

C Score

Prelude

Star of Love

Act One

Libretto by: Steve Kveton

Music by: Lou Bunk and Steve Kveton

The score is written for a full orchestra and vocal ensemble. It begins with a 4/4 time signature and a tempo of 50 beats per minute. The key signature has one flat (B-flat). The score is divided into two systems. The first system includes Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet C, T. Trombone, Timpani, Glockenspiel, and Harpsichord. The second system includes a double bass part, Soprano I, Alto I, Tenor I, Bass I, Soprano II, Alto II, Tenor II, Bass II, Violin I&II, Viola, Cello, and Bass. Dynamics range from *pp* (pianissimo) to *f* (forte). The score concludes with a 3/4 time signature.

Scene 1, Lorenzo's Song

A

15 $\frac{3}{4}$ ♩ = 132 Curtains open

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Tbn.

Timp.

Glsp.

Hpsich.

S. I.
A. I.

T. I.

B. I.

S. II.
A. II.

T. II.

B. II.

Vln. I & II

Va.

Vc.

Vb.

29

FL. *mp* *p* *mp*

Ob.

Cl. *mp* *p* *mp*

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Snare
Clarett
Tom-toms
Bass Drum

Glsp.

Triangle
Cymb.
Woodblock
Steel Drum

Hpsich.

LORENZO *p*
one coin

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I & II *mp* *p* *mp* *p*

Va.

Vc.

Vb.

43

FL. *p* *f*

Ob.

Cl.

Bsn. *f*

Hrn.

Tr. C

Tbn.

Timp.

Snare
Clarenet
Trombone
Bass Drum

Glsp.

Triangle
Cymbal
Snare Drum
Bass Drum

Hpsich.

one song one coin one song come hear the sound of the hur - dy gur - dy one coin buys you a song

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I & II *mf* *p* *f*

Va.

Vc. *arco* *f*

Vb. *arco* *f*

56

FL. *mp p f*

Ob.

Cl. *mp p f*

Bsn. *mp p f*

Hrn.

Tr. C

Tbn.

Timp. *p mf f*

Snare
Clarett
Tom-toms
Bass Drum

Glsp. *p f*

Hpsich.

a me - lo - dy sweet or a song for danc - ing turn a - round I'll be gone gone to the streets of a -

S. I *p f mf*
A. I
turn a-round, turn a-round, he will be gone gone

T. I *p*
turn a-round, turn a-round, turn a-round, he will be gone gone

B. I *p*
turn a-round, a - round, he will be gone gone

S. II *p f mf*
A. II
turn a-round, turn a-round, he will be gone gone

T. II *p*
turn a-round, turn a-round, turn a-round, he will be gone gone

B. II *p*
turn a-round, a - round, he will be gone gone

Vln. I&II *mp f*

Va.

Vc. *mp p pizz arco*

Vb. *mp p pizz arco*

FL. *mf*

Ob. *mp*

Cl. *mf*

Bsn. *mf*

Hrn.

Tr. C

Tbn.

Timp. *mf*

Glsp.

Hpsich.

mf
no - ther vill-age as free as a spar-row I roam for mine is the life of a wan - der - ing min - strel where ev - er my hat hangs is home

mp
S. I
A. I
gone gone bye bye.

T. I

B. I
gone

mp
S. II
A. II
gone gone bye bye.

T. II

B. II
gone

Vln. I&II

Va.

Vc. *arco*

Vb. *arco*

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Trb.

Timp.

Glsp.

Hpsich.

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I&II

Va.

Vc.

Vb.

mp *p* *pp* *spoken* *sung* *pizz.*

No reins to guide him. No worr-ies! He's a no - mad.

No reins to guide him. No won-der! He's a no - mad.

No chains to bind him. No worr-ies! He's a no - mad. No - mad

No chains to bind him. He's a no - mad. No - mad

No trou-bles!

109

FL. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hrn.

Tr. C

Trb.

Timp.
Snare
Cymb.
Tom-Toms
Bass Drum

Glsp.
Triangle
Cymb.
Snare
Bass Drum

Hpsich.

bo - dy — and that some - bo - dy had me *mp* be - cause on a night like this with the moon and the stars a - bove *mf* on a love - ly

S. I
A. I

T. I *mf*
and the trees

B. I

S. II
A. II

T. II *mf*
and the trees

B. II

Vln. I&II *mp*

Va. *pizz.* *mf*

Vc. *mf*

Vb. *mf*

123

rit. ----- ♩ = 112

FL. *mp* *p*

Ob. *rit.* *mp* *p*

Cl. *rit.* *mp* *p*

Bsn. *rit.* *mp* *p*

Hrn.

T. C.

Trb.

Timp.

Snare
Clarenet
Trombone
Bass Drum

Gisp.

Triangle
Cymbal
Snare Drum
Bass Drum

Hpsich.

night like this _____ my thoughts turn to *p* If love was a song then I would sing it _____ for -

S. I
A. I

T. I *rit.* *mp* *p*
ou la la ou la la ou la la love

B. I

S. II
A. II

T. II *rit.* *mp* *p*
ou la la ou la la ou la la love

B. II

Vln. I & II *rit.* *mp* *p*

Va. *mp* *p*

Vc. *rit.* *mp*

Vb. *rit.* *mp* *p*

137

Fl. *pp*

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Snare
Clarett
Tom-toms
Bass Drum

Gisp. *soft mallet*
p *pp*

Hpsich.

ev - er on my lips re - main. but love is the voice of the soul and I'm wait - ing for some - one to call out my name.

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I & II *pp*

Va.

Vc.

Vb. *pp*

Scene 2, Vina's Lament

3/4 ♩ = 60 4/4 3/4

Flute

Oboe

Clarinet

Bassoon

Horn

Trumpet C

T. Trombone

Timpani
Snare
Cymbal
Woodblock
Bass Drum

Glockenspiel
Triangle
Cymbal
Woodblock
Bass Drum

Harpsichord

Vina
mp *f* *mp* *p*
Lo - ren - zo, Lor - ren - zo, Lo - ren - zo — play a song Lo - ren - zo — turn the hur - dy gur - dy — turn it round and round

Lorenzo

Soprano I
Alto I

Tenor I

Bass I

Soprano II
Alto II

Tenor II

Bass II

Violin I&II

Viola

Cello

Bass

♩ = 120

(A)

8

6/8 ♩ = 60

Fl. *mp* *mf* *poco*

Ob. *poco*

Cl. *poco*

Bsn. *poco*

Hrn. *poco*

Tr. C *poco*

Trb. *poco*

Timp. *poco*

Glsp. *poco*

Hpsich. *poco*

Vlna. *mf* *poco*

Lmzo. *mp* *poco* *mp*

S. I. *poco*

A. I. *poco*

T. I. *poco*

B. I. *poco*

S. II. *poco*

A. II. *poco*

T. II. *poco*

B. II. *poco*

Vln. I&II *pizz.* *div.* *arco*

Va. *pizz.* *arco*

Vc. *pizz.* *arco*

Vb. *mp* *arco*

one coin one song

Out of the vin-yard a voice comes a call-ing and I must see to

B

30

3/4 ♩ = 60

4/4

3/4

4/4

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Trb.

Timp.

Glsp.

Hpsich.

Vlna

Lmzo

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I&II

Va.

Vc.

Vb.

p

mp

p

the grapes grow on the vine Lo - ren - zo to - night I walk the fields in si -

Li - ttle Vi - na pret - ti - est flow - er in the field Vi - na, what is your plea - sure to - night?

(C)

37 $\frac{4}{4}$

$\frac{6}{8}$ rit. $\bullet = 60$

Fl. *mp*

Ob.

Cl. *mp*

Bsn.

Hrn.

Tr. C

Trb.

Timp.

Snare
Clarenet
Bass Drum

Gls.

Triangle
Cymb.
Bass Drum
Snare Drum

Hpsich.

Vln. $\frac{4}{4}$ $\frac{6}{8}$ rit.

lence _____ Fill the vine-yard with your ah.

Lmzo *mf*

Out of the vine-yard lit-tle Vi-na comes walk-ing a-lone by her-self, there's no one else here my in-

S. I *rit.*
A. I
ah.

T. I

B. I

S. II *rit.*
A. II
ah.

T. II

B. II

Vln. I & II *div. pizz. mp* *arco mf*

Va. *pizz. mp* *arco mf*

Vc. *pizz. mp* *arco mf*

Vb. *mp* *mf*

43

D

poco rit...... ♩ = 56

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Trb.

Timp.

Glsp.

Hpsich.

Vina

Lmzo

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

mf

mf

mf

poco rit.

spoken naturally

p *sub.* *poco rit.* *mf*

ni - tial re - ac - tion is no ro - man - tic sa - tis - fac - tion she's long - ing for love, it's per - fect - ly clear. be - cause on a night like this with the moon and the stars a -

grapes grapes grapes grapes

grapes grapes grapes grapes

pizz. *p* *arco* *poco rit.* *mf*

pizz. *p* *arco* *poco rit.* *mf*

pizz. *p* *arco* *poco rit.* *mf*

pizz. *p* *arco* *poco rit.* *mf*

50

Fl. *f* *ff* *sub.*
 Ob. *f* *ff* *sub.*
 Cl. *f* *ff* *sub.*
 Bsn. *f* *ff* *sub.*
 Hrn. *mp* *f* *ff*
 Tr. C *mp* *f* *ff*
 Tbn. *mp* *f* *ff*
 Timp. *ff*
 Glsp. *ff*
 Hpsich.
 Vln. *f* *ff* *sub.*
 Vcllo. *f* *ff* *sub.*
 Vcllo. *f* *ff* *sub.*
 Vbn. *f* *ff* *sub.*

Are you li - sten - ing? Ah (sigh) grapes
 bove On a love - ly night like this A young girls thoughts turn to... grapes
 grapes grapes grapes grapes young girls thoughts turn to... grapes
 grapes grapes grapes grapes A young girls thoughts turn to... grapes

♩ = 60

accel. rit.

♩ = 60

Picc.

3/4 *accel.*

rit.

4/4

Fl. *mp* *mf* *p*

Ob. *accel.* *mp* *mf* *p*

Cl. *mp* *mf* *p*

Bsn. *accel.* *mp* *mf* *p*

Hrn.

Tr. C

Trb.

Timp.

Gls. *p* *mf*

Hpsich.

(Vina dances among the vines singing)

spoken naturally **3/4** *mp* *accel.* *mf* *rit.* **4/4** *p*

Vina *spoken naturally* Fields and fields of beau-ti-ful grapes Ah

Lmzo

spoken dialogue Lorenzo Grapes? Vina Oh yes, on a lovely night like this I long to run free through the vineyard covered hills. Lorenzo You do?

spoken naturally

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I&II

Va.

Vc.

Vb.

63

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hrn. *mf*

Tr. C *mf*

Trb. *mf*

Timp. *mf*

Gls. *rit.*

Hpsich.

Vina

twirl upon the hill - tops, and dance a - mong the vines.

spoken dialogue

Lorenzo
You will?

Vina
Because you, kind minstrel,
are the answer to my prayers.

Lorenzo
I am?

S. I *mf*

A. I *mf* A - men

T. I *mf* A - men

B. I *mf* A - men

S. II *mf*

A. II *mf* A - men

T. II *mf* A - men

B. II *mf* A - men

Vln. I&II *mp*

Va. *mf*

Vc. *mf*

Vb. *mf*

2/4 4/4

2/4 4/4

Fl.
Ob.
Cl.
Bsn.

Hrn.
Tr. C.
Trb.

pp

Timp.

Gls.

Hpsich.

Vina

4/4 spoken naturally

You see, Lo-ren-zo I have a big prob-lem. Ev-er-y-day i go to pray at the sta-tue of San Ge-no

Lmzo

spoken naturally

Your tell-ing me.

S. I
A. I

p

Ah

T. I

p

Ah

B. I

Ah

S. II
A. II

p

Ah

T. II

p

Ah

B. II

Ah

Vn. I&II
Va.
Vc.
Vb.

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Glsp.

Hpsich.

Vlna.

Lmzo.

S. I
A. I
Ha - lo sta - tue of San Ge - no You the pa - tron saint of vi - no Pro - tec - tor of all who la - bor In the fields look down with fav - or on us and the vines we tend to hear our pray - ers that we send to
Ah Ah Ah Ah Ah hear our pray - ers that we send to

T. I
Ah Ah Ah Ah Ah hear our pray - ers that we send to

B. I
Ah Ah Ah Ah Ah hear our pray - ers that we send to

S. II
A. II
Ha - lo sta - tue of San Ge - no You the pa - tron saint of vi - no Pro - tec - tor of all who la - bor In the fields look down with fav - or on us and the vines we tend to hear our pray - ers that we send to
Ah Ah Ah Ah Ah hear our pray - ers that we send to

T. II
Ah Ah Ah Ah Ah hear our pray - ers that we send to

B. II
Ah Ah Ah Ah Ah hear our pray - ers that we send to

Vln. I&II

Va.

Vc.

Vb.

(H)

86

6/4 = 72

4/4

Fl.
Ob.
Cl.
Bsn.

Hrn.
Tr. C
Trb.

Timp.
Snare
Cymb.
Tamtam
Bass Drum

Glsp.
Triangle
Cymb.
Vuvuzela
Steel Drum

Hpsich.

Vina
6/4
spoken naturally
4/4
I pray, dear San Ge - no of the vine-yard, I got big pro-blem. As you can see, the grapes look pret - ty good this year.

Lmzo

S. I
A. I
you. Ah

T. I
you. Ah *alternate breathing*

B. I
you. Ah

S. II
A. II
you. Ah

T. II
you. Ah *alternate breathing*

B. II
you. Ah

Vln. I&II
Va.
Vc.
Vb.
p

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Trb.

Timp.

Snare
Cymb.
Tom-toms
Bass Drum

Gldr.

Triangle
Cymb.
Maracas
Castanets
Bass Drum

Hpsich.

Vlna

But be - cause it's been so qui - et late - ly, they no taste a too good.

Lrncz.

What? You some kind - a cra - zy? How can you...

S. I
A. I

(interrupting Lorenzo)

Shhhhhh!

T. I

Shhhhhh!

B. I

Shhhhhh!

S. II
A. II

(interrupting Lorenzo)

Shhhhhh!

T. II

Shhhhhh!

B. II

Shhhhhh!

Vln. I&II

Va.

Vc.

Vb.

Fl.

Ob.

Cl.

Bsn.

Hrn. *con sord.*
pp

Tr. C *con sord.*
pp

Trb. *con sord.*
pp

Timp.

Snare Drum
Cymbal
Tom-Toms
Bass Drum

Glsp.

Triangle
Cymbal
Maracas
Bass Drum

Hpsich.

Vina

Now, I know that a great saint like you - self is a real bu - sy with mir - a - cles and signs and show - ing the other new saints a - round heav - en,

Lmzo.

S. I *pp*
A. I
Ah

T. I *pp*
8
Ah

B. I *pp*
Ah

S. II *pp*
A. II
Ah

T. II *pp*
8
Ah

B. II *pp*
Ah

Vln. I&II *pp*

Va.

Vc.

Vb.

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Trb.

Timp.

Snare
Cymb.
Tom-Toms
Bass Drum

Glp.

Triangle
Cymb.
Woodblock
Snare Drum

Hpsich

Vina

(Vina turns to Lorenzo)

but if some - time in the next few days you have a min - ute or two i could real - ly use a lit - tle help down here.

Lmzo

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vn. I & II

Va.

Vc.

Vb.

Fl. *mp*

Ob. *mf*

Cl.

Bsn. *mf*

Hrn. *senza sord.* *mf*

Tr. C

Tbn. *senza sord.* *mf*

Timp.

Glsp.

Hpsich.

Vina $\frac{3}{4}$ (Vina holds up a coin)
 One coin to se - re - nade the grapes. Thank you San Ge - no!

Lmzo *mp*
 What? Se - re - nade the grapes? Please ex - cuse me Vi - na For

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vn. I&II

Va.

Vc. *piez.* *mp*
arco

Vb. *mp*

114

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Glsp.

Hpsich.

Vlna.

Lmzo.

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I&II

Va.

Vc.

Vb.

mp
Lo - ren - zo you don't un - der -

spoken naturally
I am a sim - ple man you want me to play a sweet me - lo - dy for a bunch of grapes. What ev - er hap - pened to ro - mance?

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Tbn.

Timp.

Snare
Drum
Tom-Toms
Bass Drum

Glsp.

Triangle
Cymbal
Woodblock
Steel Drum

Hpsich

Vlna

stand *mf* No you don't un - der - stand I think its af - fee - ted your

Lmzo

mf Yes I do, Yes I do Yes I do! *f* You've been out in the sun too long *mp* I think its af - fee - ted your *f*

S. I
A. I

f and the wind and the cold and the rain

T. I

B. I

S. II
A. II

f and the wind and the cold and the rain

T. II

B. II

Vln. I&II

Va.

Vc.

Vb.

Fl.
Ob.
Cl.
Bsn.
Hrn.
Tr. C
Tbn.
Timp.
Gls.
Hpsich.
Vln. I
Vln. II
Vc.
Vb.

brain Loooo ren - zo. You might know a lot a - bout love and mu - sic and ge - o - gra - phy but you know ab - so - lute - ly no - thing a - bout grow - ing -

brain

as fast as possible

S. I
A. I
T. I
B. I
S. II
A. II
T. II
B. II

Vln. I&II
Va.
Vc.
Vb.

4/4

3/4

6/8

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Trb.

Timp.

Glsp.

Hpsich.

Vina
tr $\frac{4}{4}$ $\frac{3}{4}$ *Vina takes a moment to compose herself* *mp sub.* $\frac{6}{8}$ *Vina is dancing around* *tr*
 grapes so why don't you li-sten ah... and I will ex - plain. Ah

Lrmo.

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vn. I&II

Va.

Vc.

Vb.

sul pont. arco
pp
sul pont. arco
pp

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Trb.

Timp.

Glsp.

Hpsich.

Vlna

Lmzo

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I&II

Va.

Vc.

Vb.

mf

mf

mf

mp

mf

tr

rit.

tr

mf

Ah Ah Ah As the earth a - woke from its

snap pizz

f

pizz.

pp

rit.

arco ond.

mf

arco ond.

mf

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Tbn.

Timp.

Glsp.

Hpsich.

Vina

Lnzoo

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I&II

Va.

Vc.

Vb.

win - ter - y sleep, a warm winds mel - lo - dy blew. Tears dropped down from the sad spring sky, and the vine - yard sprang forth a - new.

arco

mf

pizz

mf

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Glsp.

Hpsich.

Vlna.

Lnzco.

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I&II

Va.

Vc.

Vb.

f

mp

f

mp

mp

arco

pizz.

arco

pizz.

arco

pizz.

fair was the song of a lark on the wing, the ten - der shoots flow - ered and grew. Blest by the earth and the rain and sun - shine. Now the grapes hang

Blest by the earth and the rain and sun - shine.

Blest by the earth and the rain and sun - shine.

Q

222 $\frac{6}{8}$

$\frac{4}{4}$ ♩ = 120

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hrn. *f* *ff*

Tr. C

Tbn.

Timp.

Glsp.

Hpsich.

Vlna $\frac{6}{8}$ *f* *ff* $\frac{4}{4}$ *spoken naturally*

Lnzoo *ff*

vine on the vine on the vine on the vine Lor - en - zo, Don - na you see? The sun and the rain and the earth will give us

S. I *ff*

A. I

T. I $\frac{8}{8}$

B. I

S. II *ff*

A. II

T. II $\frac{8}{8}$

B. II

Vln. I&II *ff*

Va. *ff*

Vc. *ff*

Vb. *ff*

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Trb.

Timp.

Glsp.

Hpsich.

Vina

Lnzco

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I&II

Va.

Vc.

Vb.

beau - ti - ful fruit. But it is na - tures song that sweet - ens the grapes for the wine. This is why San Ge - no sent you to me to - night, Lo - ren - zo, list - en...

Fl.
Ob.
Cl.
Bsn.
Hrn.
Tr. C
Trb.
Timp.
Gasp.
Hpsich.
Vina
Lmzo
S. I
A. I
T. I
B. I
S. II
A. II
T. II
B. II
Vln. I&II
Va.
Vc.
Vb.

Da - ts a right! No thing. For a whole week no thing. No breeze. No rain - drops.

spoken naturally
I hear - a no thing

Fl.
Ob.
Cl.
Bsn.
Hrn.
Tr. C
Trb.
Timp.
Gls.
Hpsich.
Vina
Lmzo
S. I
A. I
T. I
B. I
S. II
A. II
T. II
B. II
Vn. I&II
Va.
Vc.
Vb.

No litt - le bird-ies. No no thing.

Ok - ey do - key I hear what - ta you say. One song to sweet - en the grapes.

(R)

248

2/4 ♩ = 126

Fl.

Ob. *mf*

Cl.

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Glsp. *mp*

Hpsich.

Vlna. *2/4*
Oh thank - a you Lo - ren - zo (kiss)

Lmzo.

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I&II *arco* *mf*

Va. *arco* *mf*

Vc. *arco* *mf*

Vb. *arco* *mf*

Musical score for page 274, featuring woodwinds, brass, percussion, strings, and vocalists. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hrn.), Trumpet (Tr. C), Trombone (Tbn.), Timpani (Timp.), Gluckharp (Gls.), Harpsichord (Hpsich.), Viola (Vlna), Cello (Vcllo), Double Bass (Vcllo), Violin I & II (Vln. I & II), Violin A I, Violin A II, Violin T I, Violin T II, Bass I, Bass II, and Viola/Vocals (Vln. & H.). The score includes dynamic markings such as *mf* and *f*.

Fl.

Ob. *mf* *f*

Cl.

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Glp. *p*

Hpsich.

Vln. *mf* *f* *ppp*

Va.

Vc. *f*

Vb. *f* *arco* *ppp*

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

301

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Trb.

Timp.

Snare
Clare
Vibraphone
Bass Drum

Gls.

Triangle
Cymb
Vibraphone
Bass Drum

Hpsich

Vlna

Lmzo

spoken naturally

One coin to sweeten the grapes. Uhm... You a pret-ty smart guy San Ge-no A lit-tle mu-sic and ev-ery-bo-dy's hap-py It's a mi ra cle

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I&II

Va.

Vc.

Vb.

T

310

♩ = 132

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hrn. *p* *mp*

Tr. C.

Tbn.

Timp.

Glp.

Hpsich.

Vln. I

Vln. II

Vc.

Vb.

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I & II

Va. *pizz.* *p* *mp*

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

Vb. *pizz.* *p* *mp*

325

Musical score for orchestra and vocal soloist, measures 325-334. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hrn.), Trumpet (Tr. C), Trombone (Tbn.), Timpani (Timp.), Gluckharp (Glsp.), Harpsichord (Hpsich.), Viola (Vlna), Cello (Lmzo), and vocal soloist (S. I, A. I, T. I, B. I, S. II, A. II, T. II, B. II). The vocal soloist part includes the lyrics: "One coin one song One coin one song". The score features various dynamics such as *p*, *mp*, and *f*, and includes performance markings like accents and slurs.

352

FL. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hrn.

Tr. C

Tbn.

Timp.

Glsp.

Hpsich.

Vlna.

Lmzo. *mp*
 mu - sic can ev - en grow grapes. Yet on a night like this, with the moon and the stars a - bove, on a love - ly

S. I
 A. I *shout*
 It's a mi - ra - cle!

T. I
 It's a mi - ra - cle! and the trees

B. I
 It's a mi - ra - cle! and the trees

S. II
 A. II *shout*
 It's a mi - ra - cle!

T. II
 It's a mi - ra - cle! and the trees

B. II
 It's a mi - ra - cle! and the trees

Vln. I & II *arco mp*

Va. *mp* *pizz.* *mf*

Vc. *mp*

Vb. *mp*

365

rit. ----- ♩ = 112

FL. *f* *mp* *p sub.*

Ob. *f* *mp* *p sub.*

Cl. *f* *mp* *p sub.*

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

Hrn.

Tr. C

Tbn.

Timp.

Gls.

Hpsich.

Vln.

Lmzo
 night like this _____ my thoughts still turn to love _____ If love was a fire then I would

S. I
 A. I

T. I
 8
f *mp* *p sub.*
 Ou la la, ou la la, oh la la love _____

B. I

S. II
 A. II

T. II
 8
f *mp* *p sub.*
 Ou la la, ou la la, oh la la love _____

B. II

Vln. I & II *f* *mp* *p sub.* *pizz.*

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

Vc. *f* *mp*

Vb. *f* *mp* *p sub.*

378

Fl. *pp*

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Trb.

Timp.

Glsp.

Hpsich.

Vlna.

Lmzo *pp*
keep it burn-ing in my heart all day. Be-cause love is a light in the dark and I'm wait-ing for some-one to show me the way.

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I&II

Va. *arco* *pizz* *arco* *pp*

Vc.

Vb. *pp*

Scene 3, Biscotti

The musical score is arranged in a standard orchestral format. It begins with a 4/4 time signature and a tempo marking of quarter note = 96. The key signature has two sharps (F# and C#). The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet C, T. Trombone, Timpani, Glockenspiel, Harpsichord, Biscotti, Lorenzo, Soprano I/Alto I, Tenor I, Bass I, Soprano II/Alto II, Tenor II, Bass II, Violin I&II, Viola, Cello, and Bass. The woodwinds and strings play a rhythmic pattern of eighth notes. The Biscotti part has a 4/4 section followed by a 3/4 section with a tempo marking of quarter note = 60 and a dynamic marking of *mp*. The vocal parts (Lorenzo and the vocal quartet) are currently silent. The score concludes with a final note in the Biscotti part.

7

4/4

3/4

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Glsp.

Hpsich.

Bisc.

Lmzo.

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

con sord.
p

f *mp* *p*

ren - zo Lo - ren - zo Lo - ren - zo Play a song Lo - ren - zo Turn the hur - dy gur - dy Turn it round and round

A

13

♩ = 120

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Glsp.

Hpsich.

Bisc.

Lmzo

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

mp

mp

One coin

One coin one song

B

19

6/8 ♩ = 60

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Glsp.

Hpsich.

Bisc.

Lmzo.

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

mf

mf

mp

div.
pizz.

mp
pizz.

pizz.

one song

Out of the vill - age a voice comes a call - ing and

Fl.
Ob.
Cl.
Bsn.
Hrn.
Tr. C
Trb.
Timp.
Gls.
Hpsich.
Bisc.
Lmzo
S. I
A. I
T. I
B. I
S. II
A. II
T. II
B. II
Vln. I & II
Va.
Vc.
Vb.

mp Ah Ah Ah *mf*

i must see to whom it be - longs I sing of the cak - er, ex - al - ted bread - mak - er the bak - er Bi - scot - ti in search of a song

mp Ah Ah *mf*

mf Ah Ah *mf*

arco *pizz.* *mp* *arco* *mf*

pizz. *arco* *mf* *pizz.* *arco* *mf*

arco *mf* *pizz.* *arco* *mf*

31

FL. - Flute

Ob. - Oboe

Cl. - Clarinet

Bsn. - Bassoon

Hrn. - Horn *mp*

Tr. C. - Trumpet C

Tbn. - Trombone *mp*

Timp. - Timpani

Glsp. - Gong

Hpsich. - Harpsichord

Bisc. - Bass Drum *f*

Lmzo. - Muffled Tom *f*

S. I. A. I. - Soprano I *f* Ah *mf*

T. I. - Tenor I *f* Ah *mf*

B. I. - Bass I

S. II. A. II. - Soprano II *f* Ah *mf*

T. II. - Tenor II *f* Ah *mf*

B. II. - Bass II

Vln. I & II - Violins *unis.* *f* *mf*

Va. - Viola *f* *mf*

Vc. - Violoncello *f* *mf*

Vb. - Double Bass

Bi - sco - tti, The

3/4

37

4/4

3/4

4/4

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Trb.

Timp.

Glsp.

Hpsich.

Bisc.

Lmzo.

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

The bread dough ri-seshigh Lo-ren-zo. to-night I bake the bread in si-

Mich-ael-an-ge-lo of pa-ster-y. Bi-sco-tti, what is your plea-sure to-night?

D

43 $\frac{4}{4}$

$\frac{6}{8}$ rit.

$\bullet = 60$

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Glsp.

Hpsich.

Bisc.

Lmzo.

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

lence Fill my ba - kery with your Ah

mp

Out of the vill - age Bi - scot - ti comes walk - ing no tarts, no ca - noll - i, no jel - ly rolls. Now,

rit. p

mp

div. pizz. arco

mp piz. mf

pizz. arco

mp mf

poco rit.

E

♩ = 56

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Glsp.

Hpsich. *poco rit.*

Bisc.

Lmzo *poco rit.* *mf*
 I have just seen a big prob - lem with Vi - na. This man needs a - mi - ra - cle and it rea - lly shows. Be - cause on a night like this mix - ing

S. I *mf*
 A. I a night like this

T. I

B. I

S. II *mf*
 A. II a night like this

T. II

B. II

Vln. I & II *pizz.* *arco* *poco rit.*

Va. *pizz.* *arco* *poco rit.*

Vc. *pizz.* *arco* *poco rit.* *mf*

Vb. *pizz.* *arco* *poco rit.* *mf*

rit.

Fl. *rit.* *f*

Ob. *rit.* *f*

Cl. *rit.* *f*

Bsn. *rit.* *f*

Hrn. *rit.* *mp* *f*

Tr. C *rit.* *mp* *f*

Tbn. *rit.* *mp* *f*

Timp.

Glsp.

Hpsich. *rit.*

Bisc.

Lmzo *rit.* *f*
 flo - ur and eggs in a bowl on a love - ly night like this you kneed mus - ic to sweet - en the dough

S. I *rit.* *f*
 A. I a bowl like this you kneed mus - ic to sweet - en the dough

T. I

B. I

S. II *rit.* *f*
 A. II a bowl like this you kneed mus - ic to sweet - en the dough

T. II

B. II

Vln. I & II *rit.* *f*

Va. *rit.* *f*

Vc. *rit.* *f*

Vb. *rit.* *f*

F

61

$\frac{4}{4}$ ♩ = 120

$\frac{6}{4}$

$\frac{4}{4}$

FL. *ff* *mf*

Ob. *ff* *mf*

Cl. *ff* *mf*

Bsn. *ff* *mf*

Hrn. *ff* *mf*

Tr. C *ff* *mf*

Tbn. *ff* *mf*

Timp. *ff* *mf*

Glsp. *mf*

Hpsich.

Bisc. *ff* $\frac{4}{4}$ *spoken naturally* $\frac{6}{4}$ $\frac{4}{4}$
 No! No! You some kind - a cra - zy? How can you sweet - en dough

Lmzo *mf*
 No?

S. I
 A. I *ff*

T. I *ff*
 No!

B. I *ff*
 No!

S. II
 A. II *ff*

T. II *ff*
 No!

B. II *ff*
 No!

Vln. I & II *ff* *mf*

Va. *ff* *mf*

Vc. *ff* *mf*

Vb. *ff* *mf*

67

6/4

4/4

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Tbn.

Timp.

Glsp.

Hpsich.

Bisc.

Lmzo.

S. I.
A. I.

T. I.

B. I.

S. II.
A. II.

T. II.

B. II.

Vln. I & II.

Va.

Vc.

Vb.

with a mus - ic... Hey, wait a min - ute Have you been a talk - in to li - ttle Vi - na late - ly?

I just

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Tbn.

Timp.

Glsp.

Hpsich.

Bisc.

Lmzo.

S. I.
A. I.

T. I.

B. I.

S. II.
A. II.

T. II.

B. II.

Vln. I & II.

Va.

Vc.

Vb.

you know she's been out in the sun too long. She does seem a lit - tle

swee - tened her grapes with a song She does seem a lit - tle

and the wind, and the cold, and the rain.

and the wind, and the cold, and the rain.

and the wind, and the cold, and the rain.

and the wind, and the cold, and the rain.

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Tbn.

Timp.

Glsp.

Hpsich.

Bisc.

Lmzo.

S. I.
A. I.

T. I.

B. I.

S. II.
A. II.

T. II.

B. II.

Vln. I & II.

Va.

Vc.

Vb.

strange. Lo - ren - zo

strange. Bi - scot - ti!

so what do you want me to do?

f

f *falsetto* *p*

spoken naturally

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Tbn.

Timp.

Drum Set

Glsp.

Hpsich.

Bisc.

Lmzo.

S. I.
A. I.

T. I.

B. I.

S. II.
A. II.

T. II.

B. II.

Vln. I & II.

Va.

Vc.

Vb.

Play that song Lo - ren - zo turn the hur - dy gur - dy Be - cause that mu - sic, It makes you cry?

spoken naturally

Why?

G

91

$\frac{3}{4}$ ♩ = 138

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Glspl.

Hpsich.

Bsn.

Lmzo

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

cry.

It makes you cry?

pizz.

mp

arco

mp

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Glsp.

Hpsich.

Bisc.

Lmzo

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

sim - ple man. You want me to play a live - ly jig, be - cause it makes you

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Tbn.

Timp.

Glsp.

Hpsich.

Bisc.

Lmzo.

S. I.
A. I.

T. I.

B. I.

S. II.
A. II.

T. II.

B. II.

Vln. I & II.

Va.

Vc.

Vb.

mp

mp

mp

Lo - ren - zo you don't un - der - stand

sad? yes I do, yes I

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Gls.

Hpsich.

Bsn.

Lmzo

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

mf
No you don't un - der - stand.

mf
do yes I do You've had your head in the ov - en too long

with the pump - er - ni - ckel and the

with the pump - er - ni - ckel and the

with the pump - er - ni - ckel and the

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Glsp.

Hpsich.

Bisc.

Lmzo.

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

mf

f

f

f

f

ff

Lo - ren - zo!

I think it's eff - ect - ed his brains.

whole grain

whole grain

whole grain

f

f

4/4

136 $\frac{4}{4}$

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Trb.

Timp.

Glsp.

Hpsich.

Bisc.

Lmzo.

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

$\frac{4}{4}$ as fast as possible

You might know a lot a - bout love and mus - ic and ge - o - gra - phy and grow - ing grapes, but you know ab - so - lut - ly no - thing a - bout the

138

3/4

4/4

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Trb.

Timp.

Glsp.

Hpsich.

Bisc.

Lmzo.

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

hi-stor-y and the tra-di-tions of my fa-mil-y, so why don't you lis-ten aaaaaah, while I sing this love-ly re-frain.

spoken naturally
Like I got-ta choice?

Musical score for orchestra and voices, measures 144-148. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hrn.), Trumpet C (Tr. C), Trombone (Tbn.), Timpani (Timp.), Gluckspfeife (Glsp.), Harpsichord (Hpsich.), Bassoon (Bisc.), Cello/Double Bass (Lmzo), Soprano I (S. I), Alto I (A. I), Tenor I (T. I), Bass I (B. I), Soprano II (S. II), Alto II (A. II), Tenor II (T. II), Bass II (B. II), Violin I & II (Vln. I&II), Viola (Va.), Violoncello (Vc.), and Double Bass (Vb.). The score is in 4/4 time with a tempo of quarter note = 96. The key signature has two sharps (F# and C#). The dynamic marking *f* (forte) is present throughout. The woodwinds and strings play rhythmic patterns, while the vocalists have rests. The timpani and gluckspfeife have specific rhythmic patterns. The harpsichord and bassoon parts are also visible.

151

6

♩ = 46

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Tbn.

Timp.

Glsp.

Hpsich.

Bisc.

Lmzo.

S. I.
A. I.

T. I.

B. I.

S. II.
A. II.

T. II.

B. II.

Vln. I & II.

Va.

Vc.

Vb.

f
I am the Bak - er Bi - sco - ti

159

♩ = 56

8/8 4/4

FL. *mp*

Ob. *mp*

Cl.

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Gls.

Hpsich.

Bisc. *f*

From the no - ble house of Bi - sco-tti

VINA

Lmzo *mp*

He is the Ba - ker Bi - sco - ti

S. I

A. I

T. I *mp*

This is true his fa-mil-y tree

B. I *mp*

This is true his fa-mil-y tree

S. II

A. II

T. II *mp*

be-cause we knew his fa-mil-y tree

B. II *mp*

be-cause we knew his fa-mil-y tree

Vln. I & II *pizz. mp*

Va. *pizz. mp*

Vc. *pizz. mp*

Vb.

L

♩ = 96

169

4/4

5/4

4/4

5/4

4/4

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Trb.

Timp.

Snare
Cymb.
Tom-Toms
Bass Drum

Glsp.

Triangle
Cymb.
Woodblock
Bass Drum

Hpsich.

Bisc.

4/4 freely pp 5/4 4/4 p 5/4 4/4

My fa - ther was the Bak - er Bi - sco - ti My fa - ther's fa - ther was the Bak - er Bi - sco - ti

Lmzo

S. I
A. I

hum...

pp p

T. I

hum...

pp p

B. I

hum...

S. II
A. II

hum...

pp p

T. II

hum...

pp p

B. II

hum...

Vln. I & II

Va.

Vc.

Vb.

173

4/4

5/4

4/4

6/4

4/4

Fl.
Ob.
Cl.
Bsn.

Hrn.
Tr. C
Trb.

Timp.
Snare
Cymb.
Toms
Bass Drum

Glsp.
Triangle
Cymb.
Maracas
Shaker
Bass Drum

Hpsich.

Bisc.
4/4 mp 5/4 4/4 mf 6/4 4/4

My fa - ther's fa - ther's fa - ther was the Bak - er Bi - sco - tti My fa - ther's fa - ther's fa - ther's fa - ther was the Bak - er Bi - sco - tti

Lmzo

S. I
A. I
T. I
B. I

mp *mf*

S. II
A. II
T. II
B. II

mp *mf*

Vln. I & II
Va.
Vc.
Vb.

177

4/4

6/4

4/4

6/4

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Trb.

Timp.

Snare
Cymb.
Tom-Toms
Bass Drum

Glsp.

Triangle
Cymb.
Tom-Toms
Bass Drum

Hpsich.

Bisc.

4/4 *f* 6/4 4/4 6/4

But, my fa - ther's fa - ther's fa - ther's fa - ther's mo - ther's hus - band was a hand - some lad named Sco - tie The fa - mous

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

181 $\frac{6}{4}$

$\frac{4}{4}$

(M)

$\bullet = 96$

Fl. *f*

Ob. *f*

Cl.

Bsn. *f*

Hrn.

Tr. C *f*

Trb. *f*

Timp. *f*

Snare Drum

Cymbal

Tom-Toms

Bass Drum

Glsp.

Triangle

Chimes

Castanets

Steel Drums

Hpsich.

Bisc. $\frac{6}{4}$ *p* $\frac{4}{4}$

Scot-tish no-ble-man who found-ed the Ro-yal Ac-ad-e-my of Cu-lin-a-ry Arts in Ed-in-bor-ough

Lmzo

S. I *p*

A. I *p*

T. I *p*

B. I *p*

S. II *p*

A. II *p*

T. II *p*

B. II *p*

Vln. I & II *f* *arco*

Va. *f* *arco*

Vc. *f* *arco*

Vb. *f* *arco*

186

♩ = 116
2/4

4/4

Fl.
Ob.
Cl.
Bsn.

Hrn.
Tr. C
Tbn.

Timp.
Bdrum
Cym.
Mtr.
Snare
Tom-Toms

Glsp.
Tangle
Chen
Mtr.
Snare
Tom-Toms

Hpsich.

Bisc.
Lmzo

2/4 4/4 mp rit. ♩ = 112

a no - bel man pro - per and prim in plead - ed kilts and a white a - pron from

S. I
A. I
T. I
B. I

rit. mf a - pron
a white li - nen a - pron mf

S. II
A. II
T. II
B. II

Vln. I & II
Va.
Vc.
Vb.

p p rit. rit.

193

♩ = 116

FL. *mp*

Ob.

Cl. *mp*

Bsn.

Hrn.

Tr. C

Trb.

Timp.

Glsp.

Hpsich.

Bisc.

Lyrics: yeast to waist his fame had spread like mar - ma - lade on but - terd bread cause scot - ty proved that men where a - ble to help wo - men set the ta - ble

Lmzo.

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I & II

Va. *arco mp*

Vc. *mp*

Vb. *mp*

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Trb.

Timp.

Glsp.

Hpsich.

Bisc.

Lmzo.

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

ba - king cook - ies de - co - rat - ing fan - cy cakes for ce - le - bra - ting birth - days wed - dings all oc - ca - tions e - ven ro - yal pro - cla - ma - tions

birth - days wed - dings all oc - ca - tions e - ven ro - yal pro - cla - ma - tions

fan - cy cakes for ce - le - bra - ting birth - days wed - dings all oc - ca - tions e - ven ro - yal pro - cla - ma - tions

FL
Ob.
Cl.
Bsn.
Hrn.
Tr. C
Trb.
Timp.
Gls.
Hpsich.
Bisc.
Lmzo.
S. I
A. I
T. I
B. I
S. II
A. II
T. II
B. II
Vln. I & II
Va.
Vc.
Vb.

THE QUEEN
spoken naturally
BISCOTTI

by the queen...
Not on - ly was the food de - lic - ious
Scot - ty ev - en did the di - shes
and the king...

ff

207

$\text{♩} = 112$

$\frac{4}{4} \text{♩} = 96$

⓪

$\frac{6}{8} \text{♩} = 144$

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Trb.

Timp.

Gls.

Hpsich.

Bisc. THE KING *spoken naturally* $\frac{4}{4}$ BISCOTTI *fff* $\frac{6}{8}$

Not on - ly was the food ap - peal - ing put men in touch with their feel - ings of Scot - land

Lmzo.

S. I. *fff* of Scot - land

A. I.

T. I. *fff* of Scot - land

B. I. *fff* of Scot - land

S. II. *fff* of Scot - land

A. II.

T. II. *fff* of Scot - land

B. II. *fff* of Scot - land

Vln. I & II *fff* *pizz.* *f*

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

Vc. *fff* *pizz.* *f*

Vb. *fff* *pizz.* *f*

P

214

4/4 ♩ = 112

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Tbn.

Timp.

Snare
Clarin.
Bass Drum
Hi Hat

Gls.

Triangle
Cymb.
Vibraphone
Steel Drum

Hpsich.

Bisc.

Lmzo.

S. I.
A. I.

T. I.

B. I.

S. II.
A. II.

T. II.

B. II.

Vln. I & II

Va.

Vc.

Vb.

shout

Hey!

Hey!

Hey!

Hey!

Hey!

Hey!

Hey!

Hey!

Yes Scot-tie was a bus-y lad with all the du-ties that he had,

mp

rit.

arco

p

arco

p

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Tbn.

Timp.

Gls.

Hpsich.

Bisc.
with a smile like Mo - na - Li - sa face as pret - ty as a piz - za and a pre - dom - in - ant sneez - er big - ger than Ju - li - a Cae - sar Hey!

Lmzo
Hey!

S. I
A. I
with a smile like Mo na Li - sa and a pre - dom - in - ant sneez - er big - ger than Ju - li - a Cae - sar Hey!

T. I
face as pret - ty as a piz - za and a pre - dom - in - ant sneez - er big - ger than Ju - li - a Cae - sar Hey!

B. I
Hey!

S. II
A. II
with a smile like Mo - na Li - sa and a pre - dom - in - ant sneez - er big - ger than Ju - li - a Cae - sar Hey!

T. II
face as pret - ty as a piz - za and a pre - dom - in - ant sneez - er big - ger than Ju - li - a Cae - sar Hey!

B. II
Hey!

Vln. I & II

Va.

Vc.

Vb.

Q

233 $\frac{4}{4}$

$\frac{4}{4}$ ♩ = 96

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Tbn.

Timp.

Glsp.

Hpsich.

Bisc.

Lmzo.

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

spoken naturally

p

And

Aye do!

Did I men-tion he mar-ried an It - al - ian girl?

Et tu Scot - ty?

Et tu Scot - ty?

Et tu Scot - ty?

Et tu Scot - ty?

Et tu Scot - ty?

Et tu Scot - ty?

Et tu Scot - ty?

238

rit.

$\bullet = 96$
 $\frac{6}{4}$

$\frac{4}{4}$

rit.

The musical score is arranged in systems for various instruments and vocal soloists. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hrn.), Trumpet (Tr. C), Trombone (Tbn.), Timpani (Timp.), Gong (Glp.), Harpsichord (Hpsich.), Bass Drum (Bisc.), and Cymbals (Lmzo). The vocal soloists are Soprano I (S. I), Alto I (A. I), Tenor I (T. I), Bass I (B. I), Soprano II (S. II), Alto II (A. II), Tenor II (T. II), and Bass II (B. II). The score features a key signature of one sharp (F#) and a time signature change from 6/4 to 4/4. The tempo is marked as *rit.* (ritardando). The tempo indicator shows a quarter note equals 96 beats per minute. The lyrics for the vocal soloists are: "now the rest is his - tor - y" and "The ta - le of a man and a wo - men in per - suit of a dream".

250 $\frac{4}{4}$

(R)

$\bullet = 144$

$\frac{3}{4}$

$\frac{6}{8}$

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Tbn.

Timp.

Gls.

Hpsich.

Bsn.

Lmzo.

S. I.

A. I.

T. I.

B. I.

S. II.

A. II.

T. II.

B. II.

Vln. I & II.

Va.

Vc.

Vb.

Scot - tish It - al - ian

Scot - tish It - al - ian ba - ker - y

mf

f

pizz.

Fl.
Ob.
Cl.
Bsn.
Hrn.
Tr. C
Tbn.
Timp.
Gls.
Hpsich.
Bisc.
Lmzo.
S. I
A. I
T. I
B. I
S. II
A. II
T. II
B. II
Vln. I & II
Va.
Vc.
Vb.

shout
Hey!
Hey!
Hey!
Hey!
Hey!
Hey!
arco

265

Musical score for orchestra and voices, measures 265-271. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hrn.), Trumpet (Tr. C), Trombone (Tbn.), Timpani (Timp.), Gluckspfeife (Glsp.), Harpsichord (Hpsich.), Bassoon (Bisc.), Trombone (Lmzo), Soprano I (S. I.), Alto I (A. I.), Tenor I (T. I.), Bass I (B. I.), Soprano II (S. II.), Alto II (A. II.), Tenor II (T. II.), Bass II (B. II.), Violin I (Vln. I & II), Viola (Va.), Violoncello (Vc.), and Double Bass (Vb.). The score features various dynamics such as *mp*, *mf*, *p*, and *arco*. The key signature is one sharp (F#) and the time signature is 4/4.

274

FL. *f* *ff* *mp*

Ob. *mp*

Cl. *f* *ff* *mp*

Bsn. *f* *ff* *mp*

Hrn. *f* *ff* *mp*

Tr. C

Trb. *mp*

Timp. *f* *ff* *mp*

Glsp. *f* *ff*

Hpsich.

Bisc.

Lmzo.

S. I
A. I *mp*
Its not so bad brown loaf - ers and

T. I *mp*
An It - al - ian in plaid brown loaf - ers and

B. I *mp*
An It - al - ian in plaid brown loaf - ers and

S. II *mp*
Wear - ing a skirt

T. II *mp*
with a ga - ber - dine shirt

B. II *mp*
with a ga - ber - dine shirt

Vln. I & II *mp*

Va. *mp* *pizz.*

Vc. *f* *ff* *mp* *pizz.*

Vb. *f* *ff* *mp* *pizz.*

FL. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hrn. *f* *ff*

Tr. C. *ff*

Tbn. *f* *ff*

Timp. *mp* *mf* *f* *ff*

Glp. *f* *ff*

Hpsich.

Bisc. *f* *ff* 4/4

socks to his knees all the tas - sels and wool make me sneeze ah - choo

Lmzo.

S. I. *f* *ff* Ah *p*

A. I. socks to his knees all the tas - sels and wool make me sneeze ah - choo

T. I. socks to his knees all the tas - sels and wool make me sneeze ah - choo

B. I. socks to his knees all the tas - sels and wool make me sneeze ah - choo

S. II. *f* *ff* Ah *p*

A. II. all the tas - sels and wool make me sneeze ah - choo

T. II. all the tas - sels and wool make me sneeze ah - choo

B. II. all the tas - sels and wool make me sneeze ah - choo

Vln. I & II *f* *ff* arco

Va. *f* *ff* arco

Vc. *f* *ff* arco

Vb. *f* *ff* arco

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Glsp.

Hpsich.

Bisc.

Lmzo.

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

choo Ah - choo Ah - choo Ah - choo

Ah - choo Ah - choo Ah - choo

Ah - choo Ah - choo Ah - choo

choo Ah - choo Ah - choo

Ah - choo Ah - choo Ah - choo

Ah - choo Ah - choo Ah - choo

298

$\bullet = 144$

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Glsp.

Hpsich.

Bisc.

Lmzo.

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

mf

Ah - choo

mf

Ah - choo

Ah - choo

mf

Ah - choo

Ah - choo

mf

Ah - choo

pizz.

mf

pizz.

mf

pizz.

mf

304

Fl.
Ob.
Cl.
Bsn.
Hrn.
Tr. C
Trb.
Timp.
Gls.
Hpsich.
Bisc.
Lmzo
S. I
A. I
T. I
B. I
S. II
A. II
T. II
B. II
Vln. I & II
Va.
Vc.
Vb.

choo Ah - choo

VINA LORENZO

Ah - choo Ah - choo Ah -

Ah - choo Ah - choo Ah - choo Ah - choo

Ah - choo Ah - choo Ah - choo Ah - choo

div.

pizz.

322

Musical score for orchestra and choir, measures 322-326. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hrn.), Trumpet (Tr. C), Trombone (Trb.), Timpani (Timp.), Gluckharp (Glsp.), Harpsichord (Hpsich.), Bassoon (Bisc.), Trombone (Lmzo), Soprano I (S. I), Alto I (A. I), Tenor I (T. I), Bass I (B. I), Soprano II (S. II), Alto II (A. II), Tenor II (T. II), Bass II (B. II), Violin I & II (Vln. I & II), Viola (Va.), Violoncello (Vc.), and Double Bass (Vb.).

The score is in 4/4 time with a key signature of one sharp (F#). The woodwinds and strings play a rhythmic accompaniment. The choir parts (Bisc., Lmzo, S. I, A. I, T. I, B. I, S. II, A. II, T. II, B. II) sing the vocal line with lyrics: "Ah - choo Ah - choo Ah - choo Ah - choo Ah - choo Ah - choo".

Gluckharp (Glsp.) part includes the instruction: *soft mallet*.

328

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hrn. *ff*

Tr. C *ff*

Tbn. *ff*

Timp. *ff*

Gls. *ff*

Hpsich. *ff*

Bisc. *ff*
Ah - choo choo Ah - choo Ah -

Lmzo *ff*
Ah - choo Ah - choo Ah -

S. I *ff*
Ah - choo Ah - choo Ah -

A. I *ff*
Ah - choo Ah - choo Ah -

T. I *ff*
Ah - choo Ah - choo Ah -

B. I *ff*
Ah - choo Ah - choo Ah -

S. II *ff*
Ah - choo Ah - choo Ah -

A. II *ff*
Ah - choo Ah - choo Ah -

T. II *ff*
Ah - choo Ah - choo Ah -

B. II *ff*
Ah - choo Ah - choo Ah -

Vln. I & II *ff* *unis. arco*

Va. *ff* *arco*

Vc. *ff* *arco*

Vb. *ff* *arco*

Fl.
 Ob.
 Cl.
 Bsn.
 Hrn.
 Tr. C.
 Tbn.
 Timp.
 Glsp.
 Hpsich.
 Bisc.
 Lmzo.
 S. I.
 A. I.
 T. I.
 B. I.
 S. II.
 A. II.
 T. II.
 B. II.
 Vln. I & II.
 Va.
 Vc.
 Vb.

choo
 Ah - choo
 choo
 choo
 Ah - choo
 Ah - choo
 choo
 choo
 Ah - choo
 Ah - choo
 choo
 choo
 Ah - choo
 Ah - choo

V

349

♩ = 120

FL

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Glsp.

Hpsich.

Bisc.

Lmzo.

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

spoken naturally

Don - na you see Lo - ren - zo? That song you played for li - ttle Vi - na was the Roy - al Jig of Bis - cot - ti

Fl.
Ob.
Cl.
Bsn.
Hrn.
Tr. C
Tbn.
Timp.
Gls.
Hpsich.
Bisc.
Lmzo.
S. I
A. I
T. I
B. I
S. II
A. II
T. II
B. II
Vln. I & II
Va.
Vc.
Vb.

Tha - tsa why she makes a me cry. The mu - sic she re - minds me of my Fa - ther's Fa - thers Fa - thers...

spoken naturally
O - K O - K I get the i - de - a. One coin, one sen - ti - men - tal jig.

W

364

2/4

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Tbn.

Timp.

Glsp.

Hpsich.

Bisc.

Lmzo.

S. I.
A. I.

T. I.

B. I.

S. II.
A. II.

T. II.

B. II.

Vln. I & II.

Va.

Vc.

Vb.

lion's roar

mf

f

mf

f

Oh, thank - a you Lo - ren - zo. (kiss Lorenzo)

2/4

373

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hrn.

Tr. C

Tbn.

Timp.

Glsp.

Hpsich.

Bisc.

Lmzo.

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I & II *arco*
mf

Va.

Vc.

Vb.

382

4/4

3/4

FL. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hrn. *f*

Tr. C. *mf* *f*

Trb. *f*

Timp. *soft mallet* *f*

Gls. *f*

Hpsich.

Bisc. *4/4* *3/4*

Lmzo

S. I. A. I.

T. I.

B. I.

S. II. A. II.

T. II.

B. II.

Vln. I & II *mf* *f* *ppp*

Va. *f*

Vc. *f*

Vb. *arco* *ppp*

The roy - al gig of Bi - scot - ti?

391

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Trb.

Timp.

Glsp.

Hpsich.

Bisc.

Lmzo

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

Flips the coin and puts
it in his pocket.

uhm... First a mir - a - cle in the vine - yard, then a no - ble - man bak - er? Looks like it is gon - na be one of those nights.

395

♩ = 132

Musical score for orchestra and voices, measures 395-400. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hrn.), Trumpet (Tr. C), Trombone (Tbn.), Timpani (Timp.), Glasp., Harpsichord (Hpsich.), Bassoon (Bisc.), Trombone (Lmzo), Soprano I (S. I), Alto I (A. I), Tenor I (T. I), Bass I (B. I), Soprano II (S. II), Alto II (A. II), Tenor II (T. II), Bass II (B. II), Violin I & II (Vln. I & II), Viola (Va.), Violoncello (Vc.), and Double Bass (Vb.). The score is in 4/4 time with a key signature of one sharp (F#). The dynamic markings are *f* and *ff*. The Harpsichord part features a prominent melodic line in the right hand, while the left hand provides harmonic support. The strings play a steady accompaniment, and the woodwinds and brass provide harmonic texture. The vocal parts are mostly silent, with some notes appearing in the Soprano I and Tenor I parts.

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Trb.

Timp.

Gtrp.

Hpsich.

Lrnczo.

S. I.
A. I.

T. I.

B. I.

S. II.
A. II.

T. II.

B. II.

Vln. I&II

Va.

Vc.

Vb.

song One coin one song

Detailed description: This is a page of a musical score, page 7. It features a variety of instruments and vocal parts. The woodwinds include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hrn.), Trumpet in C (Tr. C.), and Trombone (Trb.). The percussion section includes Timpani (Timp.), Gong (Gtrp.), and Harpsichord (Hpsich.). The string section consists of Cello (Lrnczo.), Violin I and II (Vln. I&II), Viola (Va.), Violoncello (Vc.), and Double Bass (Vb.). There are also vocal parts for Soprano I (S. I.), Alto I (A. I.), Tenor I (T. I.), Bass I (B. I.), Soprano II (S. II.), Alto II (A. II.), Tenor II (T. II.), and Bass II (B. II.). The vocal parts have lyrics: "song One coin one song". The Cl. part has a melodic line starting in the second measure. The Va., Vc., and Vb. parts have a rhythmic accompaniment. The rest of the instruments are mostly silent or have rests.

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Trb.

Timp.

Glsp.

Hpsich.

Lrno

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I&II

Va.

Vc.

Vb.

Hey, se - nor don't I know you? Se - nor... Li - ra! Come hear the sound of the hur - dy

lung

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Trb.

Timp.

Glsp.

Hpsich.

Lrno

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I&II

Va.

Vc.

Vb.

sweat or a song for dan - cing just roll one coin my

Detailed description: This is a page of a musical score, page 25. It features a variety of instruments and vocal parts. The woodwinds include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hrn.), Trumpet in C (Tr. C.), and Trombone (Trb.). The percussion section includes Timpani (Timp.), Gong (Glsp.), and Harpsichord (Hpsich.). The string section consists of Violin I & II (Vln. I&II), Viola (Va.), Violoncello (Vc.), and Double Bass (Vb.). There are also vocal parts for Soprano I (S. I), Alto I (A. I), Tenor I (T. I), Bass I (B. I), Soprano II (S. II), Alto II (A. II), Tenor II (T. II), and Bass II (B. II). The lyrics for the vocal parts are: "sweat or a song for dan - cing just roll one coin my". The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is arranged in a standard orchestral format with staves for each instrument and vocal part.

B

30

Fl. *mf*

Ob. *mf*

Cl. *mp* *mf*

Bsn. *mf*

Hrn.

Tr. C

Trb.

Timp.

Gdsp.

Hpsich.

Lmzo *mf*
way Be - cause on a night like this af - ter work - ing in your

S. I
A. I

T. I

B. I

S. II
A. II

T. II

B. II

Vln. I&II

Va. *pizz.* *mf*

Vc. *arco(c)*

Vb. *arco(c)*

Fl.
Ob.
Cl.
Bsn.
Hrn.
Tr. C
Trb.
Timp.
Gls.
Hpsich.
Lmzo.
S. I
A. I
T. I
B. I
S. II
A. II
T. II
B. II
Vln. I&II
Va.
Vc.
Vb.

bank all day on a love - ly night like this

one for you and two for me

one for you and two for me

one for you and two for me

