After

an opera in two acts and one part

Act 2

for two principle voices, chorus, dance

and modified pit orchestra

Craig Bove

After
Act 2
Violent

A reflection from Berg's Wozzeck:
After as Marie:
Der Nachttau fallt
Der Nacht ist Kalt

The night dew falls
The night is cold

Men's chorus as Wozzeck:Den friert nicht mehr
Marie:Der Nacht ist Kalt
Men's chorus as Wozzeck:Dich wird bem Morgen tau nicht frieren.
After as Marie: Was sagst Du da?
Men's chorus as Wozzeck: Ich nicht Marie Und kind auch nicht

The dew doesn't freeze
The night is cold
You will be in the morning
What are you saying?
If not me Marie then no one...

After/Before/Women's Chorus:
Into the after...

From Verdi's Otello
Before as Otello: Diceste questa sera le vostre preci?
After as Desdemona: Orai
Before: Se vi sovviene di qualche colpa commessa che attenda grazia dal ciel, imploratela tosto.
After: Perche?
Before: T'affretta. Uccidere non voglio l'anima tua.
After: D'uccider parli?
Before: Si.
After: Pietà di me, mio Dio!
Before: Pensa ai tuoi peccati.
After: Mio peccato è l'amor.
Before: Perciò tu muori.
After: E perchè t'amo m'uccidi?
Before: Ami Cassio.
After: No! sull'anima mia!
Before:[cupo] Quel fazzoletto ch'io ti donai gli desti. After: Non è vero!
Before: Nella sua man lo vidi.
After: Io rea non sono!
Before: Confessa!
After: Giuro!
Before: Bada allo spergiuro. . .
Before: Muto è per sempre.
After: Cielo! Morto?
Before: Morto.

Have you said your prayers tonight?
Always
I am aware of the sin you have committed and you must implore the grace of heaven.
Why?
Haste. I do not want to kill your soul.
You speak of killing?
Yes.
Have mercy, my God!
Think of your sins.
My sin is pride.
So you die.
And because I love I must die?
You love Cassio.
No! On my soul!
He has that handkerchief that I gave to you.
It's not true!
I saw it in his hand
I am not guilty!
Confess!
I swear!
You lie...
Silent forever.
Death?
Death...

From Puccini's Tosca:
Tenors as solo tenor: E luce van le stelle...
e un passo sfiorava la rena...
Oh! dolci bacio
languida carezze l'o rae
fuggita e muo io disperato e muoio disperato.
E non hoa ma to mai tanto la vita tanto la...

And the stars shone
And a footstep rustled the sand to the path
Oh soft kisses
Oh sweet abandon
Fled is that hour,
And never before have I loved so much and desperately I die.

From Verdi's La Trovatore:
Men's chorus: Miserere d'un'alma già vicina
alla partenza che non ha ritorno;
miserere di lei, bontà divina;
preda non sia dell'infernal soggiorno.

Before: Quel suon, quelle preci, solenni, funeste,
empiron quest'aere di cupo terror!
Contende l'ambascia, che tutta m'investe,

al labbro il respiro, i palpiti al cor...
Quel suon, quelle preci

From Gluck's Orfeus:
After: laisses c'est vous toucher par mes pleur
Spectres Larvae O...
Men's chorus: Miserere d'un'alma già vici-
After: Was sagst du?
Men's chorus: Miserere

Have mercy on this soul
at the start of a journey with no return
Have mercy, divine goddess
prey it is not the infernal stay.

That sound, those prayers, solemn, deadly
on this axis of terror!
Content with the anguish of everything

the lips breathing. the heat beating...
That sound, those prayers,

Let me touch you with my tears
Spectres Larvae O...
Have mercy on this-
What are you thinking?
Have mercy

Into the after go the words of time
Once loved, will love, forever and always
Trailing behind comes grief and pain
My own and no return from its depth
But none of that goes with you, the after is impermeable
I see everything I loved you for
Tinged with guilt and my own heartache
You see only love
Did you know, was there a moment?
I want to believe there was
The last breath the end of time, forever on its threshold
Let me follow you into the after

Linda LeFauve

On the stage - running time ca. 26 minutes

As in Act 1, the staging below is strongly suggested but not required. It is a guide to best representing the nature of the work on the stage.

Act 2 begins with the chorus, principles (in matching medium gray costume), and dancers on stage in blackout. The chorus is in the same location as act 1. The principles are in the downstage stage left and stage right downstage location also as in act 1 in the same gray costumes and remain on the stage throughout acting as a visual frame for the dance. The dancers occupy center stage in a dance that mirrors the extroverted/lashing out nature of this act.

Between 3:00 (m62) and 3:45 (m80) The dance slowly begins to come to an end. The paraphrase of Berg's Wozzeck begins at this point in the act. The duet here is between Before as Marie and the men's chorus as Wozzeck. Dance here is more reflective the interaction between Marie and Wozzeck.

At 5:20 (m111) sudden blackout at the beginning of second iteration of Wozzeck B natural crescendo.

At 5:40 (m118) lights slowly up. At 5:52 (m122) full light for one more iteration of extroverted/lashing out dance.

At 6:42 (m132) dance ends and Before/After duet begins. Dancers exit the stage.

At 11:00 (m205) New dance begins. More restrained in nature, as a paraphrase of 19th century sensibilities in slow, restrained and reluctant movement. A sense of dread slowly enters the dance culmination in a paraphrase of Berlioz's March to the Scaffold at 13:45 (m252). Dance slowly ends and dancers exit the stage by 14:30 (m257).

At 14:30 (m257) Quotations and paraphrases of Verdi's Otello begins and continues through 16:27 (m308) with Before as Desdemona and After as Otello. Distortions and exaggerations are interpolated into the passage at 16:27 (m308).

At 18:00 (m343) Otello transforms into Puccini's Tosca with the chorus' tenors as Cavaradossi at 18:39 (m360). A solo tenor may be used as the voice of Cavaradossi in this passage.

At 20:52 (m416) Tosca transforms into a paraphrase of Wagner's Tristan und Isolde.

At 21:45 (m435) Verdi's Il Trovatore appears as quotations from Aria and Misere with Before as Leonora with men's chorus. It is interpolated with moments from Gluck's Orpheus at 22:41 (m449) through 24:57 (m478).

As orchestra performs from 24:57 (m478) to the end of the act the principles slowly exit the stage. B exits stage right and A exits stage left. The lights slowly go to blackout during orchestral outro.

Full Score

After

Act 2 Violent

Craig Bove

♩ = 78

(F#, B ,C)

Timpani

Crotales

Vibraphone

Suspended Cymbal

Bass Drum

Marimba

Harp

Piano

Soprano (After)

Mezzo-Soprano (Before)

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Violin 3

Violin 4

Viola 1

Viola 2

Cello 1

Cello 2

Double Bass

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13

Timp.

Crt.

Vib.

S. Cym.

B. Dr.

Mrb.

Hp.

Pno.

Sop. (A)

M. Sop. (B)

S

A

T

B

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

22

Timp.
Crt.
Vib.
S. Cym.
B. Dr.
Mrb.
Hp.
Pno.
Sop. (A)
M. Sop. (B)
S
A
T
B
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

10

Timp.
Crt.
Vib.
S. Cym.
B. Dr.
Mrb.
Hp.
Pno.
Sop. (A)
M. Sop. (B)
S
A
T
B
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

Timp.
Crt.
Vib.
S. Cym.
B. Dr.
Mrb.
Hp.
Pno.
Sop. (A)
M. Sop. (B)
S
A
T
B
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

12

Timp.
Crt.
Vib.
S. Cym.
B. Dr.
Mrb.
Hp.
Pno.
Sop. (A)
M. Sop. (B)
S
A
T
B
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

Timp.
Crt.
Vib.
S. Cym.
B. Dr.
Mrb.
Hp.
Pno.
Sop. (A)
M. Sop. (B)
S
A
T
B
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

Timp.
Crt.
Vib.
S. Cym.
B. Dr.
Mrb.
Hp.
Pno.
Sop. (A)
M. Sop. (B)
S
A
T
B
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

Timp.
Crt.
Vib.
S. Cym.
B. Dr.
Mrb.
Hp.
Pno.
Sop. (A)
M. Sop. (B)
S
A
T
B
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

C D E F# G A B

16

Timp.
Crt.
Vib.
S. Cym.
B. Dr.
Mrb.
Hp.
Pno.
Sop. (A)
M. Sop. (B)
S
A
T
B
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

simile

73

Timp.

Crt.

Vib.

Ped.

S. Cym.

B. Dr.

Mrb.

Hp.

C, D, E#, F#, G, A, B

C#, D, E#, F#, G, A, B

Pno.

f

Sop. (A)

M. Sop. (B)

S

A

T

B

Vln. 1

Vln. 2

Vln. 3

pp

Vln. 4

pp

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

18

79

Timp.
Crt.
Vib.
S. Cym.
B. Dr.
Mrb.
Hp.
Pno.
Sop. (A)
M. Sop. (B)
S
A
T
B
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

mf *mp* *pp* *p* *Ped.*

Timp.
Crt.
Vib.
S. Cym.
B. Dr.
Mrb.
Hp.
Pno.
Sop. (A)
M. Sop. (B)
S
A
T
B
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

90

mp p mf pp

Ped.

Der Nacht - tau fallt Der Nacht

20

Timp.
Crt.
Vib.
S. Cym.
B. Dr.
Mrb.
Hp.
Pno.
Sop. (A)
M. Sop. (B)
S
A
T
B
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

ist Kalt — Der — Nacht ist Kalt — Was sagst Du da? — Was sagst Du da?

den friert nicht mehr — Dich wird beim — Mor — Dich wird beim Mor — gen tau nicht frie — ren

den friert nicht mehr — Dich wird beim — Mor — Dich wird beim Mor — gen tau nicht frie — ren — Nix

Timp.
Crt.
Vib.
S. Cym.
B. Dr.
Mrb.
Hp.
Pno.
Sop. (A)
M. Sop. (B)
S
A
T
B
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

109

mf fff mf f ff mp ff mp ff ff mf

C, Db, E, F, G#, A, B

C#, D#, E, F, G#, A, Bb

Was Sagt

Ich nicht Ma rie Und kind auch nicht

Nix rie Und kind auch nicht Mi ser re

mp pp f ff fff sffz pp p mf

119

(Bb)

Timp.

Crt.

Vib.

S. Cym.

B. Dr.

Mrb.

Hp.

C D E F♯ G A B

Pno.

Sop. (A)

M. Sop. (B)

S

A

T

B

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

fff

ffff

pp

129

Timp.

Crt.

Vib.

S. Cym.

B. Dr.

Mrb.

Hp.

C, D, E, F, G, A, B

C, D, E, F#, G, A, B

Pno.

Sop. (A)

M. Sop. (B)

S

A

T

B

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

ffff

Div.

mp

ff

ppp

135

♩ = 56

Timp.
Crt.
Vib.
S. Cym.
B. Dr.
Mrb.
Hp.
Pno.
Sop. (A)
M. Sop. (B)
S
A
T
B
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

mf *p* *f* *mp* *pp* *ff* *ppp*

Div.

Unis.

147

Timp.

Crt.

Vib.

S. Cym.

B. Dr.

Mrb.

Hp.

Pno.

Sop. (A)

M. Sop. (B)

S

A

T

B

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

Ped.

Unis.

p *mf* *mp* *pp*

155

Timp.

Crt.

Vib. — mp, mp, mf

S. Cym.

B. Dr.

155

Mrb. — mp

155

Hp. — mp

155

Pno. — p

155

Sop. (A) — p, mf

M. Sop. (B)

155

S

A

T

B

155

Vln. 1 — mf, f, p

Vln. 2 — mf, f

Vln. 3 — ppp, mf, f

Vln. 4 — ppp, mf, f

Vla. 1 — p, mf, pp, p, f

Vla. 2 — p, mf, pp, p, f

Vc. 1 — p, mf, pp, p, f

Vc. 2 — p, mf, pp, p, mf, p, f

D.B. — Unis. p, mf, mp, pp

163

Timp.

Crt.

Vib.

mp

p

S. Cym.

B. Dr.

163

Mrb.

163

Hp.

mp

f

163

Pno.

163

Sop. (A)

mf

u

a

a

of

mf

M. Sop. (B)

p

mf

u

163

S

A

T

B

163

Vln. 1

pp

mp

Vln. 2

pp

mp

pp

p

mp

pp

mp

Vln. 3

pp

mp

pp

mp

Vln. 4

pp

mp

pp

mp

Vla. 1

pp

mf

pp

p

mf

Vla. 2

pp

mf

pp

p

mf

Vc. 1

pp

mf

pp

p

mf

Vc. 2

pp

mf

pp

p

mf

D.B.

p

mf

171

Timp.

Crt.

Vib. *mp* *p* *mp* Ped. Ped. Ped.

S. Cym.

B. Dr.

171

Mrb. *mp*

171

Hp.

171

Pno.

171

Sop. (A) time Once will love al ways al ways I see I *p* *p*

M. Sop. (B) a for al ways to be lieve to *p*

171

S

A

T

B

171

Vln. 1

Vln. 2

Vln. 3 *p*

Vln. 4 *p*

Vla. 1 *p* *ppp* *p* *ppp* *ppp* *p* *ppp*

Vla. 2 *p* *ppp* *p* *ppp* *ppp* *p* *ppp*

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

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

D.B. *p*

178

Timp.

Crt.

Vib.

S. Cym.

B. Dr.

Mrb.

Hp.

Pno.

Sop. (A)

do want to be lieve I want to be lieve be lieve a mo ment? mo ment? the end of time of time of

M. Sop. (B)

to be lieve Did you know was there a mo ment? I want to be lieve was the last breath the end of time

S

A

T

B

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

187

Timp.

Crt.

Vib.

S. Cym.

B. Dr.

187

Mrb.

187

Hp.

187

Pno.

187

Sop. (A)

p

time for e ver a on for e ver on in to the af ter Let me fol low you

M. Sop. (B)

p

u u u u

187

S

p

to fol low you in re Mi ser re

A

p

e ver

T

B

187

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

198

Timp.

Crt.

Vib. — mp, Ped.

S. Cym.

B. Dr.

198

Mrb. — p

198

Hp. — p — C, D, E, F, G, A, B — C, D, E, F, G, Ab, B

198

Pno. — p — Ped.

198

Sop. (A) — pp — af ter Let me fol low you O rai Per Per

M. Sop. (B) — pp pp — ques ta ta se

198

S — p — u

A — p — Was — u

T

B

198

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

32

216

Timp.

Crt.

Vib.

S. Cym.

B. Dr.

Mrb.

Hp.

C, D, Eb, F, G, Ab, B

Pno.

Sop. (A)

M. Sop. (B)

S

A

T

B

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

pp *mp* *ppp* *p*

236

Timp.

Crt.

Vib.

S. Cym.

B. Dr.

Mrb.

Hp.

Pno.

Sop. (A)

M. Sop. (B)

S

A

T

B

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

mf

f

251

Timp.
Crt.
Vib.
S. Cym.
B. Dr.
Mrb.
Hp.
Pno.
Sop. (A)
M. Sop. (B)
S
A
T
B
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

mp *ff* *p* *ppp* *pp* *mf*

pizz. arco

Timp.
Crt.
Vib.
S. Cym.
B. Dr.
Mrb.
Hp.
Pno.
Sop. (A)
M. Sop. (B)
S
A
T
B
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

264

p

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

mf *f* *p* *pp*

mf *pp*

36 ♩= 78

279

Timp.
Crt.
Vib.
S. Cym.
B. Dr.
Mrb.
Hp.
Pno.
Sop. (A)
M. Sop. (B)
S
A
T
B
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

non rit. ♩= 78

arco

290

Timp.

Crt.

Vib.

S. Cym.

B. Dr.

Mrb.

Hp.

Pno.

Sop. (A)

M. Sop. (B)

S

A

T

B

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

mp senza misure

ra le vos tre pre ci? Se vi sov vie ne di

xhe? D'uc

Tempo

qual che col pa com me sa che atten da gra

Timp.
Crt.
Vib.
S. Cym.
B. Dr.
Mrb.
Hp.
Pno.
Sop. (A)
M. Sop. (B)
S
A
T
B
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

ci der
par li? Pir ta di
zia dalciel im plo ra te la to sto. T'af fret ta! Uc ci de re non vo glio l' ni ma tua Si Pensa a tuoi pec ca

309

Timp.

Crt.

Vib.

S. Cym.

B. Dr.

Mrb.

Hp.

Pno.

Sop. (A)

me, mio Dio. Mio pec cato

e l'a mor. E per che

M. Sop. (B)

ti.

Per cio tu mou ri. A mi Cas sio.

S

A

T

B

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

315

Timp.

Crt.

Vib.

S. Cym.

B. Dr.

Mrb.

Hp.

Pno.

Sop. (A)

t'a mo m'uc ci di? No! sul l'a ni ma mia!! Non e ve

M. Sop. (B)

Quel faz zo let to ch'lo

S

A

T

B

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

Timp.
Crt.
Vib.
S. Cym.
B. Dr.
Mrb.
Hp.
Pno.
Sop. (A)
M. Sop. (B)
S
A
T
B
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

scrape

ti do nai gli des ti. Nel la sua man

42

Timp.
Crt.
Vib.
S. Cym.
B. Dr.
Mrb.
Hp.
Pno.
Sop. (A)
M. Sop. (B)
S
A
T
B
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

332

C, D, E, F#, G, A#, B

Non Div.

Unis.

ro! Io rea non

so no! Giu ro! Cie

lo! Mor

lo vi di. Con fes sa! Ba daal lo sper giu ro...

Mu toe per sem pre. Mor

341

Timp.

Crt.

Vib.

S. Cym.

B. Dr.

Mrb.

Hp.

Pno.

Sop. (A)

M. Sop. (B)

S

A

T

B

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

Piacere

pp

p

mp

ppp

Ped.

to? lais ses vous

to. Quel son quel le pre ci

355

Timp.

Crt.

Vib.

S. Cym.

B. Dr.

355

Mrb.

355

Hp.

p

355

Pno.

p

355

Sop. (A)

M. Sop. (B)

355

S

A

T

B

mf (tenor soloist optional)

E lu ce van le stel le...

355

Vln. 1

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

Vln. 2

mp

Vln. 3

p *mf* *mp* *ppp* *mp*

Vln. 4

pp *mp* *pp* *mp* *pp* *mp*

Vla. 1

Vla. 2

Vc. 1

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

Vc. 2

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

D.B.

374

Timp.

Crt.

Vib.

S. Cym.

B. Dr.

374

Mrb.

374

Hp.

mp

mp

mp

374

Pno.

mp

374

Sop. (A)

M. Sop. (B)

374

S

A

T

B

mf

eun pas sosfio ra va la re na...

374

Vln. 1

Vln. 2

Vln. 3

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

Vln. 4

p *mf* *pp*

Vla. 1

mp *mf*

Vla. 2

mp *mf*

Vc. 1

mf

Vc. 2

p *mp* *pp* *mf*

D.B.

ppp *mp*

393

Timp.

Crt.

Vib.

S. Cym.

B. Dr.

Mrb.

Hp.

Pno.

Sop. (A)

M. Sop. (B)

S

A

T

B

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

solo/stically **mf** con grande sentimento vagamente

Oh! dol ci baci o lan gui da ca rez ze

f **pp**

l'o rae fug gi ta

stent. un poco con anima

f

e muo io di spe ra to

pizz.

411

meno mosso ♩= 56

Timp.

Crt.

Vib.

S. Cym.

B. Dr.

411

Mrb.

411

Hp.

C#,D, E, F#, G,A, Bb

411

Pno.

411

Sop. (A)

M. Sop. (B)

411

S

A

T

B

411

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

e muo io di spe ra to

E non hoa ma to mai tan to la vi ta re d'un' al

♩= 56

meno mosso ♩= 56

arco

48

427

molto rit.

a tempo

Timp.

Crt.

Vib.

S. Cym.

B. Dr.

Mrb.

Hp.

Pno.

Sop. (A)

M. Sop. (B)

S

A

T

B

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

♩ = 56

445

Timp.

Crt.

Vib.

S. Cym.

B. Dr.

Mrb.

Hp.

Pno.

Sop. (A)

M. Sop. (B)

S

A

T

B

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

pp

mf

tutte

mp

ma gia vi ci na a la par ten za che non ha ri ten za che non ha ri mi se di lei di re re di ei bon ta se vi na, Pre da gior no. sia del l'in fer nal

re d'un' al ma gia vi ci na a la par u: words of time tor no; tor no; mi se re re bon ta di vi na, Pre da non mi se sia del l'in fer gior no. Mi se re re d'un'

50

454

B, Bb, Ab

Timp.

Crt.

Vib.

S. Cym.

B. Dr.

Mrb.

Hp.

mf

Pno.

Sop. (A)

M. Sop. (B)

sol en ni fu ni ste, em pe ron que st'a e re che tut ta m'in ve ste, al labbro il re spi ro, i pal pi tial cor. tan to la Mi se

S

A

T

sog

B

al

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

459

Timp.

B, Bb, Ab

Crt.

Vib.

S. Cym.

B. Dr.

459

Mrb.

459

Hp.

C, D, Eb, F, G, Ab, Bb

C, D, E, F, G, Ab, Bb

C, D, Eb, F, G, Ab, Bb

459

Pno.

459

Sop. (A)

mf

tou cher

M. Sop. (B)

mf

re

sol en ni fu a

459

S

A

T

B

459

Vln. 1

pizz.

Vln. 2

pizz.

Vln. 3

pizz.

Vln. 4

pizz.

Vla. 1

pp

mf

p

Vla. 2

mp

pp

pp

Vc. 1

Vc. 2

D.B.

Timp.
Crt.
Vib.
S. Cym.
B. Dr.
Mrb.
Hp.
Pno.
Sop. (A)
M. Sop. (B)
S
A
T
B
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

466

f

mf

p

pp

ppp

mp

arco

par mes pleur Spec tres Lar vae O Ich nicht Ma

ma gia

474

Timp.

Crt.

Vib.

S. Cym.

B. Dr.

Mrb.

Hp.

C, D, E, F, G, Ab, Bb

Pno.

Sop. (A)

re re Mi ser

M. Sop. (B)

S

A

T

vi ci na Mi ser re re d'un' ser re re d'un'

B

vi ci na Was sagst Du da? Was sagst Du da? Mi

♩ = 78

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

54

Timp.
Crt.
Vib.
S. Cym.
B. Dr.
Mrb.
Hp.
Pno.
Sop. (A)
M. Sop. (B)
S
A
T
B
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

482

♩ = 56

♩=88

♩ = 78

scrape

re re Quel son

quel le pre ci

sagst af ter

time af ter

Timp.
Crt.
Vib.
S. Cym.
B. Dr.
Mrb.
Hp.
Pno.
Sop. (A)
M. Sop. (B)
S
A
T
B
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

C, Db, E, F, G, A, Bb

C, Db, E, F, G, A, B

sul pont.

normale

56

Timp.
Crt.
Vib.
S. Cym.
B. Dr.
Mrb.
Hp.
Pno.
Sop. (A)
M. Sop. (B)
S
A
T
B
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

scrape

C, Db, E, F, G, A#, B

Div.

498

Timp.

Crt.

Vib. mp f mf

S. Cym.

B. Dr.

498

Mrb.

498

Hp.

498

Pno. mf fff

498

Sop. (A)

M. Sop. (B)

498

S

A

T

B

498

Vln. 1 ffff mp ff Non Div. mf ff

Vln. 2 ffff mp ff mf ff

Vln. 3 ffff ff mf ff

Vln. 4 ffff ff mf ff

Vla. 1 Non Div. ffff ff ff mf fff ff

Vla. 2 Non Div. ffff ff ff mf ff mf fff ff

Vc. 1 Non Div. ffff ff ff mf ff mf fff ff

Vc. 2 Non Div. ffff ff ff f mf ff

D.B. Non Div. ffff ff

58

Timp.
Crt.
Vib.
S. Cym.
B. Dr.
Mrb.
Hp.
Pno.
Sop. (A)
M. Sop. (B)
S
A
T
B
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

506

Timp.
Crt.
Vib.
S. Cym.
B. Dr.
Mrb.
Hp.
Pno.
Sop. (A)
M. Sop. (B)
S
A
T
B
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

60

510

Timp.

Crt.

Vib.

S. Cym.

B. Dr.

510

Mrb.

510

Hp.

510

Pno.

510

Sop. (A)

M. Sop. (B)

510

S

A

T

B

510

Vln. 1

fff

Vln. 2

fff

Vln. 3

fff

Vln. 4

fff

Vla. 1

fff

Vla. 2

fff

Vc. 1

fff

Vc. 2

fff

D.B.

fff