard fall. 4 5 3

D.B. *mf*

96 5

A. Fl. *p* *mp*

B. Cl. *p* *mp*

Tpt. *p* *mp*

Tbn. *p* *mp*

Perc. (vib.) *p* *mp*<sup>3</sup>

Hp. *p* *mp*

Richard *mf*  
I al - - - most for - got time, al -

D.B. *mf*

**3 2** **4 4**

98

A. Fl. *p*

Ob. *mp*

B. Cl. *p*

Tpt. *p*

Tbn. *p*

Perc. (vib.)<sup>3</sup> *p*

Hp. *p* *mp*

Richard *mf*  
- - most for - got the bot-tle's flaw, if a man dies be-fore he sells

D.B. *mp* *f* *p* *mf*

100

A. Fl. *mp* *sub. pp* *p*

Ob. *mp* *sub. pp* *p*

B. Cl. *mp* *sub. pp* *p*

Cbsn. *sub. pp* *p*

Tpt. *mp* *sub. pp* *p*

Tbn. *mp* *sub. pp* *p*

Perc. (vib.) *mp* *p* Ped.

Hp.

Richard *p*

it, he will burn in hell. For-ev - er. James sold the bot-tle,

D.B. *p* *mf*

3/4 3/8 3/4 5/8

3/4 3/8 3/4 5/8

rit. . . . . very slow ♩ = 48

105

A. Fl. *mp* *mf* *pp*

Ob. *mf* *pp*

B. Cl. *mf* *pp*

Cbsn. *mf* *pp*

5/8 5/4 5/4

Tpt. *mf* *pp*

Tbn. *mp* *mf* *pp*

Perc. (vib.)

Hp. *f*

Richard *mf* *f*

es - caped\_ damn - a - tion, but the imp still haunts him.

5/8 5/4 5/4

D.B. *rit. . . . . very slow ♩ = 48*

6

108

A. Fl. *pp*

Ob. *pp*

B. Cl. *pp*

Cbsn. *pp*

5/4

4/4

2/4

Tpt. *pp*

Tbn. *pp*

Perc. (vib.)

*pp* (match harp)

*Red.*

Hp. *p*

*pp* (match vibraphone)

(James enters. Richard pretends to be pleased to see him.)

Richard *pp querulously*

'More,— more,— more.'

5/4

4/4

2/4

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

116 flexibly, with movement ♩ = 63 (♩ = 126)

A. Fl. *p* *mf* *p*

Ob.

B. Cl.

Cbsn.

3/4 3/8 4/4

Tpt.

Tbn.

Perc.

Hp.

Richard *mf suddenly warm*

Friend of my youth, my friend for - ev-er. They know you best who knew you young.

flexibly, with movement ♩ = 63 (♩ = 126)

Vn. 1 *p* *mf* *p*

Vn. 2 *p* *mf* *p*

Va. *p* *mf* *p*

Vc. 1 *p* *mf* *p*

Vc. 2 *p* *mf* *p*

D.B.

con sord. con portamento (vib. normale)



126

A. Fl. *p* *mp* *pp*

Ob. *sfp* *<ff* *mp*

B. Cl. *p* *mp*

Cbsn. *sfp* *mp*

7 8 4 4

Tpt. *mp*

Tbn. *mp*

Perc. *p* *mp* *Le0.*

Hp. *p* *mp*

Richard *mf* more caustically  
Nos-tal - gia on-ly goes so\_far.

James *p* sincerely, with feeling  
We were clos-er than broth-ers, no blood

Vn. 1 (senza portamento) *sfp* *<ff* *mp* con portamento *pp*

Vn. 2 (senza portamento) *sfp* *<ff* *mp* con portamento *pp*

Va. (senza portamento) *mp* con portamento *pp*

Vc. 1 (senza portamento) *mp* con portamento *pp*

Vc. 2 (senza portamento) *mp* con portamento *pp*

D.B. *sfp* *mp*



131

A. Fl. *p* *mp*

Ob.

B. Cl. *mf*

Cbsn. *mf*

Tpt.

Tbn.

Perc.

Hp.

Richard *mp* *mocking*  
 The girls were pret-ti-er and the sun al-ways shone.

James  
 — tied us, but friend-ship bound us.—

Vn. 1 *p* *mp*

Vn. 2 *p* *mp*

Va. *p* *mp*

Vc. 1 *p* *mp*

Vc. 2 *p* *mp*

D.B. *p* *mp*

*p < mp*

135

A. Fl. *p*

Ob. *mf*

B. Cl. *mf* *p*

Cbsn. *mf* *f*

Tpt. *ppp* *pp* *ppp* *pp* *p*

Tbn. *p*

Perc. *p* *vib.*

Hp. *mp*

Richard (Richard shrugs)  
They know you best who saw \_\_\_\_\_ you damned. —

James  
Friend of my youth. They know you best who knew you young. —

Vn. 1 *p*

Vn. 2 *p*

Va. *p*

Vc. 1 *p*

Vc. 2 *p*

D.B. *p*

139 7

Ob. *fff*

B. Cl. *mf*

Cbsn. *mf*

Richard *quasi recit.* (James realises that the game is up. It is time to give his pitch.)  
What brings you here?

James *quasi recit.* I got mar-ried.

D.B. *mf*

**3** **4** *mf* (Richard pretends to be politely disinterested.)  
*mf sim..* How was the wed-ding?

**3** **4** *mf* *senza sord. pizz.* *sim.* She's

**3** **4** *mf* *senza sord. pizz.* *sim.* She's

The sung lines should be at a slightly faster tempo than the instrumental interjections for these 5 bars.

**3** **4** *mf* *senza sord. pizz.* *sim.* She's



141

A. Fl. *mp* *ff*

Ob. *mp* *ff*

B. Cl. *mf*

Cbsn. *mf*

Tpt. *p* *ff*

Richard *mf quasi recit. (quickly)*  
I would have come, if you had asked me.

James beau-ti-ful. She's called Cath-er-ine.

D.B. *mf*

144

A. Fl. *mf* *p*

Ob. *mf*

B. Cl. *ff*

Cbsn. *ff*

Tpt. *mf*

Tbn. *mf*

Perc.

Hp. *fff*

Richard

*f* *ff*

I would have danced at your wed-ding with your beau-ti-ful bride.

Vn. 1 *mf* *fff* senza sord

Vn. 2 *mf* *fff* senza sord

Va. *mf* *fff* senza sord

Vc. 1 *mf* senza sord

Vc. 2 *mf* senza sord

D.B. *ff*

148 **much slower** ♩ = 48 **more urgently** ♩ = 60

A. Fl. *pp* *ff* *pp* *ff*

Ob. *pp* *poco*

B. Cl. *p*

Cbsn. *p*

Perc. **5/8** **2/4** **3/4** **3/2**  
bass drum *p*

Hp. *p*

Richard (Richard takes a step backwards. The news has shocked him out of his cynicism.) *p wistfully*  
We all die.

James *p*  
Now she is dy - ing. I've come for the bot - tle. It is our on - ly hope.

D.B. **5/8** **2/4** **3/4** **3/2**  
**much slower** ♩ = 48 **more urgently** ♩ = 60 *p*

**double tempo, lively** ♩ = 120

154 **8**

Ob.

B. Cl. *mf*

Cbsn. *mf*

Perc. (b.d.) *mf*

Hp. *f*

Richard *f*  
I sold it. I sold it to a young man with big ambi-tions.

D.B. *mf* **3/2** **double tempo, lively** ♩ = 120

157

A. Fl. *mf* *p* *mf*

Ob. *mf* *p* *mf*

B. Cl.

Cbsn.

Tpt. *mf* *p* *mf*

Tbn. *mf* *p* *mf*

Perc.

Hp.

Richard  
I told him to make a big pile of mon-ey and sell it quick.

Vn. 1

Vn. 2

Va.

Vc. 1 *mf* *p* *mf*

Vc. 2 *mf* *p* *mf*

D.B.

very lively ♩ = 144

159

A. Fl.

Ob.

B. Cl.

Cbsn.

Tpt.

Tbn.

Perc.

Hp.

(Richard writes down a name and address on a scrap of paper and hands it to James. James turns to go, but Richard grabs his arm.)

Richard

Make a pile of mon ey! Sell it quick!

very lively ♩ = 144

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.





163

A. Fl.

Ob.

B. Cl.

Cbsn.

Tpt.

Tbn.

Perc. (hi-hat)

Hp.

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

4

3

4

3

9

held back a little ♩ = 120

a tempo ♩ = 144

A. Fl.

Staff for A. Fl. with notes and dynamics (ff).

Staff for Ob. with notes, dynamics (f, p, ff), and a large slur.

B. Cl.

Staff for B. Cl. with notes, dynamics (mf), and triplets.

Cbsn.

Staff for Cbsn. with notes, dynamics (mf), and triplets.

3/4

Tpt.

Staff for Tpt. with notes.

Tbn.

Staff for Tbn. with notes.

Perc.

(hi-hat)

Staff for Perc. with hi-hat notation.

Staff for Hp. with notes, dynamics (f, p, ff), and a large slur.

Richard

Vocal line for Richard with lyrics: "Do you still see the imp? Can you still feel..."

3/4

held back a little ♩ = 120

pizz a tempo ♩ = 144

Vn. 1

Staff for Vn. 1 with notes and dynamics (ff).

Vn. 2

Staff for Vn. 2 with notes and dynamics (ff).

Staff for Va. with notes, dynamics (f, p, ff), and a large slur.

Vc. 1

Staff for Vc. 1 with notes, dynamics (f, mf), and triplets.

Vc. 2

Staff for Vc. 2 with notes, dynamics (f, mf), and triplets.

D.B.

Staff for D.B. with notes, dynamics (mf), and triplets.

172

A. Fl. *f* *mf* pizz

Ob.

B. Cl. *f* *mf*

Cbsn. *f* *mf*

Tpt.

Tbn.

Perc. *mf* vib.

Hp. *ff* p.t.

Richard  
it move, mad with fur - y

Vn. 1 *mf* arco sul pont

Vn. 2 *mf* arco sul pont

Va. *mf* sul pont

Vc. 1 *f* *mf* pizz

Vc. 2 *f* *mf* pizz

D.B. *f* *mf*

3 2 3 4

176

A. Fl.

Ob.

B. Cl.

Cbsn.

Tpt.

Tbn.

Perc. (vib.)

Hp.

Richard

James

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

*mf* 3

senza sord. 3

in - side the bot - tle?

Once or twice, my shad -

pizz

arco

4 4

3 2

3 2



very breathy, with a tight oral cavity

183

A. Fl. *p* 3 3 3

Ob.

B. Cl. 3 3

Cbsn. 3 3

Tpt. 3 2 4 4

Tbn.

Perc. hi-hat 3 3

Hp. ord. *mp* 3 3 3 3

James I saw the imp in the cor - -

Vn. 1 3 2 4 4

Vn. 2

Va. 5 5 5 5

Vc. 1 3 3 3 3 3 3 3

Vc. 2 3 3 3 3 3 3

D.B. 3 3 *mp* *f* 3

185

A. Fl.

Ob.

B. Cl.

Cbsn.

Tpt.

Tbn.

Perc. (hi-hat)

Hp.

James

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

*mf*

187 **10**

A. Fl. *mp*

B. Cl. *p*

Cbsn. *p*

Richard

His eyes watch me from the wind - - ows of high build - ings, from the

Vn. 1 *mp*

Vn. 2 *mp*

Vc. 1 *p*

Vc. 2 *p*

D.B. *p*

4/4

4/4

4/4

190

A. Fl.

B. Cl. *p*

Cbsn. *p*

Richard

cracks in the pave - ments. When I love I see him in the line of a

Vn. 1

Vn. 2

Vc. 1 *p*

Vc. 2 *p*

D.B. *p*

3/4

4/4

3/4

4/4





199

A. Fl.

Ob.

B. Cl.

Cbsn.

Tpt.

Tbn.

Perc.

Hp.

Richard

- ways there by my shoul - der,

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

203

A. Fl. *pp*

Ob. *pp*

B. Cl. *mf* *p* *mf* *p*

Cbsn. *mf* *p* *mf* *p*

Tpt. *pp*

Tbn. *mf* *p* *mf* *p* senza sord.

Perc.

Hp.

Richard  
clo - ser than an eye. I dream of

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

moderately rit. . . . . slower, tempo primo ♩ = 66

207 ♩ = 72

A. Fl.

Musical staff for A. Fl. with notes and rests.

Ob.

Musical staff for Ob. with notes and rests.

B. Cl.

Musical staff for B. Cl. with notes and rests.

Cbsn.

Musical staff for Cbsn. with notes and rests.

Tpt.

Musical staff for Tpt. with notes and rests.

Tbn.

Musical staff for Tbn. with notes and rests.

Perc.

Musical staff for Perc. with notes and rests.

vib.

*p*

Hp.

Musical staff for Hp. with notes and rests.

Richard

Vocal line for Richard with lyrics: glit - ter-ing can - yons and em - er - ald pal - ac - es,

moderately rit. . . . . slower, tempo primo ♩ = 66

♩ = 72

Vn. 1

Musical staff for Vn. 1 with notes and rests.

Vn. 2

Musical staff for Vn. 2 with notes and rests.

Va.

Musical staff for Va. with notes and rests.

*pp*

*pp*

*pp*

sim.

normal bowing

*pp*

normal bowing

Vc. 1

Musical staff for Vc. 1 with notes and rests.

*pp*

*pp*

*pp*

sim.

*pp*

normal bowing

Vc. 2

Musical staff for Vc. 2 with notes and rests.

*pp*

*pp*

*pp*

sim.

*pp*

D.B.

Musical staff for D.B. with notes and rests.

loosely in tempo

210

A. Fl.

Ob.

B. Cl.

Cbsn.

8  
4

4  
4

Tpt.

Tbn.

Perc.   
*bass drum*  
*p < mp p*  
*loosely in tempo*

Perc. (vib.)

Hp.

Richard   
 a king - dom in a bot - tle. He for - ces the cur - rent of my blood.

8  
4

loosely in tempo

4  
4

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.   
*arco*  
*pp*

in tempo ♩ = 66

213

A. Fl. *p*

Ob.

B. Cl. *pp* 3

Cbsn. *pp*

4  
4

Tpt.

Tbn. *pp*

Perc. (b.d.)

Hp. *p*

Richard

I sold the bot-tle, but I still hear the imp,

4  
4

in tempo ♩ = 66

Vn. 1 *p* pizz

Vn. 2 *p* pizz

Va. *pp* 3

Vc. 1

Vc. 2

D.B.

the same tempo (♩ = 132)

12

218

A. Fl. *pp* key click

Ob. *p*

B. Cl. *p*

Cbsn. *p*

Tpt. *p*

Tbn. *p* straight mute

Perc. triangle *p* 3

Hp.

Richard  
cal - - ling, cal - - ling me. \_\_\_\_\_

James  
\_\_\_\_\_ Good \_\_\_\_\_

the same tempo (♩ = 132)

2  
8

5  
8

Vn. 1 *p* arco 3

Vn. 2 *p* arco 3

Va. *p* 3

Vc. 1

Vc. 2

D.B. *mp*

lightly slap the body of the instrument with flattened fingertips to make a 'fluttering' gesture and sound.

222

A. Fl.

Ob.

B. Cl.

Cbsn.

Tpt.

Tbn.

Perc.

Hp.

James

can come from evil. The bot - tle will save

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.



224 *ord.* **the same tempo** (♩. = 88) (♩. = 66)

A. Fl. *fp*

Ob. *fp*

B. Cl. *fp*

Cbsn.

Tpt. *fp*

Tbn.

Perc. *p* (hi-hat) (yarn beaters)

Hp.

James  
Cath - er - ine's life.

(Richard grips James's arm. He has a confession to make. James wants to be free of Richard, but they are old friends and he cannot dismiss him out of hand.)

Vn. 1 *fp*

Vn. 2 *fp*

Va. *fp*

Vc. 1 *p*

Vc. 2 *p*

D.B.

9/16 4/4 3/4

9/16 4/4 3/4

8va

227

A. Fl.

Ob.

B. Cl.

Cbsn.

3/4

Tpt.

Tbn.

Perc.

Hp.

Richard

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

*f*

*meno f*

*fp*

*p*

(hi-hat)

4 tblks

log drum

I know the bot-tle's flaw\_\_\_\_\_and so I sold it. But the imp called\_\_\_\_\_ to me, he called\_ to me,



235 **13**

A. Fl. *pp*

B. Cl. *pp*

Tbn. *pp*

Perc. (4 tblks) (log drum) *pp* *p* *mp*

Richard *mp* *p* *mf* *pp* *p*

I sold it a - gain, I sold it, but once a - gain he called me, he called me. And so

Vn. 1 *pp*

Vn. 2 *pp* *port.*

D.B. *pp*

**3**  
**4**

240

A. Fl.

B. Cl.

Tbn.

Richard

James *pp* *horrified*

And each time the price grew

Vn. 1

Vn. 2

D.B.

**3**  
**4** **3**  
**8** **3**  
**4** **3**  
**8** **4** **3**  
**4** **4** **3**  
**4**

14

247

A. Fl. *ppp*

Ob. *ppp* *p* *ppp*

B. Cl. *ppp*

Bsn. *ppp* *p* *ppp*

Tpt. *ppp* *p* *ppp*

Tbn. *ppp*

Perc. sus.cymb. *pp* *mf* *pp* *mf*

Hp.

Richard *mf* *f* *p*  
De - sire burns like a sick - ness in my blood.

James low - er. Have you damned

Vn. 1 *ppp*

Vn. 2 *ppp*

Va. *ppp*

Vc. 1 con vib *p* *pp*

Vc. 2 *ppp*

D.B. *ppp*

3/4 3/8 2/4 senza sord. 5/8 5/4 3/4 4/4 5/4

254 **a little quicker** ♩ = 72

A. Fl. *breathy* *pp*

Bsn.

Tbn. *pp*

Perc. *vib.* *p*

Richard *remorseful, sympathetic but numb*  
 The price is now so low that if you buy the bot-tle to  
*3* *3* *3*

James *p*  
 me?

**a little quicker** ♩ = 72

Vn. 1 *ppp*

Vn. 2 *ppp*

Va. *ppp*

Vc. 1 *ppp*

Vc. 2 *ppp*

D.B. *ppp*

Hp. *mp*

Richard  
 sell it a - gain may prove im - pos - -

Vn. 1 *3*

Vn. 2 *3*

Va. *3*

Vc. 1 *3*

Vc. 2 *3*

D.B. *3*

**5**  
**4**

259

A. Fl. *flz.* *p* *ppp* (ord.) 3 5

Ob. *pp<sup>3</sup>* 3 3 *ppp*

B. Cl. *pp* 3 3

Bsn. 5 *pp* 3 *ppp*

5  
4  
Tpt. harmon mute - stem extended *flz.* *pp*

Tbn.

Perc. tam tam bowed *p*

Hp. *p* 3 3 *pp*

Richard sib - le.

5  
4  
Vn. 1

Vn. 2 *pp* al pont

Va. *pp* al pont

Vc. 1 *pp* al pont

Vc. 2 *pp*

D.B. 3 *pp*

15

260 to Fl.

A. Fl.

Ob.

B. Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

*pp* *f* 3 3

*pp* *f* 3

*ppp* 3 *pp* *f* 3

*pp* *f* 3

*pp* *f* 3 3

senza sord.

senza sord.

*pp* *f* 3

*pp* *f* 3 3

whip

*f*

*ff*

(James looks at Richard in horror. He reads the address on the piece of paper in his hands. There is a moment of indecision and then he makes up his mind. Richard takes hold of his arm again, as if to stop him, but James shakes him free and runs off stage. Richard covers his face with his hands. He is weeping, but it is uncertain whether his grief is for his friend or for his own thwarted desires.)

4 4

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

sul pont. (gliss) *pp*

sul pont (gliss) *pp*

al pont sul pont trem. *ppp* *mf* *f* *ff*

sul pont (gliss) *f* pizz *f* *ff*

al pont sul pont *ppp* *mf* *f* *ff*

col legno *mf* *f* *ff*





267

Fl. *ppp* *p* 3

Ob. *pp*

B. Cl. *pp*

Bsn. *pp*

Tpt. *pp*

Tbn. *pp* *p* 3

Perc. (whip) *fff*

Hp.

Vn. 1 *pp* senza vib ord. *ppp* < *pp*

Vn. 2 *pp* senza vib ord. *ppp* < *pp*

Va. *sfz sfz* ord. *pp*

Vc. 1 *sfz sfz* arco *pp*

Vc. 2 *sfz sfz* ord. *pp*

D.B. *sfz sfz* arco senza vib *pp*

272

Fl.

Ob. *p* *pp*

B. Cl.

Bsn.

Tpt. *p* *pp*

Tbn.

Perc.

Hp.

Vn. 1 *ppp* *pp* *ppp*

Vn. 2 *ppp* *pp* *ppp*

Va. *ppp*

Vc. 1

Vc. 2 *ppp* senza vib

D.B. *ppp*

3 4 5  
4 4

# 10. Interlude 5

(James' journey in search of the bottle's current owner.)

277

Fl. *pp*

Ob. *pp*

B. Cl. *pp*

Bsn. *pp*

Tpt.

Tbn.

Perc. *ppp* *mp* *ppp* *mf*

low tom-tom

low temple block

Hp.

Vn. 1 *pp*

Vn. 2 *pp*

Va. *pp* senza vib

Vc. 1 *pp* senza vib

Vc. 2 *pp*

D.B. *pp*

5/4 4/4 3/4 4/4 5/4

5/4 4/4 3/4 4/4 5/4

283

Fl.

Ob.

B. Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

slow ♩ = 60

5/4 3/4 4/4 3/8

(tblk.) woodblock (low tom) ppp mf ppp p pp

p p

slow ♩ = 60

5/4 II 3/4 I 4/4 I

### 11. Scene 6 A room in James and Catherine's house.

292 *precisely* ♩ = 92 *senza vib* *flowing, without dragging* ♩ = 84

Fl. *pp*

B. Cl.

Tbn. *p dolce* (low tom)

Perc. (Catherine's good health has been restored. She is packing for a holiday in the sun. James sits despondently staring into the bottle's depths.)

Catherine *p carefree*  
The sun is shin - ing. The sea is warm and

Vn. 1 *pp* *vib. normale*

Vn. 2 *pp* *vib. normale*

3 4 12 6 9 12  
8 8 8 8 8 8



301 *senza vib*

Fl. *pp*

B. Cl. *pp*

Catherine *sooner* *piu p marcato* *in tempo* *p carefree*  
soon we will walk to - geth - er a - long white sands.

Vn. 2 *pp* *vib. normale* *ppp*

Va. *pp* *vib. normale* *ppp*

Vc. 1 *vib. normale* *ppp*

12 9 6  
8 8 8

*pp > ppp*

308 **a little slower** ♩ = 76 **precisely** ♩ = 92

B. Cl. *p*

Tpt. *p dolce*

Tbn. *p*

Catherine  
Hand in hand for-ev-er lov-ers... I was saved by a mi-ra-cle...

**4** **6** **3**

**4** **6** **3**

Vn. 1 *pp senza vib*

Vn. 2 *pp senza vib*

Va. *pp*

**a little slower** ♩ = 76 **precisely** ♩ = 92 *senza vib*

*with awe* *pp*

319 **16** **more relaxed** ♩ = 60 **held back** ♩ = 48

B. Cl. *pp*

Perc. *vib.*

Hp. *p*

Catherine  
Now we will walk to- geth- er in the sun-

James  
(To himself) *p introspectively*  
On-ly a pen-ny

**15** **12** **held back** ♩ = 48

**15** **12** **held back** ♩ = 48

Vn. 1 *pp*

Vn. 2 *pp*

Va. *pp*

Vc. 1 *pp senza vib.*

Vc. 2 *pp (senza vib.)*

*take time* *pp dolciss.*

325 **relaxed** ♩. = 60

B. Cl. *pp* *ppp*

Perc. (vib.) *p* **tam tam**

Hp.

Catherine shine.

James to save my wife, the price was low but I paid more than my life.

Vn. 1 **relaxed** ♩. = 60

Vn. 2

Va.

Vc. 1

Vc. 2

D.B. *pp* *ppp* senza vib.

330 **flowing** ♩. = 76

17

Perc. *p* *mp* vib.

Hp. *p* *mp*

Catherine The sun is shining, love sweet *con rubato*

**flowing** ♩. = 76

Vn. 1 *p dolce* vib. normale

Vn. 2 *p dolce* vib. normale

Va. *p dolce* vib. normale

Vc. 2 *p dolce* vib. normale

*p dolce*



335

Fl.

Ob.

B. Cl.

Bsn.

12/8

5/4

12/8

*pp*

Tpt.

Tbn.

*pp*

Perc. (vib.)

Hp.

*mf*

*pp*

Catherine

- ens the air, \_\_\_\_\_ and we will walk \_\_\_\_\_ to - geth - er,

12/8

5/4

12/8

Vn. 1

*mf*

*pp*

Vn. 2

*mf*

*pp*

Va.

*mf*

*pp*

Vc. 1

vib. normale

*p dolce*

*mf*

*pp*

Vc. 2

*mf*

*pp*

D.B.

*p*

*mf*

*pp*

339

Bsn. *pp* 15 12  
8 8

Tbn.

Perc. (vib.) *pp*  
*Ped.*

Hp.

Catherine  
for - ev - er lov - ers. We will walk to - geth er.

James  
The strang - er grabbed my coin. Passed

Vn. 1 *pp*

Vn. 2 *pp*

Va. *pp*

Vc. 1 *pp*

D.B. *pp* vib. normale

343

B. Cl.

Bsn. *p* *mf* 12 8

Hp. *mf* *mp*

James  
me the bot - tle, took back his soul, sent me to

D.B. *mf* 12 8

18

346

Fl.

Ob.

B. Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

James

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

*ff*

*f*

*p*

*mp*

tam tam

wooden end of yarn beaters

Hell.

(James drops the bottle on the ground. Catherine lifts it. She gazes at it and shivers. Feelings of wonder, desire and revulsion pass through her.)

348

Fl. *senza vib*  
*ppp*

Ob.

B. Cl.

Bsn.

Tpt.

Tbn. *p*

Perc. *sus.cymb.* *soft beaters*  
*p*

Perc. *vib.*  
*mp*  
*Red.*

Hp.

Catherine *f*  
A strange bot-tle \_\_\_\_\_ a hor - rib-le light \_\_\_\_\_ flic

Vn. 1 *pp*

Vn. 2 *pp*

Va. *sul pont*

Vc. 1

Vc. 2

D.B. *p* *> ppp*

6/8 12/8

351

Fl. *f*

Ob.

B. Cl. *mf* *mp* key click (all fingers)

Bsn. *mf* *mp* key click (all fingers)

Tpt.

Tbn.

Perc. (vib.) Ped. Ped.

Hp. *mf* *mp*

Catherine *imploringly* *mf* *ff* (James takes the bottle from Catherine with a bitter laugh.)  
 kers\_\_with-in like a green\_\_ fair - y. Throw\_\_ it a - way.

Vn. 1 *f*

Vn. 2 *f*

Va. ord. *mf* *ff* *mp* l.h. hammer-on pizz

Vc. 1 *mf* *ff* *mf* col legno battuto

Vc. 2 *f* *mp*

D.B. *mf* *mp*

9 8 4 4

**briskly** ♩ = 104

354 **19**

Fl. *pp*

Ob. *pp*

B. Cl. *pp*

Bsn. *pp*

Perc. *p* wooden end of beater

James *p*

I can throw the bot - tle a - way a thou - sand times,

Vn. 1 *pp*

Vn. 2 *pp*

4/4 5/4 4/4



357

Fl. *p* *pp*

Ob. *p* *pp*

B. Cl. *p* *pp*

Bsn. *p* *pp*

Perc. (tam tam) metal beater *mp*

James *mp*

sink it be - neath the o - cean, crush it be -

Vn. 1 *p* *pp*

Vn. 2 *p* *pp*

2/4 4/4

361

Fl. *p* *pp*

Ob.

B. Cl. *p* *pp*

Bsn.

Perc. *p*  
 (tam tam) normal beater metal normal metal

James  
 tween two mount - ains, send it in - to flames or

Vn. 1 *p* *pp*

Vn. 2 *p* *pp*



a little slower ♩ = 90

365

Fl. *ppp*

Ob. *ppp*

B. Cl. *ppp*

Tpt. *ppp* harmon mute

Tbn. *ppp* harmon mute

Perc. (tam tam) normal beater metal normal metal

James  
 out - er space! It will al - - ways re -

Vn. 1 *ppp*

Vn. 2 *ppp*

2/4 3/4 7/8 3/4

a little slower ♩ = 90

20

370

Fl. *ppp*

Ob. *ppp*

B. Cl. *ppp*

Bsn.

Tpt.

Tbn. +

Perc. (tam tam) normal

Hp.

Catherine *p unhappily*  
Do you \_\_\_ still love \_\_\_ me?\_

James turn. \_\_\_\_\_

Vn. 1 *ppp*

Vn. 2 *ppp*

Va. *ppp*

Vc. 1 arco *ppp*

Vc. 2 *ppp*

D.B. *ppp*

3  
4

3  
4



**suddenly quickly** ♩ = 120      **agitated** ♩ = 180 (♩ = 90)

Fl. <sup>379</sup>

Ob.

B. Cl.

Bsn.

*mp*

*mp*  
to Cl.

5

3  
4

Tpt.

Tbn.

Perc. (tam tam)

Hp.

*mf*

*p*

James

*f angrily*

Still love you?\_      How can you ask me      that?\_

(Catherine takes the bottle from James. Contact with it taints her mood, but she is fascinated by the light within.)

**suddenly quickly** ♩ = 120      **agitated** ♩ = 180 (♩ = 90)

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

al pont

sul pont

al ord

ord

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

calm and reserved ♩ = 76

21

385

Fl. *ppp* < *pp* > *pp*

Ob. *pp*

Cl. *ppp* < *pp* > *pp*

Bsn. *pp*

Tpt. 4/4 3/4 4/4 3/4 5/8

Tbn.

Perc.

Hp. *mp*

Catherine *p*  
I was dy-ing. A flaw ran through me like a

calm and reserved ♩ = 76

Vn. 1 *pp* senza vib sul tasto

Vn. 2 *pp* senza vib sul tasto

Va. *pp* senza vib sul tasto

Vc. 1 *pp* senza vib ord.

Vc. 2 *pp* senza vib

D.B.

392

*much slower* *a tempo* ♩ = 76 *more agitated* ♩ = 84

Fl. *pp* *mp* *pp*

Ob. *pp*

Cl. *pp* *mp*

Bsn. *pp*

Tpt. *pp* cup mute

Tbn. *pp* cup mute

Perc. *mf* *Red.* vib.

Hp. *mf*

Catherine  
 strange light, bit - ter e - vil, it tried to rip me a - part.

*5/8* *5/4* *3/4* *5/4*

*poco a poco vib.* *much slower* *vib. normale* *ord.* *a tempo* ♩ = 76 *more agitated* ♩ = 84 *senza vib*

Vn. 1 *mp* *p* *mp*

Vn. 2 *mp* *p* *mp*

Va. *mp* *p* *mp*

Vc. 1 *mp* *p* *mp*

Vc. 2 *mp* *p* *mp*

D.B.

399 **a tempo** ♩ = 76

Fl. *pp* *p*

Ob.

Cl. *pp* *pp*

Bsn. *p*

5/4 3/4

Tpt. *pp*

Tbn.

Perc.

Hp. *mp*

Catherine  
 hold out breath suddenly inhale, audibly  
 I am healed but you still see a fault - line

5/4 **a tempo** ♩ = 76 3/4 s.p. → ord.

Vn. 1 *pp* *p*

Vn. 2 *pp* *p*

Va. *pp* *p*

Vc. 1 *pp* *pp* *p* vib. normale

Vc. 2 *pp* s.p. → ord.

D.B. *pp* s.p. → ord.

405

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Tpt. *mp*

Tbn. *mp*

Perc.

Hp. *mf*

Catherine *mf*

run - ning through my bo - dy. Cor-rup - tion, de -

Vn. 1 poco a poco → vib. normale *mp*

Vn. 2 poco a poco con vib *mp* vib. normale *mp*

Va. poco a poco → vib. normale *mp* *mp* *mf*

Vc. 1 *mp* *mf*

Vc. 2 *mp* vib. normale

D.B. *mp* non harmonic *mf*

411

Fl. *f mf* *f mf* *f mf*

Ob. *f mf* *f mf* *f mf*

Cl. *f mf* *f mf* *f mf*

Bsn. *f mf*

Tpt. *f mf* *f mf* *f mf*

Tbn. *f mf*

Perc. *pp* *mf*

Hp.

Catherine *f* *ff*

cay. Mak - ing love to me is like lov - - - - - ing

Vn. 1 *f mf* *f* *f*

Vn. 2 *f* *f mf* *f*

Va. *f* *f mf* *f mf*

Vc. 1 *f* *f mf* *f mp*

Vc. 2 *mf* *f mf* *f mp*

D.B. *f* *f mp*

rit. . . . . with emotion ♩ = 60

7 8 9 3 4

416

Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

Bsn. *mp* *ppp*

Tpt. *ppp*

Tbn. *p > ppp*

Perc.

Hp. *p* *pp*

Catherine *mp*  
a corpse.

James *pp* vulnerable, reassuring  
You are my on - ly hap - pi-ness.

Vn. 1 *pp* senza vib

Vn. 2 *pp* senza vib

Va. *pp* senza vib

Vc. 1 *mp* *pp* senza vib

Vc. 2 *mp* *pp* senza vib

D.B. *pp*

4  
4

4  
4

senza vib

senza vib

senza vib

senza vib

senza vib

424

Cl. *pp*

Hp.

James

Your bo - dy is my con - so - la - tion...

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

427 **23** **with movement** ♩ = 84

Cl.

Hp.

Catherine

James

Are you wor-ried a-bout mon - ey?...

It's not mon-ey. I have a bur-den I must bear a - lone.

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

*p concerned, gently 3*

*mp*

*parlando*

*sfp*

*sfp*

pizz

*p*



430 **a tempo** ♩ = 60

**with movement** ♩ = 84

Fl. *mp* *p*

Ob. *p*

Cl. *p*

Bsn.

Tpt.

Tbn.

Perc. *sus.cymb.* *p*

Hp.

Catherine *mp*

We can bear it to- geth - er.

James *mf*

A mis-take of my youth, it brought good with the bad. I can not

**a tempo** ♩ = 60

**with movement** ♩ = 84

Vn. 1 *mp* *p* vib. normale

Vn. 2 *mp* *p* vib. normale

Va. *mp* *p* vib. normale

Vc. 1 arco *mp* *p* vib. normale

Vc. 2 vib. normale

D.B. *mp* *p*

435

Fl. *mf* *pp* *p* *mp* *pp*

Ob. *mf* *pp* *mf* *f*

Cl. *mf* *pp* *mf* *f*

Bsn.

Tpt. *mf* *pp*

Tbn.

Perc. *mf*  
vib.  
Ped.

Hp.

Catherine  
*nervously,*  
*with a hint of excitement*  
*f*  
 Is it a child? Ev-en though it were not mine I would wel-come it.

James  
 reg - ret - it.

Vn. 1 *pp* *3*

Vn. 2 *pp* *3*

Va. *pp* *mf* *mp* *mf*

Vc. 1 *pp* *mf* *mp* *mf*

Vc. 2 *pp* *mf* *mp* *mf*

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

4  
4

4  
4

439 **slower** ♩ = 69 **allarg.** **slower** ♩ = 69

Fl. *p* *pp*

Ob. *mp* *pp*

Cl. *pp*

Bsn. *pp*

Tpt. **4/4** **3/4**

Tbn.

Perc.

Hp.

Catherine  
I would wel-come\_ a child.

James  
*p* *apologetically*  
There is no child.

Vn. 1 **4/4** **3/4** *mp* < *mf* *sub.p* *pp*

Vn. 2 *mp* < *mf* *sub.p* *pp*

Va. *sub.p* *pp*

Vc. 1 *sub.p* *pp*

Vc. 2 *sub.p* *pp*

D.B. *sub.p*

sustained ♩ = 60

a tempo ♩ = 69

443

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

Catherine

James

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

2/4

3/4

pp

pp

f

pp

f

(Catherine closes the suitcase. There is finality in her movements.)

pointedly

mf (ossia 8va)

Tell me... your sec-ret.

Then you are free to keep... it.

I can't.

sustained ♩ = 60

2/4

3/4

a tempo ♩ = 69

senza vib sul tasto

p

f

slightly faster, skittish ♩ = 80

24

450

Fl. *ff* *p* flz

Ob. *p* flz

Cl. *f* *p* flz

Bsn. *pp* *f* 4/4

Tpt.

Tbn. *pp* *f*

Perc. tam tam *p*

Hp.

(She gives him a last sad look and turns and walks away. After a second's hesitation James runs after her. He grabs her.)

James *mf* The night was da - -

4/4

slightly faster, skittish ♩ = 80

Vn. 1 *p* *f* *p*

Vn. 2 *p* *f*

Va. *f* pizz *p* 3 pizz

Vc. 1 pizz *p* 3

Vc. 2 pizz *p*

D.B.

452

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc. *vib.* wooden end of beaters - brittle sound *p* *ped.*

Hp.

James  
ker than Hell, we

Vn. 1 *sul pont*

Vn. 2

Va. *mf*

Vc. 1 *mf*

Vc. 2

D.B. *(arco)* *mf*

453

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc. (vib.)

Hp.

James

were soaked to our bones

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

*mp*

*p*

3

5

3

454

Fl. *f* *mp* *p* *flz*

Ob. *mp* *f* *mp* *p* *flz*

Cl. *mp* *f* *p*

Bsn. *p*

Tpt.

Tbn.

Perc. (vib.)

Hp.

James  
and death - ly wear - - - y. We met an old man with a grand house....

Vn. 1 *mf* *ord.*

Vn. 2 *mf* *f* *mf* *p* *tr<sup>b</sup>*

Va. *f*

Vc. 1 *f*

Vc. 2 *f* *ff*

D.B.



457

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

James

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

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

*p*

(James explains, unheard, the back story to Catherine. First their weariness and the rain.)

a grand house...

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

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

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

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

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

pizz *f*

461

Fl. *p* *mf*

Ob.

Cl. *mf* *ff* *mf*

Bsn.

Tpt. *mf* senza sord.

Tbn. *mf* senza sord.

Perc. *pp* *p* *vib.* *Led.*

Hp.

(Then the old man handing the bottle to him.)

Vn. 1 *p* *mf* *ff* *mf*

Vn. 2 *p* *mf* *ff* *mf*

Va. *p* *mf* *ff* *mf*

Vc. 1 *p* *mf* *ff* *mf*

Vc. 2 *p* *mf* *ff* *mf*

D.B.

agitato

465

Fl. *p*

Ob. *p* flz

Cl. *ff* *p* flz 6

Bsn. *p* 3

Tpt. 5 4 3 3 6 *ff* *mf* 4 4

Tbn. *ff* 5 3

Perc.

Hp.

Vn. 1 *ff* *f* *agitato* *accel trem* 5 4 4 4

Vn. 2 *ff* *f* *accel trem*

Va. *ff* *f* 3

Vc. 1 *ff* *f*

Vc. 2 *ff* *f* 5:3

D.B.

**faster** ♩ = 96

467

Fl. *ff*

Ob. *ff*

Cl. *f* 3 6 3

Bsn. *f*

Tpt. *f* 4 4 3 4

Tbn. *f*

Perc. sus.cymb. *ff*

Hp.

Vn. 1 *ff* 4 4 3 4

Vn. 2 *ff*

Va. *ff*

Vc. 1 *ff*

Vc. 2 *ff*

D.B. *ff* 3

(The dashing of the bottle on the ground and its failure to smash.)

26

previous tempo  $\text{♩} = 80$       slower  $\text{♩} = 72$       still slower  $\text{♩} = 66$

4/4      6/4

4/4      6/4

previous tempo  $\text{♩} = 80$       slower  $\text{♩} = 72$       still slower  $\text{♩} = 66$

4/4      6/4

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *fff* *mf*

Tpt. *fff* *p*

Tbn. *fff* *p*

Perc. (sus.cymb.)

Hp.

Vn. 1 *mf*

Vn. 2 *mf*

Va. *mf*

Vc. 1 *mf*

Vc. 2 *mf* *gliss.*

D.B. *mf* *gliss.*

arco

475 **calmly** ♩ = 80

Fl. *ppp* air sound

Ob. *ppp*

Cl. *ppp* air sound

Bsn. *ppp*

**6/4**

Tpt.

Tbn.

Perc. *p* *Ped.* *vib.* *Ped.*

Hp. *p*

**6/4** **calmly** ♩ = 80  
(He shows that his pockets are empty, then makes a wish. He puts his hand in his pocket again.)

Vn. 1 *p* *ppp* *p*

Vn. 2 *p* *ppp* *p*

Va. *ppp* *gliss.* *gliss.*

Vc. 1 *ppp* *gliss.* *gliss.*

Vc. 2 *ppp* *gliss.*

D.B. *ppp* *gliss.*

477

27

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc. (vib.)

Hp.

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

4/4 harmon mute

4/4 (He removes his hand from his pocket, revealing handfuls of cash.)

*ppp* *mf* *p* *pp* *f* *ppp* *p* *ppp* *ppp* *ppp*

481

Fl. *3 3 3 3*

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc. *sus. cymb.* *p*

Hp.

Catherine  
 (Catherine covers her mouth in horror,  
 but then suddenly bursts out laughing.  
 She runs down stage bringing James with her.  
 She has the bottle in her hand, holding it lightly in the air.) *p with wonder*  
 Ma-gic ex-ists! *sempre p*  
 We\_ can have\_

James *mp*  
 But so does the Dev - il.

Vn. 1 *pp*

Vn. 2 *pp*

Va. *pp*

Vc. 1 *pp*

Vc. 2

D.B.



28

486

Fl. *pp*

Ob.

Cl. to Eb Cl.

Perc. (sus.cymb.) *pp*

Hp. *p*

Catherine — what we want.

James *mf*  
And be damned.

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B. *ppp*

489

Fl.

Perc. *pp* glock.

Hp. *pp dolce*

Catherine *pp dolce*  
We can wish for a child!

5 4 4

491 (glock.)

Perc.

Hp.

Catherine

For a child!

James

*f* horrified by this suggestion

No! A child of the imp would be born in Hell and

D.B.

*pizz.*

*p*

4  
4

493 (glock.)

Perc.

Hp.

James

most like-ly bound there too... Nev-er ask me to wish the bot-tle for a child, pro - mise nev er to ask me that.

D.B.

3

495

Fl. *pp* (glock.)

Perc.

Hp.

Catherine *p* understanding the gravity - placating  
 (Catherine is sobered by James's terror. It is a hard promise for her to make, but she gives it.)  
 I pro - mise. You risked your soul for my sake.

James

D.B.

497

Fl.

Ob. *pp* *mp* *p*

Perc. (glock.)

Hp.

Catherine *mp* *mf*  
 We will sell the bot - tle and save you from dam - na - tion.

D.B.

2/4 4/4

2/4 4/4

more quickly ♩ = 80 accel. . . . . slightly panicky ♩ = 92

499

Fl. *pp* 3 3 3 *mp* 3

Ob.

E♭ Cl.

Bsn.

4  
4

Tpt. *p* *f*

Tbn.

Perc.

Hp.

James *mf* *f* *ff*

The price is too low. I bought it for on-ly a pen-ny. There

4 more quickly ♩ = 80 accel. . . . . slightly panicky ♩ = 92

Vn. 1 *p* *mf*

Vn. 2 *p* *mf*

Va. *p* *mf* *f*

Vc. 1 *p* *mf* *f*

Vc. 2 *mf* *f*

D.B. *p* *f* *p*

29

slower, majestic ♩ = 76

502

Fl. *ff* 12 *ff* 3 *>mf* *sub. p*

Ob. *ff* 12 *ff* 3 *>mf* *sub. p*

E♭ Cl. *ff* 12 *ff* 3 *>mf* *sub. p*

Bsn. *ff*

Tpt. *ff* *ff* 3 *>mf* *sub. p*

Tbn. *ff*

Perc. *ff* 3 *crotales*

Hp.

Catherine *f* 6 3  
It is clear your for -

James  
is no coin - smal - ler.

Vn. 1 *ff* 12 *mf*

Vn. 2 *ff* 12 *mf*

Va. *ff* 12 *pp mf*

Vc. 1 *mf* 3 *ff* *pp mf*

Vc. 2 *mf* *ff*

D.B. *f* 3 *ff*

5 *ff* 4  
16 *senza sord.* 4



510

Fl. *ff* 3 3 3 *p*

Ob. *ff* 3 3 3 *p*

E♭ Cl. *ff* 3 3 3

Bsn. *ff* 3 3 3

4  
4  
Tpt. *ff* 3 3 3

Tbn. 3 *ff* 3

Perc. (crot.) *ff* 3

Hp.

Catherine

4  
4

Vn. 1 ord. *fp*

Vn. 2 ord. *fp*

Va. ord. *p*

Vc. 1 col legno battuta *sfz*

Vc. 2 col legno battuta *sfz*

D.B.

There are count-ries on the far side of the world. whose cur-ren-

512

Fl. *p* < *fff* *ff*<sup>3</sup> 3

Ob. *p* < *fff* *ff*<sup>3</sup> 3

E♭ Cl. *pp* *fff* *ff*<sup>3</sup> 3

Bsn.

Tpt. *pp* *fff* *ff*<sup>3</sup> 3

Tbn.

Perc. (crot.) *ff*<sup>3</sup> 3

Hp.

Catherine  
 cies have smal - ler coins. We will wish our-selves rich - er, and

Vn. 1 *fff*

Vn. 2 *fff*

Va. *f* 3 3 3

Vc. 1 ord. *pp* *fff*

Vc. 2 ord. *pp* *fff*

D.B. arco *f* *p*



515

Fl. *mp* *p* *mp* *ff*

Ob. *mp* *p* *mp* *ff*

E♭ Cl. *mp* *p* *mp* *ff*

Bsn. *p* *f*

Tpt. *mp* *p* *mp* *ff*

Tbn. *p* *f*

Perc. whip

Hp. *mp* *f* *mp* *f* *mp* *f*

Catherine  
fly to where we can sell this curse.

Vn. 1 *fp* *f*

Vn. 2 *fp* *f*

Va. *fp* *f*

Vc. 1 *fp* *f*

Vc. 2 *fp* *f*

D.B. *fp* *f*

3  
4

11  
16

3  
4

11  
16

more heavily ♩ = 60

30

518

Fl. *fff*

Ob. *fff*

E♭ Cl. *fff*

Bsn. *fff* to Cbsn.

Tpt. *fff* 11/16 3/4 7/8 4/4

Tbn. *fff* 3 3

Perc. (whip)

Perc. vib.

Hp. *mp* < *f* *mp*

(Catherine is triumphant, but James cannot match her enthusiasm. He is still weighed down by the bottle. James has more experience of its curse and despite the sense in his wife's plan, he cannot quite believe in it. He fears that their troubles are not yet over.)

more heavily ♩ = 60

11/16 3/4 7/8 4/4

Vn. 1 *fff* *p*

Vn. 2 *fff* *p*

Va. *fff* *p*

Vc. 1 *fff*

Vc. 2 *fff* *p*

D.B. *fff* *p*

522 *f fp* *mf* *pp* **very fast** ♩ = 152

Fl.

Ob.

E♭ Cl. *f fp* *mf* *pp* to BCl.

Cbsn.

Tpt.

Tbn.

58

Perc. (vib.) *p*

Hp. *p*

58 **very fast** ♩ = 152 sul pont

Vn. 1 *pp* *mf* sul pont

Vn. 2 *pp* *mf* sul pont

Va. *pp* *mf* sul pont

Vc. 1 *p* *pp* sul pont

Vc. 2 *pp* sul pont

D.B. arco *pp*

527 **a little slower** ♩ = 132

Fl. *pp*

Ob. *pp*

Hp. *p* <sup>8va</sup>

Vn. 1 *al ord.* *pp* *ord.*

Vn. 2 *al ord.* *pp* *ord.*

Va. *al ord.* *pp* *ord.*

Vc. 1 *al ord.* *pp* *ord.*

Vc. 2 *mf* *al ord.* *pp* *ord.*

D.B. *mf* *p*

**3**  
**4**

532 **to A. Fl.**

Fl. *pp*

Ob. *pp*

Hp. *p* <sup>8va</sup>

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2



544

A. Fl. *ff* *f* pizz

Ob.

B. Cl. *f*

Cbsn. *f*

Tpt.

Tbn.

Perc. *f* vib.

Hp. *ff* p.t.

Vn. 1 *f*

Vn. 2 *f*

Va. *f*

Vc. 1 *f* pizz

Vc. 2 *f* pizz

D.B. *f*

3 4 3 4

548 **31**

ord.

A. Fl. *f*

Ob. *f*

B. Cl. *f* *tr* *ff* *mp* *f*

Cbsn. *f*

Tpt. *sfz f* *sfz f* *sfz f*

Tbn. *f*

Perc. (vib.)

Hp.

Vn. 1 *pizz*

Vn. 2 *pizz*

Va. *pizz*

Vc. 1 *arco*

Vc. 2 *arco*

D.B. *f*

4/4 3/2 3/4 3/2

4/4 3/2 3/4 3/2

very breathy, with a tight oral cavity

553

A. Fl. *mf* 3 3 3

Ob.

B. Cl. *mp* *ff* 3

Cbsn. 3 3 3

Tpt. *sfz f* *mp* *ff* 3 4 4 3 4

Tbn. *ff* *mf* *ff*

Perc. hi-hat *mf* 3 3 3

Hp. ord. *f* 3 3 3 3 3 3 3

Vn. 1 3 5 5 5 5 4 3

Vn. 2

Va. 5 5 5 5 5 5

Vc. 1 3 3 3 3 3 3 3

Vc. 2 3 3 3 3 3 3

D.B. 3 3 3 *mp* *f* *mf* 3



556

A. Fl. *ord.* *mf*

Ob.

B. Cl. *mp*

Cbsn. *mp*

Tpt. *sfz f* *ff* *p*

Tbn. *fp* *ff* *mp* *mp*

Perc. (hi-hat)

Hp.

Vn. 1

Vn. 2

Va.

Vc. 1 *mp*

Vc. 2 *mp*

D.B. *mp*

32

561

A. Fl. *mp*

Ob. *mp*

B. Cl. *3*

Cbsn. *3*

Tpt. *mp*

Tbn. *plunger +o*

Perc.

Hp. *mf*

Vn. 1 *arco sfzpp*

Vn. 2 *arco sfzpp*

Va. *arco f ruvido*

Vc. 1 *pizz mp*

Vc. 2 *pizz mp*

D.B. *pizz mp*

5/4 4/4

565

A. Fl. *pp*

Ob. *pp*

B. Cl.

Cbsn. *mf*

Tpt. *pp*

Tbn. *mf* senza sord

Perc.

Hp.

Vn. 1 *sfzpp*

Vn. 2 *sfzpp*

Va.

Vc. 1

Vc. 2

D.B.

5/4 4/4

5/4 4/4

suddenly much slower ♩ = 56

33

569

A. Fl.

Ob.

B. Cl.

Cbsn.

4  
4

Tpt.

Tbn.

Perc.

Hp.

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

*p* *mf* *p* *mf* *pp*

*p* *mf* *p* *mf* *pp*

*p* *mf* *p* *mf* *pp*

vib.

*p*

suddenly much slower ♩ = 56

*pp* *pp* *pp* *sim.*

arco *pp* *pp* *pp* *sim.*

arco *pp* *pp* *pp* *sim.*

573

A. Fl.

Ob.

B. Cl.

Cbsn.

Tpt.

Tbn.

Perc.

Perc. (vib.)

Hp.

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

to Eb Cl.

bass drum

*p < mp p*

normal bowing

*pp*

arco

*pp*

578 *p* to Picc.

A. Fl.

Ob.

E♭ Cl.

Cbsn. *pp*

Tpt.

Tbn. *pp*

Perc. (b.d.)

Hp.

Vn. 1 *pizz* *p*

Vn. 2 *pizz* *p*

Va.

Vc. 1

Vc. 2

D.B.

3  
2

4  
4

3  
2

4  
4

*p*

### 13. Scene 7 In the open, outside a temporary lodging, on an island somewhere.

(James sits alone on the doorstep. He and Catherine are so sick at heart that they have not bothered to unpack. Suitcases and boxes litter the porch. James has the bottle in his hand.)

582 **sustained yet bright** ♩ = 104

Ob. *mf* *p* *mf*

E♭ Cl. *mf*

Cbsn.

Perc. *vib.* *mf*

Hp. *f* *p.t.* *Red.*

D.B. **sustained yet bright** ♩ = 104

585 **moderately** ♩ = 72

Ob. *mf* *p*

E♭ Cl. *fp*

Cbsn. *mf > p*

Perc. *vib.* *Red.*

Hp. *Red.*

James *p*  
I feel you

D.B. **moderately** ♩ = 72  
*mf > p*

**64**

a tempo ♩ = 104

34

588

Picc.

Ob.

E♭ Cl.

Cbsn.

Perc.

Hp.

James

tied to my soul, —

6/4 (vib.)

4/4

mf

mf

mf

Ped. mf

(p.t.) 8va

f

3

a tempo ♩ = 104

6/4

4/4

Va.

D.B.

mf



591

Picc.

Ob.

E♭ Cl.

Perc.

Hp.

James

thirst and hun - - - ger, —

(vib.)

Ped.

Ped.

(8)

mf

3

3

Va.



593

Picc. *mf*

Ob. *mf*

E♭ Cl. *mf*

Cbsn. *fp*

Perc. (vib.) *mf* *fp*

Hp. *mf*

James *p*  
my death, dam - na - tion.

Va. *mf*

D.B. *fp*

6/4 4/4

Red.

8va

596

Picc. *mf*

Ob. *mf*

E♭ Cl. *mf*

Cbsn. *mf*

Perc. (vib.) *mf*

Hp. *f*

Vn. 1 *mf*

Va. *mf*

D.B. *mf*

4/4 (vib.)

Red.

8va (p.t.)

arco

599

Picc.

Ob.

E♭ Cl.

Cbsn.

Tpt.

Tbn.

Perc.

Hp.

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

cup mute

*pp*

cup mute

*pp*

(vib.)

Ped.

8<sup>va</sup>

(sim.)

(quasi gliss. when too high to finger)

*pp*

*pp*

35

602

Picc. *f mp*

Ob. *f mp mp*

E♭ Cl. *f mp*

Cbsn. *pp*

Tpt.

Tbn.

Perc. (vib.) *f mp*  
Ped. Ped.

Hp. (p.t.) *f mp*

James  
Peop - le are wis - er than I'd hoped. They

Vn. 1 *f mp*

Vn. 2 arco *f mp*

Va. *f mp*

Vc. 1

Vc. 2

D.B. *pp*

2/4 4/4

605

Picc. *mp* *f* *mf*

Ob. *f* *mf*

E♭ Cl. *mp* *f* *mf*

Cbsn.

Tpt.

Tbn.

Perc. (vib.) *f* *mf*

Hp. *mf*

James  
sense dan - - ger. The price is

Vn. 1 *f* *mf*

Vn. 2 *mp* *f* *mf*

Va. *f* *mf*

Vc. 1

Vc. 2

D.B.





623 *flexibly* ♩ = 112

Picc. *p*

Ob. *p*

E♭ Cl. *p*

Cbsn.

Tpt. *p* 2/4 8/4 2/4

Tbn.

Perc.

Hp. *f* *p* ord. <sup>8<sup>va</sup></sup>

Vagrant *mp* I heard you have a bot - tle for sale... 5

Vn. 1 *p* *flexibly* ♩ = 112 2/4 8/4 2/4

Vn. 2 *p*

Va. *p*

Vc. 1 *p*

Vc. 2

D.B.

in tempo (♩ = 112)

626

Picc. Musical notation for Piccolo, featuring eighth-note patterns with slurs.

Ob. Musical notation for Oboe, featuring eighth-note patterns with slurs.

E♭ Cl. Musical notation for E-flat Clarinet, featuring eighth-note patterns with slurs.

Cbsn. Musical notation for Contrabassoon, showing rests.

2/4 4/4

Tpt. Musical notation for Trumpet, showing rests.

Tbn. Musical notation for Trombone, showing rests.

Perc. Musical notation for Percussion, showing rests.

Hp. Musical notation for Harp, showing rests.

James Musical notation for James, including lyrics: "This bot-tle can grant you all you de-sire. I am ob-liged to tell you;"

Vagrant Musical notation for Vagrant, including lyrics: "Sell it to me." and dynamic marking *f*.

in tempo (♩ = 112)

2/4 4/4

Vn. 1 Musical notation for Violin 1, showing rests.

Vn. 2 Musical notation for Violin 2, showing rests.

Va. Musical notation for Viola, showing rests.

Vc. 1 Musical notation for Violoncello 1, including dynamic marking *p*.

Vc. 2 Musical notation for Violoncello 2, including dynamic marking *p*.

D.B. Musical notation for Double Bass, including dynamic marking *p*.



38

630

Picc. *p* *pp*

Ob. *pp*

E♭ Cl. *p* *pp*

Cbsn.

Tpt. cup mute *pp*

Tbn.

Perc.

Hp. *p* *8<sup>va</sup>*

James *mf* (James turns away, anticipating rejection.)  
 — it will damn you, old man.

Vagrant *p*  
 Sell it to me. — I am old, and will die soon.

Vn. 1 *p* *pp*  
 vib. normale *8<sup>va</sup>*

Vn. 2 *pp*  
 ord. *8<sup>va</sup>*

Va.

Vc. 1 *b<sup>2</sup>*

Vc. 2

D.B.

32

32



643

Picc.

Ob.

E♭ Cl.

Cbsn.

Tpt.

Tbn.

Perc.

Hp.

Vagrant

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

vib.

*p*

*pp*

*p*

*mf*

*p*

*p*

*p*

and mis - er - y. Sell me the bot - tle and save my fam - il - y from its fate.

648

Picc.

Ob.

E♭ Cl.

Cbsn.

5  
4

Tpt.

Tbn.

Perc.

(vib.)

Hp.

(James looks up. He cannot quite allow himself to give in to hope.)  
*p* tenderly imploring

Vagrant

Save \_\_\_\_\_ my \_\_\_\_\_

5  
4

Vn. 1

Vn. 2

*mf* *p*

Va.

*mf* *p*

Vc. 1

*p*

Vc. 2

*p*

D.B.

*p*

39

652

Picc.

Ob.

E♭ Cl.

Cbsn.

4  
4

Tpt.

Tbn.

Perc.

Hp.

*mp*

8<sup>va</sup>

5

James

*mf*

3 3

The price is three cent -

Vagrant

5

fam - - - - - il - - - - - y.---

4  
4

Vn. 1

*mp*

5

pizz

Vn. 2

*mp*

*f* 3

Va.

poco col legno

*f* 3

Vc. 1

*mp*

Vc. 2

*mp*

D.B.

*mp*

655

Picc.

Ob.

E♭ Cl.

Cbsn.

Tpt.

Tbn.

Perc.

Hp.

James

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

imes. Good can come from ev - - il, but do not hope to

*mp*

*8va*

*f*

*3*

*mf*

*4*

*pizz*

*f*

*5*

*3*

*5*

ord.

*mf*

*mf*

*mf*

*mf*

*mf*

*2*  
*4*

accel. . . . .

660

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

Ob. *mf* *mp* *f*

E♭ Cl. *mf* *mp* *f*

Cbsn. *mf*

2/4 4/4

2/4

Tpt. *mf* *mp* *f*

Tbn. *mf* *mp* *f*

Perc. *mf* *mp* *f*

Hp. *mp*

(The vagrant hands over the money in exchange for the bottle.  
James is immediately restored to his old, buoyant self.  
The vagrant is bowed down by the weight of the bottle.)

James *mf* *mp* *f*

sell it for less.

2/4 4/4

2/4

Vn. 1 *p* *f*

Vn. 2 *p* *f*

Va. *p*

Vc. 1 *p*

Vc. 2 *mp* *f*

D.B. *mp* *f*

accel. . . . .

666

Picc. *3* *3* *3* *3* *ord* *ff* *3*

Ob. *f* *ff* *5*

E♭ Cl. *5* *5* *5* *ff* *3* *3*

Cbsn. *5* *mf* *5* *3* *f*

Tpt. *mp* *mf* *f* *ff*

Tbn. *5* *mf* *5* *3* *f*

Perc. referee's whistle *3*

Hp. *8va* *3* *f* *8va* *3* *ff*

Vn. 1 *3* *3* *3* *3* *3* *3* *ff* *3* *3*

Vn. 2 *ff*

Va. *f* *ff* *ff*

Vc. 1 *f* *5* *ff*

Vc. 2 *f* *5* *ff*

D.B. *f* *5*

3/4 2/4 5/8



frantic ♩ = 152      a tempo ♩ = 112

40

670

Picc. *mf*

Ob. *mf*

E♭ Cl. *mf*

Cbsn. *mf*

Tpt. *mf*

Tbn. *mf legato*

Perc.

Hp.

5

4

James *f joyously*      *mf with a little more sensitivity*

Go now and the Dev - il go with you.      May your fam - il - y have joy -

5

4

frantic ♩ = 152      a tempo ♩ = 112

Vn. 1 *f* \* arco senza vib practice mute

Vn. 2 *f* \* arco senza vib practice mute

Va. *f* \* senza vib practice mute

Vc. 1 *f* \* senza vib practice mute

Vc. 2 *f* \* senza vib practice mute

D.B. *f* pizz *f* \* arco senza vib practice mute

\* in the sections with practice mutes, the 'playing' dynamic is given. It is expected that the sounding dynamic will be approximately 3-4 levels below this; therefore played *f* = *pp* or *p*, played *ff* = *p* or *mp*, etc.

676

Picc.

Ob.

E♭ Cl.

Cbsn.

Tpt.

Tbn.

Perc.

Hp.

James

(James embraces the vagrant.)

of your wish - es!

cheerfully

Now

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

41

somewhat slower ♩ = 96

682

Picc.

Ob.

E♭ Cl.

Cbsn.

Tpt.

Tbn.

Perc.

Hp.

James

Vagrant

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

**3**  
**4**

**3**  
**4**

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

tuning key jet

(James runs off to find Catherine.) (The vagrant looks at the bottle with disgust. He is stooped beneath its curse.)

I must find my wife. \_\_\_\_\_

I feel \_\_\_\_\_

687

Picc.

Ob.

E♭ Cl.

Tpt.

Hp.

Vagrant

Vn. 1

Vn. 2

Va.

*pp*

bisbig *8va*

*mf*

a weight of sor - rows. The

3/4

3/4

691

Picc.

E♭ Cl.

Tpt.

Perc.

Hp.

Vagrant

Vn. 1

Vn. 2

Vc. 1

Vc. 2

*pp*

*f*

crot. bowed

*p*

*sfp*

*sfp*

*sfp*

*sfp*

senza sord.

senza sord.

names of my dead com-rades are ring-ing in my head. I wish I had some

7/8

4/4

3/4

4/4

7/8

4/4

3/4

4/4

696

Picc.

4/4

Perc. (crot.)

Hp.

Vagrant

whis - ky to drown them out.

Vn. 1

Vn. 2

*pp*

*mf* hit strings

(A sudden weight in the pocket of his overcoat makes the vagrant reach inside. He pulls out a bottle of whisky.)



701

Picc.

5/4

Tbn. cup mute

Perc. (crot.)

Vagrant

I wish I had a lot of

Vn. 2

Vc. 1

Vc. 2

D.B.

*ppp*

*p*

*f* *pp*

*ppp*

*p*

*f* *pp*

*ppp*

*p*

*f* *pp*

ord.

ord.

ord.

42 faster, fleeting ♩ = 120

705

Picc. *ff* 6 6 6 *mf* 3 3 3 3

Ob. *ff* 3 3 3 3 3 3 3 3 *p*

E♭ Cl. *ff* 3 3 3 3 3 3 3 3 *p*

Cbsn. *ff* 5

Tpt. *mf* 3 3 3 3 *p*

Tbn. *f* flz.

Perc. rototom *f* 6 3 *mf* 8va

Hp. *ff*

(Notes cascade from the ceiling. He rushes to put them in his pocket.)

Vagrant mon-ey.

5 4 3 4 faster, fleeting ♩ = 120

Vn. 1 *f* col legno

Vn. 2 *f* 3 3 3 3 3 3 3

Va. flautato *p*

Vc. 1 flautato *p*

Vc. 2 flautato *p*

D.B. pizz *f* 5 5 5

708

Picc. *p* *very breathy* flz *tr* *b* flz *tr* *b*

Ob. 3 3 3 3

E♭ Cl. 3 3 3 3

Cbsn.

Tpt. *p* 3 3 3 3

Tbn. *p*

Perc. (rototom) 3 *p*

Hp. *mf* *mp*

Vn. 1 *mf* behind bridge (strum) pizz 3 pizz (strum) ord. 3

Vn. 2 3 3 *mf* pizz behind bridge (strum) 5 pizz (strum) ord.

Va.

Vc. 1

Vc. 2

D.B. damp strings with left hand col legno battuta *mf* quasi senza misura

710 gradually move instrument away from lips

Picc.

Ob.

E♭ Cl.

Cbsn.

Tpt.

Tbn.

Perc.

Hp.

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.



slower ♩ = 88

slower again ♩ = 80

712

Picc. *p*

Ob.

E♭ Cl.

Cbsn.

3  
4

4  
4

Tpt.

Tbn.

Perc. *mp*  
crotales with beater

Hp. *mp*  
8<sup>va</sup>

Vagrant *freely (take time)*  
It's true, the bot-tle is en-char-ted, and who-ev-er owns \_\_\_\_\_ it

3  
4

slower ♩ = 88

slower again ♩ = 80

4  
4

Vn. 1 *mp* arco

Vn. 2

Va. *pp*

Vc. 1 *pp*

Vc. 2 *pp*

D.B.

43

with movement ♩ = 100

716

Picc. *sf*

Ob.

E♭ Cl.

Cbsn.

Tpt. *sf* *ff*

Tbn.

Perc. (crot.) *sf*

Hp. *sf*

Vagrant *f sotto voce* *mp* *port.*  
 damned... (Catherine enters. The vagrant holds out the bottle to her.) I have had my wish - es,

Vn. 1 *sf*

Vn. 2 *arco sf*

Va. *f* pizz

Vc. 1 *f* pizz

Vc. 2 *f* pizz

D.B. *f* col legno

4/4 3/4 4/4

4/4 3/4 4/4

with movement ♩ = 100

much slower (tempo primo) ♩ = 66

44

719

Picc. *f*

Ob. *ff* *pp* *ff* *pp*

E♭ Cl. *sffz* *sffz*

Cbsn. *f*

3

4

4

Tpt. *f* *pp* *f* *p*

Tbn. *f*

Perc. (crot.) *f*

Hp. *ff*

strike table

Catherine *mf espress*  
I know what it

Vagrant *f* *ff*  
now keep your promise and buy the bottle back.

much slower (tempo primo) ♩ = 66

3

4

Vn. 1 *f* *mp*

Vn. 2 *f* *mp*

Va. *f* *mp*

Vc. 1 *f* *sffz* *pp*

Vc. 2 *f* *pp*

D.B. *f* *pp*

ord.

arco

724

Picc.

Ob.

E♭ Cl.

Cbsn.

Tpt.

Tbn.

Perc.

Hp.

Catherine

is to be a - live and face

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

*f*

*mp*

*p*

*pp*

senza sord.

5  
4

5  
4

729

Picc.

Ob.

E♭ Cl.

Cbsn.

5  
4

4  
4

Tpt.

Tbn.

Perc.

Hp.

Catherine

5  
4

4  
4

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

briskly and regularly ♩ = 112

734 45

Picc. *mf* *mf*

Ob. *mf* *mf*

E♭ Cl. *mf* *mf*

Cbsn. *f*

Tpt. (half-valve) *mf*

Tbn. *f* *mf*

Perc. anvil/metal pipe *mf*

Hp.

Catherine *mp*  
I want to run a-way, leave this old man to his fate.

Vagrant *ff* terrified  
You prom-ised me a wish

briskly and regularly ♩ = 112

Vn. 1 *pp* senza vib *fff*

Vn. 2 *pp* senza vib *fff*

Va. *pp* senza vib *fff*

Vc. 1 *pp* senza vib *fff*

Vc. 2 *pp* senza vib *fff*

D.B. *pp* senza vib *fff*



742 slower ♩ = 88

Picc. *p*

Ob. *p* *mp*

E♭ Cl. *p* *mp*

Cbsn.

4/4 3/4 4/4 3/4

Tpt. *p* *mp*

Tbn.

Perc. *p* vib.

Hp.

Catherine

All I ask is one last moment of free - - -

slower ♩ = 88

4/4 3/4 4/4 3/4

Vn. 1 *cresc.*

Vn. 2 *cresc.*

Va. *cresc.*

Vc. 1 *cresc.*

Vc. 2 *cresc.*

D.B. *cresc.*



previous tempo ♩ = 112

46

747

Picc.   
 Ob. *pp*   
 Eb Cl. *pp*   
 Cbsn. *f*

4  
4

Tpt. *pp* *f* *mf* *f* *mf* *f* *mf* *f* *mf*   
 Tbn. *pp* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Perc. Bass Drum with switches   
 Perc. (vib.)

Hp.

Catherine dom.

Vagrant *f* panicky   
 TheDev-il is on my back. You are young and good look - ing,

4  
4

previous tempo ♩ = 112

Vn. 1 *ff* *ffmp* *ff* *f*   
 Vn. 2 *ff* *ffmp* *ff* *f*   
 Va. *ff* *ffmp* *ff* *f*   
 Vc. 1 *ff*   
 Vc. 2 *ff*   
 D.B. *ff*

752

Picc. *p*  $\leftarrow$  *f*

Ob. *p*  $\leftarrow$  *f*

E♭ Cl. *p*  $\leftarrow$  *f*

Cbsn. *p*  $\leftarrow$  *f*

Tpt. *mp* 6 *p*  $\leftarrow$  *f* 6 3

Tbn. *p*  $\leftarrow$  *f*

Perc. (b.d.)

Hp. hit strings *ff*

Vagrant some fool may still buy the bot - tle from you for one cent-ime. I

Vn. 1 *ff* *f*  $\leftarrow$  *ff* *mp*  $\leftarrow$  *ff* pesante

Vn. 2 *ff* *f*  $\leftarrow$  *ff* *mp*  $\leftarrow$  *ff* pesante

Va. *ff* *f*  $\leftarrow$  *ff* *mp*  $\leftarrow$  *ff* pesante

Vc. 1 pizz arco *f*  $\leftarrow$  *ff* *mp*  $\leftarrow$  *ff* pesante

Vc. 2 pizz arco *f*  $\leftarrow$  *ff* *mp*  $\leftarrow$  *ff* pesante

D.B. pizz arco *f*  $\leftarrow$  *ff* *mp*  $\leftarrow$  *ff* pesante

4/4 3/4

756

Picc.

Ob.

E♭ Cl.

Cbsn.

Tpt.

Tbn.

Perc.

Hp.

Vagrant

am \_\_\_\_\_ too old \_\_\_\_\_ to dice with Hell. \_\_\_\_\_

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

760 47

Picc. *mf*

Ob. *mf*

E♭ Cl. *mf*

Cbsn.

5 8 3 4

Tpt. *mf*

Tbn.

Perc.

Hp.

(Catherine makes a visible effort to pull herself together. She knows that however much she wants to delay, she must accept her fate.)

Catherine *mf* *f*

I want to run a-way, I want to run a-way. Leave him to his fate.

Vagrant *f with a more sinister tone*

I have children, a grand -

5 8 3 4

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

766

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

Ob. *ve.* *p* *ff*

E♭ Cl. *p* *ff*

Cbsn. *p* *ff*

Tpt. *f* *p* *p* *ff*

Tbn. *mf* *ff*

Perc.

Hp.

(The Vagrant takes a knife from his pocket.)

Vagrant *3* *3* *3*

- son... Now I have mon-ey they will wel - come me...

Vn. 1 *fff*

Vn. 2 *fff*

Va. *fff*

Vc. 1 *fff*

Vc. 2 *fff*

D.B. *fff*

772

Picc. *pp* *ff*

Ob. *pp* *ff*

E♭ Cl. *pp* *ff*

Cbsn. *pp* *p* *f* *ff*

Tpt. *pp* *ff*

Tbn. *pp* *ff*

Perc.

Hp.

Vagrant *ff*  
I will

Vn. 1 6 6

Vn. 2 6 6

Va. 6 6

Vc. 1 3 6 6

Vc. 2 6 6 6

D.B. 3 3 6

(He wields the knife in Catherine's direction.)

775

Picc. *mf* *f* *ff*

Ob. *mf* *f* *ff*

E♭ Cl. *mf* *f* *ff*

Cbsn. *mf* *f* *ff*

Tpt. *mf* *f* *ff*

Tbn. *mf* *f* *ff*

Perc.

Hp.

Vagrant  
not let you send me to Hell.

Vn. 1 6

Vn. 2 6

Va. 6

Vc. 1 6 3 6 6

Vc. 2 6 6 6 3

D.B. 3 6 3 3 6

48

778

Picc.

Ob.

E♭ Cl.

Cbsn.

Tpt.

Tbn.

Perc.

Hp.

2/4 3/4 2/4 3/4

*pp*

*f*

(The mention of children attracts Catherine's attention more than the knife. She turns to look at the vagrant. He senses her compliance and stuffs the knife back into his pocket.)

Catherine

Vagrant

My hus - - - band - - - bought - - - the bot - - - tle for my sake..

2/4 3/4 2/4 3/4

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

*ff* *fff* *fff* *fff* *fff* *fff*

vib. normale

2/4 3/4 2/4 3/4



788

Picc. *p*

Ob. *p*

E♭ Cl. *p*

Cbsn. *p*

4  
4

Tpt. *p*

Tbn. *p*

Perc. *p* *vib.* *ped.*

Hp. *f*

Catherine

Now I will buy it \_\_\_\_\_ for his sake. Some-times I wish he had let

Vn. 1 *f*

Vn. 2 *f*

Va. *f*

Vc. 1 *f*

Vc. 2 *f*

D.B. *f*

slower, halting ♩ = 84

G.P.

793

Picc.

Ob.

E♭ Cl.

Cbsn.

Tpt.

Tbn.

Perc. (vib.)

Hp.

Catherine

me die. Here. Two cent - imes.

(She hands him the money. The vagrant gives her the bottle and immediately looks lighter. Catherine is bent under the burden of the bottle imp.)

slower, halting ♩ = 84

G.P.

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

a little faster ♩ = 104

798 49

Picc. *f*

Ob. *p* — *f*

E♭ Cl. *p* — *f*

Cbsn. *p* — *ff* — *p* *tr* to Bsn.

Tpt. *mp*

Tbn. *pp* — *ff*  
air sound (blow into instrument)

Perc. hi-hat

Hp.

3  
4

a little faster ♩ = 104

sul pont  
senza sord

Vn. 1 *pp* — *f* ord. 6

Vn. 2 *pp* — *f* ord. 6

Va. *pp* — *p* — *f* ord. III 5 6 3 sul tasto\*

Vc. 1 *pp* — *ff* sul pont senza sord increase bow pressure

Vc. 2 *pp* — *ff* sul pont senza sord increase bow pressure

D.B. *pp* — *f* ord. 3 *mf* senza sord sul pont 5

3  
4

\* the note should be an almost unpitched, airy sound.

800 **a tempo** ♩ = 84

Picc. *fff*

Ob. *fff* *pp* <sup>3</sup>

E♭ Cl. *fff* *pp* <sup>3</sup>

Bsn.

Tpt. *fff* *pp* <sup>3</sup> *legato* straight mute

Tbn. *pp* <sup>3</sup> *legato* straight mute

Perc.

Hp.

Vagrant *p* May God have merc - - -

Vn. 1 <sup>3</sup>/<sub>4</sub> *ff* *pp* **4** *a tempo* ♩ = 84

Vn. 2 *ff* *pp*

Va. *ff* *pp*

Vc. 1 ord. *pp*

Vc. 2 ord. *pp*

D.B. *ff* *pp*

804

Picc.

Ob.

E♭ Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

Vagrant

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

5  
4

(The vagrant reaches out a hand to touch Catherine,  
but cannot bring himself to come into contact with her.)

y on

5  
4

50 febrile ♩ = 120

806

Picc. *mf*

Ob. *p* *mf*

E♭ Cl. *p* *mf*

Bsn. *mp*

4  
4

Tpt. *p* *mf*

Tbn. *p*

Perc. *f* senza ped

vib. plastic beaters (gliss) sim.

Hp.

(He takes a swig of his whisky and hurries off, eager to get away from the bottle and its strange powers.)

Vagrant you. \_\_\_\_\_

4  
4 febrile ♩ = 120

Vn. 1 *p*

Vn. 2 *p*

Va. *p* *mp*

Vc. 1 *p* *mp*

Vc. 2 *p* *mp*

D.B. *p* *mp*

809

Picc. *p* *p*

Ob. *p*

E♭ Cl. *p* *pp*

Bsn. *p* *mp* *pp* *pp*

Tpt. *p* *mp* *pp* *p*

Tbn. *pp*

Perc. (vib.)

Hp.

(Catherine is alone. She holds up the bottle and stares at it.)

Vn. 1 *f* *p* *f* *p* *pp* 5

Vn. 2 *f* *f* *p* *p* *pp* 5

Va. *f* *p* *pp*

Vc. 1 *pp*

Vc. 2 *pp*

D.B.

812

Picc. *pp* *p*

Ob. *p*

E♭ Cl. *p*

Bsn.

Tpt. *pp* *p*

Tbn. *pp*

Perc. (vib.) normal beaters *mp* *Led.*

Hp.

Catherine I could wish for a child.

Vn. 1 *pp* *p* senza vib sul tasto

Vn. 2 *pp* *p* senza vib sul tasto

Va.

Vc. 1 *pp* *p*

Vc. 2 *pp* *pp* *p*

D.B. *pp*



816

Picc. *p* *pp*

Ob. *p* *pp*

E♭ Cl. *p* *pp*

Bsn. *p*

Tpt.

Tbn. *p*

Perc. (vib.) *pp*

Hp.

Catherine  
Ti - - ny fing - ers curl -

Vn. 1 *pp* *p* *pp* *ord.* *pp*

Vn. 2 *pp* *pp* *ord.* *pp*

Va. *p*

Vc. 1 *pp* *p*

Vc. 2 *pp*

D.B. *p* *pp*

819

Picc. *pp*

Ob. *p cantab.*

E♭ Cl.

Bsn. *pp*

Tpt. *pp*

Tbn.

Perc. (vib.) *Red.*

Hp.

Catherine  
- ing a - round my hand, a - round my

Vn. 1

Vn. 2

Va. *sul pont* *p* *pp*

Vc. 1 *sul pont* *p* *pp*

Vc. 2 *pp*

D.B. *pp*

823

Picc.

Ob.

E♭ Cl.

Bsn.

3 4 4

Tpt.

Tbn.

Perc.

Hp.

Catherine

3 4 4

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

somewhat slower ♩ = 104

826

Picc. *p*

Ob. *pp*

E♭ Cl.

Bsn.

4  
4

5  
4

4  
4

5  
4

Tpt. *p* tktk

Tbn.

Perc.

Hp. *pp*

Catherine *mp*

life!

I

4  
4

5  
4

4  
4

5  
4

Vn. 1 *somewhat slower ♩ = 104*

Vn. 2 *col legno battuta*

Va. *col legno battuta*

Vc. 1 *col legno battuta*

Vc. 2 *col legno battuta*

D.B.

51

830

b.♭

Picc.

Ob.

E♭ Cl.

Bsn.

Tpt.

Tbn.

Perc.

Perc.

Hp.

Catherine

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

5/4

4/4

3/4

4/4

senza sord.

senza sord.

crotales

bowed

mp

(Catherine hides the bottle.)

must

not.

ord. non stacc

ord. non stacc

ord.

ord.

ord.

vib. normale

vib. normale

ord.

ord.

ord.

pp

pp

p

mf > p

mf > p

mf > p

ppp < p > ppp

p

p

p

mf > p

mf > p

mf > p

835 optional cut (either first 3 or all 4 bars) optional repeat **G.P.** 52

Picc. *ppp* *p* *ppp* *f*

Ob. *p* (2nd time *pp*) *f*

E♭ Cl. *f*

Bsn.

Tpt. 4/4 3/4 4/4

Tbn. *mf*

Perc. (crot.)

Hp. *p* (2nd time *pp*) *f*

James (James enters, carrying an open bottle of champagne.) *f* *elated*  
We are saved!

Vn. 1 *ppp* *p* *ppp* *f* 6 6 **G.P.**

Vn. 2 *f* 6 6

Va. *f* 6 6

Vc. 1 *p* (2nd time *pp*) *f* 3

Vc. 2 *p* (2nd time *pp*) *f* 3

D.B. *p* (2nd time *pp*)

840

Picc. *p*

Ob. *p*

E♭ Cl. *p*

Bsn.

Tpt. *p*

Tbn. *p*

Perc.

Hp. *mp*

James *marcato*  
I sold it! An old tramp who had no fear

Vn. 1 *p* 6 6 6 6

Vn. 2 *p* 6 6 6 6

Va. *p* 6 6 6 6

Vc. 1 *p* 3 3

Vc. 2 *p* 3 3

D.B.

3  
4

3  
4

842

Picc. *f* *p*

Ob. *f* *p*

E♭ Cl. *f* *p*

Bsn.

3 4 4

Tpt.

Tbn.

Perc.

Hp. *f* *mp*

(The spell is broken, Catherine is overcome. She covers her face with her hands. James thinks his wife is crying because she is happy and relieved. He puts his arm around her and leads her into a dance.)

James of Hell.

3 4 4

Vn. 1 *f* *p*

Vn. 2 *f* *p*

Va. *f* *p*

Vc. 1 *f* *p*

Vc. 2 *f* *p*

D.B.



844 *to Fl.*

Picc.

Ob.

E♭ Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

Catherine

James

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

*mf*

I can-not\_ cel-eb-

We are saved!

847

Fl.

Ob.

E♭ Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

Catherine

James

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

*p* *mp* *f angrily* *mf*

rate dam-na - tion.\_\_\_\_

I risked my soul\_\_\_\_\_ for love\_

850

Fl.

Ob.

E♭ Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

James

of you. You

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

*mp*

*mf*

*mf*

*ff*

852

Fl.

Ob.

E♭ Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

James

— don't know what it is

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

*mp*

*mp*

*mp*



857

Fl. *p* *f*

Ob. *p* *f*

Eb Cl. *p* *f*

Bsn.

4/4

Tpt. *f* *mf* *p*

Tbn. *f* *mf* *p*

Perc.

Hp.

Catherine  
er - - - - - nal des - - - - - erts,

James  
Et - - - - - er - - - - - nal des - - - - - erts,

Vn. 1

Vn. 2

Va.

Vc. 1 *mf* *f*

Vc. 2 *mf* *f*

D.B. *mf* *f*



861

Fl. *ff* *mp*

Ob. *ff* *f* *mp*

E♭ Cl. *ff* *mp*

Bsn.

Tpt. *p* *f*

Tbn. *f*

Perc.

Hp.

Catherine  
pain. Et - er - nal

James  
pain. Et - er - nal

(Richard appears at the side.)

Vn. 1 *ff* *mf*

Vn. 2

Va.

Vc. 1 *ff* *mf*

Vc. 2 *ff* *mf*

D.B. *ff* *mf*

3/4 4/4 3/2

3/4 4/4 3/2



865

Fl. *fff*

Ob. *fff*

E♭ Cl. *fff*

Bsn.

Tpt. *mf* *fff*

Tbn. *mf* *fff*

Perc.

Hp.

Catherine  
des - - - - - erts.

James  
pain. *p* *ten.*  
Don't you love me?

Vn. 1 *fff* *slow* ♩ = 60 *a tempo* ♩ = 104

Vn. 2 *fff* *p*

Va. *fff* *p*

Vc. 1 *fff sub.p*

Vc. 2 *fff sub.p*

D.B. *fff*

3/2 4/4 3/4 5/4

869 **54**

Fl. *p* *mp*

Ob. *mp*

E♭ Cl. *p*

Bsn. *pp* < *p*

**5**  
**4**

**3**  
**4**

Tpt.

Tbn. cup mute *pp* < *p*

Perc. *crotales* *mp* bowed

Hp.

**5**  
**4**

(Catherine turns away from James.  
James takes a swig of champagne from the bottle.)

(Richard enters, limping and leaning  
on a walking stick for support.  
He looks ill, ragged and bedraggled.  
James opens his arms in welcome.)

**3**  
**4**

Vn. 1 *p*

Vn. 2 *p* *mf*

Va. *p* *mf*

Vc. 1 *p* *mf*

Vc. 2 *p* *mf*

D.B. *p* *mf*

872

Fl.

Ob.

E♭ Cl.

Bsn.

3/4

4/4

3/4

Tpt.

Tbn.

Perc. (crot.)

Hp.

James

(Richard grips James by the arm. He is desperate.)

Friend of my youth, my friend \_\_\_\_\_ for ev - er.

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

a little slower ♩ = 96

876

Fl. *p*

Ob. *p*

E♭ Cl.

Bsn. *pp < p*

Tpt. *p*

Tbn. *p* *pp < p*

Perc. (mute with hand) shaker *p*

Hp. *mp*

Richard *mf*

I have crossed oc - eans\_\_\_\_\_ to find you. I need\_\_\_\_\_ the bot-tle.

4  
4

4  
4

(James tries to pass Richard the champagne, but Richard bats it away. James realises what he meant.)

a little slower ♩ = 96

Vn. 1

Vn. 2

Va.

Vc. 1 *mp* pizz

Vc. 2 *mp* pizz

D.B. *mp* pizz

more urgently ♩ = 120

880

Fl. *mf* *pp*

Ob. *mf* *mp*

E♭ Cl. *mf* *mp*

Bsn. *mp*

Tpt. *mp*

Tbn. *mp*

Perc. *(open)*

Hp. *mp* *mf*

3 4  
4 4

(James raises the champagne bottle to his mouth. Richard clutches at his own head in mental anguish.)

(to Richard) *f*

Catherine *f*

Who are you?

James *mf jubilantly*

The imp is gone, sold, van-ished for ev - er.

3 4  
4 4

more urgently ♩ = 120

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B. *3*

55 slightly slower ♩ = 112

884

Fl. *mp*

Ob. *mp*

E♭ Cl. *mp*

Bsn.

4/4

Tpt.

Tbn.

Perc.

Hp. *mp*

(Richard ignores Catherine and grabs James.)

Richard (to James) *f*

I am dy - ing, des - ire for the

4/4 slightly slower ♩ = 112

Vn. 1 *mp*

Vn. 2 *mp*

Va. *mp*

Vc. 1 *mp* arco 3

Vc. 2 *mp* arco 3

D.B. *mp* arco 3

887

Fl. *pp* *mp*

Ob.

E♭ Cl.

Bsn.

Tpt. *mf marcato*

Tbn. *mf marcato* senza sord.

Perc.

Hp.

Catherine *f* (to James)  
Who is he? Who is he? Who is he?—

Richard  
bot-tle is kil-ling me, is kil-ling me. Des-ire for the bot-tle is kil-ling me. des-

James *f* (to Richard)  
Cham-pagne is med-ic-ine to raise the dead.

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

891

Fl.

Ob.

E♭ Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

Catherine

Richard

James

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

Who is he? Who? Who is he?

ire for the bot - tle is kil - ling me. des - ire  
(James pushes Richard aside and tosses the empty bottle away.)

Cham - pagne is med - ic ine to raise



894 #2

Fl. *mf*

Ob. *mf*

E♭ Cl. *mf*

Bsn.

Tpt. *mf* *f*

Tbn. *mf* *f*

Perc. sus.cymb. *mp*

Hp. *f*

(James staggers towards the boxes to fetch another bottle of champagne, but instead lights on the enchanted bottle. He reels - the realisation of the sacrifice Catherine has made for him shocks him sober.)

Catherine *ff*

Who?

Richard *ff*

is kil - - - ling me.

James *ff*

the dead. Cath - - er - ine!

Vn. 1 *mf* *ff*

Vn. 2 *mf* *ff*

Va. *mf* *ff*

Vc. 1 *mf*

Vc. 2 *mf*

D.B. *mf*

56

slightly slower  $\text{♩} = 104$

898  $\flat$

Fl. *ppp* 5 5

Ob. *ppp* 5 5

E♭ Cl. *ppp* 5 5

Bsn.

Tpt.

Tbn. *p*

Perc. (sus.cymb.)

*p*  $\text{mf}$  *p* *p*  $\text{mf}$  *p*

Hp.

James

You bought it! All

slightly slower  $\text{♩} = 104$

Vn. 1 *sub.p*

Vn. 2 *sub.p*

Va. *sub.p*

Vc. 1

Vc. 2

D.B.

901

Fl. *mf*

Ob.

E♭ Cl.

Bsn.

64

Tpt.

Tbn.

Perc. (sus.cymb.) *pp*

Hp.

(Richard has been caught up in his own pain, but he comes alive at the mention of Catherine's forfeited soul. He grabs her hands.)

Richard *mf*

You own the bot - tle? The imp calls

James

the star - - - ry skies can-not hold my rem-orse.

64

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

904

Fl. *p*

Ob. *p*

E♭ Cl. *p*

Bsn.

6/4 4/4 3/4 2/4

Tpt.

Tbn.

Perc. (sus.cymb.) *mf*

Hp. *f*

Catherine The price is one cent-ime.

Richard me, I sic-ken for want of him.

James Cath - er-ine! Too

Vn. 1 *mf*

Vn. 2 *mf*

Va. *mf*

Vc. 1 *mp* *sfp* *sfp* *sfz* *p*

Vc. 2 *mp* *sfp* *sfp* *sfz* *p*

D.B. *mf* *sfp* *sfp* *sfz* *p*

rit. . . . with energy ♩ = 120

57

908

Fl. *mf p*

Ob. *mf p*

E♭ Cl. *fp*

Bsn.

2/4 3/4 4/4

Tpt.

Tbn.

Perc.

Hp.

Catherine

Richard

James

Vn. 1 *ff* *mf*

Vn. 2 *ff* *mf*

Va. *ff* *mf*

Vc. 1 *sfp* *sfp* *sfz* *mf*

Vc. 2 *sfp* *sfp* *sfz* *mf*

D.B. *sfp* *sfp* *sfz* *mf*

(Richard reaches out and takes the bottle from James. He stares at it with love and dread.)

Too low.

The imp calls me, but the price is too low.

low. Too low. The imp will soon be

rit. . . . with energy ♩ = 120

2/4 3/4 4/4



921

Fl. *p* 5

Ob. *p* 5

E♭ Cl. *p* 5

Bsn.

Tpt.

Tbn. *mf*

Perc.

Hp.

Catherine  
I will not sell it yet. I will not sell it yet.

James  
*pleading*  
I love you, Cath - er - ine.

Vn. 1 *p*

Vn. 2 *p*

Va.

Vc. 1

Vc. 2

D.B.

Detailed description: This page of a musical score covers measures 921 to 924. It features a woodwind section with Flute, Oboe, E♭ Clarinet, and Bassoon, each playing a melodic line with a dynamic of *p* and a fingering of 5. The Trombone part has a dynamic of *mf*. The vocal soloists, Catherine and James, have lyrics: Catherine: "I will not sell it yet. I will not sell it yet." James: "I love you, Cath - er - ine." The string section (Violins 1 & 2, Viola, Violoncello 1 & 2, and Double Bass) provides accompaniment with a dynamic of *p*. The score includes various musical notations such as slurs, accents, and triplets.

a little slower ♩ = 104

926

Fl.

Ob.

E♭ Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

Catherine

James

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

There is a wish I want to make. The imp will soon be

I love you, Cath-er ine. I will make the jour-ney in stead.

*p*

*pizz*

*p*

*f*

a little slower ♩ = 104

9/8

3/4

9/8

3/4



rit. . . . . more broadly ♩ = 88

moving towards. . . . .

58

932

Fl. *mp* *f* *mp*

Ob. *mp* *f* *mp*

E♭ Cl. *mp* *f* *mp*

Bsn. *f* *mp*

Tpt. *p* *f* *mp*

Tbn. *f* *mp*

Perc.

Hp. *f*

Catherine  
free. . . . . What wic-ked-ness, . . . . . what fur . . . . .

Vn. 1 *f* *mp*

Vn. 2 *f* *mp*

Va. *mp* *mf* *f* *mp*

Vc. 1 *mp* *mf* *f* *mp*

Vc. 2 *f* *mp*

D.B. *f* *mp*

3/4 5/4

3/4 5/4

*ff* with intoxicated admiration

arco

**a little faster** ♩ = 92 **rit.** . . . . . **a tempo** ♩ = 92

938

Fl. *f* *mp* *mp* *p* *leggero* 3 3 3

Ob. *f* *mp* *mp* *p* *leggero* 3 3 3

E♭ Cl. *f* *mp* *p*

Bsn. *f* *p* *p*

5/4 4/4 3/4

Tpt. *f* *p* *p*

Tbn. *f* *p*

Perc.

Hp.

Catherine - y!

5/4 **a little faster** ♩ = 92 4/4 **rit.** . . . . . 3/4 **a tempo** ♩ = 92

Vn. 1 3 3 3 *f* 3 3 3 3 3 3 3 3 *p*

Vn. 2 3 3 3 *f* 3 3 3 3 3 3 3 3 *p*

Va. 3 3 *f* 3 3 3 3 3 3 3 3 *p*

Vc. 1 *f* *p*

Vc. 2 *f* *p*

D.B. *f* *p*

942

Fl. *pp* 3 3 3 3 3 3 3 3 3

Ob. *pp* 3 3 3 3 3 3 3 3 3

E♭ Cl. *pp*

Bsn. *pp*

Tpt. *pp*

Tbn. *pp* 3 3

Perc.

Hp.

Catherine *mp* more soberly  
This curse has haunt-ed us too long, It will end with me.\_\_\_\_

Richard *mf*  
Can you hear the imp?\_\_\_\_

(Richard takes a step towards Catherine.  
He puts a hand on her shoulder.)

2/4 3/4

Vn. 1 3 3 3 3 3 3 3 3

Vn. 2 3 3 3 3 3 3 3 3

Va. 3 3 3 3 3 3 3 3 3

Vc. 1 3 3 3 3 3 3 3 3

Vc. 2 3 3 3 3 3 3 3 3

D.B. 3 3 3 3 3 3 3 3 3

948

Fl.

Ob.

E♭ Cl.

Bsn.

Tpt.

Tbn.

Perc. crotales

Hp.

Richard

James

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

*ppp*

*ppp*

*ppp*

*p*

*p*

*mp*

*p*

*p*

*p dolce*

*p dolce*

*pp*

*pp*

*pp*

*pp*

3/4

4/4

3

4

bowed

xyl

Does it call you?

(James has a centime in his hand. He holds it out to Catherine.)

My

allarg. . . . moving towards. . . a tempo ♩ = 92

954

Fl.

Ob.

E♭ Cl.

Bsn.

Tpt.

Tbn.

Perc. (crot.)

Hp.

Catherine

James

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

*mp*

*p*

*pp*

2/4 4/4 3/4

2/4 4/4 3/4

I could wish \_\_\_\_\_ for a child.

love, my love. Sell it to me \_\_\_\_\_ my love.

very quickly ♩ = 144

60

Fl.

Ob.

E♭ Cl.

Bsn.

Tpt.

Tbn.

Perc. (crot.)

Perc. side drum rim shot

Hp.

Catherine

Richard *mf* That storm - y night I forced

James My love, my love.

Vn. 1 *pp* very quickly ♩ = 144 sul pont *fmp* *pp*

Vn. 2 sul pont *fmp* *pp*

Va. *pp* sul pont *mp* *f* *fmp* *pp*

Vc. 1 *p* *mp* *f* *p*

Vc. 2 *p* *mp* *f* *p*

D.B. *p* *mp* *f* *p*

4/4 3/4

969

Fl. *ff* *5* *p*

Ob. *ff*

E♭ Cl. *mp* *p* *mf* *p*

Bsn. *mp* *p* *mf* *p*

Tpt. *f*

Tbn.

Perc.

Hp.

Richard  
 you \_\_\_\_\_ on \_\_\_\_\_ though \_\_\_\_\_ you want - ed to go back.

Vn. 1 *mp* *pp* *mf* *pp* *mp*

Vn. 2 *mp* *pp* *mf* *pp* *mp*

Va. *mp* *pp* *mf* *pp* *mp*

Vc. 1 *mp* *p* *mf* *p*

Vc. 2 *mp* *p* *mf* *p*

D.B. *mp* *p* *mf* *p*

973

Fl. *mf* *ff*

Ob. *mf* *ff*

E♭ Cl. *mf* 3 3 3 3 3 3 3 3 3 3 *ff*

Bsn. *mf* *ff*

Tpt. flz *mp* *ff*

Tbn.

Perc.

Hp. *mf* *f*

Catherine *angrily* *ff marcato*  
Who are you?

Vn. 1 *ord.* *mf* *ff*

Vn. 2 *ord.* *mf* *ff*

Va. *ord.* *mf* *ff*

Vc. 1 *mf*

Vc. 2 *mf* *ff*

D.B. *mf* *ff*

4  
4

4  
4



more agitated (♩ = 168)

977

Fl. *mf* *f*

Ob. *mf* *f*

E♭ Cl. *mf* *f*

Bsn. *mf* *f*

4/4 3/4 6/4 4/4

Tpt. *mf* *f*

Tbn.

Perc. sus.cymb. *p* *f*

Hp.

Catherine *agitated, freely*  
The one who start-ed all\_

Richard *ff*  
I am Rich - ard.

4/4 3/4 6/4 more agitated (♩ = 168) 4/4

Vn. 1 *mf* *f*

Vn. 2 *mf* *f*

Va. *mf* *f*

Vc. 1 *ff* *mf* *f*

Vc. 2 *mf* *f*

D.B. *mf* *f*

**a tempo** ♩ = 144

982

Fl. *f* *mp*

Ob. *f* *mp*

E♭ Cl. *f* *mp*

Bsn. *f* *mp*

Tpt. *mf* *mp*

Tbn. *mp*

Perc.

Hp.

Catherine

4/4 3/4

4/4 3/4

*f* *mp*

*f* *mp*

*f* *mp*

*f* *mp* *mp*

*f* *mp*

*f* *mp*

*f* *mp*

(It starts to rain. Richard puts out a hand to feel the raindrops, raising his face to the sky and letting the water run down it.)

this?

**a tempo** ♩ = 144

Vn. 1 *f* *mp*

Vn. 2 *f* *mp*

Va. *f* *mp*

Vc. 1 *f* *mp* *mp*

Vc. 2 *f* *mp*

D.B. *f* *mp*

61

985

Fl. *ff*

Ob. *ff* *mf*

E♭ Cl. *ff* *p* *mf*

Bsn. *ff* *p* *mf*

Tpt. *ff* *mf*

Tbn. *ff*

Perc.

Hp.

Richard

(Richard looks at Catherine.)

*f*

How might my life have been?—

Vn. 1 *ff* *fmp* *pp* *fmp* *pp*

Vn. 2 *ff* *fmp* *pp* *fmp* *pp*

Va. *ff* *fmp* *pp* *fmp* *pp*

Vc. 1 *ff* *f* *p* *mf*

Vc. 2 *ff* *p* *mf*

D.B. *ff* *p* *mf*

989

Fl. *f* 3 *mf* 3 3

Ob. 3 *mf* 3 3

E♭ Cl. 3 *p* 3 3

Bsn. 3 *p* 3 *mf* 3 3

Tpt. *f*

Tbn. *f*

Perc. side drum *p*

Hp.

Richard *f*  
If I had nev - er met the imp,

Vn. 1 *mf* 3 *p* *fmp* 3 *pp* *fmp* 3 *pp* *fmp*

Vn. 2 *mf* 3 *p* *fmp* 3 *pp* *fmp* 3 *pp* *fmp*

Va. *mf* 3 *p* *fmp* 3 *pp* *fmp* 3 *pp* *fmp*

Vc. 1 3 *p* 3 *mf* 3 3

Vc. 2 3 *p* 3 *mf* 3 3

D.B. 3 *p* 3 *mf* 3 3

993

Fl.

Ob.

E♭ Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

Richard

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

de - - voured his

4  
4

4  
4

*pp* *p* *mp* *f* *p*

ord.

3 3 3

6 6 6

995

Fl. *mf* 3 3 3 3 3 6

Ob. *mf* 3 3 3 3 3 6

E♭ Cl. 3 *mf* 3 6

Bsn. 3 3 3 3 3 3 3 3 3

Tpt. *mf* 3 3 4

Tbn. *mf*

Perc.

Hp.

Richard  
wish - - - es? I could

Vn. 1 *mf* 3 *p* 6 6 6 6 6 6 3 *mf* 3 *p*

Vn. 2 *mf* 3 *p* 6 6 6 6 6 6 3 *mf* 3 *p*

Va. *mf* 3 *p* 6 6 6 6 6 6 3 *mf* 3 *p*

Vc. 1 3 3 3 3 3 3 3 3

Vc. 2 3 3 3 3 3 3 3 3

D.B. 3 3 pizz 3 3 3

998

Fl.

Ob.

E♭ Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

Richard

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

4  
4

mf

mp

f

flz

be a - - - live

mp

f

mp

f

mp

f

arco





62

1005

Fl. *mf* 3

Ob. *mf* 3

E♭ Cl. *mf* 3

Bsn. *ff* *mf* 3

Tpt. *ff*

Tbn. *ff*

Perc.

Hp. *ff* *f* bisbigl. gliss.

Richard I am

James

Vn. 1 *ff* *f* 3

Vn. 2 *ff* *f* 3

Va. *ff* *f* 3

Vc. 1 *ff* *f* 3

Vc. 2 *ff* *f* 3

D.B. *ff* *f* 3

7  
8

7  
8

1009

Fl. *f* *ff*

Ob. *f* *ff*

E♭ Cl. *f* *ff*

Bsn. *f* *ff*

Tpt. *f*

Tbn. *f*

Perc.

Hp. *ff* *sim.*

Richard *marcato* a dead man. (Richard smiles at James. He reaches into his pocket and takes out a small centime.)

Vn. 1 *ff*

Vn. 2 *ff*

Va. *ff*

Vc. 1 *ff*

Vc. 2 *ff*

D.B. *ff*

7/8 3/4

1012

Fl. *ff* 5 3 *f*

Ob. *ff* 5 3 *f*

E♭ Cl. *ff* 5 3 *f*

Bsn. *ff* 3

Tpt. 6 6

Tbn. 6 6

Perc. tam tam *p*

Hp. flutter gliss. *p cresc.*

(Richard offers the coin to Catherine. It catches the light, blinking brightly - salvation and damnation. Catherine hesitates, then takes the money and puts the bottle down.)

Vn. 1 3 *p* *8va*

Vn. 2 3 *p*

Va. 3 *p*

Vc. 1 3 *p*

Vc. 2 3 *p*

D.B. 3 *p*

1016

Fl. *ff*

Ob. *ff*

E♭ Cl. *ff*

Bsn. *fff*

Tpt. *ff* *flz* *fff*

Tbn. *ff* *flz* *fff*

Perc. (tam tam)

Hp. *fff*

Vn. 1 *fff*

Vn. 2 *fff*

Va. *fff*

Vc. 1 *fff*

Vc. 2 *fff*

D.B. *fff*

Detailed description: This page of a musical score covers measures 1016 through 1019. The woodwind section (Flute, Oboe, E-flat Clarinet, Bassoon) plays melodic lines with accents and slurs, starting at a fortissimo (*ff*) dynamic and reaching fortississimo (*fff*) by measure 1019. The brass section (Trumpets and Trombones) features rhythmic patterns of sixteenth notes, with the Trombones playing a sixteenth-note triplet in measure 1019. The Percussion part includes a tam tam instrument. The Harp part has a sustained chord that becomes fortississimo (*fff*) in measure 1019. The string section (Violins 1 & 2, Viola, Violoncello 1 & 2, and Double Bass) plays a consistent rhythmic pattern of sixteenth notes throughout, all at a fortississimo (*fff*) dynamic. The score is written in 2/4 time and includes various performance markings such as accents, slurs, and dynamic changes.

1020

Fl. *f* *p*

Ob. *f* *p*

E♭ Cl. *f* *p*

Bsn. *mf*

Tpt. ord. *p*

Tbn. ord. *p*

Perc. (tam tam) *ff*

Hp.

Vn. 1 <sup>(8)</sup>

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

1025

Fl.

Ob.

E♭ Cl.

Bsn.

*p* *pp*

Hp.

flutter gliss.

*p* *pp*

(Richard picks the bottle up. He looks at it, then at Catherine. He turns his gaze back to the bottle.)

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

*p*

1029

63

Perc.

sus.cymb.

soft beaters

Richard

*mp* transfigured

*pp*

I wish Catherine and James a

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

*p*

1034

Fl. *p* 3 3 3 3

Ob. *p*

E♭ Cl. *p*

Bsn. *p*

Tpt. *mp* 3

Tbn.

Perc. (sus.cymb.)

Hp.

Catherine *f* 3  
A child to love!

Richard  
health - - - y child.

James *f* 3  
Take it back!

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

(Catherine touches her tummy in wonder. James sinks to the ground.)

1039

Fl.

Ob.

E♭ Cl.

Bsn.

Tpt.

Tbn.

Perc. (sus.cymb.)

Hp.

Catherine

James

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

Good can-not come from ev - - - il.



64

1044

Fl. *f* *mf*

Ob. *f* *mf*

E♭ Cl. *f* *mf*

Bsn. *f* *mf*

Tpt. *f*

Tbn. *flz* *mp*

Perc. (sus.cymb.)

Hp. *mf*

James

Vn. 1 *f* *mf* *loco*

Vn. 2 *f* *mf* *loco*

Va. *f* *mf*

Vc. 1 *f* *mf*

Vc. 2 *f* *mf*

D.B. *f* *mf*

(Richard looks from one to the other. He smiles and uncorks the bottle. He clamps his lips around the neck of the bottle and tips his head back. It is a struggle, but he manages to force its contents down. James and Catherine watch, horrified. Richard falls to the ground clutching his throat.)

1048

Fl. *ff* *fff* *ff*

Ob. *ff* *fff*

E♭ Cl. *ff* *fff*

Bsn. *ff*

Tpt. *ff* *fff*

Tbn. *ff*

Perc. *ff* glock.

Hp. *f*

Vn. 1 *ff* *fff*

Vn. 2 *ff* *fff*

Va. *ff* *fff*

Vc. 1 *ff*

Vc. 2 *ff*

D.B. *ff*

Musical score for orchestra, measures 1053-1056. The score includes parts for Flute (Fl.), Oboe (Ob.), Eb Clarinet (Eb Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc. (glock.)), Harp (Hp.), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Double Bass (D.B.).

Measure 1053 starts with a key signature change to two sharps (F# and C#) and a common time signature (C). The flute part is marked with a dynamic of *fff*. The woodwinds (oboe, clarinet, bassoon, trumpet, trombone) enter with *ff* dynamics. The percussion part features a rhythmic pattern of eighth notes, marked "(glock.)". The harp part is mostly silent, with a brief *ff* chord in measure 1056. The strings (violin 1, violin 2, viola, cello 1, cello 2, double bass) play a rhythmic pattern of eighth notes, with dynamics ranging from *ff* to *fff*.

Measure 1054 continues the woodwind and string parts. The flute part is marked with a dynamic of *fff*. The woodwinds (oboe, clarinet, bassoon, trumpet, trombone) are marked with *ff* dynamics. The percussion part is silent. The harp part is silent. The strings (violin 1, violin 2, viola, cello 1, cello 2, double bass) are marked with *ff* dynamics.

Measure 1055 continues the woodwind and string parts. The flute part is marked with a dynamic of *fff*. The woodwinds (oboe, clarinet, bassoon, trumpet, trombone) are marked with *ff* dynamics. The percussion part is silent. The harp part is silent. The strings (violin 1, violin 2, viola, cello 1, cello 2, double bass) are marked with *ff* dynamics.

Measure 1056 concludes the woodwind and string parts. The flute part is marked with a dynamic of *fff*. The woodwinds (oboe, clarinet, bassoon, trumpet, trombone) are marked with *ff* dynamics. The percussion part is silent. The harp part is silent. The strings (violin 1, violin 2, viola, cello 1, cello 2, double bass) are marked with *ff* dynamics.

Measure 1053 includes a rehearsal mark "1053".

Measure 1056 includes a rehearsal mark "8va" pointing to a high note in the harp part.

Measure 1056 includes a rehearsal mark "2/4" and "3/4" indicating the time signature change.

1058

Fl.

Ob.

E♭ Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

3/4

3/4

ff hit strings

strum with back of hands sim.

8va

James rushes to Catherine's side. They hold each other protectively. Richard convulses, then lies still.

slightly more relaxed ♩ = 128

65

1063

Fl.

Ob.

E♭ Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

glock.

*p*

*pp*

*pp* bisbig.

3

3

4

4

3

3

3

4

4

3

3

4

4

3

slightly more relaxed ♩ = 128

(The rain stops. The sky lightens.  
Catherine touches her belly again.)

1068 (glock.)

Perc. *pp*

Hp. *pp*

Vn. 1 *pp* 3 3 3 3 3 3

Vn. 2 *pp*

Va. *pp*

Vc. 1 *pp*

Vc. 2 *pp*

D.B. *pp*



1070

Fl. *pp dolce*

Perc. (glock.) *pp*

Hp. *pp*

Catherine *p dolce*  
Some - thing moves.

Vn. 1 3 3 3 3 3 3

Vn. 2 3 3 3 3 3 3

Va. 3 3 3 3 3 3

Vc. 1 3 3 3 3 3 3

Vc. 2 3 3 3 3 3 3

D.B. *pp*

4  
4  
4  
4

1072

Fl.

Ob.

Perc. (glock.)

Hp.

Catherine

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

*pp dolce* < *poco* >

4/4 3/2 4/4

1075

Perc. (glock.)

Hp.

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.

*ppp*

4/4

1078 (glock.)

Perc.

Hp.

Vn. 1

Vn. 2

Va.

Vc. 1

Vc. 2

D.B.



1081 (glock.)

Perc.

(Blackout)





