

Harold Prince  
in association with Ruth Mitchell presents

# A Little Night Music

a new musical

starring

Glynis Len Hermione  
Johns Cariou Gingold

with

Victoria Mallory Laurence Guittard Patricia Elliott Mark Lambert  
Judy Kahan D. Jamin-Bartlett George Lee Andrews Despo  
Barbara Lang Benjamin Rayson Jeri Ralston Beth Fowler Gene Varrone

music and lyrics by **Stephen Sondheim**

book by **Hugh Wheeler**  
suggested by a film by Ingmar Bergman

choreography by **Patricia Birch**

musical direction by

**Harold Hastings**

orchestration by

**Jonathan Tunick**

scenic production designed by  
**Boris Aronson**

costumes designed by  
**Florence Klotz**

lighting designed by  
**Tharon Musser**

music publisher

**Tommy Valando**

production directed by

**Harold Prince**

original cast album produced for Columbia Records by

**Goddard Lieberson**

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PREMIER PERFORMANCE AT THE SHUBERT THEATRE, NEW YORK  
FEBRUARY 25, 1973

CAST OF CHARACTERS  
(In Order Of Appearance)

|                                  |                      |
|----------------------------------|----------------------|
| MR. LINDQUIST .....              | Benjamin Rayson      |
| MRS. NORDSTROM .....             | Teri Ralston         |
| MRS. ANDERSSSEN .....            | Barbara Lang         |
| MR. ERLANSON .....               | Gene Varrone         |
| MRS. SEGSTROM .....              | Beth Fowler          |
| FREDERIKA ARMFELDT .....         | Judy Kahan           |
| MADAME ARMFELDT .....            | Hermione Gingold     |
| FRID, HER BUTLER .....           | George Lee Andrews   |
| HENRIK EGERMAN .....             | Mark Lambert         |
| ANNE EGERMAN .....               | Victoria Mallory     |
| FREDRIK EGERMAN .....            | Len Cariou           |
| PETRA .....                      | D. Jamin-Bartlett    |
| DESIREE ARMFELDT .....           | Glynis Johns         |
| MALLA, Her Maid .....            | Despo                |
| BERTRAND, A Page .....           | Will Sharpe Marshall |
| COUNT CARL-MAGNUS MALCOLM .....  | Laurence Guittard    |
| COUNTESS CHARLOTTE MALCOLM ..... | Patricia Elliott     |
| OSA .....                        | Sherry Mathis        |

Note: Mr. Lindquist, Mrs. Nordstrom, Mrs. Anderssen, Mr. Erlanson and Mrs. Segstrom are often referred to in the score as "Liebeslieders"

SCENES

TIME: Turn of the Century

PLACE: Sweden

Overture ..... Mr. Lindquist, Mrs. Nordstrom, Mrs. Anderssen,  
Mr. Erlanson, Mrs. Segstrom

ACT ONE

"Night Waltz" ..... Company  
"Now" ..... Fredrik  
"Later" ..... Henrik  
"Soon" ..... Anne, Henrik, Fredrik  
"The Glamorous Life" ..... Fredrika, Desiree, Malla, Madame Armfeldt,  
Mrs. Nordstrom, Mrs. Segstrom, Mrs. Anderssen,  
Mr. Lindquist, Mr. Erlanson  
"Remember?" ..... Mr. Lindquist, Mrs. Nordstrom,  
Mrs. Segstrom, Mr. Erlanson, Mrs. Anderssen  
"You Must Meet My Wife" ..... Desiree, Fredrik  
"Liaisons" ..... Madame Armfeldt  
"In Praise of Women" ..... Carl-Magnus  
"Every Day A Little Death" ..... Charlotte, Anne  
"A Weekend In The Country" ..... Company

ACT TWO

"The Sun Won't Set" ..... Mrs. Anderssen, Mrs. Segstrom, Mrs. Nordstrom,  
Mr. Lindquist, Mr. Erlanson  
"It Would Have Been Wonderful" ..... Fredrik, Carl-Magnus  
"Perpetual Anticipation" ..... Mrs. Nordstrom, Mrs. Segstrom, Mrs. Anderssen  
"Send In The Clowns" ..... Desiree  
"The Miller's Son" ..... Petra  
Finale ..... Company

INSTRUMENTATION

Reed 1: Flute, Piccolo (Alto Flute optional); Reed 2: Clarinet, Flute; Reed 3: Clarinet, Bass Clarinet;  
Reed 4: Oboe, English Horn; Reed 5: Bassoon (Clarinet optional); 3 Horns (Third optional);  
2 Trumpets; 1 Trombone; 1 Percussion; 1 Harp; 1 Piano, Celeste; 6 Violins; 2 Violas; 2 Cellos;  
1 Bass.

The purchase of this score does not constitute permission to perform. Applications for performance of this work, whether legitimate, stock, amateur, or

## CAST

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For Burt Shevelove

# A Little Night Music

Music and Lyrics by  
STEPHEN SONDHEIM

No. 1

## Overture (Liebeslieders)

[A cappella - ad lib.] (ad lib. vocal based on these notes)

1

MR. \* LINDQUIST  
La la (etc.) - - - la \_\_\_\_\_ (ad lib. vocal based on these notes)

MRS. NORDSTROM  
La la la la ah - - - - -

MRS. ANDERSEN  
La. la - - - - -

MR. ERLANSON & MRS. SEGSTROM  
(ad lib. just enough to keep tonality)

Piano + Stage Piano

4 MR. L. :  
MRS. N. :  
MRS. A. :  
(ad lib. vocal based on these notes)

MR. E. :  
(ad lib. vocal based on these notes)  
La la \_\_\_\_\_ la la \_\_\_\_\_ la - - - - - ah

MRS. S. :  
La \_\_\_\_\_ la \_\_\_\_\_ - - - - -

Piano

\* To be sung throughout an octave lower.

"REMEMBER"  
WOMEN:

1

MEN: *mp* La la la la

La la la la La la

Viola (pizz.) *mp* R.H.

Cello, Harp

MRS. NORDSTROM:

7

The old de-sert-ed beach that we walked, re-mem-ber?

MRS. A. & MRS. S.: la la la la

MR. E. & MR. L.: La la la la la la

la la La la la

MR. ERLANSON:

MRS. ANDERSEN:

12

Re-mem-ber? The ca-fe in the park where we talked, re-mem-ber? Re-mem-ber?

MRS. N. & MRS. S.: la, la La la la la la la la la

(MR. L.): la La la la la

17 (MRS. A. :)

The ten-or on the boat that we char-tered, belch-ing "The Bar-tered Bride."

(MRS. N. & MRS. S. :)

La la la la

(+ MR. E. :)

La la la la

Hp.

21 MRS. N. , MRS. S. , MRS. A. :

Ah, how we laughed, Ah, how we cried,

MR. E. , MR. L. :

Str. arco Ah, how we laughed, Ah, how we cried,

+ Hns. 8 bassa

+ Bn.

25 MR. LINDQUIST:

Ah, how you prom-ised, and ah, how I lied.

MRS. N. , MRS. S. , MRS. A. : >

MR. E. : La la la la la la lie, lie.

La la la la la la lie, lie.

Oboe Solo

Str. pizz.

Hp. mf

+ Hp. sust.

MRS. SEGSTROM:

MR. ERLANSON:

That di - lap - i - dat - ed inn, re - mem - ber, dar - lng? The pro -

MRS. N. & MRS. A.:

Lie, lie, lie.

MR. E. & MR. L.:

Lie, lie, lie, lie, lie.

(+ Hp. sust.)  
Str. pizz.

MRS. NORDSTROM:

pri - e - tress - 's grin, al - so her glare. Yel - low

MRS. N., MRS. S., MRS. A.:

Lie, lie, lie.

MR. E. & MR. L.:

Lie, lie, lie, lie.

(MRS. NORDSTROM:)

MR. LINDQUIST:

ging-ham on the bed, re-mem-ber, dar-ling? And the can-o-py in red

(MRS. S. & MRS. A. :)

3 GIRLS: (unis.)

Lie, lie, lie, lie, Lie,

(MR. E. & MR. L. :)

MR. E. :

Lie, lie, lie, lie, Lie,

need-ing re - pair? \_\_\_\_\_

*rall.*

lie, lie, lie, lie, lie.

*rall.*

lie, lie, lie, lie, lie.

*rall.*



Valse lento  
"SOON"  
WOMEN:

50

Musical score for measures 50-53. It features vocal parts for Women and Men, and piano accompaniment for Harp, Horns, and Strings. The lyrics are: "Soon, I prom-ise, W. W. Soon, I prom-ise, Hns. Hp. Hp., Hns., Str. mp Hn. 3 Bs., B. Cl."

54

Musical score for measures 54-57. It features vocal parts for Women and Men, and piano accompaniment for Horns and Strings. The lyrics are: "Soon, I won't shy a - Soon, I won't shy a - Str. Bs. Cl., Cello"

58

Musical score for measures 58-61. It features vocal parts for Women and Men, and piano accompaniment for Harp, Horns, and Strings. The lyrics are: "way, dear old - Soon, way, dear old - Soon, rit. a tempo Hp. Cls. Str. Hp. E. H. (cont. gliss.) Hn. Solo (gliss.) rit. Cello + Hns. div. + Bs. (Bs. tacet) a tempo"

63 *poco accel.*

I want to. \_\_\_\_\_ Soon, \_\_\_\_\_ what-

I want to. \_\_\_\_\_ Soon, \_\_\_\_\_ what-

W. W. *poco accel.* Str. + Hp. gliss. (gliss.) Tpts. Hp. Str. W. W.

68

ev - er - you say. E - ven

ev - er - you say. E - ven

Hp. gliss. (gliss.) Str. + E. H. Bs. Cl. + Cello *p*

74 *a tempo - (poco a poco accel. e cresc.)*

Now \_\_\_\_\_ When we're close and we touch, \_\_\_\_\_

Now when we touch, Touch - ing my

E. H. Cls. sust. *p* Str. pizz. gliss.

80

Più mosso

+ Hn. III, FL. 8<sup>va</sup>

And you're kiss - ing my brow, I don't

brow, Ah ah ah ah ah

+ Vlns., Vla.

Più mosso

Hns. I + II

Cello, Bs.

85

mind it too much. And you'll have to ad -

ah ah ah ah ah ad -

(+ 8<sup>va</sup>)

(+ Str. sust.)

90 + Str. pizz.

mit I'm en - dear - ing, I help keep things

mit I'm en - dear - ing, I help keep things

W. W.

+ Hp. gliss.

gliss.

Tgl. Hns.

(cont.)

Bsn.

Cello, Bs.

(Str. cont.)

hum - ming. I'm not dom - i - neer - ing.

hum - ming. I'm not dom - i - neer - ing.

+ Hp. gliss. (gliss.) W. W. + Hp. gliss.

(cresc.)

+ Timp.

What's one small short - com - ing? And...

What's one small short - com - ing? And...

(gliss.) + Hp. gliss. (gliss.)

(cont.) + Tpts. Tbn.

(Timp. cont.)

**Allegro**

Hns., Str.

Hp. 3 3 3 3 3 3 3 3 3 3 3 3 3

Hn. III + Cls. *mp*

Cello, Timp., Bsn.

Bs.

"THE GLAMOROUS LIFE"

110 ALL:

+ Fl., Ob.,  
Bells

Un - pack the lug - gage, la ——— la la,

Hns. (Str. cont.) (Hns. cont.)

Cello, Bn. Bass

Detailed description: This block contains the first system of music, measures 110-113. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. The piano part includes triplets in the right hand and a bass line in the left hand. Performance markings include 'Hns. (Str. cont.)' and '(Hns. cont.)'. A dashed line above the vocal staff indicates the entry of 'Fl., Ob., Bells'.

114

+ Fl., Ob., Bells

Pack up the lug - gage, la ——— la la,

Detailed description: This block contains the second system of music, measures 114-117. It continues the vocal line and piano accompaniment from the previous system. The piano part maintains the triplet pattern in the right hand and the bass line in the left hand. A dashed line above the vocal staff indicates the entry of 'Fl., Ob., Bells'.

118

+ Fl., Ob.,  
Bells

Un - pack the lug - gage, la ——— la la,

Detailed description: This block contains the third system of music, measures 118-121. It continues the vocal line and piano accompaniment. The piano part maintains the triplet pattern in the right hand and the bass line in the left hand. A dashed line above the vocal staff indicates the entry of 'Fl., Ob., Bells'.

122

(Bells out)

Hi - ho, the glam - or - ous life!

(Cls. out)

+ Cl.  
+ Timp.

126

WOMEN:

+ Fl., Ob., Hns.

La la la la la la la la la la la

MEN:

Un - pack the lug - gage, la

Hn. III (Str. cont.)

(Timp. out)

130

+ Fl., Ob., Hns. -

la la, Pack up the lug - gage, la

la la, La la la la la la la la la la la

134

la la, La la la la la la la la la la la

la la, Un - pack the lug - gage, la

Fl., Ob.

+ Cls.

Hn.

138

la la, Hi - ho, the glam - or - ous

la la, Hi - ho, the glam - or - ous

(Cls. out)

142

life!

life!

Fl., Picc.

(+ Cls.)

+ Timp.

MRS. N., MRS. S., MRS. A., MR. E.:

146

(+ Tpt.)

(+ Fl., Ob.)

Un - pack the lug - gage, la la la,

MR. LINDQUIST:

Ah

3 3 3

+ Cl. I,  
Hn.  
2 Hns.  
+ 8va (Str. as before)

(gliss.)

Cello,  
Bsn.  
Bass

(Hp.)

150

(+ Tpt.)

Pack up the lug - gage, la la la,

Hp.

(+ 8va)

MRS. NORDSTROM: (Solo)

154

Ah

ALL OTHERS:

(+ Fl., Ob.)

(+ Tpt.)

Un - pack the lug - gage, la la la,

(+ 8va)

Hp.



(MRS. N. :)

158

(To 164)

(Ah)

(OTHERS:)

Hi - ho, the glam - or - ous life!

Hp.

164 WOMEN:

Bring up the cur - tain, la la la, Bring down the

MEN:

Bring up the cur - tain, la la la, Bring down the

Tpts.

Hns.  
Tbn.,  
Cello

Bsn.,  
Bs.

(Timp.)

170

cur - tain, la la la, Bring up the cur - tain, la

cur - tain, la la la, Bring up the cur - tain, la

177 (WOMEN:)

+ W. W., Str. trem.

la la, Hi - ho, hi - ho,

(MEN:)

la la, Hi - ho, hi - ho,

Str., W. W.

Br.

Hns.

Tbn.

Timp.

(Harp)

185

For the glam - or - ous life!

For the glam - or - ous life!

W. W.

Hns.

R. H.

Hp. (+ Str. trem.)

Cls.

Hns.

Ban., Tbn.

190

W. W.

Timp.

No. 2

# Night Waltz

(Liebeslieders)

57 **Tempo di Valse**

Piano *f* Cl., Hn. Str. Cl. Vla. Bsn. Solo Cello, Bs. + Timp., Tbn. Bs.

(Curtain rises)

62 Picc. E. H. Bs. (cont.)

Picc. E. H. Bs. (cont.)

68

68

73 Celesta Cls. (cont.) etc. Vlns., E. H., Picc. Cello Hp., Vla. + Bsn. (+ 8b) (+ 8b)

73 Celesta Cls. (cont.) etc. Vlns., E. H., Picc. Cello Hp., Vla. + Bsn. (+ 8b) (+ 8b)

78 Cl.

+ Hn., Vla.

+ Bsn.

Str. (b)

Hp.

Hns.

83 + Fl. 8va Cl. + Fl. 8va

(Hp. cont.)

88 Cel.

Cls. (cont.)

Vlns., Hn. I

Hp.

Cello

+ Cl.

93 Cel.

Cls. (cont.)

Vlns., Hn. I, Ob.

+ Fl. 8va

Cello

+ Cl.

97

+ Hns.

+ Tpts.

Hns.

Hp.

+ Timp.

Timp.

+ Hp Eb m7

101

Celesta

+ Str., W. W. 8va

+ Cls.

Hns.

Tbn.

Hp.

+ Timp.

106

Vlns., Vla.

W. W.

Hns.

(+ Bs. 8b.)

111

Hp.

Cl.

W. W.

p Sr.

+ Timp.

116

*mf* + Br. Hns. *f* *ff*

+ Fl.

121

Str. *f* *p* *dim.* *pp*

Cello, Bsn.

127

Fl. Solo 8va  
Hp.  
Hn.  
Str.  
trem. *p*

Cello (+ Bs. 8b.)

132

+ Ob., Celesta  
(Str. trem. cont.) *p* + Hn.

138

*p* trem.

143 Hns. Bells,  
Ob., Fl. 8<sup>va</sup>

*p*

+ Hp.

+ Bsn.

150 (+ 8<sup>va</sup>)

*p*

Str.

+ Cl.

Cello

Bs.

157 Hns.

*p*

Bsn., Cello

Hp., Bs.

163 Ob., Fl., Bells 8<sup>va</sup> Ob., Fl. 8<sup>va</sup>

*p*

Str.

Cls.

169 Tpt. (p)

*p*

174

LIEBESLIEDERS: (unis.)

*mp*

La la la La

Str., Hn. I (+ 8<sup>va</sup>)

*mp* Hns. 2-3 R. H.

179

la la La la la la

3 Hns.

Bsn.

+ Hp. + Timp.

184

la la la la la La la la la la

+ Str. 8<sup>va</sup>

*mf*

(Timp. out) + Timp. →

189

la la la La la la la la la la la

+ Hp. glis.

(+ Tpt.)



**Pesante**

194

W. W. div. *s*

La la la *gva* -----

Str. *f* + Br. + Hp. gliss. gliss.

198

La la la La

Tpts., W. W. Str. + Hp. W. W. (+ Str. Hns. sust.) *mf*

(Timp. out)

203

la la

W. W. Str. + Hns. + Hns. stopped *p* *f*

+ Tbn. + Timp.

209

+ Str., W. W., Tpt. s *ff* + Tbn. *p* *rit. e dim.*

[On Madame Armfeldt's entrance]

W. W. Hn. Cello

No. 3

Piano Practice

Cue: MADAME ARMFELDT: Who was, to put it mildly, peculiar.

Piano Solo

Cello Solo

6 6 6

Pno.

Cello

6 6 6 6 6 6

Pno.

Cello

6 6 6 6 6 6

Pno.

Cello

6 6 6 6 6 6

No. 4

Now  
(Fredrik)

Cue: ANNE: I know you think I'm too silly to worry, but I do.

(♩. = 120)

ANNE: Oh no! For heaven's sakes, can that be a pimple coming? *Vamp*

*p*

1 Vlns., Vla. 1a 1b 2

*on cue  
(last time only)*

Cello, Bass (pizz.)

FREDRIK:

Now, \_\_\_\_\_ as the sweet im - be - cil - i - ties tum - ble so

*pp*

ANNE: (*spoken*) Oh, Fredrik, what a day it's been!

lav - ish - ly on - to her lap. . .

Fl., Cl.

Cello Solo

9

Unending drama! While Petra was brushing my hair, the doorbell...

Now,

Str.

Hns.

Cello,  
Bass

12

there are two pos - si - bil - i - ties: A, I could rav - ish her, B, I could

15

ANNE: (spoken)

... that grumpy old Mrs. Nordstrom from next door.

nap...

Fl., Cl.

Solo Cello

18

Her sister's coming for a visit.

Say it's the rav - ish - ment,

Str.

+ Hp.

21

ANNE: (spoken)

... do hope

then we see the op - tion that fol - lows, of course:

+ Celesta

Bsn.

24 I'm imperious enough with the servants. I try to be, but half the time I think they're laughing at me.

Cello, Bass

27

A, \_\_\_\_\_ the de - ploy - ment of charm, or B, the a -

+ Hp.

ANNE: (Silently mime oboe line)

Ob. Solo (shrill)

30

dop - tion of phys - i - cal force. \_\_\_\_\_ Now

Str., Celesta

Bsn.

Cello

Bass (pizz.)

33

B might a - rouse her, but if I as - sume I trip on my trou - ser leg

Cl. 1

Hp. (cont.)

Cl. 2

Bass

ANNE: (Silently mime oboe line)

36

cross - ing the room... her

(+ Celesta)

(R. H.)

(L. H.)

39

hair get - ting tan - gled, her stays get - ting snapped, My nerves will be jan - gled, my

Cl. 1

Hp.

(Cl. 2)

ANNE: (mime oboe)

42

en - er - gy sapped... Re -

+ Cel.

Ob. Solo

(h)

L. H.

45

mov-ing her cloth-ing would take me all day And her sub-se-quent loath-ing would

Hp.

(+ Str. trem.)

Hn. Cl.

Bsn., Cello, Bass

48

turn me a-way, Which e-lim-i-nates B and which leaves us with

Str. + w. W. 8va

pizz.

51

ANNE: (spoken)  
Could you ever be jealous of me?

A.  
Fl., Cl., Celesta 8va

54

Now, in so far as ap-

Vln., Vla.

Hp.

(Cello) (Bass)

ANNE: (*spoken*)  
Shall I learn Italian?

57

proach-ing it, What would be fes-tive But have its ef-fect?  
Fl., Cl.

60 I think it would be amusing, if the verbs aren't too irregular.

Cello

63 Vin., Vla. Now, there are two ways of broach-ing it: A, the sug-

Vin., Vla.

ANNE: (*spoken*)  
But then French is a much chic-er language.

66 ges-tive and B, the di-rect.

Fl., Cl.  
Cello



Everyone says so. Parlez vous Francais?

Vln., Vla. Say

that I set - tle on B, to wit, A charm - ing - ly lech - er - ous

ANNE: (*mime oboe*)

Ob. mood . . .

Str., Cel.

Str. A, I could put on my

Hns., Cello Hp.

Bass

ANNE: (*mime oboe*)  
Fl. or Picc. 8va

81

night-shirt or sit dis-arm-ing-ly, B, in the nude...

Ob.

Hn.,  
Bsn.

84

That might be ef-fec-tive--My bod-y's all right, But

Cl. 1

(cont.)

Cl. 2

Cello (arco)

Bass (pizz.)

ANNE: (*mime oboe*)  
Fl. (or Picc.) 8va

87

not in per-spect-ive and not in the light. (+ Celesta)

Ob.

(R. H.)  
Cel.,  
Cls.

(L. H.)

90

I'm bound to be chil-ly and feel a buf-foon, But

Cl. 1

Hp.

(cont.)

Cl. 2

93

ANNE: (*mime trumpet*)

Tpts. (Str. mute)

night-shirts are sil - ly in mid - af - ter - noon. . .

+ Cel.

(L. H.)  
Cel., Cls.

96

Which leaves the sug - ges - tive, But how to pro - ceed? Al -

Hp.

(+ Str. trem.)

Cl. b

+ Bsn.

99

ANNE: (*mime trumpet*)

Tpts.

though she gets res - tive, per - haps I could read. . . In

+ Cel.

Cel., Cls.

L. H.

102

(+ Vlns., Cl., Bsn. sust.)

view of her pen - chant for some - thing ro - man - tic, De Sade is too tren - chant and

Hp.

etc.

Vla., Cl.

Hns.

105

(+ Ob., Fl. 8<sup>va</sup>)

Dick - ens too fran - tic, And Stend - hal would ru - in the plan of at - tack, As there

108

ANNE: (*mime trumpet*)

is - n't much blue in "The Red And The Black." De

Tpts.

+ Cls. 8b.

111

Mau - pas - sant's can - dor would cause her dis - may. The Bron - tes are grand - er but

Vlns., Fl., Cl., Celesta

Hns.

114

not ver - y gay. Her taste is much bland - er, I'm sor - ry to say. But is

Vlins., Vla.

117

Hans Chris - tian An - der - sen ev - er ris - qué?

W. W. 8va

L.H.

Hns.

120

Which e - lim - i - nates

Tpts.

Tpts.

123

ANNE:

And he said: "You're such a pretty lady!"  
Wasn't that silly?"

A.

(Vla.)

L.H. + Tpts.

Fl., Cl., Celesta

(R.H.)

Cello, Bas.

127

Now, with my men - tal fa -

Sr.

ANNE:  
... I'm sure

130

Musical score for measures 130-132. The vocal line (treble clef) contains the lyrics: "cil - i - ties par - tial - ly mud - died and read - y to snap. . .". The piano accompaniment (grand staff) features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A woodwind part for Flute and Clarinet (Fl., Cl.) is indicated above the piano staff.

133

about the bracelet. But earrings, earrings! Which earrings?

Musical score for measures 133-135. The vocal line (treble clef) contains the lyrics: "about the bracelet. But earrings, earrings! Which earrings?". The piano accompaniment (grand staff) features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A woodwind part for Flute and Clarinet (Fl., Cl.) is indicated above the piano staff. A cello part (1<sup>o</sup> Cello) is indicated in the bass line, and a bassoon part (Bs.) is indicated below the piano staff.

136

Str. Now, though there are pos - si - bil - i - ties still to be

Musical score for measures 136-138. The vocal line (treble clef) contains the lyrics: "Now, though there are pos - si - bil - i - ties still to be". The piano accompaniment (grand staff) features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A string part (Str.) is indicated above the piano staff, and a horn part (Hns.) is indicated below the piano staff.

ANNE:  
Mother's rubies? . . . Oh, the

139

stud - ied, I might as well nap. . .

Musical score for measures 139-141. The vocal line (treble clef) contains the lyrics: "stud - ied, I might as well nap. . .". The piano accompaniment (grand staff) features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A woodwind part for Flute and Clarinet (Fl., Cl.) is indicated above the piano staff. A cello part (1<sup>o</sup> Cello) is indicated in the bass line.

142

diamonds are -- Agony! I know...

Bow  
Vln., Vla.  
Hp.  
Hns.  
Cello, Bsn.

145

as I must to adjust my original

ANNE:

Désirée Armfeldt -- I just know she'll wear the most

148

plan...  
Fl., Cl., Celesta

Hn., Cello

151

glamorous gowns!

How

Vln., Vla.  
Hp.

Hns.

ANNE:  
Dear,

154

shall I sleep half as deep as I us - ual - ly can ?  
Fl., Cl., Celesta

Hn., Cello

Bsn., Bs.

Detailed description: This system contains measures 154, 155, and 156. The vocal line (treble clef) has lyrics: "shall I sleep half as deep as I us - ual - ly can ?". The piano accompaniment (grand staff) features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Instrumentation includes Flute, Clarinet, Celesta, Horn, Cello, Bassoon, and Bass.

157

distinguished old Fredrik!

When

Detailed description: This system contains measures 157, 158, and 159. The vocal line (treble clef) has lyrics: "distinguished old Fredrik! When". The piano accompaniment continues with the same eighth-note accompaniment. The key signature changes to B-flat major in measure 159.

160

now  
Vln., Vla.

I still want

Cls. sust.

Hp.

Hn. Solo

Bsn., Cello Bs.

Detailed description: This system contains measures 160, 161, and 162. The vocal line (treble clef) has lyrics: "now I still want". The piano accompaniment features a more active right hand with sixteenth-note patterns. Instrumentation includes Violins, Viola, Clarinet, Harp, Horn Solo, Bassoon, Cello, and Bass.

163

and / or love you

(Hn.) (cont.)

Detailed description: This system contains measures 163, 164, and 165. The vocal line (treble clef) has lyrics: "and / or love you". The piano accompaniment continues with the active right hand. The Horn part is marked as continuing from the previous system. Instrumentation includes Horn, Cello, and Bass.



166

Now, as al

Vln., Vla.

169

*poco rall.*

ways, \_\_\_\_\_

Now,

Hp. (slow arp.)

1<sup>o</sup> Cello *poco rall.*

172 (*pp*) (*tempo*)

Anne!

Cel. (8<sup>va</sup>), W. W.

*pp* + Str. trem.

175

Bsn., Cello

Bass

No. 5

# Later

(Henrik)

Cue: PETRA: Poor little Henrik! (*Affectionally pats his cheek*)  
Later! You'll soon get the knack of it! (*She exits*)

Lento  
(Henrik gets cello) - - - - - (sits)

5  
Piano Solo

9 HENRIK:

Lat-er... When is lat-er?... All you ey-erhear is

Cello Solo

Piano Solo

12

"Lat - er, Hen-rik! Hen-rik, lat - er... Yes, we know, Hen-rik...Oh, Hen-rik...

14

Ev-'ry-one a-grees, Hen-rik...Please, Hen-rik!" You have a thought you're fair-ly burst-ing with, a

16

per-son-al dis-cov-er-y or prob-lem, and it's "What's your rush, Hen-rik? Shush, Hen-rik..."

w. w.  
+ Hp..  
Str.

Bass

18

Good-ness, how you gush, Hen-rik...Hush, Hen-rik!" You mur-mur, "I on-ly... It's just that..."

Voice solo -  
after cello solo -  
(in the clear)

20

For God's sake! "Later, Hen-rik"!

*ten. rit.*

*molto accel.*

*ten.*

+ Hns., Hp., Str.

+ Tbn., Cello

+ Bsn., Bass

*rit.*

23

*a tempo*

"Hen-rik"... Who is "Hen-rik"?... Oh, that lawyer's son, the

+ Oboe

+ Hp., Str. (sustained)

+ Bsn.

26

one who mum-bles... Short and bor-ing... Yes, he's hard-ly worth ig-nor-ing, And who cares if he's all

+ Bsn.

*Colla voce*

(looks up)  
dammed--I beg your par-don--up in-side? As I've

pizz.

+ Bsn. *Colla voce*  
+ W. W. + Hp. L. H.  
+ Bs.

of-ten stat-ed, It's in-tol-er-a-ble be-ing tolerat-ed.

arco pizz. arco

*a tempo*

"Re - as-sure Hen-rik, poor Hen-rik... Hen-rik, you'll en-dure be-ing pure, Hen-rik."

+ Str. *a tempo*

35 *ten. (molto rubato)*

Though I've been born, I've nev - er been! How can I wait a - round for lat - er, I'll be

Cello

+ Hns., Str., Hp.

+ Tbn.

+ Cello, Bass

37 *(accel.)* *p* *rit.*

nine - ty on my death-bed and the late, or rath - er lat - er, Hen - rik Eg - er - man! Does - n't an - y - thing be -

*rit.*

*rit.*

39 *a tempo*

gin ?

Pno.

+ Str. *a tempo*

+ Hp.

Hp.

Bs.

[Applause - Segue]

No. 6

# Soon

(Anne, Henrik, Fredrik)

Cue: Applause after "Later."

*Tempo di Valse*  
Str., Hp.

Piano

*p* Cl. Solo

Cello, Bs.

+ Bsn., Cello

The piano introduction is in 3/4 time with a key signature of two flats. It is divided into four measures labeled a, b, c, and d. Measure a starts with a piano (p) dynamic and features a solo clarinet (Cl. Solo) playing a melodic line while the piano accompaniment provides harmonic support. Measures b and c continue the piano accompaniment. Measure d introduces the bassoon (Bsn.) and cello, with the piano accompaniment continuing.

1 ANNE:

Soon, I prom-ise. Soon,

The vocal line for Anne begins at measure 1. She sings "Soon, I prom-ise. Soon," with a melodic line that rises and then falls. The piano accompaniment continues from the previous section, with the bassoon and cello joining in measure 4.

6 I won't shy a way,

Str.

E. H.

+ Cello

The vocal line continues at measure 6 with "I won't shy a way,". The piano accompaniment features a string section (Str.) and a horn section (E. H.) joining in measure 7. A cello is also added in measure 7. The piano accompaniment continues with a steady accompaniment.

11 *rit.* , *a tempo*

Dear old. . . Soon. I want to.

Hp., Str., Cls.

*rit.* *a tempo*

The vocal line continues at measure 11 with "Dear old. . . Soon. I want to." The piano accompaniment features a piano (Hp.), strings (Str.), and clarinets (Cls.). The tempo changes from *rit.* to *a tempo* at measure 12.

16

Soon, ————— what - ev - er ————— you

Hp., Str., Cls. + Fl. 8va

+ E. H.,  
+ Bsn.

+ Hns.  
+ E. H.,  
+ Bsn.

21

say. ————— E - ven

rit.

+ Str.

+ E. H. rit.

(E. H. out) Cello, Bsn.

+ Tbn.

25

*a tempo* *accel. poco a poco*

now, ————— When you're close and we touch, —————

E. H.

Vlns. (#) (#) (#) (#)

+ Cls. (#) (#)

Hp., Str. pizz. *accel. poco a poco*

30

— — — — — And you're kiss - ing my brow, — — — — —

Celesta, Hp.

Str. Hns.

Bsn.,  
Bs.



35

I don't mind it too much.

39

And you'll have to ad - mit I'm en - dear - ing,

W. W.  
Str.  
(+ Hns.)

44

I help keep things hum - ming, I'm

49

+ Str. pizz.  
not dom - i - neer - ing. What's

W. W.  
p cresc.  
Hn. 3

53

(♩=♩)

one small short - com - ing? And

+ Celesta + Br.

Scherzando

57

+ Ob. Solo

Think of how I a - dore you, Think of how much you love me.

Hp. Solo

*p subito*

59

(♩=♩)

If I were per - fect for you, Would-n't you ti - re of me

61

+ Str.

soon? All too

Str., Cls. + Tpts.

*p*

Hns.

+ Bass. Timp.

65

soon? \_\_\_\_\_ Dear old...

*ff*

*Hp. gliss.*

69

Cello Solo

*f*

*Dialogue: ANNE: Henrik! That racket! Your father's sleeping!*  
*[Anne goes back into bedroom]*

72

A.Fl. Solo

Slowly

75

(To 80)

*p*

Bsn. Solo

*p*

80

Tempo I

Str., Hp.

*p*

Cl. Solo

+ Ban., Cello

Cello, Bass

84 ANNE:  
 Soon, I prom-ise.—  
 HENRIK:  
 "Lat-er"... When is "lat-er"?—

Cl. Solo  
 + Ban.

88  
 Soon, I won't shy a —  
 "Lat-er,— Hen-rik, lat-er." All you ev-er hear is:

(Cl.)  
 + Ban.

92  
 way, Dear old...  
 "Yes, we know, Hen-rik, Oh, Hen-rik, Ev-'ry-one a-grees, Hen-rik, Please, Hen-rik!"

Str.  
 E.H.  
 + Cello  
 rit.

96

*a tempo*  
(ANNE:)



Soon. \_\_\_\_\_ I want to. \_\_\_\_\_

(HENRIK:)



"Lat-er"... When is lat-er"? All you ev-er hear is

FREDRIK:



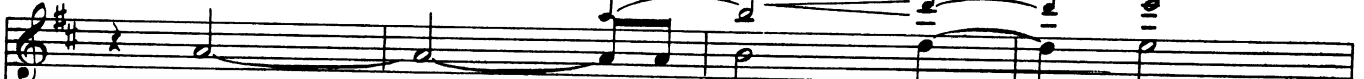
Now, \_\_\_\_\_ as the sweet im-be-cil-i-ties

*a tempo*  
Hp., Str., Cls.

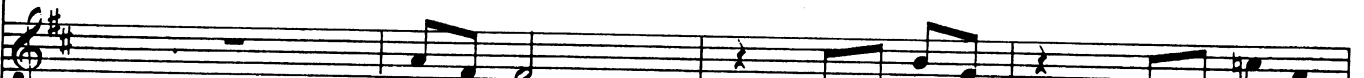


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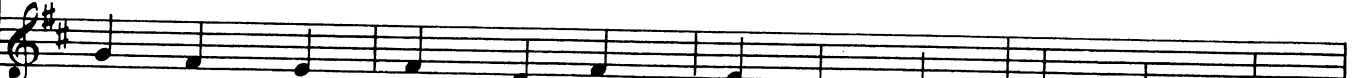
Str.



Soon, \_\_\_\_\_ What - ev - er \_\_\_\_\_ you



"Lat-er, \_\_\_\_\_ Hen-rik, lat-er." As I've of-ten



trip on my trou-ser leg, Stend-hal e-lim-i-nates

Hp., Str., Cls.



(ANNE:)

104

*rit.*

say. E - ven

(HENRIK:)

stat - ed: When? May - be

(FREDRIK:)

"A", But when? May - be

+ Str.  
+ E. H. *rit.*

(E. H. out)

Cello, Bsn.

*accel. poco a poco*

108

*a tempo*

Now, When you're close and we touch,

Soon, Soon, I'll be

Lat - er.

(Str.) (Str. pizz.)  
E. H. Cello R. H. Bs. Hp. *accel. poco a poco* (L. H.)

(ANNE:)

And you're kiss - ing my brow,

(HENRIK:)

nine - ty and dead.

(FREDRIK:)

When I'm kiss - ing your brow And I'm strok - ing your

Celesta + Hp.  
Str. (+ E. H.)  
Hns.  
Bs.

I don't mind it too much, And you'll

I don't mind it too much, Since I

head, You'll come in - to my bed. And you'll

R. H.  
Hn.

(ANNE:)

have to ad - mit I'm en - dear - ing, I

(HENRIK:)

have to ad - mit I find peer - ing

(FREDRIK:)

have to ad - mit I've been hear - ing

help keep things hum - ming; I'm not dom -

Through life's gray win - dows, im - pa - tient-ly, Not

All those trem - u - lous cries pa - tient - ly, Not in -



(ANNE:)

- i - neer - ing. What's one small short -

(HENRIK:)

ver - y cheer - ing. Do I fear

(FREDRIK:)

- ter - fer - ing with those trem - u - lous

+ Picc.

Scherzando

com - ing? And think of how I a - dore you,

death? Let it come to me Now,

thighs. Come to me Soon,

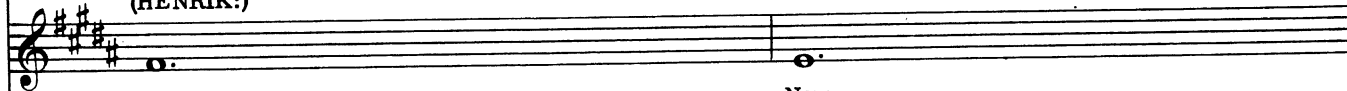
+ Tpts. Ob. + Celesta  
(Hn., Tbn. cued) *p subito*  
Harp Solo

(ANNE:)



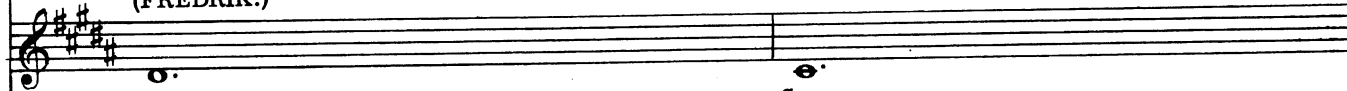
Think of how much you love me. If I were per - fect for you,

(HENRIK:)



Now, Now,

(FREDRIK:)



Soon, Soon,



*cresc.*



Would-n't you ti - re of me Lat - er? \_\_\_\_\_

*cresc.*



Now. Come to \_\_\_\_\_ me soon. If I'm

*cresc.*



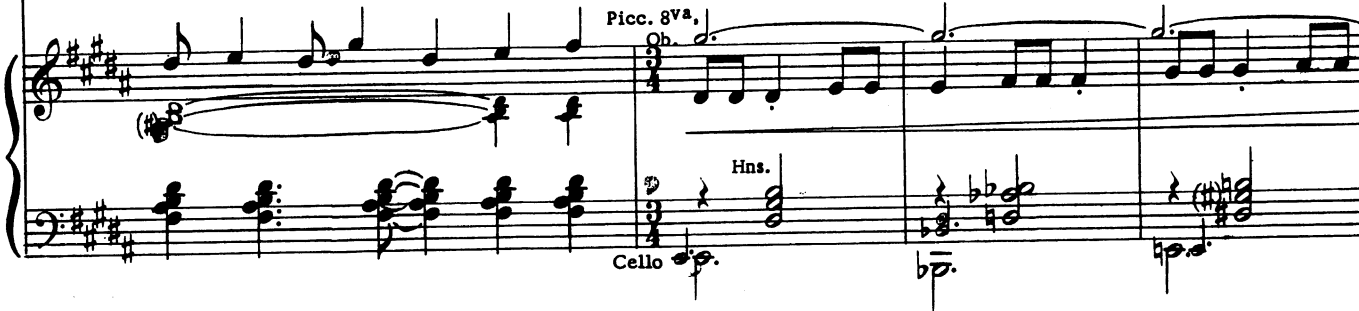
Soon. Come to \_\_\_\_\_ me soon, \_\_\_\_\_

Picc. 8va,

Ob.

Hns.

Cello



147

(ANNE:)

(cresc.)

We will, lat - er. \_\_\_\_\_

We will. . .

(HENRIK:)

(cresc.)

dead, I can wait. \_\_\_\_\_

How can I live un - til

(FREDRIK:)

(cresc.)

Straight to me, nev - er mind how.

Dar - ling,

152

Soon, \_\_\_\_\_

Lat - er? \_\_\_\_\_

Now \_\_\_\_\_ I still want

(ANNE:)

*dim.*

Soon,

(HENRIK:)

*dim.*

Lat - er...

(FREDRIK:)

*dim.*

and / or love you.

(Hp. cont.)  
Tpts.  
Tbn.

R. H.  
Hns.

*dim.*

*dim.*

Lat - er...

*dim.*

Now, as al

Celesta

(Str. trill)  
(tr)  
*dim.*

Cl.  
Cello  
Bass

170

(ANNE:)

*dim.*

Soon. \_\_\_\_\_

(HENRIK:)

(FREDRIK:)

ways, \_\_\_\_\_

Now, \_\_\_\_\_

1<sup>o</sup> Hn. Solo

(Hp.)

176

Tempo I

*rit.*

Str. \_\_\_\_\_

E. H. Solo + Cl.

De-si-rée.

Tempo I

*rit.*

*p*  
(+ Clock Chimes)

(+ Celesta, Cello)

[Applause Segue]

No. 7

# The Glamorous Life

(Fredrika, Désirée, Mme. Armfeldt, Liebeslieders)

Cue: Applause after 'Now'.

Tempo di Mazurka

1  
*f* [Piano Solo]

First system of piano music, marked *f* [Piano Solo]. It consists of a single system with a treble and bass clef, containing four measures of music.

5  
gva  
w. w.  
FREDRIKA:  
Or - di - nar - y moth - ers lead  
(Pno. cont. as before)  
Str. *mp*  
Cello, Bs. Bsn.

Second system of music, starting at measure 5. It includes a vocal line for FREDRIKA and piano accompaniment. The piano part continues with the same accompaniment as the first system. The vocal line begins with a fermata and then sings "Or - di - nar - y moth - ers lead".

9  
w. w. gva  
div.  
or - di - nar - y lives: Keep the house and sweep the par - lor,  
(simile)

Third system of music, starting at measure 9. It includes a vocal line and piano accompaniment. The piano part is marked *(simile)*. The vocal line continues with "or - di - nar - y lives: Keep the house and sweep the par - lor,".

13

Cook the meals and look ex-haust - ed. Or - di-nar - y moth - ers, Like

+ Cl.  
+ Bsn.

Str.

Bsn.

17

or - di-nar - y wives, Fry the eggs and dry the sheets and

Vlns., W. W. 8va

Pno.

Hns.

21

try to deal with facts. Mine acts.

rit. a tempo

W. W.

(etc.)

Ob., Cl.

Hns.

+ Tbn.

Ob., Vln.

+ Xylo.

Cello, a tempo

Bsn.

Str. pizz.

27

(arco)

+ Xylo.

arco

+ Xylo.

arco

+ Xylo.

pizz.

pizz.

pizz.

DÉSIRÉE:

33

Dar-ling, I miss you a lot, But Dar-ling, this has to be short, As

Str. arco

+ Xylo., W. W.

Cello

37

Moth-er is get-ting a plaque From the Hel - sing - borg Arts Coun - cil

+ Vln., Ob.

(Ob. out)

+ Ob., Cl.

+ Hn., Hp.

L. H.

Vla.

Cello, Bs.

41

Am - a - teur Thea - tre Group. Wheth-er it's fun - ny or not, I'll

Vln.

+ Xylo. ww., gva

Bsn., Cello

+ Vla.

Bass

45

give you a full - er re - port The min - ute they car - ry me back

\* (Sounds one octave lower than written)



48

+ Vln., Ob., Vla.

From the Hel-sing-borg Arts Coun-cil Am-a-teur Thea-ter Group...

+ Ob., Cl. Cl., Hns. + Hp.

L.H.

Cello (♯) Bass

53

+ Oboe

Love you...

Harp + Str.

+ Cl., Hn. 3

Hns. 1, 2 + 8va

+ Bsn.

56

(to 61)

61 LIEBESLIEDERS: (loco)

Tpt., W, W, Bells

Un-pack the lug-gage, la, la, la,

Hp., Vln., Vla.

Cl.

Hns.

65

(+ 8va)

Pack up the lug-gage, la, la, la.

69

Un - pack the lug - gage, la, la, la,

73 + Ob.

Hi - ho, the glam - or - ous life!

+ Hn. 3

+ Timp.

77 MRS. SEGSTROM: W. W., Tpts., Bells

Ice in the ba - sin, la, la, la,

81 MR. ERLANSON! (+ 8va)

Cracks in the plas - ter, la, la, la,

85 MRS. ANDERSEN:

Mice in the hall - way, la, la, la,

89 ALL:(+ Oboe)

Hi - ho, the glam - or - ous life!

Ob., Picc.

Cl. Hn. Cl. S. D.

98

Run for the car - riage, la, la, la,

Str., Tpt., Tbn.

Tpts.

S. D. Tbn. S. D.

98

Wolf down the sand - wich, la, la, la, Which town is

+ Str. - -

+ Hns. (S. D.)

104

this one? La, la, la, Hi - ho, the glam - or - ous

+ Cello, Bass

109a

life!

Hp. (+ Str.)

Tpt. 3 3 3

Cl. Hn. 3

Hns. Bsn.

Cello, Bs.

b c d

110

Meno w. w. 8va

MME. ARMFELDT:  
(voice sounds 8 bassa)

Or - di - nar - y daugh - ters a - mel - io - rate their

Hp. Fl.

+ Str. pizz.

115

lot, Use their charms and choose their fu - tures, Breed their chil - dren,

+ Fl.

heed their moth-ers. Or-di-nar - y daugh-ters, which mine, I fear, is not,

Fl., Hp., Str.

Hp.

Tend each as - set, spend it wise - ly, While it still en - dures...

W. W., Hns.

Cello

+ Tbn., Bsn.

rit.

rit.

Mine tours.

Vins., Ob.

Str. pizz.

+ Xylo.

Vins. (arco), Ob.

+ Xylo.

Cello, Bsn.

a tempo

W. W.

DESIREE:

Moth-er, for-give the de - lay, My sche - dule is driv - ing me wild. But,

arco

(pizz.)

+ W. W., gva

138

Moth-er, I real-ly must run, I'm per-form-ing in Rott-vik and

arco 3 + Cls., Ob. Str., Ob. Cls., Hns. Cello, Bass

142

don't ask where is it, please. How are you feel-ing to-day, And

(Hns.) Vlns. 3 Ban., Cello (+ Vla.) + Xylo. W. W. gva Bass

146

are you cor-rupt-ing the child? Don't. Moth-er, the min-ute I'm done

149

with per-form-ing in Rott-vik, I'll come for a vis-it and

+ Str., Ob. + Ob., Cl. Cl., Hns. L. H. Cello L. H. Bass + Ban.

154

157

(To 162)

ar - gue.

Hp., Str.

Tpts.

+ Timp., Bsn.

162 MEN:

Tpt., W. W., Bells

May - ors with speech - es, la, la, la,

Cl.

Hns.

Cello,  
Bass

166 WOMEN: *(loco)*

Chil - dren with pos - ies, la, la, la,

170 MEN:

Half - emp - ty hous - es, la, la, la,

174 ALL:  
(+ Oboe)

Hi - ho, the glam - or - ous life!

+ Hn. 3  
Hns. 1 & 2  
(+ Timp.)

178 MRS. NORDSTROM:

ALL:  
Tpt., W. W., Bells

Cul - tur - al lunch - es, la, la, la,

Hp.  
glis.

182 MRS. ANDERSEN:

+ gva

Dead flor - al tri - butes, la, la, la,

Hp.  
(glis.)

186 MR. LINDQUIST:

ALL:

An - cient ad - mir - ers, la, la, la,

(Hp.)  
(glis.)



190

ALL:  
(+ Oboe)

Hi - ho, the glam - or - ous life!

3 3 3

Cl.

+ Hns.  
(+ Cls.)

210

DESIREE: (as before)

+ Ob.

Pack up the lug - gage, la, —

211

216

Fl.

Cl.

Hp.

218

— la, la, Un - pack the lug - gage, la, — la,

223

la, Moth - er's sur - viv - ing, la, — la, la,

228

Lead - ing the glam - or - ous life!

Hp.

232

Cracks in the plas - ter, la, la, la,

Hp. + Fl. 3

3 3

Cello Bs.

236

Young - ish ad - mir - ers, la, la, la,

240

Which one was that one, la, la, la?

244

Hi - ho, the glam - or - ous life!

3 3 3

Hp. Gliss.

248 DÉSIÉE + LIEBESLIEDERS: \*

Bring up the cur - tain, la, la, la, Bring down the

+Tpts., W. W., Bells

Sr. 3 3 3

Hn. 1&2

Cl. Hn. 3

Bsn.

Hp.

253

cur - tain, la, la, la, Bring up the cur - tain, la,

+Tpts., W. W., Bells

3 3 3

Hp.

258

la, la, Hi - ho, the glam - or - ous... Br.

3 3 3

Hp. 3 Sr. 3 3 3

+Cl.

Hns.

Cello Bs. + Timp.

Hp.

\* (Liedeslieders optional)

263

life!

Hin.

Cl. 8va

267

W. W.

Tbn.  
Cello

(Applause - Segue)

## Salon Music

[String Quartet]

+ Hp.

5 Vin. Solo

7 b

10

(+ Hp. figures)

15

20

Fade out on cue: FIRST LADY: Tell me something about this remarkable Countess, Madame .

+Hp.

pizz. (cont.)

No. 8

# Remember?

(Part I)  
(Liebeslieders)

Cue: *Désirée* curtsies - all action freezes.

Tempo di Valse

MR. LINDQUIST:

MRS. NORDSTROM:

The musical score is written in 3/4 time with a key signature of one sharp (F#). It features vocal lines for Mr. Lindquist and Mrs. Nordstrom, and a piano accompaniment. The score is divided into four systems. The first system (measures 1-6) includes vocal entries for both characters and piano accompaniment with instruments like Celesta, Harp, Bells, Piccolo, Clarinet, Flute, Horns, and Violins. The second system (measures 7-10) continues the piano accompaniment with Flute, Violins, and Viola. The third system (measures 11-12) features Mrs. Nordstrom's vocal line with piano accompaniment including Cello and Bass. The fourth system (measures 13-16) features Mr. Lindquist's vocal line with piano accompaniment including Celesta, Violins, and Viola. The fifth system (measures 17-18) features Mrs. Nordstrom's vocal line with piano accompaniment including Celesta, Horn, and Strings.

(a) (b) 5

Re-mem-ber? Re-mem-ber?

Celesta Harp *mf* Bells *p*

Picc. 8va + Clar.

Flute + Hn. 1, Vln. Hns. + Hn. 1, Vln.

Hp., Vla., Cello Hp., Vla., Cello

7 8 11 MRS. NORDSTROM:

Flute Vln., Vla. Cello Bass

13 MR. LINDQUIST:

Re-mem-ber? Re-mem-ber? The ca-fé in the park where we talked--

Celesta, W, W. Vln., Vla.

17 MRS. NORDSTROM: MR. LINDQUIST:

Re-mem-ber? Re-mem-ber? The ten-or on the boat that we char-tered,

Celesta, W, W. Hp., Str. Hn.

21

MRS. N.

Cl. etc.

Mr. L.:

belch - ing "The Bar-tered Bride"... Ah, how we laughed,

Str. Hns. + Str., Cls. 8va

Hp.

Cello, Bass

25

MR. L.:

Ah, how we cried. Ah, how you prom - ised and Ah, how I

W. W. Ob.

Hp., pizz. Str.

Cello

+ Hns.

+ Bs.

30

MRS. N.:

33

MR. L.:

hed. That di - lap - i - dat - ed inn-- Re-mem-ber, dar - ling? The pro-

+ Tpts.

+ Cls.

Hp., Str.

Cel., W. W.

(Cls.)

R. H.

+ Tbn., Timp.

37

MRS. N.:

pri - e-tress-'s grin, Al - so her glare. Yel-low ging-ham on the bed--

Fl., Cl.

Hns.

MR. L. :

42

Re-mem-ber, dar-ling? And the can-o-py in red, Need-ing re-

Cel., W. W. Str., Hp. Cl.

BOTH:

47

pair? I think you were there.

Hn. R. H. Bells, W. W. + Cel.

# No. 8a

# Remember? (Part II)

Cue: ANNE: I want to go home!

52

W. W., Cel., Bells

FREDRIK: (calling) Anne!

52a b c d e

Tpt. (+ Str. pizz.)

Hp., Str., Hns. + Tbn.

52f

Anne!

Fl., Picc. + Cl.

Vamp [Repeat until scene change is completed] D.C.

Cello Bs.



No. 8b

# Remember?

(Part III)

Cue: ANNE: Well, good night.  
FREDRIK: Good night.

53 MRS. N.: MR. L.: BOTH:

53a *mf* *b* *c* *f* *d* *p* *rit.*

Re-mem-ber? Re-mem-ber? Re-mem-ber? Re-mem-ber?

Hp., Bell, Celesta

HENRIK: Is she all right now? FREDRIK: Oh, yes, she's all right.  
HENRIK: It wasn't anything serious? FREDRIK: No, nothing serious.  
HENRIK: You don't think -- a doctor? I mean, it would be terrible if it were something -- serious.  
FREDRIK: Pray for her, son. Correction -- pray for me. Good night.  
HENRIK: Good night, father.

53e G. P. (to 57)

57 Picc. (to 63)

F1. *mf* + Cl.

Str., Hns., Hp.

63 MRS. N.: MR. L.:

(+ Cl.)

The lo-cal vil-lage dance on the green, re-mem-ber? (Cl.) Re-mem-ber?

Vln., Vla. Cel., W. W.

Cello Bs.

67 + 2 Cls. (octaves) MRS. N.:

The la - dy with the large tam - bou - rine, re - mem - ber? Re - mem - ber?

Vln., Vla. Celesta, W. W.

71 + Fl. (8<sup>va</sup>) + Cls. div.

The one who played the harp in her bo - a Thought she was so a - dept.

Str. Hn. I Hp. Hns. Hp.

75 BOTH:

Ah, how we laughed, Ah, how we wept. Ah, how we

+ Str., W. W. 8<sup>va</sup> (15<sup>va</sup>) cont. (+ Str.) Oboe Hp. (Str. pizz.)

80 MRS. N.:

polk - a'd And ah, how we slept. How we

Hp. Str., Tpts. + Hns. + Cls. + Bs. + Tbn., Timp.

85 MR. L. :

kissed and how we clung, Re-mem-ber, dar-ling? We were fool-ish, we were young,

Cel., W. W.

Hp., Str. R. H. R. H.

90 BOTH: MRS. N. :

More than we knew. Yel-low ging-ham on the bed, Re-mem-ber,

Fl., Cl. Hns. Cel., W. W.

95 MR. L. : [They exit]

dar-ling? And the can-o-py in red... Or was it blue?

Str., Hp. Cl. Hn. Bs.

100a MRS. SEGSTROM: 100b 101 + Cl.

Mrs. Segstrom, Mrs. Anderssen, Mr. Erlansen enter

The fun-ny lit-tle games that we played, re-mem-ber?

Vln., Vla. Cello

104 MR. ERLANSEN:

Re-mem - ber? The un - ex - pect - ed knock of the maid, re-mem - ber?

Cel., Ob., Picc.

MRS. ANDERSEN:

108

Re-mem-ber? The wine that made us both rather mer-ry And oh, so ver-y

+ Fl. 8va

Cel., Ob., Picc. Str.

Hn. Hp.

112

frank. Ah, how we laughed, Ah, how we drank.

+ Str. ALL 3:

Fl. Str.

Hns. (Hp.)

Cello, Bs.

(Rhythm)

117 MR. E.:

MRS. A.:

MR. L.:

You ac - qui - esced And the rest is a blank. Mrs. Nordstrom, Mr. Lindquist enter What we

(Str. pizz.)

Hp.

Cello

+ Hns.

+ Cl.

+ Bs. (+ Tbn., Timp.)

*f*

123

MR. E. :

MRS. S. :

did with your per-fume... Re-mem-ber, dar-ling? The con-

Cel., W. W.

R. H.

R. H.

127

MRS. N. :

di-tion of the room When we were through... Our in-ven-tions were u-nique,

Fl., Cl.

Hns.

132

MR. L. :

Re-mem-ber, dar-ling? I was limp-ing for a week; you caught the

Cel., W. W.

Str., Hp.

Cl.

137

ALL:

Vamp (Continue until scene is set)

flu... I'm sure it was... You... [They drift off]

Hp.

Str.

Hn.

W. W., Bells

(+ Celesta)

+ Bells

Cl.

dim.

poco rall.

No. 9

# You Must Meet My Wife

(Frederick, Desiree)

Cue: FREDRIK: I have always associated you -- very happily -- with chaos.

Tempo di Valse-(Slow 3)

a Str. div.      b FREDRIK: So! + Hp.      c DÉSIÉE: So!      d + Hp.

Piano

Cello

F.: Well, I think it's time to talk about my wife, don't you?      D.: Boast or complain?      F.: Both, I expect.

a1      b1      c1      d1      FREDRIK:

She

+ Hp.      (+ Fl. 8va)      + Hp.      + Cl.

2

light - ens my sad - ness. She liv - ens my days. She

Str. cont.

+ Hp.      + Cl.

5

bursts with a kind of mad - ness My well - or - dered

+ Hp.

Cello

+ Bs.

8

ways. My hap - pi - est mis - take, The ache of my life:

+ Fl., Cl. + Hn.

(Str.)

Hn.

12

You must meet my wife. She

+ W. W.

+ Hp.

+ Cello

17

*Più mosso*

bub - bles with pleas - ure, She glows with sur - prise, Dis -

+ Hp.

+ Fl. 8<sup>va</sup>

+ Cl.

(Str. as before)

Cello

+ Bs.

21

rupts my ac-cus-tomed lei - sure And ruf - fles my ties. I

+ W. W. + Hn.

25

don't know e - ven now quite how it be - gan. You

+ Str. + Hp.

Hns. div. p

29

must meet my wife, my Anne.

+ Cl., E. H. ten. + Cl., Fl. 8va

+ Bs. Cl. ten. + Hns. Hp.

32a

32b

33

One thou - sand whims to which I give in,

+ Str., W. W. 8va

Cello (+ Hns. div.)

+ Bs. Cl.



Since her small-est tear — turns me ash - en. I

+ Hn. 3

nev - er dreamed\_ that I could live in So com -

*rit.* plete - ly de - ment - ed, con - tent - ed a fash - ion. So *ten.*

+ Cl., Cel. + Str., W. 8<sup>va</sup> + Hp. *ten.*

*rit.*

*a tempo* sun - like, so win - ning, So un - like a wife. I do think that I'm be -

+ Str. 8<sup>va</sup>, Hp. + Cel., Fl., Cl.

(+ Hns. div.) *a tempo*

+ Bs., Bs. Cl.

54

gin - ning to show signs of life. Don't ask me how at my age one still can

W. W. 8va

59

grow -- If you met my wife,

Hns. div.

+ Cl.

E. H.

Str.

(B. Cl.)

(Hp.)

+ Cello

64

*rit.* *a tempo*

You'd know.

+ Fl. 8va

*a tempo*

*rit.*

+ Str.

(Cello)

(Bs.)

69

DÉSIRÉE: Dear Fredrik, I'm just longing to meet her. Sometime.

Str.

+ Hp.

+ Fl. 8va

F. :

She

+ Cl.

+ Bs.

73

D.: F.: D.: F.:

spark - les. How pleas - ant. She twin - kles. How nice. Her

+ Fl. Cl. ----- 7

+ Fl., Cls. ----- 7

(Str. cont.) B. Cl.

Cello B. Cl. Cello

77

D.: F.:

youth is a sort of pres - ent -- What - ev - er the price. The

+ Fl., Cls.

Hr. Solo

81

D.: (spoken) F.:

in - can - des - cent, what? The -- Light? -- of my life! You

+ Str. + E. H., Fl. 8va

Hrs. Tpt.

85

D.: (spoken) F.:

must meet my wife. Yes, I must, -- I real - ly must. Now -- She

Fl. E. H. (Cl.) + Hp. Cello

89 D.: F.: D.: F.:

flut - ters. How charm - ing. She twit - ters. My word! She

+ Fl., Cls. ----- 7 Fl., Cls. ----- 7

(Str. cont. as before)

Cello B. Cl., + Bs.

93 D.: F.:

floats. Is - n't that a - larm - ing? What is she, a bird? She

Hn. 1

97 D.: F.: D.: (spoken) F.: D.: (sung)

makes me feel I'm-what? A ver - y old man? Yes-- no! No. But-- I

+ Str. + E. H., Fl. 8va

Hns.

101 F.: D.: (spoken) F.:

must meet your Ger - trude. My Anne. Sor - ry, -- Anne. She

+ Fl. 8va, Celesta

Fl. E. H. Str.

105

loves my voice, — my walk, my mous - tache, — The ci -

(+ Str. 8va)  
Fl. 8va

+ Cl. (+ Hns.)

109

gar, in fact, — that I'm smok - ing. She'll

(E. H.)  
Hn. 3

113

watch me puff — un - til it's just ash, — Then she'll

Str. 8va  
Fl. 8va

(+ Cl.)

117

save the ci - gar butt. Bi - zarre, but you're jok - ing. She

+ Celesta  
D.: F.:  
ten. ten.

Cls.  
+ Hp.

121 *a tempo* F.:

dotes on -- My snor - ing. The

D.:

Your dim - ple. How dear.

+ Str. 8va Fl., Cls. div. ----- Str. 8va ----- Fl., Cls. --- Str. 8va

*a tempo*

125

point is, she's real-ly sim - ple. She

Yes, that much seems clear. \_\_\_\_\_

Fl., Cls.

129

gives me fun - ny names: "Old dry - as - dust." You

(spoken)

Like --? Would-n't she just?

Str. 8va

Hp. + Hns.

W. W. Hp. Hns. div.

Cello, Bs.

133 (F. :)

must meet my wife. \_\_\_\_\_ (D. :) A

If I must -- Yes, I must.

w. w. Hp. (Str. pizz.) Hp., Hns.

137 (F. :)

sea of whims that I sub - merge in, Yet so

Str. gva w. w. Hns. Cello

141

lov - a - ble in re - pent - ance. Un -

Hn. 3, Cello

145

for - tun - ate - ly, still a vir - gin, But you

Cello Hns.

*poco rit.*  
D.:

149

can't force a flow - er -- Don't fin - ish that sent - ence! She's

W. W. (+ Celesta) (+ Str. 8<sup>va</sup>) + Hns.

Hp. *poco rit.*

153 *a tempo*

F.:

D.:

F.:

mon - strous! She's fright - ened. Un - feel - ing! Un - versed. She'd

Str. Hp. W. W., Cel. *a tempo* Hns.

157

D.:

F.:

strike you as un - en - light - ened. No, I'd strike her first. Her

Str. Hp. + W. W.



161 (F. :)

ret-i-cence, her ap-pre - hen - sion -- No! No! You must meet my  
 D.: Her crust! Yes! Fred - rik. . .

Str. W. W. Hns., Hp. + Hp.

166

wife. What was that?  
 Let me get my hat and my knife. I must meet your wife.

Slowly

Vlns. Cel. 7 W. W., Cel. Hp. gliss. + B. Cl.

171

Yes, \_\_\_\_\_ you must. \_\_\_\_\_  
 Yes, I must. \_\_\_\_\_

+ Str. R. H. Str. Hp. + Cls. (Str. pizz.)

No. 10

# Liaisons

(Mme. Armfeldt)

Cue: DÉsirÉE: . . . and the Virgin Mary over the headboard.

Moderate 3

1 Str. 2 1a 2a (cont.)

Celesta

*mf* Hp.

Cello, Bs.

simile

\* MME. ARMFELDT:  
(+ Alto Fl.)

E. H. 8 bassa

At the vil - la of the Bar - on De Sig - nac,

5 (loco)

Where I spent a some-what in - fa - mous year,

\* Voice sounds one octave lower.

7 (+ Alto Fl.)

At the vil - la of the Bar - on De Sig - nac, —

9

I had la - dies in at - ten - dance, fi - re o - pal pen - dants. . .

11

Bell gliss.

Li - ai - sons! — What's happened to them? Li - ai - sons to —

Vln., Vla. Solo

Celesta, W. W., Hp.

Cello, Bs.

14 E.H.

(+ Vln., Vla. Solos 8va)

day. Dis - grace - ful! What's be - come of them? Some of them

17

hard - ly pay their shod - dy way. What once was a rare cham-pagne is

Hp. + Clar. (Cel.) All Vlns. Hp.

Hns. 5 L.H. + Bsn.

20

now just an am - i - a - ble hock; What once was a vil - la at least is

22

"digs." What once was a gown with train is now just a sim-ple lit-tle frock; What

(+ Bs. Cl.)

25

Rubato

once was a sump-tu-ous feast is figs. No, not even

E. H. Hp.

Bsn. Str.

28

+ Alto Fl.

Str.

figs -- rai-sins. Ah, li-ai-sons.

Cel. Solo

R. H.

31

rit.

a tempo

Where was I?... Oh, yes...

rit.

a tempo

33

(Alto Fl. col voce)

E. H. (8 bassa)

At the pal-ace of the Duke of Fer-ra-ra, — Who was pre-ma-ture-ly deaf but a

+ Celesta

Vlns.

Hp.

+ Cello, Bs.

(simile)

36

dear, At the pal-ace of the Duke of Fer-ra-ra, —

39 (+ Alto Fl.)

Sr.

I ac-quir-ed some po-si-tion Plus a ti-ny Ti-tian...

41 Bell gliss.

(Vln., Vla. Solo)

Li-ai-sons!\_ What's happened to them? Li-ai-sons to-

Cel., W. W.

Hp., Cello, Bs.

44 (+ Vln., Vla. Solo)

day. To see them -- in-dis-crim-i-nate wom-en, It

+ A. Fl.

47 (+ Cl. 8 bassa) (to 58)

48 48a

pains me more than I can say, The lack of taste that they dis-

Hp. + Clar. Cel. Hp. + Clar.

5 L. H. Sr.

58 Muted Hns. + A. Fl.

play. Celesta Hp. Cl. Ban. Str., Hp. + E. H. Cello, Bs.

Where is style? Where is

61 + Str.

skill? Where is fore-thought? Where's dis-

64

cre-tion of the heart, Where's pas-sion in the art, Where's craft?

(E. H.)

67 + A. Fl.

With a smile And a will, But with

Clar.

70 + Alto Fl. + Str.

more thought, I ac - quir - ed a cha - teau ex -

Hp. Cl. E.H.

73 *colla voce* + A.Fl.

trav - a - gant - ly o - ver - staffed. Too man - y

+ Cel. L.H. + Bs.Cl. *colla voce*

76

peo - ple mud - dle sex with mere de - sire, And when e -

Str. pizz. + B.Cl.

78

mo - tion in - ter - venes, the nets de - scend. It should on



80

+ Bsn. 8bassa

no ac-count per-plex, or worse, in - spire. It's but a

Cel.

pizz.

Bs. Cl.,  
Cello,  
Bs.

82

pleas - ur - a - ble means to a meas - ur - a - ble end.

(+ Vln. Solo)

84

Why does no one com-pre - hend? Let us hope this lu-na-cy is just a

Hp. A. Fl. Hp. 5

Hp., Cl.  
R. H.

87

*rit.* trend. *a tempo*

Where was I? ... Oh, yes...

Cel. Solo

*rit.* *a tempo*

Str., Hp.

89 *a tempo* (Sung) (+ A.Fl.) E. H. 8 bassa

In the cas-tle of the king of the Bel-gians — We would vis-it through a false chif-fo-

Cel. + Hp.

Str. *a tempo*

Hp.

Cello, Bs.

(simile)

92

nier. In the cas-tle of the king of the Bel-gians —

95

Who, when things got rath-er touch-y, deed-ed me a duch-y... Li-ai-sons!

Bell gliss.

Vln., Vla. Solo

Cl., Str.

Bsn., Bs. Cl., Bass

98

What's happened to them? Li-ai-sons to-day.

E. H.

(+ Vln., Vls. Solo  
101 = 8va)

Un - ti - dy --- Take my daugh - ter, I taught her, I tried my best to point the

Hp. + Clar.  
Hns. 5 L. H.

101

104

(+ Cl. 8bassa)

Str.

way. I e - ven named her Dé - si - rée.

Cel. Hp. 5 W. W. Cello, Bs.

(+ Hp.)

104

107

(+ A. Fl.)

In a world Str. where the kings are em -

Hp. 5 (E. H.)

107

110

ploy - ers, Where the am - a - teur pre - vails and

5

110

113

del-i-cac-y fails to pay, In a

116

world where the princ-es are law-yers,

119

+ Bsn. 8 bassa *colla voce*  
What can an-y-one ex-pect ex-cept to re-col-lect Li-

*colla voce*  
Vln. Solo

122

ai... (She falls asleep)

(Cel. + Hp.)

+ Hp. (pizz.)

Vlins., Vla. (harmonics)

# In Praise Of Women

(Carl-Magnus)

No. 11

Cue: FREDRIK: Miss Armfeldt, thank you for your cooperation.

(He exits)

1 Tempo di Polonaise

CARL-MAGNUS:

mp Horns  
γ R. H.  
+ Timp.

(simile)

4

did-n't... So then it was-n't... Not un-less it... Would she? She does-n't... God knows she

8

need-n't... There-fore it's not. He'd

+ Tpt.

+ Drs.

11

nev-er... There-fore they have-n't... Which make the ques-tion ab-so-lute-ly... Could she? She

W. W.  
Hns.  
Cello  
Bsn., Bs.

15

dare-n't... There-fore I must-n't... What ut-ter rot!

Hns. W. W. + Tpt. (W. W. 8va)

+ Sn. Dr.

Fi -

19

del - i - ty is more than mere dis-play, It's what a man ex - pects from

Str., W. W. (8va)

Hns.

22

life. Fi - del - i - ty like mine to Dé - si - rée And

+ Tpt.

25

[Dialogue] CHARLOTTE: How was Miss Désirée Armfeldt? (etc.)...

Char - lotte, my de - vot - ed wife.

rit. a tempo

Vlns.

f p rit. a tempo mp

(C. M.):

The pa-pers... He men-tioned pa-pers, Some le-gal

32

pa-pers which I did-n't see there... Where were they? The god-damn pa-pers she had to

36

sign? What non-sense... He brought her

39

pa-pers, They were im - por-tant so he had to be there. I'll

57

Ca - pa-ble, pli - a-ble wom - en... Wom - en...

Str. div. sust.

Hp.

61

Un - de-mand-ing and re - li - a-ble, Know - ing their place. In -

65

suf-fer - a-ble, yes, but gen - tle, Their weak-ness-es are in-ci - den - tal. A

Vlns. (8va)

Hns. Tbn.

(simile)

Fl. Cl.

69

f - tion-al but or-na - men - tal Race.

W. W.

Hns.

Str.



73

Dur - a - ble, sen - si - ble wom - en... Wom - en...

Str. div. Fl., Cl.

77

Ver - y near - ly in - dis - pen - sa - ble crea - tures of grace. God

Str. Hns. Hp. (F scale)

81

knows the fool - ish - ness a - bout them, But if one had to do with - out them, The

(+ 8va) Hp. (+ Hns. sust.) f

85

world would sure - ly be a poor - er - - if pur - er - - place. The

Str. (div.) Vlns. Hns. + Timp.

p (+ W. W. sust.)

90

hip-bath... A-bout that hip-bath... How can you slip and trip in-to a hip-bath? The

94

pa-pers... Where were the pa-pers? Of course he might have tak-en back the pa-pers... She

98

would-n't... There-fore they did-n't... The wom-an's... w. w. mine!

102

No. 12

# Every Day A Little Death

(Charlotte, Anne)

Cue: ANNE: Lemonade, Charlotte?  
CHARLOTTE: Lemonade!

Moderato

CHARLOTTE: It would choke me!

1

Clars. Ob., Hp.

Cl. 7

*p*

Bs. Cl. Bsn.

Bass

5

9

CHARLOTTE:

Ev - 'ry day a lit - tle death

(simile)

Hp.

13

In the par - lor, in the bed,

Cl. 7

Bsn., R. H. Bs. Cl. L. H.

17

In the cur-tains, in the sil-ver, In the but-tons, in the bread.

R. H.

22

Ev - 'ryday a lit - tle sting

Celesta (8<sup>va</sup>) Ob., Hp.

Vla., Cello

Bs. (simile)

27

In the heart and in the head,

Ev - 'ry move and

Cls. Hp.

32

ev - 'ry breath -- And you hard - ly feel a thing -- Brings a per - fect

Bs. Cl. + Bsn.

36

Ob., Hp.

+ Vla., Cello

lit - tle death. \_\_\_\_\_ He smiles

+ Celesta

43

+ Vla., Cello

sweet - ly, strokes my hair, Says he

Hp. \*

(simile)

Cls.

Bs. Cl.

Bass

(simile)

47

miss - es me. \_\_\_\_\_ I would

(simile)

+ Hp.

\* Piano may play Harp notes bars [43] - [70].

51

mur - der him right there But first I

55

die. He talks

Hp.  $\lambda$

Hns.  $\lambda$

59

soft - ly of his wars And his

Hp.

Cls.

Hns.

Bass (+ B.Cl. sust.) (sim.)

63

hor - ses And his whores. I think

7 7 2 7 2 7 7 7 7 2 7 2 7 7

67 ANNE:

love's a dirt - y bus - 'ness! So do

7 7 2 7 2 7 7 7 7 2 7 2 7 7 + Bsn.

71 ANNE: So do

CHARLOTTE: I'm be -

II

Celesta

(cont.)

7 7 2 7 2 7 7 7 7 2 7 7

(ANNE:) (Str. col voce)

75

I. . .

(CHAR. :)

fore him on my knees And he

Cls. (Hp. cont. arpeg.)

(simile)

Bs. Cl.

Bass

79

Ob., Bsn. (8 bassa)

kiss - es me. He as -

Hp.

83

sumes I'll lose my rea - son, And I

87

Ob., Bsn.

do. Men are

Hns. div.



91

stu - pid, Men are vain; Love's dis -

Cl. (+ Hp. arpeg.)

Hns. (cont. div.)

95

gust - ing, Love's in - sane, A hu -

99

ANNE:

mil - i - at - ing bus - 'ness! Oh, how

+ Bsn.

103

rall. CHARLOTTE:

true! Ah, well...

Celesta

rall.

*a tempo*

ANNE:

Ev - 'ry day a lit - tle death

CHARLOTTE:

Ev - 'ry day a lit - tle death

In the par - lor,

Clars. Hp. (octaves)

Bs.

(simile)

R. H.

On the lips and in the eyes,

in the bed,

In the cur - tains, in the sil - ver,

L. H.

In the mur - murs, in the paus - es, In the ges - tures, in the sighs.

In the but - tons, in the bread.

R. H.

121 (ANNE:)

Ev - 'ry day a lit - tle dies

(CHARLOTTE:)

Ev - 'ry day a lit - tle sting

(simile)

125

In the looks and in the lies,

In the heart and in the head,

129

And you hard - ly feel a thing--

Ev - 'ry move and ev - 'ry breath -- And you hard - ly feel a thing--

Hp.  
(+ Str. sust.)

133 BOTH: Hp., Ob.

Brings a per - fect lit - tle death.

+ Celesta

B. Cl. Ban.

138 Ob.

Hp.

W. W., Str.

pizz.

No. 13

Piano Practice

Cue: Madame Armfeldt is playing solitaire.  
Fredrika sits at the piano.

[Fredrika plays]

1

[Pno. Solo]

Stop at cue: FREDRIKA: Yes, Grandmother.

5

No. 14

# A Weekend in the Country-Part 1

(Petra, Anne)

Cue: MADAM ARMFELDT: I'm saving that for my funeral!

**Agitato**

1

Hns., W. W. (+ 8va)

f

Vla., Cello

+ Hn. 3

Bass

PETRA:

5

Vins.

Look, Ma'am, an in - vi - ta - tion,

Vins.

Ban.

9

Here, Ma'am, de - liv - ered by hand. And, Ma'am, I

12

no - tice the sta - tion - er - y's en - graved and ver - y grand.

15

ANNE:

Pet - ra, how too ex-cit - ing! Just when I ' need it!

Vlins.

sust. low W. W. Vla., Cello

Bass

19

Pet - ra, such el - e - gant writ - ing, So chic you hard-ly can read it!

+ Hn. 1

23

What do you think? Who can it be? E-ven the ink-- No, here, let me...

W. W., Str. (+ 8<sup>va</sup>)

Hns.

+ Bsn.

W. W. (+ 8<sup>va</sup>)

27

"Your pres - ence..." Just think of it, Pet-ra! "Is

*gva*

Hp. + Fl. (+ Bells)

W. W.

31

kind - ly..." It's at a cha-teau! "Re - quest - ed... et cet - 'ra, et cet - 'ra...

*loco*

8

(W. W. sust.)

35

Mad - ame Le - o - nor - a Armf'--Oh no! \_\_\_\_\_

Str., W. W.

+ Ban.

Bsn., Cello, Bass

39

(ANNE:)

PETRA:

A week - end - in the coun - try! - We're in-

Str.

Bsn., Cello

Bs.

43

ANNE:

PETRA:

vit - ed? - What a hor - ri - ble plot! A week - end - in the coun - try! - I'm ex-

+ Cl.

(cont.)

47

ANNE:

PETRA:

cit - ed. — No, you're not! A week - end — in the coun - try! — Just im-

Fl., Ob., Cl. 2

Cello, Cl.

+ Bsn.

Cl. (cont.)

+ Bass

51

ANNE:

PETRA:

ag - ine! — It's com - plete - ly de - praved. A week - end — in the

54

ANNE:

PETRA:

ANNE: (+ Str.)

coun - try! — It's in - sult - ing! — It's en - graved. It's that

+ 8va

Cello

+ Hns.

57

PETRA:

ANNE:

wom - an, — It's that Arm - feldt... Oh, the act - ress... No, the

W. W. 8va

(+ Hp. arpeg.)

Cello

Bass



60 + Cl.

ghoul. She may hope to make her charm felt, But she's

Str.

Hn.

63

mad if she thinks I would be such a fool as to Week - end - in the

W. W.

Str.

+ Ban.

66

PETRA: ANNE: BOTH:

coun - try! How in - sult - ing! And I've noth - ing to wear! A

69 ANNE:

week - end - in the coun - try! Here! The last place I'm go - ing is there!

Fl. Ob.

+ Hp.

Cl.

Cl.

[Repeat until cue:]

DÉSIRÉE: Well, dear, are you happy here?

FREDRIKA: Yes. I think

73 Vlns. (cued in W. W.)

(Cl., Bsn. cued)

77 so. But I miss us.

DÉSIRÉE: Oh, so do I! (Pause)

81 Darling, how would you feel if we had a home of our very own with me only acting when I felt like it -- and a man who would make you a spectacular father?

85 FREDRIKA: Oh, I see. The lawyer! Mr. Egerman! DÉSIRÉE: Dear child, you're uncanny.

[Segue as one to Part 2]

No. 14a

# A Weekend in the Country-Part 2

(Petra, Anne, Fredrik)

89 PETRA: 90 93 94

Guess what, an in - vi - ta - tion!

Hns.  
f Hn. 3, Tbn.  
Bass 7 7 2 7

Cl.  
p Cello + Vla.  
+ Hp. (7)

95 ANNE:

Guess who, be - gins with an "A"... Arm - feldt... Is that a re - la - tion

99

to the de - crep - it Dé - si - rée? Guess when we're asked to go, Sir--

Sir.

Bsn.

103

See, Sir, the date there? Guess where: A fan - cy cha - teau, Sir.

Guess, too, who's ly - ing in wait there, Set-ting her traps, Fix-ing her face...

+ Hns.  
Tbn.

Dar-ling, per-haps a change of pace... A week - end - in the coun - try - would be

W. W.  
Str.  
Bsn., Cello  
Bass

charm - ing, - And the air would be fresh. A week - end - with that wom - an... In the

Cl.

coun - try... In the flesh! I've some bus - 'ness - with her -

W. W. (8va)  
Vlns.  
+ Cello  
(+ Hp. arp.)  
Cello

130 **PETRA:** **ANNE:**

moth - er. See, it's bus - 'ness. Oh, no doubt! But the bus - 'ness with her

*loco* *Str.* *Hn. 1*

134 **FRED. & PETRA:**

moth - er. Would be hard - ly the bus - 'ness I'd wor - ry a - bout. Just a

*w. w.* *+ Bsn.*

137 **FRED.:** **ANNE:** **FRED. & PETRA:**

week - end in the coun - try. Smell - ing jas - mine... Watching lit - tle things grow. A

*Str.*

141 **ANNE:** **FRED.:** **ANNE:**

week - end in the coun - try... Go! My dar - ling, we'll sim - ply say no. Oh!

*Fl., Ob.* *+ Hp.* *Cl.*

[ Repeat until cue ]

FREDRIKA: Oh, mother, I know it's none of my business, but... that dragoon you wrote me about...

145

Vlns. (cued in W. W.)

Musical score for measures 145-148. The score is in G major and 3/4 time. The upper staff (Violins) contains a repeating eighth-note pattern. The lower staff (Viola and Cello) contains a melodic line with a long slur. A cue for Clarinet and Bassoon is indicated below the lower staff.

(Cl., Bsn. cued)

149

with the mustache ?

Musical score for measures 149-152. The score continues the repeating eighth-note pattern in the upper staff and the melodic line in the lower staff.

153

DESIREE: Oh him! What I ever saw in him astounds me. He's a tin soldier -- arms, legs, bra'n --

Musical score for measures 153-156. The score continues the repeating eighth-note pattern in the upper staff and the melodic line in the lower staff.

157

tin, tin, tin!

Musical score for measures 157-160. The score continues the repeating eighth-note pattern in the upper staff and the melodic line in the lower staff, ending with a double bar line and repeat sign.

[ Segue as one to Part 3 ]

No. 14b

# A Weekend in the Country-Part 3

(Anne and Charlotte)

161 ANNE: CHARLOTTE: ANNE:

A week - end! How ver-y a -mus-ing. A

+ W. W. div. Bells

Hp.

165 CHARLOTTE: ANNE:

week - end! But al-so in-ept. A week - end! Of course, we're re-fus - ing.

etc.

169 CHARLOTTE: ANNE: CHARLOTTE: (to 175)

Au con-traire, you must ac-cept. Oh, no! \_\_\_\_\_ A

Cls.

E. H.

Ban.

+ Cello, Bass

175

ANNE:

CHARLOTTE:

week - end — in the coun - try -- But it's fright - ful. — No, you

Cl.

E.H.

Bsn., Cello, Bass

178

don't un - der - stand. A week - end — in the coun - try — is de -

181

182

191

light - ful — if it's planned. Wear your hair down — and a

Vlins. (8va)

W. W.

Cello

192

flow - er, — Don't use make - up, — dress in white. — She'll grow

E.H.



185

old - er — by the ho - ur — And be hope - less - ly shat - tered by

(E. H. tacet)

(+ Hp. arps.)

198

Sat - ur - day night. Spend a week - end — in the coun - try... We'll ac -

ANNE:

Cls.

Bsn., Cello

E. H.

Bs.

201

CHARLOTTE:

BOTH:

cept it. — I'd a feel - ing you would. A week - end — in the

pizz. Str.

204

ANNE:

CHARLOTTE:

coun - try. Yes, it's on - ly po - lite that we should. Good!

Hp. Str.

Cls.

+ Via.

Cello

R. H.

Low Str.

[Repeat until cue:]

FREDRIKA: Count Malcolm's insanely jealous, isn't he? You don't suppose he'll come up on a black

207

Vins. (cued in W.W.)

Vla.,  
Cello

(Cl., Bsn. cued)

211 stallion, brandishing a sword?

DÉSIRÉE: Oh dear, I hadn't thought of that.

211

215 But no, no, thank heavens. It's his wife's birthday this weekend -- sacred to domesticity.

215

219 At least we're safe from him.

219

[Segue as one to Part 4]

# A Weekend In The Country - Part 4

(Charlotte, Carl-Magnus)

223

CARL-MAGNUS: CHARLOTTE:

Well? I've an in - tri - guing

Tpts.  
Vln., Fl.  
E. H.  
L. H.  
Cello  
Bass  
+ Timp.

*f*

Detailed description: This system contains measures 223-226. It features a vocal line with lyrics and a piano accompaniment. The piano part includes staves for Tpts., Vln., Fl., E. H., L. H., Cello, and Bass. A dynamic marking of *f* is present. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line starts with a rest in measure 223 and begins in measure 224. The piano accompaniment consists of chords and moving lines in both hands.

227

C. M. : CH. :

lit - tle so - cial i - tem. What? Out at the Arm - feldt

+ Timp.

Detailed description: This system contains measures 227-230. It features a vocal line with lyrics and a piano accompaniment. The piano part includes staves for Tpts., Vln., Fl., E. H., L. H., Cello, and Bass. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line starts in measure 227. The piano accompaniment consists of chords and moving lines in both hands.

231

C. M. :

CH. :

fam - 'ly manse. Well, what? Mere-ly a week - end,

+ Timp.

Detailed description: This system contains measures 231-234. It features a vocal line with lyrics and a piano accompaniment. The piano part includes staves for Tpts., Vln., Fl., E. H., L. H., Cello, and Bass. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line starts in measure 231. The piano accompaniment consists of chords and moving lines in both hands.

235

Still I thought it might a - muse you to know who's in - vit - ed to go,

+ Vla., Cl.

Detailed description: This system contains measures 235-238. It features a vocal line with lyrics and a piano accompaniment. The piano part includes staves for Tpts., Vln., Fl., E. H., L. H., Cello, and Bass. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line starts in measure 235. The piano accompaniment consists of chords and moving lines in both hands.

239

C. M.: + Tpt. ----- CH.:

This time with his pants. You don't mean... I'll

Fl., Vlns. L. H. Harp (R. H.) Str. (+ 8V<sup>a</sup>)

242

C. M.: + Tpt. ----- CH.: C. M.:

give you three guess-es. She would - n't! Re - duce it to two. It

245

+ Tpt. ----- CH.: C. M.: CH.: C. M.:

can't be... It nev-er-the-less is... Eg-er-man! Right! Score one for you. A -

+ Cl. + Bsn.

249

CH.: C. M.: CH.: C. M.:

ha! A - ha! A - ha... A - ha? A

Vlns., Tpt. Hn., Vla. + Tbn. Bsn., Cello, Bass

253

CH.:

C.M.:

week - end\_ in the coun - try, We should try it... How I wish we'd been asked. A

Str.  
+ Bsn.

257

CH.:

C.M.:

week - end\_ in the coun - try, Peace and qui - et... We'll go masked. A

Cl.  
Cello (+ Cl.)

261

CH.:

C.M.:

week - end\_ in the coun - try... Un-in - vit - ed-- They'll con - sid - er it odd. A

Ob., Picc.  
+ Bsn. + Cls.  
Cl. 2 (8va)  
(Cl. 2 cont.)

265

CH.:

C.M. :  
(+ Str.)

week - end\_ in the coun - try... I'm de - light - ed! Oh, my God. And the Vins.

Cello (+ Cl.)  
Hns.

shoot - ing should be pleas - ant — If the weath - er's not too rough. — Hap - py

*gva* *W. W.* *(loco)*

Bm., (+ Hp. arps.)  
Cello

Bs. (+ Timp.)

birth - day, — It's your pres - ent. — But... You have - n't been get - ting out

CH.: C.M.:

Str. *W. W.*

Hns.

near - ly e - nough, and a week - end — in the coun - try... It's per - vert - ed! Pack my

CH.: C.M.:

Str.

+ Bsn.

quiv - er and bow. A week - end — in the coun - try! At ex - act - ly two - thir - ty, we

BOTH: C.M.:

Fl., Ob. *+ Hp.* *W. W. div.*

(+ Cl.)

[Segue as one to Part 5]

# A Weekend In The Country - Part 5

(Carl-Magnus, Charlotte, Anne, Petra, Fredrik)

284 CARL-MAGNUS:

go. We shall. I'm get-ting the car and we're

CHARLOTTE:  
We can't. We shan't.

Tpts.  
L. H.  
Str.

287

mo - tor - ing down. Go and

ANNE:  
Yes, I'm cer - tain you are but I'm stay - ing in town. We'll

Hns.  
L. H.

290

CH.: C. M.:  
pack my suits. I won't! My boots! Pack ev - 'ry - thing I

PETRA: FREDRIK: A.: P.:  
go. Oh, good! We will? We should. Pack ev - 'ry - thing white. Ma'am, it's

W. W., Hp., Cel.  
Bells  
Hns.  
(Str. cont.) + Tpts.

CH.: C.M.:

CH.:

own that shoots. No! Char - lotte! I'm think-ing it out.

F.: A.: F.:

won - der - ful news! Are you sure it's all right? We'd be rude to re - fuse. Then we're

(Tpts. tacet)

CH.:

C.M.:

CH.:

Char - lotte! There's no need to shout. Char - lotte! All

(F.:) P.: F.: ALL:

off! We are? We'll take the car. We'll pack cham-pagne and

(Str. as before) Tpts.

BOTH:

right, then, We're off on our way; What a beau-ti - ful day for A

ca - vi - ar! We're off on our way; What a beau-ti - ful day for A

**Furioso**

Str.

Cello

Timp., Tbn., Bass



ALL:

302 (+ Str. 8va)

week - end - in the coun - try, - How a - mus - ing, - How de - light - ful - ly droll. A

Hns.  
Bsn., Cello

306

week - end - in the coun - try - While we're los - ing - our con - trol. A

+ Tpt.  
Cello  
+ Bass

310

week - end - in the coun - try, - How en - chant - ing, - On the man - i - cured lawns. A

W. W. (sim.)  
Hns.  
+ Bsn. Cl. 2 (etc.)

314

week - end - in the coun - try - With the pant - ing - and the yawns. With the

+ W. W. 8va  
+ Tpt.  
Cello  
+ Bsn.  
+ Bs.

318

+ Tpts.

crick - ets\_ and the pheas - ants\_ And the or - chards\_ and the hay, \_\_\_\_\_ With the

Str.  
(+ Hp., Cel. arps.)

322

ser - vants\_ and the peas - ants\_ We'll be lay - ing our plans while we're

Hns.  
W. W. Str.

325

+ Str. 8va

play - ing cro - quet for a Week - end\_ in the coun - try, \_\_\_\_\_ So in -

Sr.  
Hns.  
+ Bsn.

328

ac - tive\_ that one has to lie down, A week - end\_ in the coun - try Where

+ Hp.  
+ Cl.

332

[Maestoso]

HENRIK:

A week-end in the coun-try, The bees in their

W. W., Sr., Hp.

Chimes Hns. Tbn., Cello Tpts., Hn. 3 (simile) Bsn., Bs.

339

hives, The shal-low, world-ly fig-ures, The friv-o-lous lives: The

344

dev-il's com-pan-ions know not whom they serve. It might be in-struct-ive to ob-

Tri.

L.H.

DÉSIRÉE: However, there is one tiny snag... etc.

Continue at cue:  
DÉSIRÉE: . . . I was not raised by your grandmother for nothing. (last time)  
HENRIK: A

350

serve. *gva*

[Vamp]  
Hp., Str.  
p Hns. (+ Hp.)

FREDRIK: We're

[Segue as one to Part 6]

# A Weekend In The Country - Part 6-7

No. 14e & f

354 CARL-MAGNUS:

CHARLOTTE:

C. M.:

CH.:

Char - lotte! I'm think - ing it out. Char - lotte! There's  
FREDRIK: PETRA: FREDRIK & ANNE: + PETRA:  
off! We are? We'll take the car. We'll bring cham-pagne And  
(HENRIK:) week - end in the coun - try, the

Hp., Bells  
W. W.  
Cel., Tpt., Sur.  
Hns.  
Tbn., Cello, Bsn., Bs.

(Optional cut to bar 366)

357

BOTH:

no need to shout! We're off and a - way; What a beau - ti - ful day! for (With)  
cav - i - ar. We're off and a - way; What a beau - ti - ful day! A (With)  
bees in their hives! + LIEBESLIEDERS: We're (With)

# Part 6 - Optional Insert

360

vey - ing each oth - er while play - ing cro - quet, Con - troll - ing our feel - ings while  
week - end of play - ing cro - quet, A week - end of  
off! We are. I'll get the car. We'll get cham - pagne and

Hp.  
(Hp. Bells)

363

stroll - ing the lawns and Con - fid - ing our mo - tives while hid - ing our yawns. With  
stroll - ing the lawns, Con - fid - ing our mo - tives while hid - ing our yawns. With  
cav - i - ar. The weath - er is spec - tac - u - lar! With

Hp.  
(Hp. Bells)

\* Bars 360 through 365 omitted from New York production.

366 ALL:

ri - ot - ous laugh - ter We qui - et - ly suf - fer The sea - son in town, Which is

Hp.  
W. W.  
Tpts.  
Xylo.  
Str.  
Cello

Tpt., Hn., Str., W. W. 8<sup>va</sup>

[Part 7]

(ALL:) + Str. 8<sup>va</sup>

369

rea - son e - nough for A week - end in the coun - try, — How a -

(W. W. out)  
Tpts.  
Hns.  
+ Bsn., Tbn.  
Bsn., Cello  
Bass  
Hp.

372

mus - ing, — How de - light - ful - ly droll! A week - end in the

375

coun - try, — While we're los - ing — our con - trol. A

+ W. W.

378 + Str. 8va

week - end in the coun - try, — How en - chant - ing — On the

(+ W. W. 8va)

381

man - i - cured lawns. A week - end in the coun - try — With the

(+ W. W. 8va)

384

pant - ing — and the yawns. With the crick - ets — and the pheas - ants — And the

+ W. W. 8va

(+ Hp. arps.)

Str.

+ Bsn.

388

or - chards — and the hay, — — — With the ser - vants — and the

+ Tpts.

Hns.

391

(To 398)

peas - ants\_ We'll be lay - ing our plans while we're play - ing cro - quet for a

W. W. (loco)

+ Tbn.

Hp.

398

+ Vln. 8va, Vla.

Week - end\_ in the coun - try, So in - act - ive\_ That one

W. W.

Tpts.

Hn. soli

8va 2

Bsn., Tbn., Cello, Bass

401

has to lie down, A week - end\_ in the coun - try where... We're

8va - 1

+ Hp.

404

[a tempo]

twice as up - set as in, Twice as up - set as in, Twice as up - set as in,

Str., W. W.

Cello

Bsn., Bs.

+ Timp.



MRS. N., MR. E. :

+ Str., W. W. 8<sup>va</sup>

Musical notation for Mrs. N. and Mr. E. in G major, 4/4 time. The melody consists of eighth and quarter notes.

Twice as up - set as in, Twice as up - set as in, Twice as up - set as in,

MR. L., MRS. A., MRS. S. :

+ Str., W. W. 8<sup>va</sup>

Musical notation for Mr. L., Mrs. A., and Mrs. S. in G major, 4/4 time. The melody consists of eighth and quarter notes.

Twice as up - set as in, Twice as up - set as in, Twice as up - set as in,

ANNE:

Musical notation for Anne in G major, 4/4 time. The melody consists of quarter and eighth notes.

Twice as up - set as in town. A week - end! ———

FREDRIK:

Musical notation for Fredrik in G major, 4/4 time. The melody consists of quarter and eighth notes.

Twice as up - set... Are you sure you want to go?

CHARLOTTE:

Musical notation for Charlotte in G major, 4/4 time. The melody consists of quarter and eighth notes.

Twice as up - set... We're un - in - vit - ed,

CARL-MAGNUS:

Musical notation for Carl-Magnus in G major, 4/4 time. The melody consists of quarter and eighth notes.

Twice as up - set... Char - lotte, we're go - ing,

PETRA:

Musical notation for Petra in G major, 4/4 time. The melody consists of quarter and eighth notes.

Twice as up - set... A week - end! A week - end! A

HENRIK:

Musical notation for Henrik in G major, 4/4 time. The melody consists of quarter and eighth notes.

Shal - low world - ly

Hns., Tbns.

Piano accompaniment for the final section in G major, 4/4 time. It includes a timpani roll and dynamic markings like *p* and *V*.

(MRS. N., MR. E. :)

Twice as up - set as in, Twice as up - set as in, Twice as up - set as in,

(MR. L., MRS. A., MRS. S. :)

Twice as up - set as in, Twice as up - set as in, Twice as up - set as in,

(ANNE :)

A week - end! A week - end! A

(FREDRIK :)

Are you sure you want to go? Are you sure you

(CHARLOTTE :)

Un - in - vit - ed, Un - in -

(CARL-MAGNUS :)

Char - lotte, we're go - ing, Char - lotte, we're

(PETRA :)

week - end! A week - end! A week - end! A

(HENRIK :)

peo - ple go - ing, Shal - low

+ Tpts.

(+ Timp. roll)

*cresc.*  
Twice as up - set as in, Twice as up - set as in, Twice as up - set in

(MR. L., MRS. A., MRS. S. :)

*cresc.*  
Twice as up - set as in, Twice as up - set as in, Twice as up - set in

(ANNE :)

*cresc.*  
week - end! A week - end! A week - end out of

(FREDRIK :)

*cresc.*  
want to go a - way and leave, Go and leave

(CHARLOTTE :)

*cresc.*  
vit - ed, We should stay in

(CARL-MAGNUS :)

*cresc.*  
go - ing, Char - lotte, out of

(PETRA :)

*cresc.*  
week - end! A week - end out of

(HENRIK :)

*cresc.*  
peo - ple go - ing out of

Piano accompaniment with harp markings and a wavy line labeled "Harp" in the bass line.

416

Str. (etc.)

town!

town!

+ 8va  
W. W.

*ff*  
Timp.,  
Cello

Hns. Soli

Bass

420

+ W. W.

Tpts., Hn. I

(+ Hp. ad lib.) - - -

L. H.

Tbn.

+ Bsn., (Timp. roll)

[END ACT I]

No. 15

Entr'acte

57 **Tempo di Valse**  
Str., Cls., Hn.

Musical score for measures 57-60. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music is marked with a forte *f* dynamic. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes. Instrumentation includes Trumpets (Tbn.), Trombones (Bsn.), and Basses (Bs.).

61

Musical score for measures 61-64. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats, and the time signature is 3/4. The music features a melodic line in the upper staff and a bass line in the lower staff. Instrumentation includes Clarinets (Cls.) and Basses (Bsn.).

65 Hns., Vlms.

Musical score for measures 65-68. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats, and the time signature is 3/4. The music features a melodic line in the upper staff and a bass line in the lower staff. Instrumentation includes Horns (Hns.) and Violins (Vlms.).

69

Musical score for measures 69-72. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats, and the time signature is 3/4. The music features a melodic line in the upper staff and a bass line in the lower staff. Instrumentation includes Clarinets (Cls.) and Basses (Bsn.).

73

Celesta

Musical score for measures 73-76. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats, and the time signature is 3/4. The music features a melodic line in the upper staff and a bass line in the lower staff. Instrumentation includes Clarinets (Cls.), Celesta, Violins (Vlms.), English Horns (E. H.), Piccolos (Picc.), Harp (Hp.), Viola (Vla.), Cello, and Basses (Bsn.).

78

Cl.

+ Hn., Vla.

Str. (b) + Fl., Ob.

+ Ban.

Hp.

Hns.

83

+ Fl. 8va

(Hp. cont.)

88

Cel.

Cl. (cont.)

Vlns., Hrn. I

Hp.

Cello

+ Cl.

93

Cel.

Cl. (cont.)

Vlns., Hrn. I, Ob.

+ Fl. 8va

Cello

+ Cl.

97

+ Hns.

+ Tpts.

Hns.

+ Hp  $E^b m 7$

Hp.

+ Timp.

Timp.

101

Celesta

+ Str., W. W. 8<sup>va</sup>

+ Cls.

Hns.

Tbn.

Hp.

+ Timp.

106

Vlns., Vla.

W. W.

Hns.

(+ Bs. 8b.)

111

Hp.

Cl.

W. W.

p Str.

+ Timp.

116

(+ 8va)  
+ Fl.

*mf* + Br. Hns. *f* *ff*

121

Str.

Cello, Bsn.

*p* *dim.* *pp*

127 Fl. Solo 8va

Hp.

Hn. Str. trem.

*p*

Cello (+ Bs. 8b.)

132

+ Ob., Celesta

(Str. trem. cont.)

+ Hn.

138

trem.



143 Hns. Bells,  
Ob., Fl. 8va

*p* + Hp. + Bsn.

150 (+ 8va)

Str. + Cl. Cello Bs.

157 Hns.

Bsn., Cello Hp., Bs.

163 Ob., Fl., Bells 8va Ob., Fl. 8va

Str. Cl.

169 Tpt. (p)

Tpt. (p)

[Segue as one]

No. 16

# Night Waltz

(The Sun Won't Set)

Cue: Direct Segue from "Entr'acte"

1

*f* Str., Cls., Hns.  
R. H.  
+ Tbn., Bsn., Timp.

5

MRS. ANDERSEN:  
The

Cl. Solo Bsn. Solo  
*p* Str. (b)

9

sun sits low, Dif -

Vlns. Fl.  
Cl. (b)

13

fus - ing its u - su - al glow. \_\_\_\_\_ Five o'clock, -

Celesta

Fl.

Str.

Cls. sust. + Hp. etc.

18

Twilight, Vespers sound and it's six o'clock, -

Cello

22

ALL: Twilight All around, But the sun sits

Str.

(+ Hp.)

Cl.

Ban.

low, \_\_\_\_\_ As low as it's go - ing to

Fl., Cl. Bsn.

MR. ERLANSON: MR. LINDQUIST: 3 WOMEN:

go. \_\_\_\_\_ Eight o' - clock, — Twi - light, How en -

+ Cl. (Fl. 8<sup>va</sup>) Hp. (D<sup>b</sup> scale) Vlns., + Ob. 8<sup>va</sup>

+ Hns. Cello (+ Hp. figures)

MR. E.: MR. L.: 3 WOMEN:

thrill - ing, it's Nine o' - clock, — Twi - light, Slow - ly crawl - ing towards

Fl., Ob. Ob. Fl., Ob.

MR. E.: MR. L.: 3 WOMEN: ALL:

Ten o' - clock, — Twi - light, Crick - ets call - ing, The

(cont.) (+ 8<sup>va</sup>) (Cls.)

Cls. div. (cont.) + Hns.

45 + Vlns., Fls. 8va

ves - pers ring, The night - in - gale's

Celesta

(+ 8va)

(R. H.)

(+ Hp. gliss.)

(etc.)

50 + Ob. 8va

wait - ing to sing. The rest of us wait on a

+ Cls.

Hp. (Db scale)

(R. H.)

Sr. b div.

+ Hns.

55 MRS. A.: + W. W. 8va

string. Per - pet - u - al sun - set is rath - er an

+ Cls.

Sr.

60

[Curtain rises]

Vins. (last time)

un - set - tling thing.

+ Fl. 8va

Celesta,  
Str.,  
Cl.

Cantabile - (Orch.)

65

Vins.

(+ Fl. 8va)

Cel.,  
Cl.

*p*

(b)

(b)

69

+ Fl. 8va

Cel.,  
Cl.

(b)

(b)

MADAME ARMFELDT: To lose a lover or even a husband or two during the course

73

Str. (Cel. continues as before)

Cl.

Cello

77

of one's life can be vexing --- etc.

+ Hns.

81 Str. Fl.

Hns.  
Cls.

85 Fl.

Cls. 7  
Hp. (Db scale)  
R. H.

FREDRIKA: Very well, Grandmother.

89 Str., Ob. 8<sup>va</sup> Fls.

Cls. (+ Cel. figures)

93 MADAME ARMFELDT: More champagne, Frid.

Cls. (+ Cel. figures)

(Cel.)

One bottle less. . . etc.

. . . the hilarity of my wake.

(last time)  
LIEBESLIEDERS: The

97 Str. Fl. 8<sup>va</sup>

Hns.  
Cls. (etc.)  
Cel.  
Hp. (last time only)

101 (ALL:)

sun won't set. It's

Celesta + Cls.

Str. (+ gva) + Hns. (R. H.) (+ Hp. glass.)

105

fruit - less to hope or to fret. It's

+ Cls.

(etc.) (R. H.) Hp. (Db scale)

109

dark as it's go - ing to get. The

Cel. + Cls.

Str. div.



hands on the clock turn But don't sing a noc - turne just yet.

Str.

Celesta, Str., Cl.

Auto horn (offstage)

DÉSIRÉE: They're coming!

+ Vlns. 8va

Hum

+ Fl. 8va

Hns.

Cal., Cl.

MADAME ARMFELDT: Nonsense!

DÉSIRÉE: But they are! MADAME ARMFELDT: Impossible.

Cel., Cl.

No guest. . . etc.

+ Vlns., W. W.

Hum

Hns.

Cello

(Cel. figures cont.)

(Auto horn again)

133

Musical score for measures 133-137. The score is in G major and 4/4 time. It features a vocal line with lyrics "Hum" and a piano accompaniment. The piano part includes a horn line with "x" marks, a horn line with "+ Hns.", and a harp line with "Hp.". The piano accompaniment includes a section marked "+ Tpts." and another marked "Hns.".

138 MADAME ARMFELDT: Good God, you're right!... etc. [Liebeslieders exit]

Musical score for measures 138-142. The score is in G major and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes a section marked "(8va)" and another marked "(8va)". The piano accompaniment includes a section marked "(cont.)".

143

(+ 8va)

Musical score for measures 143-147. The score is in G major and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes a section marked "Hp. (D $\flat$  scale)" and another marked "(Cel. cont. as before)". The piano accompaniment includes a section marked "Hns.".

148

Musical score for measures 148-152. The score is in G major and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes a section marked "Hns.".

153

W. W., Str.

+ Hns. (+ Hp. arp.)

Cls.

Fade out at cue: CHARLOTTE: Happy birthday to me!

158

R. H.

(Hp. gliss.)

(b)

163

Hp. (Db scale)

Ob.

R. H.

dim.

(b)

168

Bells, Hp., Str. pizz.

Hns., Cls.

(b)

[Fade]

173

Hn.

Hn.

(b)

# Night Waltz - II

(Liebeslieders)

Cue: Carl-Magnus and Fredrik start up their cars.

[♩. = 60]

1

Hp. Mrs. Nordstrom and Mr. Erlanson enter MRS. NORDSTROM:

The

Fl. *tr*

Cls. *mp*

Cello

Bass

5

MR. ERLANSON:

sun sits low and the ves - pers ring And the

*tr*

(Hp. cont.)

9

shad - ows grow and the crick - ets sing And it's...

*tr*

Look! Is that the moon? Yes. What a love-ly af-ter-noon! Yes. The

+ Str. (tremolo)

Celesta

rall.

+ Hn. I + Hn. II

17 MRS. N.:

eve - ning air does - n't feel quite right In the not - quite

Vins.

Cls.

Cello *a tempo*

Bass

22 MR. E.:

glare of the not - quite night, And it's... wait! Is that a star? No.

+ Str. (tremolo)

Celesta

+ Hn. I

27 MRS. N.: [They exit]

Dialogue between Anne and Charlotte... [Fredrik enters] Continue at cue:

FREDRIK: Ah, here you are, ladies.

G. P.

Just the glow of a ci - gar. Oh.

+ Hn. II Hp. (slowly)

CHARLOTTE: Oh, Mr. Egerman! If you'll pardon my saying so, that's a simply ravishing cravat.

FREDRIK: It is ?

CHARLOTTE: I can't remember when I have seen so seductive a cravat.

MR. LINDQUIST:

30

Slowly - freely  
Celesta + Str. (trem.)

Hp.

Hp.

The

34

Tempo I

MRS. SEGSTROM:

at - mos - phere's be - com - ing head - y, The am - bi - ance thrill - ing, The

Cls. Fl. Hp. Cello + Hn. I

Bs. Cl., Bass

(Bs. cont.)

38

MR. L. :

spir - it un - stead - y, The flesh far too will - ing. To

Cls. Fl. Str. + W. W. Cello Hns.

(+ Hp. arpeg.) (E.H. 8va)

+ Tbn. (+ ad lib. Hp. glisses - - - - -)

42

MRS. S. :

be per - pet - u - al - ly read - y is far from ful - fill - ing. But

Cls. Fl. Hp. Cello, Hns.

(+ Str. trem.)

(Bs. cont.)

46

MR. L. :

wait... The sun \_\_\_\_\_ is dip - ping. Where? You're right. \_\_\_\_\_ It's drop - ping.

Celesta (Str. trem. 8<sup>va</sup>)

Hp.

50

MRS. S. :

+ Bell [They exit]

Look!... At last!... It's slip - ping. Sor - ry, my mis - take, it's stop - ping.

+ W. W.

+ Str.

rall.

Harp (slowly)

Dialogue between  
Fredrika and Henrik:

Continue at cue:

HENRIK: . . . bottling it up inside  
of me is driving me insane.

HENRIK: Oh, Miss Armfeldt, for the past eleven months, although  
Slowly I am preparing to enter the ministry, etc. . . .

55

E. H.

(+ Str. trem. 8<sup>va</sup>)

G. P.

Hp.

HENRIK: . . . damn everything to  
hell! I beg your pardon.

58

Fl., Cl. (8 bassa)

(Cel.)

MRS. N., MR. E. : Tempo I

+MRS. ANDERSEN:

62

MRS. S., MR. L.:

Hp. The light is pink and the air is still And the

(Hp. cont. as before) Fls. *tr*

Cello. Vla. Cls. Bass

67

ALL UNISON:

sun is slink - ing be - hind the hill. And when

*tr* *tr*

71

fi - nal - ly it sets, As fi - nal - ly it must, When

*tr* *tr*

Hns.

75

fi - nal - ly it lets the moon and stars ad - just, When

*tr* *tr*

(Cls. + Str. 8<sup>va</sup>) + Tpts., Bells



fi - nal - ly we greet the dark and we're breath - ing a - men, Sur -

+ Fls. 8va

tr

tr

prise of sur - pris - es, It in - stant - ly ris - es a -

(+ Cls., Hns.) Str. pizz.

rall.

gain.

Hp.

[Liebeslieders exit]

Fl. tr

Cello

Bass

+ Hp.

[Fredrik enters]

tr

tr

Hp.

[Segue as one]

# It Would Have Been Wonderful

(Fredrik, Carl-Magnus)

Andante (In 3) FREDRIK:

I should nev - er have gone to the thea - tre,

W. W., Hp.  
Flute

*p*

Musical notation for the first system, including vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is Andante. The score includes a vocal line with lyrics and a piano accompaniment with a flute part.

Then I'd nev - er have come to the coun - try. If I nev - er had

+ Flute

Str.,  
Hp.

Musical notation for the second system, including vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is Andante. The score includes a vocal line with lyrics and a piano accompaniment with a flute part.

come to the coun - try, Mat - ters might have stayed as they were. \_\_\_\_\_

(To bar 5)

Bsn.,  
Hp.

Musical notation for the third system, including vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is Andante. The score includes a vocal line with lyrics and a piano accompaniment with a bassoon part.

5 CARL-MAGNUS: FREDRIK:

Sir. Sir. If she'd

+ Vln.

Tbns., Bsn. Bsn. + Vln. (simile)

Low Sr.

on - ly been fad - ed, If she'd on - ly been fat, If she'd

on - ly been jad - ed And burst - ing with chat, If she'd

on - ly been per - fect - ly aw - ful, It would have been

Picc., Cl. + Vln. (sim.)

21

won - der-ful. \_\_\_\_\_ If . . . If . . . If she'd

Bsn.

25

been all a-twit-ter or e-lu-sive-ly cold, If she'd on-ly been bit-ter or, bet-ter, looked

+ Ob., Cl.

Str.

+ Hns. (stopped)

28

pass - a - bly old, If she'd been cov-ered with glit - ter or e - ven been

+ Ob., Cl.

+ Hns. (stopped)

30

cov-ered with mold, It would have been won - der-ful. \_\_\_\_\_ But the

+ Hns.

Bsn. + Vln.

33 Str. *y* *+ 8va*

wom - an was per - fec - tion, To my deep - est dis -

W. W. (+ 8va) simile

Hns. *p* *f* *p* *f*

Hp. *f* *p* *f*

Bsn. *(Hp. cont.)*

Bass *y* *y* *y* *y* *y* *y* *y* *y*

36

may. Well, not quite per - fec - tion, I'm

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

39

sor - ry to say. If the wom - an were per -

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

42

fec - tion she would go a - way, And that would be

*f* *p* *f* *+ Str.*

45

CARL-MAGNUS:

won - der-ful. Sir... Sir...

Bsn. + Vln.  
Low Str. p  
(+ Dr. pp)  
Tbn. (+ Vln.)

49

If she'd on - ly looked flus - tered or ad-

(sim.)  
pp  
(Sn., Dr. cont.)

53

mit - ted the worst, If she on - ly had blus - tered or

57

sim - pered or cursed, If she were - n't so aw - ful - ly

Picc. Cl., Tpt. + Vln.  
(sim.)

61

per - fect, It would have been won - der-ful. \_\_\_\_\_

Tbn. + Vln.

Low Str.

65

If... If... If she'd tried to be clev-er, If she'd

+ Ob., Cl.

Str.

L. H.

68

start - ed to flinch, If she'd cried or what - ev - er a wom - an would

+ Ob., Cl.

+ Hns. stopped

70

do in a pinch, If I'd been cer - tain she nev - er a 7 gain could be

(sim.)

72

trust - ed an inch, It would have been won - der - ful.

Tbn.  
(+ Vlns.)  
Cello, Bass

74

But the wom - an was per - fec - tion, Not an

W. W. (+ 8va)  
Hns.  
Hp.  
Bsn.  
Bass  
simile  
(Hp. cont.)

77

ac - tion de - nied: The kind of per -

+ 8va  
p f p f p f

80

fec - tion I can - not a - bide. If the

p f p f p f



83

wom - an were per - fec - tion, She'd have sim - ply

86

lied, Which would have been won - der-ful.

Tbn. + Vlns. (sim.) Bsn. + Vlns.

+ Str. pp (+ Sn. Dr.) (Sn. Dr. out)

Low Str.

90

FREDRIK: C. M. : F. :

If she'd on-ly been vi-cious... If she'd act-ed a-bused... Or a

(sim.) Bsn. + Vln. Tbn. + Vln. + Bsn.

(+ Sn. Dr.)

93

C. M. : F. :

bit too de - li - cious... Or been e - ven slight - ly con - fused... If she had

+ Vln. Tbn. (sim.)

95 C.M.: F.: C.M.: BOTH:

on - ly been sulk - y... Or brist - ling... Or bulk - y... Or bruised... It would have been

97 C.M.:

won - der-ful... If...

+ Picc. 15<sup>va</sup>-  
+ Tpt. 8<sup>va</sup>

Cl. (Sn. Dr. out) Tbn. (+ Sn. Dr.)

100 BOTH: F.: C.M.: F.:

If... If she'd on - ly been wil - ful... If she on - ly had fled... Or a

Bsn. + Ob., Cl. Sr. + Hns. (stopped)

103 C.M.: F.: C.M.:

lit - tle less skil - ful... In - sult - ed, in - sist - ing... In bed... If she had

(sim.)

105

F.:

C. M.:

F.:

BOTH:

on - ly been fear - ful...Or mar - ried...Or tear - ful... Or dead... It would have been

107

won - der-ful. But the wom - an was per -  
w. w. (+8va)

+Ob. 15va, Tpt. 8va  
Hns.  
Cl. (+ Vlns.)  
Bsn. (Hp. as before)  
Bass

Str.

110

fec - tion And the pros - pects are grim, That  
simile

113

love - ly per - fec - tion That noth - ing can

116

dim. Yes, the wom - an was per - fec - tion, So I'm

119

here with him... Sir... C. M.:

122

F.: BOTH: (C. M. :)

Sir... (F. :) It would have been won - der - ful.

Bsn. (simile) + Fl. 15va, Tpt. 8va

(+ Vlns.) Cl., Bsn. + Vlns.

(Sn. Dr. out)

126

# Perpetual Anticipation

(Trio)

Cue: DESIREE: Gentlemen, shall we proceed?

Moderato-(in 1)

Musical score for the first system. It consists of three staves: Triangle (top), Celesta (middle), and Harp (bottom). The Triangle part has four measures labeled 'a', 'b', 'c', and 'd', each with a single eighth note. The Celesta part features a rhythmic pattern of eighth notes with slurs and accents, including a measure with a '(b)' marking. The Harp part provides a steady accompaniment with eighth notes.

Musical score for the second system. It features a vocal line for Mrs. Nordstrom at the top and piano accompaniment below. The vocal line has four measures, with the first measure marked '1'. The piano accompaniment continues with the same rhythmic pattern as the first system. The system ends with the text 'MRS. NORDSTROM: Per -'.

Musical score for the third system. It features a vocal line with lyrics and piano accompaniment. The lyrics are: 'pet - u - al an - ti - ci - pa - tion is good for the soul But it's'. The piano accompaniment continues with the same rhythmic pattern. The system starts with a measure marked '5'.

9

bad for the heart. It's ver - y good for

MRS. SEGSTROM:

Per - pet - u - al an - ti - ci - pa - tion is

12

prac - tic - ing self - con - trol. It's ver - y good for

good for the soul, But it's bad for the

15

mor - als, But bad for mor - ale. It's ver - y bad. It

heart. It's ver - y good for prac - tic - ing self - con - trol.

19 (MRS. N. :)

can lead to go - ing quite mad. It's ver - y

(MRS. S. :)

It's ver - y good for mor - als But bad for mor -

MRS. ANDERSSEN:

Per - pet - u - al an - ti - ci - pa - tion is

22

good for re - serve and learn - ing to do what one

ale. It's too un - nerv - ing. It's ver - y good, though, to

good for the soul But it's bad for the heart.

should. It's ver - y good. Per - pet - u - al an - ti - ci - pa - tion's a

(MRS. S. :)

have things to con - tem - plate. Per -

(MRS. A. :)

It's ver - y good, though, learn - ing to wait.

Cel. + Str.

Hn., Hp.

del - i - cate art: Play - ing a role,

pet - u - al an - ti - ci - pa - tion's a del - i - cate art:

Per - pet - u - al an - ti - ci - pa - tion's a

B. Cl.



34 (MRS. N. :)

Ach - ing to start, Keep - ing con - trol While

(MRS. S. :)

Ach - ing to start, Keep - ing con - trol While

(MRS. A. :)

del - i - cate art: Keep - ing con - trol While

7 7 7 R.H. 7 Bb., Hp.

38

fall - ing a - part. Per - pet - u - al an - ti - ci -

fall - ing a - part. Per -

fall - ing a - part.

7 7 7 R.H. Cello, Bb. Hp.

41 (MRS. N. :)

pa - tion is good for the soul But it's

(MRS. S. :)

pet - u - al an - ti - ci - pa - tion is good But it's

(MRS. A. :)

Per - pet - u - al an - ti - ci - pa - tion is

Piano accompaniment for measures 41-43, featuring chords and melodic lines in both hands.

44

bad for the heart.

bad for the heart.

bad for the heart.

Piano accompaniment for measures 44-47, including a section for the Left Hand (L.H.) and a horn part (+ Hn.).

+ Hn.

Fl. Solo

49

51

56

60

1 Solo Vin.

\* If no solo instrument is available, keyboard may play solo part with right hand and left hand of keyboard as is.

64

Musical score for measures 64-68. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes with slurs and accents.

69

Flute Solo

Cel. + Str.

+ Hn.

Musical score for measures 69-73. The system includes a vocal line and a piano accompaniment. A "Flute Solo" section begins in measure 69. The piano part continues with its rhythmic pattern. The text "Cel. + Str." and "+ Hn." are placed above and below the piano part respectively.

74

+ B. Cl.

Musical score for measures 74-78. The system includes a vocal line and a piano accompaniment. The piano part continues with its rhythmic pattern. The text "+ B. Cl." is placed below the piano part.

79

[Fade after tableau is broken and conversation starts]

D.S. ad lib.

R.H.

Musical score for measures 79-83. The system includes a vocal line and a piano accompaniment. The piano part continues with its rhythmic pattern. The text "[Fade after tableau is broken and conversation starts]" and "D.S. ad lib." are placed above the vocal line. The text "R.H." is placed above the piano part.

No. 20

# Dinner Table Scene

*Cue: DÉsirÉE:* I had thought of seducing him into rolling the croquet lawn tomorrow, but I'm sure he'd find the Countess less exhausting.

[Lento]

CHARLOTTE: I wouldn't guarantee that! . . . etc.

gva - - - - -

1 + Bells

*mp* Hp., Str.

Bs. trem. (harmonics)

This musical system covers measures 1 through 5. It features a piano accompaniment with a treble and bass clef. The treble clef has a key signature of one sharp (F#) and a 3/4 time signature. The bass clef has a key signature of one sharp (F#). The piano part includes a tremolo on the bass string, marked 'Bs. trem. (harmonics)'. The melody in the treble clef begins with a dotted quarter note, followed by eighth notes. A dashed line above the staff indicates a vocal line starting at measure 1.

CHARLOTTE: (to Fredrik) My husband, Mr. Egerman, is a veritable porcupine . . . etc.

+ Celesta, Picc.

(Str. trem. - sul ponticello)

loco

6

This musical system covers measures 6 through 10. The piano accompaniment continues with the same key signature and time signature. The melody in the treble clef is marked 'loco'. A dashed line above the staff indicates a vocal line starting at measure 6. The piano part includes a tremolo on the bass string, marked '(Str. trem. - sul ponticello)'. The key signature changes to two sharps (F# and C#) at the beginning of measure 7.

Egerman, is a veritable porcupine . . . etc.

(CHARLOTTE:) I am leading you down dangerous paths!

CARL-MAGNUS: I apologize for my wife . . . etc.

gva - - - - -

11 + Bells

Hp., Str.

This musical system covers measures 11 through 15. The piano accompaniment continues with the same key signature and time signature. The melody in the treble clef is marked 'loco'. A dashed line above the staff indicates a vocal line starting at measure 11. The piano part includes a tremolo on the bass string, marked 'Hp., Str.'. The key signature changes to one sharp (F#) at the beginning of measure 12.

FREDRIK: If she is this charming . . . etc.

16 Vlns. gva - - - - -

loco

This musical system covers measures 16 through 20. The piano accompaniment continues with the same key signature and time signature. The melody in the treble clef is marked 'loco'. A dashed line above the staff indicates a vocal line starting at measure 16. The piano part includes a tremolo on the bass string, marked 'Vlns. gva - - - - -'. The key signature changes to two sharps (F# and C#) at the beginning of measure 17.

FREDRIK: (to Désirée)

Miss Armfeldt, as a

Cel., Hp.

+ Celesta, Picc.

Musical score for Fredrik's first system, measures 21-30. The score is written for piano and includes a cello part. The key signature is one sharp (F#) and the time signature is 3/4. The piano part features a melody in the right hand and a supporting bass line in the left hand. The cello part is marked 'pizz.' (pizzicato). Performance instructions include '(Str. ponticello)' and 'Hp.' (Harp).

stranger in this house . . . etc.

Musical score for Fredrik's second system, measures 26-30. The score is written for piano and includes a cello part. The key signature is one sharp (F#) and the time signature is 3/4. The piano part continues the melody from the first system. The cello part is marked '(Cello)'. Performance instructions include '(Str. ponticello)' and 'Hp.' (Harp).

+ Bells

+ Picc.

+ Bell

Musical score for Fredrik's third system, measures 31-35. The score is written for piano and includes a cello part. The key signature is one sharp (F#) and the time signature is 3/4. The piano part features a melody in the right hand and a supporting bass line in the left hand. The cello part is marked '(Cello)'. Performance instructions include '(Str.)', '(Play)', and 'Hp.' (Harp).

MADAME ARMFELDT: Are you addressing me, sir? . . . etc.

+ Picc., A.Fl.

Musical score for Madame Armfeldt's first system, measures 36-40. The score is written for piano and includes a cello part. The key signature is one sharp (F#) and the time signature is 3/4. The piano part features a melody in the right hand and a supporting bass line in the left hand. The cello part is marked '(Cello)'. Performance instructions include '(+ Str. trem.)' and 'Hp.' (Harp).

CHARLOTTE: Splendid . . . etc. . . . at all my husband's  
regimental dinner parties.

Musical score for Charlotte's first system, measures 41-45. The score is written for piano and includes a cello part. The key signature is one sharp (F#) and the time signature is 3/4. The piano part features a melody in the right hand and a supporting bass line in the left hand. The cello part is marked '(Cello)'. Performance instructions include 'Bell', '+ Str. (normal)', and 'Hp. 7 Glas.' (Harp 7 Glasses).

[Dance]

Celesta, Picc., Bells

45

Str., Hp. mp

Bs.

7 (etc.)

50

(Bells out)

(Str. trem.)

+ Harp

55

+ Bells, Vlins.

Celesta, Picc., Bells

Hp. (49 Bells)

Str., Hp.

Bs.

60

[Madame Armfeldt taps on a glass with her fork]

65

(Str. trem.)

Hp.

gliss.

MADAME ARMFELDT: Ladies and gentlemen, tonight. . . etc.

69

Vins.

Str. *pp*

Hp.

A Fl.

(Str. trem.)

+ Vla.

73

L. H.

Cello

77

(Str. trem.)

. . . even the blindest among us. . . (Raising her glass)  
To life!

81

Picc., A. Fl.

(cont. Str. trem.)

OTHERS: To life. MADAME ARMFELDT: And to the only other reality -- death!

85



No. 21

# Night Waltz - Piano Solo

Cue: DÉSIÉE: . . . may I suggest you try holding your  
breath -- for a very long time ?

1 [Moving]  
*Fredrika plays:* (R.H.)

(Scriabin type solo)  
(L.H.)

Ped. - - - - -

7

Ped. - - - - -

14

Ped. - - - - -

[ Cut: - when Fredrika stops playing on stage piano ]

[ Repeat as needed ]

20

Ped. - - - - -

No. 22

# Underscoring

Cue: ANNE: To gaze over the ornamental waters!

Let us go find him.      Such a good  
Oboe (Play with left hand)

1 *Con moto*  
Harp

How touching!

(p)      (cont. broken chords)      (L. H.)

Celesta

Sr.

Hn. I

(Left hand play solo staff)

looking boy, isn't he?

Such long, long lashes...

3

PETRA: Who needs a haystack?

Anything you've got to show, you can  
Add Picc.  
(L. H.)      etc.

5

(p)

(Play L. H.)

Bs. Cl.

show me right here --

that is, if you're in the mood.

7

(Play)

FRID: When am I not in the mood?

PETRA: I wouldn't know, would I. I'm just passing  
Cl. Solo

through.

FRID: I'm in the mood. (kiss)

Cont. at cue: FRID:  
I'm in it twenty four  
hours a day. (kiss) [Tranquillo]

FREDRIKA:  
Mr. Egerman!

Cue:  
ANNE:  
Henrik!

(Dialogue)

Fade at cue: FREDRIKA:  
Mr. Egerman!

Cue: FRID: You've a sweet (Screens move)  
mouth... sweet as  
honey.

(Bed comes on)

Fade as Fredrik  
clears his throat.

# Send In The Clowns

(Désirée, Fredrik)

Cue: FREDRIK: . . . the woman who could rescue me? Of course. . . (Pause - music)

Lento FREDRIK continues: But when my eyes are not open. . . etc.

Cl. Solo

. . . courthouse three blocks away.

DÉSIRÉE:

Is-n't it rich?  
Str.

Are we a

pair?

Me here at last on the ground, You in mid - air.

Send in the

ten.

clowns.

Is - n't it

bliss?

Don't you ap-

poco rit.

a tempo

Fl., Cl.

R. H.

10

prove ? One who keeps tear-ing a-round, One who can't move. Where are the

ten.

Str.

Cl.

ten.  $\gamma$

13

clowns ? Send in the clowns. Just when I'd stopped o-pen-ing

Fl.

Cl.

+ Cello

16

doors, Fi-nal-ly know-ing the one that I want-ed was

Str.

L. H.

18

yours, Mak-ing my en-trance a-gain with my u-su-al flair, Sure of my

Fl.

(Hp.)

+ Cl.

21 *(poco rit.)* *(a tempo)* *ten.*

lines, No one is there. Don't you love *ten.*

(+ Cl.) (+ Cello) (Cl.) *ten.*

24 *ten.*

farce? My fault, I fear. I thought that you'd want what I want--Sor-ry, my *ten.*

Fl. Cl. Str. Cl. *ten.*

R. H. *ten.*

27

dear. But where are the clowns? Quick, send in the

Cl.

29 *a tempo* *ten.*

clowns. Don't both-er, they're here. come... etc.

Cl. Solo *a tempo* *pp*

... Do try to forgive me.

32

35 (He exits) **DÉSIRÉE:**

Is-n't it rich, Is-n't it queer, Los-ing my

Fl. Cl. Str.

R. H.

38

tim-ing this late in my ca - reer? And where are the clowns? There ought to be

Cl.

41 *rall.*

clowns. Well, may-be next year. . .

ten. Str.

*rall.* *molto*

+ Cello Cl.

No. 24

# The Miller's Son

(Petra)

Cue: ANNE: Not Fredrik. . . not poor old Fredrik. . . not Fredrik at all.

[Largo]

(Screens move)

(Petra and Frid discovered)

1 Hp. 1a 2 2a

(+ Cello Solo)

Moderato-Rubato

PETRA:

3 ten. ten. ten.

I shall mar - ry the mil - ler's son, Pin my hat on a

Hp. mp ten. ten.

(+ Cello Solo)

9

nice piece of prop - er - ty. Fri - day nights, for a bit of

Fl.

14 poco rit. ten.

fun, We'll go danc - ing. Mean - while. . . It's a

Hp. W. W. Str. p poco rit. ten.

Timp. (p) Timp. + Bass ten.



19

wink and a wig-gle and a gig-gle on the grass And I'll trip the light fan -

+ Cls.  
Str.  
B. Cl.,  
Tbn.,  
Bass

(b)

(Str. cont. simile)

22

dan - go, A pinch and a did-dle in the mid-dle of what pass - es

25

by. It's a

+ Vlns. 8va

*poco cresc.*

Hr. 3  
Hns. 1-2

29

ver - y short road from the pinch and the punch To the

Cello

38

Fl., Ob., Tpts.

(Vlns. 8<sup>va</sup>)

paunch and the pouch and the pen - sion. It's a

37

ver - y short road to the ten thou - sandth lunch, And the

Hns. 1-2  
*cresc.*

41

+ Vlns., Fl., Ob.

belch and the grouch and the sigh. In the

Tpts.

(+ Hrn. 3)

45

mean - while, There are mouths to be kissed be - fore

Tpts.

Str.

+ Hp.

Hns., Cls.

51

mouths to be fed And a lot in be - tween in the mean - while.—

Fl.,  
Ob.

(simile)

56

And a girl ought to cel - e - brate what pass - es

Str., Hns., Cls.

62 **Tempo I** **Rubato**

Or I shall mar - ry the bus' - ness - man,

by.  
W. W. Hp.,  
Hns., Str.

Hp.

(+ Cello Solo)

68

Five fat ba - bies and lots of se - cur - i - ty. Fri - day nights, if we

Ob.  
(col voce)

Hp.  
+ W. W.

*poco rit.*

think we can, We'll go danc - ing. Mean-while... It's a

Hp., W. W. Str.

*p poco rit.*

Timp. (p) Timp. + Bass

push and a fum - ble and a tum - ble in the sheets And I'll foot the high - land

+ Cls. Str. (cont.)

Tbn., Bs., Cl., Cello, Timp.

fan - cy, A dip in the but - ter and a flut - ter with what meets my

eye. It's a

+ Vlns. 8<sup>va</sup>

(+ Vla.) (+ Cl.) (Hn. 3) (Vla. + Hns. 1-2)

Cello (B. Cl.)

90

ver - y short fetch from the push and the whoop To the

(Cls.)

(Hn. 3)

(Cello)

(Bs.)

94

squint and the stoop and the mum - ble. It's not

Fl. (Str. cont.)

98

much of a stretch to the cribs and the croup And the

(Hns.)

102

bos - oms that droop and go dry. In the

(Hn. 3)

Harp

106

mean - while, \_\_\_\_\_ There are mouths to be kissed be - fore

Str. *(simile)* + Hp.

112

mouths to be fed, And there's man - y a tryst And there's man - 'y a

117

bed To be sam - pled and seen in the mean - while. \_\_\_\_\_

Fl., Ob.

122

And a girl has to cel - e - brate what pass - es

+ Str. pizz.

127 Tempo I

Rubato

by w. w. Or I shall mar - ry the Prince of Wales,

(Harp)

+ Timp. (1<sup>o</sup> Cello)

133

Pearls and ser-vants and dress-ing for fes-ti-vals. Fri-day nights, with him

Hns. Str.

Tbn.

139

all in tails, We'll have danc - ing. Mean - while. . . It's a

+ W. W. Str.

poco rit.

(Bs.)

145

rip in the bus-tle and a rus-tle in the hay And I'll pitch the quick fan -

+ Cls. Vlns., Vla.

+ Tbn. (cont.)

Bs. Cl., Bs.

148

tas - tic, — With flings of con - fet - ti and my pet - ti - coats a - way up

151

high. — Hns. 1-2 It's a

+ Fl., Cl., Hp.

+ Hn. 3

Timp.

155

ver - y short way from the fling that's for fun To the

+ Hn., Cello

Str. (cont.)

159

thigh press - ing un - der the ta - ble. — It's a

Tpts.

+ Bs. Cl.



163

ver - y short day till you're stuck with just one Or it

+ Hn., Cello

Str. (cont.)

167

has to be done on the sly. In the

Tpts.

+ Str. 8Va

Str. Cls.

+ Bs. Cl.

171

mean - while, There are mouths to be

+ Tpts., Hns., Cls.

(simile)

+ Hp.

Timp.

+ Cello, Bs., Bs. Cl.

176

kissed be - fore mouths to be fed And there's man - y a tryst and there's

181 + Fl., Ob.

man - y a bed, There's a lot I'll have missed But I'll not have been

186 (etc.)

dead when I die! \_\_\_\_\_ And a per - son should

+ W. W., Hns.

Harp + Timp. Tpts. out + Bs. Cl., Cello

192

cel - e - brate ev - 'ry - thing \_\_\_\_\_ pass - ing

Str. + Tpts. + Tbn., Timp.

197 [Tempo I] rit.

by. \_\_\_\_\_ And I shall mar-ry the mil-ler's son. \_\_\_\_\_

+ Cl., Str., Hp. Harp only + W. W. Str. pizz. rit. + Hns.

to Cello [Applause Segue]

# Underscore

(2-8-39)

Cue: Applause after "The Miller's Son"

[Lento]

1 *gva*  
Vlns., Bells  
Hp., Str.  
Bs. trem. (harmonics)

5 *loco*  
Celesta, Picc.  
(+ Str. trem.)

10 [Fade as Fredrik sits down] *gva*  
Vln., Bells  
Hp., Str.  
Bs. trem. (harmonics)

15 *loco*

20 + Picc., A. Fl.  
Cel.  
*rit.*  
Harp



No. 27

# You Must Meet My Wife - Reprise

(Mr. Erlansen)

Cue: FREDRIK: After the horse has gone?

FREDRIK continues: How strange that one's life should end sitting on a bench in a garden.  
(under music)

1

Fl.

Str. (muted)

p Hp.

(+ Hp.)

Hp.

Cl.

MR. ERLANSEN:

5

She light - ens my sad - ness, She liv - ens my days, She

Str.

Fl.

Hp.

Cl.

9

bursts with a kind of mad - ness My well or - dered ways. My

Hp.

Fl.

Cl.

DÉSIRÉE: Carl-Magnus,  
go away.

13

hap - pi - est mis - take, The ache of my life...

(8va)

Fl., E. H.

+ Cls., E. H.

Hp.

+ Bs. Cl.

# Liaisons - Underscore

Cue: MADAME ARMFELDT: When I was your age, I wanted everything --  
She continues: the moon, jewels, yachts, villas on the Riviera. . . etc.  
(under music)

Lento

1 Celesta, Hp. Str. p Ban. Solo pp *gva* *gva*

(9) (Bs. simile)

5 *gva* *gva* *gva* *gva*

... He gave me a wooden ring.  
FREDRIKA: A wooden ring?

8 *gva* *gva* *gva*

MADAME ARMFELDT: It had been in his family. . . etc.

11 Vin. Solo (cued in W. W.) L.H. (R.H.)

... who knows? He might have been the love of my life.

15 *gva* (loco) Hp. 5 rit.

# A Weekend In The Country - Reprise

(Liebeslieders)

Cue: FREDRIK: (to Charlotte) Excuse me, Madame. (Exit)

(Charlotte moves toward statue)

1

MR. LINDQUIST:

A week - end - in the

Str.

+ Bs. Cl.

4

+ MRS. ANDERSSEN:                      + MR. ERLANSEN:                      + MRS. SEGSTROM & MRS. NORDSTROM

coun - try, So in - ac - tive That one has to lie down. A

7

w. w.                      [ Off-stage gunshot ]                      Presto

week - end - in the coun - try Where we're twice as up-set as in town.

+ Hp., w. w.                      Fl., Ob.                      Cls.                      Tutti

Cl.                      Str. pizz.                      f                      + Bsn.

No. 30

# Every Day A Little Death - Reprise

(Mrs. Anderssen, Mrs. Segstrom)

Cue: CHARLOTTE: Yes, dear. Oh, Carl-Magnus! (*music starts*)

You became a tiger for me.

(Kiss)

MRS. ANDERSSEN:  
+ Str.

Hp. Cls. p Bs. pizz. Men are

stu - pid, men are vain. Love's dis - gust - ing,

Str. Hns. (Cls. cont.) Hp.

love's in - sane, A hu - mil - i - at - ing bus - 'ness.

16 MRS. SEGSTROM: [Charlotte runs up to the house]

MRS. ANDERSSEN: (The door shuts)

Oh, how true! Ah, well...

Hp. Hns. + Hp.



No. 31

# Send In The Clowns - Reprise

(Désirée, Fredrik)

Cue: DÉSIRÉE: Does it hurt?

FREDRIK: It hurts -- spiritually. . . etc.  
(under music)

[Lento]

A. Fl. Solo

Musical score for the first system. It consists of a grand staff with a treble clef and a bass clef. The key signature is two sharps (D major). The time signature is 12/8. The tempo is marked [Lento]. The first measure is marked 'p' (piano). The score includes vocal cues: 'DÉSIRÉE: Does it hurt?' and 'FREDRIK: It hurts -- spiritually. . . etc. (under music)'. The piano part features a solo for the Alto Flute (A. Fl. Solo). The system is divided into measures labeled 'a', 'b', and 'c'. Measure 'a' contains a piano introduction. Measure 'b' contains the vocal cue. Measure 'c' contains the piano accompaniment for the vocal cue.

(FREDRIK): . . . confront the world, don't you? DÉSIRÉE:

Is-n't it

Musical score for the second system. It consists of a grand staff with a treble clef and a bass clef. The key signature is two sharps (D major). The time signature is 12/8. The tempo is marked [Lento]. The system includes vocal lines for Fredrik and Désirée. Fredrik's line is: "(FREDRIK): . . . confront the world, don't you?". Désirée's line is: "Is-n't it". The piano accompaniment includes a section marked "+ Str." and "Hp." (Harpsichord). The tempo is marked "poco rit." (poco ritardando). The system is divided into measures labeled 'd' and '1'.

a tempo

FREDRIK:

rich?

Are we a pair?

You here at

Musical score for the third system. It consists of a grand staff with a treble clef and a bass clef. The key signature is two sharps (D major). The time signature is 12/8. The tempo is marked "a tempo". The system includes vocal lines for Fredrik and Désirée. Fredrik's line is: "Are we a pair?". Désirée's line is: "You here at". The piano accompaniment includes sections marked "(R. H.)" (Right Hand) and "(Str.)" (Strings). The system is divided into measures labeled '3' and '4'.

DÉSIRÉE: ten.

Spoken: Knees wobbly?

last on the ground-- You in mid - air.

Musical score for the fourth system. It consists of a grand staff with a treble clef and a bass clef. The key signature is two sharps (D major). The time signature is 12/8. The tempo is marked "a tempo". The system includes vocal lines for Désirée and a spoken line. Désirée's line is: "last on the ground-- You in mid - air.". The spoken line is: "Spoken: Knees wobbly?". The piano accompaniment includes sections marked "Cl." (Clarinets) and "A. Fl." (Alto Flute). The system is divided into measures labeled '5', '7', and '12'.

7

FREDRIK: No, no, it seems not. In fact, it's hardly possible, but...

D.:

Was that a

9

F.:

D.:

farce? My fault, I fear. Me as a

11

F.:

Spoken: How unlikely life is!

mer-ry-go-round... Me as King Lear.

13

To lose... etc.

(R. H.)

DÉSIRÉE: Poor Fredrik. FREDRIK: No, no, no etc. . . .

15

Fl., Cl.

Vla.

Detailed description: This system contains measures 15 and 16. The top staff is for Flute and Clarinet (Fl., Cl.) and the bottom staff is for Viola (Vla.). Both staves feature melodic lines with slurs and ties. The key signature has three sharps (F#, C#, G#) and the time signature is 3/8.

17

L.H.

Detailed description: This system contains measures 17 and 18. The top staff has a complex texture with many beamed notes, labeled 'L.H.' (Left Hand). The bottom staff continues the melodic line from the previous system. The key signature and time signature remain the same.

19

Fl.

Cl.

Bs. Cl.

+ Str.

Detailed description: This system contains measures 19, 20, and 21. The top staff includes parts for Flute (Fl.), Clarinet (Cl.), and Bass Clarinet (Bs. Cl.). The bottom staff continues the melodic line. The key signature and time signature are consistent with the previous systems.

(FREDRIK:) You and me, and of course, Fredrika. [They kiss]

22

Cl.

(Str.)

+ W. W.

Hns.

Hp. gliss.

+ Timp. roll

(rit.)

7 7

Detailed description: This system contains measures 22, 23, and 24. The top staff includes parts for Clarinet (Cl.) and Strings (Str.). The bottom staff continues the melodic line. The key signature and time signature are consistent. Performance instructions include '(rit.)', '7 7' (likely for strings), '+ W. W.' (Woodwinds), 'Hns.' (Horns), 'Hp. gliss.' (Harps glissando), and '+ Timp. roll' (Timpani roll). The phrase '[They kiss]' is written above the staff.

24

Hns. *f*:

*gliss.*

(+ 8va)

27

F.:

*rit.* D.:

Make way for the clowns. Ap-please for the

Str. *p*

Cl. *rit.*

29

BOTH:

FREDRIK: (*spoken*) How does Malmo appeal to you? . . . etc.

clowns. They're fi-nal-ly here.

Fl. Solo

32

+ Vln.

R. H. (*rall.*)

[ *Segue as one* ]

# Last Waltz

Cue: Direct segue from "Send In The Clowns-Reprise"

FREDRIKA: Don't you think you should go to bed, Grandmother?

5 Lento Vlns. Fl., Cel.

pp Cl., Cel.

MADAME ARMFELDT: No, I shall stay awake all night. . . etc.

9 Vlns. Fl., Cel.

13 Cel. Str. Cls. (etc.)

. . . my only dependable friend.

FREDRIKA: Grandmother --

17 Str.

21 MADAME ARMFELDT: What, dear? FREDRIKA: I've watched and I've watched. . . etc.

Musical score for measures 21-24. The score is for piano and includes parts for Harp (+ Hp.), Clarinet (Cl.), and Flute (Fl.). The flute part is marked *8va*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

25 MADAME A.: Young eyes are not ideal. . . etc.

Musical score for measures 25-28. The score is for piano and includes a Harp (Hp.) part. The piano accompaniment continues with a similar rhythmic pattern to the previous system.

29 . . . It has already smiled. Twice.

Musical score for measures 29-32. The score is for piano and includes a Celesta part. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

33 F.: It has? Twice? . . . etc.

MADAME A.: The smile for the fools. . . etc.

Musical score for measures 33-36. The score is for piano and includes a Flute (+ Fl.) part. The piano accompaniment continues with a similar rhythmic pattern to the previous systems.

FREDRIKA: So there's only the last to come.

MADAME: A.: Only the last.

37 (+8va)

(+ Timp.)

41 Celesta

Tutti

Hp. gliss.

45 + Cl.

Hp. (Dib)

49

Str., W. W.

Hns.

R. H.

53

Bells, Hp. , Str. pizz.

57

(+ Fl. 8va)

61

(+ Fl. 8va)

65

+ Fl.

(Cl. cont. 8b)

69

I Vin. Solo (muted) *detaché*

*gva*

*15va*

(Cl. cued)

Pno. Solo

[Attacca]



No. 33

Bows

Tempo di Valse

Str., Cls., Hn.

57

Musical score for measures 57-60. The system includes a grand staff with piano accompaniment and a lower staff for Tbn., Bsn., and Bs. The piano part features a melody in the right hand and a bass line in the left hand. The lower staff has a bass line with some rests.

61

Musical score for measures 61-64. The system includes a grand staff with piano accompaniment and a lower staff for Cls. and Bsn. The piano part features a melody in the right hand and a bass line in the left hand. The lower staff has a bass line with some rests.

65

Hns., Vlns.

Musical score for measures 65-68. The system includes a grand staff with piano accompaniment and a lower staff for Cls. and Bsn. The piano part features a melody in the right hand and a bass line in the left hand. The lower staff has a bass line with some rests.

69

Musical score for measures 69-72. The system includes a grand staff with piano accompaniment and a lower staff for Cls. and Bsn. The piano part features a melody in the right hand and a bass line in the left hand. The lower staff has a bass line with some rests.

73

Celesta

Musical score for measures 73-76. The system includes a grand staff with piano accompaniment and a lower staff for Cls. (cont.) and Bsn. The piano part features a melody in the right hand and a bass line in the left hand. The lower staff has a bass line with some rests. Additional instruments listed include Vlns., E.H., Picc., Cello, Hp., Vla., Fl., and Ob. 8va. There are also markings for (+ 8b) in the bass line.

78

Cl.

+ Bsn.

Hp.

Hns.

Str. + Fl., Ob.

83

(Hp. cont.)

Hns.

88

Cel.

Hp.

Cls. (cont.)

Vlns., Hn. I

Cello

+ Cl.

93

Cls. (cont.)

Vlns., Hn. I, Ob.

Cello

+ Cl.

+ Fl. gva

97

+ Hns.

+ Tpts.

Hns.

+ Hp. *Em<sup>7</sup>*

Hp.

+ Timp.

Timp.

101

Celesta

+ Cls.

+ Str., W. W. 8va

Hns.

Tbn.

Hp.

+ Timp.

106

Vlns., Vla.

W. W.

Hns.

(+ Bs. 8b.)

111

Hp.

Cl.

W. W.

*p* Str.

+ Timp.

116

(+ 8va)  
+ Fl.

*mf* + Br. Hns. *f* *ff*

121

Str.

*f* *p* *dim.* *pp*

Cello, Bsn.

127

Fl. Solo 8va  
Hp.

Hn.  
Str.  
trem.

*p*

Cello (+ Bs. 8b.)

132

+ Ob., Celesta

(Str. trem. cont.)

+ Hn.

138

*pp* trem.

143 Hns. Bells,  
Ob., Fl. 8<sup>va</sup>

*p* + Hp. + Bsn.

150 (+ 8<sup>va</sup>)

Str. + Cello Bs.

157 Hns.

Bsn., Cello  
Hp., Bs.

163 Ob., Fl., Bells 8<sup>va</sup> Ob., Fl. 8<sup>va</sup>

Str. Cl.

169 Tpt. (p)

Tpt. (p)

174

Str., Hn. I (+ 8va)

mp Hns. 2-3 R. H. Cls.

179

3 Hns.

Bsn. (cont.) + Hp. + Timp.

184

+ Str. 8va

+ Str. 8va

189

+ Hp gliss.

(+ Tpts.)

+ Hp gliss. (+ Tpts.)

Pesante

194

Str.

+ Br.

+ Hp gliss.

gliss.

Str. + Br. + Hp gliss. gliss.

198 Tpts., W. W., Str.

W. W.

+ Hp.

+ Str.

mf

(b)

(Timp. out)

203

W. W., Str.

+ Hns.

p (+ Hns. stopped)

f

+ Timp. →

(b)

209

+ Str., W. W., Tpts.

W. W., Str.

ff

+ Tbn.

Hns.

(b)

+ Timp., Tbn.

214

[Stringendo al fine]

Tpts. fins.

Bsn., Cls., Str.

ff

(b)

219

(loco)

+ Ob.

+ 8va

Tbn.

(b)

tr rit.

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