

WEBBER MUSIC 200701

John Webber

THE TEMPEST

Opera in five Acts after William Shakespeare

WEBBER MUSIC 200701

John Webber

William Shakespeare

THE TEMPEST

text abbreviated from the original by the composer

CHARACTERS

ALONSO, *King of Naples*
SEBASTIAN, *his brother*
PROSPERO, *The right duke of Milan*
ANTONIO, *his brother, the usurping Duke of Milan*
FERDINAND, *son to the King of Naples*
GONZALO, *an honest old counsellor*
CALIBAN, *a savage and deformed slave*
TRINCULO, *a Jester*
STEFANO, *a drunken Butler*
MASTER of a Ship
BOATSWAIN
MIRANDA, *Daughter to Prospero*
ARIEL, *an airy Spirit*
IRIS, *presented by a spirit*
CERES, *presented by a spirit*
JUNO, *presented by a spirit*
Chorus of Sprites
Nymphs and Reapers, *Dancers*

SCENE

The Sea, with a Ship; afterwards an Island

ORCHESTRA

2 Flutes
2 Oboes
2 Clarinets in B flat
2 Bassoons
2 Horns in F
Timpani
Violins I
Violins II
Violas
Cellos
Double basses

THE TEMPEST

opera in five acts after William Shakespeare

John Webber
200701

ACT I scene i

on a ship at sea during a storm

Menacingly, $\text{♩} = 60$ CURTAIN

Musical score for the opening of Act I scene i, featuring woodwinds and strings. The score is in 3/2 time and begins with a *ff* dynamic. The woodwind section includes Flutes, Oboes, Clarinets (B \flat), Bassoons, and Horns (F). The string section includes Violin I, Violin II, Viola, Cello, and Double Bass. The Timpani part features a rhythmic pattern of eighth notes with accents and a triplet. The woodwinds and strings play sustained notes and rhythmic patterns, with the strings providing a driving accompaniment. The score is marked with *ff* dynamics throughout.

This musical score is for a piece titled "webmus 0701 Tempest". It is a full orchestral score with the following instruments and parts:

- Flute (Fl.):** Two staves, both of which are silent throughout the piece.
- Oboe (Ob.):** Two staves, both of which are silent throughout the piece.
- Clarinet (Cl.):** Two staves, both of which are silent throughout the piece.
- Bassoon (Bs.):** Two staves, both of which are silent throughout the piece.
- Horn (Hn.):** Two staves, both of which are silent throughout the piece.
- Timpani (Timp.):** One staff, which is silent throughout the piece.
- Violin I (Vl.I):** One staff, playing a melodic line with accents.
- Violin II (Vl.II):** One staff, playing a melodic line with accents.
- Viola (Va.):** One staff, playing a melodic line with accents.
- Violoncello (Vc.):** One staff, playing a melodic line with accents.
- Double Bass (Db):** One staff, playing a melodic line with accents.

The score is divided into four measures. The first measure is marked with a "7" above the staff. The second measure contains the instruction "Enter: Master & Bosun". The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one flat (B-flat), and the time signature is 4/4.

The score is divided into several systems. The first system includes woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn), Timpani, and Bassoon. The second system features the vocal soloists: Mast. (Master), Mast. (Bo - sun!), and Mast. (Good, speak to the ma - ri ners: fall ____ to't, yare ly,). The third system includes strings (Violin I, Violin II, Viola, Violoncello, Double Bass) and a second Bassoon part. The score is written in 3/4 time and includes dynamic markings such as *p* (piano) and *ff* (fortissimo). The vocal parts are in bass clef, while the instrumental parts are in various clefs (treble and bass). The woodwinds and strings play a rhythmic accompaniment, while the vocal soloists deliver the lyrics.

15

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Bos.

Mast.

15

VI.I

VI.II

Va.

Vc.

Db

Enter: Mariners

Exit: Master

Heigh, my hearts!

or we run our-selves a-ground: bes tir, be-stir.

19

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Bos.

cheer-ly, cheer-ly, my hearts!

yare, yare!

Take in the top - sail. Tend to the mas-ter's

19

VI.I

VI.II

Va.

Vc.

Db

24

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Bos.

whist - le. Blow, ___ till thou burst thy wind, if room e-nough!

Alon.

Good bo-sun, have care. Where's the

Detailed description: This block contains the musical score for the woodwind and percussion sections of a scene. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Timpani (Timp.). The woodwinds have melodic lines with various ornaments and dynamics. The percussion parts are mostly rests, with some timpani rolls and bass drum activity. The Bassoon (Bos.) part includes the lyrics: "whist - le. Blow, ___ till thou burst thy wind, if room e-nough!". The Alto (Alon.) part has the lyrics: "Good bo-sun, have care. Where's the".

24

VI.I

VI.II

Va.

Vc.

Db

Detailed description: This block contains the musical score for the string and solo voice sections. It includes staves for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The strings play a rhythmic accompaniment with some melodic movement. The Soloist (Alon.) part continues the lyrics from the previous block: "Good bo-sun, have care. Where's the".

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ant.

Bos.

Where is the mas-ter, bo-sun?

I pray now, keep be - low. Do you not hear him? You mar our la-bour: keep your

Alon.

28 mas-ter?

VI.I

VI.II

Va.

Vc.

Db

32

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Gonz.

Bos.

ca-bins:

32

VI.I

VI.II

Va.

Vc.

Db

Good, yet re-mem - ber whom thou hast a - board. *Bosun: Exit*

None that I more love than my - self.

35

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Gonz.

I have great com - fort from this fel - low: me-thinks he

35

VI.I

VI.II

Va.

Vc.

Db

38

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Gonz.

hath no drown ing mark u - pon him; his com - ple xion is per - fect gal lows. Stand fast, good Fate,

Detailed description: This block contains the musical score for the woodwind section and timpani. It consists of ten staves. The Flute (Fl.) and Clarinet (Cl.) staves are mostly empty, with a few notes in the fifth measure. The Oboe (Ob.) and Bassoon (Bs.) staves have melodic lines starting in the fifth measure. The Horns (Hn.) are empty. The Timpani (Timp.) staff has a simple rhythmic pattern. The Gong (Gonz.) staff has a complex melodic line. The lyrics are written below the Gong staff.

38

VI.I

VI.II

Va.

Vc.

Db.

Detailed description: This block contains the musical score for the string section. It consists of five staves. The Violin I (VI.I) and Violin II (VI.II) staves have melodic lines. The Viola (Va.) staff has a melodic line. The Violoncello (Vc.) and Double Bass (Db.) staves have a rhythmic accompaniment. The lyrics are written below the Gong staff from the previous block.

43

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Gonz.

to his hang - ing: make the rope of his des-ti ny our cab-le, for our own doth lit tle ad-van tage.

43

VI.I

VI.II

Va.

Vc.

Db.

Detailed description: This page of a musical score for the opera 'The Tempest' (webmus 0701) covers measures 43-46. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Horn (Hn.). The percussion section includes Timpani (Timp.). The string section includes Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The vocal part is for Gonzales (Gonz.). The vocal line includes the lyrics: "to his hang - ing: make the rope of his des-ti ny our cab-le, for our own doth lit tle ad-van tage." The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The woodwinds and strings play melodic and harmonic accompaniment, while the voice part carries the main melody and lyrics.

48

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Bos.

*Exeunt: Alonso, Gonzalo,
Sebastian, Antonio
Re-enter: Bosun*

p *mf* *f* *ff*

A cry within

Down with the top - mast! yare! lo-wer, lo - wer! Bring her to try with main-course. A

48

VI.I

VI.II

Va.

Vc.

Db.

52

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Bos.

52

VI.I

VI.II

Va.

Vc.

Db.

ff

*Re-enter Sebastian
Antonio & Gonzalo*

plague u-pon this how ling! they are lou-der than the wea ther or our of-fice. Yet a gain! what

pizz.

56

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Bos.

do you here? Shall we give o'er and drown? Have you a mind to sink?

56

VI.I

VI.II

Va.

Vc. *arco*

Db *arco*

Detailed description: This page of a musical score for 'Tempest' (webmus 0701) covers measures 56 and 57. The score is arranged for a full orchestra and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Horns (Hn.). The brass section includes Trombones (Bos.) and Timpani (Timp.). The string section includes Violins I (VI.I), Violins II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db). The vocal soloist part is written in the bass clef. The lyrics for the vocal part are: 'do you here? Shall we give o'er and drown? Have you a mind to sink?'. The score features various musical notations such as treble and bass clefs, time signatures, notes, rests, and dynamic markings like 'arco' for the strings. The page number '56' is indicated at the top left and middle left of the score.

58

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ant.

Seb.

Bos.

58

VI.I

VI.II

Va.

Vc.

Db.

Hang, cur! hang, you whore-son, in-so-lent noise-mak-er! We—

A pox o' your throat, you baw-ling, blas-phe-mous, in-cha-ri-ta-ble dog!

Work you

61

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ant.

Gonz.

Bos.

61

VI.I

VI.II

Va.

Vc.

Db.

— are less a-fraid to be drowned than thou

I'll war rant him for drown ing; though the ship were no

then.

Detailed description: This is a page of a musical score for the opera 'The Tempest'. The score is divided into two systems. The first system includes woodwinds (Flute, Oboe, Clarinet, Bassoon, Horns), Timpani, and vocal soloists (Antonio and Gonzalo). The second system includes strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The vocal parts have lyrics in English. The woodwinds and strings have complex rhythmic patterns. The vocal parts are in a dramatic style. The page number 61 is indicated at the beginning of each system.

65

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Gonz.

Bos.

65

VI.I

VI.II

Va.

Vc.

Db.

stron - ger than a nut-shell and as leak - y as an un stanch ed wench.

Lay her a - hold, a - hold! set her two

69

Fl.
Ob.
Cl.
Bs.
Hn.

Timp.

Bos.

cour - ses off to sea a - gain; lay her off.

69

VI.I
VI.II
Va.
Vc.
Db.

73

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ant.

Seb.

Gonz.

Bos.

Alon.

Mast.

73

VI.I

VI.II

Va.

Vc.

Db.

All lost! to prayers,

All lost! to prayers,

All lost! to prayers,

All lost! to prayers,

What, must our mouths be

All lost! to prayers,

All lost! to prayers,

77

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ant.

Seb.

Gonz.

Bos.

Alon.

Mast.

77

VI.I

VI.II

Va.

Vc.

Db.

to prayers! all lost!

to prayers! all lost!

The king and prince at prayers! let's as - sist them,

cold?

to prayers! all lost!

to prayers! all lost!

81

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ant. *Antonio: Exit*

Seb. We are merel-y chea - ted of our lives by drun kards: Let's all sink with the king.

Gonz. I'm out of pa tience. Let's take

Bos. All lost! to prayers, We split, we split!

Alon. All lost! to prayers, We split, we split!

Mast. All lost! to prayers, We split, we split!

81

VI.I

VI.II

Va.

Vc.

Db

ff

ff

ff

85

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Seb.

Gonz.

Bos.

Alon.

Mast.

85

Vl.I

Vl.II

Va.

Vc.

Db

leave of him. Sebastian Exit

All lost! to prayers, Fare well, my wife and chil dren!

All lost! to prayers, Fare well, my wife and chil dren!

All lost! to prayers, Fare well, my wife and chil dren!

All lost! to prayers, Fare well, my wife and chil dren!

All lost! to prayers, Fare well, my wife and chil dren!

ff

ff

ff

f

> > > >

>> >> >

90

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Gonz.

Now would I give a thousand fur longs of sea for an ac-re of bar ren ground,

90

VI.I

VI.II

Va.

Vc.

Db

The image shows a page of a musical score for the opera 'The Tempest'. It is page 90 of the score. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Timpani (Timp.), and Soloist (Gonz.). The soloist part has the lyrics: "Now would I give a thousand fur longs of sea for an ac-re of bar ren ground,". The score includes various musical notations such as notes, rests, and dynamics. A 'ff' (fortissimo) dynamic is marked under the Timpani part towards the end of the page. The page number '90' appears at the top left and above the first staff of the string section.

97

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Gonz.

VI.I

VI.II

Va.

Vc.

Db.

mf

mp

ff

long heath, brown furze, a - ny thing. The wills a - bove be done! but I _____

104

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Gonz.

Gonzalo: Exit

Scene Change

— would fain die a dry death.

104

VI.I

VI.II

Va.

Vc.

Db

114

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

114

VI.I

VI.II

Va.

Vc.

Db.

p

p

p

ACT I scene ii

Adagio, ♩ = 84

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds: Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Bs.), and Horns (Hn.), each with two staves. Below these is the Timpani (Timp.) part. The vocal line is for the Mirror (Mir.), with lyrics: "If by your art, my dear - est fa - ther,". The string section consists of Violins I (VI.I), Violins II (VI.II), Violas (Va.), Cellos (Vc.), and Double Basses (Db.). The Violin parts feature a melodic line with a *p* dynamic marking. The woodwinds and strings are mostly silent, indicated by rests.

5

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

5

VI.I

VI.II

Va.

Vc.

Db.

pp

pp

pp

pp

pp

pp

you have Put the wild wa - ters in this roar, al - lay them. O, I have suf-fered

piu mosso, $\text{♩} = 104$

10

accel.

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

With those that I saw suffer: a brave ves-sel, Who had, no doubt, some

VI.I

VI.II

Va.

Vc.

Db.

pp

p

pp

pp

pp

pp

16

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

no - ble crea-ture in her, Dash'd all to pie-ces. O, the cry did knock A-gainst my ve-ry heart. Poor souls, they

VI.I

VI.II

Va.

Vc.

Db

a tempo, ♩ = 84

21

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

perish'd. O, woe the day!

Pros.

Be col - lec - ted: No more a - maze - ment: There's no harm done. No harm.

21

VI.I

p

VI.II

p

Va.

Vc.

Db

26

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Detailed description: This block contains the musical notation for woodwinds and percussion. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Timpani (Timp.). The woodwinds have rests for the first three measures. In measure 4, the Flute and Clarinet play a half note G4 (marked *pp*), and the Bassoon plays a half note G3 (marked *pp*). In measure 5, the Flute and Clarinet play a half note A4 (marked *pp*), and the Bassoon plays a half note F3 (marked *pp*). The timpani part has rests throughout.

Pros.

I have done no-thing but in care of thee, my daugh-ter, who Art ig - no rant of what thou

Detailed description: This block shows the vocal line for Prospero. The melody starts on a half note G2, followed by quarter notes F2, E2, D2, C2, B1, A1, G1, and a half note F1. It then moves to a half note G1, followed by quarter notes A1, B1, C2, D2, E2, F2, G2, and a half note G2. The lyrics are: "I have done no-thing but in care of thee, my daugh-ter, who Art ig - no rant of what thou".

26

VI.I

VI.II

Va.

Vc.

Db.

Detailed description: This block contains the musical notation for strings. It includes staves for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). VI.I and VI.II play a continuous eighth-note accompaniment. VI.I starts on a half note G4 (marked *pp*) in measure 4. VI.II starts on a half note G4 in measure 4. Va. has rests for the first three measures, then plays a half note G2 (marked *pp*) in measure 4. Vc. and Db. have rests throughout.

31

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

Pros.

31

VI.I

VI.II

Va.

Vc.

Db.

pp

pp

pp

More to know Did ne - ver med - dle with my thoughts.

art, nought know - ing Of whence I am, 'Tis

35

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

time I should in-form thee far-ther. Lend thy hand, And pluck my ma-gic gar-ment from me. So: Lie there, my

35

VI.I

VI.II

Va.

Vc.

Db

p

p

42

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bs. *pp*

Hn. *pp*

Timp.

Pros. *pp*

art. Wipe thou thine eyes; have com - fort. The dire - ful

Detailed description: This block contains the musical score for measures 42 through 46. It features staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Timpani (Timp.). The woodwinds enter in measure 43 with a *pp* dynamic. The Bassoon part includes a *pp* dynamic marking. The Horn part includes a *pp* dynamic marking. The Timpani part is mostly silent. The Prosody part includes the lyrics: "art. Wipe thou thine eyes; have com - fort. The dire - ful".

42

VI.I *pp*

VI.II *pp*

Va. *pp*

Vc. *pp*

Db

Detailed description: This block contains the musical score for measures 42 through 46 for the string section. It features staves for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The strings enter in measure 43 with a *pp* dynamic. The Violin I part includes a *pp* dynamic marking. The Violin II part includes a *pp* dynamic marking. The Viola part includes a *pp* dynamic marking. The Violoncello part includes a *pp* dynamic marking. The Double Bass part includes a *pp* dynamic marking.

48

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Detailed description: This block contains the musical notation for woodwinds and percussion. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Timpani (Timp.). The woodwinds have various rests and notes, with the Clarinet and Bassoon playing a melodic line in the second measure. The percussion part is mostly rests.

Pros.

spec-ta-cle of the wreck, which touch'd The very vir - tue of com pas-sion in thee, I have with such pro-

Detailed description: This block contains the vocal line for the Prospector (Pros.). The lyrics are: "spec-ta-cle of the wreck, which touch'd The very vir - tue of com pas-sion in thee, I have with such pro-". The music features a triplet of eighth notes in the first measure and another triplet in the fourth measure.

48

VI.I

VI.II

Va.

Vc.

Db

pp

pp

pp

Detailed description: This block contains the musical notation for strings. It includes staves for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The strings play a sustained harmonic accompaniment. Dynamic markings of *pp* (pianissimo) are present for the Viola, Violoncello, and Double Bass parts.

52

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Detailed description: This block contains the musical notation for woodwinds and percussion. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Timpani (Timp.). The woodwinds have various rests and notes, with the Clarinet and Bassoon playing sustained notes in the second measure. The Horns play a short melodic phrase in the second measure. The Timpani part is mostly rests.

Pros.

vi - sion in mine art So safe ly or - dered that there is no soul No, not so much per - di - tion as an hair Be -

Detailed description: This block contains the vocal line for the Prospector (Pros.). The lyrics are: "vi - sion in mine art So safe ly or - dered that there is no soul No, not so much per - di - tion as an hair Be -". The music is in a bass clef and features a mix of quarter and eighth notes.

52

V.I.

V.II

Va.

Vc.

Db

Detailed description: This block contains the musical notation for the string section. It includes staves for Violin I (V.I.), Violin II (V.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The Violins and Viola play sustained notes, while the Violoncello and Double Bass play a short melodic phrase in the second measure. The Double Bass part includes a dynamic marking of mf .

56

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

tid to an-y crea ture in the ves-sel Which thou heard'st cry, which thou saw'st sink. Sit down; For

56

VI.I

VI.II

Va.

Vc.

Db

63

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

63

Pros.

thou must now know far-ther. Twelve year since, Mi - ra-nda, twelve

63

VI.I

VI.II

Va.

Vc.

Db.

69

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

Pros.

69

VI.I

VI.II

Va.

Vc.

Db.

Sir, are not you my fa-ther?

year since, Thy fa-ther was the Duke of Mi lan and A prince of po-wer.

75

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

Pros.

O the hea vens! What foul play

Thy mo - ther _____ was a piece of vir tue, and She said thou wast my daugh - ter;

75

VI.I

VI.II

Va.

Vc.

Db.

Detailed description: This page of a musical score for the opera 'The Tempest' (webmus 0701) contains measures 75-80. The score is arranged in two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Timpani (Timp.), Mirror (Mir.), and Proserpine (Pros.). The second system includes parts for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The vocal parts (Mir. and Pros.) have lyrics in English. The instrumental parts show various musical notations including rests, notes, and dynamics. The page number 75 is indicated at the beginning of each system.

L'Istesso tempo, ♩ = 84

The score is divided into two systems. The first system (measures 81-84) includes the woodwind section (Flute, Oboe, Clarinet, Bassoon), Horns, Timpani, and the vocal parts (Mirandino and Prospero). The second system (measures 81-84) includes the string section (Violins I and II, Viola, Violoncello, Double Bass). The vocal parts have lyrics: Mirandino: "had we, that we came from thence?" Prospero: "My brother and thy uncle, call'd An-to-ni-o I_". The woodwind section features melodic lines for Flute, Oboe, Clarinet, and Bassoon, with dynamic markings of *p*. The string section provides harmonic support with various rhythmic patterns.

85

Fl. (Flute) and Ob. (Oboe) parts have melodic lines with slurs and accents. Cl. (Clarinet) and Bs. (Bassoon) parts have sustained notes. Hn. (Horn) and Timp. (Timpani) parts are mostly silent.

Pros. (Prose)

— pray thee, mark me that a brother should Be so per - fi dious! he whom next thy - self Of all the ___ world I loved and to him put The

85

VI.I (Violin I), VI.II (Violin II), Va. (Viola), Vc. (Violoncello), and Db. (Double Bass) parts. The strings play a rhythmic accompaniment with some melodic movement. Dynamics include *mf* (mezzo-forte).

88

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

manage of my state; And Pros - pe - ro the

88

VI.I

VI.II

Va.

Vc.

Db

pp

pp

pp

pp

p

p subito

Detailed description: This is a page of a musical score for the opera 'The Tempest'. It covers measures 88, 89, and 90. The score is for a full orchestra and a vocal soloist (Prospero). The orchestral parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Timpani (Timp.). The vocal part is for Prospero (Pros.). The string section consists of Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The woodwinds and strings play a melodic line with some rests. The vocal part has lyrics: 'manage of my state; And Pros - pe - ro the'. Dynamic markings include *pp* (pianissimo) and *p* (piano), with *p subito* for the Violin II part. The page number '88' is written at the top left and above the first measure of the string section.

91

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

pp

pp

Pros.

prime duke, be-ing so re - pu - ted In dig - ni - ty, and for the li - be - ral arts With - out a pa - ral - lel;

91

VI.I

VI.II

Va.

Vc.

Db.

p

p

p

94

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

Pros.

94

VI.I

VI.II

Va.

Vc.

Db.

ff

ff

Sir, — most heed-ful ly.

those being all my study, The government I cast u pon my bro ther Dost thou at - tend

f

f

f

f

98

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

Be ing once per - fec ted how to grant suits, How to de - ny them, new — cre - a-ted The crea tures that were

98

Vl.I

Vl.II

Va.

Vc.

Db

101

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

mine, that now he was The iv - y which had hid my prin - cely trunk,

101

VI.I

VI.II

Va.

Vc.

Db

Detailed description: This page of a musical score covers measures 101, 102, and 103. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Horn (Hn.). The string section includes Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The vocal part (Pros.) has lyrics: "mine, that now he was The iv - y which had hid my prin - cely trunk,". The score is written in a key with one sharp (F#) and a common time signature. The woodwinds and strings play various melodic and harmonic lines, while the vocal part provides the primary melody.

104

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

Pros.

104

Vl.I

Vl.II

Va.

Vc.

Db.

O, good sir, I do.

And suck'd my verdure out on't. Thou at-ten d'st not. I pray thee, mark me.

p

pp

pp

Adagio, ♩ = 84

108

Fl.

Ob.

Cl. *p*

Bs.

Hn. *p*

Timp. *p*

Pros.

I, thus ne - glec - ting world - ly ends, all de-di-ca-ted To close-ness and the bet-ter-ing

108

VI.I

VI.II

Va.

Vc.

Db

Detailed description: This page of a musical score covers measures 108 to 111. It features a vocal line (Pros.) and a full orchestral accompaniment. The woodwind section includes Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Bs.), and Horns (Hn.), with dynamics marked *p*. The percussion section includes Timpani (Timp.) with a *p* dynamic. The string section includes Violins I (VI.I), Violins II (VI.II), Violas (Va.), Violas (Vc.), and Double Basses (Db). The vocal line has lyrics: "I, thus ne - glec - ting world - ly ends, all de-di-ca-ted To close-ness and the bet-ter-ing". The score is in 3/4 time and begins with a treble clef and a key signature of one sharp (F#).

112

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

of my mind With that which, but by be-ing so retired, O'er - prized all po-pu-lar rate, in my false bro-ther A-

112

VI.I

VI.II

Va.

Vc.

Db.

116

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

waked an e - vil na - ture; He be - ing thus lord - ed, like one Who hav - ing in - to truth, by tel - ling of it,

116

VI.I

VI.II

Va.

Vc.

Db.

120

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

Made such a sin-ner of his me-mo-ry, To cre-dit his own lie, he did be-lieve He was in-deed the duke;

Detailed description: This block contains the musical notation for measures 120, 121, and 122. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Timpani (Timp.). The woodwinds and percussion parts are mostly rests. The Prose part (Pros.) has a vocal line with lyrics: "Made such a sin-ner of his me-mo-ry, To cre-dit his own lie, he did be-lieve He was in-deed the duke;".

120

VI.I

VI.II

Va.

Vc.

Db

Detailed description: This block contains the musical notation for measures 120, 121, and 122 for the string section. The instruments are Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The strings play a rhythmic accompaniment with some melodic movement in the lower registers.

123

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

He_ was in - deed the duke; With all pre-ro-gative: hence his am - bi-tion gro-wing Dost thou hear?

VI.I

VI.II

Va.

Vc.

Db

L'Istesso tempo, ♩ = 84

127

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

Pros.

VI.I

VI.II

Va.

Vc.

Db

Your tale, sir, would cure deaf-ness.

To have no screen between this part he play'd And

p

p

p

131

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

him he play'd it for, he needs will be Ab - solute Mi-lan. Me, poor man, my li - bra - ry ___ Was

V.I.

V.II.

Va.

Vc.

Db

pp

pp

pp

pp

2

2

2

2

2

2

134

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

pp

Detailed description: This block contains the musical notation for woodwinds and percussion. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Timpani (Timp.). The Flute part has a melodic line with slurs and accents. The Clarinet part has a melodic line with slurs and accents. The Bassoon part has a melodic line with slurs and accents. The Horn part has a melodic line with slurs and accents. The Timpani part has a rhythmic pattern. The dynamic marking 'pp' is present in the Clarinet part.

Pros.

Detailed description: This block contains the musical notation for the Prologue. It features a single staff with a rhythmic pattern consisting of eighth and sixteenth notes, with some slurs and accents.

duke dom large e-nough: of tem p-oral roy al-ties He thinks me now in-ca-pa ble; con - fe de rates So dry he was for

134

VI.I

VI.II

Va.

Vc.

Db

Detailed description: This block contains the musical notation for strings. It includes staves for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The Violin I part has a melodic line with slurs and accents. The Violin II part has a melodic line with slurs and accents. The Viola part has a melodic line with slurs and accents. The Violoncello part has a melodic line with slurs and accents. The Double Bass part has a melodic line with slurs and accents.

138

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

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

Pros.

sway wi' the King of Naples To give him an-nu-al tri bute, do him ho mage,

138

VI.I

p *f* *ff*

VI.II

p *f* *ff*

Va.

p *f*

Vc.

p *mf* *f* *ff*

Db

p *mf* *f* *ff*

141

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

VI.I

VI.II

Va.

Vc.

Db.

f

mf

p

f

mf

mp

p

Sub ject his co-ro-net to his crown and bend The duke-dom yet un -

145

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

Pros.

145

VI.I

VI.II

Va.

Vc.

Db.

The musical score consists of several staves. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass) are mostly silent, indicated by horizontal lines. The Timpani part has a rhythmic pattern in the first three measures, starting with a *p* dynamic. The Mirror (Mir.) part has a melodic line in the last two measures, with a *p* dynamic and a fermata. The Proserpina (Pros.) part has a vocal line with lyrics: "bow'd a-las, poor Mi-lan! To most ig-nob-le stoop ing." The lyrics are written below the notes. The last two measures of the score show the Violoncello and Double Bass parts playing sustained notes with a *pp* dynamic.

p

p

O the hea vens!

bow'd a-las, poor Mi-lan! To most ig-nob-le stoop ing.

pp

pp

tempo ad lib, colla parte

149

Fl.
Ob.
Cl.
Bs.
Hn.

colla parte

Timp.
Mir.

I should

Pros.

Mark his con-di-tion and the e-vent; then tell me If this might be a bro-ther.

149

VI.I
VI.II
Va.
Vc.
Db.

153

Fl.

Ob.

Cl.

Bs.

Hn.

Timp. *colla parte*

Mir. *pp*

Pros.

153 *colla parte*

VI.I *pp*

VI.II *pp*

Va. *pp*

Vc.

Db.

sin To think but nob - ly of my grand - mo ther: Good wombs have borne bad sons.

Now the con -

Menacingly, $\text{♩} = 60$

157

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

dition. The King of Naples, being an enemy To me in-ve-te rate, hear-kens my bro-ther's suit;

VI.I

VI.II

Va.

Vc.

Db.

f

mf

ff

ff

162 *ff*

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

Which was, that he, in lieu o' the pre mis-es Of ho mage and I know not how much tri-bute,

162 *ff*

VI.I

VI.II

Va.

Vc.

Db

167

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bs. *p*

Hn. *p*

Timp.

Pros. Should pres-ent ly ex - ti - rpate me and mine Out of the duke dom and con - fer fair Mi-lan With

VI.I

VI.II

Va.

Vc.

Db

172

Fl.
Ob.
Cl.
Bs.
Hn.
Timp.

Detailed description: This block contains the musical notation for the woodwind and percussion sections. The Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bs.) parts are mostly silent, indicated by rests. The Horn (Hn.) section has a melodic line in the upper staff with various articulations and dynamics, and a supporting bass line in the lower staff. The Timpani (Timp.) part consists of a single line with rests.

Pros.

all the ho-nours on my bro-ther: where on, A trea-cherous ar-my le-vied, one mid-night Fa-ted to the

Detailed description: This block shows the vocal line for the Prospector (Pros.). The melody is written in a bass clef and includes the lyrics: "all the ho-nours on my bro-ther: where on, A trea-cherous ar-my le-vied, one mid-night Fa-ted to the".

172

VI.I
VI.II
Va.
Vc.
Db.

Detailed description: This block contains the musical notation for the string section. Violin I (VI.I) has a melodic line with accents. Violin II (VI.II) is silent. Viola (Va.) and Violoncello (Vc.) play a rhythmic accompaniment. Double Bass (Db.) provides a bass line with sustained notes.

178

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

178

VI.I

VI.II

Va.

Vc.

Db

purpose did An - to - ni - o o - pen The gates of Mi lan, and, i' the dead of dark - ness, The

184

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

Pros.

184

VI.I

VI.II

Va.

Vc.

Db.

A-lack, for pi ty! I, not re mem ber-ing

mi nis ters for the pur - pose hur-ried thence Me and thy cry-ing self.

mp

mp

190

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

Pros.

how I cried out then, Will cry it o'er a - gain:

Hear a little fur - ther And then I'll bring thee to the pre-sent bus iness

190

VI.I

VI.II

Va.

Vc.

Db

mp *p*

196

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.
Where fore did they not That hour de - stroy us?

Pros.
Well de-man-ded, wench: My tale pro - vokes that ques tion. Dear, they

196

VI.I

VI.II

Va. *pp*

Vc. *pp*

Db *pp*

202

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

p

pp

pp

pp

pp

pp

Detailed description: This block contains the musical score for woodwinds and percussion. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Timpani (Timp.). The Flute part has a dynamic marking of *p* at the end. The Oboe part has a dynamic marking of *p* and a slur over the final notes. The Clarinet part has dynamic markings of *pp* and a slur over the final notes. The Bassoon part has a dynamic marking of *pp* and a slur over the final notes. The Horn part has a dynamic marking of *pp* and a slur over the final notes. The Timpani part has a dynamic marking of *pp* and a slur over the final notes.

Pros.

durst not, So dear the love my peo-ple bore me, A rot - ten car cass of a boat, there they hoist us,

Detailed description: This block contains the vocal line for the Prospector. The lyrics are: "durst not, So dear the love my peo-ple bore me, A rot - ten car cass of a boat, there they hoist us,". The music is in a bass clef and features a series of eighth and sixteenth notes.

202

VI.I

VI.II

Va.

Vc.

Db

p

Detailed description: This block contains the musical score for strings. It includes staves for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The Violin I part has a dynamic marking of *p* and a slur over the final notes. The Viola part has a dynamic marking of *p* and a slur over the final notes. The Violoncello part has a dynamic marking of *p* and a slur over the final notes. The Double Bass part has a dynamic marking of *p* and a slur over the final notes.

208

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

Pros.

208

VI.I

VI.II

Va.

Vc.

Db

pp

pp

pp

pp

pp

A - lack, what troub - le Was I then to you! How came we a shore?

By Pro - vi - dence di - vine.

Adagio, ♩ = 84

214

Musical score for woodwinds and percussion. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Timpani (Timp.). The score consists of five measures. The woodwinds are mostly silent, with some notes appearing in the final two measures. The timpani part shows a rhythmic pattern of eighth notes.

Vocal line for the Prospector (Pros.). The lyrics are: "Some food we had and some fresh water that A noble Ne a-politan,". The melody is in a low register, starting with a half rest followed by a quarter note, then a series of eighth notes.

214

Musical score for strings. The instruments listed are Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The score consists of five measures. The Violin I and II parts play a melodic line with a *pp* dynamic. The Viola, Violoncello, and Double Bass parts play a rhythmic accompaniment with a *pp* dynamic.

219

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

Gon zal-o, be ing then ap-poin-ted Mas-ter of this de-sign, did give us, with Rich gar-ments, lin-ens, stuffs and

219

VI.I

VI.II

Va.

Vc.

Db.

225

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

Pros.

225

VI.I

VI.II

Va.

Vc.

Db.

Would I might But e-ver see that man!

ne-ce-sa ries, Now I a - rise:

p

p

231

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

Sit still, and hear the last of our sea - sor row. Here in this is - land we ar -

231

VI.I

VI.II

Va.

Vc.

Db

238

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

Pros.

Hea vens

rived; and here Have I, thy school mas ter, made thee more pro - fit Than o ther prin ces ses can that have more time

238

Vl.I

Vl.II

Va.

Vc.

Db

243

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

thank you for't! And now, I pray you, sir, For still 'tis beat-ing in my mind, your rea-son For raisi-ng this sea storm?

243

VI.I

VI.II

Va.

Vc.

Db.

248

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

mf

pp

pp

pp

pp

pp

pp

pp

Pros.

Know thus far forth. By ac - ci - dent most strange, boun ti - ful For - tune, hath mine

248

VI.I

VI.II

Va.

Vc.

Db.

pp

pp

pp

pp

254

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Detailed description: This block contains the musical notation for woodwinds and percussion. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Timpani (Timp.). The Flute and Horn parts have some notes in the first measure. The Clarinet and Bassoon parts feature a complex sixteenth-note pattern starting in the third measure. The Oboe part has a few notes in the first and third measures. The Timpani part is mostly silent with some rests.

Pros.

e - ne - mies Brought to this shore; Here cease more ques - tions: Thou art in - clined to sleep; 'tis a good dul - ness,

Detailed description: This block contains the vocal line for the Prospector (Pros.). The lyrics are: "e - ne - mies Brought to this shore; Here cease more ques - tions: Thou art in - clined to sleep; 'tis a good dul - ness,". The music features triplet markings under the first and last notes of the first phrase.

254

VI.I

VI.II

Va.

Vc.

Db

pp

Detailed description: This block contains the musical notation for the string section. It includes staves for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The Violin I and II parts have some notes in the first and third measures. The Viola part has a few notes in the first and third measures. The Violoncello and Double Bass parts have some notes in the first and third measures. The Double Bass part has a *pp* dynamic marking. The overall texture is sparse with many rests.

poco a poco rall.

258

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

This section of the score covers measures 258 to 262. It features woodwind and percussion parts. The Flute (Fl.) and Horn (Hn.) parts have melodic lines with some rests. The Oboe (Ob.) and Bassoon (Bs.) parts provide harmonic support with sustained notes and some movement. The Clarinet (Cl.) parts have a rhythmic pattern of eighth notes starting in measure 262. The Timpani (Timp.) part is mostly silent with some light percussion.

Pros.

This section shows the vocal line for the Proserpine (Pros.) part, spanning measures 258 to 262. The melody is in a lower register, with some chromatic movement.

And give it way: I know thou canst not choose.

258

VI.I

VI.II

Va.

Vc.

Db

This section of the score covers measures 258 to 262 for the string ensemble. The Violin I (VI.I) and Violin II (VI.II) parts have melodic lines. The Viola (Va.) part has a sustained note. The Violoncello (Vc.) and Double Bass (Db) parts provide harmonic support with sustained notes and some movement.

263

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Detailed description: This system contains the woodwind and percussion parts for measures 263 through 266. The Flute (Fl.) and Oboe (Ob.) parts are mostly silent, with the Oboe playing a short melodic phrase in measure 264. The Clarinet (Cl.) part features a rhythmic eighth-note pattern in measures 264 and 265. The Bassoon (Bs.) and Horn (Hn.) parts are silent. The Timpani (Timp.) part is also silent. The time signature is 4/4.

263

VI.I

VI.II

Va.

Vc.

Db

Detailed description: This system contains the string parts for measures 263 through 266. The Violin I (VI.I) and Violin II (VI.II) parts play a melodic line with some rests. The Viola (Va.) part plays a sustained note. The Violoncello (Vc.) part plays a sustained note. The Double Bass (Db) part plays a rhythmic pattern. The time signature is 4/4.

Spritely, ♩ = 120

268

Fl. *p* ³ ₆ *ff* *p* ³ ₆

Ob.

Cl. *p* *ff* *p*

Bs. *p* *ff* *p*

Hn. *p* *ff* *p*

Timp.

Pros. Come a way, ser vant, come.

268

VI.I *p* ³ ₆ *ff* *p* ³ ₆ ₆

VI.II *p* ³ ₆ *ff* *p* ³ ₆ ₆

Va.

Vc.

Db.

271

Fl. *ff* *p* ³ ₆ *ff*

Ob.

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

Bs. *ff* *p* *ff* *f*

Hn. *ff* *p* *ff* *f*

Timp.

Pros. I am rea-dy now. Ap-proach, — my A-riel, come.

271

VI.I *ff* *p* ³ ₆ ₆ *ff*

VI.II *ff* *p* ³ ₆ ₆ *ff*

Va.

Vc.

Db.

275

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

Pros.

VI.I

VI.II

Va.

Vc.

Db.

mf *mp* *p*

mf *mp* *p*

mf *mp* *p*

mf *mp* *p*

mf *mp* *p*

All hail, great mas - ter! I come To an - swer thy best plea - sure; Hast thou, spi - rit, Per -

p

p

279

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

Pros.

To eve-ry ar - ti-cle.

form'd to point the tem - pest that I bade thee?

279

VI.I

VI.II

Va.

Vc.

Db.

284

Fl. *p* ³ 6 *ff* *p*

Ob. *p* ³ 6 *ff* *p*

Cl. *p* *ff*

Bs. *p* *ff*

Hn. *p* *ff*

Timp.

Ar. I ___ boar ded the king's ship; now

284

VI.I *ff*

VI.II *ff*

Va. *ff* *p* ³ 5

Vc. *p* ⁵

Db. *p* ⁵

Detailed description: This is a page of a musical score for an orchestra and voice. The page is numbered 284 at the top left. The score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Timpani (Timp.). The Flute and Oboe parts feature a complex melodic line starting with a triplet of eighth notes followed by a sixteenth-note run, marked with a hairpin crescendo from *p* to *ff*. The Clarinet, Bassoon, and Horn parts provide harmonic support with sustained notes and rhythmic patterns. The Timpani part is mostly silent. The second system includes parts for Arpeggiator (Ar.), Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The Arpeggiator part has a vocal line with the lyrics "I ___ boar ded the king's ship; now". The Violin I and II parts have a similar melodic line to the Flute and Oboe. The Viola and Double Bass parts have a more rhythmic accompaniment. The page ends with a page number "I/ii/ 87" at the bottom center.

287

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

on the beak, Now in the waist, the deck, in eve - ry ca - bin, I flamed a - maze - ment: some -

287

VI.I

VI.II

Va.

Vc.

Db

290

Fl. *p*

Ob.

Cl. *p*

Bs.

Hn.

Timp.

Ar.

time I'd di-vide, And burn in ma - ny places; on the top mast, The yards and bow-sprit, would I flame dis-tinct-ly,

290

VI.I *p*

VI.II *p*

Va.

Vc. *p*

Db *p*

294

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

294

V.I

V.II

Va.

Vc.

Db.

p

p

p

p

Then meet and join. Jove's light nings, the pre cur sors O' the dread ful thun-der claps,

298

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

ff f mf mp p

more mo men ta - ry And sight out - run ning were not; the fire and cracks Of sul - ph'rous roar ing

298

VI.I

VI.II

Va.

Vc.

Db.

302

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

the most mighty Nept - une Seem to be - siege and make his bold waves trem ble,

302

VI.I

VI.II

Va.

Vc.

Db

p

p

p

Detailed description of the musical score: The score is for a full orchestra and a vocal soloist. It consists of 11 staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Horns (Hn.). The percussion section includes Timpani (Timp.). The string section includes Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). A vocal line (Ar.) is positioned between the woodwinds and strings. The score is in 4/4 time and features various musical notations such as rests, notes, and dynamics. The lyrics for the vocal line are: "the most mighty Nept - une Seem to be - siege and make his bold waves trem ble,". The score is marked with a dynamic of *p* (piano) in several places.

306

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

Pros.

306

VI.I

VI.II

Va.

Vc.

Db.

ff *f* *mf* *mp*

p

p

p

Yea, his dread tri dent shake. Not a hair per ish'd;

My brave spi-rit! But are they, A ri el, safe?

312

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

Pros.

312

VI.I

VI.II

Va.

Vc.

Db.

Safe-ly in har bour Is the king's ship; and ___ for the rest o' the

And all the rest o' the fleet.

p

p

316

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

316

VI.I

VI.II

Va.

Vc.

Db.

pp

pp

pp

pp

fleet Bound sad-ly home for Na ples, Sup - pos-ing that they saw the king's ship wreck'd And his great per-son

321

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

Pros.

321

VI.I

VI.II

Va.

Vc.

Db.

pe rish. Past — the mid sea son.

A - ri el, thy charge Ex act-ly is per - form'd: but there's more work. What is the time o' the day? At

pp

pp

pp

pp

pp

327

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

least two glas - ses. The time 'twixt six and now Must by us both be

327

VI.I

VI.II

Va.

Vc.

Db

331

Fl. *mf*

Ob.

Cl. *mf*

Bs. *p*

Hn. *p*

Timp.

Ar.

Pros.

331

Vl.I *pp*

Vl.II *pp*

Va. *pp*

Vc. *pp*

Db

Is there more toil? Since thou dost give me pains, Let me re-member thee
spent most precious ly.

335

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

Pros.

335

VI.I

VI.II

Va.

Vc.

Db.

p

p

mf

mf

p

p

p

what thou hast pro - mised, Which is not yet per form'd me.

How — now? moo-dy?

338

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

Pros.

338

VI.I

VI.II

Va.

Vc.

Db.

My li - ber ty.

What is't thou canst demand? Before the time be out? Dost thou for-

p

mf

f

p

mf

f

mf

f

mf

f

mf

f

mf

342

Fl. *p*

Ob.

Cl.

Bs. *mf*

Hn. *mf*

Timp.

Pros. get From what a tor - ment I did free thee?

342 VI.I *p* *pizz.* *arco* *mf*

VI.II *p* *mf* *pizz.* *arco*

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

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

Db

Detailed description: This page of a musical score covers measures 342 to 345. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn), a string section (Violin I, Violin II, Viola, Violoncello, Double Bass), and a vocal part (Prospero). The woodwinds and strings play a rhythmic pattern of eighth notes, with dynamic markings of *p* (piano) and *mf* (mezzo-forte). The vocal line includes the lyrics: "get From what a tor - ment I did free thee?". The score includes various performance instructions such as *pizz.* (pizzicato) and *arco* (arco) for the strings.

347

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Detailed description: This section of the score covers measures 347 to 351. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Timpani (Timp.). The woodwinds have melodic lines with slurs and accents, while the timpani has a simple rhythmic pattern.

Pros.

Hast thou for - got The foul witch Sy-co-rax, I must Once in a month re-count what thou hast

Detailed description: This section contains the vocal line for Prospero (Pros.). The lyrics are: "Hast thou for - got The foul witch Sy-co-rax, I must Once in a month re-count what thou hast". The music is in a bass clef with a 4/4 time signature.

347

VI.I

VI.II

Va.

Vc.

Db.

Detailed description: This section covers measures 347 to 351 for the string ensemble. It includes staves for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The strings play a rhythmic accompaniment with various articulations and dynamics.

352

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

been, As thou re - port'st wast then her ser vant; And, for thou wast a spi rit too

352

VI.I

VI.II

Va.

Vc.

Db.

p

arco

p

arco

arco

358

Fl. (Flute) - 2 staves
Ob. (Oboe) - 2 staves
Cl. (Clarinet) - 2 staves
Bs. (Bassoon) - 2 staves
Hn. (Horn) - 2 staves
Timp. (Timpani) - 1 staff

Detailed description: This section of the score covers measures 358 to 363. The woodwind parts (Flute, Oboe, Clarinet, Bassoon, Horn) and the Timpani part are shown. The Flute and Oboe parts have melodic lines with some grace notes. The Clarinet, Bassoon, and Horn parts are mostly rests. The Timpani part is also mostly rests.

Pros.

de-li cate To act her earth - y and ab - horr'd com mands, she did con - fine thee, In-to a

Detailed description: This is the vocal line for Prospero, starting at measure 358. The lyrics are: "de-li cate To act her earth - y and ab - horr'd com mands, she did con - fine thee, In-to a". The music is in a bass clef and features a mix of eighth and sixteenth notes.

358

VI.I (Violin I) - 1 staff
VI.II (Violin II) - 1 staff
Va. (Viola) - 1 staff
Vc. (Violoncello) - 1 staff
Db. (Double Bass) - 1 staff

Detailed description: This section of the score covers measures 358 to 363. It shows the string parts: Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola, Violoncello, and Double Bass parts play a similar rhythmic pattern with some harmonic support.

364

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

clo - ven pine; A do zen years; with-in which space she died And left thee there; A lone Save

364

VI.I

VI.II

Va.

Vc.

Db

pp

pp

pp

369

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

for the son that she did lit ter here, Ca li ban it was mine art, When I ar - rived

369

VI.I

VI.II

Va.

Vc.

Db.

378

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

Pros.

378

VI.I

VI.II

Va.

Vc.

Db.

I thank thee, ma ster. I will be cor res pon dent to com mand

that made gape The pine and let thee out.

386

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

And do my spi - ri - ting gent - ly.

Pros.

Do so, and af - ter two days I will dis - charge thee.

386

VI.I

VI.II

Va.

Vc.

Db.

392

Fl. *p* ³ ₆ *ff* *p* ³ ₆

Ob.

Cl. *p* *ff* *p*

Bs. *p* *ff* *p*

Hn. *p* *ff* *p*

Timp.

Ar. *p* *ff* *p*

That's my no-ble mas ter!

392 *arco* *p* ³ ₆ *ff* *p* ³ ₆

VI.I *arco* *p* ³ ₆ *ff* *p* ³ ₆

VI.II *arco* *p* ³ ₆ *ff* *p* ³ ₆

Va.

Vc.

Db.

Musical score for orchestra and voice, measures 395-400. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Timpani (Timp.), Archa (Ar.), Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.).

Measures 395-400:

- Fl. and VI.I: *ff* (measures 395-396), *p* (measures 397-400). Includes triplets and sixteenth-note runs.
- Ob., Cl., Bs., Hn., Vc., and Db.: *ff* (measures 395-396), *p* (measures 397-400).
- Ar.: *ff* (measures 395-396), *p* (measures 397-400).
- Timp.: *ff* (measures 395-396), *p* (measures 397-400).

Lyrics (Ar.):

What shall I do? say what; what shall I do?

398

Fl. *ff*

Ob.

Cl. *ff* *f* *mf* *mp* *mf* *mp*

Bs. *ff* *f* *mf* *mp* *mf* *mp*

Hn. *ff* *f* *mf* *mp* *mf* *mp*

Timp.

Pros. Go make thy - self like a nymph o' the sea: be sub - ject To no sight but thine and mine,

398

Vl.I *ff*

Vl.II *ff*

Va.

Vc.

Db.

Adagio, ♩ = 84

402

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

A-wake, dear heart, a wake! thou hast slept well; A wake!

402

VI.I

VI.II

Va.

Vc.

Db.

arco

p

408

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

VI.I

VI.II

Va.

Vc.

Db

The strange-ness of your sto - ry put Hea - vi - ness

mf

mf

412

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

Pros.

412

VI.I

VI.II

Va.

Vc.

Db.

in me.

Shake it off. Come on; We'll

arco

mf *f*

mf *f*

417

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

Pros.

417

VI.I

VI.II

Va.

Vc.

Db.

f

f

mf

mf

mf

vi - sit Ca - li - ban my slave, who ne - ver Yields us kind an - swer.

'Tis a vil - lain, sir, I do not

422

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

Pros.

love to look on.

We can-not miss him: he does make our fire, Fetch in our wood

422

VI.I

VI.II

Va.

Vc.

Db

mf

p

428

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

Cal.

428

VI.I

VI.II

Va.

Vc.

Db

What, ho! slave! Ca - li ban! Thou earth, speak.

There's_ wood e - nough with-in.

435

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

Come forth, I say! there's o - ther busi ness for thee:

435

V.I

V.II

Va.

Vc.

Db

439

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

Fine ap - pa - ri tion! My quaint A - ri - el, Hark in thine

439

VI.I

VI.II

Va.

Vc.

Db.

443

Fl. *pp* ³ 6 6

Ob.

Cl. *pp* *pp* ³ 6 6

Bs. *pp* *pp*

Hn. *pp*

Timp.

Ar. My lord it shall be done.

Pros. ear. Thou pois'-nous

443

VI.I

VI.II *pp* ³ 6 6

Va. *pp* ³ 6 6

Vc.

Db

Menacingly, ♩ = 60

448

Musical score for woodwinds and percussion. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Timpani (Timp.). The woodwinds and timpani parts are mostly silent, indicated by rests. The Clarinet part has a few notes in the first two measures. The Timpani part has a few notes in the first two measures.

Prosody part with lyrics: "slave, come forth!"

Calist part with lyrics: "As wic ked dew as e'er my mo-ther brush'd"

448

Musical score for strings. The instruments listed are Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db). The Violin I and II parts are mostly silent, indicated by rests. The Viola part has a few notes in the first two measures. The Violoncello and Double Bass parts have a few notes in the first two measures.

455

Fl.
Ob.
Cl.
Bs.
Hn.
Timp.

Cal. With ra-ven's fea-ther from un whole some fen Drop on you both!

455

VI.I
VI.II
Va.
Vc.
Db.

460 *piu mosso*, ♩ = 84

Musical score for woodwinds and percussion. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Timpani (Timp.). Each instrument part is represented by a pair of staves. The woodwind parts are mostly empty, with only a few rests indicated by short horizontal lines. The Timpani part also shows rests.

Cal.
This is - land's mine, by Sy-co-rax my mo-ther, Which thou tak - est from me.

Musical score for strings. The score includes staves for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The string parts are active, with VI.II, Va., Vc., and Db. all containing musical notation. VI.I is mostly empty with rests.

466 piu mosso, ♩ = 108

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Cal.

When thou cam - est first, Thou strokedst me and ___ mad-est much of me, wouldst give__ me Wa - ter with

466

VI.I

VI.II

Va.

Vc.

Db.

472

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Cal.

ber-ries in't, and then I loved thee And show'd thee all the qua-li-ties o' the isle,

472

VI.I

VI.II

Va.

Vc.

Db.

Menacingly, $\text{♩} = 120$

478

Fl.

Ob.

Cl.

Bs.

Hn. *mf*

Timp. *mf*

Cal.

The fresh springs, brine - pits, bar ren place and fer tile:

478

VI.I

VI.II

Va. *f*

Vc. *f*

Db. *f*

485

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bs.

Hn. *mf*

Timp. *mf*

Cal. *mf*

Cursed be I that did so! All the charms Of Sy-co - rax, toads, beet-les, bats, light on you!

485

VI.I *f*

VI.II *f*

Va. *f*

Vc. *f*

Db. *f*

493

Fl. *p*

Ob. *p*

Cl. *p*

Bs. *f*

Hn. *p*

Timp.

Cal.

For I am all the sub-jects that you have, Which

Detailed description: This block contains the musical score for measures 493 through 500. It features woodwind and string parts. The Flute (Fl.) part has a long note in measure 494 with a *p* dynamic. The Oboe (Ob.) and Clarinet (Cl.) parts also have long notes in measure 494 with a *p* dynamic. The Bassoon (Bs.) part has a triplet of eighth notes in measure 495 with a *f* dynamic. The Horn (Hn.) part has a long note in measure 494 with a *p* dynamic. The Trombone (Tb.) part has a long note in measure 494 with a *p* dynamic. The Timpani (Timp.) part is silent. The Calarinet (Cal.) part has a melodic line with lyrics: "For I am all the sub-jects that you have, Which".

493

VI.I *f*

VI.II *f* *pizz.*

Va. *f*

Vc. *f*

Db. *f* *pizz.*

Detailed description: This block contains the musical score for measures 493 through 500 for the string section. The Violin I (VI.I) part has a melodic line with a *f* dynamic. The Violin II (VI.II) part has a melodic line with a *f* dynamic and a *pizz.* marking. The Viola (Va.) part has a melodic line with a *f* dynamic. The Violoncello (Vc.) part has a melodic line with a *f* dynamic. The Double Bass (Db.) part has a melodic line with a *f* dynamic and a *pizz.* marking.

500

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Cal.

500

VI.I

VI.II

Va.

Vc.

Db.

first was mine own king: and here you sty me In this hard rock, whiles you do

p

f

f

f

f

Detailed description: This page of a musical score, numbered 500, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Horn (Hn.). The percussion section includes Timpani (Timp.) and Calistone (Cal.). The string section includes Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a common time signature. The woodwinds and strings play melodic lines, with the bassoon and bassoon parts featuring prominent triplet patterns. The timpani part has two dynamic markings of *f*. The calistone part has a dynamic marking of *f*. The horn part starts with a dynamic marking of *p*. The violin I part starts with a dynamic marking of *f*. The violin II part has a dynamic marking of *f*. The viola part has a dynamic marking of *f*. The violoncello part has a dynamic marking of *f*. The double bass part has a dynamic marking of *f*. The lyrics are: "first was mine own king: and here you sty me In this hard rock, whiles you do".

507

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

Cal.

507

VI.I

VI.II

Va.

Vc.

Db.

p

p

p

p

mf

Thou most ly-ing slave, I have used thee,

keep from me The rest o' the is land.

516

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Detailed description: This section of the score covers measures 516 to 523. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Timpani (Timp.). The woodwinds are mostly silent, with some activity in the Clarinet and Bassoon starting in measure 519. The Bassoon part features a melodic line starting in measure 516 with a *mf* dynamic, moving to *f* in measure 523. The Clarinet part has a melodic line starting in measure 519 with a *p* dynamic. The Horn and Timpani parts are silent throughout this section.

Pros.

Filth as thou art, with hu - man care, and lodged thee In mine own cell,

516

VI.I

VI.II

Va.

Vc.

Db.

Detailed description: This section of the score covers measures 516 to 523. It includes staves for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The Violin I part has a melodic line starting in measure 519 with a *p* dynamic, moving to *mf* in measure 523. The Violin II part has a melodic line starting in measure 519 with a *p* dynamic, moving to *mf* in measure 523. The Viola part has a melodic line starting in measure 519 with a *mf* dynamic. The Violoncello part has a melodic line starting in measure 516 with a *mf* dynamic, moving to *mf* in measure 523. The Double Bass part is silent throughout this section.

524

Fl. *mf*

Ob. *mf*

Cl. *mf* *mf*

Bs. *mf* *mf*

Hn. *mf*

Timp. *mf*

Pros. *mf*

Cal. *mf*

VI.I *p*

VI.II *p* *mf*

Va. *f* *p* *mf*

Vc. *f* *mf*

Db. *mf*

till thou didst seek to vi-o-late The ho nour of my child.

O ho! would't had been done!

534 Ω Ω

Fl. *p* *pp*

Ob. *p* *pp*

Cl. *p* *pp*

Bs. *p* *pp*

Hn. *p*

Timp. *p*

Pros. Ab - horred slave,

Cal. Thou didst pre - vent me; I had peop - led else This isle with Ca - li - bans. You

534

VI.I

VI.II

Va. *p*

Vc. *p*

Db. *p*

543

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

Cal.

Hag - seed, hence!

taught me lan - guage; and my pro-fit on't Is, I know how to curse.

543

VI.I

VI.II

Va.

Vc.

Db.

553

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

Cal.

Fetch us in fuel; If thou ne - glect'st I'll rack thee with old cramps,

No, _____ pray thee.

553

VI.I

VI.II

Va.

Vc.

Db.

arco

p

mf

563

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Cal.

563

VI.I

VI.II

Va.

Vc.

Db.

I must o - bey: his art is of such power,

p

pp

pizz.

pp

pizz.

pp

pp

Detailed description: This page of a musical score covers measures 563 and 564. The score is for a full orchestra and a vocal soloist. The top section (measures 563-564) includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Timpani (Timp.). The bottom section (measures 563-564) includes parts for Calarion (Cal.), Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The vocal soloist's part is written in the Calarion staff. The lyrics are: "I must o - bey: his art is of such power,". The score is in 2/4 time. Dynamics include *p* (piano), *pp* (pianissimo), and *pizz.* (pizzicato). The page number 563 is written at the top left and middle left. The page number 136 is written at the bottom center.

Spritely, ♩ = 104

576

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Detailed description: This block contains the musical score for measures 576 through 583 for the woodwind and percussion sections. The Flute (Fl.) and Clarinet (Cl.) parts are mostly silent, indicated by rests. The Oboe (Ob.) part features a melodic line with eighth and sixteenth notes, including slurs and dynamic markings. The Bassoon (Bs.) and Horn (Hn.) parts are also silent. The Timpani (Timp.) part consists of a steady eighth-note pattern.

576

VI.I

VI.II

Va.

Vc.

Db

pp

pp

pp

pp

arco

p

arco

p

Detailed description: This block contains the musical score for measures 576 through 583 for the string sections. The Violin I (VI.I) and Violin II (VI.II) parts play a melodic line with slurs and dynamic markings of *pp*. The Viola (Va.) part is silent. The Violoncello (Vc.) and Double Bass (Db) parts play a rhythmic accompaniment with slurs and dynamic markings of *p*, with the instruction *arco* above the notes.

584

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

Come un-to these yell - ow sands, And then take hands: Court - sied when you

584

VI.I

VI.II

Va.

Vc.

Db.

591

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

have and kiss'd The wild waves whist, Foot it feat-ly here and there; _____

591

VI.I

VI.II

Va.

Vc.

Db

599

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

And, sweet sprites, the burden bear. _____ The watch dogs bark!

Bow-wow Bow - wow Bow-wow Bow-wow Bow - wow Bow-wow

599

VI.I

VI.II

Va.

Vc.

Db

606

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bs.

Hn.

Timp.

Ar.

Hark, hark! I hear The strain of strut ting chan ti - cleer

Cry, Cock a did dle - dow. Cry, Cock a did dle - dow.

606

VI.I

VI.II

Va.

Vc.

Db

616

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ferd.

8

Where should this mu- sic be? i' the air or the earth?

616

VI.I

VI.II

Va.

Vc.

Db.

p

628

Fl.
Ob.
Cl.
Bs.
Hn.
Timp.

Ferd.

8
It sounds no more: and sure, it waits u - pon Some god o' the isl and. Sit ting on a bank,

628

VI.I
VI.II
Va.
Vc.
Db.
p
f
p
p

641

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ferd.

8

Weep ing a - gain the king my fa-ther's wreck, This mu - sic crept by me u-pon the wa - ters,

641

VI.I

VI.II

Va.

Vc.

Db

pp

653

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ferd.

Al - lay - ing both their fu - ry and my pas - sion With its sweet air:

653

VI.I

VI.II

Va.

Vc.

Db

Detailed description of the musical score: The score is for a full orchestra and strings. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) and Timpani are shown with rests for the first 10 measures. The First Flute (Ferd.) part begins at measure 653 with the lyrics: 'Al - lay - ing both their fu - ry and my pas - sion With its sweet air:'. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) is shown with musical notation for the same 10 measures. The Violin I part features a melodic line with slurs. The Violin II part has a rhythmic accompaniment. The Viola, Violoncello, and Double Bass parts provide harmonic support with sustained notes and rhythmic patterns.

663

Fl.

Ob. *p*

Cl.

Bs.

Hn.

Timp.

Ferd.

thence — I have fol low'd it, Or it hath drawn me ra ther. But 'tis gone.

663

V.I. *pp*

V.II. *pp*

Va.

Vc.

Db

673

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

Ferd.

673

VI.I

VI.II

Va.

Vc.

Db

p

p

p

p

pp

pp

pp

pp

pp

pp

pp

Full fa - thom five thy fa - ther lies;

No, it be - gins a - gain.

684

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

Of his bones are co - ral made; Those are pearls that were his eyes:—

684

VI.I

VI.II

Va.

Vc.

Db

692

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Detailed description: This block contains the musical notation for woodwinds and percussion. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Timpani (Timp.). The Flute part has a few notes in the first measure. The Oboe part has a melodic line starting in the second measure. The Clarinet and Bassoon parts have melodic lines starting in the fifth measure. The Horn and Timpani parts are mostly silent.

Ar.

No - thing of him that doth fade _____ But doth suf-fer a sea change In - to some thing

Detailed description: This block contains the vocal line for the Ar. (Alto) part. The lyrics are: "No - thing of him that doth fade _____ But doth suf-fer a sea change In - to some thing". The music is in a single line with a treble clef.

692

V.I

V.II

Va.

Vc.

Db

mf

mf

Detailed description: This block contains the musical notation for strings. It includes staves for Violin I (V.I), Violin II (V.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The Violin I and II parts have melodic lines. The Viola part is mostly silent. The Violoncello and Double Bass parts have melodic lines. The dynamic marking *mf* (mezzo-forte) is present in the Vc. and Db. parts.

699

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

rich and strange. Sea-nymphs hourl-y ring his knell Hark! now I hear them,

Ding - dong Ding - dong Ding - dong Ding - dong

699

VI.I

VI.II

Va.

Vc.

Db.

707

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

Ding - dong, bell.

Ding - dong Ding - dong Ding - dong

Ferd.

8

The dit - ty does re - mem ber my drown'd fa - ther.

707

VI.I

VI.II

Va.

Vc.

Db.

717

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ferd.

Pros.

717

VI.I

VI.II

Va.

Vc.

Db.

This is no mortal business, I hear it now above me.

The fringed curtains of thine eye ad-

728

Fl. *pp* *pp*

Ob. *pp* *pp*

Cl. *pp* *pp*

Bs. *pp* *pp*

Hn. *pp*

Timp.

Mir.

Pros.

What is't? a spi rit? It car-ries a brave form. But
vance And say what thou seest yond.

728

VI.I *pp* *pizz. pp*

VI.II *pp* *pizz. pp*

Va. *pp* *pizz. pp*

Vc. *pp*

Db

742

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

Pros.

'tis a spirit.

No, wench; it eats and sleeps and hath such senses As we have, This gal-lant which thou

742

VI.I

VI.II

Va.

Vc.

Db

pizz. *pp* *arco* *p*

pp *pp* *arco* *p*

754

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

pp

pp

Pros.

seest Was in the wreck; A goodly per son: he hath lost his fel lows And strays a - bout to find 'em.

754

VI.I

VI.II

Va.

Vc.

Db.

Gently, ♩ = 96

767

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

I might call him A thing di - vine, for no thing na - tu - ral I ev er saw so

767

VI.I

VI.II

Va.

Vc.

Db.

arco

pp

arco

pp

arco

pp

774

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

Pros.

no - ble.

It goes on, I see, As my soul prompts it. Spi - rit, fine spi - rit! I'll free thee With in two

774

VI.I

VI.II

Va.

Vc.

Db

780

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ferd.

Pros.

780

VI.I

VI.II

Va.

Vc.

Db.

Most_ sure, the god - dess On whom these airs at-tend! Vouch safe my prayer

days for this.

p

mf

786

Fl. *mp* *f* *p*

Ob. *f* *p*

Cl. *p* *f* *p*

Bs. *mf* *p*

Hn. *p*

Timp.

Mir.

Ferd. 8
Which I do last pro - nounce, O you won - der! If you be maid or no?
No won der,

786

VI.I *f* *p*

VI.II

Va. *mf*

Vc.

Db.

794

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

Ferd.

794

VI.I

VI.II

Va.

Vc.

Db.

sir; But cer tain-ly a maid.

O, if a vir-gin, And your af - fec - tion not gone

801

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ferd.

Pros.

801

VI.I

VI.II

Va.

Vc.

Db.

mf

mp

f

p

forth, I'll make you The queen of Nap - les.

They are both in ei ther's po-wers; but this swift

pizz.

Excitedly, ♩ = 112

807

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

807

VI.I

VI.II

Va.

Vc.

Db.

p

p

ff

business I must un-ea sy make, lest too light win ning Make the prize light. One

f
arco

f

815

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ferd.

Pros.

word sir; I charge thee thou dost here u-surp The name thou o'west not;

815

VI.I

VI.II

Va.

Vc.

Db.

p

820

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ferd.

Pros.

820

VI.I

VI.II

Va.

Vc.

Db.

mp *mf* *f*

mp *mf* *f*

mp *mf* *f*

mp *mf* *f*

mp *mf* *f*

No, No,

and hast put thy-self U - pon this is - land as a spy, to win it From me, the lord on't.

824

Fl. *p*

Ob. *p*

Cl. *p*

Bs. *p*

Hn. *p*

Timp. *p*

Mir.

Ferd. *8*

Pros. *2*

VI.I

VI.II *f*

Va.

Vc. *pizz.* *p*

Db. *pizz.* *p*

There's no-thing ill can dwell in such a temple:
as I am a man.
Speak not you for him; he's a

832

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ferd.

Pros.

8

No; I will re-sist such en-ter-tain ment till Mine e-ne-my has more po wer.

traï tor.

832

VI.I

VI.II

Va.

Vc.

Db

mf

f

ff

arco

f

ff

ff

p

f

ff

molto rit., ♩ = 84

838

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

O dear fa - ther, Make not too rash a trial² of

838

VI.I

VI.II

Va.

Vc.

Db.

p

pp

p

p

p

845

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bs.

Hn.

Timp.

Mir. him, for He's gent - le and not fear ful.

Pros. What? I say, My foot my

845

VI.I *pp*

VI.II *pp*

Va. *pp*

Vc. *pp*

Db *pp*

852

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

Pros.

852

VI.I

VI.II

Va.

Vc.

Db.

mf *ff*

Be - seech you, fa - ther.

tu - tor? Put thy sword up, trai-tor; Hence! hang

mf *p* *mf* *p* *mf* *p*

857

Fl. *mf*

Ob. *mf*

Cl.

Bs. *mf*

Hn.

Timp. *ff*

Mir. *mf*
Sir, have pi - ty; I'll be his su - re - ty.

Pros. *mf*
not on my gar - ments. Silence! Hence! hang not on my

857

VI.I *mf*

VI.II *mf*

Va. *mf*

Vc. *mf*

Db. *mf*

861

Fl. *pp*

Ob. *pp*

Cl. *mf* *pp*

Bs. *pp*

Hn.

Timp. *ff*

Pros. *2*
gar ments. Silence! one word more Shall make me chide thee, Thou think'st there is no more² such

861

Vl.I

Vl.II *p*

Va. *p*

Vc. *p*

Db

866

Fl.

Ob. *pp*

Cl. *pp*

Bs. *pp*

Hn.

Timp.

Pros.

shapes as he, Hav-ing seen but him and Ca-li-ban: To the most of men this is— a Ca-li-ban

866

Vl.I

Vl.II *p*

Va. *p*

Vc. *p*

Db.

Gently, ♩ = 96

871

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

Pros.

871

VI.I

VI.II

Va.

Vc.

Db

My af - fec - tions Are then_ most hum - ble; I have no am -

And they to him are an - gels.

879

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

Ferd.

879

VI.I

VI.II

Va.

Vc.

Db.

mp

mp

mf

mf

mf

mf

bi-tion To see a good - li-er man.

My spi-rits, as in a dream, are all bound up. My fa-ther's loss, The

888

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ferd.

8 wreck of all my friends, nor this man's threats, are but light to me, Might I but

888

Vl.I

Vl.II

Va.

Vc.

Db

f

895

Fl. *p* *pp*

Ob. *p* *pp*

Cl. *p* *p* *pp*

Bs. *p* *p* *pp*

Hn. *p* *pp*

Timp.

Ferd.

8
once a day Be - hold this maid:

Pros.

It

895

VI.I *p* *mf* *p*

VI.II *p* *mf* *p*

Va. *p* *mf* *p*

Vc. *p* *mf* *p*

Db. *p* *p*

906

Fl.
Ob.
Cl.
Bs.
Hn.
Timp.

Mir. Be of _

Pros. works. Thou hast done well, fine A-ri-el! Hark what thou else shalt do me.

906

VI.I
VI.II
Va.
Vc.
Db.

913

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

pp

pp

pp

pp

Mir.

com - fort; My fa-ther's of a bet - ter na-ture, sir,

Pros.

Thou shalt be free As moun tain winds: but

913

VI.I

VI.II

Va.

Vc.

Db.

ppp

ppp

pp

pp

919

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

To the syl-la ble.

Pros.

then e-xact-ly do All points of my com - mand. Come, fol-low. Speak not for him.

919

VI.I

VI.II

Va.

Vc.

Db.

gliss.

pp

pizz.

pp

ppp

ppp

ppp

ACT II scene i

Sadly, ♩ = 48

The musical score is arranged in a standard orchestral format. The woodwind section includes Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Bs.), and Horns (Hn.), each with two staves. The percussion section includes Timpani (Timp.) and Gong (Gonz.). The string section includes Violins I (VI.I), Violins II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The vocal line is for Gonzalo (Gonz.), with lyrics: "Be seech you, sir, be mer - ry; you have". The score is in 4/4 time and begins with a key signature of one sharp (F#). The tempo is marked as "Sadly" with a quarter note equal to 48 beats per minute. The score shows the first five measures of the piece, with the vocal line and strings beginning to play in the fifth measure. The woodwinds and brass are mostly silent in this section.

7

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Seb.

Gonz.

Alon.

7

VI.I

VI.II

Va.

Vc.

Db.

He re - ceives com - fort like cold porridge.

cause, So have we all, for our es - cape The vi - si - tor will

Prit-hee, peace.

10

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Seb.

Gonz.

10

VI.I

VI.II

Va.

Vc.

Db.

p

p

pizz.

8

Look he's wind ing up the watch of his wit; by and by it will strike. One:

not give him o'er so. Sir, When eve ry

13

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Seb.

Gonz.

13 arco

VI.I

VI.II

Va.

Vc.

Db.

A dol - lar.

grief is en - te - rtain'd that's of - fer'd, Comes to the en - tertain - er Do - lour comes to him, in -

16 *accel.*

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Seb.

Gonz.

VI.I

VI.II

Va.

Vc.

Db.

You have ta-ken it wise-li - er than I meant you should.

deed: you ___ have spoken tru er than you pur posed. There-fore, my

19 *piu mosso*, ♩ = 60

a tempo, ♩ = 48

rall.

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ant.
8

Seb.
8

Gonz.

VI.I

VI.II

Va.

Vc.

Db

Fie, what a spend thrift is he of his tongue!

He will be

lord, Well, I have done: but yet,

pizz.

pizz.

21 piu mosso, ♩ = 60

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Seb.

Gonz.

VI.I

VI.II

Va.

Vc.

Db.

tal-king.

Though— this is-land seem to be de-sert, Un-in-ha-bi-tab-le and al-most in-ac-ces sibl-e, It must needs

24

Fl.

Ob.

Cl.

Bs. *p*

Hn.

Timp.

Ant.

Seb.

Gonz.

24

VI.I

VI.II

Va.

Vc.

Db.

Ay, and a
Tem-pe rance was a de - li - cate wench.
be of sub - tle, ten - der and de - li - cate tem - pe rance.

27

Fl. *p*

Ob.

Cl. *p*

Bs.

Hn.

Timp.

Ant.
8 sub - tle; as he most learn - ed - ly de - liv - ered.

Seb.
8

Gonz.
As if it had
The air breathes u - pon us here most sweet - ly.

27

VI.I

VI.II

Va.

Vc.

Db

29

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ant.

Seb.

Gonz.

29

Vl.I

Vl.II

Va.

Vc.

Db.

Or as 'twere per-fumed by a fen.
lungs and rot-ten ones.

Here is eve-ry thing ad van-ta geous to

32

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ant.

Seb.

Gonz.

32

VI.I

VI.II

Va.

Vc.

Db.

mf

mf

mf

8

8

8

3

3

3

3

Of that there's none, or lit-tle.

True; save means _ to live.

life. How lush and lus - ty the grass looks! how

35

Fl.

Ob.

Cl.

Bs.

Hn. *mf*

Timp.

Ant.

Seb.

Gonz.

35

VI.I

VI.II

Va.

Vc. *arco* *f*

Db. *f* *arco*

He mis ses not much.

The ground indeed is taw-ny. No; he doth— but mis

green!

f

f

f

f

f

3

3

3

3

3

3

3

3

3

3

39

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Seb.

Gonz.

VI.I

VI.II

Va.

Vc.

Db.

take the truth to tal-ly. As

But the ra - ri - ty of it is, which is in - deed al - most — beyond cre dit,

mf

mf

mf

mf

8

3

3

42

Fl.

Ob. *p*

Cl. *p*

Bs. *p*

Hn. *p*

Timp.

Seb. *3*
8
many vouched rarities are.

Gonz.
That our garments, being, as they were, drenched in the sea, hold not with standing their fresh-ness and

42

VI.I *p*

VI.II *p*

Va. *p*

Vc.

Db.

45

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Gonz.

glos - ses, Me - thinks our gar - ments are as fresh as when we put them on first in Af - ric,

45

VI.I *mp*

VI.II *p*

Va. *p*

Vc.

Db.

Detailed description: This page of a musical score covers measures 45 to 48. It features a woodwind section with Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.), a string section with Bassoon (Bs.), Horn (Hn.), and Trombone (Timp.), and a solo part for Gonzales (Gonz.). The vocal line is written in a bass clef. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mp* and *p*. The lyrics are: "glos - ses, Me - thinks our gar - ments are as fresh as when we put them on first in Af - ric,". The page number 45 is indicated at the top left and bottom left of the score.

Tempo I, ♩ = 48

47

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Gonz.

Alon.

at the mar riage of the king's fair daugh-ter Cla-ri-bel to the King of Tu-nis.

You cram these words in-to mine ears

47

VI.I

VI.II

Va.

Vc.

Db.

mp

mp

mp

mp

mp

mf

mf

50

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Alon.

a-*gainst* The *sto*mach of my *sen*se. Would I had ne - ver Mar ried my daugh ter there! for, com-ing thence, My

50

VI.I

VI.II

Va.

Vc.

Db

53

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Alon.

son is lost and, in my rate, she too, Who is so far from I - ta - ly re -

53

Vl.I

Vl.II

Va.

Vc.

Db.

56

Fl. *p*

Ob.

Cl. *p*

Bs.

Hn.

Timp.

Alon.
moved I ne'er a-gain shall see her.

56

Vl.I

Vl.II

Va. *p*

Vc. *p*

Db

Detailed description: This is a page of a musical score for orchestra and voice. The page is divided into two systems, each starting at measure 56. The first system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Timpani (Timp.). The Flute and Clarinet parts are marked with a piano (*p*) dynamic. The second system includes staves for Violin I (Vl.I), Violin II (Vl.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The Viola and Violoncello parts are marked with a piano (*p*) dynamic. A vocal line (Alon.) is positioned between the two systems, with lyrics: "moved I ne'er a-gain shall see her." The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature (C).

58

Fl. *p*

Ob.

Cl.

Bs.

Hn.

Timp.

Alon.

O thou mine heir Of Nap - les and of Mi lan,

58

Vl.I

Vl.II *f*

Va. *f*

Vc. *f*

Db *f*

61

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Alon.

mf *p* *p*

what strange fish Hath made his meal on thee?

61

VI.I

VI.II

Va.

Vc.

Db.

f *p* *p*

piu mosso, ♩ = 60

65

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Gonz.

Sir, he may live: I saw him beat the sur - ges un - der him, And ride u - pon their

65

VI.I

VI.II

Va.

Vc.

Db.

p

p

mf

p

Detailed description: This page of a musical score covers measures 65 to 67. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn), a percussion section (Tympani), a guitar (Gonz.), and a string section (Violin I, Violin II, Viola, Violoncello, Double Bass). The tempo is marked 'piu mosso' with a quarter note equal to 60 beats per minute. The key signature has one sharp (F#). The woodwinds and strings play melodic lines, with dynamics ranging from piano (*p*) to mezzo-forte (*mf*). The guitar provides a rhythmic accompaniment. The vocal line, written in bass clef, includes the lyrics: 'Sir, he may live: I saw him beat the surges under him, And ride upon their'. The score is divided into three measures, with measure 65 starting at the top left and measure 67 ending at the bottom right.

68

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Gonz.

VI.I

VI.II

Va.

Vc.

Db.

p

f

backs; he trod the wa - ter, Whose en - mi - ty he flung a side, and breas - ted The

3

70

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Gonz.

p

f

mf

3

3

surge most swoln_ that met him; his bold head 'Bove the con - ten - tious

70

VI.I

VI.II

Va.

Vc.

Db.

f

72

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Gonz.

72

V.I

V.II

Va.

Vc.

Db

waves — he kept, and oar'd Him-self with his good arms in lus-ty stroke To the shore, that o'er his wave worn ba-sis

75

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Gonz.

75

VI.I

VI.II

Va.

Vc.

Db.

bow'd, As stoop - ing to re-lieve him: I not doubt He came a - live to

78

Fl.

Ob. *p*

Cl. *p*

Bs. *p*

Hn. *p*

Timp.

Seb.

Gonz. land.

Alon. No, no, he's gone.

V.I *pizz.*

V.II

Va.

Vc.

Db

80

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Seb.

8

That would not bless our Eur - ope with your daug - hter, But ra - ther lose her to an Af - ri - can;

80

VI.I

VI.II

Va.

Vc.

Db.

p

p

p

p

mf

mf

Detailed description: This is a page of a musical score for the opera 'The Tempest'. It covers measures 80 and 81. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Timpani (Timp.), and Viola (Seb.). The woodwinds (Fl., Ob., Cl., Bs.) have melodic lines in measure 80, with the Flute and Oboe playing a sustained note in measure 81. The Viola (Seb.) has a vocal line with lyrics: 'That would not bless our Eur - ope with your daug - hter, But ra - ther lose her to an Af - ri - can;'. The strings (VI.I, VI.II, Va., Vc., Db.) provide harmonic support, with the Viola (Va.) and Cello (Vc.) playing a melodic line in measure 81. Dynamics include piano (*p*) and mezzo-forte (*mf*).

82

Fl. *p*

Ob. *p*

Cl.

Bs.

Hn.

Timp.

Seb.
8
Where she at least is banish'd from your eye, Who hath cause to wet the grief on't.

Alon.
Pri - thee, peace.

82 *pizz.*

VI.I

VI.II

Va.

Vc.

Db.

85

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Seb.

8 *ff*
You were kneel'd to and im - por - tuned o - ther - wise By all of us, and the fair soul her-self

arco

85 *f*

VI.I

VI.II

Va.

f

Vc.

f

3

3

3

3

87

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Seb.

Weigh'd be-tween loath-ness and o - be-di-ence, at Which end o' the beam should bow. We have lost your son, I fear, for

87

VI.I

VI.II

Va.

Vc.

Db.

90

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Seb.

8

e-ver: Mi-lan and Nap-les have More wi-dows in them of this bus'ness' mak ing Than we bring men to com-fort them:

90

VI.I

VI.II

Va.

Vc.

Db

f

f

f

3

3

93

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Seb.

Alon.

93

VI.I

VI.II

Va.

Vc.

Db.

mf *ff* *mf* *ff*

The fault's your own.

So is the dear'st o' the loss.

p *ff* *p* *ff*

98

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Gonz.

My lord Se-bas - ti - an, The truth you speak doth lack some gen - tle - ness

98

V.I

V.II

Va.

Vc.

Db

mf

mf

mf

100

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Seb.
8
Nay, good my lord, be not ang-ry.

Gonz.
No, I war-rant you; I

100

VI.I

VI.II

Va.

Vc.

Db.

Detailed description: This page of a musical score, numbered 100, features a full orchestral and vocal ensemble. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Horn (Hn.). The brass section includes Trombone (Timp.), Trumpet (Seb.), and Trombone (Gonz.). The string section consists of Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The vocal parts for Sebastian (Seb.) and Gonzalo (Gonz.) are written in treble and bass clefs, respectively, with lyrics in English. Sebastian's lyrics are "Nay, good my lord, be not ang-ry." and Gonzalo's are "No, I war-rant you; I". The score shows musical notation for each instrument, including rests and active passages. A measure number of 100 is indicated at the top left and above the Violin I staff.

102

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Gonz.

will not ad-ven - ture my dis - cre - tion so weak - ly. Will you laugh me a -

102

VI.I

VI.II

Va.

Vc.

Db.

p

p

p

104

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ant.

Gonz.

104

VI.I

VI.II

Va.

Vc.

Db.

Go sleep, and hear us.

sleep, for I am ve - ry hea - vy? What, all so soon a-sleep!

107

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Gonz.

I wish mine eyes Would, with them selves, shut up my thoughts: I

VI.I

VI.II

Va.

Vc.

Db.

109

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Seb.

Gonz.

109

VI.I

VI.II

Va.

Vc.

Db.

Please — you, sir, Do not o-mit the hea-vy of-fer of it: It

find They are in clined to do so.

p

p

112

Fl. *pp*

Ob.

Cl. *pp*

Bs. *pp*

Hn. *pp*

Timp.

Ant. 8 We two, my lord, Will guard your person while you take your

Seb. 8 sel-dom vi-sits sor row; when it doth, It is a com for ter. ___

VI.I *ppp*

VI.II *ppp*

Va.

Vc.

Db

116

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ant.

Alon.

rest, And watch your safe ty.

Thank you. Won drous hea vy.

116

VI.I

VI.II

Va.

Vc.

Db

ppp

ppp

ppp

ppp

ppp

L'Istesso tempo, ♩ = 60

120

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ant.

Seb.

120

VI.I

VI.II

Va.

Vc.

Db.

p

What a strange drow - si - ness pos - ses - ses them!

It is the

accel. tempo giusto, ♩ = 120

124

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ant.
8 qua li - ty o' the cli mate.

Seb.
8 Why Doth it not then our eye lids sink? I find not My self dis posed to

124

VI.I
p *mf*

VI.II
p *mf* pizz.

Va.
mf

Vc.
mf

Db

129

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ant.

Seb.

VI.I

VI.II

Va.

Vc.

Db.

mf

p

arco

pizz.

p

Nor I; my spi-rits are nim-ble. They dropp'd, as by a thunder-stroke. What might,

sleep.

129

Detailed description: This page of a musical score for the opera 'The Tempest' covers measures 129 to 133. It features a full orchestra and two vocal parts, Antonio and Sebastian. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass) are active throughout. The vocal parts have lyrics in Italian. The score includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano), as well as performance instructions like *arco* (arco) and *pizz.* (pizzicato). The vocal lines are marked with a '8' at the beginning of the first measure, likely indicating a breath mark or a specific performance instruction. The orchestration includes a variety of rhythmic patterns and melodic lines, with some instruments playing sustained notes while others have more active parts.

134

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ant.

8 Wor thy Se-bast-i - an? O, what might? No more: And yet me thinks I see it in thy

Vl.I

Vl.II

Va.

Vc.

Db

sfz *p* *mf* *sfz* *p* *mf* *sfz* *p* *pizz.* *p*

Detailed description: This page of a musical score covers measures 134 to 137. It features a variety of instruments including Flutes (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horns (Hn.), Timpani (Timp.), Voice (Ant.), Violins I and II (Vl.I, Vl.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db). The woodwinds and strings play complex rhythmic patterns, often with dynamic markings such as *sfz* (sforzando), *p* (piano), and *mf* (mezzo-forte). The voice part (Ant.) has lyrics in Latin: "8 Wor thy Se-bast-i - an? O, what might? No more: And yet me thinks I see it in thy". The score is written in a 2/4 time signature and includes various musical notations like slurs, accents, and dynamic markings.

140

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ant.

8 face, What thou shouldst be: the oc - ca - sion speaks — thee, and My

140

VI.I

VI.II

Va.

Vc.

Db.

mf

mf

mf

p

mf

p

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

145

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ant.

Seb.

VI.I

VI.II

Va.

Vc.

Db.

sfz

mf

ff

arco

8 strong i - ma - gi - na - tion sees a crown Drop ping u - pon thy head.

8 What, art thou

Detailed description: This page of a musical score covers measures 145 to 150. It features a full orchestra and two vocal soloists. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass) are marked with *sfz* (sforzando) in measure 145. The strings also play *mf* (mezzo-forte) in measures 146 and 147. In measure 148, the strings play *ff* (fortissimo) *arco* (arco). The vocal soloists, Antonio and Sebastian, enter in measure 145 with the lyrics "strong i - ma - gi - na - tion sees a crown Drop ping u - pon thy head." Sebastian enters in measure 148 with the lyrics "What, art thou". The score includes various musical notations such as slurs, accents, and dynamic markings.

152

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ant.

Seb.

152

VI.I

VI.II

Va.

Vc.

Db.

ff

ff

p

sfz

8

8

Do you not hear me speak? No-ble Se - bas ti an, Thou let'st thy

wa-king? I do;

159

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ant.

Seb.

159

VI.I

VI.II

Va.

Vc.

Db.

p

pizz.

p

pizz.

p

for-tune sleep Whiles thou art wa king. Thus, sir: Al - though this lord of weak re-mem brance, this, Who shall

Pri thee, say on:

166

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ant.

166

VI.I

VI.II

Va.

Vc.

Db

be of as lit - tle me-mo-ry When he is earth'd, hath here al - most per suade, the king his son's a - live, 'Tis as

p

173

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ant.

Seb.

173

VI.I

VI.II

Va.

Vc.

Db

im-pos-si-ble that he's un drown'd And he that sleeps here swims.

I have no hope That he's un -

arco *p*

arco *p*

arco *p*

arco *p*

arco *p*

arco *p*

180

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ant.

Seb.

180

VI.I

VI.II

Va.

Vc.

Db

Then, tell me, Who's the next heir of Naples? She that is queen of Tu-nis;

drown'd.

Cla ri bel. pizz.

pp pizz.

pp pizz.

pp pizz.

pp pizz.

pp

187

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ant.

8 she that dwells Ten leagues beyond man's life; she that from Nap - les Can have no note, un-less the sun were post

187

VI.I

VI.II

Va.

Vc.

Db

The image shows a page of a musical score for measures 187-192. The score is arranged in a system with multiple staves. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Timpani (Timp.), Antiphonal (Ant.), Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db). The vocal part (Ant.) has lyrics: "she that dwells Ten leagues beyond man's life; she that from Nap - les Can have no note, un-less the sun were post". The music is in a key with one sharp (F#) and a common time signature. The vocal line starts with a treble clef and a common time signature, with a '8' below the first measure. The instrumental parts are mostly rests, with some chords in the strings.

193

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Seb.

193

VI.I

VI.II

Va.

Vc.

Db.

What stuff is this! how say you? 'Tis true, my bro-ther's daugh-ter's

199

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ant.

Seb.

queen of Tunis; So is she heir of Naples; 'twixt which re-gions There is some space.

O, that you bore The

199

VI.I

VI.II

Va.

Vc.

Db.

pizz.

arco

pizz.

arco

p

205

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ant.

mind that I do! what a sleep were this For your ad vance - ment! Do you un - der stand me?

ppp

205

VI.I

VI.II

Va.

Vc.

Db

212

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ant.

Seb.

212

VI.I

VI.II

Va.

Vc.

Db

Me thinks I do. I re-mem-ber You did sup-plant your bro-ther Pros-pe-ro. True: And look how

p

218

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ant.

Seb.

218

VI.I

VI.II

Va.

Vc.

Db

well my garments sit u - pon me; Ay, sir; where lies that? if 'twere a kibe, 'Twould put me to my slip per:

But, for your con science?

224

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ant.

224

VI.I

VI.II

Va.

Vc.

Db.

p

Here lies your brother, No better than the earth he lies u-pon, Whom I, with this o-be-dient steel, Can lay to

230

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ant.

Seb.

230

VI.I

VI.II

Va.

Vc.

Db.

mf

mf

mf

bed for e-ver; whiles you, do-ing thus, might put This an-cient mor - sel,

Thy case, dear friend, Shall be my pre-ce dent; as

235

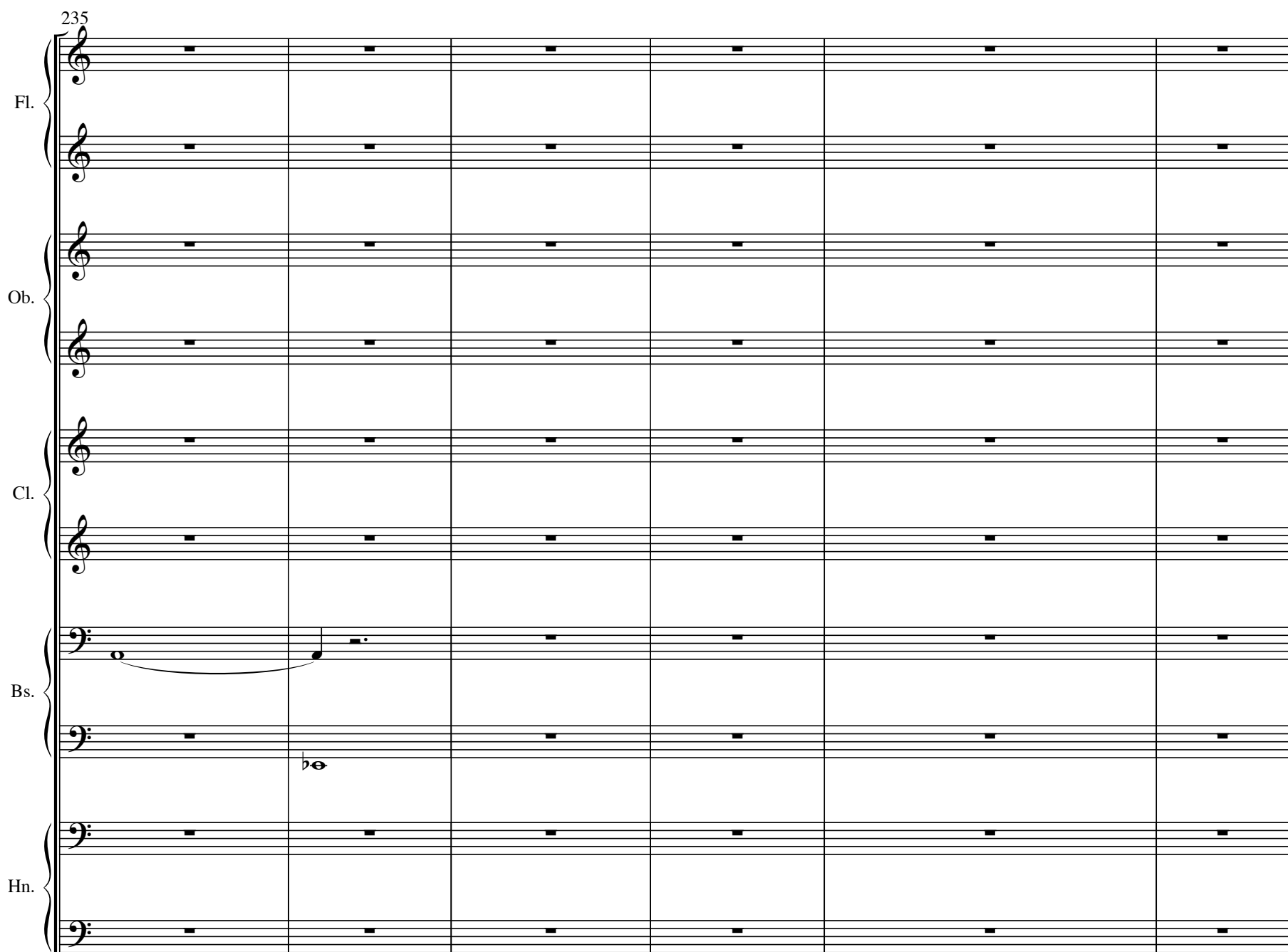
Fl.

Ob.

Cl.

Bs.

Hn.

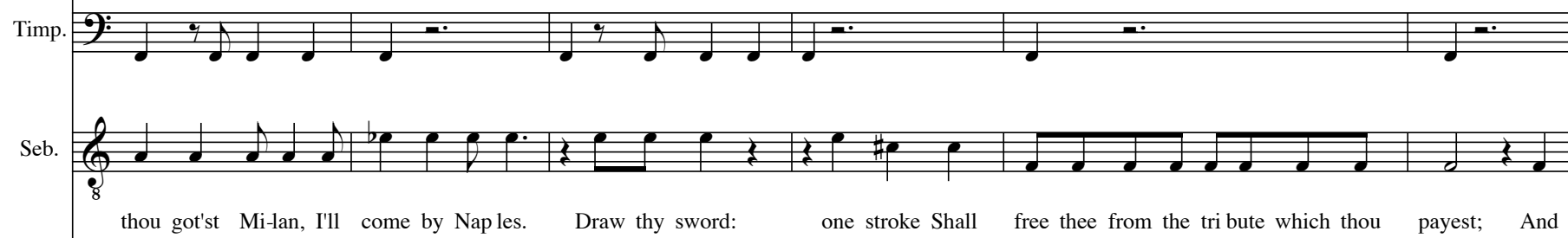


Timp.

Seb.

8

thou got'st Mi-lan, I'll come by Nap les. Draw thy sword: one stroke Shall free thee from the tri bute which thou payest; And



235

VI.I

VI.II

arco


mf

Va.

Vc.

Db

p



241

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ant.

Seb.

241

VI.I

VI.II

Va.

Vc.

Db.

Draw to - ge ther; And when I rear my hand, do you the like, To fall it on Gon - za - lo.

I the king shall love thee.

half tempo, ♩ = 60

248

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

Seb.

248

VI.I

VI.II

Va.

Vc.

Db.

p

While you here do snoring lie, — Open eyed con-spi-ra cy His

O, but one word.

accel.

254

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

time doth take. If of life you keep a care, Shake off slum-ber, and be-ware:

V.I

V.II

Va.

Vc.

Db

tempo giusto, ♩ = 120

259

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

Ant.

Gonz.

259

VI.I

VI.II

Va.

Vc.

Db.

f

f

f

f

f

sfz

A-wake, a-wake! A-wake, a - wake!

Then let us both be sud-den.

Now, good an-gels Pre serve the king.

ff

ff

263

Fl. *p*

Ob.

Cl. *p*

Bs. *p*

Hn.

Timp.

Seb.

Alon. Whiles we stood here

Why, how now? ho, a-wake! Why are you drawn?

263

VI.I arco *p*

VI.II arco *p*

Va. *mf*

Vc.

Db.

Detailed description: This is a page of a musical score for an orchestra and voice. The score is divided into two systems. The first system (measures 263-266) includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Timpani (Timp.), Trombone (Seb.), and Alto (Alon.). The Flute and Clarinet parts have a dynamic marking of *p*. The Alto part has lyrics: "Whiles we stood here". The second system (measures 263-266) includes parts for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The Violin I and II parts are marked "arco" and *p*. The Viola part is marked *mf*. The Alto part has lyrics: "Why, how now? ho, a-wake! Why are you drawn?". The page number 263 is written at the beginning of each system.

268

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Seb.

se-curi-ng your re - pose, E-ven now, we heard a hol-low burst of

268

VI.I

VI.II

Va.

Vc.

Db.

273

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Seb.

Alon.

273

VI.I

VI.II

Va.

Vc.

Db.

sfz *sfz* *sfz*

bel low ing Like bulls, or rat her li-ons: did't not wake you?

Heard ___ you this, Gon-

p *p* *p*

278

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Gonz.

Alon.

VI.I

VI.II

Va.

Vc.

Db.

p

p

p

p

p

p

U-pon mine ho nour, sir, I heard a hum - ming, which did a - wake me: there was a noise, That's ve-ri-ly.

za - lo?

278

283

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Gonz.

'Tis best we stand u - pon our guard, Or that we quit this place; let's draw our wea pons.

283

VI.I

VI.II

Va.

Vc.

Db

half tempo, ♩ = 60

288

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

Alon.

VI.I

VI.II

Va.

Vc.

Db

let's make fur-ther search For my poor son. Lead a - way.

Pros - pe-ro my lord shall

p

p

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

know what I have done: So, king, go safe - ly on to seek thy son.

VI.I

VI.II

Va.

Vc.

Db

ACT II scene ii
Sadly, ♩ = 84

The musical score is arranged in a standard orchestral format. The woodwind section includes Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), and Bassoons (Bs.). The string section includes Violins I (Vl. I), Violins II (Vl. II), Violas (Va.), Violas (Vc.), and Double Basses (Db.). The percussion section includes Timpani (Timp.). The score is in 4/4 time and begins with a tempo marking of ♩ = 84. The dynamics are marked with *p* (piano) throughout. The woodwinds and strings play a melodic line, while the timpani provides a rhythmic accompaniment. The score is divided into five measures, with the first measure containing the initial melodic entry and the subsequent measures showing the continuation of the theme.

6

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Cal.

All the in fec tions that the sun sucks up From bogs, fens, flats, on Pros per fall and make him By inch meal

6

VI.I

VI.II

Va.

Vc.

Db

Detailed description: This is a page of a musical score for a woodwind and string ensemble. The score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Timpani (Timp.), and Calarinet (Cal.). The second system includes parts for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The Calarinet part has lyrics written below it. The score is marked with a '6' at the top left of each system, indicating the measure number. The woodwind parts (Fl., Ob., Cl., Bs., Hn.) are mostly silent, with some notes in the Clarinet and Bassoon parts. The Timpani part has a rhythmic pattern. The Calarinet part has a melodic line with lyrics. The string parts (VI.I, VI.II, Va., Vc., Db.) are mostly silent.

10

Fl.

Ob.

Cl.

Bs.

Hn.

p

Timp.

Cal.

a dis-ease! His spi-rits hear me And yet I needs must curse.

pp

10

VI.I

VI.II

Va.

Vc.

Db.

p

pizz.

p

p

p

16

Fl. *pp*

Ob.

Cl. *pp*

Bs.

Hn.

Timp. *pp*

Cal. *pp*

But they'll nor pinch, Fright me with ur - chin shows, pitch me i' the mire, Nor lead me, like a

16

VI.I

VI.II

Va. *p*

Vc. *p*

Db

piu mosso, ♩ = 128

21

Fl. (Flute) staves 1-2: Rests, then *p* notes in the final measure.

Ob. (Oboe) staves 3-4: Rests, then *p* notes in the final measure.

Cl. (Clarinet) staves 5-6: Rests, then *p* notes in the final measure.

Bs. (Bassoon) staves 7-8: Rests.

Hn. (Horn) staves 9-10: Rests, then *p* notes in the final measure.

Timp. (Timpani) staff 11: *pp*, *mf*, *sfz* dynamics.

Cal. (Cymbal) staff 12: *pp*, *mf*, *sfz* dynamics.

fi - re brand, in the dark Out of my way, un - less he bid 'em; but For eve ry tri fle are they set u

21

VI.I (Violin I) staff 13: *f* dynamic.

VI.II (Violin II) staff 14: *f* dynamic, arco instruction.

Va. (Viola) staff 15: *f* dynamic.

Vc. (Violoncello) staff 16: *f* dynamic.

Db. (Double Bass) staff 17: *f* dynamic.

27

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Cal.

pon me; Some-time like apes that mow and chat-ter at me And af-ter bite me,

27

VI.I

VI.II

Va.

Vc.

Db

p

p

p

32

Fl.

Ob.

Cl.

Bs.

Hn.

Detailed description: This section of the score covers measures 32 to 36. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Horn (Hn.). The woodwinds play a melodic line starting in measure 33, marked with a piano (*p*) dynamic. The basses play a supporting line, also marked *p*. The Flute and Horn parts are mostly silent, indicated by rests.

Timp.

Cal.

then like hedge hogs which Lie tumb ling in my bare-foot way and mount Their pricks at my foot fall;

Detailed description: This section covers measures 32 to 36. It includes staves for Timpani (Timp.) and Calistone (Cal.). The Calistone part has a melodic line with lyrics underneath. The Timpani part is mostly silent, indicated by rests.

32

VI.I

VI.II

Va.

Vc.

Db

Detailed description: This section covers measures 32 to 36. It includes staves for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The strings play a rhythmic accompaniment with a melodic line, marked with a piano (*p*) dynamic.

37

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Cal.

some-time am I All wound with ad-ders who with clo-ven tongues Do hiss me in - to mad-ness.

37

VI.I

VI.II

Va.

Vc.

Db.

tempo I, ♩ = 84

43

Fl.
Ob.
Cl.
Bs.
Hn.

Timp.

Cal.

Lo, now, lo! Here comes a spi-rit of his, and to tor-ment me For bring ing wood in slow ly.

43

Vl.I
Vl.II
Va.
Vc.
Db

48

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

Cal.

Here's nei - ther bush nor shrub, to

I'll fall flat; Per chance he will not mind me.

48

VI.I

VI.II

Va.

Vc.

Db.

pp

52

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

bear off an-y wea ther at all, and a-no-ther storm brew - ing; I hear it sing i' the wind: yond

52

VI.I

VI.II

Va.

Vc.

Db

56

Fl.

Ob.

Cl.

Bs.

Hn.

Detailed description: This block contains the musical notation for woodwinds and brass instruments. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Horn (Hn.). The woodwinds have melodic lines with slurs and accents. The bassoons are marked with a piano (*p*) dynamic. The horns are currently silent.

Timp.

Trinc.

8

same black cloud, yond huge one, looks like a foul bom-bard that would shed his li - quor.

Detailed description: This block contains the notation for the timpani (Timp.) and triangle (Trinc.). The triangle part includes a rhythmic pattern of eighth and sixteenth notes. The lyrics are written below the triangle staff.

56

VI.I

VI.II

Va.

Vc.

Db.

Detailed description: This block contains the musical notation for string instruments. It includes staves for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The strings play a rhythmic accompaniment of eighth and sixteenth notes.

tempo giusto, ♩ = 64

59

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

VI.I

VI.II

Va.

Vc.

Db.

pp

p

What have we here? a man or a fish? dead or a live?

59

63

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

VI.I

VI.II

Va.

Vc.

Db

a ve - ry an - cient and fish - like smell; Were I in Eng - land now, as — once I was,

p

pizz.

p

p

66

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

VI.I

VI.II

Va.

Vc.

Db.

and had but this fish painted, not a ho-li-day fool there but would give a piece of sil ver: a-ny strange beast there makes a

pp

arco

pp

70

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

man: when they will not give a doit to re-lieve a lame beg - gar, they will

VI.I

VI.II

Va.

Vc.

Db.

p

p

p

p

mp

mp

p

pizz.

pizz.

73

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

8

la-zy out ten to see a dead In di-an. Legged like a man and his fins like arms!

73

VI.I

VI.II

Va. pizz.

Vc.

Db.

76

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

76

VI.I

VI.II

Va.

Vc.

Db.

Warm o' my troth! this is no fish, but an islan der, that hath late-ly suf fered by a

arco

tempo I, ♩ = 84

79

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

f *p* *p* *f* *p* *f*

Trinc.

8

thun der bolt. A-las, the storm is come a gain! my best way is to creep un der his ga ber dine;

79

VI.I

VI.II

Va.

Vc.

Db

85

Fl.

Ob.

Cl.

Bs.

Hn.

Timp. *p* *f* *p*

Trinc. 8

Steph.

85

VI.I

VI.II

Va.

Vc.

Db.

there is no o-ther shel-ter here - a - bouts: mi se ry ac - quints a man with strange bed - fel lows.

I

double tempo I, ♩ = 168

92

Fl. {

Ob. {

Cl. {

Bs. {

Hn. {

Timp.

Steph.

shall _____ no more _____ to sea, to sea, Here shall I die a - shore _____

92

VI.I

VI.II

Va.

Vc.

Db

tempo I, ♩ = 84

101

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Steph.

This is a ve-ry scur-vy tune to sing at a man's fu-ne-ral:— well, here's my com-fort.

101

VI.I

VI.II

Va.

Vc.

Db.

p

arco

pp

arco

pp

double tempo I, ♩ = 168

106

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Steph.

The mas - ter, the swab - ber, the boats - wain and I, The gun-ner —

106

VI.I

VI.II

Va.

Vc.

Db.

114

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Steph.

and his mate _____ Loved Mall, Meg and Ma - ri - an and Mar - ger - y,

114

VI.I

VI.II

Va.

Vc.

Db.

122

Fl.

Ob.

Cl.

Bs.

Hn.

mf

p

p

Timp.

Steph.

pp

But none of us cared for Kate; For she had a

122

VI.I

VI.II

Va.

Vc.

Db.

f

f

f

f

f

129

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Steph.

tongue with a tang, Would cry to a sai - lor, Go hang! She loved not the sa - vour of tar nor of pitch, Yet a

129

VI.I

VI.II

Va.

Vc.

Db

rall. colla parte

tempo I, ♩ = 84

134

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

tai lor might scratch her where - 'er she did itch: Then to sea, boys, and let her go hang! This is a scur - vy tune too:

134

VI.I

VI.II

Va.

Vc.

Db.

arco

pp

arco

pp

140

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Steph.

Cal.

140

VI.I

VI.II

Va.

Vc.

Db.

but here's my com fort. What's the mat-ter? Have we de-vils here? Do not torment me: Oh! — The

piu mosso, ♩ = 128

144

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Steph.

Cal.

VI.I

VI.II

Va.

Vc.

Db

This is some mon-ster of the isle with four legs,

spi rit tor ments me; Oh! ___

f

f

f

f

f

Fl. *p*

Ob. *p*

Cl. *p*

Bs.

Hn.

who hath got, as I take it, an a-gue. Where the de-vil should he learn our lan - guage?

V.I.

V.II

Va.

Vc. *f* *p*

Db. *f* *p*

154

Fl.
Ob.
Cl.
Bs.
Hn.

p

p

p

p

Timp.

Steph.

if I can re co ver him and keep him tame and get to Nap-les with him, he's a pre sent for an - y

Detailed description: This block contains the musical notation for the woodwind section. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Horns (Hn.). The Clarinet part features a melodic line starting in the second measure with a dynamic marking of *p*. The Bassoon and Horns parts have notes in the fifth measure, also marked *p*. The Timpani (Timp.) and Stepdrum (Steph.) parts are shown below the woodwinds. The Stepdrum part has a rhythmic pattern of eighth notes.

154

VI.I
VI.II
Va.
Vc.
Db.

p

p

pizz.

Detailed description: This block contains the musical notation for the string section. It includes staves for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The Violin I part has a melodic line starting in the second measure with a dynamic marking of *p*. The Violin II part has a melodic line starting in the second measure with a dynamic marking of *p*. The Viola part has a rhythmic pattern of eighth notes starting in the first measure with a dynamic marking of *p*. The Violoncello and Double Bass parts have rhythmic patterns of eighth notes. The Violin I part has a dynamic marking of *p* and a *pizz.* marking in the second measure.

160

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Steph.

em - pe - ror that e - ver trod on neat's lea ther.

Cal.

Do not tor - ment me, prithee; I'll bring my wood home fas ter.

160

VI.I

VI.II

Va. pizz.

Vc. pizz.

Db. pizz.

piu mosso, ♩ = 128

166

Fl.

Ob.

Cl.

Bs.

Hn.

f

f

Timp.

Steph.

He's in his fit now and does not talk a-fter the wis - est. He shall taste of my

166

VI.I

VI.II

Va.

Vc.

Db.

arco

f

arco

f

arco

f

171

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Steph.

Cal.

171

VI.I

VI.II

Va.

Vc.

Db.

bot-tle: o - pen your mouth;

Thou dost me yet but lit tle hurt; thou wilt a-non, I know it by thy trembl-ing:

p

arco

p

176

Fl.
Ob.
Cl.
Bs.
Hn.

p

p

Detailed description: This block contains the musical notation for the woodwind section. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Horns (Hn.). The Flute and Oboe parts are mostly silent, indicated by horizontal lines. The Clarinet and Bassoon parts have some initial notes and rests. The Bassoon part features a melodic line starting with a half note G2, followed by a sixteenth-note run, and then a half note F2. The Horns part is silent.

Timp.

Trinc.

Steph.

I should know that voice:
this will shake your shak-ing, o - pen your chaps a gain.

Detailed description: This block contains the musical notation for the percussion and vocal parts. It includes staves for Timpani (Timp.), Triangle (Trinc.), and Stephen (Steph.). The Triangle part has a short melodic phrase starting at the end of the measure. The vocal part (Steph.) has lyrics: "I should know that voice: this will shake your shak-ing, o - pen your chaps a gain." The vocal line consists of a series of eighth notes in the bass clef.

176

VI.I
VI.II
Va.
Vc.
Db.

p

p

p

Detailed description: This block contains the musical notation for the string section. It includes staves for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The Violin I part has a melodic line starting with a half note G4, followed by a sixteenth-note run, and then a half note F4. The Violin II part has a similar melodic line. The Viola part has a melodic line starting with a half note G3, followed by a sixteenth-note run, and then a half note F3. The Violoncello and Double Bass parts have a simple harmonic accompaniment consisting of half notes and rests.

181

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

Steph.

181

VI.I

VI.II

Va.

Vc.

Db.

but he is drowned;

Four legs and two voices: a most delicate monster! I will pour some in thy

Detailed description of the musical score: The score is for a full orchestra and a voice. It consists of 18 measures. The woodwinds (Cl., Bs., Hn.) and strings (Vc., Db.) have melodic lines starting in measure 3. The brass (VI.I, VI.II) play a rhythmic pattern of eighth notes. The voice part (Steph.) enters in measure 1 with the lyrics 'but he is drowned;'. The lyrics continue across measures 4-6: 'Four legs and two voices: a most delicate monster! I will pour some in thy'. The score includes dynamic markings such as *p* (piano) and *f* (forte). The page number 181 is indicated at the top left and middle left.

187

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

Ste-pha - no! Ste-pha - no!

Steph.

o-ther mouth. Doth thy o-ther mouth call me? Mer cy, mer-cy! This is a de-vil, and no mon ster:

187

VI.I

VI.II

Va.

Vc.

Db

p *mf*

193

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

Steph.

193

VI.I

VI.II

Va.

Vc.

Db.

Ste-pha - no! If thou beest Ste - pha no, touch me and speak to me: for I am

I will leave him; I have no long spoon.

199

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

Trin - cul o - thy good friend If thou be - est Trin - cu - lo, come forth: I'll pull thee by the

199

VI.I

VI.II

Va.

Vc.

Db.

205

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

les - ser legs: Thou — art ve ry Trin cu lo in deed! How cam est thou to

205

VI.I

VI.II

Va.

Vc.

Db

210

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

8 be the siege of this moon-calf? I

210

VI.I

VI.II

Va.

Vc.

Db.

f

f

f

f

f

pizz.

pizz.

f

f

f

215

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

8 took him to be killed with a thun-der stroke. But art thou not drowned, Ste pha no? Is the

215

VI.I

VI.II

Va.

Vc.

Db.

Detailed description of the musical score: The score is for a full orchestra and a vocal soloist. It consists of 12 staves. The vocal soloist part is on the 7th staff. The lyrics are: 'took him to be killed with a thun-der stroke. But art thou not drowned, Ste pha no? Is the'. The score is in 4/4 time. The key signature has one sharp (F#). The dynamics are mostly 'p' (piano). The Violin II part is marked 'arco'. The score is numbered 215 at the beginning and end of the section.

219

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

8 storm o-ver blown? I hid me un - der the dead moon - calf's ga - ber - dine for fear of the storm.

219

VI.I

VI.II

Va.

Vc.

Db

Detailed description of the musical score: The score is for measures 219-222. The woodwind section (Flute, Oboe, Clarinet, Bassoon) features melodic lines with dynamics of piano (p). The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) provides harmonic support, with the Violoncello part marked 'arco' and 'p'. The voice part (Trinc.) has lyrics: 'storm o-ver blown? I hid me un - der the dead moon - calf's ga - ber - dine for fear of the storm.' The score is in a key with two flats and a common time signature.

223

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

Steph.

223

VI.I

VI.II

Va.

Vc.

Db

And art thou liv - ing, two Ne-a - po - lit ans 'scaped!

Pri-thee, do not turn me a -

227

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Steph.

Cal.

bout; my sto mach is not con stant.

These be fine things, That's___ a brave god and bears ce-les-tial

227

VI.I

VI.II

Va.

Vc.

Db

233

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Steph.

How didst thou 'scape? How cam - est thou hi - ther? swear by this bot - tle how thou

Cal.

li - quor. I will kneel to him.

233

VI.I

VI.II

Va.

Vc.

Db.

238

Fl.

Ob.

Cl.

Bs.

Hn.

mf

p

p

Timp.

Steph.

cam est hi - ther.

Here;

Cal.

I'll swear u-pon that bot tle to be thy true sub ject; for the li- quor is not earth ly.

238

VI.I

VI.II

Va.

Vc.

Db

mf

p

p

p

p

244

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

Steph.

244

VI.I

VI.II

Va.

Vc.

Db.

p

p

mf

Swum a shore, man, like a duck: I can swim like a duck, I'll be

swear how thou es-cap edst.

248

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

Steph.

248

VI.I

VI.II

Va.

Vc.

Db.

p

p

pp

sworn.

O Ste pha-no.

Here, kiss the book. Though thou canst swim like a duck, thou art made like a goose.

pizz.

mf

pizz.

pizz.

pizz.

mf

pizz.

pizz.

253

Fl.

Ob. *p*

Cl.

Bs.

Hn. *pp*

Timp.

Trinc.

Steph.

253

VI.I

VI.II

Va. *mf*

Vc. *mf*

Db

arco *f*

arco *f*

arco *f*

f

hast any more of this?

The whole butt, man: my cel-lar is in a rock by the sea side How now, moon calf!

259

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Steph.

Cal.

VI.I

VI.II

Va.

Vc.

Db.

how does thine a-gue? Out o' the moon, I do as-sure thee: I was the man i' the

Hast thou not dropp'd from heaven?

pizz.

arco

259

263

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

Steph.

Cal.

By this good

moon when time was. Come, swear to that; kiss the book:

I have seen thee in her and I do adore thee:

263

VI.I

VI.II

Va.

Vc.

Db.

arco

p

268

Fl.

Ob.

Cl.

Bs.

Hn.

Detailed description: This block contains the musical notation for measures 268 through 273 for the woodwind and string sections. The Flute (Fl.) and Clarinet (Cl.) parts are mostly silent, indicated by rests. The Oboe (Ob.) part begins in measure 269 with a *p* dynamic, playing a melodic line. The Bassoon (Bs.) part enters in measure 270 with a *p* dynamic. The Horns (Hn.) part has a single note in measure 269. The strings (Violins I and II, Violas, Cellos, and Double Basses) are not shown in this section.

Timp.

Trinc.

Cal.

light, this is a ve-ry shal low mon-ster! I a feard of him!

I'll show thee eve - ry fer - tile inch o' th' is - land; And I will

Detailed description: This block contains the musical notation for measures 268 through 273 for the percussion and vocal parts. The Timpani (Timp.) part is silent. The Triangle (Trinc.) part plays a rhythmic pattern in measure 268. The Calabrese (Cal.) part has lyrics: "light, this is a ve-ry shal low mon-ster! I a feard of him!" in measure 268 and "I'll show thee eve - ry fer - tile inch o' th' is - land; And I will" in measure 270.

268

VI.I

VI.II

Va.

Vc.

Db

Detailed description: This block contains the musical notation for measures 268 through 273 for the string sections. The Violins I (VI.I) and Violins II (VI.II) parts are silent. The Viola (Va.) part has a whole rest in measure 268. The Violoncello (Vc.) and Double Bass (Db) parts play a rhythmic accompaniment of eighth notes throughout the section.

274

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

Cal.

274

VI.I

VI.II

Va.

Vc.

Db.

p

mf

mf

By ___ this light, a most per-fi-di-ous and drun-ken mon ster!

kiss thy foot: I pri-thee, be my god. I'll

279

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

Steph.

Cal.

279

VI.I

VI.II

Va.

Vc.

Db.

But that the poor mon - ster's in drink: an a-

down, and swear. Come, kiss.

kiss thy foot; I'll swear my self thy sub - ject.

mf

284

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

bo-mi-na-ble mons - ter!

A most ri-

Cal.

I'll show thee the best springs; I'll pluck thee berries; I'll fish for thee and get thee wood e-nough.

284

VI.I

VI.II

Va.

Vc.

Db.

289

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

di - cu lous mon ster, to make a won der of a Poor drunk ard!

Steph.

Cal.

I pri thee, let me bring thee where crabs grow;

289

VI.I

VI.II

Va.

Vc.

Db.

294

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Steph.

pri thee now, lead the way with out a ny more talk ing. Trin-cu lo, the king and all our com pa-ny

294

VI.I

VI.II

Va.

Vc.

Db

300

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Steph.

Cal.

VI.I

VI.II

Va.

Vc.

Db.

drunkenly] _____

drowned, we will in - he - rit here:

Fare well mas - ter; fare - well!

300

Detailed description: This is a page of a musical score for an orchestra and voice. The page contains measures 300 through 311. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Timpani (Timp.), Stepdrum (Steph.), Calyx (Cal.), Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The Flute and Oboe parts have melodic lines with slurs and accents. The Clarinet and Bassoon parts have rhythmic patterns. The Bassoon part has the instruction 'drunkenly] _____' above it. The Stepdrum part has a melodic line. The Calyx part has the lyrics 'drowned, we will in - he - rit here:' and 'Fare well mas - ter; fare - well!' below it. The Violin I and Violin II parts have complex rhythmic patterns. The Viola, Violoncello, and Double Bass parts are mostly rests. The page number '300' is written at the beginning of the Flute and Violin I staves.

304

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

Cal.

V.I

V.II

Va.

Vc.

Db.

A how-ling mon-ster: a drun ken mons ter!

fare - well, fare - well! No more dams I'll make for

f

f

f

f

f

f

309

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

Steph.

Cal.

309

VI.I

VI.II

Va.

Vc.

Db.

O brave mon-ster! Lead the way. O brave mon-ster! Lead the way.

O brave mon-ster! Lead the way. O brave mon-ster! Lead the way.

fish Nor fetch in fi-ring At re-quir-ing; Nor scrape tren-cher, nor wash

313

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

Steph.

Cal.

313

VI.I

VI.II

Va.

Vc.

Db.

O brave mon ster! Lead the way. O brave mon-ster! Lead the way. brave mon ster! Lead the way.

O brave mon ster! Lead the way. O brave mon-ster! Lead the way. brave mon ster! Lead the way.

dish 'Ban, 'Ban, Ca-ca-li - ban Has a new mas ter:

318

Fl. *f* *mf*

Ob. *f* *mf*

Cl.

Bs. *f*

Hn. *f*

Timp.

Trinc.

Steph. O brave mon ster! Lead the way.

Cal. O brave mon ster! Lead the way.

get a new man. Free dom, hey day! hey day, free dom! free dom, hey day, free - dom!

318

VI.I *mf*

VI.II *mf*

Va.

Vc.

Db.

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

p

mf

p

mf

p

pp

pp

VI.I

VI.II

Va.

Vc.

Db.

p

p

pizz.

p

pizz.

p

pizz.

p

ACT III scene i

Innocently, ♩ = 96

The musical score is arranged in a standard orchestral format. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horns (Hn.), Timpani (Timp.), Percussion (Ferd.), Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The woodwinds (Fl., Ob., Cl.) and the Bassoon (Bs.) have melodic lines starting in the second measure, marked with a piano (*p*) dynamic. The vocal line (Ferd.) begins in the fifth measure with the lyrics: "There be some sports are — pain-ful, and their". The score is in 4/4 time and features various musical notations such as slurs, ties, and dynamic markings.

7

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ferd.

8

la-bour De-light in them sets off: some kinds of base-ness Are nob-ly un der gone

7

VI.I

VI.II

Va.

Vc.

Db

mf

pp

mf

mf

mf

mf

13

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

Bs.

Hn. *p*

Timp.

Ferd. 8

This my mean task Would be as hea vy to me as_ o-dious, but The

13

VI.I *mf*

VI.II

Va.

Vc. *mf*

Db. *mf*

Detailed description: This is a page of a musical score for an orchestra and voice. The page contains measures 13 through 18. The instruments are arranged in a standard orchestral layout: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horns (Hn.), Timpani (Timp.), and Percussion (Ferd.). The woodwinds (Fl., Ob., Cl.) have melodic lines starting in measure 13, with dynamics of mezzo-forte (mf) and piano (p). The strings (VI.I, VI.II, Va., Vc., Db.) are mostly silent, with some activity in measures 17 and 18. The voice part (Ferd.) enters in measure 13 with the lyrics: "This my mean task Would be as hea vy to me as_ o-dious, but The". The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

20

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ferd.

20

VI.I

VI.II

Va.

Vc.

Db.

mis tress which I serve quic kens what's dead And makes my la-bours plea sures: O, she is Ten times more gen-tle than her

p

p

p

25

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ferd.

8

fa - ther's crabbed, I must re - move Some thou sands of these logs and pile them up,

25

VI.I

VI.II

Va.

Vc.

Db.

31

Fl. *p*

Ob. *p*

Cl. *p*

Bs. *p*

Hn.

Timp.

Ferd. *8*
U pon a sore in - junction: my sweet mis tress Weeps when she sees me work, and says, such

31

VI.I

VI.II *mf*

Va. *mf*

Vc.

Db.

Detailed description: This page of a musical score for the opera 'The Tempest' (webmus 0701) covers measures 31-34. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Horns (Hn.). The string section includes Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The percussion section includes Timpani (Timp.). The vocal part is for Ferdinand (Ferd.), with lyrics: 'U pon a sore in - junction: my sweet mis tress Weeps when she sees me work, and says, such'. The score features various dynamics such as *p* (piano) and *mf* (mezzo-forte). The woodwinds and strings play melodic lines, while the voice part is a recitative-like passage. The page number '31' is indicated at the top left and middle left.

36

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ferd.

base-ness Had ne - ver like ex - e - cu tor.

36

VI.I

VI.II

Va.

Vc.

Db

42

Fl. *p*

Ob. *p*

Cl. *p*

Bs.

Hn.

Timp.

Mir.

A - las, now, pray you, Work not so hard: My fa ther Is hard at stu dy;

42

VI.I *p*

VI.II *p*

Va. *p*

Vc.

Db

Detailed description: This is a page of a musical score for an orchestra and a solo voice. The page contains measures 42 through 47. The orchestral parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horns (Hn.), Timpani (Timp.), Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db). The solo voice part is for a male singer (Mir.). The music is in a key with one sharp (F#) and a common time signature. The dynamic marking *p* (piano) is used for several instruments. The lyrics for the voice part are: "A - las, now, pray you, Work not so hard: My fa ther Is hard at stu dy;".

48

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

Ferd.

48

VI.I

VI.II

Va.

Vc.

Db.

p

pp

He's safe for these three hours.

O most dear mis-tress, The sun will set be -

Detailed description: This is a page of a musical score for the opera 'Tempest'. The page is numbered 48 at the top left. It features a woodwind section with parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Horn (Hn.). Below these are the Timpani (Timp.) and Mirror (Mir.) parts. The vocal soloists Ferdinand (Ferd.) and Miranda (Mir.) have lyrics: 'He's safe for these three hours.' and 'O most dear mis-tress, The sun will set be -'. The string section includes Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). Dynamics such as *p* and *pp* are indicated throughout the score.

54

Fl.

Ob.

Cl. *pp*

Bs. *pp*

Hn.

Timp.

Mir. *p*

Ferd.

54

VI.I

VI.II

Va.

Vc. pizz.

Db. pizz.

fore I shall dis-charge What I must strive to do.

If you'll sit down, I'll bear your logs the while:

59

Fl. *pp*

Ob. *pp*

Cl.

Bs.

Hn.

Timp.

Ferd.

8

No, pre cious crea - ture; I had ra - ther crack my si news, Than you should such dis-ho-nour un der-go,

59 *pizz.* *p*

VI.I *p*

VI.II *pizz.* *p*

Va. *pizz.*

Vc. *pizz.*

Db

64

Fl. *p*

Ob. *p*

Cl. *mf*

Bs.

Hn.

Timp.

Mir.

Ferd. You look wea ri-ly.

Pros. No, no ble mis-tress; 'tis fresh morn-ing with me
Poor worm, thou art in-fec ted!

VI.I arco *mf* arco

VI.II *p* arco

Va. *p*

Vc. arco *p*

Db. *p*

70

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ferd.

70

Vl.I

Vl.II

Va.

Vc.

Db.

mf

p

mf

p

p

p

When you are by at night. I do be - seech you Chief-ly that I might set it in my

76

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

Ferd.

VI.I

VI.II

Va.

Vc.

Db

p

p

p

Mir an da. O my fa ther, I have broke your hest to say so!

prayers What is your name? Ad mired Mi-

mf

82

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ferd.

ran - da! In deed the top of ad-mi - ra - tion! worth What's dear-est to the world! Full ma-ny a

82

VI.I

VI.II

Va.

Vc.

Db.

87

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ferd.

8
la - dy I have eyed with best re - gard but you, O you, So per-fect and so peer - less,

87

VI.I

VI.II

Va.

Vc.

Db

92 \flat

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

Ferd.

92

VI.I

VI.II

Va.

Vc.

Db.

I do not know One of my sex;

are cre-a-ted Of eve-ry crea ture's best!

97

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

no wo man's face re mem ber, Save, from my glass, mine own; nor have I seen More that I may call men than

97

VI.I

VI.II

Va.

Vc.

Db.

102

Fl. *p* *ff*

Ob.

Cl. *p* *ff*

Bs. *mf* *f* *ff*

Hn.

Timp.

Mir.

Ferd. 8
you, good friend,
I am in my con - dit-ion A prince, Mi ran da; I do think, a

102

VI.I *ppp*

VI.II *ppp*

Va. *f*

Vc. *f* *ff*

Db *f* *ff*

Detailed description: This page of a musical score covers measures 102 to 105. It features a full orchestra and a vocal soloist. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass) are active throughout. The vocal soloist, Ferdinand, has lyrics in both English and German. The score includes dynamic markings such as *p*, *ff*, *mf*, *f*, *ppp*, and *ff*. The key signature has one sharp (F#), and the time signature is 3/4. The page number 102 is indicated at the top left and middle left.

107

Fl. *p*

Ob. *p* *pp*

Cl. *p*

Bs. *p* *p*³

Hn.

Timp.

Ferd. 8

king; Hear my soul speak: The ver-y in-stant that I saw you, did My heart fly to your

107

VI.I *p*

VI.II *p*

Va.

Vc. *p*

Db *p*

rall. *a tempo* *accel.*

112

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

Ferd.

ser vice; O heaven, O earth, bear wit-ness to this sound

112

VI.I

VI.II

Va.

Vc.

Db

piu mosso, ♩ = 112

117

Fl.
Ob.
Cl.
Bs.
Hn.

Timp.

Ferd.

I Be yond all li-mit of what else i' the world Do love, prize, ho-nour you.

117

VI.I
VI.II
Va.
Vc.
Db.

mf *pp* *mf* *pp* *mf* *pp*

tempo I, ♩ = 96

122

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

Pros.

122

VI.I

VI.II

Va.

Vc.

Db.

p

p

I am a fool To weep at what I am glad of.

Fair en coun-ter Of two most rare af-fec-tions! Hea-vens rain grace On that which

127

Fl. *p*

Ob. *p*

Cl. *p*

Bs. *p*

Hn.

Timp.

Mir. At mine un - wort - hi ness that dare not of - fer

Ferd. Where fore weep you? My mis tress, dear est;

Pros. breeds be - tween 'em!

127

V.I. *mf*

V.II. *mf*

Va. *mf*

Vc.

Db

132

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

What I de sire to give, and much less take What I shall die to want.

Ferd.

My mis-tress, dear-est; My mis-tress, dear-est; And

132

VI.I

VI.II

Va.

Vc.

Db.

136

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

Ferd.

136

VI.I

VI.II

Va.

Vc.

Db

pp

p

pp

pp

pp

pp

My hus band, then? And

I thus hum ble e-ver. Ay, with a heart as willing As bon dage e'er of free dom: here's my hand.

Fl. {

Ob. { *pp*

Cl. { *pp*

Bs. {

Hn. {

Timp.

Mir.

mine, with my heart in't; and now fare well Till half an hour hence.

Pros.

So glad of

VI.I

VI.II

Va.

Vc.

Db

147

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

this as they I can-not be, Who are sur-prised with-al; but my re-joic-ing At no-thing can be more.

147

VI.I

VI.II

Va.

Vc.

Db

152

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

I'll to my book, For yet ere sup - per - time must I per - form Much busi - ness ap - per - tain - ing.

152

VI.I

VI.II

Va.

Vc.

Db.

ACT III scene ii

webmus 0701 Tempest

Happily, tempo I, ♩ = 96

This musical score is for ACT III scene ii, titled "Happily, tempo I, ♩ = 96". It is a woodwind and string arrangement. The score is written in 3/4 time and consists of 12 measures. The instruments are arranged in a standard orchestral layout:

- Flute (Fl.):** Two staves. The first staff has a melodic line starting in measure 1 with a *p* dynamic. The second staff is mostly silent.
- Oboe (Ob.):** Two staves. The first staff has a melodic line starting in measure 1 with a *p* dynamic. The second staff is mostly silent.
- Clarinet (Cl.):** Two staves. The first staff has a melodic line starting in measure 4 with a *p* dynamic. The second staff is mostly silent.
- Bassoon (Bs.):** Two staves. The first staff has a melodic line starting in measure 4 with a *p* dynamic. The second staff is mostly silent.
- Horn (Hn.):** Two staves. Both staves are mostly silent.
- Timpani (Timp.):** One staff. The staff is mostly silent.
- Violin I (V.I.):** One staff. Has a melodic line starting in measure 2 with a *p* dynamic.
- Violin II (V.II):** One staff. Has a melodic line starting in measure 3 with a *p* dynamic.
- Viola (Va.):** One staff. Has a melodic line starting in measure 5 with a *p* dynamic.
- Violoncello (Vc.):** One staff. Has a melodic line starting in measure 6 with a *p* dynamic.
- Double Bass (Db):** One staff. The staff is mostly silent.

8

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Steph.

V.I

V.II

Va.

Vc.

Db

Tell not me; when the butt is out, we will drink water; not a drop be -

8

Detailed description: This is a page of a musical score for a symphony orchestra and voice. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Horn (Hn.). The string section includes Timpani (Timp.), Stepdrum (Steph.), Violin I (V.I), Violin II (V.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db). A vocal line is present, with lyrics: "Tell not me; when the butt is out, we will drink water; not a drop be -". The score is marked with a rehearsal sign (8) at the beginning of the first system and the end of the second system. The music is written in a key signature of one flat (B-flat major or D minor) and a common time signature (C). The vocal line is in a lower register, likely for a baritone or bass. The orchestration is sparse, with many instruments having rests throughout the piece.

14

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

Stroph.

VI.I

VI.II

Va.

Vc.

Db

Ser - vant mon-ster! the fol-ly of this is-land! They
fore: Ser - vant mon-ster, drink to me.

19

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

8 say there's but five u-pon this isle: we are three of them; if th' o-ther two be brained like us, the state

19

VI.I

VI.II

Va.

Vc.

Db

23

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

8

tot-ters. Where should they be

Steph.

Drink, ser vant mon ster, when I bid thee: thy eyes are al-most set in thy head.

23

VI.I

VI.II

Va.

Vc.

Db

27

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

Steph.

Cal.

VI.I

VI.II

Va.

Vc.

Db.

set else?

My man - mon ster hath drown'd his tongue in sack: Moon calf, speak once in thy life,

How does thy

32

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

Cal.

ho nour? Let me lick thy shoe. I'll not serve him; he's not va-li-ant. Thou li-est, most

V.I.

V.II.

Va.

Vc.

Db.

37

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

Cal.

37

VI.I

VI.II

Va.

Vc.

Db

ig-no rant mon ster: I am in case to jus tle a con sta ble. Why, thou de-boshed fish thou, Lo, how he mocks me!

41

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Steph.

Cal.

41

VI.I

VI.II

Va.

Vc.

Db.

Trin cu-lo, keep a good tongue in your head: if you prove a muti neer, the next tree!

wilt thou let him, my lord?

45

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Cal.

I thank my no - ble lord. Wilt thou be pleased to hear-ken once a - gain to the suit I made to

45

VI.I

VI.II

Va.

Vc.

Db.

48

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Steph.

Cal.

48

VI.I

VI.II

Va.

Vc.

Db.

Mar - ry, will I kneel and re-peat it; I will stand, and so shall Trin - cu-lo.

thee? As I told thee be-

pizz.

pizz.

52

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

Steph.

Cal.

52

VI.I

VI.II

Va.

Vc.

Db

Thou li-est.

Trin cu lo, if you

fore, I am sub ject to a ty-rant, a sor cer er, that by his cun ning hath chea ted me of the is land. Thou

pizz.

57

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Steph.

Cal.

57

VI.I

VI.II

Va.

Vc.

Db.

trou-ble him a - ny more in's tale, I will sup - plant _____ some of your teeth. Trin cu lo,

li - est, thou jest-ing mon-key, would my va - liant mas - ter would des-troy thee! I do not lie. Thou

61

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.
Why, I said no - thing. I ___ said no thing.

Steph.
trou - ble him a - ny more in's tale, I will sup - plant some of your teeth.

Cal.
li - est, thou jest - ing mon - key, would my va - liant mas - ter would des - troy thee!

61

VI.I

VI.II

Va.

Vc.

Db

64

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Steph.

Cal.

VI.I

VI.II

Va.

Vc.

Db

Mum, then, and no more. Pro - ceed.

I say, by sor-ce-ry he got this isle; From me he got it. if thy

64

68

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Steph.

Cal.

VI.I

VI.II

Va.

Vc.

Db.

That's most cer tain. That's most cer tain.

great ness will Re venge it on him, for I know thou dar-est, _____ Thou shalt be lord of _____

73

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Steph.

Cal.

VI.I

VI.II

Va.

Vc.

Db

That's most cer tain. How now shall this be com passed? Canst thou bring me to the par-ty?
and I'll serve thee.

p

p

p

p

79

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

Cal.

VI.I

VI.II

Va.

Vc.

Db

pp

pp

arco

p

Yea, yea, my lord: I'll yield him thee a sleep, Where thou mayst knock a nail in - to his bead.

Thou li - est; thou canst not.

84

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Steph.

Cal.

Trin - cu - lo, run in - to no fur - ther

What a pied nin-ny's this! Thou scur-vy patch! I do be-seech thy great-ness, give him blows What a pied nin-ny's

84

VI.I

VI.II

Va.

Vc.

Db

mp

mp

pizz.

mp

pizz.

mp

88

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

Steph.

Cal.

88

VI.I

VI.II

Va.

Vc.

Db.

Why, what did I? I did no-thing.

dan-ger: Trin-cu - lo, run in - to no fur - ther dan-ger: Trin-cu-lo, run in - to no fur ther dan-ger: Trin - cu-

this! Thou scur-vy patch! I do be seech thy great-ness, give him blows What a pied nin-ny's this! Thou scur-vy

pizz.

mp

92

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

Trinc.

Steph.

Cal.

92

VI.I

VI.II

Va.

Vc.

Db.

mf

mf

mf

mf

Thou li-est.

I'll go far - ther off.

lo, run in - to no fur - ther dan-ger: Didst thou not say he lied? Do I so? take thou that.

patch! I do be seech thy great ness, give him blows Ha, ha, ha! Ha,

97

Fl. *mf*

Ob. *mf*

Cl.

Bs.

Hn. *p*

Timp.

Trinc. 8

Steph. I did not give the lie.

Cal. Now, for-ward with your tale. stand far ther off.

ha, ha! Beat him e nough: af-ter a lit-tle time I'll beat him

97

VI.I

VI.II

Va.

Vc.

Db

102

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Steph.

Cal.

102 arco

VI.I

VI.II

Va.

Vc.

Db.

Stand far - ther. Come, pro - ceed.

too. Why, as I told thee, 'tis a

p

p

107

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Cal.

cus-tom with him, I' th' af-ter - noon to sleep: there thou mayst brain him, Hav ing first seized his books,

107

VI.I

VI.II

Va.

Vc.

Db

arco

p

arco

p

112

Fl.
Ob.
Cl.
Bs.
Hn.

Detailed description: This block contains the musical notation for the woodwind section. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Horns (Hn.). The Flute and Oboe parts have melodic lines with various ornaments and dynamics. The Clarinet and Bassoon parts provide harmonic support with rhythmic patterns. The Horns part is mostly silent, indicated by rests.

Timp.

Cal.

or with a log Bat-ter his skull, or paunch him with a stake, Re - mem-ber First to possess his

Detailed description: This block contains the musical notation for the Timpani (Timp.) and Calabaz (Cal.) parts. The Calabaz part has a rhythmic pattern that aligns with the lyrics. The Timpani part is mostly silent, indicated by rests.

112

VI.I
VI.II
Va.
Vc.
Db

Detailed description: This block contains the musical notation for the string section. It includes staves for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The Violin I and II parts have melodic lines with various ornaments and dynamics. The Viola, Violoncello, and Double Bass parts provide harmonic support with rhythmic patterns.

117

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Cal.

books; for with-out them He's but a sot, as I am, Burn but his books. He has brave u - ten - sils, And

117

VI.I

VI.II

Va.

Vc.

Db

121

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Steph.

Cal.

Is it so brave a
that most deep-ly to con-si - der is The beau-ty of his daugh-ter;

121

VI.I

VI.II

Va.

Vc.

Db

Detailed description: This is a page of a musical score for the opera 'The Tempest'. It covers measures 121 to 124. The score is for a full orchestra and a vocal soloist (Cal.). The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horns (Hn.), Timpani (Timp.), Stepdrum (Steph.), Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db). The vocal line (Cal.) has lyrics: 'Is it so brave a that most deep-ly to con-si - der is The beau-ty of his daugh-ter;'. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The score shows various musical notations including notes, rests, and dynamic markings.

125

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Steph.

Cal.

VI.I

VI.II

Va.

Vc.

Db.

lass?

Mon ster, I will kill this

Ay, lord; she will be - come thy bed, I war - rant. And bring thee forth brave brood.

125

129

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

Steph.

man: his daughter and I will be king and queen Dost thou like the plot, Trin cu-lo?

Ex-cel lent.

129

VI.I

VI.II

Va.

Vc.

Db

p

p

Detailed description: This page of a musical score covers measures 129 to 132. It features a vocal line for a male character (Steph.) and a full orchestral accompaniment. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Horn (Hn.). The percussion section includes Timpani (Timp.) and Triangle (Trinc.). The string section includes Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The vocal line has lyrics: "man: his daughter and I will be king and queen Dost thou like the plot, Trin cu-lo?". The word "Ex-cel lent." is written above the vocal line in measure 132. The score includes dynamic markings such as *p* (piano) and a time signature change from 2/4 to 3/4 in measure 130.

133

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

pp

Steph.

Give me thy hand: I am sor-ry I beat thee;

Cal.

With - in this half hour will he be a-sleep: Wilt thou des -

133

VI.I

VI.II

Va.

Vc.

Db.

137

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

Steph.

Cal.

troy him then? Thou ma - kest me mer - ry;

137

VI.I

VI.II

Va.

Vc.

Db.

pizz.

pizz.

142

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Steph.

Cal.

VI.I

VI.II

Va.

Vc.

Db

Flout 'em and scout 'em And scout 'em and flout 'em Thought is
will you troll the catch You taught me but while - ere?

149

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

Steph.

Cal.

VI.I

VI.II

Va.

Vc.

Db.

p

p

pizz.

pizz.

free.

That's not the tune.

This is the tune of our catch,

155

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

Steph.

155

VI.I

VI.II

Va.

Vc.

Db.

played by the pic-ture of No-bo-dy. O, for give me my sins!

If thou beest a man, show thy-self in thy like-ness:

arco

ff

arco

ff

f

poco meno, ♩ = 84

159

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Steph.

Cal.

not I. mon ster,
Art thou a feard? Be not a - feard;

159

VI.I

VI.II

Va.

Vc.

Db.

arco
p
p
p

168

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Cal.

the isle is full _____ of noises, Sounds and sweet airs, _____ that give de-light _____ and hurt not. _____

168

VI.I

VI.II

Va.

Vc.

Db

arco

f

175

Fl. *p*

Ob. *p*

Cl. *p*

Bs. *mf* *p*

Hn. *mf*

Timp.

Cal.

Some times — a thousand twang - ling in-struments hum — a bout mine ears, and some-time voi - ces That, if I then

Detailed description: This block contains the musical score for measures 175 through 180. It features staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Timpani (Timp.). The woodwinds play melodic lines with various dynamics including *p* and *mf*. The Calarinet (Cal.) part includes the vocal lyrics. The Flute part has a *p* dynamic. The Oboe part has a *p* dynamic. The Clarinet part has a *p* dynamic. The Bassoon part has *mf* and *p* dynamics. The Horn part has a *mf* dynamic. The Timpani part is mostly silent with some light playing.

175

VI.I *p*

VI.II *p*

Va. *p*

Vc. *mf*

Db. *mf*

Detailed description: This block contains the musical score for measures 175 through 180 for the string section. It includes staves for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The strings play a rhythmic accompaniment with dynamics ranging from *p* to *mf*.

181

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Cal.

— had waked af - ter long sleep, Will make me sleep — a gain: and then, in dream - ing, —

181

VI.I

VI.II

Va.

Vc.

Db

186

Fl. *p*

Ob.

Cl. *p*

Bs.

Hn.

Detailed description: This block contains the woodwind section of the score. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Horns (Hn.). The Flute and Oboe parts begin with a half note G4 (marked *p*) and a half note A4 (marked *p*) respectively. The Clarinet and Bassoon parts have rests until measure 188, where they play a melodic phrase starting with a half note G4 (marked *p*). The Horns part has a half note G4 in measure 186 and a half note A4 in measure 188.

Timp.

Cal.

The clouds me thought would o - pen and show rich - es Rea - dy to drop — u - pon me that, when I waked, —

Detailed description: This block contains the timpani and cello parts. The timpani part has rests. The cello part (Cal.) has a melodic line starting with a half note G2, followed by a series of eighth and sixteenth notes. Below the cello staff is the vocal line with the lyrics: "The clouds me thought would o - pen and show rich - es Rea - dy to drop — u - pon me that, when I waked, —".

186

VI.I *mf* *p*

VI.II *mf* *p*

Va. *mf* *p*

Vc. *mf*

Db

Detailed description: This block contains the string section of the score. It includes staves for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The Violin I and II parts play a melodic line starting with a half note G4 (marked *mf*) and a half note A4 (marked *p*). The Viola part plays a similar melodic line. The Violoncello part has a half note G2 (marked *mf*) and a half note A2 (marked *mf*). The Double Bass part has rests.

Fl.

Ob. *p*

Cl.

Bs.

Hn.

Timp.

Steph.

This will prove a brave king dom to me, where I shall have my mu sic for no thing.

Cal.

— I cried to dream a - gain. —

VI.I

VI.II

Va.

Vc. *p*

Db.

196

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

Steph.

Cal.

196

VI.I

VI.II

Va.

Vc.

Db.

pp

pp

The sound is going a - way; let's fol low it, and af -

That shall be by and by:

When Pros pe ro is des troyed. _____

202

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

Steph.

202

VI.I

VI.II

Va.

Vc.

Db.

ter do our work. Wilt come? I'll fol-low, Ste - pha no.

Lead, mon - ster; we'll fol low.

ACT III scene iii

Sadly, ♩ = 60

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Horns (Hn.). Below these are the percussion instruments: Timpani (Timp.), Gong (Gonz.), and Almond (Alon.). The string section at the bottom consists of Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.).

The score is in 4/4 time. The vocal lines for Gonz. and Alon. are written in bass clef. The lyrics for the vocalists are:

Gonz.: I can go no fur ther, sir; My old bones ache:

Alon.: Old lord, I can-not blame thee,

Dynamic markings include *pp* (pianissimo) and *p* (piano).

7

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Alon.

Who am my-self at - tach'd with wea - ri - ness, E - ven here I will put off my hope he is drown'd and the

V.I.

V.II.

Va.

Vc.

Db.

11

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ant.

Alon.

V.I

V.II

Va.

Vc.

Db

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

I am right glad that he's so out of hope. Do not,

sea mocks Our frus-trate search on land. Well, let him go.

15

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ant.

Seb.

V.I.

V.II

Va.

Vc.

Db

for one re pulse, fore - go the pur pose That you re solved to ef fect. Let it be to

The next ad - van tage Will we take through ly.

p

p

p

Solemnly, ♩ = 96

18

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ant.

Seb.
night;

Alon.
I say, to night: no more.

VI.I

VI.II

Va.

Vc.

Db

What har-mo - ny is this? — My good friends, hark!

24

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Gonz.

Alon.

24

Vl.I

Vl.II

Va.

Vc.

Db.

p

p

p

p

p

Mar-vel lous sweet mu-sic! If in

Give us kind kee pers, hea vens! What are these?

31

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Gonz.

Na-ples I should re - port this now, would they be - lieve me? Their man-ners are more gen - tle kind than of Our

31

VI.I

VI.II

Va.

Vc.

Db.

36

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ant.

Gonz.

Pros.

36

VI.I

VI.II

Va.

Vc.

Db.

They va nish'd

hu-man ge - ne ra tion

Ho nest lord, Thou hast said well; for some of you Are worse than de vils. Praise in de - part-ing.

42

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ant.

Seb.
8

Gonz.

Alon.

42

VI.I

VI.II

Va.

Vc.

Db

strange-ly.

No mat-ter, They have left their vi ands Will't please you taste of what is here?

Faith, sir, you

Not I.

pp

pp

pp
arco

pp

pizz.

pizz.

49

need not fear.

I will stand to and feed, Al though my last: no mat ter, since I feel The best is past.

49

accel.

58

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Alon.

Bro-ther, my lord the duke, Stand to and do as we.

58

VI.I

VI.II

Va.

Vc.

Db.

64

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

VI.I

VI.II

Va.

Vc.

Db.

mf

mf

mf

mf

mf

mf

f

f

f

mf

mf

mf

mf

You are three men of sin, whom Des - ti - ny, the sea Hath caused to belch up

64

III/iii/401

Detailed description: This is a page of a musical score for an orchestra and a vocal soloist. The page is numbered 64 at the top left. The score is divided into two systems. The first system (measures 64-68) includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Timpani (Timp.), and Arco (Ar.). The second system (measures 64-68) includes parts for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The vocal soloist part is located between the Arco and VI.I parts. The music is in 3/4 time and 4/4 time. Dynamics include *mf* (mezzo-forte) and *f* (forte). The vocal line has lyrics: "You are three men of sin, whom Des - ti - ny, the sea Hath caused to belch up".

69

Fl. *ff* 3 3 6

Ob. *ff* 3 3

Cl. 6

Bs. *ff* 3 3

Hn.

Timp.

Ar.

you; You fools! I and my fel lows Are

69

VI.I *ff*

VI.II *ff*

Va. *ff*

Vc. *ff* 3 3

Db *ff*

73

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

mi - nisters of Fate: the e - le - ments, Of whom your swords are tem - per'd, may as well

73

VI.I

VI.II

Va.

Vc.

Db.

mf pizz.

mf

76

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

Wound the loud winds, But re - mem ber For that's my busi ness to you

76

VI.I

VI.II

Va.

Vc.

Db.

81

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

that you three From Mi-lan did sup-plant good Pros-pe-ro; Ex-posed un to the sea, Him and his in-no-cent child:

81

VI.I

VI.II

Va.

Vc.

Db

86

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

for which foul deed The powers, Thee of thy son, A-lon-so, They have be -

86

VI.I

VI.II

Va.

Vc.

Db.

pizz.

pizz.

pizz.

Solemnly, ♩ = 96

91

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

Pros.

VI.I

VI.II

Va.

Vc.

Db.

p

p

p

reft; and do pronounce by me: Lin ger ing per - dit-ion, worse than an-y death

Brave - ly

98

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

the fi-gure of this har-py hast thou Per - form'd, my A-ri-el; a grace it had, de - vour-ing:

98

VI.I

VI.II

Va.

Vc.

Db.

Detailed description: This page of a musical score for the opera 'The Tempest' (webmus 0701) covers measures 98-103. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bs.), and a string section with Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The vocal line for Prospero (Pros.) is also present. The score is in 7/8 time and includes dynamic markings such as *p* (piano). The vocal line includes the lyrics: "the fi-gure of this har-py hast thou Per - form'd, my A-ri-el; a grace it had, de - vour-ing:". The woodwind parts have melodic lines with various articulations and dynamics. The string parts are mostly rests, with some activity in the lower strings.

105

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

Of my in - struction hast thou no thing ba-ted In what thou hadst to say My high charms work And these mine

105

VI.I

VI.II

Va. *arco* *p*

Vc. *arco* *p*

Db

111

Fl.

Ob.

Cl.

Bs.

Hn.

Detailed description: This block contains the musical notation for five woodwind instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Horns (Hn.). The Flute part begins with a melodic line in the third measure, marked with a forte (f) dynamic. The Oboe part has a melodic line in the sixth measure. The Clarinet part has a melodic line in the first measure. The Bassoon and Horns parts are mostly silent, indicated by rests.

Timp.

Pros.

e - ne-mies are all knit up In their dis - trac-tions; And in these fits I leave them, while I v - isit Young

Detailed description: This block contains the musical notation for the Timpani (Timp.) and the vocal part (Pros.). The Timpani part is silent, indicated by rests. The vocal part (Pros.) has a melodic line with lyrics: "e - ne-mies are all knit up In their dis - trac-tions; And in these fits I leave them, while I v - isit Young".

111

VI.I

VI.II

Va.

Vc.

Db.

Detailed description: This block contains the musical notation for five string instruments: Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The Violin I part has a melodic line in the first measure. The Violin II part is silent, indicated by rests. The Viola part has a melodic line in the first measure. The Violoncello part has a melodic line in the first measure. The Double Bass part is silent, indicated by rests.

118

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

118

VI.I

VI.II

Va.

Vc.

Db.

Fer-di-nand, whom they sup-pose is drown'd, And his and mine loved dar-ling. —

124

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Gonz.

I' the name of some thing ho-ly, sir, why stand you In this strange stare?

124

VI.I

VI.II

Va.

Vc.

Db

131

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Alon.

O, it is mon strous, Me-thought the bil-lows spoke and told me of it; The winds did

131

VI.I

VI.II

Va.

Vc.

Db

p

pizz.

p

pizz.

p

137

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Alon.

sing it to me, and the thun - der, That deep and dread-ful or-gan pipe, pro - nounced The name of Pros - per: _____

137

VI.I

VI.II

Va.

Vc.

Db.

143

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Alon.

— it did bass my tres pass. There fore my son i' the ooze is bed ded,

143

VI.I

VI.II

Va.

Vc.

Db

149

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Alon.

and I'll seek him deep - er than e'er plum-met soun-ded And with him there lie mud ded.

149

VI.I

VI.II

Va.

Vc.

Db

155

Musical score for woodwinds and strings. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Horn (Hn.). The score includes dynamic markings such as *pp* (pianissimo) and *f* (forte).

Vocal parts for Antonio (Ant.) and Sebastian (Seb.). The lyrics are: "I'll be thy second." and "But one fiend at a time, I'll fight their legions o'er."

155

Musical score for strings, including Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The score includes dynamic markings such as *f* (forte), *p* (piano), and *pp* (pianissimo).

161

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Alon.

All three of them are des-pe rate: their great guilt, Like

161

VI.I

VI.II

Va.

Vc.

Db.

170

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Alon.

poi - son gi - ven to work a great time af - ter, Now 'gins to bite the spi - rits. —

170

VI.I

VI.II

Va.

Vc.

Db

pizz.

pizz.

ACT IV scene i

Adagio, ♩ = 48

The musical score is arranged in a standard orchestral format. The top section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Horn (Hn.). The middle section includes Timpani (Timp.) and Percussion (Pros.). The bottom section includes Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The score is in 2/4 time and begins with a dynamic of *p*. The Flute and Oboe parts have a melodic line starting in the second measure. The Clarinet and Bassoon parts have a more active, rhythmic line. The Bassoon and Horn parts have a steady, low-frequency accompaniment. The Percussion part has a simple rhythmic pattern. The Violoncello and Double Bass parts have a melodic line starting in the fourth measure. The lyrics "If I have too au stere - ly pu - nish'd" are written below the Percussion staff.

7

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

you, Your com - pen - sa - tion makes a - mends, for all thy vex - a - tions Were but my trials of thy love and

V.I.

V.II

Va.

Vc.

Db

Detailed description: This is a page of a musical score for an orchestra and voice. The score is divided into two systems. The first system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Timpani (Timp.), and Voice (Pros.). The second system includes staves for Violin I (V.I.), Violin II (V.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The music is in 3/4 time and begins with a key signature of one sharp (F#). Measure 7 starts with a treble clef and a key signature change to one sharp. The voice part enters in measure 7 with the lyrics 'you, Your com - pen - sa - tion makes a - mends, for all thy vex - a - tions Were but my trials of thy love and'. The orchestration includes woodwinds, strings, and percussion.

10

Fl.

Ob.

Cl.

Bs.

Hn.

Detailed description: This section of the score covers measures 10 through 13. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Horn (Hn.). The woodwinds have various melodic and rhythmic parts, while the brass instruments are mostly silent or play simple harmonic support.

Timp.

Pros.

thou Hast strange-ly stood the test here, a - fore Hea ven, I ra - tif-y this my rich gift. O

Detailed description: This section covers measures 10 through 13. It includes a staff for Timpani (Timp.) and a vocal line (Pros.). The vocal line has lyrics underneath it. The timpani part has a simple rhythmic pattern.

10

VI.I

VI.II

Va.

Vc.

Db

Detailed description: This section covers measures 10 through 13. It includes staves for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The strings play a rhythmic accompaniment, and the violas have a melodic line.

14

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

Fer - di nand, Do not smile at me that I boast her off, For thou shalt find she will out strip all praise And make it halt be -

14

VI.I

VI.II

Va.

Vc.

Db

Detailed description: This page of a musical score covers measures 14, 15, and 16. The top system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Horns (Hn.). The Flute and Oboe parts are mostly rests. The Clarinet and Bassoon parts have some notes in measure 15. The Horns part consists of two staves with rhythmic patterns. The Timpani (Timp.) part has a single note in measure 15. The Prosody (Pros.) part features a vocal line with lyrics: "Fer - di nand, Do not smile at me that I boast her off, For thou shalt find she will out strip all praise And make it halt be -". The bottom system includes staves for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db). The Violin parts are mostly rests. The Viola, Violoncello, and Double Bass parts have rhythmic patterns.

poco rall.

17

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ferd.

Pros.

hind her.

Vl.I

Vl.II

Va.

Vc.

Db.

pp

pp

p

p

Poco piu mosso, ♩ = 60

Fl. *pp*

Ob.

Cl. *pp*

Bs.

Hn.

Timp.

Pros.
Then, as my gift and thine own _____ ac - qui - si - tion Wor - thil - y pur chased

VI.I

VI.II *mf*

Va. *mf*

Vc. *mf*

Db

20

Detailed description: This page of a musical score covers measures 20 and 21. It features a full orchestral arrangement and a vocal line. The woodwinds (Flute, Clarinet) and strings (Violin I, Violin II, Viola, Violoncello) have melodic parts, while the brass (Oboe, Bassoon, Horns) and timpani are mostly silent. The vocal line (Pros.) has lyrics: "Then, as my gift and thine own _____ ac - qui - si - tion Wor - thil - y pur chased". The score includes dynamic markings such as *pp* (pianissimo) and *mf* (mezzo-forte). Measure numbers 20 and 21 are indicated at the beginning of their respective staves.

22

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

take my daugh - ter: _____ but If thou dost break her vir - gin - knot be - fore

22

VI.I

VI.II

Va.

Vc.

Db.

Detailed description: This is a page of a musical score for the opera 'The Tempest'. The page is numbered 22 at the top left. It features a vocal line for Prospero (Pros.) with lyrics: "take my daughter: _____ but If thou dost break her virgin-knot before". The instrumental parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Timpani (Timp.), Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal line is in a bass clef. The instrumental parts are in various clefs: Flute and Clarinet in treble clef, Oboe in treble clef with a one-line staff, Bassoon in bass clef, Horn in bass clef, Timpani in bass clef, Violin I and II in treble clef, Viola in alto clef, Violoncello in bass clef, and Double Bass in bass clef. The score is divided into two measures by a vertical bar line. The first measure contains the vocal line and the beginning of the instrumental parts. The second measure continues the vocal line and the instrumental parts. The lyrics are written below the vocal line, with a long line of dashes under "take my daughter:" indicating a long note or a pause. The instrumental parts are written in a standard musical notation with stems, beams, and notes. The page number 22 is also written at the beginning of the Violin I and II staves.

24

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

All sanc - ti - mo-nious ce - re - mo-nies may — With full and ho - ly rite be mi - ni-ster'd,

24

VI.I

VI.II

Va.

Vc.

Db

Detailed description: This page of a musical score covers measures 24 and 25. It features a vocal soloist (Pros.) and a full orchestral ensemble. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Horn (Hn.). The string section includes Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The Percussion (Timp.) part is also present. The vocal line in measure 24 is: "All sanc - ti - mo-nious ce - re - mo-nies may —". In measure 25, the vocal line continues: "With full and ho - ly rite be mi - ni-ster'd,". The instrumental parts for measures 24 and 25 are as follows: Flute and Oboe play a melodic line starting on a whole note G4 in measure 24, moving to a half note G4 in measure 25. Clarinet and Bassoon play a similar line, starting on a whole note F4 in measure 24, moving to a half note F4 in measure 25. Horns play a whole note G4 in measure 24 and a whole note G4 in measure 25. Bassoon and Horns play a melodic line starting on a whole note G3 in measure 24, moving to a half note G3 in measure 25. Violoncello and Double Bass play a whole note G2 in measure 24 and a whole note G2 in measure 25. Violin I and Violin II are silent in both measures. Viola is silent in both measures. Percussion is silent in both measures.

26

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

No sweet as-pers-ion shall the hea-vens let fall To make this con-tract grow:— but bar-ren hate,

26

VI.I

VI.II

Va.

Vc.

Db.

28

Fl.

Ob.

Cl.

Bs.

Hn.

Detailed description: This block contains the musical notation for measures 28 and 29 for the woodwind and string sections. The Flute (Fl.) and Oboe (Ob.) parts feature a melodic line of eighth notes with slurs and accents. The Clarinet (Cl.) and Bassoon (Bs.) parts have a more active line with sixteenth notes and slurs. The Horns (Hn.) part is mostly silent, indicated by rests. The strings (Timp., Pros., VI.I, VI.II, Va., Vc., Db) are also present but mostly silent in this section.

Timp.

Pros.

Sour - eyed dis-dain and dis-cord shall bes-trew The un - ion of your bed with weeds so loath - ly

Detailed description: This block shows the vocal line for the Prosopopea (Pros.) and the Timpani (Timp.) part. The vocal line is in a bass clef and features a melodic line with slurs and accents. The lyrics are: "Sour - eyed dis-dain and dis-cord shall bes-trew The un - ion of your bed with weeds so loath - ly". The Timpani part is mostly silent, indicated by rests.

28

VI.I

VI.II

Va.

Vc.

Db

Detailed description: This block contains the musical notation for measures 28 and 29 for the string sections. The Violin I (VI.I) and Violin II (VI.II) parts are mostly silent. The Viola (Va.) and Violoncello (Vc.) parts feature a melodic line of eighth notes with slurs and accents. The Double Bass (Db) part is mostly silent, indicated by rests.

accel.

Poco piu mosso, ♩ = 72

30

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ferd.

Pros.

VI.I

VI.II

Va.

Vc.

Db.

As I hope — For qui et days, fair is sue and long

That you shall hate it both: there fore take heed, As Hy-men's lamps shall light you.

mp

mf

p

3

3

3

tr

33

Fl. *f*

Ob. *f*

Cl.

Bs.

Hn.

Timp.

Ferd.

life, With such love as 'tis now, the murkiest den, The most opportune place, the strong'st suggestion. Our

33

Vl.I

Vl.II

Va.

Vc. *mp*

Db

36

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ferd.

36

VI.I

VI.II

Va.

Vc.

Db.

wor - ser ge - nius can, shall ne - ver melt Mine ho - nour in - to lust, to

38

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ferd.

38

VI.I

VI.II

Va.

Vc.

Db

8 take a - way The edge of that day's ce - le - bra - tion When I shall

3

3

Detailed description: This is a page of a musical score for a symphony or opera. It features a vocal line and a full orchestral arrangement. The vocal line, marked 'Ferd.', is the central focus, with lyrics: 'take a - way The edge of that day's ce - le - bra - tion When I shall'. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Timpani (Timp.), Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db). The page number '38' is indicated at the top left and middle left. The key signature has one sharp (F#), and the time signature is 3/4. The vocal line has a '3' above it, indicating a triplet. The orchestral parts are arranged in a standard symphonic layout, with strings at the bottom and woodwinds at the top.

40

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ferd.

think: or Phoe - bus' steeds are foun - der'd, — Or

40

VI.I

VI.II

Va.

Vc.

Db

Detailed description: This is a page of a musical score for an orchestra and voice. The page contains measures 40 and 41. The instruments are arranged in a standard orchestral layout: Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Bs.), Horns (Hn.), Timpani (Timp.), Percussion (Ferd.), Violins I (VI.I), Violins II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db). The vocal line is positioned between the Percussion and Violins I staves. The score includes various musical notations such as notes, rests, and dynamic markings. The vocal line has lyrics: "think: or Phoe - bus' steeds are foun - der'd, — Or". The page number "40" is written at the top left and bottom left of the score.

42

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ferd.

Pros.

42

VI.I

VI.II

Va.

Vc.

Db

Night kept chain'd be - low.

Fair ly spoke. Sit then and talk with her;

Detailed description: This is a page of a musical score for the opera 'The Tempest'. It covers measures 42, 43, and 44. The score is arranged for a full orchestra and a vocal soloist (Prospero). The orchestral parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horns (Hn.), Timpani (Timp.), Ferretted Drum (Ferd.), Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db). The vocal part is for Prospero (Pros.). The lyrics are: 'Night kept chain'd be - low. Fair ly spoke. Sit then and talk with her;'. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The score shows complex rhythmic patterns in the woodwinds and strings, with the vocal line entering in measure 44.

Allegro, impulsively, ♩ = 144

45

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

she is thine own. What, A - ri-el!

45

VI.I

VI.II

Va.

Vc.

Db.

57

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

ser-vice Did wor - thil-y per - form; and I must use you In such a - no-ther trick. Go

57

Vl.I

Vl.II

Va.

Vc.

Db

61

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

— bring the rab-ble, O'er whom I give thee po-wer, here to this place: In-cite them to quick mo-tion;—

61

VI.I

VI.II

Va.

Vc.

Db

65

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

— for — I must Be-stow u-pon the eyes of this young cou-ple Some va - ni - ty of mine

65

VI.I

mf *p* *mf*

VI.II

mf *p* *mf*

Va.

mf *mf* *p*

Vc.

mf *mf*

Db

mf *mf*

70

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

Pros.

art: it is my pro - mise, And they ex - pect it from me. Pre - sently? Be - fore you can say Ay, with a twink.

70

V.I

V.II

Va.

Vc.

Db

p

mf

pizz.

p

75

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

75

'come' and 'go,' And ___ breathe twice and cry 'so, so,' Each ___ one, trip-ping on his toe, Will ___ be here with

VI.I

VI.II

Va.

Vc.

Db

pizz.

p

pizz.

p

Musical score for orchestra and voice, measures 78-81. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Timpani (Timp.), Arco (Ar.), and Voice (Pros.). The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. The score is divided into two systems. The first system covers measures 78-81, and the second system covers measures 78-81. The voice part (Pros.) has lyrics: "mop and mow. Do you love me, mas-ter? no? Dear - ly my de-li cate A - ri - el." The flute and clarinet parts are marked *p* (piano) and the oboe part is marked *mf* (mezzo-forte). The bassoon part has a *b* (basso) marking. The woodwind parts feature melodic lines with some grace notes and slurs. The string parts (VI.I, VI.II, Va., Vc., Db.) provide harmonic support with rhythmic patterns. The timpani part is mostly rests. The voice part has a melodic line with some triplets and slurs.

78

Fl. *p*

Ob. *mf*

Cl. *p*

Bs. *b*

Hn.

Timp.

Ar.

Pros. mop and mow. Do you love me, mas-ter? no? Dear - ly my de-li cate A - ri - el.

78

VI.I

VI.II

Va.

Vc.

Db

83

Fl. *p*

mf

Ob.

Cl. *p*

mf

Bs. *p*

mf

Hn.

Timp.

Pros. *3*

Ay, Do not ap-proach Till thou dost hear me call.

83

VI.I

VI.II

Va.

Vc.

Db

Detailed description: This is a page of a musical score for orchestra and voice. It contains measures 83 through 86. The score is written for a variety of instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Timpani (Timp.), Percussion (Pros.), Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db). The music is in 4/4 time. The flute and clarinet parts begin with a melody marked *p* (piano), while the oboe and bassoon parts have a more rhythmic accompaniment marked *mf* (mezzo-forte). The bassoon part also features a melodic line marked *p*. The percussion parts are mostly rests, with the timpani and percussion (Pros.) playing a simple rhythmic pattern. The voice part (Pros.) enters in measure 84 with the lyrics "Ay, Do not ap-proach Till thou dost hear me call." The vocal line is marked with a triplet of three notes in measure 85. The string parts (VI.I, VI.II, Va., Vc., Db) are mostly rests, with some light accompaniment in the violins and violas.

Adagio, ♩ = 48

86

Fl. *f* *p*

Ob.

Cl. *f*

Bs. *f* *p*

Hn. *p* *p*

Timp.

Ar.

Pros. Well, I con ceive. Look thou be

Vl.I arco *p* arco *p*

Vl.II arco *p* arco *p*

Va. *p* *p*

Vc. *p* *p*

Db *p* *p*

91

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

91

V.I.

V.I.II

Va.

Vc.

Db

true; do not give dal liance Too much the rein: the stron gest oaths are straw To the fire i' the blood: be

96

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ferd.

Pros.

96

VI.I

VI.II

Va.

Vc.

Db

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

I war-rant you sir; The white cold vir-gin snow u -
 more ab - ste mious, Or else, good night your vow!

Musical score for woodwinds, strings, and voice. The score is in 4/4 time and begins at measure 100. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Timpani (Timp.). The string section includes Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The voice part is for a Soprano (Pros.).

Key features of the score include:

- Measures 100-102: Flute, Oboe, Clarinet, and Bassoon play melodic lines with slurs and accents. Bassoon and Clarinet have triplets. Horns play a rhythmic accompaniment. Timpani has a roll.
- Measure 103: The tempo and dynamics change to *p* (piano). The woodwinds play more complex passages, including sextuplets and triplets. The strings provide a rhythmic accompaniment with slurs and accents.
- Measures 104-106: The woodwinds continue with melodic lines, including sextuplets and triplets. The strings play a rhythmic accompaniment with slurs and accents.

Voice part (Pros.) lyrics: pon my heart A-bates the ar - dour of my li - ver. Well.

103

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

103

VI.I

VI.II

Va.

Vc.

Db.

ad lib.

Now come, my Ariel! bring a co-rol-ly, *ad lib.* Ra ther than want a

107

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

spi rit: ap pear and pertl-y! No tongue! all eyes! be si-lent.

ad lib.

VI.I

VI.II

Va.

Vc.

Db

Andante, ♩ = 72

112

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bs. *pp*

Hn.

Timp.

Iris
Ce - res, most boun - teous la - dy, thy rich leas Of

Vl.I *pizz.* *p*

Vl.II *pizz.* *p*

Va. *pizz.* *p*

Vc. *pizz.* *p* arco

Db *p*

Detailed description: This is a page of a musical score for orchestra and voice. It covers measures 112, 113, and 114. The tempo is marked 'Andante' with a quarter note equal to 72 beats per minute. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horns (Hn.), Timpani (Timp.), Iris (voice), Violin I (Vl.I), Violin II (Vl.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db). The woodwinds and strings are marked with a pianissimo (*pp*) or piano (*p*) dynamic. The Iris part has lyrics: 'Ce - res, most boun - teous la - dy, thy rich leas Of'. The score features various musical notations including slurs, ties, and dynamic markings.

115

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Iris

wheat, rye, bar - ley, vet - ches, oats and pease; Thy tur - fy

115

VI.I

VI.II

Va.

Vc.

Db

Detailed description: This is a page of a musical score for a piece titled 'IV/i/ 454'. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Timpani (Timp.), Iris (likely a vocal line), Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db). The score is divided into two measures. The first measure starts at measure 115. The Iris part has lyrics: 'wheat, rye, bar - ley, vet - ches, oats and pease; Thy tur - fy'. The music features various melodic lines with slurs and ties, and some rests. The key signature has one flat (B-flat), and the time signature is 4/4. The page number '115' is written at the beginning of the first measure.

117

Fl.

Ob.

Cl.

Bs.

Hn. *pp*

Timp.

Iris

moun tains, where live nib bling sheep, And flat meads _ thatch'd _ with sto ver, them to keep; Thy _ banks with

VI.I

VI.II

Va.

Vc.

Db

pp

arco

pizz.

119

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Iris

pion - ed and twill - ed brims, Which spon - gy A - pril at thy hest be-trims,

119

VI.I

VI.II

Va.

Vc.

Db

arco

mf

121

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Iris

To make cold nymphs chaste crowns; and thy broom groves, Whose

121

VI.I

arco

VI.II

mf

arco

Va.

arco

Vc.

arco

Db

arco

arco

Detailed description: This is a page of a musical score for an orchestra and voice. The page contains measures 121 and 122. The instruments are arranged in a standard orchestral layout: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horns (Hn.), Timpani (Timp.), Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db). The voice part is for Iris. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mf*. The lyrics for the voice part are: "To make cold nymphs chaste crowns; and thy broom groves, Whose".

123

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Iris

123

VI.I

VI.II

Va.

Vc.

arco

Db

sha - dow the dis - missed bache - lor loves, Be - ing lass - lorn: thy pole - clipt

Detailed description: This is a page of a musical score for an orchestra and voice. The score is divided into two systems. The first system contains staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horns (Hn.), and Timpani (Timp.). The second system contains staves for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db). The Double Bass part is marked 'arco'. A vocal line, labeled 'Iris', is positioned between the Timp. and VI.I staves. The vocal line includes the lyrics: 'sha - dow the dis - missed bache - lor loves, Be - ing lass - lorn: thy pole - clipt'. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The first measure of the vocal line is marked with the number '123'. The score features various musical notations including notes, rests, slurs, and dynamic markings.

125

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Iris

vine-yard; And thy sea-marge, ste-rite and ro - cky hard,

125

VI.I

VI.II

Va.

Vc.

Db.

Detailed description: This page of a musical score covers measures 125 to 129. It features a vocal line for the character Iris and an orchestral accompaniment. The Iris part is in a single treble clef staff with lyrics: "vine-yard; And thy sea-marge, ste-rite and ro - cky hard,". The orchestra includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Timpani (Timp.), Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The woodwinds and strings play melodic lines with various articulations and dynamics, while the brass instruments provide harmonic support. The score is written in a standard musical notation style with a key signature of one flat and a common time signature.

127

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Iris

Where thou thy - self ___ dost air; the queen o' the sky, Whose wate - ry arch and

127

VI.I

VI.II

Va.

Vc.

Db

Detailed description: This page of a musical score for 'Tempest' (webmus 0701) covers measures 127-129. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Horn (Hn.). The percussion section includes Timpani (Timp.). The string section includes Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). A vocal soloist, Iris, is featured in the lower middle section. The vocal line begins at measure 127 with the lyrics: 'Where thou thy - self ___ dost air; the queen o' the sky, Whose wate - ry arch and'. The music is written in treble clef for the vocal line and various clefs for the instruments. The key signature has one flat (B-flat major or E-flat minor). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

129

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Iris

mes-sen-ger am I, Bids thee leave these, and with her sove - reign grace, Here on this grass-plot, in this ve-ry place,

129

V.I

V.II

Va.

Vc.

Db

pp

pp

pp

132

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Iris

To come and sport: her pea cocks fly a-main: Ap-proach, rich Ce-res, her to en-ter-

132

VI.I

VI.II

Va.

Vc.

Db

L'istesso tempo, ♩ = ♩ = 72

135

Fl. *f* *8va-*

Ob. *f* *8va-*

Cl. *pp*

Bs. *f* *pp*

Hn. *pp*

Timp. *f* *pp*

Iris

Ceres tain.

Hail, ma ny co lour'd mes sen ger, that

135

VI.I *ff* *8va-* *p*

VI.II *ff* *p*

Va. *ff* *p*

Vc. *ff*

Db *ff*

137

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ceres

ne'er Dost di - so - bey the wife of Ju - pi - ter;

137

VI.I

VI.II

Va.

Vc.

Db

138

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Iris

Ceres

138

VI.I

VI.II

Va.

Vc.

Db

Ce - res, most boun - - - teous la - dy, thy rich leas

Who with thy saf - - - fron wings u - pon my flo - wers

pp

pp

6

6

6

6

6

6

6

6

6

6

6

6

139

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Iris

Ceres

139

VI.I

VI.II

Va.

Vc.

Db.

Of wheat, rye, bar - ley, vet - ches, oats and pease;

Dif - fus - est ho - ney - drops, — re - fre - shing sho - wers,

140

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Iris

Ceres

140

VI.I

VI.II

Va.

Vc.

Db

Thy tur - fy moun - tains, where live nib - bling sheep,

And with each end of thy blue bow dost crown

141

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Iris

Ceres

141

VI.I

VI.II

Va.

Vc.

Db

And flat meads thatch'd with sto - ver, them to keep;

My bos - ky a - cres and my un - shrubb'd down,

Detailed description: This page of a musical score covers measures 141 to 148. It features a full orchestra and two vocal soloists, Iris and Ceres. The orchestration includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Timpani (Timp.), Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db). The vocal parts for Iris and Ceres have lyrics in English. The score includes various musical notations such as rests, notes, slurs, and sixteenth-note passages. Measure numbers 141 and 148 are clearly marked at the beginning of their respective staves.

142

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ceres

Rich scarf to my proud earth; why hath thy

142

VI.I

VI.II

Va.

Vc.

Db

pp

pp

pp

pp

p

p

p

p

p

143

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ceres

queen Sum - mon'd me hi - - - ther, to this short-grass'd green? —

143

VI.I

VI.II

Va.

Vc.

Db

Detailed description: This page of a musical score for 'Tempest' (webmus 0701) covers measures 143-145. The score is arranged for a full orchestra and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Horns (Hn.). The percussion section includes Timpani (Timp.). The string section includes Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The vocal soloist, Ceres, has a line with lyrics: "queen Sum - mon'd me hi - - - ther, to this short-grass'd green? —". The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The woodwinds and strings play complex rhythmic patterns, while the vocal line is melodic and expressive. The score is written in a standard musical notation style with various clefs, accidentals, and dynamic markings.

145

Fl. *ppp*

Ob.

Cl. *ppp*

Bs.

Hn.

Timp.

Iris

A con tract of true love to ce le - brate; And some do na tion free ly to es - tate On the blest lo - vers.

145

VI.I

VI.II

Va.

Vc.

Db

L'Istesso tempo, ♩ = ♩ = 72

150

Fl.

Ob.

pp

pp

Cl.

pp

Bs.

pp

Hn.

Timp.

Ceres

Tell me, _____ hea venl- y bow, If Ve - nus or her son,

150

VI.I

pizz.

pp

VI.II

pizz.

pp

Va.

pizz.

pp

Vc.

pizz.

pp

arco

pizz.

Db

pp

153

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ceres

as thou dost know, Do now at - tend _____ the

153

VI.I

VI.II

Va.

Vc. arco pizz.

Db

155

Fl. *mp* *pp* *pp*

Ob. *mp* *pp* *pp*

Cl. *mp* *pp* *pp*

Bs. *mp* *pp* *pp*

Hn. *pp* *pp* *pp*

Timp.

Iris

Ceres
Be _ not a fraid: Be _ not a
queen? Since _ they did plot The means that dus - ky Dis my daug hter got,

155

V.I. *mp* *pizz.* *arco*

V.I.II *arco* *pizz.* *arco*

Va. *mp* *pizz.* *arco* *pizz.*

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

Db *p*

157

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Iris

Ceres

Vl.I

Vl.II

Va.

Vc.

Db.

fraid: Be__not a - afraid: Of__her so-ci-e-ty Be__not a

Her and her blind boy's scan dal'd com pa-ny I__have for sworn. I__have for sworn.

pizz. arco

pizz. arco

arco

arco

159 *rall.*

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *mf*

Bs. *mf* *mf*

Hn. *mp*

Timp.

Iris *rall.*

fraid: Be__ not a afraid: Be__ not a afraid: Be__ not a afraid: I met her de-it - y Cutting the__ clouds to wards Pa phos

159 *p* *mp*

VI.I *p* *mp*

VI.II *p* *pizz.* *mp*

Va. *p*

Vc. *p*

Db

161

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Iris

and her son Dove - drawn with her.

161

VI.I

VI.II

Va.

Vc.

Db

pizz.

mp

p

162

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Iris

Here thought they to have done Some wan - ton charm u - pon this man and maid,

162

V.I

V.I.II

pizz.

Va.

Vc.

Db

163

Fl. *f*

Ob. *mf* *p*

Cl. *mf* *p*

Bs. *mf* *mf*

Hn.

Timp.

Iris
Whose vows are, that no bed-right shall be paid Till Hy - men's torch be ligh-ted: but vain;—

163

VI.I

VI.II *arco*

Va. *pizz.* *arco*

Vc. *p*

Db *p*

Detailed description: This is a page of a musical score for an orchestra and voice. The page is numbered 163 at the top left. It features a grand staff for woodwinds (Flute, Oboe, Clarinet) and strings (Bassoon, Horn, Violin I & II, Viola, Violoncello, Double Bass). The woodwinds and strings are marked with dynamics such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). The voice part, labeled 'Iris', has lyrics: 'Whose vows are, that no bed-right shall be paid Till Hy - men's torch be ligh-ted: but vain;—'. The score includes various musical notations such as slurs, accents, and articulation marks like 'pizz.' and 'arco'. The bottom of the page is numbered 163 and contains the text 'IV/i/ 479'.

165

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Iris

Mars-'s hot mi - nion is re-turned a - gain; Her was - pish hea ded son has broke his ar - rows, Swears

VI.I

VI.II

Va.

Vc.

Db.

mp

p

p

ff

Detailed description: This is a page of a musical score for an orchestra and voice. The score is divided into two systems. The first system contains staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Timpani (Timp.). The second system contains staves for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.), along with a vocal line for Iris. The vocal line includes the lyrics: "Mars-'s hot mi - nion is re-turned a - gain; Her was - pish hea ded son has broke his ar - rows, Swears". The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mp*, *p*, and *ff*. The measure number 165 is indicated at the beginning of the first system.

167

Fl.

Ob.

Cl.

Bs.

Hn.

This section of the score covers measures 167 to 169. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Horn (Hn.). The woodwinds have active parts with various note values and articulations, while the brass instruments are mostly silent, indicated by rests.

Timp.

Iris

he will shoot no more — but play with spar-rows And be a boy right out.

This section covers measures 167 to 169. It includes a staff for Timpani (Timp.) and a vocal line for Iris. The Iris part has lyrics: "he will shoot no more — but play with spar-rows And be a boy right out." The timpani part consists of rests.

167

VI.I

VI.II

Va.

Vc.

Db

This section covers measures 167 to 169. It includes staves for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The strings have active parts with various note values and articulations, including slurs and accents.

170

Fl. *p*

Ob. *p*

Cl. *p*

Bs. *p*

Hn. *p*

Timp.

Iris

Ceres

High'st queen of state, Great Ju-no, comes; High'st queen of state, Great Ju - no,

High'st queen of state, Great Ju-no, comes; High'st queen of state, Great Ju - no,

170

VI.I *p*

VI.II *p*

Va. *pp* *p*

Vc. *pp*

Db *pp*

175

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Iris

Ceres

VI.I

VI.II

Va.

Vc.

Db

comes; I know her by her gait. Great Ju - no, comes;

comes; Great Ju - no, comes; I know her by her gait.

Detailed description: This page of a musical score covers measures 175 to 180. It features a full orchestra and two vocal soloists, Iris and Ceres. The orchestral parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Timpani (Timp.). The vocal parts for Iris and Ceres have lyrics in English. The string section consists of Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a key with one sharp (F#) and a common time signature. The vocal lines are in the treble clef, while the instrumental parts are in their respective clefs. The lyrics for Iris are: "comes; I know her by her gait. Great Ju - no, comes;". The lyrics for Ceres are: "comes; Great Ju - no, comes; I know her by her gait." The page number 175 is indicated at the top left of the first staff.

colla parte

177

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ceres

Juno

VI.I

VI.II

Va.

Vc.

Db

High'st__ queen of state, Great__ Ju-no, comes; I know her by her gait. *ad lib.*

How does my boun teous

Detailed description: This page of a musical score covers measures 177 to 180. It features a full orchestral ensemble including Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Bs.), Horns (Hn.), Timpani (Timp.), Violins I (VI.I), Violins II (VI.II), Violas (Va.), Violas (Vc.), and Double Basses (Db). The vocal soloists Ceres and Juno have lyrics: 'High'st__ queen of state, Great__ Ju-no, comes; I know her by her gait.' and 'How does my boun teous'. The score includes various musical notations such as rests, notes, and dynamic markings like 'ad lib.'. The page number '177' is at the top left, and the page number 'IV/i/ 484' is at the bottom center.

180

Fl. {
Ob. {
Cl. {
Bs. {
Hn. {

This section contains the musical notation for woodwinds and brass instruments. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Horn (Hn.). The notation shows rests for most instruments, with some notes and slurs in the Bassoon and Horn parts. The time signature is 4/4.

Timp.

Juno

sis-ter? Go with me To bless this twain, that they may prosper be And ho-nour'd in their is-sue. ____

This section contains the vocal line for Juno. The lyrics are: "sis-ter? Go with me To bless this twain, that they may prosper be And ho-nour'd in their is-sue. ____". The musical notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature.

180

VI.I
VI.II
Va.
Vc.
Db

This section contains the musical notation for string instruments. It includes staves for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The notation shows rests for most instruments, with some notes and slurs in the Violoncello and Double Bass parts. The time signature is 4/4.

Andante, ♩ = 52

184

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ceres

Juno

184

VI.I

VI.II

Va.

Vc.

Db

Earth's in-crease, foi - son_

Ho nour, ri-ches, mar - riage - bles-sing,

mp

p

arco

mp

p

mp

p

mp

p

mp

p

mp

p

arco

arco

arco

arco

arco

arco

arco

arco

arco

arco

188

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ceres

Juno

VI.I

VI.II

Va.

Vc.

Db.

plenty,

Barns and garner-ners ne - ver -

Long con-ti nuance, and in - crea-sing,

pizz.

arco

192

Fl. *p*

Ob.

Cl.

Bs.

Hn.

Timp.

Ceres
empty, Vines — and — clus tering bun - ches — grow ing,

Juno
Hour ly joys be still u-pon you!

192

VI.I *pizz.*

VI.II *pizz.*

Va. *pizz.*

Vc. *pizz.*

Db *arco*

196

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ceres

Juno

196

VI.I

VI.II

Va.

Vc.

Db.

Plants with good-ly bur - then bowing;

Ju - no sings her bles-sings u - pon you.

p

p

arco

arco

arco

arco

200

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ceres

200

V.I

V.II

Va.

Vc.

Db.

p

p

p

pizz.

arco

arco

arco

Spring come to you at the_ farth-est In the_ ve - ry end of har-vest!

IV/i/ 490

204

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ceres

204

VI.I

VI.II

Va.

Vc.

Db

Scar - ci - ty and want shall shun you;

Detailed description: This is a page of a musical score for an orchestra and voice. The score is divided into measures 204, 205, 206, and 207. The instruments are arranged in a standard orchestral layout: Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Bs.), Horns (Hn.), Timpani (Timp.), Ceres (likely a vocal soloist), Violins I (VI.I), Violins II (VI.II), Violas (Va.), Cellos (Vc.), and Double Basses (Db). The music is in 2/4 time. The vocal line (Ceres) has the lyrics "Scar - ci - ty and want shall shun you;". The score includes various musical notations such as notes, rests, and dynamic markings.

208

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ceres

Juno

V.I.

V.II

Va.

Vc.

Db.

Ce - res' - bles-sing so is on you.

Ju - no sings her bles - sings u -

arco *mp* arco *p*

mp arco *p*

arco *mp* arco *p*

mp arco *p*

p

p

p

212

Fl. *p*

Ob. *p*

Cl. *p*

Bs.

Hn.

Timp.

Ceres
Plants with good-ly bur - then bow - ing; Ce-res' bles-sing so is on

Juno
pon you. Ju - no sings her bles - sings u - pon you.

212

VI.I

VI.II

Va. *p*

Vc.

Db

215

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ferd.

Pros.

Ceres

Juno

V.I

V.II

Va.

Vc.

Db

mp

p

ord.

p

pp

pp

pp

This is a most ma-jes-tic vi -

Spi - rits,

you. Ce-res' - bles sing so is on you.

Ju - no sings her bles - sings u - pon you.

pp

219

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bs.

Hn.

Timp.

Ferd.

Pros. sion, and Har - mo-nious - ly char-min - gly. May I be bold To think these Spi rits, Spi - rits, which by mine art

219

VI.I

VI.II

Va.

Vc.

Db

Detailed description: This is a page of a musical score for orchestra and voice. It contains measures 219, 220, and 221. The orchestration includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horns (Hn.), Timpani (Timp.), Percussion (Ferd.), and Voice (Pros.). The woodwinds (Fl., Ob., Cl.) play a melodic line starting in measure 219, marked *mp*. The strings (Va., Vc., Db) provide harmonic support with sustained chords. The voice part (Pros.) has lyrics: "sion, and Har - mo-nious - ly char-min - gly. May I be bold To think these Spi rits, Spi - rits, which by mine art". The score features various musical notations such as triplets, slurs, and dynamic markings.

222

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ferd.

Pros.

222

Vl.I

Vl.II

Va.

Vc.

Db.

spi-rits? This is a most ma jes-tic vi-sion,

Spi-rits, which by mine art I have from _ their con fines call'd to en-act

Detailed description: This is a page of a musical score for the opera 'The Tempest'. It covers measures 222 to 225. The score is arranged in a standard orchestral format with a vocal line. The instruments shown are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Timpani (Timp.), Percussion (Ferd.), and Voice (Pros.). The vocal line includes the lyrics: 'spi-rits? This is a most ma jes-tic vi-sion, Spi-rits, which by mine art I have from _ their con fines call'd to en-act'. The music features various melodic lines for the instruments and a vocal line with some triplets and slurs. The page number '222' is written at the top left and bottom left of the score.

226

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ferd.

Pros.

226

Vl.I

Vl.II

Va.

Vc.

Db.

Let me live here e - ver; So rare a won - der'd fa - ther and a
My pre - sent fan - cies. Spi - rits, which by mine art

Detailed description: This is a page of a musical score for an orchestra and voice. The page contains measures 226, 227, and 228. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Timpani (Timp.), Percussion (Ferd.), and Voice (Pros.). The woodwinds (Fl., Ob., Cl., Bs.) have melodic lines with various ornaments and slurs. The strings (Vl.I, Vl.II, Va., Vc., Db.) provide harmonic support with sustained notes and some rhythmic patterns. The voice part (Pros.) has lyrics in English. The score is written in a standard musical notation with treble and bass clefs, and includes dynamic markings like '8' and '3'.

229

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ferd.

Pros.

229

VI.I

VI.II

Va.

Vc.

Db

wife Makes this place Pa - ra - dise. —

I have from their con-fines call'd Sweet, now, si lence!

Detailed description: This is a page of a musical score for an orchestra and voice. The score is in 2/4 time and consists of measures 229 through 232. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Timpani (Timp.), Percussion (Ferd.), Trombones (Pros.), Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db). The vocal part (Pros.) has lyrics: "wife Makes this place Pa - ra - dise. —" in measure 229 and "I have from their con-fines call'd Sweet, now, si lence!" in measure 230. The instrumental parts feature various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The score is written in a standard musical notation with a key signature of one sharp (F#).

233

Fl. *mf*

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

Ju - no and Ce - res whis - per se rious - ly;

233

VI.I

VI.II

Va.

Vc.

Db

Detailed description: This page of a musical score covers measures 233 to 236. It features a woodwind section with Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.), a brass section with Bassoon (Bs.) and Horns (Hn.), and a percussion section with Timpani (Timp.). The string section includes Violins I (VI.I), Violins II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). A vocal part (Pros.) is also present. The score is in 2/4 time and includes dynamic markings such as *mf*. The vocal line includes the lyrics 'Ju - no and Ce - res whis - per se rious - ly;'. The woodwinds and strings play intricate patterns, while the brass and percussion provide harmonic support.

237

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

There's some thingelse to do: hush, and be mute, Or else our spell is

237

VI.I

VI.II

Va.

Vc.

Db

L'istesso tempo, ♩ = ♩ = 72

This musical score page includes parts for woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn), percussion (Tympani, Prosnato), strings (Violin I/II, Viola, Violoncello, Contrabasso), and vocal soloists (Iris, Juno). The score is divided into two systems, each starting at measure 240. The woodwinds and strings are marked *pp* (pianissimo). The vocal soloists have lyrics: Iris "marr'd." and Juno "You nymphs, call'd Nai - ads, of the win - dring"; Juno also has "You nymphs, call'd" with *arco* and *pizz.* markings. The strings include *pizz.* markings and a tremolo section in the Viola part.

242

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Iris

Ceres

Juno

242

VI.I

VI.II

Va.

Vc.

Db

brooks, With your sedged crowns and e - ver - harm - less

You nymphs, call'd Nai - ads, of the win - dring brooks,

Nai - - - - ads, With your sedged crowns

pizz.

gliss.

gliss.

gliss.

tr
O...

244

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Iris

looks,

Leave your crisp chan nels and on this green

Ceres

With your sedged crowns and harm - less looks,

Leave your crisp

Juno

and harm - less looks,

244

VI.I

arco

VI.II

Va.

Vc.

Db

f

f

f

f

f

f

f

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

246

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Iris

Ceres

246

VI.I

VI.II

Va.

Vc.

Db

sum - mons; An - swer_ your_

An - swer your sum - mons; An - swer your sum - mons;

IV/i/ 504

247

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Iris

Ceres

247

Vl.I

Vl.II

Va.

Vc.

Db

sum - mons; An - swer_ your_ sum - mons; An - swer_ your_ sum - mons;

An - swer_ your sum - mons; An - swer_ your sum - mons;

f

f

mf

mf

mf

mf

mf

mf

Poco meno, ♩ = 60

249

Fl. *mp*

Ob. *mp*

Cl. *f*

Bs. *p*

Hn. *p*

Timp.

Iris
Ju - no does com mand: Ju - no does com mand:

Ceres
Ju - no does com mand: Ju - no does com mand:

Juno
Ju - no does com mand: Ju - no does com mand:

249

VI.I *p*

VI.II *p*

Va. *p*

Vc. *p*

Db

251

Fl. *mp*

Ob. *mp*

Cl. *f*

Bs. *f* *p*

Hn. *p*

Timp.

VI.I *p* *mf*

VI.II *p* *mf*

Va.

Vc.

Db.

Detailed description: This page of a musical score covers measures 251 to 253. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Timpani (Timp.), Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.).
- Measure 251: Flute and Oboe play a melodic line starting on a half rest, marked *mp*. Clarinet and Bassoon play a rhythmic pattern of eighth notes, marked *f*.
- Measure 252: Flute and Oboe continue their melodic line. Clarinet and Bassoon continue their rhythmic pattern. Bassoon has a dynamic change from *f* to *p*.
- Measure 253: Flute and Oboe continue their melodic line. Clarinet and Bassoon continue their rhythmic pattern. Bassoon has a dynamic change from *f* to *p*. Horns play a melodic line starting on a half rest, marked *p*.
- Violin I and Violin II play a melodic line starting on a half rest, marked *p*.
- Viola, Violoncello, and Double Bass play a melodic line starting on a half rest, marked *p*.

254

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Iris

Ceres

Juno

254

Vl.I

Vl.II

Va.

Vc.

Db

p

p

p

p

mp

mp

pizz. *arco*

pizz. *arco*

pizz. *p*

pizz. *p*

pizz. *p*

p

You sun - burnt sick - le - men, of Au - gust wea - ry, Come hi - ther from the fur - row and be

You sun - burnt sick - le - men, of Au - gust wea - ry, Come hi - ther and be

You sun - burnt sick - le - - - men, Come hi - ther and be

pizz. *arco*

pizz. *arco*

pizz. *p*

pizz. *p*

pizz. *p*

p

Allegretto, ♩ = 72

256

Fl. *p*

Ob. *p*

Cl. *p*

Bs. *p*

Hn. *p*

Timp.

Iris
mer ry: and be mer ry:

Ceres
mer ry: and be mer ry:

Juno
mer ry: and be mer ry:

256

VI.I

VI.II *pizz.* *arco*

Va.

Vc.

Db

280

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

p

280

V.I

V.II

Va.

Vc.

Db

arco

arco

arco

arco

Musical score for measures 293-300, featuring various instruments:

- Fl.** (Flute): Measures 293-300, *p*.
- Ob.** (Oboe): Measures 293-300, *p*.
- Cl.** (Clarinet): Measures 293-300, *p*.
- Bs.** (Bassoon): Measures 293-300, *p*.
- Hn.** (Horn): Measures 293-300, *f*, *p*.
- Timp.** (Timpani): Measures 293-300, *p*.
- VI.I** (Violin I): Measures 293-300.
- VI.II** (Violin II): Measures 293-300, *p*.
- Va.** (Viola): Measures 293-300, *p*.
- Vc.** (Violoncello): Measures 293-300, *p*.
- Db.** (Double Bass): Measures 293-300, *p*.

305

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Vl.I

Vl.II

Va.

Vc.

Db

mf

mf

mf

mf

316

Fl. *f*

Ob. *mf* *ff*

Cl. *ff*

Bs. *ff*

Hn. *ff*

Timp. *ff*

316

V.I. *f* *ff*

V.II. *f* *ff*

Va. *f* *ff*

Vc. *f* *ff*

Db. *ff*

Detailed description of the musical score: This page contains two systems of a musical score for an orchestral work. The first system (measures 316-321) features woodwind instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Horn (Hn.). The Flute and Oboe parts begin with a melodic line in measure 316, marked with a forte (*f*) dynamic. The Oboe part is marked *mf* until measure 318, where it changes to *ff*. The Clarinet and Bassoon parts also begin in measure 316, with dynamics of *mf* and *ff* respectively. The Horn part enters in measure 318 with a *ff* dynamic. The Timpani (Timp.) part has a rhythmic pattern starting in measure 318, marked *ff*. The second system (measures 322-327) features string instruments: Violin I (V.I.), Violin II (V.II.), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The Violin I and II parts begin in measure 322 with a melodic line, marked *f* until measure 324, where they change to *ff*. The Viola part begins in measure 322 with a melodic line, marked *f* until measure 324, where it changes to *ff*. The Violoncello and Double Bass parts begin in measure 322 with a melodic line, marked *f* until measure 324, where they change to *ff*.

324

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

ff

mf

p

Detailed description: This block contains the musical score for measures 324 through 333 for the woodwind and percussion sections. The Flute (Fl.) part is mostly silent. The Oboe (Ob.) and Clarinet (Cl.) parts begin in measure 324 with a *ff* dynamic. The Bassoon (Bs.) and Horn (Hn.) parts also begin in measure 324. The Trombone (Tbn.) part is silent. The Timpani (Timp.) part has a single drum roll in measure 333. Dynamics change to *mf* for the Oboe, Clarinet, and Bassoon in measure 334, and to *p* for the Oboe and Clarinet in measure 335.

324

VI.I

VI.II

Va.

Vc.

Db

mf

mf

mf

mf

p

p

Detailed description: This block contains the musical score for measures 324 through 333 for the string sections. The Violin I (VI.I) and Violin II (VI.II) parts begin in measure 324 with a *mf* dynamic. The Viola (Va.) part begins in measure 324 with a *mf* dynamic. The Violoncello (Vc.) and Double Bass (Db) parts begin in measure 324 with a *mf* dynamic. Dynamics change to *p* for the Viola and Double Bass in measure 335.

335

Fl. *p*

Ob. *p*

Cl. *p*

Bs. *pp* *p*

Hn. *pp* *pp* *p*

Timp. *pp* *p*

335

VI.I *p*

VI.II *p*

Va. *p* pizz.

Vc. *p* pizz.

Db *p* pizz.

349

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

349

VI.I

VI.II

Va.

Vc.

Db.

pizz.

arco

360

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

360

VI.I

VI.II

Va.

Vc.

Db.

p

p

pizz.

p

arco

pizz.

pizz.

372

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

372

VI.I

VI.II

Va.

Vc.

Db.

arco

pizz.

p

Musical score for orchestra, measures 381-388. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Timpani (Timp.). The second system includes Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db). The music features various melodic lines, some with slurs and accents, and rests for several instruments. The Viola and Double Bass parts are marked "arco".

Musical score for orchestra, measures 391-400. The score is arranged in systems for various instruments:

- Flute (Fl.):** Two staves, measures 391-400.
- Oboe (Ob.):** Two staves, measures 391-400.
- Clarinet (Cl.):** Two staves, measures 391-400.
- Bassoon (Bs.):** Two staves, measures 391-400.
- Horn (Hn.):** Two staves, measures 391-400.
- Timpani (Timp.):** One staff, measures 391-400.
- Violin I (VI.I):** One staff, measures 391-400.
- Violin II (VI.II):** One staff, measures 391-400.
- Viola (Va.):** Two staves, measures 391-400.
- Violoncello (Vc.):** Two staves, measures 391-400. Includes the instruction "arco" in measure 400.
- Double Bass (Db):** One staff, measures 391-400.

Musical score for orchestra, measures 404-409. The score is arranged in systems for various instruments. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Horn (Hn.). The second system includes Trumpet (Timp.). The third system includes Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). Dynamics are indicated by *mf* (mezzo-forte) and *f* (forte). The Flute and Oboe parts have dynamics of *mf* and *f*. The Oboe and Bassoon parts have dynamics of *mf*. The Violin I and Violin II parts have dynamics of *mf* and *f*. The Viola and Violoncello parts have dynamics of *mf* and *f*. The Trumpet part has a dynamic of *ff* (fortissimo) at the end of the section.

412

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

This section of the score covers measures 412 through 418. It features parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Timpani (Timp.). The woodwinds generally play a melodic line with some rests, while the bassoon and horn have more active parts. The timpani provides a rhythmic accompaniment. Dynamics are marked as *ff* (fortissimo) for most instruments, with *mf* (mezzo-forte) appearing in the bassoon and horn parts towards the end of the section.

412

VI.I

VI.II

Va.

Vc.

Db.

This section of the score covers measures 412 through 418 for the string ensemble. It includes parts for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). All string parts are playing a consistent rhythmic pattern of eighth notes. The dynamics are marked as *ff* (fortissimo) for the first six measures and *mf* (mezzo-forte) for the final two measures.

423

Fl. *p*

Ob. *mf* *p*

Cl. *mf* *p* *pp*

Bs. *pp* *pp*

Hn. *pp* *pp*

Timp. *pp*

Detailed description: This block contains the musical score for woodwinds and percussion. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Timpani (Timp.). The Flute part features a melodic line starting at measure 423 with a *p* dynamic. The Oboe and Clarinet parts have a rhythmic accompaniment starting at measure 423 with a *mf* dynamic, followed by a *p* dynamic. The Bassoon and Horn parts have a melodic line starting at measure 423 with a *pp* dynamic. The Timpani part has a rhythmic accompaniment starting at measure 423 with a *pp* dynamic.

423

V.I. *mf*

V.II *mf*

Va. *p*

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

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

Detailed description: This block contains the musical score for strings. It includes staves for Violin I (V.I.), Violin II (V.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The Violin I and Violin II parts have a melodic line starting at measure 423 with a *mf* dynamic. The Viola part has a rhythmic accompaniment starting at measure 423 with a *p* dynamic. The Violoncello and Double Bass parts have a rhythmic accompaniment starting at measure 423 with a *p* dynamic. The Violoncello and Double Bass parts also feature a *pizz.* (pizzicato) section and an *arco* (arco) section starting at measure 423 with a *pp* dynamic.

438

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bs.

Hn.

Timp. *p*

438

VI.I *p*

VI.II *pizz.* *p*

Va. *p*

Vc. *tr*

Db *tr*

Detailed description: This page of a musical score covers measures 438 to 441. The top system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Horn (Hn.). The Flute and Oboe parts begin in measure 438 with a *pp* dynamic. The Clarinet part also starts in measure 438 with *pp*. The Bassoon part begins in measure 439. The Horn part is silent. The Timpani (Timp.) part starts in measure 438 with a *p* dynamic. The bottom system includes Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). VI.I and Va. have triplets in measure 441 with a *p* dynamic. VI.II has a *pizz.* marking in measure 440 and a *p* dynamic in measure 441. Vc. and Db. have *tr* markings in measure 440.

451

Fl.

Ob.

Cl.

Bs.

Hn.

p

p

p

p

p

p

p

p

p

p

Timp.

451

VI.I

VI.II

Va.

Vc.

Db.

mp

arco

p

p

463

Fl. Ob. Cl. Bs. Hn.

p mp mp mp mp

Detailed description: This block contains the woodwind section of the score for measures 463-472. The Flute (Fl.) part begins with a melodic line in measure 463. The Oboe (Ob.) part is mostly silent. The Clarinet (Cl.) part has a melodic line starting in measure 463, with dynamics *p* and *mp*. The Bassoon (Bs.) part has a melodic line starting in measure 467, with dynamics *mp*. The Horn (Hn.) part is silent.

Timp.

mp

Detailed description: The Timpani (Timp.) part consists of a rhythmic pattern of eighth notes in measures 463-472, with a dynamic marking of *mp*.

463

VI.I VI.II Va. Vc. Db.

mf mp mp mp mp

Detailed description: This block contains the string section of the score for measures 463-472. The Violin I (VI.I) part has a melodic line with dynamics *mf*. The Violin II (VI.II) part has a triplet of eighth notes in measure 464, with dynamics *mp*. The Viola (Va.) part also has a triplet of eighth notes in measure 464, with dynamics *mp*. The Violoncello (Vc.) and Double Bass (Db.) parts have a wavy line in measure 463, followed by a melodic line in measure 464, with dynamics *mp*.

474

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

474

VI.I

VI.II

Va.

Vc.

Db

mp

mf

mf

mf

pizz.

arco

arco

*(Detailed description of the musical score: This page contains a musical score for measures 474 to 483. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horns (Hn.), Timpani (Timp.), Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db). The Flute part features a melodic line with trills and triplets in measures 480 and 481, marked *mf*. The Oboe and Clarinet parts have melodic lines starting in measure 474, with the Oboe marked *mp* and the Clarinet marked *mf*. The Bassoon and Horns parts are mostly silent. The Timpani part has a rhythmic pattern in measure 474, marked *mf*. The Violin I and II parts have melodic lines with various articulations. The Viola part starts with a pizzicato (*pizz.*) in measure 474 and switches to arco in measure 477. The Violoncello and Double Bass parts have a sustained bass line with some melodic movement, both marked *arco*.*

486

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Detailed description of the woodwind and percussion staves from measure 486 to 492. The Flute (Fl.) part features a triplet of eighth notes starting at measure 487, marked *mf*. The Oboe (Ob.) and Clarinet (Cl.) parts have similar triplet patterns. The Bassoon (Bs.) part is mostly silent. The Horns (Hn.) and Timpani (Timp.) parts enter at measure 489 with a *ff* dynamic. The Timp. part has a *f* dynamic at the end of the section.

486

VI.I

VI.II

Va.

Vc.

Db.

Detailed description of the string staves from measure 486 to 492. The Violin I (VI.I) and Violin II (VI.II) parts play a melodic line starting at measure 487, marked *mf*. The Viola (Va.) part also plays a similar line. The Violoncello (Vc.) and Double Bass (Db.) parts play a rhythmic accompaniment of eighth notes, marked *mf*. Dynamics increase to *f* for the strings at measure 492.

498

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

V.I

V.II

Va.

Vc.

Db.

The image shows a page of a musical score for measures 498-500. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Timpani (Timp.), Violin I (V.I), Violin II (V.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The score features several dynamic markings, including *ff* (fortissimo) and *f* (forte). There are also trills and triplets indicated by the number '3'. The Flute and Clarinet parts have prominent melodic lines with trills and triplets. The Oboe and Bassoon parts have more rhythmic, dotted-note patterns. The Horns play a steady, rhythmic accompaniment. The Timpani part has a simple, rhythmic pattern. The Violin and Viola parts have melodic lines with some trills. The Violoncello and Double Bass parts have a steady, rhythmic accompaniment. The score is numbered 498 at the beginning of the first system and 498 at the beginning of the second system.

509

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

This block contains the musical score for the woodwind and percussion sections, starting at measure 509. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horns (Hn.), and Timpani (Timp.). The woodwinds play melodic lines with various articulations and dynamics, including fortissimo (ff). The timpani provides a rhythmic accompaniment with a series of eighth notes.

509

VI.I

VI.II

Va.

Vc.

Db.

This block contains the musical score for the string sections, starting at measure 509. The instruments are Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The strings play a rhythmic accompaniment with various articulations and dynamics, including fortissimo (ff). The double bass part features a prominent wavy line in the lower register.

522

Fl. *ff*

Ob. *mf*

Cl. *mf*

Bs. *ff* *mf*

Hn. *ff* *mf*

Timp. *ff*

Detailed description: This block contains the musical score for woodwinds and percussion from measure 522 to 532. The Flute (Fl.) part starts with a rest in measure 522 and enters in measure 523 with a fortissimo (*ff*) dynamic, playing a melodic line with eighth notes. The Oboe (Ob.) part also rests in measure 522 and enters in measure 523 with a fortissimo (*ff*) dynamic, playing a similar melodic line. The Clarinet (Cl.) part rests in measure 522 and enters in measure 523 with a fortissimo (*ff*) dynamic, playing a melodic line. The Bassoon (Bs.) part plays a rhythmic pattern of eighth notes throughout, with a fortissimo (*ff*) dynamic in measure 522 and a mezzo-forte (*mf*) dynamic in measure 529. The Horns (Hn.) part plays a rhythmic pattern of eighth notes throughout, with a fortissimo (*ff*) dynamic in measure 522 and a mezzo-forte (*mf*) dynamic in measure 529. The Timpani (Timp.) part plays a rhythmic pattern of eighth notes throughout, with a fortissimo (*ff*) dynamic in measure 522.

522

VI.I *mf*

VI.II *mf*

Va. *mf*

Vc. *mf*

Db. *mf*

Detailed description: This block contains the musical score for strings from measure 522 to 532. The Violin I (VI.I) part plays a melodic line with eighth notes, starting in measure 522 with a mezzo-forte (*mf*) dynamic. The Violin II (VI.II) part plays a similar melodic line, starting in measure 522 with a mezzo-forte (*mf*) dynamic. The Viola (Va.) part plays a rhythmic pattern of eighth notes throughout, with a mezzo-forte (*mf*) dynamic in measure 522. The Violoncello (Vc.) part plays a rhythmic pattern of eighth notes throughout, with a mezzo-forte (*mf*) dynamic in measure 522. The Double Bass (Db.) part plays a rhythmic pattern of eighth notes throughout, with a mezzo-forte (*mf*) dynamic in measure 522.

533

Fl. *p*

Ob. *p*

Cl. *p*

Bs. *pp* *p*

Hn. *pp* *pp*

Timp. *pp* *p*

Detailed description: This block contains the musical score for woodwinds and percussion from measure 533 to 538. The Flute (Fl.) and Oboe (Ob.) parts begin in measure 533 with a melodic line marked *p*. The Clarinet (Cl.) and Bassoon (Bs.) parts enter in measure 534 with a rhythmic accompaniment, also marked *p*. The Horns (Hn.) and Timpani (Timp.) parts enter in measure 535 with a low, sustained accompaniment marked *pp*. The score concludes in measure 538 with a final chord and a fermata over the last note.

533

VI.I *p*

VI.II *p*

Va. *p* *pizz.* *p*

Vc. *p* *pizz.*

Db. *p* *pizz.*

Detailed description: This block contains the musical score for strings from measure 533 to 538. The Violin I (VI.I) and Violin II (VI.II) parts play a melodic line marked *p*. The Violas (Va.) play a rhythmic accompaniment marked *p*, with *pizz.* (pizzicato) markings in measures 535 and 536. The Violoncello (Vc.) and Double Bass (Db.) parts play a similar rhythmic accompaniment, also marked *p*, with *pizz.* markings in measures 535 and 536. The score concludes in measure 538 with a final chord and a fermata over the last note.

547

Fl. *p*

Ob.

Cl. *p*

Bs.

Hn. *p* *pp*

Timp.

547

VI.I *ff*

VI.II *ff*

Va. arco

Vc. pizz.

Db. pizz.

558

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

558

VI.I

VI.II

Va.

Vc.

Db.

p

p

pizz.

p

pizz.

pizz.

pizz.

tr

arco

3 3

3 3

570

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

570

VI.I

VI.II

Va.

Vc.

Db.

arco

pizz.

p

579

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

579

V.I

V.II

Va. arco

Vc. arco

Db arco

Detailed description: This is a page of a musical score for a symphony orchestra, specifically for the section of woodwinds, brass, and strings. The score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Timpani (Timp.). The second system includes parts for Violin I (V.I), Violin II (V.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db). The music is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The score features various musical notations, including notes, rests, slurs, and dynamic markings. The number '579' is written at the beginning of each system. The word 'arco' is written above the Viola and Double Bass staves, indicating that they are to be played with the bow. The score is presented in a clean, black-and-white format.

588

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

588

VI.I

VI.II

Va.

Vc.

Db

600

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

600

VI.I

VI.II

Va.

Vc.

Db

mf

f

mf

f

mf

arco

arco

mf

609

Fl. *f*

Ob. *f*

Cl. *ff*

Bs. *ff*

Hn. *ff*

Timp. *ff*

609

VI.I *ff*

VI.II *ff*

Va. *f*

Vc. *f*

Db *ff*

618

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

mf *p* *pp*

This section of the score covers measures 618 to 627. It features woodwind and percussion parts. The Flute (Fl.) and Clarinet (Cl.) parts begin in measure 625 with a *p* dynamic. The Oboe (Ob.) and Bassoon (Bs.) parts enter in measure 618 with a *mf* dynamic. The Horns (Hn.) and Timpani (Timp.) parts enter in measure 625 with a *pp* dynamic. The woodwinds play a melodic line with eighth and sixteenth notes, while the timpani provides a rhythmic accompaniment of eighth notes.

618

VI.I

VI.II

Va.

Vc.

Db

mf *p* *pizz.*

This section of the score covers measures 618 to 627. It features string parts for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db). The Violin and Viola parts enter in measure 618 with a *mf* dynamic. The Violoncello and Double Bass parts enter in measure 625 with a *p* dynamic. All string parts play a rhythmic accompaniment of eighth notes. The Viola and Double Bass parts include *pizz.* (pizzicato) markings in measures 625 and 626.

poco meno, ♩ = 60

630

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

I had for-got that foul con - spi ra cy Of the beast Ca li ban and his con - fe de rates ____ A - gainst my life: the mi nute

630

VI.I

VI.II

Va.

Vc.

Db

644

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

of their plot Is almost come. Well done! a - void; no more!

644

VI.I

VI.II

Va.

Vc.

Db.

655

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

Ferd.

655

VI.I

VI.II

Va.

Vc.

Db

Ne - ver till

This is strange: your father's in some passion That works him strongly.

p

p

p

p

p

p

p

arco

piu moso, ♩ = 108

664

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

Pros.

664 pizz.

VI.I

VI.II

Va.

Vc.

Db

pp

pp

pp

pp

pp

pp

4 2

— this day Saw I him touch'd with an-ger so dis - tem - per'd.

You do look, my son, in a mo-ved sort,

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

arco

p

p

671

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

As if you were dis - may'd: be cheer-ful, sir. Our re - vels now are en - ded. These —

671

VI.I

VI.II

Va.

Vc.

Db

674

Fl. *pp*

Ob. *pp*

Cl. *p*

Bs. *p*

Hn. *pp*

Timp. *p*

Pros.

— our ac - tors, — As I fore told you, were all spi - rits and Are mel ted in to air, in - to thin air: And, like the base less fa - bric of this

674

VI.I *p*

VI.II *p*

Va. *p*

Vc. *p*

Db. *p*

678

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

vi sion, The cloud - capp'd to - wers, — the gor - geous pa - la - ces, The so - lemn tem - ples, the great

678

VI.I

VI.II

Va.

Vc.

Db.

arco

Detailed description: This is a page of a musical score for the opera 'The Tempest'. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) and a string section (Violins I and II, Viola, Violoncello, Double Bass). The vocal part is for Prospero. The score is in G major and 4/4 time. The woodwinds and strings play a melodic line with various ornaments and slurs. The vocal part has lyrics in Italian. The page number 678 is indicated at the beginning of the woodwind and string staves.

682

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

globe it - self, Ye all which it in - he - rit, shall dis - solve And,

682

VI.I

VI.II

Va.

Vc.

Db.

685

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

VI.I

VI.II

Va.

Vc.

Db.

like this in - sub - stan - tial pa - geant fa - ded, Leave not a rack be - hind. We

pp

Detailed description: This is a page of a musical score for orchestra and voice. It contains measures 685, 686, and 687. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Timpani (Timp.), Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The voice part (Pros.) has lyrics: "like this in - sub - stan - tial pa - geant fa - ded, Leave not a rack be - hind. We". The score includes various musical notations such as notes, rests, slurs, and dynamics like *pp*. The key signature has one flat (B-flat) and the time signature is 4/4.

688

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

are such stuff As dreams are made on, and our

688

V.I

arco

pp

V.II

pp

arco

pp

Va.

Vc.

Db

690

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

lit - tle life Is roun ded with a sleep. Sir, I am vex'd; Bear with my weak - ness; my,

690

VI.I

VI.II

Va. *pp*

Vc. *pp*

Db *pp*

Detailed description: This page of a musical score covers measures 690 to 692. It features a full orchestral arrangement and a vocal line. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass) are shown with various musical notations including rests, notes, and dynamic markings. The vocal part (Pros.) includes lyrics in English. The score is written in a standard musical notation style with a key signature of one sharp (F#) and a common time signature (C).

693

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

brain is trou- bled: Be not dis - turb'd with my in-fir-mi-ty: If you be pleased, re - tire in -

693

VI.I

VI.II

Va.

Vc.

Db

pp

696

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

Ferd.

Pros.

696

Vl.I

Vl.II

Va.

Vc.

Db

We

We

- to my cell And there re-pose: a turn or two I'll walk, To still my bea-ting mind.

700

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

Ferd.

Pros.

700

Vl.I

Vl.II

Va.

Vc.

Db

wish your peace.

wish your peace.

Come with a thought I thank thee, A-ri-el:

703

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

Pros.

703

VI.I

VI.II

Va.

Vc.

Db

Thy thoughts I cleave to. What's thy
come.

Detailed description: This page of a musical score covers measures 703 to 706. The orchestration includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horns (Hn.), Timpani (Timp.), Arco (Ar.), Trombones (VI.I, VI.II), Violins (Va.), Violas (Vc.), and Double Basses (Db). The vocal part (Pros.) has lyrics: "Thy thoughts I cleave to. What's thy come." The score features complex woodwind and string passages with many slurs and ties. The vocal line is in a lower register. The page number 703 is printed at the top left of the first system and above the VI.I staff in the second system.

704

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

pros.

704

VI.I

VI.II

Va.

Vc.

Db

ple - asure?

We must pre - pare to meet with Ca - li - ban.

706

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

706

VI.I

VI.II

Va.

Vc.

Db.

Ay, my com - man - der: when I pre -

Detailed description: This page of a musical score for the opera 'Tempest' (webmus 0701) covers measures 706-707. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bs.). The string section includes Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). An Arpeggiator (Ar.) part is also present. The Flute and Bassoon parts feature melodic lines with slurs and accents. The Clarinet and Violin II parts have more complex rhythmic patterns. The Arpeggiator part provides a harmonic accompaniment. The lyrics 'Ay, my com - man - der: when I pre -' are written under the Arpeggiator staff. The page number '706' is printed at the top left and above the Violin I staff.

707

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

sen - - - ted Ce - res, I thought to have told thee of it,

707

VI.I

VI.II

Va.

Vc.

Db

708

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

708

VI.I

VI.II

Va.

Vc.

Db

but I fear'd Lest I might an - ger

Detailed description: This is a page of a musical score for the opera 'The Tempest'. It covers measures 708 to 712. The score is for a full orchestra and a vocal soloist (Antonio). The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horns (Hn.), Timpani (Timp.), Arco (Ar.), Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db). The vocal line (Ar.) has the lyrics: 'but I fear'd Lest I might an - ger'. The orchestration includes woodwinds and strings. The woodwinds (Fl., Ob., Cl., Bs.) have melodic lines with slurs. The strings (VI.I, VI.II, Va., Vc., Db) provide harmonic support. The tempo is marked 'IV/i/ 560' at the bottom.

piu moso, ♩ = 108

709

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

Pros.

709

VI.I

VI.II

Va.

Vc.

Db.

thee. I told you, sir, they

Say a-gain, where didst thou leave these var-lets? ___

713

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

713

VI.I

VI.II

Va.

Vc.

Db

were red - hot with drin - king; So full of va - lour that they smote the

718

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

air For brea - thing in their fa - ces; beat the ground For kis - sing of their

718

VI.I

VI.II

Va.

Vc.

Db

Detailed description: This page of a musical score covers measures 718 to 721. It features a full orchestral ensemble and a vocal soloist. The woodwinds (Flute, Oboe, Clarinet) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass) play complex rhythmic patterns, often marked with a '5' for quintuplets. The brass section (Trumpets, Trombones, Timpani) provides harmonic support. The vocal soloist (Ar.) has lyrics in English: "air For brea - thing in their fa - ces; beat the ground For kis - sing of their". The score is written in a standard musical notation with various clefs and dynamic markings.

723

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

723

VI.I

VI.II

Va.

Vc.

Db.

feet; yet al - ways ben - ding To - wards their pro ject. Then I beat my

The musical score consists of multiple staves for various instruments and a vocal line. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass) are shown with rests for most of the measures. The Flute and Bassoon parts feature complex rhythmic patterns with many accidentals and fingerings (marked with '5'). The Clarinet and Bassoon parts also have complex patterns. The Horns and Timpani are mostly silent. The vocal line (Ar.) has lyrics: "feet; yet al - ways ben - ding To - wards their pro ject. Then I beat my". The score includes various musical notations such as notes, rests, accidentals, and fingerings.

730

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

730

VI.I

VI.II

Va.

Vc.

Db.

hard sticks on timp. rim

hard sticks on timp. rim

ta-bour; At which, like un-back'd colts, they prick'd ears, Ad-vanced their eye-lids,

pizz.

737

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

737

VI.I

VI.II

Va.

Vc.

Db

lif - ted up their no - ses As they smelt mus - ic: so I

pizz.

pizz.

pizz.

741

Fl.

Ob.

Cl.

Bs.

Hn.

Timp. *timp.*

Ar.
charm'd their ears That _____ calf like they my lo - wing fol low'd through Tooth'd br - iers, sharp fur - zes,

741

VI.I

VI.II

Va.

Vc.

Db

pizz.

arco

pizz.

arco

arco

Detailed description: This is a page of a musical score for an orchestra and a vocal soloist. The page contains measures 741 through 746. The instruments are arranged in a standard orchestral layout: Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Bs.), Horns (Hn.), Timpani (Timp.), Violins (VI.I and VI.II), Violas (Va.), Violas (Vc.), and Double Basses (Db). The vocal soloist (Ar.) has lyrics: "charm'd their ears That _____ calf like they my lo - wing fol low'd through Tooth'd br - iers, sharp fur - zes,". The score includes various musical notations such as slurs, ties, and dynamic markings like *pizz.* and *arco*. The page number 741 is written at the top left of the first system and above the first measure of the string section.

748

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

pricking goss and thorns, Which en-tered their frail shins:

748

VI.I

VI.II

Va.

Vc.

Db

754

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bs. *p*

Hn. *p*

Timp. *p* *pp*

Ar. at last I left them I' the fil thy - man tled pool be - yond your cell,

754

VI.I *gliss.*

VI.II *p* pizz.

Va.

Vc. *gliss.* *p*

Db. *pizz.* *p*

762

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

762

p

p

p

p

p

p

5

5

5

5

p

p

p

5

5

p

p

5

5

p

Ar.

762

VI.I

VI.II

Va.

Vc.

Db

There dancing up to the chins, that the foul

gliss.

gliss.

gliss.

gliss.

gliss.

pizz.

pizz.

pizz.

p

p

p

p

p

p

p

770

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

lake O'er stunk their feet.

Pros.

This was well done, my bird. Thy shape in-vi-si-ble re-tain thou still: The trum-pe-ry in my house,

770

VI.I

VI.II

Va.

Vc.

Db

Adagio, ♩ = 60

781

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

Pros.

781

Vi.I

Vi.II

Va.

Vc.

Db.

I go, I go.

go bring it hi-ther, For stale to catch these thieves. A de vil, a born de-vil,

f

p

arco

p

789

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

on whose na-ture Nur-ture can ne-ver stick; on whom

789

VI.I

VI.II

Va.

Vc.

Db

arco

arco

793

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

my pains, Humane - ly ta-ken, all, all lost, quite lost; And

793

VI.I

VI.II

Va.

Vc.

Db

arco

797

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

as with age his bo-dy ug-li-er grows, So his mind can-kers. I will plague them all, E-ven to

797

VI.I

VI.II

Va.

Vc.

Db

piu moso, ♩ = 108

800

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

roa - - - ring.

800

VI.I

VI.II

Va.

Vc.

Db

meno, ♩ = 96

804

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

Come, hang them on this line.

804

VI.I

VI.II

Va.

Vc.

Db

810

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Cal.

810

V.I.

V.II

Va.

Vc.

Db.

Pray you, tread soft-ly, that the blind mole may

815

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Steph.

Cal.

815

VI.I

VI.II

Va.

Vc.

Db

pp

pp

pp

pp

Mon ster, your fai - ry,

not Hear a foot fall: we now are near his cell.

819

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

Steph.

8

Mon-ster, I do smell all horse piss;

which you say is a harm less fai-ry, has done lit-tle bet-ter than played the Jack with us.

819

VI.I

VI.II

Va.

Vc.

Db.

822

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

Steph.

8

at ___ which my nose is in great in-dig - na - tion.

So is mine. Do you hear, mon - ster? If I should take a dis plea - sure a -

822

Vl.I

Vl.II

Va.

Vc.

Db

mf

mf

p

p

825

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

Steph.

Cal.

825

V.I.

V.II.

Va.

Vc.

Db.

p

p

p

p

Thou wert but a lost mon ster.

gainst you, look you,

Good my lord, give me thy fa - vour still. Be

Detailed description: This is a page of a musical score for 'webmus 0701 Tempest'. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) and a string section (Violin I, Violin II, Viola, Violoncello, Double Bass). There are also vocal parts for Trinculo, Stephano, and Caliban. The woodwinds and strings play a melodic line starting at measure 825, marked with a piano (*p*) dynamic. The vocal parts have lyrics: Trinculo: 'Thou wert but a lost mon ster.'; Stephano: 'gainst you, look you,'; Caliban: 'Good my lord, give me thy fa - vour still. Be'. The score is written in a key with one flat and a common time signature.

828

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Cal.

pa - tient, Be pa - tient, for the prize I'll bring thee to Shall hood-wink this mis chance:

828

VI.I

VI.II

Va.

Vc.

Db

831

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

Steph.

Cal.

8

7

831

VI.I

VI.II

Va.

Vc.

Db

pizz.

pizz.

pizz.

3

3

Ay, but to lose our bot tles in the pool,

There is not on ly dis

there fore speak soft ly. All's hush'd as mid night yet.

836

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

Steph.

836

VI.I

VI.II

Va.

Vc.

Db

pizz.

arco

That's more to me than my wet-ting: yet this is your harm - less__ fai-ry, mon-ster.

grace and dis - ho - nour in that, mons - ter, but an in - fi - nite loss. I__ will fetch__ off my

839

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Steph.

bot - tle, though I be o'er ears for my la - bour.

839

VI.I

VI.II

Va.

Vc.

Db

Detailed description: This is a page of a musical score for an orchestra and voice. The page is numbered 839 at the top left. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Timpani (Timp.), Stephe (likely a vocal soloist), Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db). The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal line (Steph.) has lyrics: "bot - tle, though I be o'er ears for my la - bour." The instrumental parts for Flute and Oboe have melodic lines with slurs and accents. The other instruments are mostly silent, indicated by rests. The page number 839 is repeated at the beginning of the Violin I and II staves.

842

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Cal.

Pri-thee, my king, be quiet. Seest thou here, This is the mouth o' the cell: no noise, and en - ter. Do

842

VI.I

VI.II

Va.

Vc.

Db

pizz.

arco

arco

arco

845

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Cal.

845

VI.I

VI.II

Va.

Vc.

Db

that good mis-chief which may make this is - land Thine own for e-ver, and I, thy Ca-li-ban, For aye thy foot -

pizz.

arco

848

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

Steph.

Cal.

848 pizz.

VI.I

VI.II

Va.

Vc.

Db.

O king Ste-pha - no! O peer! O wor - thy Ste-

Give me thy hand. I do be-gin to have bloody thoughts.

lic ker.

arco
arco.
gliss.

p
gliss.

p
gliss.

p
gliss.

p

852

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

pha - no! look what a ward robe here is for thee! O,

Cal.

Let it a - lone, thou fool; it is but trash.

852 *gliss.*

VI.I

VI.II

Va. *pizz.*

Vc. *pizz.*

Db

855

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

Steph.

855

VI.I

VI.II

Va.

Vc.

Db

— ho, mon ster! we know what be - longs to a frip pe-ry. O king Ste-pha-no!

Put off that gown, Trin - cu-lo;

859

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

Steph.

Cal.

8

Thy grace shall have it.

by this hand, I'll have that gown.

The drop - sy drown this fool! what do you mean To

859

VI.I

VI.II

Va.

Vc.

Db

pizz.

arco

pizz.

arco

862

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

This section of the score covers measures 862 to 864. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horns (Hn.), and Timpani (Timp.). The woodwinds have various melodic and harmonic parts, with some notes beamed together. The bassoon part features a prominent melodic line with slurs and ties. The timpani part is mostly rests.

Cal.

dote thus on such lug gage? Let's a-long And do the mur-der first: if he a - wake, From toe to crown he'll fill our

This section contains the vocal line for Caliban, starting at measure 862. The lyrics are: "dote thus on such lug gage? Let's a-long And do the mur-der first: if he a - wake, From toe to crown he'll fill our". The music is in a bass clef and features a complex melodic line with many slurs and ties.

862

VI.I

VI.II

Va.

Vc.

Db

This section of the score covers measures 862 to 864 for the string ensemble. It includes staves for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The strings play a rhythmic accompaniment with slurs and accents. The double bass part has a prominent melodic line.

865

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Steph.

Cal.

Be you qui et, mon ster. Mis - tress line, is not this my jer - kin?

skins with pin ches, Make us strange stuff.

Detailed description: This block contains the musical score for measures 865 through 868. It features staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Timpani (Timp.). The woodwinds have various melodic and rhythmic parts, with some notes beamed together. The Calarinet (Cal.) part includes lyrics: "Be you qui et, mon ster. Mis - tress line, is not this my jer - kin?" and "skins with pin ches, Make us strange stuff." The percussion parts are mostly rests.

865

VI.I

VI.II

Va.

Vc.

Db

Detailed description: This block contains the musical score for measures 865 through 868 for the string section. It includes staves for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db). The strings play a rhythmic accompaniment with some melodic movement, particularly in the lower strings. The Violin I part has some accents (>) over the notes.

869

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Steph.

Now is the jer - kin un - der the line: now, jer-kin, you are like to lose your hair and prove a bald jer-kin.

869

VI.I

VI.II

Va.

Vc.

Db

872

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

Steph.

872

Vl.I

Vl.II

Va.

Vc.

Db

pizz.

arco

pizz.

Do, do: we steal by line and le-vel, an't like your grace.

I thank thee for that jest; here's a garment

876

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Steph.

for't: wit shall not go un-re - war - ded while I am king of this coun - try. 'Steal by line and le - vel'

876

VI.I

VI.II

Va.

Vc.

Db

arco

880

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

Steph.

880

VI.I

VI.II

Va.

Vc.

Db

Mon ster, come, put some

is an ex-cel-lent pass of pate; there's a - no - ther gar-ment for't.

Detailed description: This is a page of a musical score for an orchestra and a vocal soloist. The score is divided into two systems. The first system (measures 880-900) includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Timpani (Timp.). The second system (measures 900-918) includes staves for Tricorno (Trinc.), Stephean (Steph.), Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db). The vocal soloist's part is written in the Stephean staff, with lyrics: "Mon ster, come, put some is an ex-cel-lent pass of pate; there's a - no - ther gar-ment for't." The music features various instruments with melodic and harmonic lines, and the vocal part is a recitative-style passage.

883

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

Steph.

883

V.I

V.II

Va.

Vc.

Db

lime u - pon your fin - gers, And

help to bear this a - way where my hogs - head of wine is,

3

3

885

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

Pros.

Trinc.

Steph.

V.I

V.II

Va.

Vc.

Db

f

f

ff

Sil - ver! there it goes,

Hey, Moun - tain, hey!

this. And this. And this.

885 And this. Ay, and this.

f

f

3

3

3

3

3

887

Fl.

Ob. *f* *mf*

Cl. *f* *mf*

Bs.

Hn.

Timp.

Ar.

Sil - ver!

Pros.

Fur - y, Fu - ry! hark!

887

VI.I *f*

VI.II *f* *mf*

Va. *f* *mf*

Vc.

Db

889

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

Go charge my gob-lins that they grind their joints With dry con - vul-sions, shor - ten up their si - news

889

V.I.

V.II

Va.

Vc.

Db

piu moso, ♩ = 108

893

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

893

VI.I

VI.II

Va.

Vc.

Db

arco

pp

Let them be hunted soundly.

896

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

V.I

V.II

Va.

Vc.

Db

At this hour Lie at my

pp

p

pp

pp

pp

pp

pp

pp

pp

arco

pp

pp

arco

pp

pp

pp

pp

pp

pp

pp

pp

pp

899

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

mer - cy all mine e - ne - mies:

899

VI.I

VI.II

Va.

Vc.

Db

pp

pp

901

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

pp

pp

pp

pp

Pros.

Short - ly shall all my la - bours end,

901

VI.I

VI.II

Va.

Vc.

Db

pp

903

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Detailed description: This block contains the musical notation for woodwinds and percussion. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Timpani (Timp.). The Flute and Clarinet parts feature melodic lines with slurs and accidentals. The woodwinds are mostly in rests. The percussion part shows a single drum hit.

Pros.

and thou Shalt have the air at free - dom: for a

Detailed description: This block shows the vocal line for the Proton. The lyrics are: "and thou Shalt have the air at free - dom: for a". The music is in a bass clef and consists of a few notes with a fermata over the final note.

903

VI.I

VI.II

Va.

Vc.

Db

Detailed description: This block contains the musical notation for the string section. It includes staves for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The Violin and Viola parts feature a rhythmic pattern of eighth notes. The other string parts are in rests.

905

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

lit - tle Fol - low, and do me ser - - - - vice.

905

VI.I

VI.II

Va.

Vc.

Db

ACT V scene i

Calmly, ♩ = 144

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.), each with two staves. The string section includes Bassoon (Bs.), Horn (Hn.), Trombone (Timp.), Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db). The vocal line is for Prospero (Pros.). The score is in 2/4 time and begins with a piano (*p*) dynamic. The vocal line enters in the fourth measure with the lyrics: "Now does my pro-ject ga - ther to a head:". The woodwinds and strings provide accompaniment, with some instruments playing sustained notes or chords.

7

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

7

VI.I

VI.II

Va.

Vc.

Db

My charms crack not; my spi-rits o-bey; and time Goes

Detailed description: This is a page of a musical score for a symphony orchestra and a vocal soloist. The score is written for measures 7 through 10. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Horn (Hn.). The percussion section includes Timpani (Timp.). The string section includes Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). A vocal soloist (Pros.) is featured in the lower middle section. The vocal line includes the lyrics: "My charms crack not; my spi-rits o-bey; and time Goes". The woodwinds and strings have melodic lines in measures 7 and 8, while the vocal soloist enters in measure 9. The score uses various musical notations including treble and bass clefs, time signatures, and dynamic markings.

12

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

Pros.

12

VI.I

VI.II

Va.

Vc.

Db.

On the sixth hour; at which time, my lord, You said our work should

up-right with his carriage. — How's the day?

meno, ♩ = 104

16

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

cease. Con fined to - ge ther Just as you left them; all

Pros.

I did say so, How fares the king and's fol - lo wers?

16

VI.I

VI.II

Va.

Vc.

Db.

20

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

20

VI.I

VI.II

Va.

Vc.

Db.

pri-so-ners, Brim-ful of sor-row and dis-may; but chief-ly Him that you term'd, sir, 'The good old lord Gon-za-lo!'

pp

23

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

VI.I

VI.II

Va.

Vc.

Db.

His tears run down his beard, like win - ter's drops From eaves of reeds. Your

pp

pp

Detailed description: This is a page of a musical score for a piece titled 'webmus 0701 Tempest'. The score is arranged in a standard orchestral format with multiple staves. At the top, the number '23' is written. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Timpani (Timp.), Arco (Ar.), Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The vocal line (Ar.) has lyrics: 'His tears run down his beard, like win - ter's drops From eaves of reeds. Your'. The instrumental parts include woodwinds and strings. The Viola and Violoncello parts have a *pp* (pianissimo) dynamic marking. The score is written in a key signature with one flat and a 7/8 time signature.

26

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

Pros.

26

VI.I

VI.II

Va.

Vc.

Db.

charm so strong-ly works 'em That if you now be held them, your af fec tions Would be come ten der.

Dost thou think so,

Calmly, ♩ = 96

29

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

Pros.

29

Vl.I

Vl.II

Va.

Vc.

Db.

Mine would, sir, were I hu man.

spi-rit? And mine shall. Hast thou, which art but

p

p

p

p

34

Fl. *p*

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

air, a feel ing Of their af - flic tions, and shall not my - self, be kind lier moved than thou art?

34

VI.I *p*

VI.II

Va.

Vc.

Db

Detailed description: This is a page of a musical score for the opera 'The Tempest'. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) and a string section (Violins I and II, Viola, Violoncello, Double Bass). The flute and oboe parts are active, with the flute playing a melodic line and the oboe providing harmonic support. The woodwinds are mostly silent. The percussion part is also silent. The vocal part (Prospero) is singing the lyrics: 'air, a feeling Of their afflictions, and shall not myself, be kinder moved than thou art?'. The string section provides a rhythmic and harmonic accompaniment. The score is in 4/4 time and the key signature has one flat (B-flat major or D minor).

39

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

39

VI.I

VI.II

Va.

Vc.

Db.

pp

pp

pp

pp

Though with their high wrongs I am struck to the quick, Go re - lease them, A - ri-el:

43

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

Pros.

43

VI.I

VI.II

Va.

Vc.

Db.

I'll fetch them, sir.

My charms I'll break, their sen-ses I'll re - store, And they shall be them - selves.

48

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

Vl.I

Vl.II

Va.

Vc.

Db

pp

p

pp

mf

mf

pp

pp

pp

pp

Ye elves of hills, brooks,

53

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

standing lakes and groves, you de - mi - pup - pets that By moon - shine do the

53

VI.I

VI.II

Va.

Vc.

Db

56

Fl. (Flute) - Treble clef, 2/4 time signature. Measures 56-60 show melodic lines with various accidentals.

Ob. (Oboe) - Treble clef, 2/4 time signature. Measures 56-60 show melodic lines with various accidentals.

Cl. (Clarinet) - Treble clef, 2/4 time signature. Measures 56-60 show melodic lines with various accidentals. Dynamics: *pp* (pianissimo) in measures 56-57, *mf* (mezzo-forte) in measures 58-60.

Bs. (Bassoon) - Bass clef, 2/4 time signature. Measures 56-60 show melodic lines with various accidentals. Dynamics: *p* (piano) in measure 60.

Hn. (Horn) - Treble clef, 2/4 time signature. Measures 56-60 show melodic lines with various accidentals.

Timp. (Timpani) - Bass clef, 2/4 time signature. Measures 56-60 show a rhythmic pattern.

Pros. (Prose)

green sour ring lets make, by whose aid, Weak mas-ters though ye be,

56

VI.I (Violin I) - Treble clef, 2/4 time signature. Measures 56-60 show rhythmic patterns.

VI.II (Violin II) - Treble clef, 2/4 time signature. Measures 56-60 show rhythmic patterns.

Va. (Viola) - Alto clef, 2/4 time signature. Measures 56-60 show rhythmic patterns. Dynamics: *f* (forte) in measure 60.

Vc. (Violoncello) - Bass clef, 2/4 time signature. Measures 56-60 show rhythmic patterns.

Db. (Double Bass) - Bass clef, 2/4 time signature. Measures 56-60 show rhythmic patterns.

Musical score for woodwinds and percussion. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Timpani (Timp.). The music is in 5/4 time and begins at measure 62. The Flute and Oboe parts feature a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, with various accidentals and dynamics. The Clarinet and Bassoon parts have a similar melodic line. The Bassoon part includes a triplet of eighth notes. The Horn and Timpani parts are mostly silent.

Vocal line for Prospero (Pros.). The lyrics are: "I have be - dimm'd The noon tide sun, call'd forth the mu-ti-nous winds, By my so po-tent art." The music is in 5/4 time and begins at measure 62. The vocal line features a melodic line with a triplet of eighth notes. The lyrics are: "I have be - dimm'd The noon tide sun, call'd forth the mu-ti-nous winds, By my so po-tent art."

Musical score for strings. The score includes parts for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The music is in 5/4 time and begins at measure 62. The Violin I part features a melodic line with a triplet of eighth notes. The Violin II, Viola, Violoncello, and Double Bass parts are mostly silent.

71

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

But this rough ma-gic I here ab-jure, and, when I have re -

71

VI.I

VI.II

Va.

Vc.

Db.

76

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

quired Some hea ven - ly music, which e-ven now I do, To work mine end u pon their sen-ses that This air - y charm is

76

VI.I

VI.II

Va.

Vc.

Db

p

80

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

for, I'll break my staff, Bu-ry it cer-tain fa thoms in the earth,

80

VI.I

VI.II

Va.

Vc.

Db

L'Istesso tempo, Solemnly, ♩ = 96

85

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

And deeper than did e-ver plum met sound I'll drown my book.

Vl.I

Vl.II

Va.

Vc.

Db

arco

f

arco

f

92

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

92

VI.I

VI.II

Va.

Vc.

Db.

f *p*

f *p*

p

p

p

p

p

p

99

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

99

VI.I

VI.II

Va.

Vc.

Db.

f

p

A so lemn air and the best comfor - ter —

Detailed description: This page of a musical score covers measures 99 to 104. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) and a string section (Violin I, Violin II, Viola, Violoncello, Double Bass). The vocal part (Pros.) enters in measure 104 with the lyrics 'A so lemn air and the best comfor - ter —'. The score includes various musical notations such as dynamics (*f*, *p*), articulation (accents, slurs), and performance instructions (hairpins). The time signature is 5/4.

106

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Detailed description: This block contains the musical score for woodwinds and percussion. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Timpani (Timp.). The music is in 2/4 time. The woodwinds have various melodic lines, with some starting in the later measures. The bassoon has a prominent melodic line starting in measure 106. The timpani part is mostly rests.

Pros.

— To an un-set tled fan cy cure thy brains, Now use less, boil'd wi thin thy skull! There stand, For you are spell stopp'd.

106

VI.I

VI.II

Va.

Vc.

Db

Detailed description: This block contains the musical score for strings. It includes staves for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The music is in 2/4 time. The strings play pizzicato (pizz.) parts, with dynamics marked as piano (p). The strings enter in measure 106 with a rhythmic pattern.

110

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

Ho-ly Gon - za - lo, ho-nou-ra - ble man, Mine eyes, e - ven

p

pp

p

pp

p

pp

p

110

VI.I

VI.II

Va.

Vc.

Db.

accel. poco a poco

114

Fl.

Ob.

Cl.

Bs.

Hn.

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

Timp.

Pros.

so-cia-ble to the show of thine, Fall fel-low-ly drops. — The charm dis-solves a-pace, And as the

114

VI.I

VI.II

Va.

Vc.

Db.

arco *p* *arco* *p*

118

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

118

VI.I

VI.II

Va.

Vc.

Db.

f

mf

mp

arco

f

mf

arco

mp

morn-ing steals u-pon the night, Melt-ing the dark ness, so their ri-sing sen-ses Be-gin to chase the fumes that man-tle Their clear er

122 piu mosso, ♩ = 120

Musical score for woodwinds and strings. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Timpani (Timp.). The score is in 4/4 time and features a tempo marking of 'piu mosso' with a metronome marking of ♩ = 120. The woodwinds play a melodic line starting in the second measure, marked with a forte (*f*) dynamic. The strings play a rhythmic accompaniment, marked with a piano (*p*) dynamic.

Vocal line with lyrics: rea-son. O good Gon-za-lo, My true pre - serv-er, and a lo-yal sir To him you fol low'st! I will

Musical score for strings. The instruments are Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The score is in 4/4 time and features a tempo marking of 'piu mosso' with a metronome marking of ♩ = 120. The strings play a rhythmic accompaniment, marked with a mezzo-forte (*mf*) dynamic.

126

Fl. *p*

Ob. *p*

Cl. *p*

Bs. *p*

Hn. *pp*

Timp.

Pros. pay thy gra ces Home both in word and deed. Most cruel-ly Didst— thou, A - lon-so,

126

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

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

Va.

Vc.

Db *p*

134

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

p

pp

pp

use me _____ and my daugh-ter:

134

VI.I

VI.II

Va.

Vc.

Db.

f

p

f

f

p

f

f

p

f

142

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

p

pp

pp

pp

Pros. Thy bro-ther was a fur ther-er in the act. Thou art pinch'd fort now, Se - bas ti an.

142

VI.I

VI.II

Va.

Vc.

Db

p

p

p

p

p

Calmly, ♩ = 96

152

Fl. *pp*

Ob. *pp*

Cl. *pp* *mp*

Bs. *mp*

Hn. *pp*

Timp. *pp*

Pros. *pp*

Flesh and blood, You, bro - ther mine, that en - ter tain'd am - bi - tion,

152

VI.I *mf*

VI.II *mf*

Va. *pp*

Vc.

Db.

160

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

VI.I

VI.II

Va.

Vc.

Db

p

p

mp

mp

mp

mf

mf

pp

mf

Ex-pell'd re-morse and na-ture; who, with Se-bas-ti-an, Would here have kill'd your king;

160

164

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

I do ___ for-give thee, Un-na-tu-ral though thou art. _____

164

VI.I

VI.II

Va.

Vc.

Db.

170

Fl.

Ob.

Cl.

Bs.

Hn.

pp

p

pp

Timp.

Pros.

Their un - der - stand - ing Be - gins to swell, and the ap - proach ing tide Will short - ly fill the

170

Vl. I

Vl. II

Va.

Vc.

Db.

p

p

mp

mp

179

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

rea so na - ble shore That now lies foul and mud - dy. _____ Not one of them That yet

179

VI.I

VI.II

Va.

Vc.

Db.

accel. molto

$\text{♩} = 144$

188

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

looks on me, or would know me A - riel, A - riel, Fetch me the hat and

188

VI.I

VI.II

Va.

Vc.

Db

p

198

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

ra-pier in my cell: I will dis-case me, and my-self pre sent As I was some time Mi lan: _____ quick ly,

198

VI.I

VI.II

Va.

Vc.

Db

207

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

207

VI.I

VI.II

Va.

Vc.

Db.

mf *p* *mf* *p* *mf* *p* *mf* *p*

p *p*

spi rit; Thou shalt ere long be free.

215

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

Where the bee sucks. there suck I:

215

VI.I

VI.II

Va.

Vc.

Db.

p

pp

pp

Detailed description: This is a page of a musical score for an orchestra and voice. The page contains measures 215 through 220. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Timpani (Timp.), and Arco (Ar.). The string section includes Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The vocal line (Ar.) has the lyrics "Where the bee sucks. there suck I:". The score features various musical notations including notes, rests, dynamics (p, pp), and articulation marks. The flute part has a melodic line with some grace notes. The bassoon, horn, and timpani parts have rhythmic patterns starting in measure 217. The violin parts play chords, with the first violin part marked *pp*. The oboe part has some notes in measures 217 and 218.

221

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

221

VI.I

VI.II

Va.

Vc.

Db.

In a cow slip's bell I lie; There I couch when owls do cry.

227

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

On the bat's back I do fly Af - ter sum mer mer - ri - ly. Mer ri - ly, mer ri - ly shall I live now

227

VI.I

VI.II

Va.

Vc.

Db.

233

Fl.
Ob.
Cl.
Bs.
Hn.

Timp.

Ar.

Un der the blos som that hangs on the bough.

Pros.

Why, that's my dain-ty A-ri-el! I shall

233

VI.I
VI.II
Va.
Vc.
Db.

240

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

miss thee: — But yet thou shalt have free dom: so, so, so. To the

240

VI.I

VI.II

Va.

Vc.

Db.

247

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

king's ship, in - vi - si - ble There shalt thou find the ma - ri - ners en - force them to this place, And pre - sent - ly,

247

VI.I

VI.II

Va.

Vc.

Db.

254

Fl.

Ob. *p*

Cl. *p*

Bs.

Hn.

Timp.

Ar.

I drink the air be-fore me, and re - turn Or ere your pulse twice beat.

254

VI.I

VI.II

Va. *arco*

Vc.

Db.

260

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

Be - hold, sir king, The wronged Duke of Mi-lan, Pros - pe - ro: For more as-

260

VI.I

VI.II

Va.

Vc.

Db

270

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

su - rance that a liv - ing prince Does now speak to thee, I em - brace thy bo - dy; — And to thee and thy

270

VI.I

VI.II

Va.

Vc.

Db.

arco

278

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Alon.

Pros.

com pa-ny I bid A hear ty wel come. —

Whe ther thou beest

278

VI.I

VI.II

Va.

Vc.

Db.

p

p

p

pp

pp

pp

arco

287

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Alon.

he or no, Or some en - chant - ed tri - fle I not know: and, since I saw thee, The af - flic - tion of my

287

VI.I

VI.II

Va.

Vc.

Db.

295

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Alon.

mind a mends, this must crave, Thy duke dom I re sign and do en-treat Thou par-don me my

295

VI.I

VI.II

Va.

Vc.

Db

pizz.

p

pizz.

p

ppp
arco

pp

arco

pp

303

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Alon.

Pros.

303

VI.I

VI.II

Va.

Vc.

Db.

wrongs. But how should Pros-pe-ro Be liv-ing and be here?

First, no - ble friend, Let me em -

p

p

pizz.

pizz.

310

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Gonz.

Pros.

310

VI.I

VI.II

Va.

Vc.

Db.

Whe-ther this be Or be not, I'll not swear.

brace thine age, whose ho nour can-not Be mea-sured You do yet

316

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

taste Some sub - til - ties o' the isle, that will not let you Be - lieve — things cer tain. Wel - come, my friends all! But

316

VI.I

VI.II

Va.

Vc.

Db.

pp

arco

p

accel. poco a poco

piu mosso, ♩ = 120

323

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Seb.

Pros.

V.I

V.II

Va.

Vc.

Db.

p

The de vil speaks in him.

you, my brace of lords, were I so min ded, I here could jus-ti fy you trai tors: No. For

arco
f
arco
f

331

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Detailed description: This block contains the musical notation for woodwinds and brass instruments. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Timpani (Timp.). The Flute and Oboe parts are mostly silent, with some notes appearing in the final measures. The Clarinet part has a few notes in the final measures. The Bassoon part is silent. The Horn part has a melodic line starting in the first measure and ending in the fourth measure. The Timpani part is silent.

Pros.

you, most wicked sir, I do for - give Thy ran kest fault; and re - quire My duke dom of thee,

Detailed description: This block contains the vocal line for the Prospector (Pros.). The lyrics are: "you, most wicked sir, I do for - give Thy ran kest fault; and re - quire My duke dom of thee,". The music is in a bass clef and consists of a single line of notes.

331

VI.I

VI.II

Va.

Vc.

Db

Detailed description: This block contains the musical notation for string instruments. It includes staves for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The Violin I and II parts are mostly silent, with some notes appearing in the final measures. The Viola part has a melodic line starting in the first measure and ending in the fourth measure. The Violoncello and Double Bass parts are mostly silent, with some notes appearing in the first measure.

340

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

p *pp*

Alon.

If thou beest Pros - pe ro, Give us par - ti - cu - lars _____ of thy pre - ser - va - tion; How thou hast met us here,

340

VI.I

VI.II

Va.

Vc.

Db.

p *p* *p*

349

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Alon.

Pros.

349

VI.I

VI.II

Va.

Vc.

Db.

p

p

p

pp

pp

mp

where I have lost My dear son Fer di nand. Ir - re pa ra ble is the loss, and pa tience Says it is past her cure.

I ra ther

357

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

think You have not sought her help, For the like loss I have her sove-reign aid _____ And rest my - self con - tent.

357

VI.I

VI.II

Va.

Vc.

Db

365

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Alon.

Pros.

This block contains the musical score for woodwinds and percussion. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Timpani (Timp.). The woodwinds have various melodic lines with dynamics like *pp* and *p*. The timpani part is mostly rests.

You the like loss! A daugh-ter? O hea - vens,

As great to me as late; for I Have lost my daugh ter.

This block contains the vocal parts for Alonso (Alon.) and Prospero (Pros.). The lyrics are: "You the like loss! A daugh-ter? O hea - vens, As great to me as late; for I Have lost my daugh ter."

365

VI.I

VI.II

Va.

Vc.

Db.

This block contains the musical score for strings. It includes staves for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The strings play a rhythmic accompaniment with dynamics like *pp* and *mf*.

374

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Alon.

Pros.

374

VI.I

VI.II

Va.

Vc.

Db.

that they were liv-ing both in Nap les, The king and queen there! When did you lose your daugh ter?

In this last tem pest.

383

Fl.
Ob.
Cl.
Bs.
Hn.

Timp.

Pros.

No more yet of this; Wel come, sir; My duke dom since you have gi ven me a - gain,

383

VI.I
VI.II
Va.
Vc.
Db

394

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

I will re - quite you with as good a thing;

394

VI.I

VI.II

Va.

Vc.

Db.

Detailed description of the musical score: The score is for measures 394 to 400. The woodwind section (Flute, Oboe, Clarinet, Bassoon) has melodic lines with dynamics *p* and *pp*. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) provides harmonic support. The voice part (Pros.) enters in measure 394 with the lyrics 'I will re - quite you with as good a thing;'. The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings.

404

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

Ferd.

8

VI.I

VI.II

Va.

Vc.

Db

pp

pp

pp

pp

pp

pp

pp

pp

pp

p

p

p

p

Sweet lord, you play me false.

No, my dear'st love,

411

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

Ferd.

411

VI.I

VI.II

Va.

Vc.

Db.

pp

pp

p

p

Yes, for a score of king-doms you should wran - gle, And I would call it, fair play.

I would not for the world.

419

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Gonz.

A most high mi-ra cle!

Alon.

If this prove A vi - sion of the Is-land, one dear son Shall I twice lose.

419

VI.I

VI.II

Va.

Vc.

Db.

427

Fl.

mf

Ob.

mf

Cl.

Bs.

mf

Hn.

Timp.

Ferd.

8

Though the seas threa-ten, they are mer-ci-ful; I have cursed them with out cause.

427

VI.I

VI.II

Va.

mf

p

Vc.

arco

mp

mf

pp

Db

434

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

Alon.

434

VI.I

VI.II

Va.

Vc.

Db.

p

pp

pp

ppp

ppp

ppp

pizz.

pp

pp

pp

pp

pp

pp

O, won der! How ma ny good ly crea tures

Now all the blessings Of a glad fa - ther com pass thee a - bout!

Detailed description: This page of a musical score contains measures 434 through 438. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn), a percussion section (Tympani), a string section (Violin I, Violin II, Viola, Violoncello, Double Bass), and two vocal parts (Mirabelle and Alonso). The woodwinds and strings play a melodic line starting at measure 434, with dynamics ranging from *p* to *ppp*. The vocal parts enter at measure 435 with the lyrics: "O, wonder! How many goodly creatures / Now all the blessings Of a glad father compass thee about!". The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

444

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Mir.

are there here! How beau teous man - kind is! O brave new world, That has such peo ple in't!

Pros.

'Tis new to thee.

444

VI.I

VI.II

Va.

Vc.

Db

454

Fl. *p*

Ob. *p*

Cl.

Bs.

Hn.

This section of the score covers measures 454 to 461. It features parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Horn (Hn.). The Flute and Oboe parts have a *p* dynamic marking. The Bassoon part has a melodic line in the first two measures. The Horn part is mostly silent. The woodwinds are mostly silent throughout the section.

Timp.

Pros.

This section covers measures 454 to 461. The Timpani (Timp.) part is mostly silent. The Prosopopeia (Pros.) part has a melodic line in the first two measures.

What is this maid with whom — thou wast at play? Is she the goddess that hath

454

VI.I

VI.II

Va.

Vc.

Db

This section covers measures 454 to 461. It features parts for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The Violin I and II parts have a *p* dynamic marking. The Viola part has a melodic line in the last two measures. The Violoncello and Double Bass parts are mostly silent.

463

Fl. *mf*

Ob. *mf*

Cl. *p*

Bs.

Hn. *mf* *p*

Timp.

Ferd.

Pros. Sir, she is mor-tal; But by im-mor tal Pro-vi-dence she's mine: I
se-ver'd us, And brought us thus to - ge ther?

463

VI.I *mf*

VI.II *mf* *p*

Va. *mf*

Vc.

Db.

472

Fl. *mp* *pp*

Ob. *mp*

Cl. *mp* *p*

Bs.

Hn.

Timp.

Ferd. 8

chose her when I could not ask my fa-ther For his ad-vice, nor thought I had one. She Is daug hter to this

472

VI.I *p*

VI.II

Va.

Vc.

Db

482

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ferd.

Alon.

482

VI.I

VI.II

Va.

Vc.

Db.

fa-mous Duke of Mi lan, and se cond fa ther This la-dy makes him to me.

I am hers: Give me your

p

pp

pp

pp arco

pp

492

Fl.

Ob.

Cl. *p*

Bs. *pp*

Hn.

Timp.

Gonz.

Alon. *pp*

hands: Let grief and sor - row still em - brace his heart That doth not wish you joy!

492

VI.I *pp*

VI.II

Va.

Vc.

Db.

Be it

501

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Gonz.

so! A - men! O, look, sir, — look, sir!

501

VI.I

VI.II

Va.

Vc.

Db

509

Musical score for woodwinds and percussion. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Timpani (Timp.). The woodwinds play a rhythmic pattern of eighth notes, with dynamics ranging from *p* to *mf*. The percussion parts include snare drum and cymbal patterns, with dynamics marked *p*.

Musical score for the Gonzales part. The part is written in bass clef and includes lyrics: "here is more of us: What is the news?"

Musical score for the Bassoon part. The part is written in bass clef and includes lyrics: "The best news is, that we have safe - ly found Our".

509

Musical score for strings. The score includes parts for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The strings play a rhythmic pattern of eighth notes, with dynamics marked *f* and *arco*.

515

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

Bos.

515

VI.I

VI.II

Va.

Vc.

Db.

f

f

f

f

p

p

p

p

Sir, all this ser-vice Have I done

king and com pa ny;

521

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Bos.

Alon.

521

VI.I

VI.II

Va.

Vc.

Db.

p

p

p

p

p

p

p

p

p

p

p

p

If I did think, sir, I were well a wake, I'd strive to

My trick sy spi-rit! —

521

527

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Bos.

tell you. We were dead of sleep, And how we know not all clapp'd under hatches;

527

VI.I

VI.II

Va.

Vc.

Db.

534

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Bos.

Where but e - ven now We were a - waked; straight way, at li - ber ty; Where we, in all her trim,

534

VI.I

VI.II

Va.

Vc.

Db

540

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Bos.

fresh - ly be-held Our ro - yal, good and gal lant ship, _____ on a trice, so please you,

540

VI.I

VI.II

Va.

Vc.

Db

547

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Bos.

E - ven in a dream, were we di - vi - ded And were brought mo - ping —

547

VI.I

VI.II

Va.

Vc.

Db.

552

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ar.

Bos.

Pros.

552

VI.I

VI.II

Va.

Vc.

Db.

Was't well done?

hi - ther. _____

Brave - ly, my di - ligen - ce. Thou shalt be

p

p

p

p

p

mf

Calmly, ♩ = 96

558

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

free. Sir, my liege, Do not in - fest your mind with beat - ing on The

558

VI.I

VI.II

Va.

Vc.

Db.

Detailed description: This page of a musical score covers measures 558 to 562. It features a full orchestral arrangement and a vocal line. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn) and percussion (Timpani) have specific melodic and rhythmic parts. The strings (Violins I & II, Viola, Violoncello, Double Bass) provide harmonic support. The vocal part, for a male voice, begins with the lyrics 'free. Sir, my liege, Do not in - fest your mind with beat - ing on The'. The tempo is marked 'Calmly' with a quarter note equal to 96 beats per minute. The score includes various musical notations such as dynamics (p), articulation (accents), and phrasing slurs.

564

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Detailed description: This block contains the musical notation for woodwinds and percussion. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Timpani (Timp.). The Flute part begins with a *p* dynamic marking. The Oboe part begins with a *p* dynamic marking. The Clarinet part begins with a *p* dynamic marking. The Bassoon part begins with a *p* dynamic marking. The Horn and Timpani parts are mostly silent, with some rests and occasional notes.

Pros.

strange ness of this busi ness; at pick'd lei-sure Which shall be short-ly, sing-le I'll re - solve you, of eve-ry

Detailed description: This block contains the vocal line for the Prospector (Pros.). The lyrics are: "strange ness of this busi ness; at pick'd lei-sure Which shall be short-ly, sing-le I'll re - solve you, of eve-ry". The music is in a bass clef and features a melodic line with various intervals and rests.

564

VI.I

VI.II

Va.

Vc.

Db

Detailed description: This block contains the musical notation for strings. It includes staves for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The Violin I part begins with a *pp* dynamic marking. The Violin II part begins with a *pp* dynamic marking. The Viola, Violoncello, and Double Bass parts are mostly silent, with some rests and occasional notes.

571

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

571

VI.I

VI.II

Va.

Vc.

Db.

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

These hap-pen'd ac-ci dents; Come hi-ther, spi rit: Set Ca-li-ban and his com - pa nions free;

579

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

579

VI.I

VI.II

Va.

Vc.

Db.

p

p

p

p

p

p

How fares my gra-cious sir? There are yet mis sing of your com - pa - ny Some few odd lads that you re-

accel.

piu mosso, ♩ = 120

585

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Trinc.

8

Steph.

Pros.

Pros.

585

VI.I

VI.II

Va.

Vc.

Db.

590

Fl. *mf*

Ob. *mf*

Cl.

Bs.

Hn.

Timp.

Trinc.
8 true spies which I wear in my head, here's a good-ly sight. here's a good-ly sight.

Steph.
no man take care for him - self; for all is but for - tune. Co - ra - gi - o, Co - ra - gi - o, bul-ly-

590

VI.I

VI.II

Va.

Vc.

Db

Detailed description: This is a page of a musical score for the opera 'The Tempest'. It covers measures 590 to 594. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horns (Hn.), Timpani (Timp.), Trumpet (Trinc.), and Trombone (Steph.). The vocal soloist's part is written in two staves, with lyrics in English. The instrumental parts are in G major and 4/4 time. The flute and oboe parts have a dynamic marking of *mf*. The woodwinds and strings are mostly silent in these measures, with some light accompaniment from the bassoon and horns. The vocal soloist enters in measure 590 with the lyrics 'true spies which I wear in my head, here's a good-ly sight. here's a good-ly sight.' The trombone part has lyrics 'no man take care for him - self; for all is but for - tune. Co - ra - gi - o, Co - ra - gi - o, bul-ly-'. The string parts (VI.I, VI.II, Va., Vc., Db) are mostly silent, with some light accompaniment from the violins and violas.

595

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Seb.

Trinc.

Steph.

Cal.

595

VI.I

VI.II

Va.

Vc.

Db.

here's a good-ly sight.

mon - ster,

Ha, ha! What things are these, my lord An-

O Se-te bos, How fine my mas-ter is! He will chas -

602

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Ant.

8 one of them Is a plain fish,

Seb.

8 to - ni o? Will mo ney buy 'em?

Pros.

Mark but the bad ges of these men, my lords, Then say if they be

Cal.

tise me.

602

VI.I

VI.II

Va.

Vc.

Db

609

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

true. This mis - sha pen knave, His mo - ther was a witch, and one so strong That could cont - rol the

609

VI.I

VI.II

Va.

Vc.

Db.

617

Fl.

Ob.

Cl.

Bs.

Hn.

pp

p

Detailed description: This block contains the musical notation for measures 617 through 624 for the woodwind and string sections. The Flute (Fl.) and Horns (Hn.) parts are mostly silent, indicated by rests. The Oboe (Ob.) and Clarinet (Cl.) parts enter in measure 617 with a melodic line marked *pp* (pianissimo). The Bassoon (Bs.) part enters in measure 617 with a lower melodic line marked *p* (piano). The strings (Violins I and II, Viola, Violoncello, and Double Bass) are not shown in this section.

Timp.

Detailed description: The Timpani (Timp.) part consists of a series of rests throughout measures 617 to 624.

Pros.

moon, These three have robb'd me; and this de-mi-de-vil For he's a bas-tard one had

Detailed description: The vocal part (Pros.) is written in a bass clef. The lyrics are: "moon, These three have robb'd me; and this de-mi-de-vil For he's a bas-tard one had". The melody is in a minor key and features a mix of eighth and quarter notes.

617

VI.I

VI.II

Va.

Vc.

Db

Detailed description: This block contains the musical notation for measures 617 through 624 for the string sections. The Violins I (VI.I) and Violins II (VI.II) parts are silent. The Viola (Va.) part is silent. The Violoncello (Vc.) and Double Bass (Db) parts play a rhythmic accompaniment of eighth notes, with some melodic movement in the lower register.

625

Fl.

Ob. *pp*

Cl. *pp*

Bs.

Hn.

Timp.

Pros. plot-ted with them To take my life. Two of these fel-lows— you Must know and own; this thing of

625

VI.I

VI.II

Va.

Vc.

Db

633

Fl. *p*

Ob.

Cl. *p*

Bs.

Hn.

Timp.

Seb. He is drunk

Alon. Is not this Ste - pha - no, my drun-ken but-ler?

Pros. dark-ness! — I Ack - now ledge mine.

Cal. I shall be pinch'd to death.

633

V.I. *p*

V.II

Va. *v*

Vc. *p*

Db. *p*

639

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Seb.

Trinc.

Alon.

639

VI.I

VI.II

Va.

Vc.

Db.

p

p

p

p

p

p

8

now: where had he wine?

8

I have been in such a

And Trin - cu - lo How ca-mest thou in this pic kle?

mf

645

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Seb.

Trinc.

VI.I

VI.II

Va.

Vc.

Db

Why, how now, Ste pha-no!

pic kle since I saw you last that, I fear me, will ne-ver out of my bones:

645

651

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Steph.

Pros.

651

VI.I

VI.II

Va.

Vc.

Db

O, touch me not; I am not Ste - pha-no, but a cramp. I should have been a

You'd be king o' the isle, sir - rah?

V/i/706

656

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Steph.

Alon.

Pros.

656

VI.I

VI.II

Va.

Vc.

Db

sore one then.

This is a strange thing as e'er I look'd on.

He is as dis-pro - por-tion'd in his

pp

ppp

ppp

ppp

665

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

man ners As in his shape. Go, sir-rah, to my cell; Take with you your com - pa - nions;

665

VI.I

VI.II

Va.

Vc.

Db

Calmly, ♩ = 96

672

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Alon.

Hence, and bes tow your lug gage where you

Cal.

Ay, that I will; and I'll be wise here - af ter And seek for grace.

672

VI.I

VI.II

Va.

Vc.

Db.

680

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Alon.

Pros.

found it.

Sir, I in - vite your high-ness and your train To my poor cell, where you shall take your rest For

680

Vl.I

Vl.II

Va.

Vc.

Db.

pp

pp

pp

689

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

this one night; which, part I'll waste With the story of my life and in the morn I'll bring you to your ship and so to

689

VI.I

VI.II

Va.

Vc.

Db.

698

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

Nap les, Where I have hope to see the nuptial Of these our dear-be loved so-lem-nized; thence re-tire me to my

698

VI.I

VI.II

Va.

Vc.

Db

pp

708

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Alon.

Pros.

708

VI.I

VI.II

Va.

Vc.

Db.

pp

pp

pp

I long To hear the sto-ry of your life,

Mi-lan, where Eve-ry third thought shall be my grave. I'll de - li-ver

718

Fl. *pp*

Ob.

Cl. *pp*

Bs.

Hn.

Detailed description: This block contains the musical notation for the woodwind section. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Horns (Hn.). The Flute and Clarinet parts feature melodic lines with dynamic markings of *pp* (pianissimo). The Oboe, Bassoon, and Horns parts are currently silent, indicated by whole rests.

Timp.

Detailed description: This block contains the musical notation for the Timpani (Timp.) part, which is currently silent, indicated by whole rests.

Pros.

all; And promise you calm seas, that shall catch Your ro-yal fleet far off. My A-ri - el, chick,

Detailed description: This block contains the musical notation for the Prose (Pros.) part, which includes the lyrics. The melody is written in a bass clef with a key signature of one flat.

718

VI.I

VI.II

Va.

Vc.

Db

Detailed description: This block contains the musical notation for the string section. It includes staves for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The Violoncello and Double Bass parts feature melodic lines, while the Violin I, Violin II, and Viola parts are currently silent, indicated by whole rests.

727

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bs.

Hn.

Detailed description: This block contains the musical notation for the woodwind section from measure 727. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Horns (Hn.). The Flute part begins with a half note G4, followed by a half note A4, and then a half note B4. The Oboe part has a half rest followed by a half note G4. The Clarinet part has a half note G4. The Bassoon and Horns parts have whole rests. Dynamic markings include *pp* for the Flute, Oboe, and Clarinet.

Timp.

Detailed description: The Timpani (Timp.) staff shows a whole rest for the entire duration of the measure.

Pros.

Detailed description: The Prologue (Pros.) staff shows a melodic line starting with a half note G2, followed by a half note A2, and then a half note B2. The rest of the staff contains various rhythmic patterns and rests.

That is thy charge: then to the e-lements Be free, and fare thou well!

727

VI.I *ppp*

VI.II *pp*

Va. *pp*

Vc. *pp*

Db *pp*

Detailed description: This block contains the musical notation for the string section from measure 727. It includes staves for Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The Violin I part has a series of sixteenth notes. The Violin II part has a half note G2. The Viola part has a half note G2. The Violoncello and Double Bass parts have a half note G2. Dynamic markings include *ppp* for Violin I, *pp* for Violin II, Viola, Violoncello, and Double Bass.

737

Fl.

Ob.

Cl.

Bs.

Hn.

ppp

Timp.

ppp

Pros.

Please you, draw near. Now my charms are all o'er - thrown, And what

737

VI.I

ppp

VI.II

ppp

Va.

ppp

pp

Vc.

ppp

Db.

ppp

745

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

745

VI.I

VI.II

Va.

Vc.

Db

ppp

ppp

ppp

strength I have's mine own,

pizz.

ppp

750

Fl.

Ob.

Cl.

Bs.

Hn. *ppp*

Timp. *ppp*

Pros.

'tis true, I must be here con - fined by you, Or sent to Nap les. Let me

750

VI.I

VI.II

Va.

Vc.

Db

754

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

not, Since I have my duke dom got And par don'd the de - cei-ver, dwell In this bare is land

754

VI.I

VI.II

Va.

Vc.

Db.

ppp

pizz.

ppp

Fl. {
Ob. {
Cl. {
Bs. {
Hn. {

ppp

Timp.

ppp

Pros.

But re - lease me from my bands With the

758 VI.I
VI.II
Va.
Vc.
Db

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

ppp

ppp

ppp

Pros.

help of your good hands: Gen-tle breath of yours my sails Must fill, or else my pro ject fails, Which was to please.

VI.I

VI.II

Va.

Vc.

Db

Fl. {
Ob. {
Cl. {
Bs. {
Hn. {

ppp

Timp.

ppp

Pros.

Now I want Spi-rits to en - force, art to en chant,

766

VI.I {
VI.II {
Va. {
Vc. {
Db. {

pizz.

ppp

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

And my end-ing is des pair, Unless I be re - lieved by prayer,

771

VI.I

VI.II

Va.

Vc.

Db.

Fl. {
Ob. {
Cl. {
Bs. {
Hn. {
Timp.

ppp
ppp

Pros.

Which pier-ces so that it as - saults Mer cy it-self and frees all faults. As you from crimes —

VI.I {
VI.II {
Va.
Vc.
Db

Fl.

Ob.

Cl.

Bs.

Hn.

Timp.

Pros.

— would par - don'd be, Let your in - dul - gence set me free.

VI.I

VI.II

Va.

Vc.

Db