

The Doll Behind the Curtain

Act 1

Libretto: Dominic Power
Based on a short story by Sadegh Hedayat (1903-1951)

Music: Amir Mahyar Tafreshipour
(2011-14)

Scene 1
Misterioso, sostenuto
♩ = 44

Musical score for Scene 1, Act 1, featuring Flute, Oboe, Clarinet (Bb), Bassoon, Horn (F), and Harp. The score is in 6/4 time and consists of 6 measures. The Clarinet (Bb) part begins with a *ppp* dynamic and includes triplets and a quintuplet. The Harp part includes dynamics *p*, *mp*, and *mf*, with triplets and a quintuplet. The Flute, Oboe, and Bassoon parts are mostly silent, with some notes in the Clarinet and Bassoon parts.

(Summer 1933 Le Havre)
A MANNEQUIN wearing a green silk dress stands on the stage.
MEHRDAD stands some way off, gazing at it.

Musical staff for Mehrdad, consisting of a single treble clef staff with a 6/4 time signature and 6 measures. The staff is mostly empty, indicating a silent character.

Scene 1
Misterioso, sostenuto
♩ = 44

Musical score for Scene 1, Act 1, featuring Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is in 6/4 time and consists of 6 measures. All instruments are silent throughout the scene.

Cl. *ppp* *mp*

Hp. *mp* *p* *mf*

Mehrdad *p* *pp* *mf*

What is it she wants to tell me and why do I re-turn to this win-dow, One Two One Two

Più mosso

Fl. *pp* *mp* *mf*

Ob. *pp* *p* *pp*

Cl. *pp*

Bsn. *p* *mp*

Hn. *p*

Hp. *mp* *mf* *pp* *mf*

Mehrdad *mp* *f* *pp* *mp*

One Rue Sev-rin? I could be-lieve those eyes, o

Più mosso

Vln. I *ppp* *ppp* *ppp* *mf*

Vln. II *ppp* *ppp* *ppp* *mf*

Vla. *ppp* *pp* *ppp* *mf*

Vc. *ppp* *pp* *ppp* *mf*

Db. *fp* *mf*

rit. ♩ = 40 accel.

11

Fl. *mp* *pp* *pp* sing

Ob. *mp* *pp* *ppp*

Cl. *mp* *pp* *ppp*

Bsn. *p* *pp*

Hn.

Hp. *pp* *mp* *p cresc.* 7

Mehrdad *mp* *mf* *p* (falsetto)
 —paque, made of a - la - bas - ter, — see in to my see in to my soul, — and she —

rit. ♩ = 40 accel.

Vln. I

Vln. II

Vla.

Vc.

Db. pizz.

rall.

Misurato e misterioso

♩ = 44

15

Fl.

Ob.

Cl.

Bsn.

Hp.

Bitá

Mehrdad

ord. 3

MEHRDAD stands alone on stage, reading a letter.
Bitá sings at the back of the stage

rall.

Misurato e misterioso

♩ = 44

Vln. I

Vln. II

Vla.

Vc.

Db.

st.

pizz.

mp

Scene 2
Maestoso ♩. = 54

19

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff* *mp*

Bsn. *f* *ff* *mp*

Hp. *sfz* *mf cresc.*

Bit. *f*

Mehrdad

Scene 2
Maestoso ♩. = 54

Vln. I *f* *ff* *mp* *mf* *arco* *mp*

Vln. II *f* *ff* *mp*

Vla. *f* *ff* *mp* *arco* *mp*

Vc. *f* *ff* *mp* *sfz* *mf* *sfz*

Db. *f* *ff* *mp* *sfz* *mf* *sfz*

poco rall.

Maestoso ♩ = 54

24

Fl. *mf* *mp* *f* *mp*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hp. *f* *mf* *mp* *f* *mp*

Maitre *mp* *f*

'maitre turn his head'

One of the plea - sures of Le Havre

poco rall.

Maestoso ♩ = 54

Vln. I *f* *pp* *p*

Vln. II *f* *pp* *p*

Vla. *mf* *f* *pp* *p*

Vc. *f* *p*

Db. *f* *p*

arco *pp* *p*

pizz. *p*

rit. ♩ = 40

30

Fl. *mp* *f* *mp* *f*

Ob. *p*

Cl.

Bsn. *p*

Hp. *mp* *mf*

Maitre *mp*

is the a - ro - ma of the har - bour that drifts up from the lo - wer town,

rit. ♩ = 40

Vln. I Solo arco *mp* *fp* *pp* s.t.

Vln. II

Vla.

Vc.

Db.

rit. poco sostenuto ♩ = 56

accel.

35

Fl. *p* *ff mp* *ppp*

Ob. *ff mp* *ppp*

Cl. *mf* *ppp*

Bsn. *f* *ff*

Hn. *mf* *pp*

Hp. *mp* *f* *mf*

Maitre *p* *pp* *mf* *f*

lo - wer town, ma-king us a - live to jour- neys a - live

rit. poco sostenuto ♩ = 56

accel.

Vln. I *mf* *sfz* *mf* *pp* *ppp* *mp* *mf*

Vln. II *sfz* *mf* *pp* *ppp* *mp*

Vla. *sfz* *mf* *pp* *ppp* *mp*

Vc. *sfz* *mf* *pp* *ppp*

Db. *fff poss.* *pp*

tutti *8va* *pizz.* *arco*

♩ = 60

rit.

Sostenuto ♩ = 60

41

Fl. *mp*

Ob. *mp*

Cl. *mp* *mf*

Bsn. *mp* *p* *mf*

Hn. *pp* *mp* *ppp* *mp* Solo

Hp. *p*

Maitre *mp* *mf* *mf* *mf* *pp*

as yet, as yet to be un-der-ta-ken. But that's by the bye.

rit.

Sostenuto ♩ = 60

Vln. I *mf* *pp*

Vln. II *mp* *pp*

Vla.

Vc. *pizz.* *p*

Db. *pizz.* *p*

46

Fl.

Ob. solo *pp* *fpp* *mf*

Cl. *pp*

Bsn. *pp* *ppp* *mf*

Hn. *mp* *pp*

Hp. *mp* *mf* *mp* 5 *8^{ub}*

Mehrdad *mp*
Yes

Maitre *mf* *p* *mf*
Meh-r-dad, you are to leave us, leave.

Vln. I

Vln. II

Vla. s.t. *fp* *ppp*

Vc. arco s.t. *fp* *ppp* pizz. *mf*

Db. arco s.t. *fp* *ppp* pizz. *mf*

accel.

50

Fl. *mp* *f* *cresc.*

Ob. *pp* *mf* *f* *cresc.*

Cl. *mf* *f* *cresc.*

Bsn. *f* *cresc.*

Hn. *fp* *f*

Hp. *mf* *mf* *f* *gliss.* B^b-C[#]

Mehrdad *mf*

I am, Sir, in acc-or-dance with my fam - 'ly's wi-she's.

accel.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *mp* *pp* *ff*

Db. *mp* *pizz.*

♩. = 60

54

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Maitre

mf *mf* *mp* *mf* *f*

mf *f*

I can say that I had the plea-sure to see your mind and con-science

♩. = 60

Vln. I

Vln. II

Vla.

Vc.

Db.

mp *mf* *mp* *mf* *f* *mp* *sfz* *mf* *sfz* *f*

mp *sfz* *mf* *sfz* *f*

mp *sfz* *mf* *sfz* *f*

poco rit.

Più mosso ♩ = 64

rit.

Meno mosso ♩ = 54

60

Fl. *f* *mf* *mf*

Ob. *f* *mf*

Cl. *f* *mf*

Bsn. *f* *mf* *f* *mf*

Hn.

Hp. *mp* *f*

Maitre *mf* *ff* *mf* *f* *mf*

grow. At our ly- cee you have flou - rished. Here,

poco rit.

Più mosso ♩ = 64

rit.

Meno mosso ♩ = 54

Vln. I *mf* *mp* *mf*

Vln. II *mf* *mp* *mf*

Vla. *mf* *mp* *mf*

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

Db. *fff* *f* *mp* *pp*

arco, sul pont. pizz. arco

sempre pizz.

rit. **Meno mosso** ♩ = 54

77

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Maitre *p* (whisper) *mp* *mf*

wi - shes. Just so, just, I have a le-tter from your fa - ther

rit. **Meno mosso** ♩ = 54

Vln. I *pp* *mf* arco

Vln. II *pp* *mf* arco

Vla. *pp* *p* *mf* arco

Vc. *pp* *p* *mf* arco

Db. *p* *mf* arco

ad lib.

82

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Maitre

Vln. I

Vln. II

Vla.

Vc.

Db.

that ex-plains your de - par - ture, and the fam-ily's bus - iness call you home. On your re-turn you are

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

arco *arco* *arco*

ad lib. *ad lib.*

86 **Più mosso** ♩ = 50 **rit.** **Meno mosso** ♩ = 44

The score is divided into three sections by tempo and dynamics. The first section is **Più mosso** (♩ = 50) in 4/4 time. The second section is **rit.** (ritardando) in 5/4 time. The third section is **Meno mosso** (♩ = 44) in 2/4 time. The woodwind parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Harp (Hp.). The vocal parts are for Mehrdad and Maitre. The string parts include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Woodwinds:
Ob.: *ppp* (5), *mf*, *p* (5), *mf*, *p* (3)
Cl.: *pp*, *p*, *pp*

Harpsichord:
Hp.: *f* (3), *f* (3), *pp* (5)

Vocalists:
Mehrdad: *p* My cou-sin the
Maitre: *mf* — to be ma - rried.

Strings:
Vln. I: *ppp*, *p*
Vln. II: *ppp*, *p*
Vla.: *ppp*, *mp*
Vc.: *ppp*, *pp*, *mp*

rall. Più mosso ♩ = 80

91

Fl. *mp* *p* *mp* *mf*

Ob.

Cl.

Bsn.

Hn.

Hp. *mp* *pp* *p* *mf* *p*

Mehrdad *mf* *mp*

en - gage - ment made be - fore as my mo - ther and fa - ther wished it

rall. Più mosso ♩ = 80

Vln. I *p* *mf* *pp*

Vln. II *p* *mf* *pp*

Vla. *p* *mf* *pp*

Vc. *ppp* *pp*

Db. arco *ppp* *pp*

poco rit. ♩ = 76

96

Fl. *mf* *mp*

Ob. *p* *p* *mp*

Cl. *mf* *mf* *mp*

Bsn. *mf* *mp* *mf*

Hn. *pp* *mf*

Hp. *mp* 7

Maitre *f* *mp* (whisper-like) *f*
 I un - der - stand, a wise — ar - range - ment, ar - range - ment. Now sir, now sir,

poco rit. ♩ = 76

Vln. I

Vln. II

Vla.

Vc. *pizz.* *mp* *mf* 3

Db. *pizz.* *mp* *mf* 3

poco rit.

101

Fl. *mf* *fp* *mf cresc.*

Ob. *mp* *fp* *mf cresc.*

Cl. *mp* *fp* *mf cresc.*

Bsn. *mp* *mf p* *mf* *f* *mf* *mf*

Hn. *mp* *mf*

Hp. *mp* *mf*

Maitre *mf* *f*

al-low me, if you will, this time to play Po-lo, Po-lo - - ni-us.

poco rit.

Vln. I *mf* *mp* *mf* *mf cresc.*

Vln. II *mf* *mp* *mf* *mf cresc.*

Vla. *mf* *mp* *mf* *mf cresc.*

Vc. *mf* *mp* *mf* *mf espress. cresc.*

Db. *mf* *mp* *mf* *mf espress. cresc.*

Appassionato ♩ = 70

104

Fl. *mf cresc.*

Ob. *mf cresc.* *mp* *mf*

Cl. *mf cresc.*

Bsn. *f* *mp* *p* *mf*

Hn. *pp* *p*

Hp. *mf* *mf*

Maitre

You have been a mo-del pu-pil, re-served, care-ful,

Appassionato ♩ = 70

Vln. I *mf* *f cresc.* *mf* *pizz.*

Vln. II *mf* *f cresc.* *mf* *pizz.*

Vla. *mf* *f cresc.* *mf* *pizz.*

Vc. *f* *mf*

Db. *f* *mf* *mf* *mp*

molto rit. Meno mosso ♩ = 44

107

Fl. *mp* *mf* *pp*

Ob. *mp* *mf* *pp*

Cl. *mp* *mf* *pp*

Bsn. *mp* *mf* *pp*

Hp. *mp* *mf* *p*

Maitre *mp* *mf* *mp* *f*

re-served, care-ful, stu-di-ous.

molto rit. Meno mosso ♩ = 44

Vln. I *mf cresc.* *f* Solo arco *pp espress.* *mp* *mf*

Vln. II *mf cresc.* *f*

Vla. *mf cresc.* *f*

Vc. *mf cresc.* *f*

Db. *mf cresc.* *f*

Calmo ♩ = 40

111

Fl. (sing) *p*

Mehrdad *mp* *mf* *p* *p*

I have sought to un-der-stand the cus-toms and cul-ture of your country (humming)

Calmo ♩ = 40

Vln. I *pp* *mp* *mp* *f* *mf* *mp* *tutti*

Più mosso ♩ = 70

115

Fl. *p* 6 3 *mp* *tr*

Ob.

Cl. *mp* *pp*

Bsn. *mp*

Hn.

Hp. *mp* 5 5 6 *mf* *mp* *mf*

Maitre *mf* In our care you have be- *mf*

Più mosso ♩ = 70

Vln. I 3 *sost.*

Vln. II

Vla. *pizz.* 3 3 3 *mp*

Vc. *arco* 3 *p* *pizz.* 3 3 3 *mp*

Db. *pizz.* 3 3 3 *mp*

119

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Maitre

Vln. I

Vln. II

Vla.

Vc.

Db.

come wise, wise, _____ but not world - ly. If I may su- ggest _____ a

mp *p* *pp* *mf* *f* *mf* *mp* *pizz.* *arco*

rit. **Meno mosso** ♩ = 60

124

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Mehrdad

Maitre
 lit-tle le - vi - ty, le-vi-ty _____ be - fore the du - ties that a-wait you _____

rit. **Meno mosso** ♩ = 60

Vln. I

Vln. II

Vla.

Vc.

Db.

rit. Più mosso ♩ = 84

128

Fl. *pp* *mf* *mp* *p* *pp* *mp*

Ob. *mp* *mf* *mp* *p* *pp* *mp*

Cl. *mf* *mp* *p* *mp*

Bsn. *mp* *p* *mp*

Hn. *p*

Hp. *mp* *8va* *sfz*

Mehrdad *mf* *p* *pp*

stu - dies leave me li - ttle lei - sure. to ——— enjoy those plea - sures that di - vert my fel - low stu - dents. ———

rit. Più mosso ♩ = 84

Vln. I

Vln. II

Vla.

Vc.

Db.

132

Fl. *mp* *mf* *mf* *mf* *f*

Ob. *mp* *mf* *mf* *f*

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

Bsn. *mf* *mp* *mf* *mf* *f*

Hn. *mp* *f*

Hp. *sfz* *sfz* *f*

Maitre (knock with the pencil on rests) *f* *ff* *mf*

then let me add a word of cau - tion.

Vln. I pizz. *mf* *f* *ff* *mf*

Vln. II pizz. *mf* *f* *ff* *mf*

Vla. pizz. *mf* *f* *ff* *mf*

Vc. pizz. *mf* *f* *ff* *mf*

Db. pizz. *mf* *f* *ff* *mf*

rit.

Più mosso ♩ = 90

137

Fl. *mp* *pp* *mf*

Ob. *mp* *pp*

Cl. *mf dim.* *p* *pp* *mf* *mp*

Bsn.

Hn.

Hp. *p*

Maitre *pp* *mp*

Yes - ter, yes - ter - day eve - ning, as

rit.

Più mosso ♩ = 90

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *mp*

Vc. *mp*

Db. *mp*

arco

pizz.

molto rit.

142

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Maitre

p

mp

mp

mf

mf

gliss.

mp

mp

mp

mf

mf

is my cus - tom, I took my stroll down to the har bour, har - - bour.

molto rit.

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

mp

p

mf

pizz.

p

mf

pizz.

mf

arco

pizz.

mf

arco

pizz.

mf

Meno mosso ♩ = 56 rall. ♩ = 40

146

Fl. *pp* *p* *mf*

Ob. *pp* *p* *mf*

Cl. *p dim.*

Bsn. *p dim.* *mp*

Hn. *pp* *3*

Hp. *mp* *p* *pp* *ppp*

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

Meno mosso ♩ = 56 rall. ♩ = 40

Vln. I *arco* *15^{ma}* *fp* *pp* *ppp* *pp cresc.*

Vln. II *arco* *15^{ma}* *fp* *pp* *ppp* *pp cresc.*

Vla. *arco* *fp* *pp*

Vc.

Db.

There I saw you quite a lone, lost in thought. You turned in to Rue - Seve -

Aggressivo ♩ = 76

152

Fl.

Ob.

Cl.

Bsn.

Hp.

Maitre

pp *ppp* *mf* *f*

p *ppp*

mf *f*

rin. *3* *3*

Db-C-B
E-F-Gb-Ab

gliss. *b₂*

Eve - ry ci - ty has its sec - ret

Aggressivo ♩ = 76

Vln. I

Vln. II

Vla.

Vc.

Db.

mf *ff* *mf* *pp*

mf *ff* *mf* *pp*

mf *pp*

arco *mf* *pp*

pizz.

156

Fl. *mp*

Ob. *mp*

Cl. *f*

Bsn. *mp* *mf* *mp* *f*

Hp. *mp* 5

Maitre
 po-ckets of ill rep - ute to tempt and trap the in - no - cent, in - no - cent

Vln. I *mp* *mf* *mf < f* *f* *ff* *f* *ff*

Vln. II *mp* *mf* *mf < f* *f* *ff* *f* *ff*

Vla. *mf* *f* *f* *ff* *f* *ff* *ff*

Vc. *mf* *f* *f* *ff* *f* *ff*

Db.

rit.

molto rit.

159

Fl. *mp*

Ob. *p* *mp* *pp*

Cl. *mp* *pp*

Bsn. *mp* *pp*

Hn. *p*

Hp. *mf* *mp* *p*

Mehrdad

Maitre *f* *mp* *mp*

A young man a - lone, un - word - ly and in - ex - per - i - enced, would be well ad - vised to keep al - ways.

rit.

molto rit.

Vln. I *mf* *p* *mf* *p*

Vln. II *p* *p* *mf* *p*

Vla. *f* *pizz.*

Vc. *pizz.*

Db. *arco* *ff* *pizz.* *arco* *p*

Calmo ♩ = 60

163

Fl. *f* *mp* *p* *mp*

Ob. Solo *pp* *mp* *mf*

Cl. *mp* *mf*

Bsn.

Hn.

Hp. *mf* *p* *cresc.*

Mehrdad *mp* *mf* *mp* *p* *mp*
 My pre sence there was in -no -cent; cu - ri - o - si - ty no - thing more, no - thing more, no -

Maitre

Calmo ♩ = 60

Vln. I *mf* pizz.

Vln. II *mf* pizz.

Vla. *mf* pizz.

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

Db. *mf* pizz. *mf* pizz.

167

Fl. *mf* *mf* *p*

Ob. *mf* *mf* *p*

Cl. *mf* *p*

Bsn. *mf*

Hn. *mf*

Hp. *f*

Mehrdad *f* *ff*
thing that I would do to bring a moment of shame to my family

Maitre *f* *mf*
I do not doubt it. I do not

Vln. I *mf* *mf* *mf*

Vln. II *mf* *mf* *mf*

Vla. *pizz.* *mf* *f*

Vc. *mf* *mf* *f*

Db. *mf* *mf* *mf*

Più mosso

170

Fl. *mp* 3

Ob.

Cl.

Bsn. *mp* 3

Hn. *p* *mp* *mp*

Hp. *mp* *mp*

Mehrdad

Maitre *mf* *mf*

doubt it, yet I may su - ggest as a re - ward for your di - li - gence you might fi - nish your e - du - ca - tion

Vln. I *mf* *f* *mp* arco

Vln. II *mf* *f* *mp* arco

Vla. *mf* *ff* *mp* *mf* arco

Vc. *mf* *mf* *ff* *mp* *mf* arco

Db. *mf* *ff*

poco rall.

180

Fl. *p* \leftarrow *f*

Ob. *p* \leftarrow *f*

Cl. *mf* *p*

Bsn. *mp* *pp* \leftarrow *p* *p* *f*

Hn. *poco sfp* *pp*

Hp. *gliss.*
D-C#-B
Eb-F#-G#-A#

Maitre *mf*
of your own age.

poco rall.

Vln. I *arco* *mp* *mf*

Vln. II *arco* *mp* *mf* *p*

Vla. *arco* *mf* *p* *pp*

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

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

Sostenuto maestoso

♩ = 54

184

Fl. *pp* *mf*

Ob. *pp* *mf*

Cl. *pp* *mf*

Bsn. *pp* *mf*

Hn. *dim.* *ppp* *mf*

Hp. *p* *ff*

Maitre *mp* *f* *ff* *f*

You sail, you sail, when? A week from now, just e-nough time to have a

Sostenuto maestoso

♩ = 54

Vln. I *pp* *mf* *f* pizz.

Vln. II *pp* *mf* *f* pizz.

Vla. *mf* *f* arco *fp*

Vc. arco *pp* *mf* *ff* arco *fp*

Db. arco *pp* *mf* *ff* arco *fp*

187

Fl. *mp* *fp* *mf*

Ob. *mp* *fp* *mf*

Cl. *mp* *fp* *mf*

Bsn. *p* *mp* *mf*

Hn. *p* *mf*

Hp. *mf* *f*

Maitre *mp* *mf* *f*

taste of Le Havre, Le Havre in the sea - son. Be ex - u-ber-ant for once!

Vln. I arco *p* *f cresc.* tutti arco

Vln. II arco *f cresc.*

Vla. *sfz* *mf* *f cresc.*

Vc. *sfz* *mf* *ff* pizz.

Db. *sfz* *mf* *ff* pizz.

molto rit.

Meno mosso

190

Fl. *pp* *mp* *mf*

Ob. *pp* *mp* *mf*

Cl. *pp* *mp* *mf*

Bsn.

Hn. *mp*

Hp. *mp* *mf*

Mehrdad *mf*

Maitre *mp*

D-C#-B
Eb-F#-G-Ab

gliss.

gliss.

gliss.

gliss.

Sir, this does not sound like Po - lo - ni - us:

Use your mo-ney for en-joy - ment,

molto rit.

Meno mosso

Vln. I *mp*

Vln. II

Vla.

Vc. *p* *cresc.*

arco

arco

Db. *p*

194

Fl. *mf* *pp* *mf* 6

Ob. *fp* *mf* *pp* *mf* 6

Cl. *mf*

Bsn. *p* *fp* *mf*

Hn.

Hp. D-C-Bb E-F-G#-A *mp* *f* F#-G#-A# *mp* *gliss.* 8th

Mehrdad *mp* *mf*
 ne - ver a bo - rrow er or a len - der be!

Maitre *mf* *mp*
 Po - lo - ni - us was a Dane. Were he French like me

Vln. I *f* *mp* 3

Vln. II

Vla.

Vc.

Db.

197

Fl. *pp* *mp* *f* *p*

Ob. *pp*

Cl. *pp*

Bsn.

Hn. *mp*

Hp.

Mehrdad

Maitre

he would speak as I do, En-joy ment and du-ty live, co-ex-ist, in the har-mo-ni-ous soul

Vln. I *pizz.* *arco* *mf*

Vln. II *pizz.* *arco* *mf*

Vla. *arco* *mf*

Vc. *arco* *mp*

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

202

Fl. *mf* *pp*

Ob. *p* *tr* *3* *3*

Cl. *mp* *9*

Bsn.

Hn.

Hp. *ff* *mf* *mf*

Maitre *pp* *mp* *mf* *mp*
 Your bride at home_ will en - joy a cer - tain sa - voir faire in

Vln. I *f*

Vln. II *f*

Vla. *f* *pp* *pizz.* *mf* *3*

Vc. *f* *pizz.* *mf* *3*

Db. *pizz.* *mf* *3*

Risoluto ♩ = 50

209

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Maitre

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mf

pp

p

mf

pp

pp

mf

mf

mf

p

mf

pizz.

mf

pizz.

mf

arco

p

mf

pizz.

mp

arco

p

mf

pizz.

mp

Well, well, Mehr dad, I must not keep you — a week of

213

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Mehrdad

Maitre

Vln. I

Vln. II

Vla.

Vc.

Db.

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

lei - sure in our ci - ty time to waste a lit - tle free - dom no harm in that no harm

tutti pizz.

pizz.

poco rit.

♩ = 64 poco rit.

216

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

MEHRDAD shakes MAÎTRE'S hand.

Mehrdad

Good bye, sir, and thank you "Enjoyment and duty co-exist In the harmonious soul"

Maitre

no harm at all. I'm glad we talked. Good-bye, my boy.

poco rit.

♩ = 64 poco rit.

Vln. I

Vln. II

Vla.

Vc.

Db.

Misurato e misterioso

accel. ♩ = 40

222

Fl. *fp* *f*

Ob. *fp* *f*

Cl. *fp* *f*

Bsn. *fp* *f*

Hn. *fp*

Hp. *ff*

MEHRDAD resumes his letter.
At the back of the stage MOTHER stands.

Mother *mf*

Your lo-ving mo-ther sends you_gree-tings from your loving Bi__

Mehrdad *mp* *mf*

How fa-cile is the con-ver-sa-tion of (this pompous petit-maitre)

Misurato e misterioso

accel. ♩ = 40

Vln. I *arco* *fff dim.* *mf* *ff*

Vln. II *arco* *fff dim.* *mf* *ff*

Vla. *arco* *fff dim.* *mf* *ff*

Vc. *arco* *fff dim.* *mf* *ff*

Db. *arco* *fff dim.* *mf* *ff*

227

Hp. *mp* *pp* *gliss.* *gliss.* *gliss.* *gliss.* *dim.*

C-D-E-Fb
Gb-Ab

Mother *p* *mp* *mf* *f* *mp* *p*

-ta. In time you'll find that her love will e - qual mine. When you re - turn ah

Vln. I *p* *mf* *p* solo (sordin)

Vln. II



rall. Calmo ♩ = 40

231

Cl.

Hp. *gliss.* *gliss.* *gliss.*

Mother *p* *ff* *pp* *p* *pp* *p* *mp*

ah

FATHER stands. BITA stands.

Bitá your Bi - ta sends de - vo - tion

rall. Calmo ♩ = 40

Vln. I *mf* *f* *ff*

Vln. II *f* *ff*

poco rall.

236

Solo

p 3

mf *tr*

mp 3

mf 3

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

f 5

ff

5

Bit.

and knows that you will do. Be the hus-band your fa-mily hope you be-come.

poco rall.

Vln. I

Vln. II

Vla.

Vc.

Db.

240

Sing

mf ----- *ff*

(much lip pressure)

fff

fff

f < *ff*

fff

mf < *f*

fff

f

fff

mf *pp*

fff

P

when you re - turn.

p *mp* *mf*

In a week's time you will all have me but un - til then I have the free - dom

pizz.

p ----- *f*

fff

pizz.

p ----- *f*

fff

pizz.

mp ----- *f*

fff

pizz.

mp ----- *f*

fff

pizz.

fff

pizz.

fff

Appassionato

♩ = 50

244

Fl.

Ob.

Cl.

Bsn.

Hp.

Mehrdad

to nurse the thought that lurks in-side me like an an-ar - chist with a bomb. What is

f, *mf*, *fp*, *f*, *sfz*, *mf*, *mp*, *f*

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

f, *mf*, *fp*, *f*, *sfz*, *mf*, *mp*, *f*

Appassionato

♩ = 50

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

pizz.

mf, *ff*, *ff*, *sfz*, *mf*, *ff*, *sfz*

248

Fl.

Ob.

Cl.

Bsn.

Hp.

Mehrdad

Vln. I

Vln. II

Vla.

Vc.

Db.

f

f

f

arco

f

mf

f

f

f

arco

f

arco

f

arco

f

arco

f

it she wants to tell me? Why will I re - turn this eve - ning to

252

Fl. *f* *tr* *5* *(e)*

Ob. *pp* *tr* *5* *(e)*

Cl. *p*

Bsn. *f* *3*

Hp. *mf* *5* *mf*

Mehrdad *8* *3* *3* *5* *ff* *f* *mf* *3* *3* *mp*
stand and watch her_ through the win - - dow?_ One Two One, Rue_ Sev-erin. I

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *pizz. arco* *mp*

Vc. *pizz. arco* *mp*

Db. *3* *mf* *mp*

rit. **Meno mosso**

255

Fl.

Ob.

Cl.

Bsn.

Hp.

Mehrdad

could be-lieve those eyes made of a-la-bas-ter see in to my soul see in to my soul and she knows me

rit. **Meno mosso**

Vln. I

Vln. II

Vla.

Vc.

arco pizz. arco

Db.

pizz. arco

Calmo ♩ = 40

266

Fl. *pp* 5 *tr.* *mp* *f*

Ob. *p* 3

Cl.

Bsn. *pp* 3 *p*

Hn. *pp* *mp* 3 3

Hp. *p* *p* *mf*

Mehrdad

Detailed description: This block contains the musical score for measures 266 through 269. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Harp (Hp.), and Mehrdad. The tempo is marked 'Calmo' with a quarter note equal to 40 beats. The time signature changes from 2/4 to 4/4 and then to 3/4. The Flute part features a quintuplet (5) in measure 266, a trill (tr.) in measure 267, and a triplet (3) in measure 269. The Oboe part has a triplet (3) in measure 266. The Bassoon part has a triplet (3) in measure 269. The Horn part has triplets (3) in measures 267 and 268. The Harp part has a dynamic change from *p* to *mf* in measure 269. Mehrdad is marked with an 8-measure rest.

Calmo ♩ = 40

Vln. I *mp* *fp* *pp* s.t.

Vln. II *p* *mf*

Vla. *p*

Vc. *arco*

Db. *arco* *p*

Detailed description: This block contains the musical score for measures 266 through 269 for the string section. The instruments are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The tempo is 'Calmo' with a quarter note equal to 40 beats. The time signature changes from 2/4 to 4/4 and then to 3/4. Vln. I has a quintuplet (5) in measure 266, triplets (3) in measures 267 and 268, and a dynamic change from *mp* to *fp* in measure 269. Vln. II has a dynamic change from *p* to *mf* in measure 269. Vc. and Db. are marked 'arco' in measure 267. Vln. I has a 's.t.' (sul tasto) marking in measure 269.

rit. poco sostenuto ♩ = 54

270

Fl. *mp* *ff mp* *ppp*

Ob. *ff mp* *ppp*

Cl. *mf*

Bsn. *ff* *mf*

Hn. *mf*

Hp. *mp*

rit. poco sostenuto ♩ = 54

Vln. I *tutti* *pizz.* *sfz* *pp*

Vln. II *pizz.* *sfz* *pp*

Vla. *pizz.* *sfz* *pp*

Vc. *sfz* *pp*

Db. *arco* *fff poss.* *pp*

Misterioso
Più mosso ♩ = 60

accel.

273

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

< p *mp* *mp cresc.* *mf*

pp

mf *f*

accel.

Vln. I

Vln. II

Vla.

Vc.

Db.

> ppp *mp* *mf* *mf*

< ppp

ppp

p *pizz.*

p *pizz.*

277

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

279

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

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

5 5 3 3

12 12 12 12 12 12

6 6 6 6 6 6

6 6

rall.

281

Fl. *pp* *p* *dim.*

Ob.

Cl. *p* *dim.*

Bsn. *p* *dim.*

Hn.

Hp. *pp dim.*

rall.

Vln. I *ppp dim.*

Vln. II *ppp dim.*

Vla. *pizz.* *p* *ppp dim.*

Vc. *ppp dim.*

Db. *ppp dim.*

Scene 3, In the Shop
Allegro ♩ = 90

284

Fl. *mf* *f* *fff*

Ob. *mf* *f* *fff*

Cl. *mf* *fff*

Bsn. *mf* *ff*

Hn. *mf*

Hp.

Tombeau

Scene 3, In the Shop
Allegro ♩ = 90

Vln. I *f* *ff* *ff* *ff*

Vln. II *f* *ff* *ff*

Vla. *f* *ff* *ff*

Vc. *mf* *f* *ff* *mf* *ff*

Db. *mf* *f* *ff* *mf* *ff*

poco rit. ♩ = 60 rit. ♩ = 70

288

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Tombeau

(moving stuff around) *mf* You've sat there for an hour, — *f* sat there *mp*

Tombeau shouts: GISELLE

poco rit. ♩ = 60 rit. ♩ = 70

Vln. I

Vln. II

Vla.

Vc.

Db.

291

Fl. *mp* *7*

Bsn. *mp* *3*

Hn. *mp* *mf*

Hp. *ff* *mf*

Tombeau *f* *3* *ff* *3*
 still as a sta - tue and as si - lent. Dust is si - tting on my trea-sures...

Vln. I *mf* *f* *7* *5*

Vln. II *mf* *f* *7* *5*

Vla. *mf* *f* *7* *5*

Vc. *tr* *arco*

Db.

293

Bsn. *mf* *mp* *3*

Hn. *mp* *5*

Hp. *mf*

Tombeau *mf* *3* *3* *5*
 But you ne - ver lift a fin-ger, fin - ger to help an old man

Vc. *mf* *3* *sempre pizz.*

Db. *mf* *sempre pizz.*

295 *molto rit.*

Bsn. *f*

Hn. *p* *mp* *mf* *p*

Tombeau
keep things ti - dy. *Tombeau: Always lazy like her mother*

Vln. I *arco* *p* *mp*

Vln. II *p* *mp*

Vla. *dim.* *arco* *mp*

Vc. *dim.* *arco* *gliss.* *ff* *pp*

Db. *dim.* *arco* *gliss.* *ff* *pp*

molto rit.

299 *Meno mosso* ♩ = 50 *rit.* *Meno mosso* ♩ = 46

Cl. *pp* *pp*

Hn. *pp*

Hp. *mp* *mf* *mp* *pp*

Tombeau
MEHRDAD appears outside the window.
He stops transfixed by the *MANNEQUIN* in the shop.
Back a - gain, — ou - r li - ttle Ham let, — like the last night, and the nights be fore. His eyes are — bur - ning.

Vln. I *pp* *dim.* *pp*

Vln. II *pp* *dim.* *pp*

Vla. *pp* *dim.* *fp*

Vc. *fp*

Db. *fp*

Meno mosso ♩ = 50 *rit.* *Meno mosso* ♩ = 46

304

Cl.

Tombeau

Vln. I

Vln. II

Vla.

Vc.

Db.

mf through the glass. *mp* What is it that you want from us? *pp* Do you e - ven know your-self *mf* Well-cut suit? a watch from Cartier?

309 **Più mosso faster**

Cl.

Bsn.

Hp.

Tombeau

There is mo-ney there, no doubt a-bout it. No, not for him a vice too vul-gar for

A PROSTITUTE appears at MEHRDAD'S side and silently propositions him. MEHRDAD walks away rapidly. TOMBEAU waves the PROSTITUTE away. She laughs and moves off. TOMBEAU adjusts the dress on the MANNEQUIN.

Più mosso faster

Vln. I

Vln. II

Vla.

Vc.

Db.

pp dim. morendo *mf* *f* *ff secco*

pp dim. morendo *mp* *f* *ff secco*

pp dim. morendo *mp* *ff secco*

pp dim. morendo *mp* *ff secco*

pp dim. morendo *mp* *ff secco*

rit. **Meno mosso**

312

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Tombeau

pp

pp

pp

p

mf

our li-tle gen-tle-man. But he will be back to-night. I feel it in the eyes, I see the hun-ger,

rit. **Meno mosso**

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

mp

pizz.

mp

pizz.

mp

pizz.

mp

pizz.

mf

arco

p cresc.

ff

mp

arco

p

arco

p

pizz.

mf

arco

p cresc.

ff

mp

in tempo

ad lib.

316

Fl.

Ob.

Cl. *non legato*
f

Bsn. *pp dim.* *mp* *mp* *non legato*

Hn. *mf*

Hp. *mf* *mp*

Tombeau *mf* *p* *f* *mf* *f* *GISELLE: Yes grandfather*
 he's like an ad-dict cra ving mor-phines. Gi-selle if we have a cus - to-mer make him wel - come, wel- come. —

in tempo

ad lib.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc.

Db. *ff* *pizz.* *arco* *fff* *pizz.* *f secco*

Più mosso ♩=80

320

Fl.

Ob.

Cl.

Bsn.

Hp.

mf

mf

pp

ppp

mf

dim.

Tombeau

mf

pp

ppp

mf

pp

ppp

TOMBEAU: Yes grandfather!
No grandfather

MEHRDAD: You ne - ver lift a fin - ger, fin - ger to help an old man, old man.

TOMBEAU exits. MEHRDAD returns to the window, hesitates and enters the shop. He approaches GISELLE who does not look up from her book.

Più mosso ♩=80

rall.

Vln. I

molto secco

mf sf

mp

p

Vln. II

molto secco

mf sf

mp

p

Vla.

molto secco

mf sf

mp

p

Vc.

molto secco

mf sf

mp

p

Db.

molto secco

sf

f > p

mf > pp

p

pizz.

arco

pizz.

arco

pizz.

arco

Misterioso ♩ = 60

rit.

327

Fl. *ff*

Ob. *ff*

Cl. *pp* *ff*

Bsn. *ff*

Hp. *pp*

Mehrdad (Gissele: Yes) I saw some - thing in your eh! win - dow

Tombeau

Giselle shouts:
Grandfather!(ignorant)

Misterioso ♩ = 60

rit.

Vln. I

Vln. II

Vla.

Vc.

Db.

Più mosso ♩ = 64

Più mosso

333

Fl.

Ob.

Cl.

Bsn.

Hp.

Mehrdad

Tombeau

TOMBEAU materialises from the back of the shop.

Mon-si- eur, — how can we help you? (Giselle) don't leave the gen- tle - man to stand

mf *f* *mp* *f*

7 7 3 7

tr

Più mosso ♩ = 64

Più mosso

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz. *f secco* *arco* *p* *f*

pizz. *f secco*

pizz. *f secco*

3 3

accel.

337

Fl. *mf* *tr*

Ob. *mf* *tr*

Cl. *mf* *tr*

Bsn. *mf* *f* *tr* *mp*

Hp. *f* *sfz* *mf* *ff*

Mehrdad

Tombeau *mf* *f* *mf* *3*

a chair, a chair. Girl, _____ fetch him a chair!

accel.

Vln. I *ff* *fff* *pizz.sul pont.* *col legno*

Vln. II *ff* *fff* *pizz.sul pont.* *col legno*

Vla. *ff* *fff* *pizz.sul pont.* *col legno*

Vc. *ff* *fff* *pizz.sul pont.* *col legno*

Db. *ff* *fff* *pizz.sul pont.* *col legno*

Meno mosso

Maestoso ♩ = 74

poco rit. . . . ♩ = 56

♩ = 50

340

Fl. *mf* *tr*

Ob. *mf* *tr*

Cl. *mf* *mp*

Bsn. *mf* *mp* *mf*

Hn. *mp* *p*

Hp. *mf*

Mehrdad *mp* *mp* *p*
 That is not ne - cessa-ry, I won't be long.

Tombeau *f* *mf* *f*
 Wel - come to my lit - tle king-dom, a land - mark on Ru-e Sev-erin

Meno mosso

Maestoso ♩ = 74

poco rit. . . . ♩ = 56

♩ = 50

Vln. I *arco ord.* *fp* *mf* *pizz.* *mp*

Vln. II *arco ord.* *fp* *mf* *pizz.* *mp*

Vla. *arco ord.* *fp* *mf* *pizz.* *mp*

Vc. *arco ord.* *fp* *mf* *pizz.* *mp*

Db. *arco ord.* *fp* *mf* *pizz.* *mp*

Sostenuto maestoso

♩ = 60

345

Fl. *mp*

Ob. *mp* *p*

Cl. *mf*

Bsn. *p espr.* *mp*

Hn. *pp* *p* *molto espr.* *mf*

Hp. *mp* *mf*

Tombeau *mf* *f* *mf* *f*

We have much to please the cu-ri-ous, — ob - jects ga - thered from — all quar - ters. —

Sostenuto maestoso

♩ = 60

Vln. I

Vln. II

Vla.

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

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

Più mosso-sostenuto

accel.

350

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Tombeau

pp

mf *f*

Here's a post - er of the great Max Lin - der or if you hun - ger for a sen - sa - tion

Più mosso-sostenuto

accel.

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

ff *mp*

pizz.

ff *mp*

pizz.

ff *mp*

pizz.

ff *mp*

pizz.

ff *mp*

rit.

Maestoso

♩ = 90

357

Fl. *ffmp* *pp* *f* *ff*

Ob. *ffmp* *pp* *ff*

Cl. *ffmp* *pp* *f* *ff*

Bsn. *mp* *mf* *f* *ff*

Hn. *fff*

Hp. *mf* *mp* *mf*

Tombeau *mf* *mp* *mf*

here, fan - to-mas. No? Per - haps Mon-sieur has tastes more cul - tured?

rit.

Maestoso

♩ = 90

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp* *pizz.*

Db. *fp* *pp* *p* *pp*

Agitato
♩ = 80

♩ = 60 rit.

364

Fl. *mf* *tr*

Ob.

Cl.

Bsn.

Hn. *mp*

Hp. *p* *mf* *cresc.*

Tombeau *mf* *f*

If your bent is lit-er-a-ry, this chair, so it is ru-moured, once be-longed to Baude-laire

Agitato
♩ = 80

♩ = 60 rit.

Vln. I *arco* *pizz.* *p* *mf* *cresc.*

Vln. II *arco* *pizz.* *p* *mf* *cresc.*

Vla. *pizz.* *Solo arco* *tr* *p* *mf* *cresc.*

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

Db. *pizz.* *p* *cresc.*

Meno mosso

♩ = 70

rit.

369

Fl. *fff* 3

Ob.

Cl.

Bsn. *fff* 3

Hn.

Hp. *ff* 3 *p* *p*

Mehrdad *mp* 3 *mp* 3
 In your win - dow_ I chanced to no - tice the tai - lor's mo - del on dis - play on dis -

Tombeau

Meno mosso

♩ = 70

rit.

Vln. I *ff* 3 3 *pizz.*

Vln. II *ff* 3 3
 Tutti
 pizz.

Vla. *ff* 3 3

Vc. *ff* 3 3

Db. *ff* 3 3

Meno mosso ♩ = 70

poco rall.

Presto

377

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Mehrdad

Tombeau

Oh, Mon - sieur... has the eye. Ex - qui-site taste, if I may say so: three hun-dred and fif-ty frank

Meno mosso ♩ = 70

poco rall.

Presto

Vln. I

Vln. II

Vla.

Vc.

Db.

♩ = 70

rall.

Calmo ♩ = 56

380

Fl. *p* *ppp* *tr*

Ob.

Cl.

Bsn.

Hn. *p*

Hp. *f* *gliss.* *pp* *8va* *F#-G#-A#*

Mehrdad *f* *3* *3* *3*
I do not un-der-stand

Tombeau *mp* *3* *3* *3* *3* *3* *3* *mp*
It's _____ for a girl of your ac-quain-tance? Your fi-an-cee? She will be de-ligh-ted _____

♩ = 70

rall.

Calmo ♩ = 56

Vln. I *pizz.* *3* *p* *arco* *p dim.* *pp*

Vln. II *pizz.* *3* *p* *arco* *p dim.* *pp*

Vla. *pizz.* *3* *p* *mp* *Solo arco sul tasto* *3* *p dim.* *pp* *Tutti ord.*

Vc. *pizz.* *3* *p* *pizz.* *3* *arco* *p dim.* *pp*

Db. *pizz.* *3* *p* *pizz.* *3*

Agitato ♩ = 70

385

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Mehrdad

Tombeau

(non arpegg.) *mf*

mp

your mea - ning.

mf *mp*

At three fif - ty... it's a bar - gain for the stitching a - lone; it would be cheap at twice the price!

Agitato ♩ = 70

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

mf *ff* *mf*

pizz.

mf *ff* *mf*

pizz.

mp *mf* *ff* *mf*

pizz.

mf *ff* *mf* *ff* *mf*

pizz.

mp *mf* *ff* *mf* *ff* *mf*

Più mosso ♩ = 90

Più mosso

391

Fl. *p* *mp* *mf* *p* 6

Ob. *p* *pp* *mp* *mf* *mp* 3 *mf*

Cl. *mp* *pp* *mp* *p* 6

Bsn. *mf* *mp* *mf* *mf*

Hn. *mp* *mp*

Hp. *mp* *mf* 8th

Mehrdad

Tombeau *mf* *mf* *mf*

It might help Mon-si - eur to de - cide if he could see a de - mon - stra - tion per - haps my grand-daugh - ter

Più mosso ♩ = 90

Più mosso

Vln. I *pizz.* *mf*

Vln. II *pizz.* *mf*

Vla. *pizz.* *mf*

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

Db. *pizz.* *mf* *mp*

poco rit. Poco Sostenuto
♩ = 46

398

Fl. *mp* *pppp*

Ob. *mp* *pppp*

Cl.

Bsn.

Hn.

Hp. *pp* *mp*

Mehrdad *mp* *mf*
You're mis - ta - ken, it is not the dress I wish to buy.

Tombeau *f* *p* *>*
might model it for you TOMBEAU: Giselle!

poco rit. Poco Sostenuto
♩ = 46

Vln. I pizz. secco

Vln. II pizz. secco

Vla. pizz. secco

Vc. *f* *p* *pp* pizz. secco

Db. *f* *p* *pp* pizz. secco

404

Fl. *mf* *f*

Ob.

Bsn. *mf* *f*

Hn. *ff* *mp*

Hp. *f* *mf* *mp* *p* *pp* *gliss.* Db-Eb

Mehrdad *mp*
 No, the mo-del that wears the dress

Tombeau *f*
 Not to buy the dress?

Vln. I *pizz. secco* *ff*

Vln. II *pizz. secco* *ff*

Vla. *pizz. secco* *ff*

Vc. *pizz. secco* *ff* *Solo arco* *p* *mf*

Db. *pizz. secco* *ff*

rit.

Sostenuto maestoso

♩ = 46

♩ = 60

407

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *mf* *f* *mf* *mp* *mp*

Hp. *mf* *mf*

Tombeau *mp* *mf* *mp*

Mon - sieur wi-shes to buy the ma - nne - quin? That is qui-te a diff'rent sto - ry

♩ = 46

rit.

Sostenuto maestoso

♩ = 60

Vln. I *f* *f* *ff*

Vln. II *f* *f* *ff*

Vla. *f* *f* *ff*

Vc. *mf* *f* *ff*

Db. *mf* *f* *ff*

411

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Tombeau

Vln. I

Vln. II

Vla.

Vc.

Db.

mp *mf* *p* *mf*

mp *mf* *p* *mf*

mp *mf* *p* *mf*

mp *mf* *p* *mf*

mf *cresc.*

mf *f* *mf* *f* *mf*

mf *f* *ff* *mf* *pizz.* *mf*

mf *f* *ff* *mf* *pizz.* *mf*

mp *mf* *f* *ff* *mf* *pizz.* *mf*

mp *espress.* *mf* *p* *pizz.* *mf* *arco* *mf*

mp *espress.* *mf* *p* *sfz* *mf* *sfz* *mf*

It would be hard to put a va - lue on such a skilled de-pic-tion of the fe - male form; so life - like,

poco rit.

Più mosso ♩ = 60

415

Fl. *fp* *f* *mf*

Ob. *fp* *f* *mf*

Cl. *fp* *f* *mf*

Bsn. *fp*

Hn.

Hp. *f* *ff*

Mehrdad *ff*
Is it for sale?

Tombeau *f* *mf*
so a - live! She came from Pa-ris from the show - room of

poco rit.

Più mosso ♩ = 60

Vln. I arco *ff* damp immediately *mp* arco, poco vib.

Vln. II arco *ff* damp immediately *mp* arco, poco vib.

Vla. arco *ff* damp immediately *ff* pizz. poco vib. *f*

Vc. arco *mf* damp immediately *ff* pizz. poco vib. *mp*

Db. arco *f* *mf* damp immediately *ff* pizz. poco vib. *mf*

419

Fl. *mp* *mf* *mf*

Ob. *mp* *mf*

Cl. *mp* *f* *mf*

Bsn. *mp* *mf* *mp* *mf*

Hn. *mf*

Hp. *mp* *mf* *mp*

Mehrdad

Tombeau
 Le Ga - le rie — La - fa - yette, made by Le Crux, — the mas - ter craftsman. He has such art — that one could swear — she

Vln. I *pp cresc. poco a poco*

Vln. II *pp cresc. poco a poco*

Vla. *f*

Vc. *f* pizz.

Db. *f* pizz.

Meno mosso ad lib.

rall.

424 *b* *trm*
 Fl. *mp* <
 Ob.
 Cl.
 Bsn.
 Hn.
 Hp. *p*
 Mehrdad
 Tombeau

blu - shes be - neath the a - la - bas - ter. You may call me sen - ti-men-tal. I have be - come - acc - cus - tomed to her.

Meno mosso ad lib.

rall.

Vln. I
 Vln. II
 Vla. *arco* *mf*
 Vc. *f* *arco* *ff* 5
 Db. *f* *arco* *ff* 5

sempre vib.
slightly of out tune

mp

Meno mosso

♩ = 60

432

Fl. *pp* *dim.* *p* *ppp*

Ob. *pp* *3* *mp*

Cl. *pp* *dim.* *mp*

Bsn. *ppp* *mp* *mp*

Hn. -

Hp. *mp*

Mehrdad *mp*
 I need her for my work. In my coun-try I'm a dress ma - ker

Tombeau *f*
 I un-der-stand you. Such com - ple-xion, such form would

Meno mosso

♩ = 60

Vln. I *mf* *pizz.* *3* *f*

Vln. II *mf* *pizz.* *3* *f*

Vla. *f*

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

Db. *p* *mp* *p*

Maestoso
poco rit. ♩ = 60

436

Fl. fluttertongue
dim. *mf* *f*

Ob. *mf* *f*

Cl. fluttertongue
f

Bsn. *f*

Hn. *mp* *f*

Hp. *mf*

Mehrdad

Tombeau *mf* *ff* *f* *f*
Sudden shout: Giselle!

in - spire the fi - nest cou - ture. I have de - ci - ded this young man is a wor - thy_ ow - ner,

Maestoso
poco rit. ♩ = 60

Vln. I arco *mp* *f* pizz. *ff*

Vln. II arco *mp* *f* pizz. *ff*

Vla. arco *mp* *f* pizz. *ff*

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

Db. *f* *f* pizz. *fff* *mf*

rall. poco rall.

♩ = 50

♩ = 80 accel. 95

442

Fl. *mf* *f*

Ob. *mp* *mf*

Cl. *mp* *mf*

Bsn. *mp* *mf*

Hn. *mp* *mf*

Hp. *f*

Mehrdad

Tombeau *mp* (like a fool) *mp*

so se-ri-ous and full of pur-pose. It's a sac-ri-fice— but for, shall we say,— twen-ty two hun

poco rall.

♩ = 50

♩ = 80 accel.

Vln. I pizz. *fff* arco *ff* damp immediately *p* pizz. *mf*

Vln. II pizz. *fff* arco *ff* damp immediately *p* pizz. *mf*

Vla. pizz. *fff* arco *ff* damp immediately *p* pizz. *mf*

Vc. pizz. *fff* arco IV *mf* damp immediately *pp* pizz. *mf*

Db. pizz. *mf* arco IV *mf* damp immediately *pp* pizz. *mf*

Meno mosso ♩ = 60

449

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Mehrdad

Tombeau

mp

p

mf

mf

p

mp

mp

mf

p

mp

That is all the mo-ney_ I have_

dred francs I let her go. For the price I in-clude the dress

Meno mosso ♩ = 60

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

fff

mf

mp

arco sul tasto

mf

fff

mf

mp

arco sul tasto

mp

arco sul tasto

mp

mf

fff

mf

fff

mf

accel.

455

Fl. *mp* *f*

Ob. *mp* *cresc.*

Cl. *mp* *cresc.*

Bsn. *mp* *p leggiero* *cresc.*

Hn. *p marcato*

Hp. *mp* *cresc.*

Mehrdad

Tombeau *mf*

Con - si - der, sir, with such a mo - del, so com - pli - ant and so sub - tle, you would create the i - deal wo - man

accel.

Vln. I *p* *f* *f* *ff*

Vln. II *p* *f* *mp* *mf* *ff*

Vla. *p* *f* *mp* *mf* *ff*

Vc. *p cresc.* *ff*

Db. *p cresc.* *ff*

sul pont.

arco *pizz.*

Agitato ♩ = 80

Sostenuto ♩ = 70

458

Fl. fluttertongue *mf*

Ob. *ff* *tr*

Cl. *ff*

Bsn. *ff* *f* 3 *f*

Hn. con sord. *mp* *mf* 3 *mf*

Hp. *mf* *f* *gliss.* D-C#-Bb Eb-F#-G#-A *mp* 3 *sfz*

Mehrdad *f* *ff* *f*
Here, take it!

Tombeau (shaky dance) *mp* *mf* 3

You have made the right de-ci-sion

Agitato ♩ = 80

Sostenuto ♩ = 70

Vln. I pizz. *ff* *secco*

Vln. II pizz. *ff* *secco*

Vla. pizz. *ff* *secco*

Vc. pizz. *ff* *secco* *f* *ff* *secco*

Db. pizz. *ff* *secco* *f* *ff* *secco*

poco rall.

463

Fl. *mf* *mf* *tr*

Ob. *mf* *mf*

Cl. *mf* *mf*

Bsn.

Hn. *mf* *mp* *dim.* *con sord.*

Hp. *mp* *mf*

Mehrdad

Tombeau

I shake your hand. There, she's yours. I'll fetch you a cloth to wrap her in, hide her from the co-ve-tous eyes.

Vln. I *molto secco* *mf sf* *sf*

Vln. II *molto secco* *mf sf* *sf*

Vla. *molto secco* *mf sf* *sf*

Vc. *f cresc.* *pizz.* *sf*

Db. *f* *cresc.* *pizz.* *sf*

poco rall.

Scene 4

Meno mosso ♩ = 44

poco rit. . . .

♩ = 64

469

Hp. *sfz*

Mehrdad *mp*

Tombeau *mp* (humming)

TOMBEAU exits GISELLE follows. At the back of the stage, TOMBEAU gestures that she should observe. GISELLE lingers, unseen by MEHRDAD

No wo-man I have e-ver can com- pare your

I see you are ha-ppy with your pur-chase, ha- ppy

Scene 4

Meno mosso ♩ = 44

poco rit. . . .

♩ = 64

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mp* → *ppp*

Db. *mp* → *ppp*

Start the gliss. immediately arco

474

Ob. *ppp* < *p*

Hp. *gliss.*

Mehrdad

Vln. I *Solo arco* *ppp* < *mp* > *pp* < *mp*

per - fec-tion. My shy - ness melts a-way be - fore_ you. We'll ne-ver qua - rrel and you will

479

Ob. *pp* *ppp*

Hp. *mf* *pp* *E_b* *gliss.*

Mehrdad *mf* *p* *mp* *mf* *p* *p*
 ne-ver grow old, your face will ne-ver line, nor your bo - dy thi - cken if

Vln. I *mp* *pp* *mf* *f*

Vc. *pizz.* *ff* *mf* *mp*

Db. *ff* *mf* *mp*

483

Ob. *mp* *pp* *mf* *p* *rall.*

Hp. *mp* *mp* *D-C#-B* *E#-F-G#-A* *gliss.* *gliss.* *dim.* *gliss.*

Mehrdad *mp* *mf* *rall.*
 I ca-ress you, will ne-ver turn a-way, or mock my weak - ness.

Vln. I *tutti* *pp* *ff* *mf* *arco* *ff*

Vln. II *mf* *arco* *ff*

Vla. *mf* *arco* *ff*

Vc. *pizz.* *mf* *arco* *ff*

Db. *pizz.* *mf* *arco* *ff*

Misurato ♩ = 40

molto rall.

486

Fl. *fp* *ppp*

Ob. *pp* *mf* *fp* *ppp*

Cl. *fp* *ppp*

Bsn. *pp*

Hn. *pp* *ppp* nat. nat.

Hp. *pp* *p*

Mehrdad *p* *f* *mf* *pp*

In the days and months that fol-low you will know me. humming

Misurato ♩ = 40

molto rall.

Vln. I *pp* non vib.

Vln. II *pp* arco non vib.

Vla. *pp* arco non vib.

Vc. *pp* arco non vib. pizz. *mf* arco *pp*

Db. *pp* arco non vib. pizz. *mf* arco *pp*

Impetuoso ♩ = 90

492

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Mehrdad

MEHRDAD touches the cheek of the MANNEQUIN. As GISELLE watches, the MANNEQUIN gives a barely perceptible shiver and inclines her head into his hand.

Impetuoso ♩ = 90

Vln. I

Vln. II

Vla.

Vc.

Db.

498

Fl. *mp* *tr* *mp* *mf* *mf* *p* *mf* *leggiero* 3

Ob. *mp* *mf* 3

Cl. *mf* *leggiero* 3 *mp*

Bsn. *mf* *mp* *mf*

Hn. *mf* *mf*

Hp. *mf cresc.* *f* *ff* *pp poco cresc.* 8^{va} 3 3 5

Vln. I *f* *ff* *sfz* *mp* *mf* 8^{va}

Vln. II *f* *ff* *sfz* *mp* *mf* 8^{va}

Vla. *f* *ff* 3 *mp* *mf*

Vc. *f* *ff* *mp* *mf*

Db. *f* *ff* *mf* *arco* *mf*

accel.

Agitato ♩ = 96

Meno mosso ♩ = 80 ¹⁰⁵

502

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

Ob. *leggiero* *mf* *p* *mf cresc.* *ff* *mp*

Cl. *mf* *mf* *ff* *fff* *mp* *mf*

Bsn. *mf* *fff* *mp* *mf*

Hn. *mp* *f*

Hp. *ff* *gliss.* *gliss.* *gliss.* *gliss.* *p cresc.*

D-C#-B
Eb-F-G#-A

accel.

Agitato ♩ = 96

Meno mosso ♩ = 80

Vln. I *poco cresc.* *ff* *mf cresc.* *ff* *fff* *ppp cresc.*

Vln. II *poco cresc.* *ff* *mf cresc.* *ff* *fff* *ppp cresc.*

Vla. *fp* *f* *ff* *mf cresc.* *ff* *fff* *ppp cresc.*

Vc. *fp* *mf* *ff* *mf cresc.* *ff* *fff* *ppp cresc.*

Db. *fp* *f* *ff* *mf cresc.* *ff* *fff* *ppp cresc.*

poco accel.

Misterioso ♩ = 50

506

Fl. *f* *ffff*

Ob. *f* *ffff*

Cl. *ffff* *sempre*

Bsn. *ffff* *sempre*

Hn. *fp* *ff*

Hp. *ffff* *p* *pp* *ff*

poco accel.

Misterioso ♩ = 50

Vln. I *ffff* *ppp* *mf*

Vln. II *ffff* *ppp* *mf*

Vla. *ffff* *ppp* *mf*

Vc. *ffff* *ppp*

Db. *ffff* *ppp*

Act 2

Scene 1 Misterioso, misurato

♩ = 56

512

Fl.

Ob.

Hp.

mf molto cresc. fff

mf

f

mf cresc.

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

pp

518

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

mp

f

fff

ppp

Bit.

p

Mehr - dad, I call_ you_ be-lo-ved.

p

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

pp

pp

pp

pp

pp

523

Fl. *pp* *espress.* *mp* *p* *mp*

Hp. *p* *mf* *p* *mf* *gliss.*

Bit. You do not hear me. It is four years now since we were be-tro-thed and

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

527

Fl. *ppp* *ppp* *mf*

Ob. *mp*

Cl. *ppp* *ppp* *f*

Hp. *p* *f* *mf* *f* *mp*

Bit. You went from me and each day of each day of each year I

Vln. I *p espress.* *mf*

Vln. II *mp espress.* *mf*

Vla. *mf*

Pesante, appassionato

♩. = 120

531

Fl. *mf* *ff tutta la forza* *fff* *mf* *p* *mf* *PPP*

Ob. *ff tutta la forza* *fff* *pp*

Cl. *mp* *ff tutta la forza* *fff* *mp* *p*

Bsn. *ff tutta la forza* *fff*

Hn. *ff*

Hp. *ff* *f*

Mother *pp* *mp* Mehr - dad, my

Bit. *mp* *ff* say your name, Mehr-dad.

Pesante, appassionato

♩. = 120

Vln. I *pp* *fff*

Vln. II *pp* *fff*

Vla. *pp* *fff*

Vc. *pp* *ff tutta la forza* *fff* *p poco cresc.*

Db. *pp* *ff tutta la forza* *fff* *p poco cresc.*

rit.

Vivace ♩ = 100

535

Fl. *p* *p* *mf* *p* *mf*

Ob. *p* *pp* *p* *pp*

Cl. (tr) *mp* *p*

Bsn. (tr) *mp* *mp* *pp* *f* *pp* *p*

Hn. con sord. *mp*

Hp. *f*

Mother *f*
son, since you have re- turned we have lost you, you, you, you,

Father *f*
Out-ward-ly

rit.

Vivace ♩ = 100

Vln. I *f* *mf* *f* *mf* *mf sempre* *fff* *ff*

Vln. II *f* *mf* *f* *mf* *mf sempre* *fff* *ff*

Vla. *f* *pp* *mf* *fff* *ff*

Vc. *f* *mf* *mp* *mf* *f* *ff* *pp* *fff* *ff*

Db. *fff* *ff*

538

Fl. *fff* *mf* *ppp* fluttertongue

Ob. *fff* *f* *fff* *mf*

Cl. *fff* *f* *fff* *mf*

Bsn. *fff* *mf*

Hn.

Hp.

Mother *mf* *mp* *mf*
pect - ful, qui - et, but a stran - ger.

Father *mp* *mf* *mp*
du - ti - ful, res - pect - ful, qui - et, but a stran - ger, cold as the snow,

Vln. I pizz

Vln. II pizz

Vla. pizz.

Vc. *ff* pizz. arco pizz.

Db. pizz. arco pizz.

Meno mosso Ad libitum
molto rit.

senza tempo
ca.6

Aggressivo
♩ = 80

Sostenuto
♩ = 44

543

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

pp

ff cresc.

p *mf*

8th...

MEHRDAD draws the curtain. The MANNEQUIN stands, still wearing the green silk dress. Her pose has altered slightly since we first saw her in the shop in Rue Séverin. Lipstick has been carefully applied to her face, giving the illusion of a mouth.

Giselle

Bit

Father

mp

cold as the snow that shrouds Teh-ran. (growl like a horse)

senza tempo
ca.6

Aggressivo
♩ = 80

Sostenuto
♩ = 44

Vln. I

Vln. II

Vla.

Vc.

Db.

arco III

mp *fff*

arco III

mp *fff*

mp *fff*

mp *fff*

mp *fff*

arco

mp *p*

548

Fl. *senza vibr.* *p* *mp cresc.* *ff*

Ob. *> p* *ff*

Cl. *p* *ff* *senza vibr.*

Bsn. *p* *pp* *p* *ff*

Hn. *mp* *pp* *pp* *mf*

Hp. *gliss.* *3* *fff*

D-C#-Bb
Eb-F#-G#-A

MEHRDAD draws the curtain. The MANNEQUIN stands, still wearing the green silk dress. Her pose has altered slightly since we first saw her in the shop in Rue Séverin. Lipstick has been carefully applied to her face, giving the illusion of a mouth.

Giselle (Singing offstage) *pp* *mf* *vib.*

Bitu (Singing offstage) *pp* *mf* *vib.*

Father

Vln. I *s.t.* *pp* *mp* *mf* *cresc.* *arco*

Vln. II *mp* *mf* *cresc.* *arco*

Vla. *mp* *p* *mf* *cresc.* *arco*

Vc. *f* *mp* *p* *mf* *cresc.* *arco*

Db. *mf* *p* *mf* *ff* *arco*

pizz.

553

Fl. *ppp* *mp* *morendo al niente* *pppp*

Ob. *pp* *morendo al niente*

Cl. *p* *ppp* *morendo al niente* *pppp*

Bsn. *ppp*

Hn.

Hp. *mf* *fff*

Giselle

Bit.

Mehrdad *mp* *mf* *f*

I can-not leave you and you will not free me, the odds are six to one, if fate wills it,

Vln. I *ppp* *sul tasto non vib.* *8^{va}*

Vln. II *ppp* *sul tasto non vib.* *8^{va}*

Vla. *ppp* *sul tasto non vib.*

Vc. *ppp* *sul tasto non vib.*

Db. *ppp*

accel.

Più mosso ♩ = 80

558

Fl. *non legato* *mf* *f*

Ob. *non legato* *mf* *f*

Cl. *non legato* *mf* *f*

Bsn. *non legato* *f*

Hn. *f*

Hp. *mf* *fff* *f cresc.*

Giselle

Mother *f* *mp* *ff dim. ppp*
 Mehr - dad, my hope, what has be-come of you?

Mehrdad *mp* *f* *mf*
 odds are six to one. If fate wills_ it my ex-is - tence_ ends_ here.

Father *f* *ff dim. ppp*
 Mehr - dad my son can you_ not hear me

accel.

Più mosso ♩ = 80

Vln. I *mf cresc.* *fff*

Vln. II *mf cresc.* *fff*

Vla. *mf cresc.* *fff*

Vc. *f* *fff*

Db. *f* *fff*

Lento, Calmo e Semplice ♩ = 50

562

Fl. *ppp*

Hp. *pp*

Giselle *pp*

Bitá *mp* *p* *mp*

(on stage with her back, little Bitá)

As BITA sings, MEHRDAD puts one bullet into the revolver's chamber.

I was four-teen when we were be-tro-thed. I

Lento, Calmo e Semplice ♩ = 50

Vln. I *ppp* *mute*

Vc. *mf* *f*

Db. *mf* *f*

pizz. secco

567

Fl. *ppp* *pp cresc.*

Ob. *p*

Hp. *pp*

Giselle *pp*

Bitá *p* *mp* *mf*

called you be-lo-ved. It was spring, the blos-som—shook in my be-ing. Your

Vln. I *ppp*

Vc. *f* *mf*

Db. *f* *mf*

pizz. arco

accel.

572

Fl. *tr* *ppp cresc.* *ppp cresc.* *ff* *p* *pp*

Ob. *tr* *ppp cresc.* *pp* *f*

Cl. *tr* *pp* *f*

Bsn.

Hn.

Hp. *pdl* *ff* *mf* *mp* *pp* *cresc.*

Giselle *pp* *p* *f*
be- side_ me

Bit. *ff* *f* *f* (cry loud)
name stirred, and I hold you drea- ming, see - ing you be- side_ me

Vln. I *pp* *3* *8va*

Vln. II *pp* *3*

Vla. *pp* *3*

Vc. *pp* *p espress.* *3*

Db. *pp*

Più agitato ♩ = 86

senza tempo
ca. 6'

Agitato molto ♩ = 74

577

Fl. *ff sempre* *cresc. possibile*

Ob. *fff ff fff ff* *cresc. possibile*

Cl. *fff fff fff fff* *ff cresc. possibile*

Bsn. *ff* *ff* *mp*

Hn. *ff* *ff*

Hp. *f ff secco simile mf*

Mehrdad *mf*

senza sord.

What do you see...

Più agitato ♩ = 86

senza tempo
ca. 6'

Agitato molto ♩ = 74

Vln. I *fff* *f* *fff*

Vln. II *fff* *f* *fff*

Vla. *fff* *f* *fff*

Vc. *fff* *f* *fff* *mf*

Db. *mf*

pizz. ♀ arco sul pont.

581

Fl. *ff* *mf* *f* *ff*

Ob. *ff* *mf* *ff*

Cl. *ff* *mf* *ff*

Bsn. *mp* *mf* *ff*

Hn. *mp*

Hp. *ff*

Mehrdad
 when you_ see me? A drun - kard, a fool, it was not

Vln. I *mp* *mf* *f*

Vln. II *mf* *f* *mf*

Vla. *mf* *f p f* *mf*

Vc. *mf* *mf*

Db. *mf* *fff* *fff* *fff* *fff* *mf*

585

Fl. *mp*

Ob. *f* *tr* *mp*

Cl. *f* *mp*

Bsn. *f*

Hn. *mp dim.*

Hp. *p* *gliss.* *8^{va}-7* *8^{vb}-1*
 D#-C#-B
 E-F-G-Ab

Mehrdad *mf* *mf* *mf* *spoken ff* *mp*
 so when I saw you, a vi-sion standing in the win-dow, One, Two, One Ru-e Sev-rin. you

Vln. I *pizz.* *mf* *arco* *mf* *f*

Vln. II *pizz.* *mf* *arco* *mf* *f*

Vla. *arco* *mf* *mf* *f*

Vc. *arco* *mp* *mf*

Db. *arco* *mp* *mf*

Senza tempo

589 fluttertongue

Fl. *ffff*

Ob. *ffff*

Cl. *f* *ff* *ffff sempre*

Bsn. *f* *ff* *ffff sempre*

Hn. *ff sempre*

Hp. *mf* *f* *ff* *ffff* *cresc.* *ffff*

Mehrdad *mf* *ff* *mf* *f dim.*
 know my shame yet you can-not judge me— with - out a name or soul

Vln. I *ff cresc.* *ffff*

Vln. II *ff cresc.* *ffff*

Vla. *f* *ff cresc.* *ffff*

Vc. *f* *ff cresc.* *ffff*

Db. *f* *ff cresc.* *ffff*

Senza tempo

Sostenuto, misurato ♩ = 60

594

Fl. cantabile *pp possibile* *mp* *pp*

Ob. cantabile *pp possibile* *mp*

Cl. cantabile *pp possibile* *mp* *p*

Bsn. *pp* *mf* *tr* *tr* *tr* *pp*

Hn.

Hp. *sempre mp* *f* *8va*

Mehrdad *mf* *mp* *mp*

You are a, a-la-bas-ter, white as the snow, ah that

Sostenuto, misurato ♩ = 60

Vln. I *f* *arco* *p*

Vln. II *pizz.* *f ff fff f* *arco* *p*

Vla. *pizz.* *f ff fff* *arco* *f* *tr* *p*

Vc. *f* *mp* *ff* *pizz.* *f ff fff* *arco* *f*

Db. *f* *mp* *ff* *pizz.* *f ff fff* *arco* *f*

accel.

599 *tr*

Fl.

Ob.

Cl.

Bsn.

Hn. *con sord.*
fp cresc.

Hp. *pp* *mf* *cresc.* *mf* *mp*

Giselle *pp* ah

Mother *pp* ah

Mehrdad *mf*
MEHRDAD spins the chamber of the revolver.
fall in the gar- den out - side the win - dow

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *poco cresc.* *ff*

Vc. *pizz.* *pp* *mp* *ff*

Db. *pizz.* *pp* *mp* *poco cresc.* *ff*

Scene 2
Lento ♩ = 46

604

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Giselle

Mother

Bitá

Mehrdad

p

mp

mf

mf

mf

mf

ah ah ah ah

ah ah ah ah ah

Now is win - ter and snow co - vers our ci - ty

Scene 2
Lento ♩ = 46

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

pizz.

poco accel.

Agitato

♩ = 80

610

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

8^{va}

MEHRDAD raises the gun to his temple. He squeezes his eyes shut, hesitates, then pulls the trigger. The pistol clicks.

Giselle

Mother

Bitu

poco accel.

Agitato

♩ = 80

Vln. I

Vln. II

Vla.

Vc.

Db.

Scene 3
Sostenuto ♩ = 80

Senza tempo

614

Fl. *f* *5* *ff* *pp* *mf* *f* *mf*

Ob. *f* *5* *ff* *pp* *mf* *f* *p* *mf*

Cl. *f* *5* *ff* *mf* *pp* *pp* *p* *mf*

Bsn. *ff* *pp* *mf* *pp* *mf*

Hn. *f*

Hp. *fff* possibile *secco* *f* *p*

MEHRDAD sinks to his knees in front of the MANNEQUIN.
The curtain in the alcove closes, hiding them both from the audience.
MOTHER enters. She sits on the couch and beckons BITA to sit beside her.

BITA sits beside MOTHER
on the couch.

Giselle

Mother *mp*
Bi-ta, my dear, come here be-side me...

Bitá

Mehrdad
(may god forgive me)

Senza tempo

Scene 3
Sostenuto ♩ = 80

Vln. I

Vln. II

Vla.

Vc.

Db.

619

Fl. *mf* *f* *mf*

Ob. *mf* *f* *mf*

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

Bsn. *mf*

Hn. *mf*

Hp. *p* *ff* *mp* *mf*

Mother *mf* *mp* *mp* *mf*

Do not give in_____ this will pass and all_____ be well_____ in his room or two days now the door_____ is locked

Bit. *mf*

have you seen him?

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *ff*

Vc. *mp* *f* *mp* *f* *ff* *mf*

Db. *mp* *f* *mp* *f* *ff* *mf*

poco rit.

Sostenuto

♩ = 84

fluttertongue (if necessary take a quick breath imperceptibly)

624

Fl. *ff* *pp* *f* *pp*

Ob. *ff* *pp* *f*

Cl. *ff* *pp* transparently

Bsn. *fff*

Hn.

Hp. *mp* *ff* *fff* *secco* *mf*

Giselle (from backstage, statue) *f* le ha -

Mother *mp* I dare not to en - ter

Bit. *mf* *f* then I must leave he stays there

Sostenuto

♩ = 84

Vln. I *f* arco *8^{va}*

Vln. II *f* arco

Vla. *f* arco

Vc. *mf* *ff* *mf* martellato

Db. *mp* *f* *ppp* tremolo fast

poco rit. Misurato $\text{♩} = 56$ Senza tempo Sostenuto $\text{♩} = 80$

630

Fl. *sf*

Ob. *sf* hold as long as breath lasts

Cl. *sf* (tr)

Bsn. *mf* *sf*

Hn. *sf* con sord.

Hp. *f* *ff* *ffff* *secco* *mp* very hard, snapped

Giselle - vre

Bit. *mf* *ff* *f* *mp* *mp*

be - cause he can-not bear to see me. I have be - come bare - ful to him, though once

poco rit. Misurato $\text{♩} = 56$ Senza tempo Sostenuto $\text{♩} = 80$

Vln. I *pp* *p* *pp*

Vln. II *ppp* *p*

Vla. *ppp* *mp*

Vc. *ffff* *ppp* press the bow very hard on the string: scratching sound arco

Db. *ffff* *ppp* *mf* press the bow very hard on the string: scratching sound arco

rall. ♩ = 56

accel.

636

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Mother

Bit.

mp 5

mp 5

mp 5

tr

gliss.

gliss.

gliss.

gliss.

sim.

mp

mp

p

D-C#-Bb
Eb-F-Gb-A

you read too much in to his si-

I think he tru - ly loved me I was a child then

rall. ♩ = 56

accel.

Vln. I

Vln. II

Vla.

Vc.

Db.

Senza tempo Appassionato
♩ = 80

641

Fl. *mf* *mf*

Ob. *mf* *mf*

Cl. *f*

Bsn. *f* *mf*

Hn. *f* *mf*

Hp. *mf*

Mother *mp* *mf* *f*
 lence His time a - way, his sud - den re - turn, has con-fused him

Bit. *mf*

Senza tempo Appassionato
♩ = 80

Vln. I free hand, intensively pizz. *ff* *simile, sempre ff*

Vln. II free hand, intensively pizz. *ff* *simile, sempre ff*

Vla. free hand, intensively pizz. *ff* *simile, sempre ff*

Vc. free hand, intensively pizz. *ff*

Db.

646

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mp* *mf*

Hp. *mf*

Mother *mp* *f* *mf* *f* *f*

think of him, a pa-ssen-ger in a storm, ah a - fraid to leave his ca - bin

Vln. I

Vln. II

Vla.

Vc.

Db. *fff* pizz.

poco rit.

651

Fl. *mp* *f*

Ob. *mp* *f*

Cl. *mp* *f*

Bsn. *mp* *f*

Hn.

Hp. *mf*

Mother *mf* *f* *mf*

a week more he will re-turn to us

poco rit.

Vln. I *mf* *mf*

Vln. II *mf* *mf*

Vla. *mf* *mf*

Vc. *mf* *mf*

Db. *mf* *mf*

pizz. ord.

arco

Senza tempo
ad lib.

Melan ♩ = 56

656

Fl. *pp* *ppp*

Ob. *pp*

Cl. *p* *pp*

Bsn. *pp*

Hn.

Hp.

Mother *f* 3
turns a- way___

Bit. *mp* *mf* *pp* *mp* *pp*
It's too late, too late when I meet his eyes he turns_____ a - way.

Senza tempo
ad lib.

Melan ♩ = 56

Vln. I *pp*

Vln. II 3

Vla. *mf* 3

Vc. *fff* *mp* start the gliss. immediately

Db. *fff* *mp*

Sostenuto ♩ = 80

661

Fl. *mf* ————— *fff*

Ob. *mf* ————— *fff*

Cl. *mf* ————— *fff* *f*

Bsn. *f* ————— *fff*

Hn. *f* ————— *fff*

Hp. *p* *gliss.* *p* *mf* *mp*

Mother *p* *mp* *mp*
 Bi - ta, you must not think it. I know, my child, he_

(desperate with anger)

Bit. *mp* *f*
 I know he thinks of some-one else.

Sostenuto ♩ = 80

Vln. I *fff* *arco* *pp*

Vln. II *fff* *arco* *pp espr.* *pp*

Vla. *fff* *arco* *pp espr.* *pp*

Vc. *f* ————— *ffff* *arco* *pizz.* *mp*

Db. *f* ————— *ffff* *arco* *pizz.* *mp*

665

Fl. *pp* *espr.* *mf*

Ob. *pp* *espr.* *mf* *dolcissimo cantabile* *molto espress.* *mp* *mf*

Cl. *pp* *espr.* *mf* *dolcissimo cantabile* *p* *mf*

Bsn.

Hp.

Mother would ne-ver dis o - bey his pa - rents wi-shes. He knows that we de - sire this mar-riage. since

Bit.

Vln. I *mf*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf*

Db. *mf* *p*

Sostenuto

♩ = 64

Tempo giusto ♩ = 104

670

Fl. *mp* *pp* *ff*

Ob. *mf* *pp* *ff* *f* *fff* *mf*

Cl. *ff* *f* *fff* *mf*

Bsn. *mp* *ff*

Hp. *mp*

Mother *p* *mf*

in -fan cy... He was e - ver qui-et o-be-di-ent se-ri-ous it is in his na - ture.

Bit. *f* *mf*

He has changed to me to

Sostenuto

♩ = 64

Tempo giusto ♩ = 104

Vln. I *ppp* *morendo* *mp espr.* *pp* *f* *fff*

Vln. II *ppp* *morendo* *mp espr.* *pp* *f* *fff*

Vla. *morendo* *mp* *pp sempre* *fff*

Vc. *p* *mp* *pp*

Db. *mp* *pp*

Pesante ♩ = 80

676

Fl. *f* *fff* *mf*

Ob. *f* *fff* *mf*

Cl. *f* *fff* *mf*

Bsn.

Hp.

mf *f* *ff*

pp *p*

Mother

mp *mf*

This mor - ning his fa- ther___ make him see rea-son. They are to speak_____

Bitu

ff

me he has changed._____

Pesante ♩ = 80

Vln. I *f* *fff* *mp* *mp* *mp* *mf*

Vln. II *f* *fff* *mp* *mp* *mp* *mf*

Vla. *f* *fff* *mp* *mp* *mp*

Vc. *f* *fff* *mp* *mp*

Db. *f* *fff* *mp* *mf*

sul pont. ord. pizz.

681

Fl. *mp* *tr* *mp* *mp*

Ob. *mp* *mf*

Cl. *mp* *mf*

Bsn.

Hp. *mp* *mp* *f* *ff*

Mother
 — more than a mo - ther — a fa - ther can teach his son to be ha - py be — pa - tient

Bit. *mf*
 I am a - fraid

Vln. I *f* *ff* *sfz* *mp*

Vln. II *f* *ff* *sfz* *mp*

Vla. *mf* *f* *ff* *mp*

Vc. *mf* *f* *ff* *mp*

Db. *f* *ff* *mf*

685

Fl. *leggiero*
p *p cresc.* *f*

Ob. *leggiero*
p *p*

Cl. *leggiero*
p *p* *mf* *ff*

Bsn.

Hp. *pp poco cresc.*
gliss. *gliss.* *gliss.* *gliss.* *gliss.*

Mother *mf* *mp*
a week at most, he will re - turn

Vln. I *mf* *poco cresc.* *ff* *mf cresc.*

Vln. II *mf* *poco cresc.* *ff* *mf cresc.*

Vla. *mf* *fp* *f* *ff* *mf cresc.*

Vc. *mf* *fp* *mf* *ff* *mf cresc.*

Db. *arco* *mf* *fp* *f* *ff* *mf cresc.*

Senza tempo colla parte Scene 4
Allegro Vivace Concitato ♩ = 102

688

Fl.
Ob.
Cl.
Bsn.
Hn.
Hp.

MOTHER and BITA embrace. BITA exits

At the far end of the stage, MEHRDAD is in his shirtsleeves, splashing water from a bowl on his face. He dries off vigorously, puts on a jacket, dabs on cologne. He is once more the neat, respectable, hesitant MEHRDAD from Act 1. MEHRDAD crosses the stage. He passes BITA. They pause in front of each other. BITA lowers her eyes. MEHRDAD bows and lingers, seemingly wanting to speak.

Mother
Bita

f ————— *ff*

you will be — ma-ried by spring (come)

Senza tempo colla parte Scene 4
Allegro Vivace Concitato ♩ = 102

Vln. I
Vln. II
Vla.
Vc.
Db.

ff ————— *ff*

mp *molto cresc.*

mp *molto cresc.*

mp *molto cresc.*

mf *ff* *molto cresc.*

mf *ff* *molto cresc.*

Senza tempo

Ad lib. ♩ = 54

696

Fl. *ffff*

Ob. *ffff*

Cl. *ffff*

Bsn. forced *ffff*

Hn. forced *ffff*

Hp. *fff* *pp* *mp* *pp*

Bit. *p* Yes, what do you wish?

Mehrdad *p* Bi - ta, — I wish, I wish you to be ha - ppy. *mp* *mp*

Senza tempo

Ad lib. ♩ = 54

Vln. I *ffff*

Vln. II *ffff*

Vla. *ffff*

Vc. *ffff*

Db. *ffff*

702 **Agitato** ♩ = 70

accel. . .

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Bit.

I must leave to-mo-rrrow. To stay is pain-ful for us both is that all you have to say

Mehrdad

As you wish, no stay.

Agitato ♩ = 70

accel. . .

Vln. I

Vln. II

Vla.

Vc.

Db.

Maestoso, agitato ♩ = 130

708

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Mehrdad

Father

I must go now. My fa-ther waits.#

(ay! this weather)

Maestoso, agitato ♩ = 130

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

ff

f

mf

pp

Scene 5
Meno mosso ♩ = 100

716

Fl. *f* *mf* *mf* *f*

Ob. *f* *mf* *mf* *mf*

Cl. *f* *mf*

Bsn. *mf* *f* *pp* *f*

Hn. con sord. *p* *mp* *mf* *mf* *f*

Hp. pdlt *f* *fff* snapped *ff* *mp*

Lights go up on FATHER'S study.
MEHRDAD stands by a chair: FATHER enters.
He wears an expensive coat with a fur collar,
speckled with snow. He brushes the coat vigorously
and hangs it up and sits down as he sings. MEHRDAD remains standing.

Father *mf* *f* *mf*

The streets are packed like ska-ting rink, im-po-ssi-ble to do bu-si-ness when the

Scene 5
Meno mosso ♩ = 100

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. sul pont. *f* *<ff* *f* *ff* *f* *f* pizz. ord. *fff* arco *fff*

Db. arco *fff* pizz. ord. *fff* arco *fff*

722

Fl. *mf* *ff* *f* *ff* *fff*

Ob. *f* *ff* *fff*

Cl. *mf* *fff*

Bsn. *mf* *fff*

Hn. *fff* senza sord.

Hp. *secco, hard*

Mehrdad *MEHRDAD sits in the chair.*
(father)

Father *mp* *mf* *f* *mf*

ci-ty— is free-zing in se - pah square I saw amu - llah fall on his face (haha) (a mullah, mind you ha ha, sit merhdad, sir) Now that

Vln. I *arco* *mp* *fff* *fff*

Vln. II *arco* *mp* *fff* *fff*

Vla. *pizz.* *ff* *fff* *fff*

Vc. *pizz.* *fff* *ff* *fff* *fff*

Db. *pizz.* *fff* *ff* *fff* *fff*

727 *pizz.*

Fl. *f* *mf* *ff*

Ob. *f* *mf*

Cl. *f* *ff*

Bsn. *mf* *ff*

Hn. \sharp

Hp. *mp* *pp* *gliss.*

Mehrdad

Father *mp* *mf* *f*

you are home we must seem strange, old fa-shioned e - ven. We send you a - way a boy, you have - turned a man.

Vln. I *sempre pizz.* *ff*

Vln. II *sempre pizz.* *ff*

Vla. *sempre pizz.* *ff*

Vc. *sempre pizz.* *ff*

Db. *sempre pizz.* *ff*

Db-Cb-B
E-F#-G-Ab

rit.

733

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Mehrdad

Father

I have al - ways held a lit - tle word - li - ness would do you good would you a-gree

rit.

Vln. I

Vln. II

Vla.

Vc.

Db.

Agitato ♩ = 90

740

Fl. *shrilly* *ff* *mf*

Ob. *ff* *mp*

Cl. *ff* *mp*

Bsn. *tr*

Hn. *mf*

Hp. *fff*

Mehrdad
8 (yes father)

Father *mf* *mp* *mf* *f*
you have kept I see your re-serve well that is good too

Agitato ♩ = 90

Vln. I *arco* *fff* *tutta la forza*

Vln. II *arco*

Vla. *arco*

Vc. *fff*

Db. *fff*

accel.

Meno mosso

♩ = 60

744

Fl. *mf cresc.*

Ob. *mf cresc.*

Cl. *mf cresc.*

Bsn. *mf cresc.* *f*

Hn. *mf* *mf*

Hp. *f* *ff* *mf*

Mehrdad

Father *mf* *f* *f* *mp*
 now there are mat-ters we must speak of: when

accel.

Meno mosso

♩ = 60

Vln. I *pizz.* *fff*

Vln. II *pizz.* *fff*

Vla. *pizz.* *fff*

Vc. *pizz.* *fff*

Db. *fff* *f* *f*

748

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Mehrdad

Father

you left for France there was an un - der-stand - ding. you are be - tro - thed to your cou - sin Bi - ta

Vln. I

Vln. II

Vla.

Vc.

Db.

rit.

arco

p

mp

mf

pp

arco

mp

pp

arco

mp

pp

arco

mp

arco

pizz.

mp

mp

f

mp

mp

3

cresc.

mp

mf

f

3

Meno mosso ♩ = 54

rit.

Più mosso

♩ = 70

754

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Mehrdad

Father

pp *pp* *mp*

p *pp* *p*

I was young when it was done so was she no more than a child

mf

Bi - ta has be-come a wo-man of

Meno mosso ♩ = 54

rit.

Più mosso

♩ = 70

Vln. I

Vln. II

Vla.

Vc.

Db.

morendo al niente

morendo al niente

morendo al niente

arco *pp* *mf* *mp* *pp*

arco *mp* *p*

pizz. *mf*

accel.

761

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Mehrdad

Father

to mar-ry now af-ter af-ter all this time would be a du-ty— an ob-li-ga-tion (obligations come with)

great beau-ty I may add (obligations come with)

pp dolcissimo

p

mp

mf

f

con sord.

pp dolcissimo

p

mp

mf

ff secco

mp

mf

f

(looking at each other-shout)

accel.

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

arco

mp

mf

mp cresc.

ff

fff

mp

mf

mp cresc.

ff

fff

mp

mf

ff

fff

fff

fff

Calmo ♩ = 64

767

Fl. *pp* *mf*

Ob. *pp* *mf*

Cl. *pp* *morendo*

Bsn. *p*

Hn.

Hp. *pdlit. mf* *p* *mp*

Mehrdad

Father *f* *p* *mf*

man - hood I dreamed of your re - turn a man at last

Calmo ♩ = 64

forced (scratching sound)

Vln. I *fff* *pp dolce* *pp*

Vln. II *fff* *pp dolce* *pp*

Vla. *fff* *con sord.* *pp dolce, tenuto*

Vc.

Db.

774

Fl. *mp* *morendo*

Ob. *pp* *morendo*

Cl. *mp* *morendo*

Bsn. *mp* *morendo*

Hn. *mp* *mf* *p* *mp* *p dolciss. poco cresc.* *mf* *senza sord.*

Hp. *mp* *mf*

Mehrdad

Father
 rea - dy to be - come the head of our fam - ily carry - ing the val - ues of your fore - fa - thers fore - ward fore - ward

Vln. I *mp* *f* stop suddenly, no accent

Vln. II *mp* *f* stop suddenly, no accent

Vla. *p dolciss.* *mf* *mp* *f* stop suddenly, no accent

Vc. arco *pp ten.* *f* stop suddenly, no accent

Db. pizz. *mf* arco *pp dolce espr.* *mp* *mp* *f* stop suddenly, no accent

Impetuoso
accel.

Tempo giusto
♩ = 90

780

Fl. *mf* *ff* *f* *fff* *f* *fff* *mp* *f*

Ob. *mf* *ff* *f* *fff* *f* *fff* *mp* *f*

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

Bsn. *mp* *mf* *fff* *f* *fff* *f* *fff*

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

Hp. *fff*

Mehrdad *mp* *mf* *mp*
at work I do not my du-ty

Father *mp* *mf* *f*
with i-cy pre-ci-sion but not with joy

Impetuoso
accel.

Tempo giusto
♩ = 90

Vln. I *p* *fff* *mf* *fff* *f* *fff* *f* *fff*

Vln. II *p* *fff* *mf* *fff* *f* *fff* *f* *fff*

Vla. *p* *fff* *mf* *fff* *f* *fff* *f* *fff*

Vc. *p* *fff* *mf* *fff* *f* *fff* *f* *fff*

Db. *p* *fff* *mf* *fff* *f* *fff* *f* *fff*

Impetuoso
accel.

Senza tempo
colla parte

57

787

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Mehrdad

Father

am I to un-der-stand you do not mean to ho-nour the pro-mise made to your cou-sin

Impetuoso
accel.

Senza tempo
colla parte

Vln. I

Vln. II

Vla.

Vc.

Db.

f tutta la forza

ff *fff*

pizz.

Molto sostenuto

♩ = 50

Molto sostenuto

♩ = 76

792

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Mehrdad

Father

f *mf* *f*

mp *mf* *mp* *mf*

I mayhon-our it or I may not be a-ble to mar-ry ho-nour-ab-ly

I un-der-stand a young man's doubts the

Molto sostenuto

♩ = 50

Molto sostenuto

♩ = 76

Vln. I

Vln. II

Vla.

Vc.

Db.

pp *espr.* *poco cresc.*

pp *poco cresc.*

pp *poco cresc.*

pizz. *mf*

pizz. *mf*

pizz. *mf*

pizz. *mp* *mf*

pizz. *mp*

Più mosso

♩ = 104

798

Fl. *f ff*

Ob. *f ff*

Cl. *mp f ff*

Bsn. *mp f ff*

Hn. *mf f*

Hp. *p mf cresc.*

Mehrdad

Father *mf mp*

pu - ri - ty of your cou - sin may in - ha - bit this is to be ex - pec - ted ar - range - ments can be made

Più mosso

♩ = 104

Vln. I *arco mf f ff mp*

Vln. II *arco mf f ff mp*

Vla. *arco mp*

Vc. *arco mp*

Db. *arco mp*

804

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Mehrdad

Father

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mf

f

gliss.

pizz.

arco

un - con - ven - tio - nal per - haps yet prac - ti - cal for the best pa - ssion is not best con - fined sol - ely to the

808

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Mehrdad

Father

Vln. I

Vln. II

Vla.

Vc.

Db.

con sord.

p

p

5

6

7

9

gliss.

gliss.

gliss.

mp

mf

mp

mf

for - give me fa - ther but I

mari - tial bed I speak to you from my ex - pe - ri - ence

f

f

f

f

f

f

f

sul pont.

f

f

f

pizz.

Più mosso

♩ = 70

813

Fl. *pp* *ff* *pp*

Ob. *f* *pp* *ff* *pp*

Cl. *pp* *ff* *pp*

Bsn. *pp* *ff* *pp*

Hn. *mp*

Hp. *mp* *p* *mf*

Mehrdad *mp* *f* *mp*

Father

fe - ar the role of a bou-le var - di - er does not fit you you want me to be an hon-our - a - ble man and

Più mosso

♩ = 70

Vln. I *ppp* *p* *f ff* *mf* *ff*

Vln. II *ppp* *pp* *p* *f ff* *mf* *ff*

Vla. *ppp* *p* *f ff* *mf* *ff*

Vc. *ppp* *p* *f ff* *pizz.*

Db. *mf* *f ff* *pizz.*

Meno mosso

♩ = 50

818

Fl. *ff* *ff ten.*

Ob. *ff* *ff ten.*

Cl. *ff* *ff ten.*

Bsn. *ff* *ff ten.*

Hn. *ff ten.*

Hp. *ff* *mp*

Mehrdad *f* *p*

you want me... to be... a rake? (forgive me father, Which is it to be?) I am o-bi-di-ent to your wi-shes

Father *mp*

go Mehr - dad make up your

Meno mosso

♩ = 50

Vln. I arco *ff ten.* press the bow very hard on the string: scratching sound

Vln. II arco *ff ten.* press the bow very hard on the string: scratching sound

Vla. arco *ff ten.* press the bow very hard on the string: scratching sound

Vc. arco *ff ten.* press the bow very hard on the string: scratching sound

Db. arco *ff ten.* press the bow very hard on the string: scratching sound

Agitato

♩ = 44

823

Fl. *fp*

Ob. *fp*

Cl. *fp*

Bsn. *fp*

Hn.

Hp. *ff secco*

Mehrdad *pp*
I am al - way your du - ti - ful (son)

Father
mind I have no more ad - vice to give you

Agitato

♩ = 44

Vln. I *mf cresc.*

Vln. II *mf cresc.*

Vla. *mf cresc.*

Vc. *pizz. mp*

Db. *pizz. mp*

Impetuoso
poco accel.

Scene 6
Meno mosso, Misterioso ♩ = 44

828

Fl. *non legato*
f *fff*
ppp ten.

Ob. *non legato*
f *fff*

Cl. *non legato*
f *fff*
ppp ten.

Bsn. *f* *fff*
ppp

Hn. *non legato*
f *fff*

Hp. *f* *fff*

Mehrdad

The hammer clicks on an empty chamber.

Impetuoso
poco accel.

Scene 6
Meno mosso, Misterioso ♩ = 44

Vln. I *arco*
fff
pp ten. *cresc.* *pp* *cresc. poco a poco*

Vln. II *arco*
fff
pp ten. *pp* *cresc. poco a poco*

Vla. *fff*
pp ten. *cresc. poco a poco* (IV)

Vc. *arco*
f *fff*
pp ten. *cresc.* *cresc. poco a poco*

Db. *arco*
f *fff*
pp *sempre vib.* *f possibile*

Più mosso

♩ = 54

835

Sing ----->

Fl. *fff* *mp ten.*

Ob. *mp ten.*

Cl. *ppp* *p* *poco cresc.* *mp ten.*

Bsn. *ppp* *p ten.*

Hn.

Hp. *pp* *p*

Più mosso

♩ = 54

(8) *fff* *mp* *cresc.* *fff* break off suddenly (without accent)

(8) *fff* *mp* *cresc.* *fff* break off suddenly (without accent)

f possibile *mf* *cresc.* *fff* break off suddenly (without accent)

f possibile *mf* *dim.* *cresc.* *fff* break off suddenly (without accent)

mf *3* *dim.* *cresc.* *fff* break off suddenly (without accent)

Più mosso, furioso

♩ = 64

843

Fl. *mf* *ff* *mp* *p ten.* *ff* *fff* *ffpp* *f*

Ob. *mf* *ff* *ff* *fff*

Cl. *mf* *ff* *ff* *fff* *ffpp* *f*

Bsn. *mf* *ff* *ff* *fff* *ffpp* *f*

Hn. *pp*

Hp. *f* *ppp* *ff*

Bit. (Furies) *mf* *mf* *f* *mp* *mf*

is this my ri-val a thing of straw and a-la-bas-ter when he sees me does he long

Più mosso, furioso

♩ = 64

sul pont.

Vln. I *f* *fff* *3* *pizz.*

Vln. II *f* *fff* *3* *pizz.*

Vla. *f* *3* *pizz.*

Vc. *fff* *tutta la forza* *3* *pizz.*

Db. *fff* *tutta la forza* *3* *pizz.*

Senza tempo
colla parte

Fl. *ff* *p*

Ob. *ff* *p*

Cl. *ff* *p*

Bsn. *ff* *p* *fp*

Hn. *ff*

Hp. *fff* *fff secco* *mp*

Bit. *f* *ff* *ff* *mf* *mf*

for your sight - less eyes _____ does he pine _____ for your cold breast if

BITA pushes the MANNEQUIN; it totters but does not fall.

Senza tempo
colla parte

Vln. I arco *pp* *ff* possibile *fff* *f*

Vln. II arco *pp* *ff* possibile *fff* *f*

Vla. arco *pp* *ff* *fff* *f*

Vc. arco *pp* *ff* *fff* *f*

Db. pizz. *fff* *f* *fp*

854

Fl. *mf* *fff*

Ob. *mf* *fff*

Cl. *mf* *fff*

Bsn. *mf* *fff*

Hn. *f* *fff* senza sord. gliss.

Hp. *ff* *fff* gliss.

Bita *mf* *mp* *mp* *ff* *mf*

I could I would des- troy you des - troy you you a to bring him back

Vln. I *fff* *f* *ff* *fff* pizz.

Vln. II *fff* *f* *ff* *fff* pizz.

Vla. *fff* *ff* *fff* pizz.

Vc. *mf* *ff* *ff* *fff* *fff* start the gliss. immediately gliss.

Db. *ff* *ff* *ff* *fff* *fff* start the gliss. immediately gliss.

Senza tempo
ca. 6'' Lento ♩. = 50

858

Fl. *pp espr.*

Ob. *pp cresc.* *sub.p* *molto espr.* *mp*

Cl. *(sempre p. senza cresc.)* *sub.ppp* *p* *mp* *ppp* *p espr.*

Bsn. *(sempre p. senza cresc.)* *sub.ppp* *ppp* *p* *p espr.*

Hn. *(sempre p. senza cresc.)* *poco sfpp* *ppp*

Hp. *p* *8va* *3* *8va*

BITA approaches the MANNEQUIN, touches her face, then withdraws her hand with a shudder. Plucking up her courage she touches the MANNEQUIN again, feeling her hair, tracing the outline of her face and examining the dress.

(Statue: mumbling)

Bit. *p* *3* *pp* *mp*

What does he see _____ when he sees you? _____ Does he

Senza tempo
ca. 6'' Lento ♩. = 50

Vln. I *arco* *ppp* *mp* *Solo* *pp* *mp* *tutti* *ppp* *pp*

Vln. II *arco* *ppp* *mp* *pp*

Vla. *arco* *mp espr.* *pp* *mp*

Vc. *pp* *p* *mp* *ppp* *pp*

Db. *pp* *p* *mp* *ppp* *pp*

865

Fl. *mp* *mf* *pp* *ppp* *p tenuto*

Ob. *mp*

Cl. *mp* *pp* *ppp*

Bsn. *mp* *pp* *pp* *pp* *ppp poss.*

Hn. *poco sfpp* *pp* *ppp* *con sord.*

Hp. *p* *f*

Bit. *mf* *f* *mp* *mf* *mf*

whis - per se - crets that you can - not hear... when you and he are to - ge - ther

Vln. I *ppp* *pp* *mf* *f*

Vln. II *ppp* *mp* *f*

Vla. *ppp* *mp* *mp* *f*

Vc. *mp* *p* *ppp* *mp* *f*

Db. *mp* *p* *ppp* *mp tenuto* *f*

8va

BITA starts to raise the blonde wig from the MANNEQUIN'S head. the curtain falls slowly.

Senza tempo
colla parte

♩ = 50 molto accel.

Senza tempo
colla parte

870

Fl. *fp* *f* *fff* non legato 6

Ob. *fp* *f* *fff* non legato 6

Cl. *fp* *f* *fff* non legato 6

Bsn. *fp* *f* *fff* 6

Hn. *mf* *ff* non legato 6

Hp. *f* *fff* 5

BLACKOUT. BLACKOUT.

Bit. -

Senza tempo
colla parte

♩ = 50 molto accel.

Senza tempo
colla parte

Vln. I *mf cresc.* *fff* 5

Vln. II *mf cresc.* *fff* 5

Vla. *mf cresc.* *fff* 6

Vc. arco *f* *fff* 3 6

Db. *mf* *f* *fff* 3 6

♩ = 46 rit.

Scene 7

Lento, misurato e misterioso ♩ = 70

875

Cl. *pp* legato *p*

Hn. *con sord.* *ppp*

Hp. *f* *mp* *gliss.*

Giselle *ppp* *pp*

Maitre *ppp* *mf* *pp*

she came from Pa-ris from the show roo-m of
eve ry ci ty has its sec - rets po ckets of ill rep - ute to tempt and

MÂITRE appears beside TOMBEAU and GISELLE and the MANNEQUIN

molto rall.

879

Cl. *p* *f*

Bsn. *p*

Hn. *p* *f*

Hp. *gliss.*

Giselle *mf* *pp* *poco a poco cresc.* *f* *ff*

Maitre *mf* *pp* *poco a poco cresc.* *f*

Tombeau *pp* *mf* *pp* *mf* *pp poco a poco cresc.* *f*

le ga-le-ri - e la-fa-yette made by le crux the mas - ter crafts-men he has such art that one could swear she
(May find danger in its seduction)
trap the in-no-cent in-no-cent a young man a-lone un - word - ly and in - ex - pe ri-enced would be well ad-vised to
it would be hard to put a va-lu-e on such a skilled de - pic-tion on the fe - male form so life

Senza Tempo
ca. 10 sec

884

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

The MANNEQUIN begins to move.
She wraps her arms around GISELLE and they kiss.

Giselle

Maitre

Tombeau

blu-shes be - neath the a - la - bas - ter *pp* (Is he asleep Grandpa?)

keep a - way

like so a - live *dim.* (He thinks he is, he thinks we do not know)

Senza Tempo
ca. 10 sec

Vln. I

Vln. II

Vla.

Vc.

Db.

Scene 8
Agitato ♩ = 44

889

Fl. *ppp* *f*³

Ob. *ppp* *f*³

Cl. *ppp* *f*³

Bsn. *f*

Hn. *pp* senza sord.

Hp. *pp cresc.* D#-C-B
E-F-G-A# *gliss.* *gliss.*

As the lights go down on them, the MANNEQUIN and TOMBEAU dance a waltz, their movements jerky, like two marionettes. MEHRDAD wakes with a shout, looking around him. He shakes his head and pours himself a glass from the bottle and drinks from it.

Giselle

Mehrdad *mp* *mp* *mf*
A-no-ther night... in the vor-tex, I spi-ral down,_____

Tombeau *p* *f*
dressed in black our lit-tle Ham-let.

Scene 8
Agitato ♩ = 44

Vln. I *pp* *mp* *sfz*

Vln. II *sfz*

Vla. *pp espress.* *mf* *pp* *mf*

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

Db. *pizz. f* *arco f*³

896

Fl. *pp* *mf* *f*

Ob.

Cl. *mp* *mf*

Bsn.

Hn.

Hp. *mf cresc.* *f* *mf* *ff* *f*

*He picks up the revolver from the table,
spins the chamber, and puts it against his temple.*

Mehrdad *f* *mf* *f* *mf* *mp* *mf*

no one to catch me. A sin - gle bul - let through the tem - ple, ev' - ry - thing cease, when they find her be - hind the cur - tain will they

Vln. I *mf* *mf*

Vln. II *mp* *mf*

Vla. *f* *mf* *mf*

Vc. *f*

Db. *f*

molto rit.

Appassionato

♩ = 60

903

Fl. *mp* *f* *mf* *ff*

Ob. *mf* *ff*

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

Bsn. *mf* *ff* *mp* *mf* *f*

Hn. *f*

Hp. *pp* *sfz* *p*

He pulls the trigger. The hammer
falls on an empty chamber. MEHRDAD
puts the gun down and walks to the curtain

Mehrdad *ff* *mf* *f* *f*

guess or think it mad-ness? You shall not trouble me to-night, the curtain shall be closed.

molto rit.

Appassionato

♩ = 60

Vln. I *f* *f*

Vln. II *f*

Vla. *mf*

Vc. *pizz.* *ff* *arco* *ff* *fff*

Db. *pizz.* *ff* *arco* *ff* *fff*

910

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Mehrdad

Vln. I

Vln. II

Vla.

Vc.

Db.

mp *f* *mf* *ff*

mf *f* *mf* *ff*

mf *f* *mf* *ff*

mp *mf*

mp *mf* *pp* *mf*

mf *f* *f* *ff* *ff*

fp *molto cresc.*

fp *molto cresc.*

fp *molto cresc.*

fp *molto cresc.*

He picks up the revolver
from the table, spins the chamber,
and puts it against his temple.

Hid - den from view you have no po-wer, you have no name, yet you have ru-ined me.

916

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Mehrdad

Vln. I

Vln. II

Vla.

Vc.

Db.

MEHRDAD turns away from the alcove

god for-give me Bi - ta, we were once be - tro - thed, we were ha - ppy then. When

922

Fl. *p mp mp mf fp mf*

Ob. *p 3 mp mf fp mf*

Cl. *p 3 mp mf*

Bsn. *p mp mf*

Hn. *mp mf cresc.*

Hp. *mp p pp*

Mehrdad *p f*
 I see her she for - gives me, e-ven as she turns a-way. I have be-trayed her

Vln. I *3 3 mf f f ff*

Vln. II *p mf f 3 mf ff*

Vla. *p 3 mf mf f*

Vc. *f mf arco poco cresc. f*

Db. *f mf poco cresc. f*

Sostenuto

♩ = 60

927

Fl. *mf* *mp* *pp*

Ob. *mf* *mp* *pp*

Cl. *mf* *mp* *pp*

Bsn. *mf* *mp* *pp*

Hn.

Hp. *mp*

Giselle *mp*
Bi - ta we were_ once_

Mother *mp*
Bi - ta we were_ once_

Mehrdad *mp* *mf* *p*
Bi - ta we were_ once_ ha - ppy_ then

Father *mp*
Bi - ta we were_ once_

Maitre *mp*
Bi - ta we were_ once_

Sostenuto

♩ = 60

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

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

Db. *mf* *mp* *mf* *mp*

♩ = 76, ma appassionato

933

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Giselle

Mother

Mehrdad

Father

Maitre

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

tr *mp* *mp* *mf* *mp* *f*

mf *mp* *f* *mf*

I have be-trayed her — for an i-llu - sion. May God for-give me! When I see her

♩ = 76, ma appassionato

Vln. I

Vln. II

Vla.

Vc.

Db.

pp *pp* *mp* *mp* *arco* *mp*

rall.

938

Fl. *p* *mp* *mf* *ff*

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

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

Bsn. *mf cresc.*

Hn. *sfz* *mf* *f* *f*

Hp.

Giselle *mp*
you loved me then

Mother *mp*
you loved me then

Mehrdad *mp*
she for-gives me. Bi-ta, you were once be-lo-ved, you loved me then.

Father *mp*
you loved me then

Maitre *mp*
you loved me then

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *arco* *mp* *p*

Db. *pizz.* *f* *p*

Vivace ♩ = 112

rit.

941

Fl.

Ob.

Cl.

Bsn.

Hp.

Giselle

Mother

Mehrdad

Father

Maitre

mf 3 3 3 3 3 3 *mf* 3 3

mp *f*

to-night my thoughts will be with you

Vivace ♩ = 112

rit.

Vln. I

Vln. II

Vla.

Vc.

Db.

fp *f* *ff* *p* *mf* *f*

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

f *p* *f* *mf* *f*

mf *p* *mf* *pp*

mf *p* *mf*

pizz. arco

pizz. arco

Più mosso ♩ = 80

945

Fl. *mp* sempre staccatiss. e poco a poco cresc.

Ob.

Cl.

Bsn.

Hp. *sfz*

Giselle *mf* Bi-ta, come and heal my bo - dy I am a - fraid now *f* *p*

Mother *mf* Bi-ta, come and heal my bo - dy... I am a - fraid now. *f* *p*

Mehrdad *mf* Bi-ta, come and heal my bo - dy... I, I am a - fraid now. *f* *mf* She

Father *mf* a - fraid

Maitre *mf* a - fraid

Più mosso ♩ = 80

Vln. I *pp* *cresc.*

Vln. II *pp* *cresc.*

Vla. *pp* *cresc.*

Vc. *pp* *cresc.*

Db. *pp* *cresc.*

952

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

Ob. *mp* *mf*

Cl. *mp*

Bsn. *mp* *mf*

Hp. B-C-Ab *p* *gliss.* *gliss.* *p molto cresc.*

Mehrdad
waits for me be-hind the cur-tain, the death of che-rished hope.

Vln. I *f* *ppp* *pp*

Vln. II *f* *pp*

Vla. *f*

Vc. *f*

Db. *f*

rall. . .

Misterioso

♩ = 64

956

Fl. *mf* *mf* *ff*

Ob. *mf* *mf* *ff*

Cl. *mf* *mf* *ff*

Bsn. *mf* *mf* *ff*

Hn. *f* *mf*

Hp. *f* *fff* *mp* *fff*

Giselle *mf cresc.* *f* *mp*
 the cur - tain the cur - tain face un - mo -

Mother *mf cresc.* *f* *mp*
 the cur - tain the cur - tain face un - mo -

Mehrdad *mf* *p*
 She holds me still yet in that calm un - mo - ving face

Father *mf cresc.* *mp*
 the cur - tain the cur - tain face un - mo -

Maitre *mf*
 the cur - tain

Tombeau *mp*
 the cur - tain face un - mo -

tr

MEHRDAD walks back to the couch and picks the revolver off the table beside it.

Misterioso

♩ = 64

Vln. I *f* *mp cresc.* *fff*

Vln. II *mp cresc.* *fff*

Vla. *mp cresc.* *fff*

Vc. *f* *fff*

Db. *f* *fff*

962

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Giselle

Mother

Mehrdad

Father

Tombeau

Vln. I

Vln. II

Vla.

Vc.

Db.

p

mf

mp

pp

mf

pp

pp

mf

mp

p

mp

mp

mp

mp

mp

MEHRDAD spins the chamber.

Terrified MEHRDAD points the revolver at the moving statue and pulls the trigger. A pistol shot and the STATUE crumples and falls into his arms. As they think to the floor, the blonde wig falls off the statue. It is BITA

ving calm

ving calm

I sense her scorn. This is mad-ness, Some time in the night I hear you mo - ving a -

ving calm

ving calm

mp

mp

mp

mp

mp

mp

967

Fl. *pp* *mf*

Ob. *pp* *mp* *mf*

Cl.

Bsn.

Hn.

Hp. *mp cresc.* *f* *mp*

Giselle

Mother

Mehrdad *mf*
round the room when you think I am asleep, an

Father

Tombeau

Vln. I *mf cresc.* *f* pizz. 3

Vln. II *mf cresc.* *f* pizz. 3

Vla. *mf cresc.* *mf* *f* *mp* *f* pizz. 3

Vc. *mf cresc.* *f* *ff* *mf* *f* *mp* *f* pizz. 3

Db. *mf cresc.* *f* *ff* *mf* *f* pizz. 3 arco

accel.

970

Fl. *mf* *mf* *f* *ff*

Ob. *mf* *mf* *f* *ff*

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

Bsn. *mf* *f* *mf* *f* *ff*

Hn. *f*

Hp. *f*

Mehrdad
 in - cu - bus in a a - la - bas ter. May God for - give me.

accel.

Vln. I arco *f* *ff*

Vln. II arco *f* *ff*

Vla. arco *ff*

Vc. arco *f* *ff*

Db. *mf* *f* *ff*

974

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Mehrdad

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

cresc.

f

6

3

ff

fff

mf

f

mf

ff

mf

Solo

mp

f

8va

Solo

tr

mf

mf

f

mf

f

mf

f

mf

f

mf

f

I shrink from you but can-not leave you, a vi-sion stan-ding in the

979

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Mehrdad

Vln. I

Vln. II

Vla.

Vc.

Db.

MEHRDAD walks back to the couch.

win- dow, One Two One Rue Seve-rin. I loathe the thing that once I loved.

mf *f*

ff *mp* *mp*

f *fff* *mp* *pp*

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

pizz.

984

rit.

Fl. *pp* *f* *ff*

Ob. *pp* *f* *ff*

Cl. *pp* *f* *ff*

Bsn. *p* *f* *ff*

Hn. *p cresc.* *mf* *f*

Hp. *mp* *F#m* *gliss.* *ff* *mf f ff*

Mehrdad *mf* *f*
I des - troy you, re-duce you to

rit.

Vln. I *pp* *fp* *ff* *pizz.*

Vln. II *pp* *fp* *ff* *pizz.*

Vla. *arco* *fp* *gliss.* *ff* *pizz.*

Vc. *pp* *fp* *gliss.* *ff* *pizz.*

Db. *fp* *gliss.* *ff* *pizz.*

Agitato

♩ = 70

rall.

988

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Giselle

Mother

Mehrdad

Father

Maitre

Tombeau

Agitato

♩ = 70

rall.

Vln. I

Vln. II

Vla.

Vc.

Db.

♩ = 60

accel.

994

Fl. *mp* *mf*

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

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

Bsn. *p* *mf* *mf*

Hn.

Hp. *mp* *sim.* *mf* *sim.*

MEHRDAD walks to the alcove and pulls the curtain back.
 The FIGURE in the green dress and blonde wig is there in the shadows.
 MEHRDAD instinctively turns away.

MEHRDAD walks back to the couch
 and picks the revolver off the table beside it.

Mehrdad *mf* *mp* *mf* *mf*

spell is bro-ken. It's o - ver. I shall for-get you, I'll chance my

Father

Maitre

Tombeau

♩ = 60

accel.

Vln. I *mf* *f* *pizz.*

Vln. II *mf* *f* *pizz.*

Vla. *mf* *fp*

Vc. *mf* *fp*

Db. *mf* *fp*

998

Fl. *f* *ff* *f*

Ob. *f* *ff* *mp* *mf cresc.* *ff*

Cl. *f* *ff* *mf cresc.* *ff*

Bsn. *f* *ff*

Hn. *mf* *f*

Hp. *mf* *f* *ff* *f* *sim.*

Mehrdad *f* *f* *ff*
 life one fi-nal time. If, if I am spared I shall des-troy you, I'll

Vln. I *arco* *mf* *f* *ff* *mf* *f*

Vln. II *arco* *mf* *f* *ff* *mf* *f*

Vla. *arco* *mf* *f* *ff* *mf* *f*

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

Db. *arco* *mf* *f* *ff* *mf*

1001

Fl. *mp* *mf* *mf* *f* *mf* *f*

Ob.

Cl. *mf* *f* *mf*

Bsn. *mf* *f* *mf*

Hn.

Hp. *mf* *sim.* *f*

Mehrdad
 get astake and drive it through _____ the ca - vi - ty where your heart should be! I won - der in

Vln. I *f* *ffp cresc.* *mf* *ff*

Vln. II *f* *ffp cresc.* *ff*

Vla. *f* *ffp cresc.* *ff* *ff*

Vc. *f* *ffp cresc.* *f* *f*

Db. *f* *ff* *f* *f*

poco accel.

Più mosso
Agitato ♩ = 100

1005

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Mehrdad

the fi-nal in-stant, as the bul-let leaves the cham-ber,

Più mosso
Agitato ♩ = 100

Vln. I

Vln. II

Vla.

Vc.

Db.

1009

Fl. *mf* *cresc.* *ff*

Ob. *mf* *cresc.* *ff*

Cl. *mp* *cresc.* *ff*

Bsn. *mp* *mf* *mp* *mf* *f*

Hn. *mf* *mf* *cresc.*

Hp. *pp* *mf* *mf* *f* *mf* *cresc.*

Giselle *mf* *cresc.*
in - fi - ni - ty

Mother *mf* *cresc.*
in - fi - ni - ty

Mehrdad *mp* *mf* *mf* *f*
if there is one sin-gle mo-ment of joy be- fore in - fi - ni - ty? ah

Father *f* *cresc.*
in - fi - ni - ty

Tombeau *mf* *cresc.*
in - fi - ni - ty

Vln. I *mp* *cresc.* *f* *cresc.* *ff*

Vln. II *mp* *cresc.* *f* *cresc.* *ff*

Vla. *mp* *cresc.* *f* *cresc.* *ff*

Vc. *mp* *cresc.* *f* *cresc.* *ff*

Db. *mp* *cresc.* *f* *cresc.* *ff*

1012

Fl. *fp* *mf* *f* *ff* *fff* *fff*

Ob. *fp* *mf* *f* *ff* *fff* *fff*

Cl. *fp* *mf* *f* *ff* *fff* *fff*

Bsn. *ff* *f* *f* *ff* *fff* *fff*

Hn. *f* *mf* *f* *f* *ff* *fff*

Hp. *f* *ff* *fff*

MEHRDAD turns to the alcove, raises the gun to his head and pulls the trigger. As the hammer clicks on an empty chamber, the STATUE shrieks and runs towards MEHRDAD, arms outstretched.

Terrified MEHRDAD points the revolver at the moving statue and pulls the trigger. A pistol shot and the STATUE crumples and falls into his arms. As they think to the floor, the blonde wig falls off the statue. It is BITA

Giselle

Mother

Mehrdad *fff* (as the statue: Mehrdad)

Father

Tombeau

Vln. I *mp* *ff* *fff*

Vln. II *mp* *ff* *fff*

Vla. *mp* *ff* *fff*

Vc. *mp* *f* *ff* *fff*

Db. *mp* *f* *ff* *fff*

Ad libitum.

Desperado ♩ = 60

accel.

1016

Fl. *fff* *cresc.* *ffff*

Ob. *fff* *cresc.* *ffff*

Cl. *fff* *cresc.* *ffff*

Bsn. *fff* *fff*

Hn. *fff* *ff*

Hp. *fff* *gliss.* *gliss.* *gliss.* *gliss.*

D#-Cb-Bb
Eb-F#-G#-A#

BITA'S body goes limp.

MERHRDAD gets up. Moving like a sleepwalker, he goes into the alcove. There is another curtain drawn across.

Bitá *pp*
Mehr - dad.

Mehrdad *ff* *fff* *fff* (Cry loud)
Bi - ta, Bi - - - ta!

Ad libitum.

Desperado ♩ = 60

accel.

Vln. I *fff* *fff* *f* *fff*

Vln. II *fff* *fff* *f* *fff*

Vla. *fff* *fff* *f* *fff*

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

Db. *fff* *fff* *f* *fff*

Senza tempo

Meno mosso

♩ = 54

poco rall.

1019

Fl. *fff dim.* *f* *pp*

Ob. *fff dim.* *f* *pp*

Cl. *fff dim.* *f* *pp*

Bsn. *fff dim.* *f* *pp*

Hn. *ff dim.* *f* *pp*

Hp. *fff dim.* *f* *dim.* *p*

D#-Cb-Bb
Eb-F#-G#-A#

He pulls it open. The MANNEQUIN stands naked Her mouth opens and an inchoate sound emerges that mingles with MEHRDAD'S despairing cry.

Giselle *fff furioso* *f*
ah ah

Mother *fff furioso* *f*
ah ah

Father *fff furioso* *f*
ah ah

Tombeau *fff furioso* *f*
ah ah

Senza tempo

Meno mosso

♩ = 54

poco rall.

Vln. I *fff dim.* *f* *pp dim.*

Vln. II *fff dim.* *f* *pp dim.*

Vla. *fff dim.* *f* *pp dim.*

Vc. *fff dim.* *f* *pp dim.*

Db. *fff dim.* *f* *pp dim.*