

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Trb.

Timp.

Glsp.

Hpsich.

Lrmo.

S. I.  
A. I.

T. I.

B. I.

S. II.  
A. II.

T. II.

B. II.

Vln. I&II

Va.

Vc.

Vb.

coin Sen - or Li - ra would hold it clenched in - side his fist

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.

But love is a gift that is meant to be giv - en May - be

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Trb.

Timp.

Glsp.

Hpsich.

Lrnoz

S. I  
A. I

T. I

B. I

S. II  
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

some - day he'll loos - en his grip

75

D

♩ = 96

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Trb.

Timp.

Glsp.

Hpsich.

Lnzo

S. I  
A. I

T. I

B. I

S. II  
A. II

T. II

B. II

Vln. I&II

Va.

Vc.

Vb.

He's been count - ing his mo - ney too long. I

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Trb.

Timp.

Glsp.

Hpsich.

Lmzo

Lorenzo: Ya know, the way I see it, a coin is round As soon as I get one, it slips through my fingers and rolls away. But to old timers, the Sen - or Li - ra a coin is that they are much easier to stack. I wish they would understand. I'd say Sen - or Li - ra

*mf*

S. I

A. I

T. I

B. I

S. II

A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

88

5/4

3/4

6/4

3/4

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Trb.

Timp.

Stick  
Clash  
Wood Block  
Bells  
Rim Shot

Glsp.

Triangle  
Clash  
Wood Block  
Bells  
Rim Shot

Hpsich

5/4

3/4

6/4

3/4

*like chant, with rubato*

Lrzo

you might know how to do what ev-er it is peo-ple do in-side a bank all day And ev-en though I don't know or want to know what it is peo-ple do in-side a bank

S. I

A. I

T. I

B. I

S. II

A. II

T. II

B. II

Vln. I&II

Va.

Vc.

Vb.

93

3/4

7/4

5/4

Fl.  
Ob.  
Cl.  
Bsn.

Hrn.  
Tr. C.  
Trb.

Timp.

Glsp.

Hpsich.

3/4

7/4

5/4

Lnzo

all day I do know that you know ab - so - lut - ly noth - ing a - bout love and bea - ty and pos - sibly ev - en ge - o - gra - phy

S. I  
A. I

T. I

B. I

S. II  
A. II

T. II

B. II

Vln. I&II

Va.

Vc.

Vb.

5/4

3/4

5/4

3/4

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Trb.

Timp.

Glsp.

Hpsich.

5/4

3/4

5/4

3/4

Lmzo.

ah

So I'm go - ing to play you a song a - ny way

S. I

A. I

T. I

B. I

S. II

A. II

T. II

B. II

Vln. I&II

Va.

Vc.

Vb.

*Solo, violin I*

*p*

Scene 5, Ah Beauty

4/4 ♩ = 104

6/4

4/4

Flute

Oboe

Clarinet

Bassoon

Horn

Trumpet C

T. Trombone

Timpani

Glockenspiel

Harpsichord

4/4

6/4

4/4

LORENZO *spoken naturally*

Its a love song and may - be it will o - pen your heart to love.

Soprano I

Alto I

Tenor I

Bass I

Soprano II

Alto II

Tenor II

Bass II

Violin I&II

Viola

Cello

Bass

7

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.

Ah beau - ty... I've been told

*solo*

Detailed description: This page of a musical score covers measures 7 through 10. It features a full orchestral arrangement with woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet C, Trombone), percussion (Tympani, Glorioso), keyboard (Harpichord), and strings (Violins I & II, Viola, Violoncello, Double Bass). The vocal parts include Soprano I, Alto I, Tenor I, Bass I, Soprano II, and Alto II. The harpichord and violin I & II parts have melodic lines starting in measure 7. The vocal line for Soprano I begins in measure 8 with the lyrics 'Ah beau - ty...' and continues through measure 10 with 'I've been told'. The score is written in a common time signature and includes various musical notations such as rests, notes, and dynamics.

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

is in the vin - yard, as it grows. The won - der and awe of nat - ure is re - vealed to li - ttle

25

Fl.  
Ob.  
Cl.  
Bsn.  
Hrn.  
Tr. C  
Tbn.  
Timp.  
Gls.  
Hpsich.  
Vi - na who la - bors in the fields with love. Ah beau - ty... in -

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

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

Vln. I&II  
Va.  
Vc.  
Vb.

*tutti*  
Oh... with love.

*tutti*  
Oh... with love.

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

deed is the tra - di - tion of fa - mi - ly. Life's les - son learned in a ba - ker -

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

y are passed on to Bi - scot - ti — who fol - lows that re - ci - pe with

*tutti*  
hum hum hum hum hum hum hum hum with

*tutti*  
hum hum hum hum hum hum hum hum with

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Tbn.

Timp.

Drum

Snare

Cymb.

Tom

Hi Hat

Glp.

Triangle

Chen

Woodblock

Steel Drum

Hpsich

love.

S. I  
A. I  
love. O - pen your heart to love

T. I  
O - pen your heart to love

B. I  
O - pen your heart to O - pen your heart to love

S. II  
A. II  
love. O - pen your heart to love

T. II  
O - pen your heart to love

B. II  
O - pen your heart to O - pen your heart to love

Vln. I&II

Va.

Vc.

Vb.

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

Small text annotations for woodwinds and percussion:  
- Flute: *Soft*, *Chorus*, *Woodwinds*, *Rehearsal*, *First*, *Second*  
- Clarinet: *Soft*, *Chorus*, *Woodwinds*, *Rehearsal*, *First*, *Second*  
- Bassoon: *Soft*, *Chorus*, *Woodwinds*, *Rehearsal*, *First*, *Second*  
- Trumpet: *Soft*, *Chorus*, *Woodwinds*, *Rehearsal*, *First*, *Second*  
- Trombone: *Soft*, *Chorus*, *Woodwinds*, *Rehearsal*, *First*, *Second*  
- Percussion: *Soft*, *Chorus*, *Woodwinds*, *Rehearsal*, *First*, *Second*

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Tbn.

Timp.

Snare  
Clarin.  
Vibraphone  
Bass Drum

Glp.

Triangle  
Cymb.  
Vibraphone  
Bass Drum

Hpsich.

Ah beau - ty... is this night a star - lit gar - den.

S. I  
A. I

T. I

B. I

S. II  
A. II

T. II

B. II

Vln. I&II

Va.

Vc.

Vb.

*pizz.*

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

of par - a - dise. And I don't know why — Sen - or Li - ra can't — see the beau - ty that su -

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Snare  
Cymb.  
Tom-Toms  
Bass Drum

Gls.

Triangle  
Cymb.  
Tom-Toms  
Bass Drum

Hpsich.

rounds us. — May - be some day he'll be - lieve. in love.

S. I  
A. I

ou la la. — ou la la ou la in love.

T. I

B. I

S. II  
A. II

ou la la. — ou la la ou la in love.

T. II

B. II

Vln. I&II

Va.

Vc.

Vb.

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Glsp.

Hpsich.

*mp*

*f*

*with soft mallet*

*mp*

3/4

*spoken*

Ah, this is a beau-ti-ful night. So clear. So qui-et. So ro-man-tic. (sigh) Look!

L: A falling star! Hey, datsa good luck. Because when you see a falling star it means that there is star dust in the air. And just maybe, fate will smile upon me tonight like it smiled on the great lovers Pepperoni and Ravioli.

S. I  
A. I

T. I

B. I

S. II  
A. II

T. II

B. II

Vln. I&II

Va.

Vc.

Vb.

*mp*

*mf*

G

105

3/4 ♩ = 96

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Glsp.

Hpsich.

3/4

*p*

The great lo - ver Pep - per - on - ni mel - ted Ra - vi - o - li's heart he climbed to the sky and gave her a star

S. I  
A. I

T. I

B. I

S. II  
A. II

T. II

B. II

Vln. I&II

Va.

Vc.

Vb.

*pp*

TIMPANI

*pp*

*pp*

119

4/4

3/4

4/4

3/4

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Trb.

Timp.

Snare  
Drum  
Tom-Toms  
Bass Drum

Glsp.

Triangle  
Cymbal  
Maracas  
Shaker  
Bass Drum

Hpsich

4/4

3/4

4/4

3/4

*a little slower, more free*

Then star - dust fell on Pep - per - on - ni

And star - dust fell on Ra - vi - o - li

S. I

A. I

T. I

B. I

S. II

A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

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

Now they are to - ge - ther \_\_\_\_\_ for - ev - er \_\_\_\_\_ and ev - er \_\_\_\_\_ and ev - er \_\_\_\_\_

4/4

3/4

4/4

♩ = 50

5/4

4/4

*rit.*

Fl. *p* *f* *mp*

Ob. *p* *f* *mp*

Cl. *pp* *f* *mp*

Bsn. *f* *mp*

Hrn. *f* *mp*

Tr. C. *f* *mp*

Tub. *f* *mp*

Timpani *pp* *f*

Snare Drum  
Cymbal  
Tom-Toms  
Bass Drum

Glockenspiel *f*

Triangle  
Cymbal  
Snare Drum  
Bass Drum

Harp

4/4

3/4

4/4

5/4

4/4

*rit.* *spoken naturally*

ne - ver to part. Now all I need is a girl

S. I *f* *mp*

A. I Ah

T. I Ah

B. I Ah

S. II *f* *mp*

A. II Ah

T. II Ah

B. II Ah

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

Va. *arco* *f* *mp*

Vc. *pp* *p* *f* *mp*

Vb. *pp* *pp* *pp* *p* *f* *mp*

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.

*mp*

*pizz.*

*arco*

*mf*

*mf*

*mf*

5/4

4/4

3/4

4/4

5/4

4/4

Fl.  
Ob.  
Cl.  
Bsn.

Hrn.  
Tr. C  
Tbn.

Timp.  
Snare  
Cymb.  
Tamtam  
Bass Drum

Glsp.  
Triangle  
Chest  
Vibraphone  
Steel Drums

Hpsich.

5/4

4/4

3/4

4/4

5/4

4/4

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

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

Vln. I & II  
Va.  
Vc.  
Vb.

167

5/4

4/4

6/4

4/4

3/4

4/4 = 144 lights off

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Tbn.

Timp.

Glsp.

Hpsich.

5/4

4/4

6/4

4/4

3/4

4/4

S. I.

A. I.

T. I.

B. I.

S. II.

A. II.

T. II.

B. II.

Vln. I&II

Va.

Vc.

Vb.

Musical score for page 176, featuring various instruments including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hrn.), Trumpet (Tr. C), Trombone (Tbn.), Timpani (Timp.), Glockenspiel (Gls.), Harpsichord (Hpsich.), and strings (S. I, A. I, T. I, B. I, S. II, A. II, T. II, B. II, Vln. I&II, Va., Vc., Vb.).

The score includes dynamic markings such as *p* (piano) and *mp* (mezzo-piano). The bassoon part has a *p* marking at measure 176. The timpani part has a *mp* marking at measure 176. The glockenspiel part has a *mp* marking at measure 176.

Musical score for page 186, featuring various instruments including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hrn.), Trumpet (Tr. C), Trombone (Tbn.), Timpani (Timp.), Percussion (Perc.), Glass (Glsp.), Harpsichord (Hpsich.), and strings (S. I, A. I, T. I, B. I, S. II, A. II, T. II, B. II, Vln. I&II, Va., Vc., Vb.). The score includes dynamic markings such as *mp* and *mf*.

lights on

rit.

Musical score for orchestra and strings, measures 191-200. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hrn.), Trumpet (Tr. C), Trombone (Tbn.), Timpani (Timp.), Glockenspiel (Gls.), Harpsichord (Hpsich.), Violin I (S. I), Violin II (S. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Vb.). The score features various dynamics such as *p* (piano) and *rit.* (ritardando). The woodwinds and strings play melodic lines, while the percussion and harpsichord provide rhythmic accompaniment. The string section includes a *pizz.* (pizzicato) marking. The overall texture is light and delicate.

202

♩ = 120  
lights dim to black

(M)

♩ = 96  
lights on

Musical score for page 202, measures 1-6. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hrn.), Trumpet (Tr. C), Trombone (Tbn.), Timpani (Timp.), Percussion (Perc.), Harpsichord (Hpsich.), and strings (S. I, A. I, T. I, B. I, S. II, A. II, T. II, B. II, Vln. I&II, Va., Vc., Vb.).

Measure 1: Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, and Percussion are marked *mp*. The Percussion part includes a snare drum pattern.

Measure 2: Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, and Percussion are marked *mp*.

Measure 3: Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, and Percussion are marked *mp*.

Measure 4: Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, and Percussion are marked *mp*.

Measure 5: Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, and Percussion are marked *mp*.

Measure 6: Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, and Percussion are marked *mp*. The Percussion part includes a snare drum pattern.

209

♩ = 60

6/4

lights dim to black

5/4

4/4

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.

*rit.*

*p*

*mf*

*arco*

*p*

*mf*

*arco*

*mf*

*arco*

*p*

*mf*

217

♩ = 50  
lights on

6/4      4/4      5/4      4/4

Fl. *mp* *p* *f*

Ob. *pp* *f*

Cl. *p* *mp* *p* *pp* *f*

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

Hrn. *p* *mp* *p* *pp* *ppp* *f*

Tr. C. *mp* *p* *pp* *f*

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

Timp. *mp* *mp* *pp* *pp* *f*

Glp. *pp* *ppp*

Hpsich.

6/4      4/4      5/4      4/4

S. I. *mp* *p*  
A. I. *mp* *p*  
T. I. *mp* *p*  
B. I. *mp* *p*

S. II. *mp* *p*  
A. II. *mp* *p*  
T. II. *mp* *p*  
B. II. *mp* *p*

Vln. I&II

Va.

Vc.

Vb.

*Intermission*

4/4      4/4 ♩ = 96      2/4

Flute

Oboe

Clarinet

Bassoon

Horn

Trumpet C

T. Trombone

Timpani

Glockenspiel

Harpischord

BELLA SPAGHETTI

4/4	BS: Oh Alfredo	Sexy	FA: Spaghetti
	Fetticinni	Passionately	My Bella
	Rigatoni	Giggling	Cataloni
	Tortolini	Oh	Peppericini
	Rigata	Laughing	Parmegeana
	Pepperoni	Boldly	Pizza
	Pizza?	Surprised	Si, Pizza
	No Pizza. Is Pepperoni E Ravioli		No Pepperoni E Ravioli,
			Pepperoni Pizza
	Pepperoni E Ravioli	Mad	Pizza
	Ravioli	Madder	Pepperoni Deep Dish Pizza
	RA-VI-O-LI	Even Madder	With Mushrooms and Anchovies
	GASP! (w/ full ensemble)	Maddest	

4/4 p → ff      2/4 mp      (Little Vina appears then leaves)

AHHHHH!

Ah ah ah ah ah ah ah Ah ah

Ah ah ah ah ah ah ah Ah ah

Soprano I

Alto I

Tenor I

Bass I

Soprano II

Alto II

Tenor II

Bass II

Violin I&II

Viola

Cello

Bass

Fl.  
Ob.  
Cl.  
Bsn.  
Hrn.  
Tr. C  
Tbn.  
Timp.  
Gls.  
Hpsich.

PROCHETTO

BELLA SPAGHETTI

(Biscotti appears then leaves)

ah ah ah. NAY!

ah ah ah.

FA: Wait one minute. Dis is between you and a me. So leave the horse out of it.

Ah ah ah ah ah ah ah. Ah ah ah ah ah ah ah ah ah ah

Ah ah ah ah ah ah ah. ah ah ah ah ah ah ah ah ah ah

S. I  
A. I  
T. I  
B. I  
S. II  
A. II  
T. II  
B. II  
Vln. I & II  
Va.  
Vc.  
Db.

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Snare  
Cymb.  
Tom-Toms  
Bass Drum

Glsp.

Triangle  
Cymb.  
Snare  
Bass Drum

Hpsich.

*Cresc.* *f* PROCHETTO

FA: Ok, dats it! This a town she's a no too big for the both of us.  
I'ma getting ona my horse and a ride. Come on Prochetto

(Spaghetti turns her back to Alfredo)

(As Alfredo rides off he truns around and says

NAY!

FA: And by the way, my horse he look a no thing like my mama!

P: NAY!

(click-a-ti-clack of the horse fades into the distance)

(Lorenzo stretches his neck to watch Alfredo disapear out of sight)

S. I  
A. I

T. I

B. I

S. II  
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Db.

36

4/4 ♩ = 60

Fl. *p* *f* *p*

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Snare  
Cymb.  
Tom-Toms  
Bass Drum

Glsp.

Triangle  
Cymb.  
Woodblock  
Snare Drum

Hpsich.

4/4

8

*p* start slowly with free chant-like rhythm *accel.*

Ex - cept for my mo - ther, her three si - sters Pen - ne, Pe - sto and Al - don - te,

S. I  
A. I

T. I

B. I

S. II  
A. II

T. II

B. II

Vln. I & II *arco* *solo* *molto* *f* *p* *colla voce* *ritu* *pp*

Va.

Vc.

Db. *sul pont.* *pp*

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Tub.

Timp.

Glsp.

Hpsich.

the vine ten - der Lit - tle Vi - na, and the wife of the Hand-ker-chief ma - ker Pi - ca - nos - ee, Bel - le Spa - ghet - ti is the most beau - ti - ful wo - men I have ev - er seen.

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

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

Vln. I & II

Va.

Vc.

Db.



FL. *mp*

Ob. *mp*

Cl. *mp*

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Glsp. *soft mallet*  
*p*

Hpsich.

*f* *scream!*  
Ahhh!

*shout*  
Fe-ttu-ci-nni is a wiene!

*p* *cresc.*  
he loves me, he loves me, he loves me

an-gel The soul of a po-et has she Her heart is e-rup-ting with pa-ssion or some-thing

S. I  
A. I

T. I *p*  
la la la la la

B. I *p*  
la la la la la

S. II  
A. II

T. II *p*  
la la la la la

B. II *p*  
la la la la la

Vln. I&II *p*

Va. *p*

Vc. *mp*

Db. *p*

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Tbn.

Timp.

Snare  
Cymb.  
Tom-Toms  
Bass Drum

Glp.

Triangle  
Cymb.  
Tom-Toms  
Bass Drum

Hpsich.

*mf*

*sarcastic*

loves me love me not how do I love thee Fet tu - cin - ni?

*mp*

she... moves with the grace of a la - dy A

S. I  
A. I

*cresc.*

T. I

*cresc.* la la la la la la la la la la

B. I

la la la la la la la la la la

S. II  
A. II

*cresc.*

T. II

*cresc.* la la la la la la la la la la

B. II

la la la la la la la la la la

Vln. I & II

*cresc.*

Va.

*cresc.*

Vc.

*cresc.*

Db.

*cresc.*

*mf* *mp*

Fl. *mp* *p*

Ob.

Cl. *mp* *mp* *p*

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Snare  
Drum  
Tom-Toms  
Bass Drum

Glp.

Triangle  
Cymbal  
Woodblock  
Steel Drum

Hpsich

let me count the ways mi-nus one mi-nus two mi-nus three

mo - del of fe-mi-nin - i - ty her heart has been bro-ken by cruel words spo - ken

S. I  
A. I

T. I

B. I

S. II  
A. II

T. II

B. II

Vln. I & II *espressivo solo* *p*

Va.

Vc.

Db.

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

Bsn. *mf* *p*

Hrn. *p*

Tr. C

Tbn. *p*

Timp.

Glsp.

Hpsich.

*mp* *mf*

O' San-ta Lu-ci-a what am I go-ing to do? How could Fe-ttu-ci-nni be

*mp* *mf* *p* *half spoken*

O' ma-ma mi-a what am I go-ing to do? Ask Bell-e Spa-ghe-tti eh you wa-nna go stea-dy?

S. I  
A. I

T. I

B. I

S. II  
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Db. *pizz.* *p*

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Glsp.

Hpsich.

such a big mea-nie? All that I'm ask-ing is love ev-er-last-ing. What am i go-ing to

Coulda wo-men of her po-si-tion love a wan-der-ng mu-si-cian? What am i go-ing to

S. I  
A. I

T. I

B. I

S. II  
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Db.

*p*

*solo*

*tutti*

*arco*

*pizz.*

FL. *mp* *mf*

Ob. *mf*

Cl. *mf* *mp*

Bsn. *mf*

Hrn.

Tr. C

Tbn. *mf*

Timp.

Glsp.

Hpsich.

do? what to do? what to do? (sobbing) *(continue sobbing)*

do? what to do? what to do?

S. I *mp* *mf*  
A. I  
la la la la la la la la - ren - zo go...

T. I  
la la la la - ren - zo go...

B. I  
la la la la - ren - zo go...

S. II *mp* *mf*  
A. II  
la la la la la la la la - ren - zo go...

T. II  
la la la la - ren - zo go...

B. II  
la la la la - ren - zo go...

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

Va. *mf* *pizz.*

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

Db. *arco* *pizz.* *mp*

Fl.

Ob. *mp*

Cl. *mp*

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Glsp.

Hpsich.

*mp*

Lorenzo offers Belle a hanker-chief

Don't cry Be-lla Spa - ghe-ti\_\_\_ Lo - ren - zo wil com - fort you\_\_\_ Please tell me Be-lla Spa - ghe-ti\_\_\_ ah ah ah wha-tsa ma - tta you?

S. I  
A. I

T. I

B. I

S. II  
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Db.

107

Fl. *mp*

Ob.

Cl.

Bsn. *mp*

Hrn.

Tr. C *mf* *Wa-Wa mate*

Tbn.

Timp.

Glsp.

Hpsich.

Pic-a-no - se? (blownose) Than - ka you dear Lo - ren-zo You are as sweet as a rose My

Si

S. I  
A. I

T. I

B. I

S. II  
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Db.

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Glsp.

Hpsich.

lo - ver Fe-tti-ci-mi Al - fre-do Has left me tear-y eyed dri - ppy nosed... (blownose) it just is-n't

*spoken naturally*

S. I  
A. I

T. I

B. I

S. II  
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Db.

*Lion's Roar*

*wah wah wah*

*wah wah wah*

× × × × ×

124

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Glsp.

Hpsich.

fair (blownose) *mf* Be-cause love - ly nights like this with the moon and the stars a - bove On a  
 hey that's my song *mf* Si-rius? (pointing to the stars)

S. I. A. I. wah wah wah *mf* On a

T. I.

B. I.

S. II. A. II. wah wah wah *mf* On a

T. II.

B. II.

Vln. I & II *arco* *mf*

Va. *arco* *mf*

Vc. *p* *mf*

Db. *p* *mf*

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Glsp.

Hpsich.

love - ly night like this My thoughts turn to love(sobbing)

Your de - lir - i - ous Yes, love - ly nights like

S. I  
A. I  
love - ly night like this

T. I  
mf  
wah wah wah wah wah wah wah wah wah wah

B. I

S. II  
A. II  
love - ly night like this

T. II  
mf  
wah wah wah wah wah wah wah wah wah wah

B. II

Vln. I&II

Va.

Vc.

Db.

*mp*

*mp*

*mf*

*mf*

Fl. *mp* *f*

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Snare  
Drum  
Tom-Toms  
Bass Drum

Glp.

Triangle  
Cymbal  
Woodblock  
Bass Drum

Hpsich.

you too? But all Fe-tti - ci - nni can think a-bout is food!

BS: Lorenzo, I'm a looking for a little more (amour) in a man  
L: Me too!

this Put me in a ro-man - tic mood My thoughts turn to love

L: I mean, I too am looking for that special someone.  
BS: Lorenzo, Im a looking for a lover who speaks from the heart, not from the stomach.  
L: A man like Pepperoni?  
BS: Si, Pepperoni. Pepperoni E Ravioli

S. I  
A. I *shout* But all Fe-tti - ci - nni can think a-bout is food! How Rude!

T. I My thoughts turn to love How Rude!

B. I *shout* How Rude!

S. II  
A. II But all Fe-tti - ci - nni can think a-bout is food!

T. II My thoughts turn to love

B. II

Vln. I & II

Va. *arco* *f*

Vc. *arco* *f*

Db. *arco* *f*

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Glsp.

Hpsich.

$\frac{3}{4}$

*p* mel - ted Ra - vi - o - li's heart. *rit.* he climbed to the sky and gave her a star *mf* *mp*

*p* The great lo - ver Pep - per - on - ni mel - ted Ra - vi - o - li's heart. he climbed to the sky and gave her a star *mf* *mp*

S. I  
A. I *pp* Ah and gave her a star *mf* *mp*

T. I

B. I *pp* Ah and gave her a star *mf* *mp*

S. II  
A. II *pp* Ah and gave her a star *mf* *mp*

T. II

B. II *pp* Ah and gave her a star *mf* *mp*

Vln. I&II *pp* *p*

Va. *mp* *p*

Vc. *p*

Db. *p*

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Tub.

Timp.

Glsp.

Hpsich.

*pp* Ra - vi - o - li \_\_\_\_\_ *p* to - ge - ther \_\_\_\_\_ for -

*p* Pep - per - on - ni \_\_\_\_\_ *p* to - ge - ther \_\_\_\_\_ for -

S. I  
A. I \_\_\_\_\_ *p* to - ge - ther \_\_\_\_\_ for -

T. I \_\_\_\_\_

B. I \_\_\_\_\_

S. II  
A. II \_\_\_\_\_ *p* to - ge - ther \_\_\_\_\_ for -

T. II \_\_\_\_\_

B. II \_\_\_\_\_

Vln. I & II \_\_\_\_\_ *pp* *pizz.*

Va. \_\_\_\_\_ *pp* *pizz.*

Vc. \_\_\_\_\_ *pp* *pizz.*

Db. \_\_\_\_\_ *pp* *pizz.*

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Tbn.

Timp.

Glsp.

Hpsich.

ev - er - ne - ver to part.

*mp* *mf* *p*

S. I  
A. I

T. I

B. I

S. II  
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Db.

*arco* *mf* *p*

They stare into each other's eyes for a moment then Belle softly begins to cry. Lorenzo gently takes her by the hand and sits her down on the bench. Then he picks up his burdy-gurdy, bows deeply to Belle, and begins to play.

Scene 7, Ah Beauty Interruptions

4/4 ♩ = 104

6/4

4/4

Flute

Oboe

Clarinet

Bassoon

Horn

Trumpet C

T. Trombone

Timpani  
Snare  
Cymbal  
Tamtam  
Bass Drum

Glockenspiel  
Triangle  
Cymbal  
Tamtam  
Bass Drum

Harpsichord

4/4

6/4

4/4

Lorenzo  
*spoken naturally*  
It is a love song just for you my belle

Soprano I  
Alto I

Tenor I

Bass I

Soprano II  
Alto II

Tenor II

Bass II

Violin I & II  
*div.*  
*p*

Viola  
*p*

Cello  
*p*

Bass  
*p*

*mp*

*mp*

*mp*

Fl. *mp* *cresc.* *mf*

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Glsp.

Hpsich.

Lmzo *mp* Ah

S. I  
A. I

T. I

B. I

S. II  
A. II

T. II

B. II

Vln. I & II *cresc.* *mf*

Va. *cresc.* *mf*

Vc. *cresc.* *mf*

Vb.

13

Fl. *p* < *mp*

Ob. *mp*

Cl. *mp*

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Snare Drum

Cymbal

Tom-Toms

Bass Drum

Glp.

Triangle

Chen

Maracas

Shaker

Hpsich.

Lmzo

Beau-ty... I be - hold in one mo-ment... the un - i - verse... un -

S. I  
A. I

T. I

B. I

S. II  
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

B

19

*accel.*

FL. *mp* *f*

Ob. *mp* *f*

Cl. *mp* *f*

Bsn. *mp* *f*

Hrn.

Tr. C

Tbn.

Timp.

Glsp.

Hpsich.

VINA (burst onto stage) *spoken naturally*

Lo - ren - zo. Hey Lo - ren - zo. It's the grapes are get - the grapes are get - ting sweet - er

Lmzo *mf*

folds and I don't know why...—

S. I  
A. I

T. I

B. I

S. II  
A. II

T. II

B. II

Vln. I & II

Va.

Vc. *f*

Vb.

*rit.*

*p*

*p*

*p*

*p*

But could you play that song just one more time. they are not quite sweet enough

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Glsp.

Hpsich.

Lmzo.

S. I  
A. I

T. I

B. I

S. II  
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

30

♩ = 112

C

2/4

♩ = 144

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Trb.

Timp.

Glsp.

Hpsich.

Lmzo

S. I  
A. I

T. I

B. I

S. II  
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

(Joyfully exit the stage)

Oh thank - a - you lo - ren - zo and thank you San Geno  
(pause, then patiently shrug yes)

(After a frustrated sigh, Lorenzo turns with a shrug and smiles to Belle Spaghetti. She smiles back at him. Lorenzo quickly plays the gig)

*arco unis. sul pont.*

*mf*

*mf*

*mf*

*mf*

37

Fl. *cresc.*

Ob. *mf* *cresc.*

Cl. *mf*

Bsn. *mf* *cresc.*

Hrn.

Tr. C

Tbn.

Timp. *mf*

Gls. *cresc.*

Hpsich.

Lmzo

S. I  
A. I

T. I

B. I

S. II  
A. II

T. II

B. II

Vln. I & II *cresc.*

Va. *cresc.*

Vc. *cresc.*

Vb. *cresc.*

D

43

4/4

♩ = 72

♩ = 104

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Glspl.

Hpsich.

4/4

(Lorenzo and Belle smile at each other and become lost in each other for a moment)

Lmzo

S. I  
A. I

T. I

B. I

S. II  
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

Fl.

Ob.

Cl.

Bsn. *p*

Hrn.

Tr. C

Tbn.

Timp.

Glsp.

Hpsich.

Lmzo *mp*  
Ah

S. I  
A. I

T. I

B. I

S. II  
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

(Lorenzo bows and begins his love song again)

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

Beau-ty... un - seen is in the know-ing — a high - er sense a -

*mp*





Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Glsp.

Hpsich.

Lmzo.

S. I  
A. I

T. I

B. I

S. II  
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

*p*

*soft mallet*  
*p*

Well a - ny - way, i tell - a him a - bout a you song and how she - a make me cry. Now li - ttle Bi - sco - tti, He wants to hear that - a song so he can - na cry with his pa - pa.

Fl.  
Ob.  
Cl.  
Bsn.  
Hrn.  
Tr. C  
Tbn.  
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.

(Biscotti kisses Lorenzo and exits weeping.)

What a good boy eh Lo-ren-zo? So my friend, could you play that - a song for me one more time?  
(nods yes)

Fl. *f cresc.* *ff*

Ob. *f cresc.* *ff*

Cl. *f* *ff*

Bsn. *f cresc.* *ff*

Hrn.

Tr. C

Trb.

Timp. *f* *ff*

Glsp. *f cresc.* *ff*

Hpsich. *f* *ff*

2/4

(Once again Lorenzo turns to belle spaghetti and they smile at each other. But Belle is starting to look a little tired. Lorenzo plays the gig even faster than before but belle is slipping fast.)

Lmzo

S. I  
A. I

T. I

B. I

S. II  
A. II

T. II

B. II

Vln. I & II *sul pont.* *f cresc.* *ff*

Va. *f cresc.* *ff*

Vc. *f cresc.* *ff*

Vb. *f cresc.* *ff*

91

4/4

J

♩ = 96

Fl.

Ob.

Cl. *rubato*

Bsn.

Hrn.

Tr. C

Tbn.

Timp.

Snare  
Drum  
Tom-Toms  
Bass Drum

Glsp.

Triangle  
Cymbal  
Maracas  
Castanets  
Bass Drum

Hpsich.

LIRA

4/4

(Scene Lira, is watching from the shadows and tentatively begins to dance to the clarinet melody.)

Lorenzo quickly bows and begins to play the love song again.

Lmzo

*p*

Ah

S. I  
A. I

T. I

B. I

All the tree and grapes take a gasp of air with Lorenzo's "Ah" wondering what Lira is going to do.

S. II  
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.



Musical score for page 106, featuring woodwinds, strings, and percussion. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hrn.), Trumpet in C (Tr. C), Trombone (Tbn.), Timpani (Timp.), Gluckspfeife (Glsp.), Harpsichord (Hpsich.), Cymbal (Cym.), Snare Drum (Sn. Dr.), Bass Drum (Bsn. Dr.), and strings (Vln. I & II, Va., Vc., Vb.).

Key performance markings include dynamics such as *p*, *mp*, *cresc.*, *f*, *dim.*, and *pp*, as well as articulation like *pizz.* and *unis.*

115

Musical score for page 115, featuring woodwinds, strings, and percussion. The score is arranged in a standard orchestral layout with staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hrn.), Trumpet (Tr. C), Trombone (Tbn.), Timpani (Timp.), Gluckharp (Gls.), Harpsichord (Hpsich.), 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.).

Key performance markings include *pp* (pianissimo) and *mp* (mezzo-piano), along with *cresc.* (crescendo) markings. The score includes dynamic hairpins and various musical notations such as slurs and ties.

121

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Tbn.

Timp.

Glsp.

Hpsich.

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*

*mf*

*ord. mallet*

*mp*

*p*

*p*

*p*

Ah Beau-ty... in a word is

*pizz.*

*p*

*p*

128

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Tbn.

Timp.

Gisp.

Hpsich.

Lmzo

S. I  
A. I

T. I

B. I

S. II  
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

*mp* *mf* *mp*

*mp* *mf* *mp*

*mf* *mp*

your name the song of life is heard and i don't know why it took so long for me to hear that word spo-ken now

Fl. *pp* *p cresc.* *mf*

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

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

Bsn. *mp* *mf*

Hrn. *p* *cresc.* *mf*

Tr. C

Tbn.

Timp.

Gls. *p* *pp* *p* *cresc.* *mf*

Hpsich.

Lmzo

love will ne - ver leave

S. I. *p* *cresc.* *mf*  
A. I. Be - lle Be - lle Be - lle Spa - ghe - ti

T. I. *mp* *mf*  
Be - lle Spa - ghe - ti

B. I. *mp* *mf*  
Be - lle Spa - ghe - ti

S. II. *p* *mp* *mf*  
A. II. Be - lle Be - lle Be - lle Spa - ghe - ti

T. II. *mp* *mf*  
Be - lle Spa - ghe - ti

B. II. *mp* *mf*  
Be - lle Spa - ghe - ti

Vln. I & II

Va.

Vc. *p* *cresc.* *mf*

Vb.

Scene 8, The Grande Ballet

$\frac{4}{4}$   $\bullet = 72$

*rit.* -----  $\bullet = 60$

Flute

Oboe

Clarinet

Bassoon

Horn

Trumpet C

T. Trombone

Timpani

Glockenspiel

Harp

Harpischord

$\frac{4}{4}$

LORENZO

*p*

Be - lle Be - lle Spa - ghe - tti

B.S. has fallen asleep and L. adjusts he blanket to tuck her in.

Soprano I

Tenor I

Bass I

Soprano II

Tenor II

Bass II

Violin I & II

Viola

Cello

Bass

A

16

2/4 ♩ = 96

Fl. *pp*

Ob. *pp*

Cl.

Bsn.

Hrn.

Tr. C

Trb.

Timp.

Snare  
Cymb.  
Woodblock  
Tamtam  
Bass Drum

Glsp.

Tamgac  
Clarin  
Whistling  
Percussion  
Saxophone

Hpsich.

2/4

Slowly L. begins to awkwardly dance to this delicate music. He dances like a puppet with his arms held horizontal but limp, as if held by strings. L. slowly spins.

S. I

A. I

T. I

B. I

S. II

A. II

T. II

B. II

Vln. I & II *p*

Va. *pizz.*

Vc. *p*

Vb. *p*





65

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Trb.

Timp.

Glsp.

Hpsich.

L.+S.L emerge with viny tutus.

L. and S.L. Dance

S. I

A. I

T. I

B. I

S. II

A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

81

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Tbn.

Timp.

Gdsp.

Hpsich.

T.G. surround B.S.

B.S. slowly emerges with vinyl tutu on.

L.,S.L.,B.S. dance around.

S. I

A. I

T. I

B. I

S. II

A. II

T. II

B. II

Vln. I&II

Va.

Vc.

Vb.

Fl. *f* *mp*

Ob. *f* *mp*

Cl. *mp* *mp*

Bsn.

Hrn.

Tr. C *mp*

Trb. *mp*

Timp. *p < f* *p < f* *f* *p < f* *mp*

Glsp. *mp*

Hpsich.

L. and B.S. cross paths

S. I  
A. I

T. I

B. I

S. II  
A. II

T. II

B. II

Vln. I & II *pizz.* *mp*

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

Vc. *pizz.* *mp*

Vb. *pizz.* *mp*

113

*rit.* ----- ♩ = 96

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.

*arco*

*mp*

*p*

*tr*

*mp*

*pizz.*

B.S. and L. stand staring at each other

B.S. and L. stand staring at each other

129

$\frac{4}{4}$  ♩ = 50

$\frac{3}{4}$  ♩ = 72

Fl.  
Ob.  
Cl.  
Bsn.

Hrn.  
Tr. C  
Trb.

Timp.  
Cym.  
Glock.  
Bass Drum

Glsp.  
Tangh.  
Chim.  
Whistling  
Perc. w/ mallets  
Bass Drum

*brass mallet*  
*soft mallet*  
*p*

Hpsich.

$\frac{4}{4}$

Star Dust Falls

$\frac{3}{4}$

L. and B.S. Dance

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

*mp* *pp*  
Ah Ah Ah

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

*mp* *pp*  
Ah Ah Ah

Vln. I & II  
Va.  
Vc.  
Vb.

*pp* *p*  
*arco* *p*  
*arco* *p*

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Trb.

Timp.

Glsp.

Hpsich.

4/4

S.L. interrupts with a silly 'looking for a girl' dance

S. I.

A. I.

T. I.

B. I.

S. II.

A. II.

T. II.

B. II.

Vln. I & II

Va.

Vc.

Vb.

161

$\frac{3}{4}$  ♩ = 72

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Tbn.

Timp.

Glspl.

Hpsich.

S. I  
A. I

T. I

B. I

S. II  
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

$\frac{3}{4}$

L. and B.S. begin to dance again: very delicate.

L. interrupts a second time.

*mp*

*p*

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Trb.

Timp.

Glsp.

Hpsich.

L. and B.S. dance together again.

L. and B.S. slowly come apart while S.L. gently interrupts their dance for a third time.

S. I  
A. I

T. I

B. I

S. II  
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.



205

3/4

4/4

3/4

4/4

3/4

4/4

Fl. *mp*

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Trb.

Timp.

Stick  
Cymb.  
Woodblock  
Triangle  
Bass Drum

Glsp.

Triangle  
Cymb.  
Woodblock  
Percussion  
Bass Drum

Hpsich.

4/4

3/4

4/4

3/4

4/4

3/4

4/4

Lights begin to dim.

S. I  
A. I

T. I

B. I

S. II  
A. II

T. II

B. II

Vln. I & II

Va.

Vc. *pizz.* *mp*

Vb.

FL. *ff* *f* *ff sub.*

Ob. *ff* *f* *ff sub.*

Cl. *ff* *f* *ff sub.*

Bsn. *ff* *f* *ff sub.*

Hrn. *ff* *ff sub.*

Tr. C. *ff* *ff sub.*

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

Timp. *ff* *ff* *mp*

Glsp. *ff*

Hpsich.

B.K. enters. A light suddenly shines on the B.K. with this chord.

B.K. begins to dismount

B.K. lands on ground, off horse.

B.K. begins to walk slowly towards center of stage.

B.K. makes sudden move that scares off T.G.

S. I. *f* (scream)

A. I. *mp* *ff* (scream)

T. I. *mp* *ff sub.* *mp* *f* (scream)

B. I. Ah \_\_\_\_\_ ah ah ah ah ah (scream)

S. II. *f* (scream)

A. II. *mp* *ff* (scream)

T. II. *mp* *ff sub.* *mp* *f* (scream)

B. II. Ah \_\_\_\_\_ ah ah ah ah ah (scream)

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

Va. *arco* *ff* *f* *ff*

Vc. *arco* *ff* *f* *ff*

Vb. *ff* *f* *ff*

234 ♩ = 120

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Tbn.

Timp.

Snare  
Drum  
Cymbals  
Bass Drum

Glsp.

Trough  
Cymbal  
Whiskered  
Paw  
Castanets  
Sax Drum

Hpsich.

S. I  
A. I

T. I

B. I

S. II  
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

B.K. is at center stage and begins to dance in a way that is a bit scary, bizarre and silly.

B.K. dances over towards B.S.

B.K. chases B.S. around the stage.

Musical score for orchestra and voices, measures 245-250. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hrn.), Trumpet (Tr. C), Trombone (Trb.), Timpani (Timp.), Glasp., Hpsich., Violin I & II (Vln. I & II), Viola (Va.), Violoncello (Vc.), and Double Bass (Vb.). The score features dynamic markings such as *ff* and *fff*, and accents (>). A text box on the right side of the page contains the instruction "B.K. catches B.S."

L

♩ = 60

255

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Trb.

Timp.

Gdsp.

Hpsich.

S. I  
A. I

T. I

B. I

S. II  
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

*p*

*mp*

*pp*

*pizz*

*ord. mallets*

*p*

B.S. is struggling to get free... everyone else is absolutely still.

B.S. body goes limp as she gives up struggling.

L. stirs as he begins to find the courage to fight.

(M)

271

$\frac{3}{4}$  ♩ = 120

*accel*

FL.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Trb.

Timp.

Glsp.

Hpsich.

B.K. senses a fight so he places B.S. still body on the ground and then stands solomly...

$\frac{3}{4}$

L. dances gallantly toward B.K., unarmed, appealing "one coin... one song?"

B.K. frowns and shakes his head.

S. I.

A. I.

T. I.

B. I.

S. II.

A. II.

T. II.

B. II.

Vln. I & II

Va.

Vc.

Vb.

4/4 ♩ = 60

3/4 ♩ = 144

FL.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Tbn.

Timp.

Glsp.

Hpsich.

Break Drum

4/4

B.K. swings his sword at L.

Again, but showing more concern, L. tries to appeal to B.K. with "Ah Beauty?"

B.K. swings at L. again, then waits for L's next move...

B.K. swings twice!

3/4

L. and B.K. begin a dramatic battle where L. uses his hurdy gurdy as a weapon.

S. I

A. I

T. I

B. I

S. II

A. II

T. II

B. II

Vln. I&II

Va.

Vc.

Vb.

arco

solo

mp

mf

ff

shout

Lo-ren - zo

Go!

This page of a musical score, numbered 302, contains the following parts and dynamics:

- Flute (Fl.):** Dynamics include *mf* and *ff*.
- Oboe (Ob.):** Dynamics include *mf* and *ff*.
- Clarinet (Cl.):** Dynamics include *mf* and *ff*.
- Bassoon (Bsn.):** Dynamics include *ff*.
- Horn (Hrn.):** Dynamics include *ff*, *mf*, and *ff*.
- Trumpet (Tr. C):** Dynamics include *mf* and *ff*.
- Trombone (Trb.):** Dynamics include *mf* and *ff*.
- Timpani (Timp.):** Dynamics include *mf*, *ff*, and *ff*.
- Glockenspiel (Gls.):** No dynamics are explicitly marked.
- Harpsichord (Hpsich):** No dynamics are explicitly marked.
- Violin I & II (Vln. I & II):** Dynamics include *mf*, *ff*, and *p*.
- Viola (Va.):** Dynamics include *mf*, *ff*, and *p*.
- Violoncello (Vc.):** Dynamics include *ff*.
- Double Bass (Vb.):** Dynamics include *ff*.

317

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.

Musical score for measures 317-320. The score includes parts for woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet C, Trombone), percussion (Timpani, Gong), keyboard (Harpichord), strings (Violins I & II, Violas, Cellos, Double Basses), and brass (Saxophones I & II, Tenors I & II, Baritone I & II). Dynamics include *mf*, *ff*, *p*, and *div.* (divisi).

331

This page of a musical score, numbered 331, contains the following parts and markings:

- Flute (Fl.):** Starts with a rest, then plays a melodic line starting at measure 332. Dynamics: *f* (measures 332-335), *ff* (measures 336-340).
- Oboe (Ob.):** Starts with a rest, then plays a melodic line starting at measure 332. Dynamics: *f* (measures 332-335), *ff* (measures 336-340).
- Clarinet (Cl.):** Starts with a rest, then plays a melodic line starting at measure 332. Dynamics: *f* (measures 332-335), *ff* (measures 336-340).
- Bassoon (Bsn.):** Starts with a rest, then plays a melodic line starting at measure 332. Dynamics: *f* (measures 332-335), *ff* (measures 336-340).
- Horn (Hrn.):** Starts with a rest, then plays a melodic line starting at measure 332. Dynamics: *ff* (measures 336-340).
- Trumpet (Tr. C):** Starts with a rest, then plays a melodic line starting at measure 332. Dynamics: *f* (measures 332-335), *ff* (measures 336-340).
- Trombone (Trb.):** Starts with a rest, then plays a melodic line starting at measure 332. Dynamics: *ff* (measures 336-340).
- Timpani (Timp.):** Plays a rhythmic pattern of eighth notes. Dynamics: *f* (measures 332-335), *ff* (measures 336-340).
- Glasp. (Glass):** Starts with a rest, then plays a melodic line starting at measure 332. Dynamics: *ff* (measures 336-340).
- Hpsich. (Harp):** Remains silent throughout the page.
- Voice I (S. I, A. I):** Remains silent throughout the page.
- Voice II (S. II, A. II):** Remains silent throughout the page.
- Violin I & II (Vln. I & II):** Play a rhythmic pattern of eighth notes. Dynamics: *f* (measures 332-335), *ff* (measures 336-340). Markings: *unis.* (unison) above measure 332, *div.* (divisi) above measure 336.
- Viola (Va.):** Play a rhythmic pattern of eighth notes. Dynamics: *f* (measures 332-335), *ff* (measures 336-340).
- Violoncello (Vc.):** Play a rhythmic pattern of eighth notes. Dynamics: *f* (measures 332-335), *ff* (measures 336-340).
- Double Bass (Vb.):** Play a rhythmic pattern of eighth notes. Dynamics: *f* (measures 332-335), *ff* (measures 336-340).

344

Musical score for orchestra and voices, measures 344-353. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hrn.), Trumpet (Tr. C), Trombone (Trb.), Timpani (Timp.), Glorioso (Glsp.), Harpsichord (Hpsich.), 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 features various musical notations including notes, rests, and dynamics such as *mf* and *ff*. The woodwinds and strings play sustained notes, while the brass and timpani play rhythmic patterns. The vocal parts are mostly silent, with some notes appearing in the later measures.



P

368

♩ = 50

♩ = 112

4/4

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Trb.

Timp.

Glsp.

Hpsich.

*fff* *ff* *mf* *p* *f* *10"* *soft mallet* *p*

4/4

With each chord, B.K. swings and hits L. who is defending himself with his hurdy gurdy. L. is being pushed back behind the bridge.

L. and B.K. are out of view behind the bridge, the lights dim, and there is the sound of fighting.

3/4

Silence (about 10")... who won, who lost? It is impossible to know.

S. I

A. I

T. I

B. I

S. II

A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

*fff* *ff* *mf* *pp* *f* *10"* *10"* *10"* *10"*

382

Q

4/4 ♩ = 96

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Trb.

Timp.

Gisp.

Hpsich.

S. I  
A. I

T. I

B. I

S. II  
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

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

*ord. mallet*

Like a Jack in the Box,  
L. emerges from behind  
the bridge. The lights  
brighten.

L. does a triumphant march.

397

$\frac{3}{4}$  ♩ = 60

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Tbn.

Timp.

Glsp.

Hpsich.

L. sees B.K.'s horse.

L. spooks the horse with this last chord, and the horse says "NAY..." and runs off stage.

$\frac{3}{4}$

L. approaches B.S. and embraces her.

S. I  
A. I

T. I

B. I

S. II  
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

*solo dolce*

*p*

(R)

411

♩ = 72

*dolce*  
*p*

*soft muffled*

*pp*  
*arco*  
*pp*  
*pp*

*pizz.*  
*pp*

L. and B.S. dance together romantically.

S. I  
A. I  
T. I  
B. I  
S. II  
A. II  
T. II  
B. II  
Vln. I & II  
Va.  
Vc.  
Vb.

Musical score for woodwinds, brass, and percussion. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hrn.), Trumpet (Tr. C), Trombone (Tbn.), Timpani (Timp.), Glorioso (Gls.), and Harpsichord (Hpsich.). The woodwinds and brass parts feature various dynamics such as *p*, *mf*, and *mp*. The Harpsichord part includes the instruction *soft mallet*.

L. dips B.S. under the Star of Love.  
They look at each other.

L., in a studly way, motions to B.S.  
that he will retrieve the Star of Love  
for her.

Musical score for vocalists and strings. The vocal parts include 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 string parts include Violin I & II (Vln. I & II), Viola (Va.), Violoncello (Vc.), and Double Bass (Vb.). The vocalists sing the lyrics: "ou - la - la ou - la - la ou - la - la love." The strings feature dynamics such as *pp*, *mp*, and *mf*, with some parts marked *arco* and *pizz*.

443

3/4

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Tbn.

Timp.

Glsp.

Hpsich.

6

3/4

B.S. steps aside and L. tries to reach the star.

Everyone begins to try and help L.

S. I

A. I

T. I

B. I

S. II

A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Trb.

Timp.

Glsp.

Hpsich.

*mf*

$\frac{3}{4}$  Everyone is helping now, trying to lift L. (almost frantically and comically) to help him reach the Star of Love. The physical activity on stage contrasts the slow music being played.

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

The great lov-er Lo - ren - zo shall ste - al a - way Spa - ghe - ti's heart he'll climbed to the sky and give her a star

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

The great lov-er Lo - ren - zo shall ste - al a - way Spa - ghe - ti's heart he'll climbed to the sky and give her a star

Vln. I & II

Va.

Vc.

Vb.

*p*

*arco*

*mp*

*mf*

471

4/4 ♩ = 90

FL  
Ob.  
Cl.  
Bsn.  
Hrn.  
Tr. C.  
Tbn.  
Timp.  
Gssp.  
Hpsich.

The spot light is on L. He has his hands stretched straight up in the air, and is surrounded by his friends helping him to reach the star..

4/4

The Star of Love falls on L. head, and he is knocked into a daze. He begins to spin around slowly with his arms out horizontal, as if they are suspended by strings, like a puppet: a reference to the way L. first began to dance at the beginning of the ballet.

S. I  
A. I  
T. I  
B. I  
S. II  
A. II  
T. II  
B. II  
Vln. I & II  
Va.  
Vc.  
Vb.





502

6/4

4/4

3/4

FL  
Ob.  
Cl.  
Bsn.  
Hrn.  
Tr. C  
Trb.  
Timp.  
Gls.  
Hpsich.

6/4

4/4

3/4

With this chord, F.A. picks up the Star of Love and holds it and looks at it.

F.A. picks up some star dust and walks over towards B.S.

S. I  
A. I  
T. I  
B. I  
S. II  
A. II  
T. II  
B. II  
Vln. I & II  
Va.  
Vc.  
Vb.

turn a - round, turn a - round, turn a - round, turn a - round, *mf* a - round, turn a - round, turn a - round, Uh - oh! Uh - oh!  
turn a - round, turn a - round, turn a - round, turn a - round, *mf* a - round, turn a - round, turn a - round, Uh - oh! Uh - oh!  
turn a - round, turn a - round, turn a - round, turn a - round, a - round, turn turn a - round, turn turn a - round, turn turn a - round, turn turn  
turn a - round, turn a - round, turn a - round, turn a - round, *mf* turn a - round, turn a - round, turn a - round, Uh - oh! Uh - oh!  
turn a - round, turn a - round, turn a - round, turn a - round, *mf* turn a - round, turn a - round, turn a - round, Uh - oh! Uh - oh!  
turn a - round, turn a - round, turn a - round, turn a - round, a - round, turn turn a - round, turn turn a - round, turn turn a - round, turn turn

510

4/4

3/4

4/4

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Tbn.

Timp.

*mf*

Glsp.

*mf*

Hpsich.

3/4

4/4

3/4

4/4

S. I

A. I

Ah! turn a - round, turn a - round, Uh - oh! Uh - oh! Ah! turn a - round, turn a - round,

T. I

Ah! Uh - oh! Uh - oh! Ah!

B. I

a - round, turn turn a - round, turn turn a - round, turn turn

S. II

A. II

Ah! turn a - round, turn a - round, Uh - oh! Uh - oh! Ah! turn a - round, turn a - round,

T. II

Ah! Uh - oh! Uh - oh! Ah!

B. II

a - round, turn turn a - round, turn turn a - round, turn turn

Vln. I & II

Va.

Vc.

Vb.

*mf*

W

X

517

♩ = 50

$\frac{3}{4}$  ♩ = 60

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Trb.

Timp.

Glsp.

Hpsich.

*brass mallet*

F.A. sprinkles stardust on B.S.

B.S. awakes and F.A. gives her the Star of Love. They embrace and run off the stage hand in hand.

LIRA *ff*  
S.L. catches L. and screams...  
The dream is ov-er!

$\frac{3}{4}$

T.G. return to their places in the shadows. S.L. is visibly heart broken.

S. I  
A. I  
turn a - round, turn a - round, Ah

T. I  
Ah

B. I  
Ah

S. II  
A. II  
turn a - round, turn a - round, Ah

T. II  
Ah

B. II  
Ah

Vln. I & II

Va.

Vc.

Vb.

531

rit. ----- ♩ = 50

rit.

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Trb.

Timp.

Glsp.

*pp*

*rit.*

Hpsich.

*rit.*

*rit.*

L. is left alone in center stage: dimlights with spot on L.

L. picks up blanket and holds to his breast.

LORENZO

S. I

A. I

T. I

B. I

S. II

A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

*solo rit.*

*pp*

*rit.*

*pp*

*sul pont.*

*pp*

*div.*

*pp*

*ord.*

*pp*

*ord.*

*pp*

*ord.*

*pp*

*ord.*

*pp*

*ord.*

*pp*

*ord.*

*pp*

*ord.*

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Trb.

Timp.

Glsp.

Hpsich.

*mp*  
Ah\_\_\_\_\_

*mp*  
S. I  
A. I  
Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_

T. I  
Ah\_\_\_\_\_ Ah\_\_\_\_\_

B. I  
Ah\_\_\_\_\_

*mp*  
S. II  
A. II  
Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_

T. II  
Ah\_\_\_\_\_ Ah\_\_\_\_\_

B. II  
Ah\_\_\_\_\_

Vln. I & II

Va.

Vc.

Vb.

564

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Trb.

Timp.

Snare  
Cymb.  
Tom-toms  
Bass Drum

Glsp.

Tam-tam  
Gong  
Whistling  
Bass Drum

Hpsich.

(Lorenzo Soliloquy continues)

S. I

A. I

T. I

B. I

Ah \_\_\_\_\_ One coin one song \_\_\_\_\_

S. II

A. II

T. II

B. II

Ah \_\_\_\_\_ One coin one song \_\_\_\_\_

Vln. I & II

Va.

Vc.

Vb.

578

*rit.*

Fl. *p*

Ob.

Cl. *ppp* *p*

Bsn.

Hrn.

Tr. C.

Trb.

Timp.

Glspl.

Hpsich.

S. I  
A. I  
One coin One coin one song One coin one song

T. I  
One coin one song

B. I  
song. One coin one song

S. II  
A. II  
One coin One coin one song One coin one song

T. II  
One coin one song

B. II  
song. One coin one song

Vln. I & II

Va. *p*

Vc. *p*

Vb. *p*

Scene 9, Thank you Lorenzo

$\frac{3}{4}$  ♩ = 132

Musical score for Scene 9, "Thank you Lorenzo". The score is in 3/4 time with a tempo of 132 beats per minute. The instruments listed are Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet C, T. Trombone, Timpani, Glockenspiel, Harpsichord, Bass, Soprano I, Alto I, Tenor I, Bass I, Soprano II, Alto II, Tenor II, Bass II, Violin I & II, Viola, Cello, and Bass. The Clarinet part has a *mp* dynamic marking. The Harpsichord part has a  $\frac{3}{4}$  time signature. The Bass part has a *mp* dynamic marking. The Viola, Cello, and Bass parts have a *pizz.* marking. The text "Enter Lira" is written above the Bass part. The score consists of 16 measures.

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C.

Trb.

Timp.

Glsp.

Hpsich.

LIRA *mp*

On this night full of beau - ty with the moon and the stars a - bove thank you dear Lo - ren - zo for o - pen - ing

S. I  
A. I

T. I

B. I

S. II  
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn.

Hrn.

Tr. C

Trb.

Timp.

Glsp.

Hpsich.

S. I  
A. I  
*mp*  
one coin for one song that o - pened his heart o - pened his heart o - pened his heart to love.

T. I

B. I

S. II  
A. II  
*mp*  
one coin for one song that o - pened his heart o - pened his heart o - pened his heart to love.

T. II

B. II

Vln. I & II *pizz.*

Va.

Vc.

Vb.

FL. *f*

Ob. *f*

Cl. *f*

Bsn. *f* *mp*

Hrn.

Tr. C. *mp*

Tbn. *mp*

Timp. *f*

Glsp. *mp*

Hpsich.

**BISCOTTI** *mf*

on this night in the ba-ker-y I cried with my son Bi-sco-tti

S. I

A. I

T. I

B. I

S. II

A. II

T. II

B. II

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

Va. *arco* *pizz.*

Vc. *arco* *f* *mp*

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

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.

Thank you dear Lo - ren - zo I will cher - ish this me - mor - y

*mp*  
This is so be - cause we know his fa - mi - ly

*mp*  
This is so be - cause we know his fa - mi - ly

*mp*  
be - cause we know his fa - mi - ly

*mp*  
his fa - mi - ly

*pizz*  
*mp*

FL. *mp*

Ob. *mp*

Cl. *mp*

Bsn.

Hrn.

Tr. C

Trb.

Timp.

Glsp.

Hpsich.

VINA *mp*  
 On this night in the vin - yard your mu - sic flowed through the vines

S. I *f*  
 A. I kneeds the dough.

T. I *f*  
 kneeds the dough.

B. I *f*  
 kneeds the dough.

S. II *f*  
 A. II kneeds the dough.

T. II *f*  
 kneeds the dough.

B. II *f*  
 kneeds the dough.

Vln. I & II

Va.

Vc.

Vb.

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.

thank you dear — Lo - ren - zo for sweet-en-ing the grapes for the wine

Come here the sound of the hur - dy gu-rdy — one coin is all that it

Come here the sound of the hur - dy gu-rdy — one coin is all that it

Come here the sound of the hur - dy gu-rdy — one coin is all that it

98

FL. *mp*

Ob.

Cl.

Bsn. *mp*

Hrn.

Tr. C

Trb.

Timp.

Glsp. *soft mallet*  
*mp*

Hpsich.

S. I  
A. I

T. I  
takes a mel - o - dy sweet or a song for danc - ing mu - sic can ev - en grow grapes *mp*

B. I  
takes a mel - o - dy sweet or a song for danc - ing mu - sic can ev - en grow grapes *mp*

S. II  
A. II

T. II  
takes a mel - o - dy sweet or a song for danc - ing mu - sic can ev - en grow grapes *mp*

B. II  
takes a mel - o - dy sweet or a song for danc - ing mu - sic can ev - en grow grapes *mp*

Vln. I & II

Va. *pizz.*

Vc. *pizz.*  
*mp*

Vb. *pizz.*  
*mp*

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tr. C

Trb.

Timp.

Gisp.

Hpsich

S. I  
A. I

T. I

B. I

S. II  
A. II

T. II

B. II

Vln. I & II

Va.

Vc.

Vb.

*mp*

*delicato  
brass mallet*

*p*

BS and FA Enter

129

Musical score for page 129, featuring orchestral and vocal parts. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hrn.), Trumpet (Tr. C), Trombone (Trb.), Timpani (Timp.), Glasp., Hpsich., and strings (Vln. I & II, Va., Vc., Vb.). The vocal parts include 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 is marked with a dynamic of *p* (piano) for the vocal entries. The lyrics are: "Rest your head Lor -".

BS Kines L. ALL SING

Rest your head Lor -

Rest your head Lor -

Rest your head Lor -

Rest your head Lor -

Rest your head Lor -

Rest your head Lor -

Rest your head Lor -

Rest your head Lor -

FL. \_\_\_\_\_

Ob. \_\_\_\_\_

Cl. \_\_\_\_\_

Bsn. \_\_\_\_\_

Hrn. \_\_\_\_\_

Tr. C. \_\_\_\_\_

Trb. \_\_\_\_\_

Timp. \_\_\_\_\_

Glsp. *brass mallet*  
*p mp mf p*

Hpsich. \_\_\_\_\_

S. I  
 A. I  
 en - zo. now that the day - is done wish on a star and your dreams will come true some - day love will come.

T. I  
 en - zo. now that the day - is done wish on a star and your dreams will come true some - day love will come.

B. I  
 en - zo. now that the day - is done wish on a star and your dreams will come true some - day love will come.

S. II  
 A. II  
 en - zo. now that the day - is done wish on a star and your dreams will come true some - day love will come.

T. II  
 en - zo. now that the day - is done wish on a star and your dreams will come true some - day love will come.

B. II  
 en - zo. now that the day - is done wish on a star and your dreams will come true some - day love will come.

Vln. I & II *solo vln I dolce*  
*p mf p*

Va. \_\_\_\_\_

Vc. \_\_\_\_\_

Vb. \_\_\_\_\_

G

161

♩ = 120

Musical score for measures 161-170. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hrn.), Trumpet (Tr. C), Trombone (Trb.), Timpani (Timp.), Glasp., Harpsichord (Hpsich.), and vocal soloists (S. I, A. I, T. I, B. I, S. II, A. II, T. II, B. II). The string section (Vln. I&II, Va., Vc., Vb.) is also present. The score is in 4/4 time with a tempo of 120 beats per minute. The key signature is one flat (B-flat). The score is mostly blank, with some notes and rests visible in the vocal and string parts starting from measure 165. The string parts have 'pizz.' markings. The vocal parts have 'tutti' and 'pizz.' markings.

Musical score for page 171, featuring woodwinds, brass, percussion, and strings. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hrn.), Trumpet (Tr. C), Trombone (Tbn.), Timpani (Timp.), Glorioso (Glor.), Harpsichord (Hpsich.), and various string parts (S. I, A. I, T. I, B. I, S. II, A. II, T. II, B. II, Vln. I & II, Va., Vc., Vb.).

Key performance markings include *rit.* (ritardando), *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). Specific instructions for the strings include *arco* (arco) and *div.* (divisi).

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