Go to Page 334, measure 1730. “If your story be true, Artemisia”

Music by Laura Elise Schwendinger

Libretto by Ginger Strand

ARTEMISIA

Artemisia, an opera based on the life of painter Artemisia Gentileschi (1593), is an opera of passion, betrayal and art in 17th century Italy

featuring *Che si può fare?* by Barbra Strozzi.

ARTEMISIA

based on the life of painter Artemisia Gentileschi, a chamber opera by Laura Elise Schwendinger and libretto by Ginger Strand

<u>Cast</u>
Artemisia Gentileschi, mezzo soprano
Susanna/ Abra, lyric soprano
(or Abra alone- dramatic soprano)
Tomasso, Artemisia's Assistant and painting apprentice, tenor
Agostino Tassi/Elder 1- Painter that tutored Artemisia, and raped her/ from the canvass Susanna and the Elders baritone
Cosimo/ Elder 2/ Oculist, baritone
and featuring Barbara Strozzi's aria "Che si può fare"

Artemisia's painting studio in Naples, 1649. Enter Artemisia and her assistant, Tommaso. She is 51, well-dressed, self-controlled, occasionally imperious, occasionally flirtatious. She is losing her sight, which slowly becomes clear throughout the performance.

ROLES:
Artemisia Gentileschi-Mezzo
Susanna/ Lucretia- Lyric Soprano
Tommasoo- Light Tenor (higher tessitura
Abra (Susanna if needed) - Soprano (Strozzi as well, if no recording)
Elder 1 / Tassi / Occulist / Holofernes-- Lyric (or dramatic) Baritone
Elder 2 / Doctor / Cosimo / Prior-Bishop-Gentleman-
"Character Baritone (lower tessitura)

ARTEMISIA

with Che si puo fare by Barbra Strozzi

C score

Libretto by Ginger Strand
Laura Elise Schwendinger

Artemisia's painting studio in Naples, 1649. Enter Artemisia and her assistant, Tommaso. She is 51, well-dressed, self-controlled, occasionally imperious, occasionally flirtatious. She is losing her sight, which slowly becomes clear throughout the performance.
(Artemisia is dictating a letter to Don Antonio Ruffo)
Che si può fare? By Barbara Strozzi starts the opera, then overlaps

Artemisia/ Judge
Tomasso
Susanna
Elder 1/ Tassi
Elder 2/ Cosimo/ Oculist
Abra
Flute
Oboe
Clarinet
Bassoon
Trumpet
Horn
Tuba
Percussion 1
Percussion 2
Harp 1
Harp 2
Piano
Violin I
Violin II
Viola
Cello
Double Bass

Laura Elise Schwendinger © 2016

Strains of "Che si può fare?" by Barbra Strozzi, are heard through opening of the "overture", setting the scene.

The Strozzi excerpt, arranged for Soprano, Lute, Cello and Harpsichord, at times loosely seems to "anchor" with a quarter of Schwendinger=a measure of Strozzi

Lute
Hpsd.
Vc.
Fl.
Cl.
Perc. 1
Perc. 2
Hp. 1
Hp. 2
Pno.
Vln. I
Vln. II
Vla.
Vlc.
D.B.

♩ = 68

espress.

Cymbal trem. with soft mallets

L.V.

bowed crotales

sim

non vib.

17

S. — Che si può fa - re? Che, che, Che si può fa - re? Le stel - le ru be - le non han - no pie -

Lute

Hpsd.

Vc.

7

Fl.

Cl.

7

Glockenspiel sounding 2 8ves higher than written

Perc. 1

7

Hp. 1

7

Hp. 2

7

Pno.

7

molto espr. *molto espr.*

Vln. I

Vln. II

Vla.

Vlc. — *non vib.*

D.B. — *non vib.*

30

S. tà, pie - tà non han - no pie - tà.

Lute

Hpsd.

Vc.

Fl.

Cl.

Perc. 1

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

molto espr.

non vib.

ord.

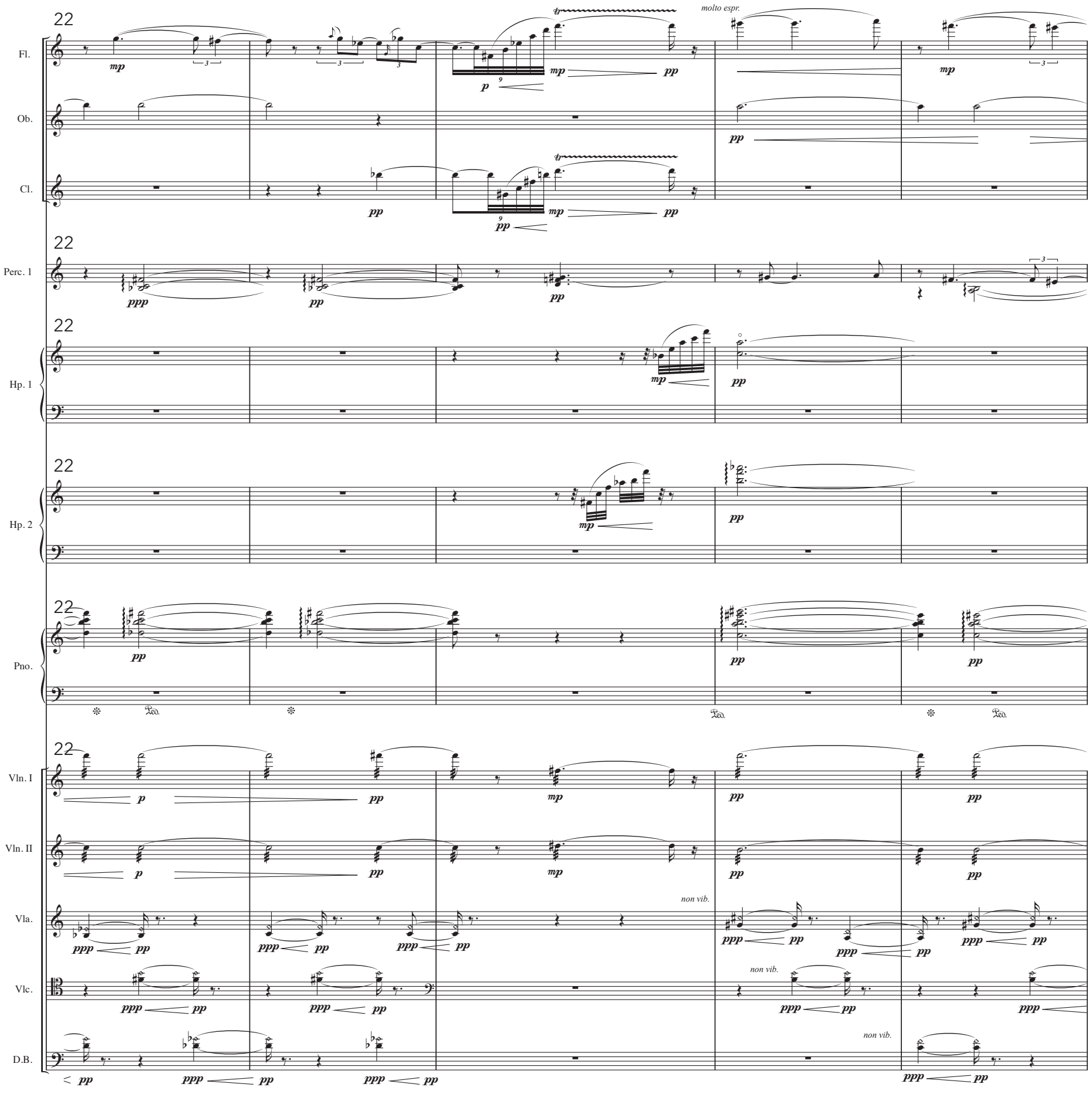
42

Lute
Hpsd.
Vc.

17

Fl.
Ob.
Cl.

Glockenspiel sounding 2 8ves higher than written

Perc. 1
Hp. 1
Hp. 2
Pno.
Vln. I
Vln. II
Vla.
Vlc.
D.B.

22
Fl.
Ob.
Cl.
Perc. 1
Hp. 1
Hp. 2
Pno.
Vln. I
Vln. II
Vla.
Vlc.
D.B.
molto espr.
non vib.
non vib.
non vib.
Ped.
Ped.
Ped.

27

Fl.

Ob.

Cl.

Bsn.

27

Perc. 1

glock.

Perc. 2

Cymbal trem. with soft mallets

27

Hp. 1

27

Hp. 2

27

Pno.

27

Vln. I

Vln. II

Vla.

Vlc.

D.B.

30

Fl.

Ob.

Cl.

mf

p

p

30

Perc. 1

Perc. 2

p

Mark tree gliss

l.v.

pp

30

Hp. 1

p

30

Pno.

mp *mf*

mp

p

Ped.

30

Vln. I

Vln. II

Vla.

Vlc.

D.B.

mp *mf*

p

non vib.

ppp *pp*

ord.

mp *mf*

non vib.

ppp *pp*

non vib.

ord.

mp *mf*

p

mp *p*

ppp *pp*

33

Fl. *mp* *p*

Ob. *p*

Cl. *p*

33

Perc. 1 *Cymbal trem. with soft mallets* *p* *mp* *p*

33

Hp. 1

33

Hp. 2 *mp*

33

Pno. *mp* *8vb*

33

Vln. I *p*

Vln. II *p*

Vla. *ord.* *p*

Vlc. *p*

D.B. *ppp*

37 A

CHOIR as "Greek Chorus"

♩ = 54

Art./ J

Tom.

Sus.

Eld. 1/ Tas

Eld. 2/ Cos /Oc

ppp p

Che si può fa - re? Che si

Fl.

Cl.

pp

Vibraphone (or celesta, if available)
(ossia vib.)

Perc. 1

mp mf f

Hp. 1

mf f

Hp. 2

Pno.

Vln. I

Vln. II

pp ppp

Vla.

Vlc.

D.B.

42

rit.

♩=48

Art./ J

mp — può fa - re?

p — Le stel - - - le ru-bel-le

Tom.

mp — può fa - re?

p — Le stel le ru-bel-le

Sus.

mp — può fa - re?

p — Le stel le ru-bel-le

Eld. 1/ Tas

mp — può fa - re?

p — Le stel le ru-bel-le

Eld. 2/ Cos /Oc

mp — può fa - re?

p — Le stel le ru bel-le

42

Vibraphone (or celesta, if available)

Perc. 1

p *ff*

42

Hp. 1

p *mp*

42

Hp. 2

pp

42

Pno.

pp

42

Vln. I

pp *fp*

Vln. II

ppp *mf* *ppp*

Vla.

ppp *mf* *ppp*

Vlc.

ppp *mf* *ppp*

D.B.

ppp

47

Art./ J

Tom.

Sus.

Eld. 1/ Tas

Eld. 2/ Cos /Oc

Le stel - - - - le ru - bel - le non han - no

47

Vln. I

Vln. II

Vla.

Vlc.

D.B.

52

Art./ J

Tom.

Sus.

Eld. 1/ Tas

Eld. 2/ Cos /Oc

pie - tà

52

Fl.

Ob.

52

with harmon mute

Tpt.

52

Vln. I

Vln. II

Vla.

Vlc.

D.B.

B ♩ = 54

59

57

Art./ J

Tom.

f

Most il - lus - tri-ous sir...

f

Most il - lus - tri-ous sir...

57

Fl.

Ob.

fp

fp *p*

57

Tpt.

fp *p*

57

Vibraphone

Perc. 1

pp *mp*

57

Hp. 1

p

57

Hp. 2

p

57

pizz.

Vln. I

p *mp*

pizz.

Vln. II

mp

pizz.

Vla.

mp

62 ♩ = 72

Tom.

62

Fl.

Ob.

Cl.

62 *Cymbal trem. with soft mallets* L.V.

Perc. 1

62

Hp. 1

62

Hp. 2

62

Pno.

62 *arco*

Vln. I

arco

Vln. II

arco

Vla.

non vib.

Vlc.

non vib.

D.B.

67

Art./ J

ff

And my mast-er

Don An-ton-i-o Ruf-fo

Tom.

ff

And my mast - er

Don - An - ton - i - o Ruf -

67

Fl.

fp *pp*

Cl.

pp *p*

Bsn.

p

67

Cymbal trem. with soft mallets

Perc. 1

p *mp*

67

Pno.

p

Ped. Ped.

67

Vln. I

p

Vln. II

pp *pp*

Vla.

pp *pp*

Vlc.

ppp *pp*

pizz. *pizz.*

D.B.

mp *ff*

71

Tom.

fo

71

Fl.

Ob.

Cl.

Bsn.

Hn.

Tba

71

Hp. 1

71

Pno.

71

Vln. I

Vln. II

Vla.

Vlc.

D.B.

75

Art./ J

mf

By God's will your il - lus - trious Lord - - - - - ship

75

Fl.

pp *p* *p*

Ob.

p *p*

Cl.

pp

75

Tpt.

with harmon mute

p

75

Perc. 1

Mark tree gliss *l.v.*

pp

75

Hp. 1

pp

75

Hp. 2

8va

pp

75

Pno.

8va

pp

Ped.

75 (8va)

Vln. I

pp

Vln. II

pp *p* *pp*

Vla.

p *pp*

Vlc.

p *pp*

79

Art./ J

Has now re - ceived my pain-ting of Ga - la - te - a.

f

Fl.

Ob.

Cl.

p *mp* *pp*

Hp. 1

mp *f*

Hp. 2

(8va)

mf *f*

Pno.

Ped.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

pizz. *arco*

mp *fp* *mf* *ppp* *ff*

83

Art./ J

I feared that be-fore you saw it you

Fl.

Ob.

Cl.

Perc. 1 — *bowed Tam-tam*

Hp. 1 — *l.v.*

Hp. 2 — *l.v.*

Pno.

Vln. I

Vln. II

Vla.

Vlc. — *pizz.*

D.B. — *pizz.* *arco* *pizz.*

87

Art./ J

must have thought me ar - ro - gant.

f

Looking confused as he repeats and writes down her words after Artemisia

Tom.

Must have thought you

87

Fl.

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

Ob.

mf

Cl.

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

87

Tpt.

with mute *ppp* *mf*

Hn.

ppp *mf*

Tba

with mute *ppp* *mf*

87

Pno.

p *mf* *mp* *mf*

8vb

87

Vln. I

fp

Vln. II

fp

Vla.

ppp *p*

Vlc.

ppp

D.B.

arco

ff *ppp*

90

♩.=82 *rit.* *a tempo*

Tom.

ar - ro - gant... Sure-ly, Mad-am, he did not.

Fl.

Cl.

Tpt. *with mute*

Hn.

Tba *with mute*

Hp. 1

Hp. 2

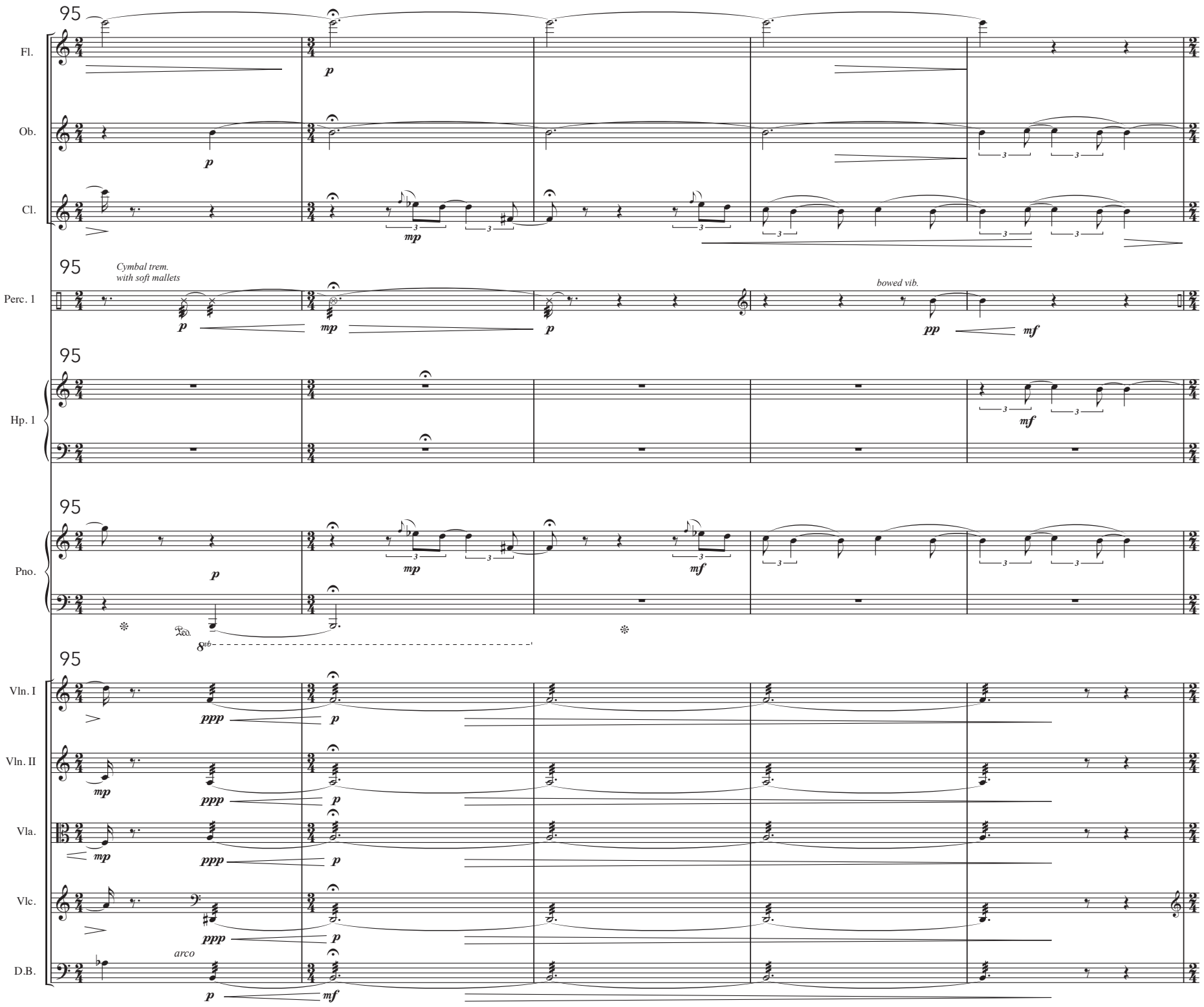
Pno.

Fl.

Vln. II

Vla.

Vlc. *pizz.*

D.B. *arco* *pizz.*

95
Fl.
Ob.
Cl.
Cymbal trem.
with soft mallets
bowed vib.
Perc. 1
Hp. 1
Pno.
Ped.
8vb
Vln. I
Vln. II
Vla.
Vlc.
arco
D.B.

100

Art./ J

mp

But I hope to God now you have seen it, you a - gree that I was -

Fl.

Ob.

Cl.

espr.

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

tr

Suspended cymbal
scrape with wire brush

Perc. 1

Hp. 1

8va

Pno.

pp

Ped. * Ped.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

fp *mp*

pizz.

f

105

Art./ J

not out of line. In fact, if I were not

f (more tenderly) *mf*

105

Fl.

Ob.

Cl.

p *pp*

105

Tpt.

with harmon mute

p

105

Hp. 1

pp

105

Pno.

(8va)

pp *mp*

Ped.

105

Vln. I

Vln. II

Vla.

Vlc.

D.B.

(8va)

pp *p*

pizz.

f

110

looking slightly annoyed at Tomasso's repeating after her...
but moving on, and considering her wording carefully

Art./ J

so af-fec-tion-ate

mf

Were

Tom.

espr. *mp*

if I were not so af-fec-tion - ate

110

Fl.

p *pp*

Cl.

pp

110

Tpt.

with harmon mute

pp *ppp* *p*

Hn.

with mute

ppp *p*

Tba

with mute

ppp *p*

110

Perc. 1

suspended cymbal

pp *p*

Perc. 2

mark tree

ppp

110

Hp. 1

mp

110

Pno.

pp *8vb*

110

Vln. I

pp *p* *pp*

Vln. II

pp

Vla.

espr. *p*

Vlc.

D.B.

ff

114

Art./ J

I not so af - fec-tio-nate, Don Ruf - fo, I would ne-ver have gi-ven it up for one hun-dred-and

114

Fl.

Ob.

Cl.

Bsn.

114

Tpt.

Hn.

l.v.

damped Bass Drum

Perc. 2

114

Pno.

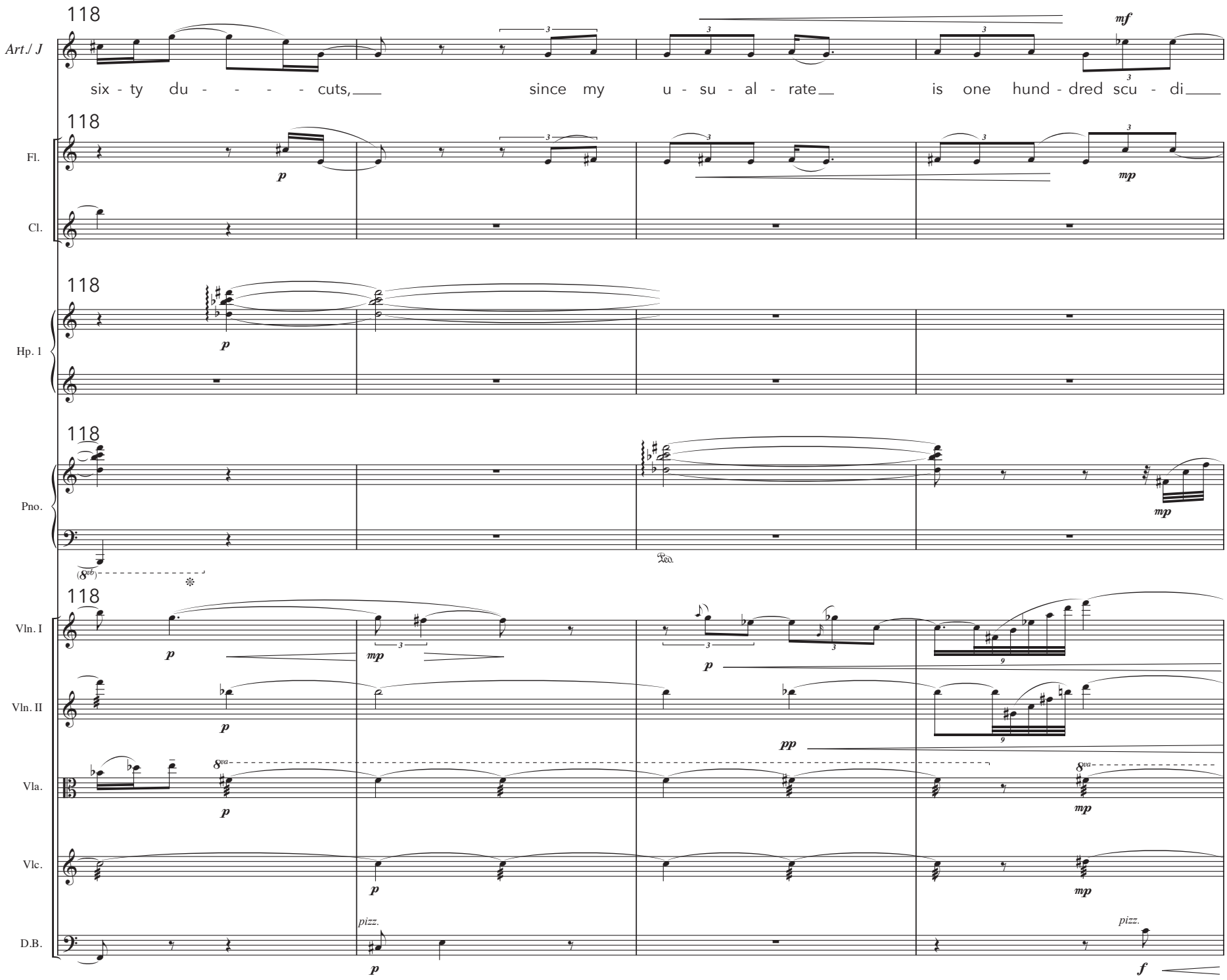
114

Vln. I

Vln. II

Vla.

Vlc.

D.B.

118
Art./ J
six - ty du - - - - - cuts, since my u - su - al - rate is one hund - dred scu - di
mf
Fl.
Cl.
p
mp
Hp. 1
Pno.
Ped.
8vb
Vln. I
Vln. II
Vla.
Vlc.
D.B.
pizz.
8va
pp
f

122

Art./ J

— per fi - gure. — This is true — in Flor-ence and in — Ve-nice and Rome

Fl.

Tpt.

Hn.

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

127

Art./ J

— and ev - en in Na - ples, when there was mon - ey here. —

(to Artemisia)

when — there was mon -

Tom.

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

130

♩.=82

a tempo

Tom.

ey here. A - las, my la-dy, it is true.

Fl.

Ob.

Cl.

Tpt.

Hn.

Tba

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

pizz.

arco

C

135

Art./ J

mp

Your ill-ust - rious

135

Fl.

Ob.

Cl.

p

pp

135

Perc. 1

Perc. 2

Cymbal trem. with soft mallets

bowed crotales Bb

Mark tree gliss

p *mp* *pp*

135

Hp. 1

mf

135

Hp. 2

mf

135

Pno.

mp *pp*

Ped. 8vb Ped. Ped.

8va

135

Vln. I

Vln. II

Vla.

Vlc.

D.B.

pp *ppp* *mfp*

mf *p*

141

Art./ J

Lord - ship must pi-ty me, For a wom-an's name rais - es doubt un - til her

Fl.

Ob.

Cl.

Tpt.

with mute

Hn.

with mute

Tba

with mute

Hp. 1

Pno.

Vln. I

Vln. II

non vib.

Vla.

non vib.

ord.

Vlc.

non vib.

D.B.

pizz.

pizz.

146

Art./ J

work is seen.

nodding his head in agreement

For - give me for God's sake

Tom.

Her work is seen.

146

Fl.

Ob.

Cl.

Hp. 1

146

Hp. 2

146

Pno.

146

Vln. I

Vln. II

Vla.

Vlc.

D.B.

pizz.

non vib.

150

Art./ J

Tom.

if you thought I was greed-y... Sure-ly not my La-dy... my

with a loving look

Fl.

Ob.

Cl.

Perc. 1

Glock.

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

pizz.

154

Art./ J

Tom.

mp

But if you like the pain - ting I shall serve you a gain this time with great-er

mf

f

La - dy

154

Fl.

pp

p

Ob.

Cl.

pp

p

Bsn.

p

154

Tpt.

pp

p

Hn.

pp

p

Tba

pp

p

154

Perc. 1

suspended cymbal

l.v.

mp

154

Hp. 1

pp

154

Hp. 2

p

154

Pno.

mp

pp

Ped.

154

Vln. I

pp

mp

pp

Vln. II

pp

pp

p

Vla.

pp

pp

p

Vlc.

pp

pp

arco

D.B.

fpp

158

Art./ J

per-fec-tion and will send you my por-trait to hang in your gal-ler-y... as I've done for o-ther

interrupting him...

continuing to repeat after her as he takes dictation

Tom.

to hang in your gal-ler-y... as I've done for o-ther

Fl.

Cl.

Hp. 1

Hp. 2

Pno.

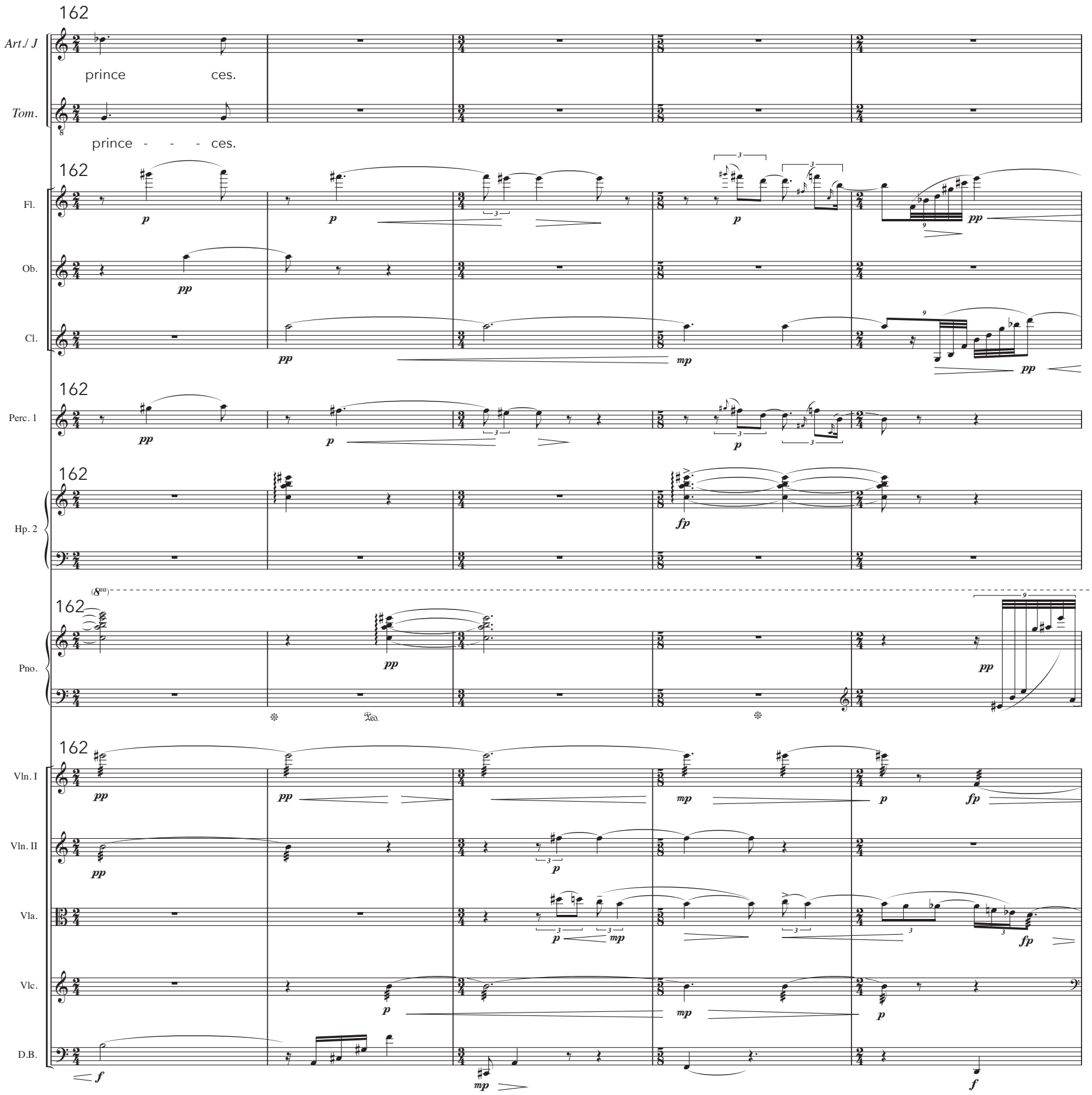
Vln. I

Vln. II

Vla.

Vlc.

D.B.

pizz.

162
Art./ J
prince ces.
Tom.
prince - - - ces.
Fl.
Ob.
Cl.
Perc. 1
Hp. 2
(8va)
Pno.
Vln. I
Vln. II
Vla.
Vlc.
D.B.

167

Fl.

Ob.

Cl.

167

Perc. 1

Vibraphone

167

Hp. 1

167

Hp. 2

167

Pno.

167

Vln. I

Vln. II

Vla.

Vlc.

D.B.

pizz.

arco

170 ♩=54

Art./ J

(*mp*) 3 3 3 *mf* 3 *cresc. poco a poco*

I close by pay-ing my most hum-ble re-verence... To your most il-lus-tri-ous Lord - ship,

Tom.

(to Artemisia) (*mp*) 3 6 3 3 *cresc. poco a poco* 5

by pay-ing my most hum - ble rev - erence... To you most il -

170

Fl. *mp*

Cl. *mp*

170

Pno. *fp* *mp* 5 3

170

Vln. I *mp*

Vln. II *mp* 5 3

Vla. *mp* *p* 5

Vlc. *mp*

D.B. *p*

174

Art./ J

Tom.

f

dim. poco a poco

with as sur - an-ces that as long as I live I shall ob-ey your ev-ery co-m-

lus - tri - ous lord - - - - - ship, that as long as I live I shall ob-bey

174

Fl.

Cl.

174

Cymbal trem. with soft mallets

Vibraphone (or celesta, if available)

Perc. 1

p *p* *f*

174 *harp*

Hp. 1

mf *ff*

174

Pno.

mf *mp*

8^{vb}

174

Vln. I

Vln. II

Vla.

Vlc.

D.B.

p *p* *pp* *pp*

178

Art./ J

dim. poco a poco

mand. Your most hum - ble ser - vant... et-cet-er-a

dim.

Art - e - mi - sia Gen-ti

Tom.

dim. poco a poco

ev - ery co - m - mand. You most hum-ble ser-vent et-cet-er-a

178

Fl.

Cl.

178

Perc. 1

mp

178

Hp. 1

p

178

Hp. 2

ppp

178

Pno.

178

Vln. I

Vln. II

Vla.

Vlc.

181

Art./ J

mp

le - schi.

Repeating after Tomasso in agreement *mp*

rit.

Nap - les, six -

Tom.

mp

p

signing the letter Nap - les Jan - u - a - ry thir - te - eth, Sixt-teenfor - ty nine.

181

Perc. 1

181

Hp. 1

181

Hp. 2

p

p

186 ♩=54

rit. ♩=48

Art./ J

p

teen for - ty nine.

186

Perc. 1

Vibraphone (or celesta, if available)

p

mp

Perc. 2

Crotale

pp

186

Hp. 1

p

186

Hp. 2

pp

p

♩=96

192

Fl.

Ob.

Cl.

Bsn.

192

Tpt.

Hn.

Tba

Perc. 2

192

Hp. 1

192

Hp. 2

192

Pno.

192

Vln. I

Vln. II

Vla.

Vlc.

D.B.

D

With arms up showing the grandeur of her work
(maybe a little hubris as well...?)

196 ♩.=72

Art./ J

mf

Gal-a - tea has gone to Mes - sin-a to hang in Don Ruf-fo's fine hall.

Fl.

Ob.

Cl.

Bsn.

fff *pp*

Tpt.

Hn.

Tba

Hp. 1

ff *pp* *mp*

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

pizz. *f* *p*

202

Art./ J

♩.=86 *piu osso* *mp*

The

202

Fl.

Ob.

Cl.

Bsn.

202

Tpt.

Hn.

Tba

202

Perc. 1

Vibraphone

202

Hp. 1

202

Hp. 2

202

Pno.

202

Vln. I

Vln. II

Vla.

Vlc.

D.B.

205

Art./ J

sea - scape that you drew for my Ga-la tea will hang with works by-Guer ci - no, Re - ni,

205

Fl. *pp* *fp*

Ob. *pp* *fp*

Cl. *pp* *fp*

Bsn. *pp* *fp*

205

Pno. *pp*

205

Vln. I *espress.* *arco* *pp* *pp*

Vln. II *espress.* *arco* *pp* *pp*

Vla. *espress.* *arco* *pp* *pp*

Vlc. *espress.* *arco* *pp* *pp*

D.B. *espress.* *arco* *pp* *pp*

210

Art./ J *ff*

Pous - sin, Ri - be - ra, Van-Dyke, And the Dutch-man Rem-brandt van Rijn.

210

Fl. *fp* *p* *mp*

Ob. *fp* *p* *mp*

Cl. *fp*

Bsn. *fp*

210

Vln. I *mp* *fmp* *fmp*

Vln. II *mp* *fmp* *fmp*

Vla. *mp* *fmp* *fmp*

Vlc. *mp* *fmp* *fmp*

D.B. *mp* *fmp* *fmp*

215

♩.=80

with affection...or love

f

Tom.

It's an hon-or_ to work by your side, _____ my la - dy, _____ To

215

with affection...or love

Fl.

mf

f

Ob.

mf

Cl.

p

mp–pp

pp

215

mute

Tpt.

fp

mute

Hn.

fp

mute

Tba

fp

215

Hp. 1

mp

f

215

Hp. 2

f

215

Pno.

fp

Ped.

215

pizz.

arco

Vln. I

fmp

f

fp

mf

Vln. II

fmp

f

fp

mf

Vla.

fmp

f

fp

mf

Vlc.

fmp

f

fp

mf

D.B.

fmp

f

fp

mf

220

Tom. see your fine hand bring life to your vi-sion .

220

Fl. Ob. Cl. Bsn.

220

Tpt. Hn. Tba

220

Hp. 1

220

Hp. 2

220

Vln. I Vln. II Vla. Vlc. D.B.

Affectionately taking her hand

225

Tom. — *mp*

But we must fo-cus on our work right now, My la - - - - dy.

225

Fl. — *mfp*

Ob. — *mfp*

Cl. — *mfp* *ppp*

Bsn. — *mfp* *ppp*

Hn. — *mfp* *ppp*

Tba — *mfp*

225

Hp. 1 — *mp*

225

Hp. 2

225

Pno. — *p* *fp*

225

Vln. I — *mp* *p* *fmp* *fmp*

Vln. II — *mp* *p* *fmp* *fmp*

Vla. — *mp* *p* *fmp* *fmp*

Vlc. — *mp* *p* *fmp* *fmp*

D.B. — *fmp* *fmp*

230 ♩.=92

almost angrily, in despair!

Art./ J

Don Ruf - fo is ve-ry weal - - - thy, and you know my daugh-ter must

Fl.

Ob.

Cl.

Bsn.

Tba

Vibraphone

Perc. 2

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

espr. *arco*

235

Art./ J

wed. For all young girls need dow - ry mon - ey to mar - ry As

f

Ob.

235

Tpt.

Hn.

Tba

p

235

Hp. 1

235

Hp. 2

235

Pno.

Ped.

235

Vln. I

Vln. II

Vla.

Vlc.

D.B.

arco

p *mp* *pp*

240

♩.=82

f

Art./ J

we can-not make our way a - lone.

with affection...or love

Tom.

I have al-ways be - lieved, my

240

Fl.

p *fp*

Ob.

fmp *fmp* *mf*

Cl.

mf

Bsn.

fp

240

Tpt.

fmp *p*

Hn.

fmp *p*

Tba

fmp *p*

240

bowed crotale
sounding 2 8ves higher

Perc. 1

p

Glock.

Perc. 2

p

240

Hp. 1

p *f* *pp*

240

Hp. 2

f

240

Pno.

fp *pp*

240

Vln. I

pizz. *arco*

fmp *fmp* *f* *p* *f*

Vln. II

pizz. *arco*

fmp *fmp* *f* *p* *f*

Vla.

pizz. *arco*

fmp *fmp* *f* *p* *f*

Vlc.

pizz. *arco*

fmp *fmp* *f* *p* *f*

D.B.

pizz. *arco*

fmp *fmp* *f* *p* *f*

245

Tom.

la - dy, in mar - ry - ing for love, which is why I have ne - ver been wed.

f

245

Fl.

Cl.

pp

245

Hp. 1

f

245

Hp. 2

f

245

molto espr. molto vib.

Vln. I

mp *mf* *f* *p*

Vln. II

p *mp*

Vla.

p *mp* *p*

Vlc.

p *mp*

D.B.

p *mp* *mp* *mf*

250

♩.=80 *rit.* *Looking at Artemisia with love* ♩.=62 *rit.* ♩.=54 //

Tom. — Rare — is the wo - man — of gen - ius — who

Fl. Ob. Cl. Bsn. Tpt. Hn. Tba

Perc. 1 *Vibraphone*

Hp. 1 Hp. 2

Pno.

Vln. I Vln. II Vla. Vlc. D.B. *pizz.*

254 *a tempo*

Tom.

meets my i - deal.

Fl.

Ob.

Cl.

Bsn.

Tpt.

Hn.

Tba

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

258 *Affectionately taking her hand*

f

♩.=92

Art./ J

I know the Si - cil - i - ans are - weal - - - - - thy To mas - - - - - so

Fl.

Ob.

Cl.

Bsn.

Hn.

Tba

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

262

Art./ J

mf

The mar - che - sa, the pri - or, the bish - - - -

262

Fl.

mp *pp*

Ob.

pp

Cl.

mp *pp*

Bsn.

pp

Tba

mp

Perc. 2

Vibraphone

mp *f*

262

Hp. 1

mp *f*

262

Hp. 2

mp *f*

262

Pno.

mp *f*

262

Vln. I

mp *pp* *espr.* *arco* *p*

Vln. II

mp *pp* *espr.* *arco* *p*

Vla.

mp *pp* *espr.* *arco* *p*

Vlc.

mp *pp* *arco* *p*

D.B.

mp *pp* *arco* *p*

266

almost angrily, in despair!

f

♩.=86

Art./ J

op: All want paint ings for noth-ing.

poignantly agreeing with her

mf

They all want for no - thing. Shall

Tom.

266

Fl.

Ob.

Cl.

Bsn.

p

Tba

266

Vln. I

Vln. II

Vla.

Vlc.

D.B.

arco

mp

p

270

Art./ J

Bath she - bas, To - mas - so. They all want beau - ties

mf

ff

Tom.

I mix the paints Ma - dam?

Ob.

fmp

270

Tpt.

p

Hn.

p

Tba

p

270

bowed crotale
sounding 2 8ves higher

Perc. 1

p

Glock.

Perc. 2

p

270

Hp. 1

270

Hp. 2

6

270

Pno.

6

Ped.

270

Vln. I

pp

p

mp

fmp

Vln. II

pp

p

mp

fmp

Vla.

pp

p

mp

fmp

Vlc.

pp

p

mp

fmp

D.B.

pp

p

mp

fmp

274

♩.=82

Art./ J

in baths.

Tom.

with affection...or love

Shall I mix the paints my

Fl. Ob. Cl. Bsn.

Tpt. Hn. Tba

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

pizz. *arco*

278

Art./ J

Tom.

A - no - ther wo - man

repeating her words with great sadness

at her

la - dy?

A - no - ther wo - man

at

278

Fl.

Cl.

pp

278

Hp. 1

f

278

Hp. 2

f

278

molto espr. molto vib.

Vln. I

mp

mf

Vln. II

p

mp

Vla.

p

mp

Vlc.

p

mp

D.B.

p

mp

mp

mf

282 ♩.=80

Art./ J

bath.

with affection...or love

Tom.

__ her bath... __ It's an hon-or__ to work by your side__ my

282 *with affection...or love*

Fl.

Cl.

282

Tpt.

Hn.

Tba

282

Hp. 1

282

Hp. 2

282

Pno.

282

Vln. I

Vln. II

Vla.

Vlc.

D.B.

arco

286

Tom.

la - dy To see your fine hand bring life to your vi - sion.

286

Fl.

Cl.

pp

286

Tpt.

Hn.

Tba

fp

fp

fp

286

Hp. 1

f

286

Hp. 2

f

286

Vln. I

Vln. II

Vla.

Vlc.

D.B.

p

290

Affectionately taking her hand

Tom. — *f* — We must fo-cus on our work right

290

Fl. — *p* — *mfp* — *dim.*

Ob. — *p* — *mfp* — *dim.*

Cl. — *mfp* — *ppp*

Bsn. — *p* — *mfp* — *ppp*

290

Tpt. — *mfp* — *ppp*

Hn. — *mfp* — *ppp*

Tba — *mfp* — *dim.*

290

Hp. 1 — *f* — *mp*

290

Hp. 2 — *f*

290

Pno. — *p* — *fp*

290

Vln. I — *p* — *mp* — *p*

Vln. II — *p* — *mp* — *p*

Vla. — *p* — *mp* — *p*

Vlc. — *p* — *mp* — *p*

D.B. — *f*

294

♩.=80

Tom.

now, my la - - - - - dy.

294

Fl.

Ob.

Bsn.

Tba

294

Perc. 1

Vibraphone

294

Hp. 1

294

Hp. 2

294

Pno.

294

Vln. I

Vln. II

Vla.

Vlc.

D.B.

D1

rit.

298

Art./ J

Tom.

ff

My eyes are tir - ed To mas - so.

f

f

Yet I must be - gin these new

Yes, my La - dy.

Fl.

Ob.

Cl.

Bsn.

fp *fff*

mp *fff*

pp

mp

Tpt.

Hn.

Tba

fp

Perc. 1

Hp. 1

Hp. 2

Pno.

p

pizz.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

p *f*

302

rit.

Art./ J

works right now.

Fl.

Ob.

Cl.

Bsn.

Tpt.

with mute

Hn.

Tba

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

arco

♩=72

306

Tom. I hope this wealthy pa - tron Don - ruf - - fo Has the eye to

306

Fl. *fp* *sfp*

Ob. *mf* *sfp*

Cl. *fp* *sfp*

Bsn.

306

Tpt.

Hn. *sfp*

Tba *f*

Glock.

306

Perc. 1 *fp* *Vibraphone* *fp*

306

Hp. 1 *fp* *mp* 3 *f*

306

Hp. 2 *fp*

306

Pno. *fp*

306

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

Vln. II *fp* *arco* *p*

Vla. *fp* *arco* *p*

Vlc. *fp* *arco* *p*

D.B. *f*

311

Art./ J

Tom.

va - lue your ge - nius.

f

I paint all scenes well

311

Fl.

Ob.

Cl.

Bsn.

Hn.

fp *mf* *pp*

311

Perc. 1

fp

damped Bass Drum

mp

311

Hp. 1

f

311

Hp. 2

with palm- and"muffled pitch"

pp

311

Vln. I

Vln. II

Vla.

Vlc.

D.B.

sfzp *ff*

fp

arco

pizz.

mp

317

♩= 84 *rit.* E ♩= 80

espr ***ff***

Art./ J

Tom-ma - so.

No one is bet-ter than me at

Tom.

f

I know you do Mad - am

Fl.

Ob.

Cl.

pp ***f*** ***pp*** ***p***

Bsn.

Tpt.

fp

Hn.

fp

Tba

fp

bowed vibraphone

Perc. 1

mp ***f***

Hp. 1

pp ***pp***

Hp. 2

p ***f***

Pno.

f

Vln. I

p ***f*** ***mp***

Vln. II

p ***fp*** ***mp***

Vla.

p ***fp*** ***mp***

Vlc.

p ***fp*** ***mp***

D.B.

arco

p ***fp*** ***fp***

322

Art./ J

Tom.

set -ting a scene .

f

That's why I came here to serve you and learn

322

Fl.

Ob.

Cl.

Bsn.

p

fp

322

Tpt.

Hn.

Tba

fp

322

Perc. 1

Vibraphone with mallet

f

322

Hp. 1

mf

f

322

Hp. 2

fp

322

Pno.

mf

f

fp

322

Vln. I

Vln. II

Vla.

Vlc.

D.B.

p

fp

arco

327

♩.=82

Art./ J

Tom.

f

There are three kinds of pain-tings To -

the ways of your art.

Fl.

Ob.

Cl.

Bsn.

fp *f* *mp–pp*

Tba

Perc. 1

ff

Hp. 1

Hp. 2

Pno.

Vln. I

pp

Vln. II

Vla.

Vlc.

D.B.

333

Art./ J

mas - so Three ways - to make great art. They are not all

ff

333

Fl.

Ob.

Cl.

Bsn.

pp *p* *fp*

333

Tpt.

Hn.

Tba

pp

333

Glock.

Perc. 1

Perc. 2

Crotale

Vibraphone

p *pp*

333

Hp. 1

Hp. 2

p *pp*

333

Pno.

p *f*

Ped.

333

Vln. I

Vln. II

Vla.

Vlc.

D.B.

fp *f* *pizz.*

338

Art./ J

e - qual an - y more than art - ists have e - qual skill. Third in line is the pain - ting

Fl.

Ob.

Cl.

Tpt.

Hn.

Tba

Vibraphone

Perc. 1

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

pizz.

arco

343

Art./ J

made from pure im - a - gin - a - - - tion. The mind a - lone

343

Fl.

Ob.

Cl.

Bsn.

Hp. 1

343

Pno.

343

Vln. I

Vln. II

Vla.

Vlc.

D.B.

arco

348

Art./ J

gives birth to the im - age we see. Bet-ter than that is the paint - ting that springs from the world

Fl. Ob. Cl. Bsn. Tpt. Hn. Tba Hp. 1 Hp. 2 Pno. Vln. I Vln. II Vla. Vlc. D.B.

fp *f* *mf* *fz* *ff*

Ped.

354

rit.

♩=80

Art./ J

it - self. The paint - er's eye finds beau - ty in

Fl.

Ob.

Cl.

Bsn.

Tba

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

fp *f* *fz*

359

Art./ J

na - ture and the art - - - - ist cap-tures it with a brush. with

Fl.

Ob.

Cl.

Tpt.

Perc. 1

Glock (sounding an octave higher than written)

Perc. 2

Vibraphone

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

F

♩.=78 *molto espr, rubato!*

364

Art./ J

ff *rit.* *f* *rit.*

a brush. But the high - est

Fl. Ob. Cl. Bsn.

f *mf* *ff* *fp* *mp*

Tpt. Hn. Tba

with mute *mp* *mf* *p* *f*

Perc. 1 Perc. 2

Bass Drum

Hp. 1 Hp. 2

Pno.

Vln. I Vln. II Vla. Vlc. D.B.

pizz. *arco* *fff*

368

Art./ J

__ form of paint - er_____ ly art_____ paint-ter - ly art_____ Is the syn - - - - - the -

368

Fl.

Ob.

Cl.

Bsn.

368

Perc. 1

Perc. 2

368

Hp. 1

368

Hp. 2

368

Pno.

368

Vln. I

Vln. II

Vla.

Vlc.

D.B.

fp *f* *Glock.* *Vibraphone* Ped.

372

Art./ J

sis — of - the two: — Wherethe — high — i - de - a —

(F# ossia)

372

Fl.

mf

372

Perc. 1

Glock.

ff

372

Hp. 1

f *mf*

372

Pno.

mp *f* *fp*

372

Vln. I

f

Vln. II

f

Vla.

f

Vlc.

f

D.B.

cresc. poco a poco *mf* *cresc. poco a poco* *ff* *fp*

376

Art./ J

And the world of the real are brought in - to un - i - ty.

376

Fl.

fp

Cl.

fp

376

Perc. 1

Glock.

f

376

Hp. 1

mf *f*

376

Hp. 2

f

376

Pno.

fp

Ped.

376

arco

Vln. I

ff

arco

Vln. II

ff

arco

Vla.

ff

arco

Vlc.

ff

D.B.

cresc. poco a poco

mf

cresc. poco a poco

380

Art./ J

mf

When the

380

Fl.

Ob.

Cl.

Bsn.

pp *fp* *f* *p* *mp*

380

Perc. 1

Perc. 2

crotales *(sounding two octaves higher)*

p *fp*

380

Hp. 1

f *fp*

380

Hp. 2

p *pp*

380

Pno.

f *p* *fp*

380

Vln. I

Vln. II

Vla.

Vlc.

D.B.

pizz. *arco* *ff* *fp*

f *fp* *f*

384

Art./ J

man - - - - - ner born in the mind - - - meets the mat - ter of all_ that's real,

ff

f

born in the mind

Tom.

384

Fl.

f

fp

Ob.

pp

Cl.

f

fp

Bsn.

Tba

f

384

Crotale
(sounding 2 octaves higher)

Perc. 1

f

Perc. 2

384

Hp. 1

384

Hp. 2

f

384

Pno.

fp

384

Vln. I

f

Vln. II

f

Vla.

f

Vlc.

f

388

Art./ J

Tom.

f

The re - - - - sult - ting mar - - - - - - - - - - riage

— meets the mat - ter — of All — that's real —

388

Fl.

fp

Ob.

Cl.

p

Tba

p

388

Perc. 1

388

Hp. 1

fp

388

Hp. 2

388

Pno.

fp

388

Vln. I

arco

fp

f

Vln. II

arco

fp

f

Vla.

arco

fp

f

Vlc.

fp

f

D.B.

fp

f

392

cresc. poco a poco

Art./ J

of truth and i - deal makes an art, an art that's tru - - - ly rare

cresc. poco a poco

Tom.

of all that's real tru - -

392

Fl.

Cl.

Tba

392

Hp. 1

392

Hp. 2

392

Pno.

392

Vln. I

Vln. II

Vla.

Vlc.

D.B.

397

Art./ J

Tom.

makes an art that's tru - ly rare. an art

ly rare. an Art an art

Fl.

Ob.

Cl.

Bsn.

Tpt.

Hn.

Tba

Perc. 2

Bass Drum

cresc.

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

401

rit.

More beautiful arrival

Art./ J

that is tru - ly - rare. that is tru - ly rare.

Tom.

that is tru - ly - rare. that is tru - - ly rare.

Fl.

Ob.

Cl.

Bsn.

Tba

Perc. 1

Glock.

Perc. 2

Tenor drum

Bass Drum

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

405

♩ = 68 *rit.* *exasperated* ♩=54

Art./ J

Tom.

(gently bringing her back to the task at hand)

Your Su - san-na Ma-dam...

Su - san-na.

Fl.

Ob.

Cl.

Perc. 1

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

410

Art./ J

mp *f*

Ev - ery - one wants me to paint Sus - an - na. You know why Tom - ma - so.

mf

It must

Tom.

410

Fl.

p *p*

Ob.

p

Cl.

pp *p*

410

Hp. 1

fp

410

Hp. 2

mf

410

Pno.

mf *fp*

G ♩ = 80 *p*

415

Art./ J

Tom.

My first Su - san - - - na was di - vine Tom-

be be-cause your Su sa - na's-are di - vine.

Fl.

Ob.

Cl.

Mark tree gliss

l.v.

Perc. 1

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

421

Art./ J

ma - so. I was sev-en teen, and just a girl You'd have loved me To - mas - so, had you

Fl.

Ob.

Cl.

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

mp *pp* *flautando* *ord.* *pizz.* *p* *mf*

Ped.

About to declare his love for her, but decides not to,
hence "how much I care", he sings to the side
so she cannot quite hear...

426

Art./ J

met me at sev - en - teen.

(aside)

Oh my la - - - dy I must tell you how much I care

Tom.

Fl.

molto espr.

Ob.

molto espr.

Cl.

Pno.

Vln. I

espr

Vln. II

espr

Vla.

espr

Vlc.

430 ♩=80

Tom.

430

Fl.

Ob.

Cl.

430

Perc. 1

430

Hp. 1

430

Hp. 2

430

Pno.

430

Vln. I

Vln. II

Vla.

Vlc.

D.B.

accel.

434

Fl.

Ob.

Cl.

Bsn.

434

Perc. 1

Vibraphone (or celesta, if available)

434

Hp. 1

434

Hp. 2

434

Pno.

434

Vln. I

Vln. II

Vla.

Vlc.

D.B.

437 ♩=106 *rit.* ♩= 68 *(gently bringing her back to the task at hand)*

Tom. — *mp* — Your Su -

Fl. — *8va* — *p* *fp*

Ob. — *p*

Cl. — *mf* — *mp*

Perc. 1 — *Vibraphone* — *ff* — *fp*

Perc. 2 — *Glock.* — *ff*

Hp. 1 — *ff* — *f* — *mf*

Hp. 2 — *mp* — *f*

Pno. — *pp* — *f* — *fp*

Vln. I — *f* — *p* — *ppp* — *p*

Vln. II — *pp* — *p* — *ppp* — *p*

Vla. — *p* — *ppp* — *p*

Vlc. — *f* — *fp* — *mp* — *sub. p* — *ppp* — *p*

D.B. — *f* — *ppp* — *p*

440

exasperated

♩=54

Art./ J

mp

Su - san - na

Ev - ery - one wants me to

Tom.

san - na

Mad-am?

440

Fl.

p

440

Vln. I

pp

Vln. II

pp

Vla.

pp

Vlc.

pp

D.B.

pp

TABLEAU 1

Susanna and the Elders H ♩=96

(Lights fade and we see a projection of Artemisia Gentileschi, Susanna and the Elders, 1610. Projection fades to reveal Susanna, Elder 1 and Elder 2 in Tableau Vivant of the painting.)

444

Art./ J

f

paint Sus - san - - - na.

444

Fl.

p

pp

Cl.

pp

p

pp

444

Hp. 1

p

mp

444

Pno.

mp–pp

Ped.

444

Vln. I

molto sul tasto

pp

flautando

pp

Vln. II

molto sul tasto

pp

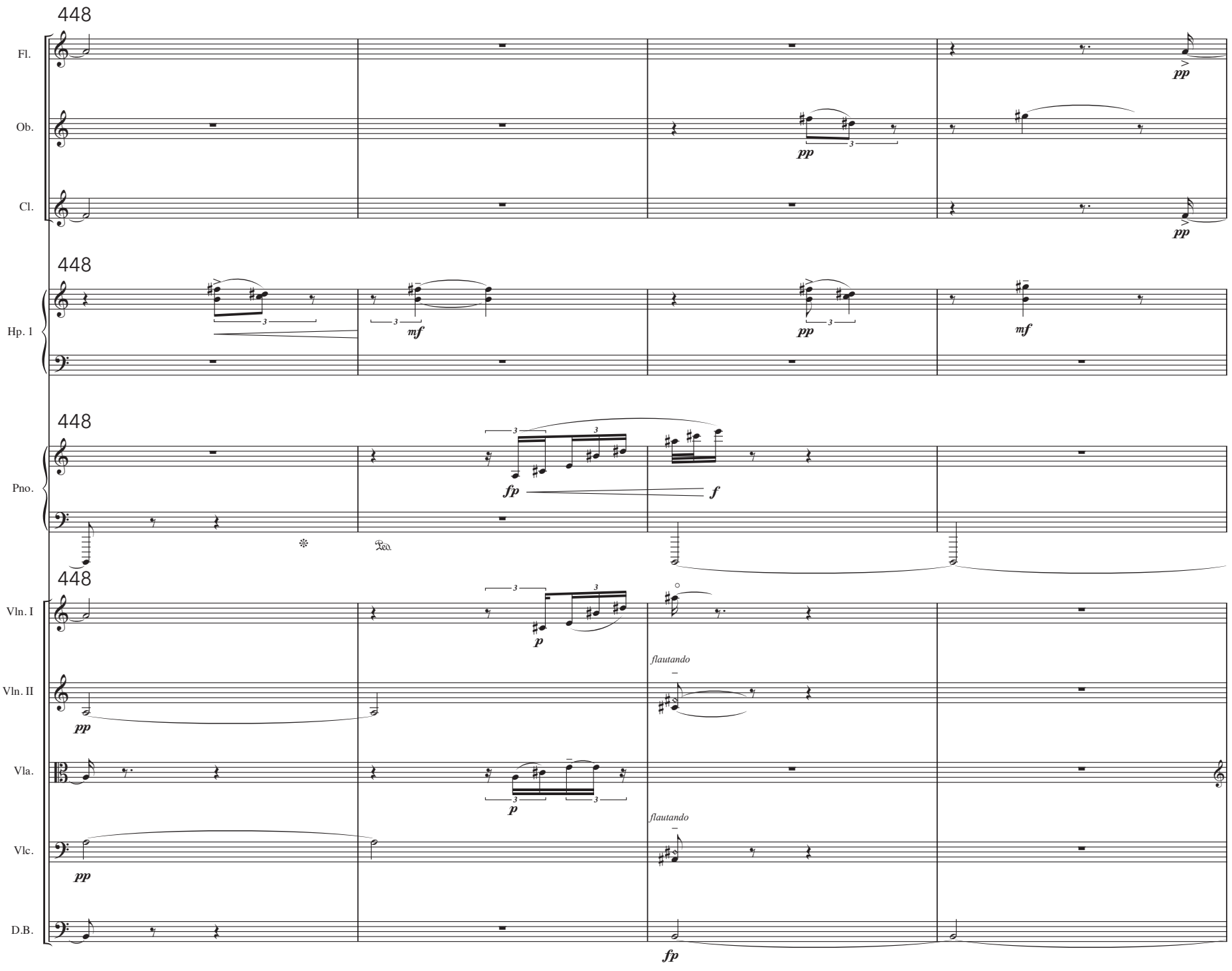
Vla.

pp

p

Vlc.

pp

D.B.

448
Fl.
Ob.
Cl.
pp
pp
pp
448
Hp. 1
pp
mf
pp
mf
448
Pno.
fp
f
Ped.
448
Vln. I
p
Vln. II
flautando
pp
Vla.
p
Vlc.
flautando
pp
D.B.
fp

452

Fl.

Ob.

Cl.

Hp. 1

Pno.

Vln. I

Vln. II

Vla.

Vlc.

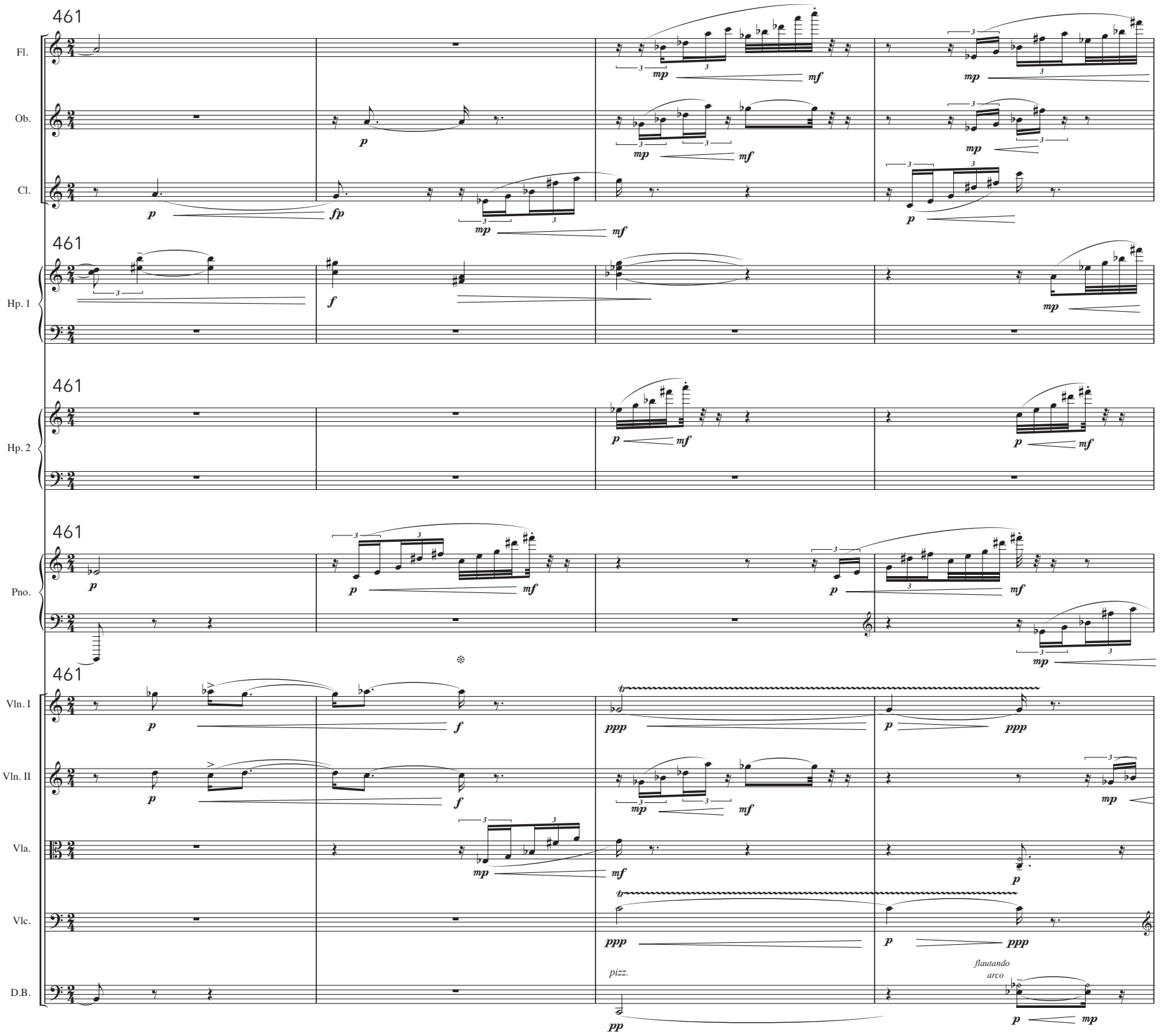
D.B.

espr eleganza

flautando

♩=92

456

DREAMLIKE...ARTEMISIA REMEMBERS HER SUSANNA AND THE ELDERS (1610)
AND THE PAINTING "COMES ALIVE", with BEES and the "WINDS DELICATE CARESS"

465

Susannah: Soprano

Sus.

My name is Su - san - nah. I am wife to Joa-chim.

Fl.

Cl.

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

470

Sus. I have sent my hand-maids back to fetch oil - - - - and towels:

Fl. *pp*

Cl. *pp*

Hp. 1 *mf*

Hp. 2 *mf*

Pno. *f* *p*

Vln. I *p*

Vla. *p*

Vlc. *p*

475

Sus. It is hot and I - want to bathe, here in my gar - den

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

Ob. *p*

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

Hp. 1 *p*

Pno. *mp* *mf* *p* *fp* *f*

Vln. I *mf* *p*

Vln. II *p*

Vlc. *mf*

480

Sus. — that my hus - - - - band made for my - plea - - - - sure, my plea-sure, my

Fl. Ob. Cl.

Perc. 1 — *bowed vibraphone*

Hp. 1

Hp. 2

Pno.

Vln. I Vln. II Vla. Vlc.

485

Sus.

rubato

plea - sure. How I love the low hum - - - - of the bees And the

485

Fl.

Cl.

Tba

485

Perc. 1

Cymbal, bowed (for bee-like sound)
-muted with fingers

Perc. 2

finger cymbal
with metal stick (bee-like)

485

Pno.

485

Vln. I

Vln. II

Vla.

Vlc.

D.B.

molto espr.

sul pont.

on windings

on windings

molto espr.

accel.

490

Sus.

winds del - i - cate ca - ress.

Fl.

Cl.

Tpt.

Hn.

Tba

Perc. 1

bowed vibraslap
(should make very high pitched "windy" sound)

bowed vibraphone

Hp. 1

Pno.

Vln. I

sul G, gliss
slowly and gently, but with enough pressure
to make a sound

Vln. II

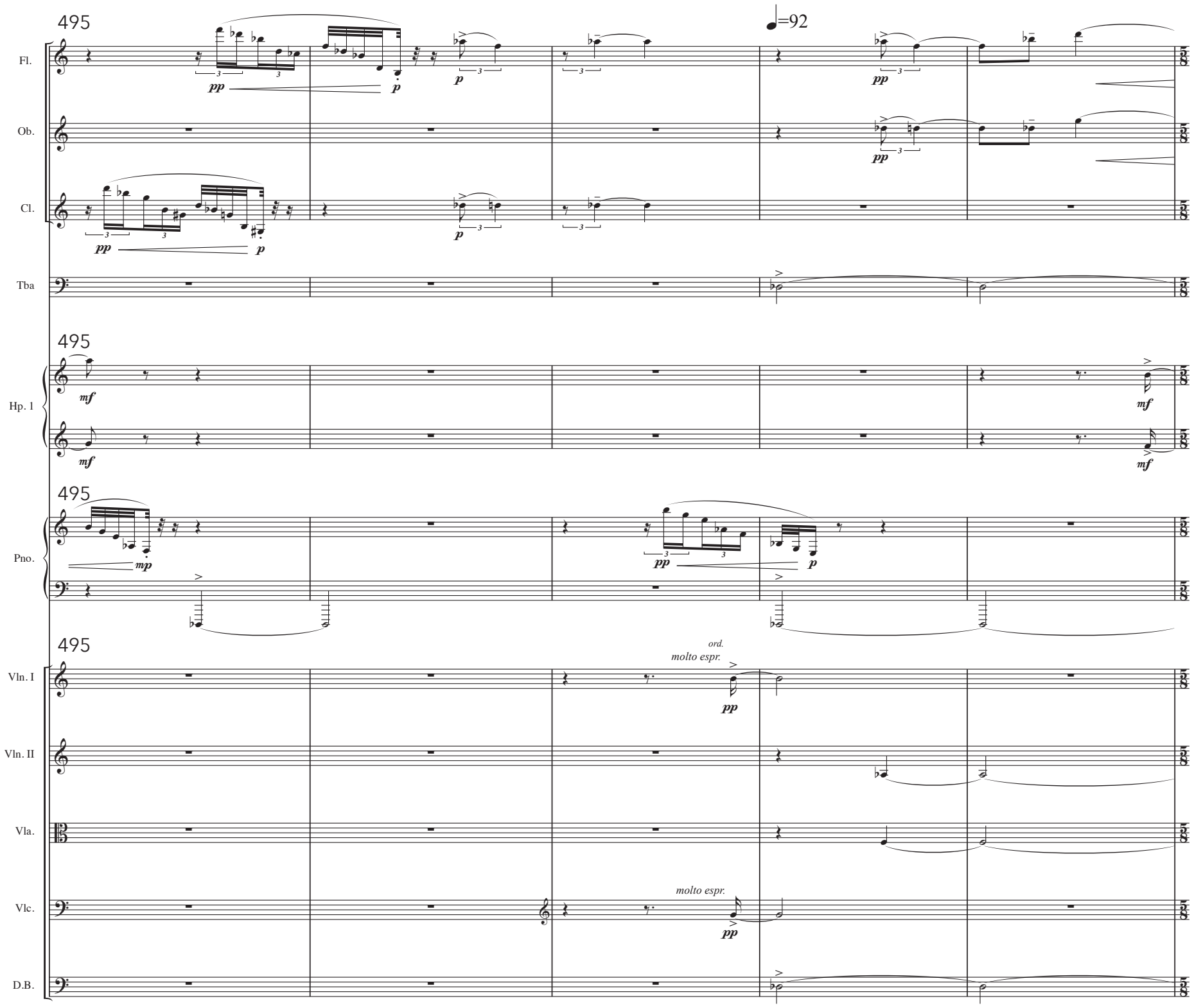
sul G, gliss
slowly and gently, but with enough pressure
to make a sound

Vla.

Sul C, gliss
slowly and gently, but with enough pressure
to make a sound

Vlc.

Sul C, gliss
slowly and gently, but with enough pressure
to make a sound

D.B.

495
♩=92
Fl.
Ob.
Cl.
Tba
495
Hp. 1
495
Pno.
495
ord.
molto espr.
Vln. I
Vln. II
Vla.
molto espr.
Vlc.
D.B.

500

Fl.

Ob.

Cl.

500

Tpt.

Hn.

Tba

500

Hp. 1

500

Hp. 2

500

Pno.

500

Vln. I

Vln. II

Vla.

Vlc.

D.B.

molto vib.

molto vib.

I *TENSION RISES AS ELDERS 1& 2 ENTER*

505 *HARASS SUSANNA AND THREATEN HER*

Sus. — ff — f

Leave me be if you please I am here for the

Eld. 1/ Tas — *Elder 1: Baritone* ff *(almost hushed but conspiratorially speechlike)*

Su - san-na don't be scared. We hid here to talk to you.

505

Fl. — mf — pp

Cl. — pp

505

Tpt. — mf

Hn. — mf

Tba — mf — fp

Perc. 2 — *Bass Drum* pp mf — *Tenor drum with stick - on muted head* pp

505

Hp. 1 — fp

505

Pno. — mp mf — mf — fp

505

Vln. I — f — pp

Vln. II — mp mf — pp

Vla. — fp — pp

Vlc. — fp fp

D.B. — fp

509

Sus.

— hum — of the bees. —

And the wind's del-i-cate ca-ress.

Eld. 1/ Tas

Su - san-na — you are so love - ly, —

Andyou

509

Fl.

Cl.

509

Cymbal, bowed (for bee-likes sound)
- muted with fingers

bowed vib.

Perc. 1

Finger cymbal
with metal stick (bee-like)

Bass Drum, with stick, on
hand-muted head

Perc. 2

509

Pno.

509

sul pont.

ord.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

513

Sus.

Eld. 1/ Tas

f

My name is Su -

want us to see you, or else why would you Walk in the gar-den each day?

513

Fl.

Ob.

Cl.

mp *pp* *p*

513

Hp. 1

Hp. 2

p *mf*

513

Pno.

p *mp*

513

Vln. I

Vln. II

Vla.

Vlc.

D.B.

sul G, gliss
slowly and gently, but with enough pressure
to make a sound

sul C, gliss
slowly and gently, but with enough pressure
to make a sound

flautando

pp *p*

517

Sus.

san - na. I am wife to Joa - chim. I have sent

517

Fl.

Cl.

517

Hp. 1

517

Pno.

517

Vln. I

Vln. II

Vla.

Vlc.

D.B.

flautando

pp

p

521

Sus. — my hand-maids back — to fetch oil - - - - - and towels:

521

Fl.

Ob.

Cl.

521

Hp. 1

521

Hp. 2

521

Pno.

521

Vln. I

Vln. II

Vla.

Vlc.

D.B.

ord

pont. poco a poco

back to ord.

525

Sus.

Eld. 1/ Tas

Elder 1: Baritone

ff ***ff*** *(almost hushed but conspiratorially speechlike)*

Leave me be if you please. I am here for the

Tell her what will hap-pen if she does n't give in-to-our need

f

525

Fl.

Ob.

Cl.

Tba

Perc. 2

Bass Drum, with stick, on hand-muted head

525

Pno.

525

Vln. I

Vln. II

Vla.

Vlc.

D.B.

529

Sus.

— hum — of the bees, —

Andthe winds del-i-cate ca-ress.

ff

f

Eld. 1/ Tas

Tell her — whatwe will say. —

Su -

f

Eld. 2/ Cos /Oc

Su -

529

Fl.

p

pp

Cl.

p

pp

529

Bass Drum, with stick, on hand-muted head

Perc. 1

mf

529

Pno.

pp

p

529

sul pont.
harmonic trill

Vln. I

pp

pp

sul pont.

Vln. II

pppp

natural harm. gliss.

Vla.

pp

natural harm. gliss.

Vlc.

pp

D.B.

p

533

Sus.

Eld. 1/ Tas

Eld. 2/ Cos /Oc

ff

My name is Su -

sa - nna do as we say: We love you: lie with us,

sa - nna do as we say:

533

Fl.

Ob.

Cl.

mp *pp* *p*

533

Hp. 1

p *mf*

533

Pno.

p *mp*

533

Vln. I

Vln. II

Vla.

Vlc.

D.B.

sul tasto

poco sul pont. non vib.

mf *p* *mp*

537

Sus.

san - na. I am wife to Joa - chim. I have sent

Eld. 1/ Tas

ff

Or we will dis - grace you. Su - sa - nna give in or we will

Eld. 2/ Cos /Oc

ff

Or we will dis-grace you. Su - sa - nna give in or we will

537

Fl.

pp

Ob.

pp

Cl.

pp

537

Tpt.

with harmon mute

pp

Tba

p

Bass Drum

Perc. 2

mp *p* *mf*

537

Pno.

pp *p*

537

Vln. I

pp *mp* *pp*

Vln. II

p *mp*

Vla.

p *mp*

Vlc.

pp *mp* *pp*

D.B.

p *mp*

541

Sus. — my hand-maids back — to fetch oil — and towels.

ff

Eld. 1/ Tas — say you're a whore. — We'll tell them you'll meet an-y man — Who asks in the gar - den.

ff

Eld. 2/ Cos /Oc — say you're a whore. — We'll tell them you'll meet an-y man — Who asks in the gar - den.

541

Fl. — *mp* — *mp* — *mp* — *mp* — *p*

Ob. — *mp* — *p*

Cl. — *mp* — *pp* — *mp* — *mf*

541

Tpt. — *p* — *mp–pp* — *mf*

Tba

541

Bass Drum

Perc. 1 — *mp*

541

Hp. 1 — *mf*

541

Hp. 2 — *mp* — *mf*

541

Pno. — *p* — *p* — *mp* — *p* — *mf* — *mp*

541

Vln. I — *p* — *mp* — *ppp* — *p* — *ppp* — *mp*

spiccato — *ord*

Vln. II — *pp* — *p*

spiccato — *ord*

Vla. — *pp* — *p*

Vlc. — *p* — *mp* — *ppp* — *p* — *ppp*

D.B.

545

accel.

Sus. — *fff* if I do this thing, it is The death of my soul If I do

Eld. 1/ Tas — *fff*

Eld. 2/ Cos /Oc — *fff*

545

Fl. — *mf* *pp*

Cl. — *pp*

545

Pno. — *mp* *mf* *mf* *pp*

545

Vln. I — *mf* *pp*

Vln. II — *mf* *flautando*

Vla. — *mf* *f* *pp*

Vlc. — *fp* *mf*

D.B. — *fp*

549

♩= 96

Sus.

not, it is death at your hands.

549

Fl.

Ob.

Cl.

549

Hp. 1

549

Pno.

Vln. II

Vla.

Vlc.

D.B.

flautando

flautando

553 *ARTEMISIA ENTERS*

J ♩=92

Art./ J

Sus.

Most paint - ers paint these

553

Fl.

Ob.

Cl.

Bsn.

553

Hp. 1

553

Hp. 2

553

Pno.

553

Vln. I

Vln. II

Vla.

Vlc.

D.B.

557

Art./ J

two as old men, Make them griz - zled bald and

557

Fl.

Ob.

Cl.

557

Tpt.

with harmon mute

legato

Hn.

557

Pno.

557

Vln. I

Vlc.

561

Art./ J

sag - ging. But you don't have to be ug - ly to have a hi-de-ous heart.

Elder 1: Baritone

Eld. 1/ Tas

(almost hushed but conspiratorially speechlike)

Su -

561

Fl.

Ob.

Cl.

Tba

fp

Tenor drum with stick - on muted head

Perc. 2

561

Hp. 1

561

Hp. 2

561

Pno.

561

Vln. I

Vln. II

Vla.

pizz. *arco*

Vlc.

arco

D.B.

fp

564

Sus.

Leave me be if you please. I am here for the hum of the bees.

Eld. 1/ Tas

san-na do as we say. If she does n't give in-to-our need

564

Fl.

pp *mf* *mp*

Cl.

pp *mf* *mp*

Tba

muted snare drum with stick

Perc. 2

mp *mf*

snare drum with rattle reverb (zz sound)

pp

564

Hp. 1

pp *p*

564

Hp. 2

pp *p*

564

Pno.

pp

564

Vln. I

pp *sul pont.* *ppp*

Vln. II

pp *sul pont.* *ppp*

Vla.

sul pont. *ppp*

Vlc.

sul pont. *ppp*

D.B.

sul pont. *ppp*

568

Sus.

Eld. 1/ Tas

Eld. 2/ Cos /Oc

Tell her whatwe will say. And the winds del-i-cate ca-ress Su - sa - nna do as we say:

ossia

Su - sa - nna do as we say:

568

Fl.

Cl.

pp *mp*

Perc. 2

Bass Drum muted head with stick

mp *mf* *p*

568

Hp. 1

pp *p*

568

slow whistle circularly on low strings

Hp. 2

pp

568

Pno.

p *mf*

568

Vln. I

Vln. II

Vla.

Vlc.

D.B.

mp *pp*

natural harm. gliss.

natural harm. gliss.

p *mf*

573

Sus.

ff

My name is Su - san-na I am wife

Eld. 1/ Tas

we love you; lie with us Or we will bring shame on your name.

ossia

Eld. 2/ Cos /Oc

we love you; lie with us Or we will bring shame on your name.

ossia

573

Fl.

pp *p* *pp*

Ob.

pp *p* *p*

Cl.

pp *p* *p* *pp*

Perc. 2

muted tenor drum with stick

mp *mf*

Bass Drum with yarn mallet

ppp *mp*

Bass Drum muted head with stick

mf

573

Hp. 1

mf

573

Pno.

mp *pp* *p*

fp

573

Vln. I

pp

Vln. II

mp *p*

Vla.

pp *p* *p*

Vlc.

fp *pp*

D.B.

fp *p*

577

Sus. — to Joa - chim. I have sent my hand - maids back to fetch

Eld. 1/ Tas — we will tell the world you sent your hand maids a - way and met a young man here.

Eld. 2/ Cos /Oc — We will tell the world you sent your hand maids a - way and met a young man here.

577

Fl.

Ob.

Cl.

577

Tpt.

577

Pno.

577

Vln. I

Vln. II

D.B.

581

Sus. oil and towels It is bet -

Eld. 1/ Tas Lie with us now.

Eld. 2/ Cos /Oc Lie with us now.

Fl.

Ob.

Cl.

Perc. 2 *tenor drum with stick*

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

584

Sus. ter for me to re - - - - - - fuse you and put my - - self at your mer - - - -

584

Fl. *mf* *mp* *mp*

Ob. *pp*

Cl. *mf* *pp* *mp* *mp*

584

Hp. 1 *mf* *f* *mf*

584

Pno. *mp* *mf* (8vb) 8vb *fp*

584

Vln. I *mf* *mf* *p* *mp* *fp*

Vln. II *fp* *mf*

Vla. *fp*

Vlc. *mf* *p* *fp*

D.B. *mf* *f*

589

accel.

Sus.

ff

cy than to sin in the sight of the Lord.

589

Fl.

Ob.

Cl.

mf *mp* *p* *f*

589

Hp. 1

f *mp*

589

Pno.

mf *f* *mp* *mf*

(8vb)

589

Vln. I

Vln. II

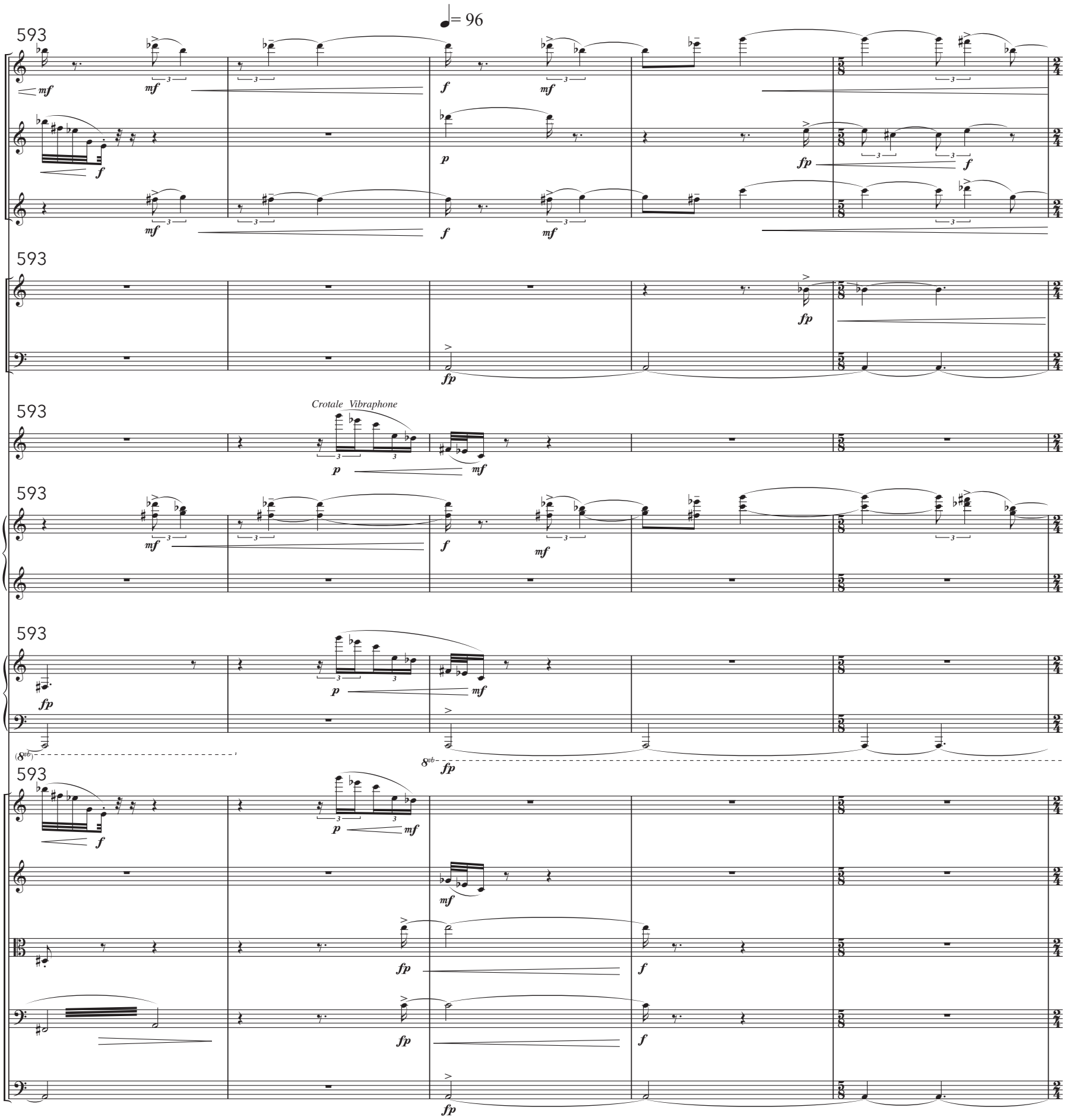
Vla.

Vlc.

D.B.

ord *sul pont. molto vib* *sul tasto*

ppp *mf* *f* *fp*

8vb

♩= 96
593
Fl.
Ob.
Cl.
Tpt.
Tba
Crotale Vibraphone
Perc. 1
Hp. 1
Pno.
Vln. I
Vln. II
Vla.
Vlc.
D.B.
mf
f
p
fp

598

rit.

Fl.

Ob.

Cl.

598

Tpt.

Tba

598

Hp. 1

598

Hp. 2

598

Pno.

598

Vln. I

Vln. II

Vla.

Vlc.

D.B.

602 ♩=92

Art./ J

fff

Do you see how her waist creas-es like re - al flesh on the left

Fl.

Ob.

Cl.

Tpt.

Hp. 1

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

607

rit.

♩ = 80

Art./ J

___ as she___ leans a-way? It may sound proud_____ but I got that right._____

607

Fl.

Ob.

Cl.

Bsn.

Hn.

Tba

Perc. 2

Bass Drum

607

Hp. 1

607

Hp. 2

half way pedal
for extreme rattle

607

Pno.

607

Vln. I

Vln. II

Vla.

Vlc.

pizz.

D.B.

molto sul pont

K

♩=90

610

Eld. 1/ Tas

fff Ser - vants! *f* All you

Eld. 2/ Cos /Oc

fff Joa chim!

610

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

Ob. *ff* *mp*

Cl. *ff* *f* *mp* *mp*

Bsn. *ff* *mp*

610

Tpt. *ff*

Hn. *ff*

Tba *ff*

Perc. 2 *ff*

610

Cluster slap into low strings

Hp. 1 *mf* *f*

610

Hp. 2

610

Pno. *p* *fp* *fp*

610

pizz. *arco* *sul pont.*

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

pizz. *arco* *sul pont. molto*

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

pizz. *arco* *sul pont. molto*

Vla. *f* *pp* *f* *f*

pizz. *arco* *sul pont.*

Vlc. *pp* *f*

D.B. *ffmp* *f* *fp*

614

Eld. 1/ Tas

in the house! An in - tru - - - der is in the gar - den with Su-san

cresc. poco a poco

Eld. 2/ Cos /Oc

cresc. poco a poco

An in - tru - - - der is in the gar - den with Su-san

614

Fl.

Cl.

mfp *p* *mp*

614

Hp. 1

mf *fp* *p*

614

Hp. 2

mf *fp* *p*

614

Pno.

p

614

Vln. I

Vln. II

Vla.

Vlc.

D.B.

pp *fp* *mp* *p*

618

Eld. 1/ Tas

na!

Eld. 2/ Cos /Oc

na!

f

He op-ened -

f

A young man, strong - er than we!

618

Fl.

Ob.

Cl.

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

618

Tpt.

Hn.

Tba

p *fp* *p* *fp* *p* *fp*

618

Hp. 1

mf *p* *mp*

618

Hp. 2

mf

618

Pno.

mp *pp* *p* *fp*

618

Vln. I

Vln. II

Vla.

Vlc.

D.B.

mf *p* *pp* *p*

mp *mp*

fp *pp* *fp* *ff*

622

Eld. 1/ Tas

the door and ran out. But we saw him em-brac-ing Su-san-na: wi - cked, wi-cked Su -

Eld. 2/ Cos /Oc

But we saw him em-brac-ing Su-san-na: wi - cked, wi-cked Su -

622

Fl.

Ob.

Cl.

Bsn.

622

Tpt.

with harmon mute

Hn.

mute

622

Hp. 1

622

Hp. 2

622

Pno.

622

Vln. I

Vln. II

Vla.

Vlc.

626

Eld. 1/ Tas

f

sa - na.

*

As the two of - us were walk - ing, Su - san - - na

Eld. 2/ Cos /Oc

f

sa - na.

As the two of - us were walk - ing, Su - san - na

626

Fl.

mf fp

Ob.

fp

Cl.

fp

Bsn.

fp

Perc. 2

Bass Drum

mf f

Bass Drum muted head with stick

f

626

Hp. 1

mf fff

626

Hp. 2

mp f

626

Pno.

mp ff

mf

fp

fp

fp

626

Vln. I

pizz.

fp

arco

sul pont. molto

ff

ff

Vln. II

mp mf

pizz.

f

pizz quasi guitara

f

Vla.

pizz.

f

pizz quasi guitara

f

Vlc.

sul pont. molto

ff

ff

D.B.

sul pont. molto

fp

pizz.

f

630

Eld. 1/ Tas

came with her my maids. She shut the gar-den - doors and sent them out.

Eld. 2/ Cos /Oc

came with her my maids. She shut the gar-den - doors and sent them out.

630

Fl.

mf *fp* *ff*

Cl.

mf *fp* *ff*

Perc. 2

tenor drum with stick *Bass Drum muted head with stick* *tenor drum with stick*

mf *mf* *mf* *p*

630

Hp. 1

mp *f*

630

Hp. 2

mp *f*

630

Pno.

fp *fp*

630

Vln. I

ff *mp* *fp*

Vln. II

pizz. *f*

Vla.

pizz. *f*

Vlc.

ff *fp*

D.B.

pizz. *f*

634

accel.

Eld. 1/ Tas

Then a young man came out from hi ding to

Eld. 2/ Cos /Oc

634

Fl.

Ob.

Cl.

Bsn.

634

Tpt.

Hn.

Tba

634

Bass Drum with yarn mallet

Perc. 1

634

Hp. 1

Cluster slap into low strings

634

Hp. 2

half way pedal for extreme rattle

634

Pno.

634

Vln. I

Vln. II

Vla.

Vlc.

D.B.

pizz.

pizz quasi guitara

638

Eld. 1/ Tas

lie with her in the gar - - - den and - see - ing this crime, we cried out.

Eld. 2/ Cos /Oc

in the gar - - - den and - see - ing this crime, we cried out.

638

Fl.

Ob.

Cl.

f *fp* *ff* *mf*

tenor drum with stick *Bass Drum muted head with stick* *tenor drum with stick*

Perc. 2

638

Hp. 1

mp *f*

638

Hp. 2

mp *f*

638

Pno.

fp

638

Vln. I

Vln. II

Vla.

Vlc.

D.B.

arco *pizz.* *pizz quasi guitara* *arco* *arco*

mp *ff* *f* *fp*

642 ♩=94

Sus. — *f* — Oh God, you know all my - - - - - se - - crets. You know

Eld. 1/ Tas — *f*

Eld. 2/ Cos /Oc — *f*

642

Fl. — *p* — *pp*

Ob. — *p*

Cl. — *mp* — *pp*

Bsn. — *fp*

642

Tpt. — *p*

Hn. — *p*

Tba — *p* — *fp* — *mf*

tenor drum with stick — *Bass Drum with yarn mallet*

Perc. 2 — *p* — *f*

642

Hp. 1 — *p* — *mf* — *ff* — *mp* — *f*

642

Hp. 2 — *mf* — *ff*

642

Pno. — *p* — *mf* — *fp* — *mp*

642

Vln. I — *mf* — *pp* — *mf* — *mf* — *mp*

arco

Vln. II — *mf* — *ff* — *mp* — *f*

arco

Vla. — *mp* — *f*

Vlc. — *mf* — *fp* — *mf*

D.B. — *fp* — *f*

647

Sus.

they bore false wit - ness, and be - hold I must die ev - en though

Fl.

Cl.

Tpt.

Hn.

Tba

Hp. 1

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

652

Sus. — I ne - ver did what they say.

652

Fl. — *mp* — *mf*

Ob. — *mf* *f* — *p* — *mf*

Cl. — *mp* *f* — *mf*

Bsn. — *mf* — *mf*

652

Tpt. — *p*

652

Hp. 1 — *f* — *mf* — *f* — *fp*

652

Pno. — *mf* — *fp* — *p* — *mf* — *fp*

652

Vln. I — *f* — *fp* — *f*

Vln. II — *f* — *mf* — *f*

Vla. — *f* — *mf* — *f*

Vlc. — *fp* — *fp* — *f*

D.B. — *fp* — *fp*

657

Fl.

Ob.

Cl.

Bsn.

657

Tpt.

Hn.

657

Hp. 1

657

Hp. 2

657

Pno.

657

Vln. I

Vln. II

Vla.

Vlc.

D.B.

661 ♩=94

Fl.

Ob.

Cl.

Bsn.

661

Tpt.

Hn.

Tba

661

Perc. 1

Vibraphone

661

Hp. 1

661

Hp. 2

661

Pno.

661

Vln. I

harmonic trill

ord

Vln. II

Vla.

Vlc.

ord

D.B.

665

Art./ J

A - gos ti - no Tas - si you must an - swer our ques - tions now. An - swer our

665

Fl.

Ob.

Cl.

665

Tpt.

Hn.

Tba

665

Perc. 1

Perc. 2

Bass Drum

665

Hp. 1

665

Hp. 2

665

Pno.

665

Vln. I

Vln. II

Vla.

Vlc.

D.B.

GARDEN BECOMES COURTROOM
ARTEMISIA THE INQUISITOR
"RELIVING" THE RAPE TRIAL AND THE DAY OF THE RAPE THROUGH THE PAINTING
SHE QUESTIONS TASSI & SUSANNA AS HER "YOUNGER SELF"

L ♩=106

668 *accel.*

Art./ J: ques - tions now. Tell the court-room your name.

Eld. 1/ Tas: My name is A - gos tin o -

Fl., Ob., Cl., Bsn., Tpt., Hn., Tba

Perc. 1: *Vibraphone* / *Crotale*

Perc. 2: *tenor drum with stick*

Hp. 1, Hp. 2, Pno., Vln. I, Vln. II, Vla., Vlc., D.B.: *arco*

accel.

671

Eld. 1/ Tas

Tas - si___ and I am a paint-er.___ I___ was ar - rest - ed___ on the Vi - a___ del - la

671

Fl.

Cl.

fp *p* *mf* *p* *f*

fp *p* *mf* *p* *f*

Bass Drum muted head with stick

muted drums through section
tenor drum with stick

Bass Drum

Perc. 2

p

671

Hp. 1

671

Hp. 2

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

671

Pno.

fp *fp* *fp*

671

Vln. I

Vlc.

D.B.

fp *p* *fp* *fp*

fp *p* *fp* *fp*

pizz.

ff *fp*

676 ♩=108

Eld. 1/ Tas

Lung - ar - ra. It was a - round ten p. m. and I was a - lone.

676

Fl.

Cl.

Perc. 2 *Tom-toms*

676

Hp. 1

676

Hp. 2

676

Pno.

676

Vln. I

Vln. II

Vla.

Vlc.

D.B.

pizz.

681 *Artmemisia as Inquisitor*

Art./ J

Eld. 1/ Tas

f What is your place of o - ri - gin?

ff *f* I am told

681

Fl. Ob. Cl.

mf *fp* *f* *fp*

681

Tpt. Hn. Tba

fp *f*

Perc. 2

4 Tom toms

mf *p* *mp* *p*

681

Hp. 1

fff

681

Hp. 2

f *fp* *mp* *f*

681

Pno.

fp *f* *fp*

681

Vln. I Vln. II Vla. Vlc.

arco *fp*

D.B.

pizz. *ff* *fff* *arco* *f*

686 *accel.*

♩=112

Art./ J

Eld. 1/ Tas

I was born in Bor - go, but now live in Rome.

Are you mar - ried?

Fl.

Cl.

Perc. 2

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

691

accel.

Art./ J

When and where and un - der what - cir - cum-stance did she die?

Eld. 1/ Tas

My wife is dead.

Your Lord - ship

691

Fl.

Cl.

Perc. 2

691

Hp. 1

691

Hp. 2

691

Pno.

691

Vln. I

Vln. II

Vla.

Vlc.

D.B.

695

Eld. 1/ Tas

I can-not say be-cause I left her be - hind in Luc ca when I came to Rome.

Fl.

Cl.

Perc. 2

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

arco

699

♩=114

Eld. 1/ Tas

She stole from me so I let her go to hell.

699

to piccolo

piccolo

Fl.

Ob.

Cl.

Tba

Perc. 2

Bass Drum

699

Hp. 1

699

Hp. 2

699

Pno.

699

Vln. I

Vln. II

Vla.

Vlc.

D.B.

accel. ♩=124 accel.

703

Fl. Ob. Cl. Tpt. Tba Perc. 2 Hp. 1 Hp. 2 Pno. Vln. I Vln. II Vla. Vlc. D.B.

tenor drum with stick *Bass Drum*

loco

♩=132

accel. poco a poco

708

Fl.

Ob.

Cl.

708

Tpt.

Tom-toms

Perc. 2

708

Hp. 1

708

Hp. 2

708

Pno.

708

Vln. I

Vln. II

Vla.

Vlc.

D.B.

713 ♩=148 M Sub. ♩=110

Eld. 2/ Cos /Oc

ff

Lis-ten to me, your

713

Fl.

fp ffff mp fff

to Flute

Ob.

fp ffff mp ffmp

Cl.

fp ffff mf ff

Bsn.

713

Tpt.

f

Tba

fff fp ffp

713

Crotale

Perc. 1

fff

Vibraphone

Perc. 2

Bass Drum

tenor drum with stick

713

Harp

Hp. 1

fff

Hp. 2

ff ff fff

713

Pno.

fp fp fff fp

Ped. Ped. mf

713

Vln. I

fp fff fp f f fff

Vln. II

f fff

Vla.

mf fffmp

Vlc.

fp fff mf fp fffmp

D.B.

fff fp fffmp

717

Eld. 2/ Cos /Oc

friend Co - si mo. You left one whore be - hind. Why would you

717

Fl.

Ob.

Cl.

Perc. 2

4 Tom toms

717

Hp. 1

717

Hp. 2

717

Pno.

717

Vln. I

Vln. II

Vla.

Vlc.

D.B.

721

accel.

Art./ J

Eld. 2/ Cos /Oc

And have you beento the home of Art - e - mi - sia sia Gen - til - le - schi?

take on a - no ther?

721

Fl.

Ob.

Cl.

Bsn.

Tba

Perc. 2

721

Hp. 1

721

Hp. 2

721

Pno.

721

Vln. I

Vln. II

Vla.

Vlc.

D.B.

pizz.

♩=112

726

Art./ J

Eld. 1/ Tas

ff

f

I have been man-y times. Her fa-ther O - ra - zio took me there. And were you there when O -

726

Fl.

Ob.

Cl.

ff *f* *fp*

726

Tpt.

Hn.

Tba

with harmon mute

mute

p *f*

Perc. 2

mf *f*

726

Hp. 1

Hp. 2

mp *fff* *mp* *f*

726

Pno.

mp *fp* *mp* *fp*

726

Vln. I

Vln. II

Vla.

Vlc.

D.B.

fp *f* *ff*

730

accel.

Art./ J

ra - zi - o was not?

f

And why did you go there when O - ra zi - o was

Eld. 1/ Tas

Too ma-ny times to re-mem-ber.

730

Fl.

p *f* *f*

Cl.

p *f* *f*

Tba

mf

Perc. 2

mf *f*

730

Hp. 1

730

Hp. 2

fff *mp* *fff* *pp*

730

Pno.

fp *fp*

730

Vln. I

fp *fp*

Vln. II

fff *mp*

Vla.

Vlc.

fp *fp*

D.B.

ff

734

Art./ J

out?

f

Eld. 1/ Tas

I went there at his request, to teach his daugh ter Ar-te-mi-si - a

734

Fl.

fp *p* *f* *p*

Ob.

Cl.

fp *p* *f* *p*

Tba

8vb *mf* *f*

Perc. 2

734

Hp. 1

mf *f*

734

Hp. 2

mp *mp* *fff*

734

Pno.

fp *fp*

8vb loco 8vb

734

Vln. I

fp *mf* *fp* *p*

Vln. II

ff

Vla.

ff

Vlc.

fp *mf* *fp* *p*

D.B.

pizz.

ff

738

Eld. 1/ Tas

a - bout per-spec - tive.

Eld. 2/ Cos /Oc

ser - You

738

Fl.

Ob.

Cl.

Tba

Perc. 2

4 Tom toms

738

Hp. 1

738

Hp. 2

738

Pno.

loco

738

Vln. I

Vln. II

Vla.

Vlc.

D.B.

741

Eld. 2/ Cos /Oc

___ got - rid of your wife ___ with ___ a cou - ple of thugs and

741

Fl.

Ob.

Cl.

Bsn.

mf *fpp*

mf *fpp*

Perc. 2

snare drum

p

741

Hp. 1

741

Hp. 2

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

741

Pno.

fp

loco

(8vb)

741

Vln. I

Vln. II

Vla.

Vlc.

D.B.

ff *fp*

ff *mf* *f*

ff *mf* *f*

ff *fp* *pizz.* *f*

ff *f*

745

Eld. 2/ Cos /Oc

a knife. Why would you tie your-self down with an - oth - er just

745

Fl.

Ob.

Cl.

Bsn.

4 Tom toms

Perc. 2

745

Hp. 1

745

Hp. 2

745

Pno.

745

Vln. I

Vln. II

Vla.

Vlc.

D.B.

♩=116

749

Eld. 2/ Cos /Oc

___ like her? When you___ want to_____ mar - ry___ You will have bet-ter choic - es

749

Fl.

Ob.

Cl.

Bsn.

Perc. 2

749

Hp. 1

749

Hp. 2

749

Pno.

749

Vln. I

Vln. II

Vla.

Vlc.

D.B.

753 ♩=120

Art./ J: *ff* And were Ar - tem - mi - sia's broth - ers - there when you spoke with her? *f* There

Eld. 1/ Tas: *ff*

Eld. 2/ Cos /Oc: than this.

753

Fl.: *mf* *f* *mf* *fp*

Ob.: *f* *mf* *fp*

Cl.: *mf* *f* *mf* *fp*

Perc. 2: *p*

753

Hp. 1: 8va *mf* *ff*

753

Hp. 2: *mf* *ff* *mp* *f*

753

Pno.: *fp* *ff* *fp*

753

Vln. I: *fp* *mf* *fp*

Vln. II: *f* *fp* *mf* *f*

Vla.: *f* *fp* *mf* *f*

Vlc.: *fp* *mf* *fp*

D.B.: *f* pizz. *ff*

accel.

♩=128

757

Art./ J

Eld. 1/ Tas

was a wo-man, Ma-dam Tu - - - z - ia: O - ra - zio brought her home.

For what rea - son?

Fl.

Ob.

Cl.

Tpt.

Perc. 2

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

762

Eld. 1/ Tas

ff *fff*

To watch ov-er his way-ward daugh-ter Ar-te-mi-sia.

762

Fl.

Ob.

Cl.

molto espr.

Tba

762

Hp. 1

762

Hp. 2

762

Pno.

762

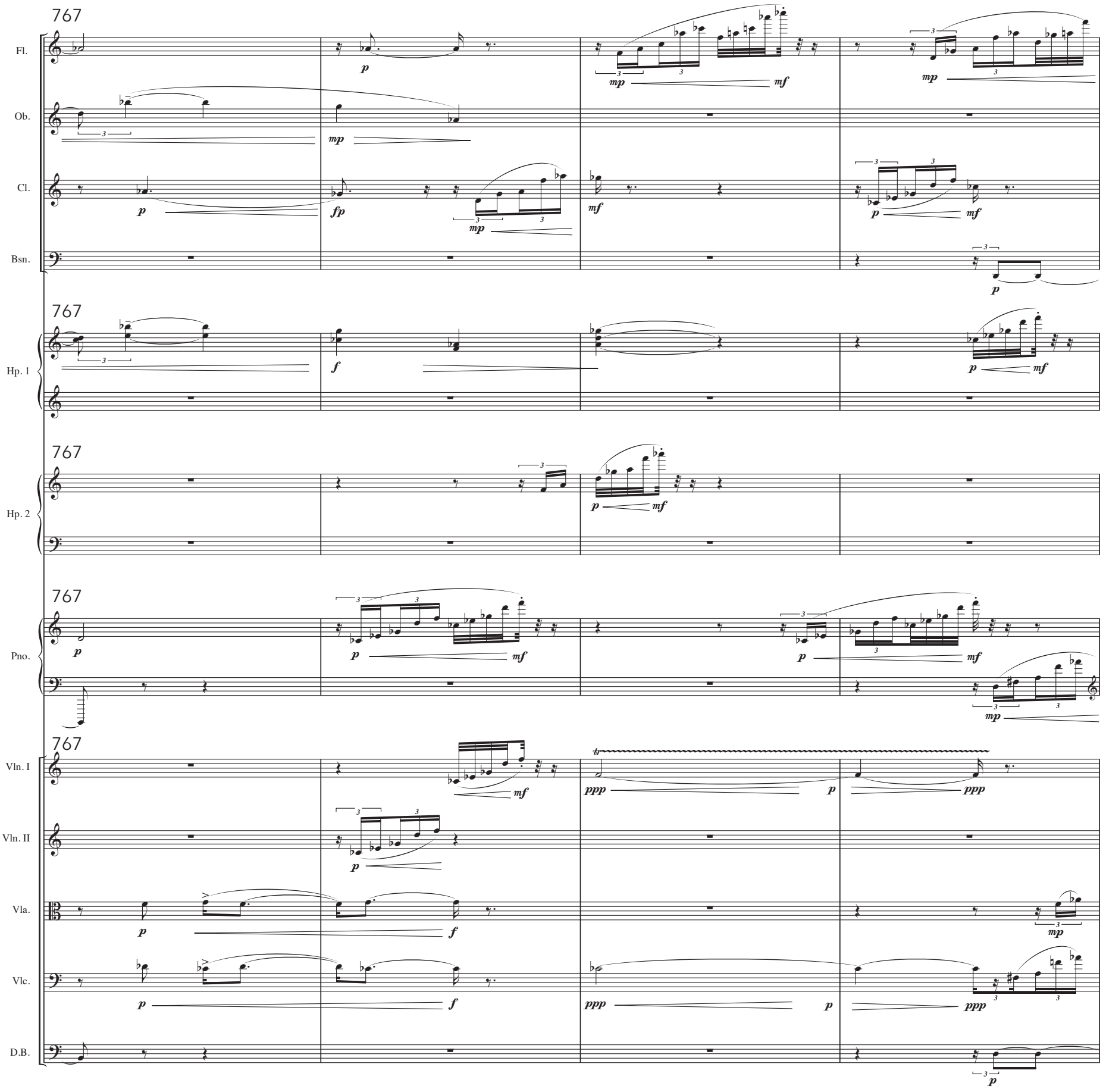
Vln. I

Vln. II

Vla.

Vlc.

D.B.

pizz. *arco* *flautando*

767
Fl.
Ob.
Cl.
Bsn.
767
Hp. 1
767
Hp. 2
767
Pno.
767
Vln. I
Vln. II
Vla.
Vlc.
D.B.

N

771 *accel.* ♩= 102

Sus. *ffff*

Oh God you know all my se - crets and you know

Fl. Cl. Bsn. Hp. 1 Hp. 2 Pno. Vln. I Vln. II Vla. Vlc. D.B.

771

776

accel.

= 104

ff

Sus.

all things be - fore they be.

You know A-gos - ti - no Tas-si

776

Fl.

Cl.

p ***mp***

776

Hp. 1

p ***mp*** ***p***

776

Hp. 2

f

776

Pno.

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

fp

776

Vln. I

Vln. II

Vla.

Vlc.

D.B.

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

fp

781

accel.

♩=112

Art./ J

ff

Art - e - mi -

Sus.

— lies — just as he lied to me. —

781

Fl.

p *mp* *mf* *p*

Ob.

Cl.

mp *mf* *mf* *p*

Bsn.

p *mp*

781

Tpt.

pp

Bass Drum, hand mute

Perc. 2

f

781

Hp. 1

mp *mf* *mp*

781

Hp. 2

f

781

Pno.

mp *fp* *pp* *mp* *fp*

781

Vln. I

p *mp* *p*

Vln. II

pp *pizz.* *mf*

Vla.

p *mp* *mp* *pizz.* *mf*

Vlc.

arco

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

D.B.

fp *fp*

786

Art./ J

sia do you know the rea - son we have brought you here?

Sus.

f

I am here be - cause my fa - ther

786

Fl.

mp *mf* *f*

Ob.

Cl.

p *mf* *f*

786

Tpt.

786

Perc. 2

4 Tom toms

mp *mf*

786

Hp. 1

mp *f*

786

Hp. 2

mp *fff*

786

Pno.

fp *fp* *mp*

Ped. Ped.

786

Vln. I

fp *fp*

Vln. II

arco

f *mf* *f*

Vla.

arco

f *mp* *f*

Vlc.

fp *fp*

D.B.

pizz.

fp *ff*

790

Sus. — had Tu - zia ar - rest - ted, for she plot - ted to be - tray

790

Fl. — *fp* *mp* *mf* *fpp*

Cl. — *fp* *mp* *mf* *fpp*

790

Hp. 1

790

Hp. 2 — *f* *mp* *f* *mp* *mf*

790

Pno. — *fp* *mf* *fp* *mf* *mf*

790

Vln. I — *fp* *mp* *fp* *mp* *mf*

Vln. II — *mp* *f*

Vla. — *f*

Vlc. — *fp* *mp* *fp*

D.B. — *mf* *mf*

794

Art./ J

Sus.

ff

And how were you be-trayed by this Tu zi - a?

me and have me dis-graced.

ff

She in - trigued

794

Fl.

Cl.

p *mp* *fp*

Perc. 2

mf

794

Hp. 1

ff *f*

794

Hp. 2

fp *mp* *f*

794

Pno.

fp

794

Vln. I

Vla.

Vlc.

D.B.

pp *mp* *fp*

800

Sus. — to have me de - flow - ered by the pain - ter Au-gus-ti - no Tas - si. He was

800

Fl. *f* *mf*

Ob. *mf*

Cl. *f* *mf*

800

Hp. 1

800

Hp. 2 *mp* *fff* *p* *mf*

800

Pno. *fp* *fp*

800

Vln. I *fp* *fp*

Vla. *fp*

Vlc. *fp*

D.B. *f*

804

Sus. a friend of my fath - er's, and Tu - zia said he was kind and well man-nered: a gen - tle man

804

Fl. *fpp* *p* *p*

Cl. *fpp* *p* *p*

804

Hp. 1

804

Hp. 2 *mp* *mf* *fp* *mf* *mp*

804

Pno. *fp* *fp* *fp* *mf*

804

Vln. I *pizz.* *f* *arco* *fp* *mp* *p* *fp*

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

Vla. *pizz.* *f* *arco* *fp* *mp* *p* *fp*

Vlc. *pizz.* *f*

D.B.

809

Sus. — *ff*

with wo - men, she said.

809

Fl. — *fp* *mf* *p* *mp* *pp*

Cl. — *fp* *mf* *p* *mp* *pp*

809

Hp. 1 — *mp*

809

Hp. 2 — *f* *mp* *ff*

809

Pno. — *fp* *f* *ff* 8vb *fp*

809

Vln. I — *fp* *mf* *fp* *mp*

Vln. II — *arco* *fp* *mf*

Vla. — *pizz.* *arco*

Vlc. — *arco* *ff*

D.B. — *arco* *ff* *p*

O

814

Sus. — *ff*

She said I should speak to him a - lone.

814

Fl. — *pp*

Cl. — *pp*

814

Hp. 1 — *mf*

814

Pno. — *fp* *f*

Ped.

818

♩=92

Sus. — I said it was not pro - - - - - per but she

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

Cl. *mp* *mf* *pp*

Hp. 1 *p*

Pno. *p* *mp* *fp*

Vln. I *p* *mf*

Vln. II *flautando* *pp*

Vla. *ord.* *p* *mf* *flautando* *pp*

Vlc. *p*

D.B. *pp*

823

Sus. let him in - to the house, a - long with that vile man Co -

Fl. *pp* *p*

Cl. *pp* *p* *fp* *mp*

Hp. 1 *mf* *f*

Hp. 2

Pno. *f* *p* *p* *mf*

Vln. I *p* *f*

Vlc. *p* *f*

828

♩ = 80

Art./ J

Sus.

mp

That ord-er-ly of the Pope?

si - mo.

828

Fl.

mp *mf*

mp

pp

Ob.

p

Cl.

mf

p *pp*

pp

828

Tpt.

828

Hp. 1

828

Hp. 2

p *mf*

p *mf*

ff

828

Pno.

p *mf*

mp

828

Vln. I

ppp *p* *ppp* *mp*

pp

Vla.

ppp *p* *ppp*

Vlc.

pp

832

Sus. — *mp* — Yes. — *mf* — Co - si mo told me I should be nice to

832

Fl. — *pp* — *pp*

Cl. — *pp* — *pp*

832

Hp. 1 — *p* — *mf*

832

Hp. 2

832

Pno. — *pp* — *fp* — *f*

D.B. — *pp*

838 — ♩=92

Sus. — him. — *f* — Oh God you know all

838

Fl. — *mf* — *mp* — *mf* — *pp*

Ob. — *mp*

Cl. — *mp* — *mf* — *pp*

838

Hp. 1 — *p*

838

Pno. — *p* — *mp* — *fp*

838

Vln. I — *p* — *mf*

Vln. II — *flautando* — *pp*

Vla. — *flautando* — *pp*

Vlc. — *p* — *mf*

D.B. — *flautando* — *pp*

844

Sus. my - - - - - - se - - crets__ And you know all things be - fore they____ be._____ You know

844

Fl.

Cl.

844

Hp. 1

844

Hp. 2

844

Pno.

844

Vln. I

Vln. II

Vla.

Vlc.

D.B.

♩ = 80

849

Sus. — A-gos-ti-no Tas-si-lies just as he lied to me.

Eld. 2/ Cos /Oc — You have gi-ven it to so ma-ny,

Fl.

Ob.

Cl.

Tpt. — mute

Hn. — mute

Tba — mute

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

854

Sus.

f

I told them both to leave me a - lone.

Eld. 2/ Cos /Oc

Why not giveit toTas-si as well?

854

Fl.

pp

Cl.

pp

854

Hp. 1

mf

854

Hp. 2

f

854

Pno.

fp *f*

854

Vln. I

mf *f*

pp

p

Vln. II

fp *f*

Vla.

p *f*

p

Vlc.

fp *f*

pp

D.B.

p

860

♩=92

Sus. — *mf*

The next day A - go - stin - o - - - came back and Tu - zi - a a-gain let him

860

Fl. — *mf* — *mf* — *pp*

Ob. — *mp*

Cl. — *mp* — *mf* — *pp*

860

Hp. 1 — *mf*

860

Hp. 2

860

Pno. — *p* — *mp* — *fp* — *f*

860

Vln. I — *mf*

Vln. II

Vla. — *mf*

Vlc.

D.B. — *pp*

865

Sus.

in. I want - ed to make my - self clear so I said

865

Fl.

Ob.

Cl.

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

865

Hp. 1

f *ff*

865

Hp. 2

p *mf*

865

Pno.

p *p* *mf* *p*

865

Vln. I

Vla.

Vlc.

pp *mf* *ppp* *p*

♩ = 80

870

(holding up hand and pointing to ring finger)

Sus.

"The man who wants me must give me this." "The man who wants me must give me this"

Fl.

Ob.

Cl.

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vlc.

D.B.

P1

875

Fl.
Ob.
Cl.
Hp. 1
Hp. 2
Pno.
Vln. I
Vln. II
Vlc.
D.B.

882 ♩=92

Sus.

Af - ter lunch on a rain - y day, A - gos - ti - no came to my house. I was in my stu di - o

♩ = 80

888

Sus.

paint ing Tu-zia's son.

Not so much painting (from actual trial!)

fff

Eld. 1/ Tas

Not so much paint - ting!

888

Fl.

p *pp* *pp*

Cl.

fp *pp* *pp*

888

Hp. 1

f *ff*

888

Pno.

p *mf* *p*

888

Vln. I

f *pp* *pp*

Vln. II

f

Vlc.

pp *pp*

D.B.

p

892

Sus.

Eld. 1/ Tas

mf

He walked me a - round the room, and he kept

Give me that brush!

892

Fl.

Cl.

pp

892

Tpt.

Hn.

Tba

p

892

Hp. 1

ff

f

892

Pno.

fp

f

892

Vln. I

Vlc.

D.B.

pp

accel.

897

Sus.

___ pas - sing___ the bed room then pushed me in - - - side_____ and locked the

897

Fl.

Ob.

Cl.

897

Hp. 1

897

Hp. 2

897

Pno.

897

Vln. I

Vln. II

D.B.

901

Sus.

door. He shoved me down on the bed with his knee be-tween my thighs and that's where he -

Fl.

Cl.

Hp. 1

Hp. 2

Pno.

Vln. I

Vlc.

906

fffff

♩= 96

f

Sus.

raped me. It hurt ve-ry much and I screamed. I scratched his face but could-n't

Fl.

Cl.

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vlc.

910

accel.

♩=100

fff

Sus.

stop him. I called for Tu - zia; she would not come.

910

Fl.

Ob.

Cl.

910

with mute

Tpt.

Hn.

910

Perc. 1

Glock

910

Hp. 1

910

Hp. 2

910

Pno.

910

Vln. I

Vln. II

Vla.

Vlc.

Replace missing Vln and Cello parts here

914

Susanna

ff

Sus.

Tu - zi - - - a!

Tu - zi - a!

Eld. 1/ Tas

Don't fight me.

Eld. 2/ Cos /Oc

Give in - to him.

914

Fl.

pp *p* *mp* *pp*

Ob.

mf

Cl.

pp *p* *mp* *pp*

914

Cymbal trem.
with soft mallets

Perc. 1

pp *mp*

914

Hp. 1

ff *mf* *mf* *p*

914

Hp. 2

pp *mf*

914

Pno.

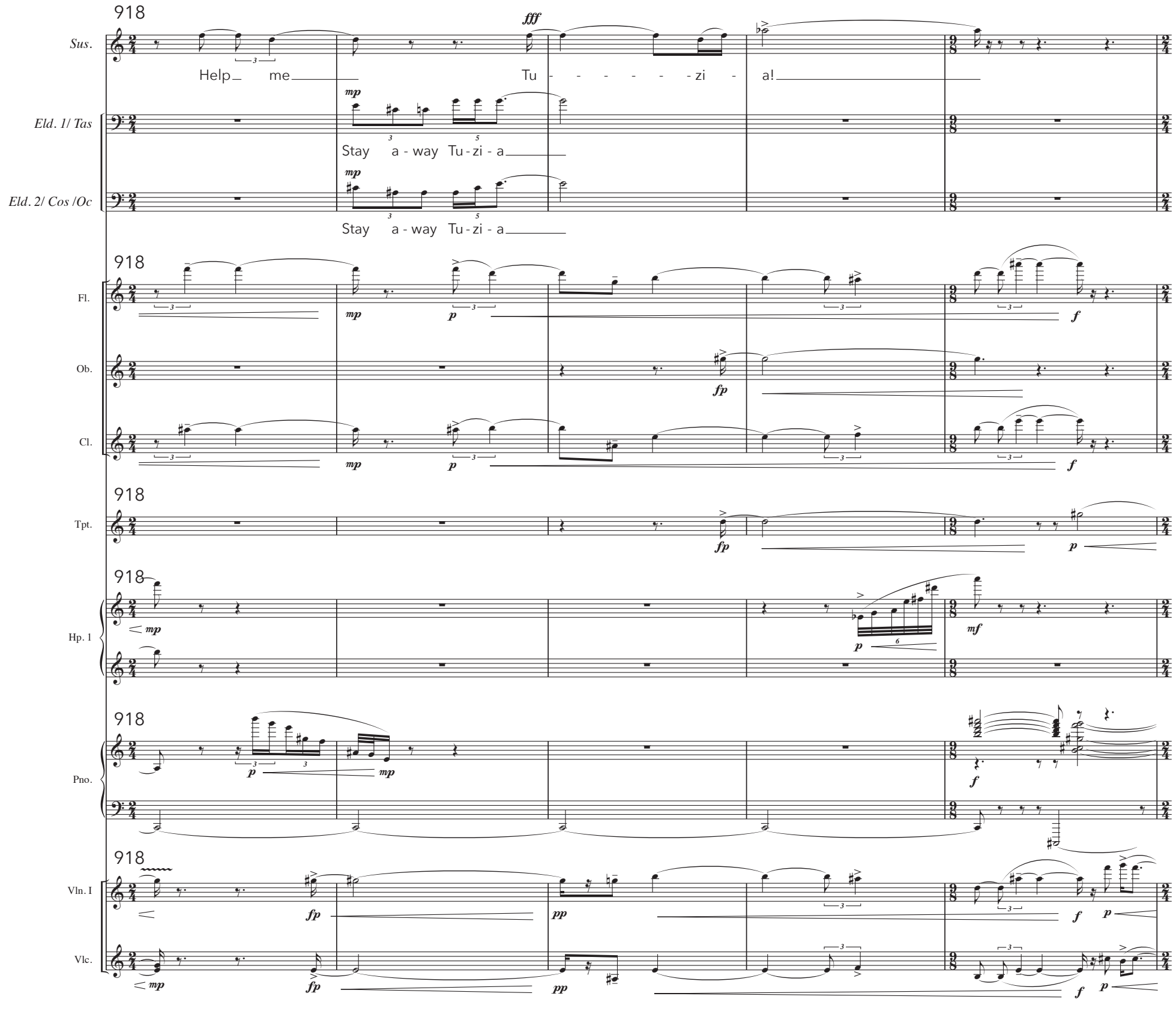
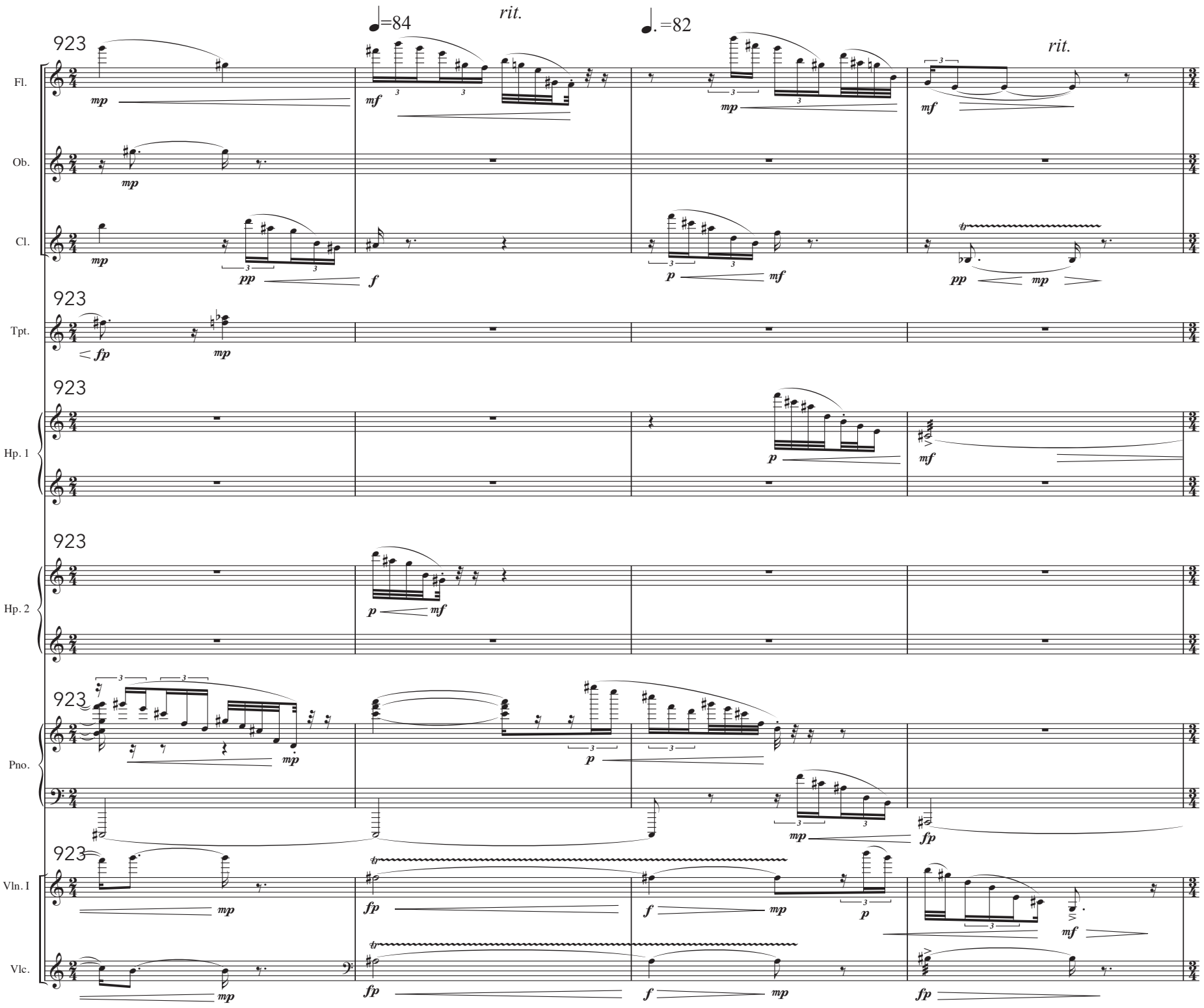
mp *mf* *mf* *fp*

914

Vln. I

mf *pp* *p* *mp*

Vlc.

pp

918
Sus.
fff
Help me
Tu - - - - - - zi - a!
Eld. 1/ Tas
mp
Stay a - way Tu - zi - a
Eld. 2/ Cos /Oc
mp
Stay a - way Tu - zi - a
Fl.
Ob.
Cl.
Tpt.
Hp. 1
Pno.
Vln. I
Vlc.
mp
p
fp
pp
f
mf

923
♩=84
rit.
♩.=82
rit.
Fl.
Ob.
Cl.
Tpt.
Hp. 1
Hp. 2
Pno.
Vln. I
Vlc.
mp
mf
pp
f
p
fp
tr

927 ♩=72 *ff*

Sus. Whenhe fi - nished I went to my dres-ser, and took out a knife.

927

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

Ob. *p* *mp* *p*

Cl. *mf* *pp* *mp* *pp* *mp*

927

Tpt. *mp*

927

Hp. 1

927

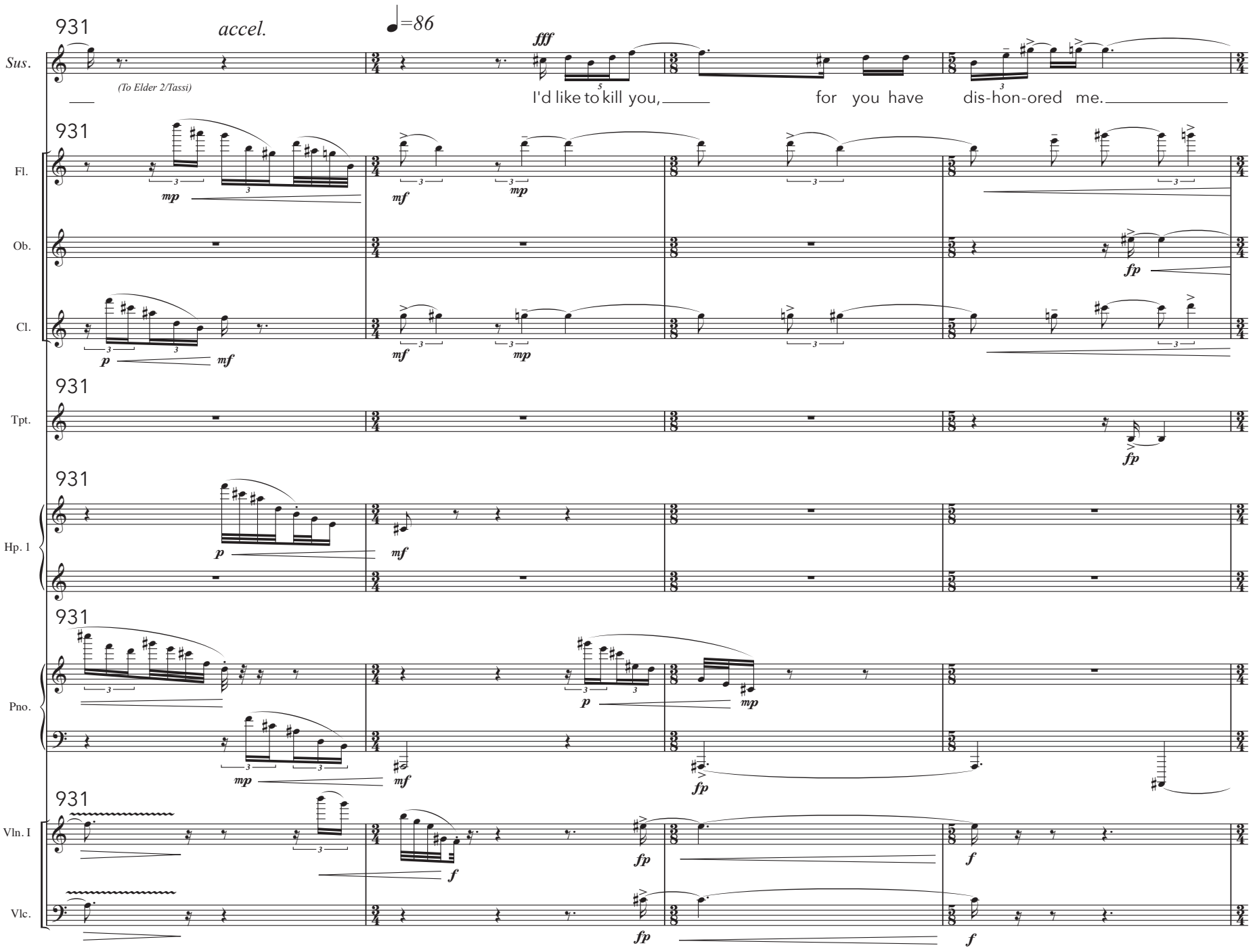
Hp. 2 *p* *mp*

927

Pno. *p* *mp* *p*

927

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

Vlc. *p* *pp* *p* *mp*

931
accel.
♩=86
Sus.
(To Elder 2/Tassi)
fff
I'd like to kill you,
for you have
dis-hon-ored me.
Fl.
Ob.
Cl.
Tpt.
Hp. 1
Pno.
Vln. I
Vlc.
mp
mf
p
fp
f

935

Sus.

Eld. 1/ Tas

Go ahead and - kill me then. Here I am.

935

Fl.

Ob.

Cl.

935

Tpt.

935

Hp. 1

935

Hp. 2

935

Pno.

935

Vln. I

Vla.

Vlc.

939

Sus.

I threw the knife at him and wound - ed his chest. Then he put on his coat to go.

939

Fl.

ff *pp*

Cl.

pp

939

Hp. 1

ff *mp* *f*

939

Pno.

fp *f*

fp

939

Vln. I

f

Vlc.

ff

944

accel.

Sus.

I was cry-ing and he took my hand.

944

Fl.

pp *mp* *mf* *mp*

Cl.

pp *mp* *mp* *mf*

944

Hp. 1

944

Pno.

p *mp*

944

Vln. I

p *mf*

Vln. II

mp

Vla.

mp

Vlc.

p *mf*

D.B.

mp

949 ♩=94

Sus.

Eld. 1/ Tas

f

Give me your hand. I pro-mise to mar-ry you,

949

Fl.

mf *pp* *pp*

Cl.

pp *pp*

949

Hp. 1

8va *mf* *f*

949

Pno.

fp *f*

949

Vln. I

Vln. II

Vla.

D.B.

953 ♩=104 *accel.*

Eld. 1/ Tas

f

as soon as I get out of the la - brynth I'm in.

953

Fl.

p *mp* *mf*

Cl.

p *fp* *mp* *mf*

953

Hp. 1

(8va) loco

ff

953

Hp. 2

p *mf*

953

Pno.

p *p* *mf* *p*

953

Vln. I

Vlc.

p *f* *ppp* *p*

p *f* *ppp* *p*

957

Art./ J

fff

An - y thing else?

957

Fl.

mp mf fffmp

Ob.

fffmp

Cl.

p fffmp

957

Tpt.

fffmp

Hn.

fffmp

Tba

fffmp

Bass Drum

Perc. 2

f

957

Hp. 1

p mf

957

Hp. 2

f

957

Pno.

mf mp mf 8va fp fffmp

957

Vln. I

ppp mp mf fffmp

Vln. II

fffmp

Vla.

fffmp

Vlc.

ppp fffmp

D.B.

fffmp

961

Sus.

That is all that hap - pened be-tween A - go - sti - no Tas - - - si and me.

961

Fl.

Cl.

4 Tom toms

Perc. 2

961

Hp. 1

961

Hp. 2

961

Pno.

961

Vln. I

Vlc.

965

Sus.

That is all that is all that hap-pened be - tween Au - gu - sti - no Tas - - -

965

Fl.

Cl.

965

Hp. 1

965

Hp. 2

965

Pno.

965

Vln. I

Vlc.

969

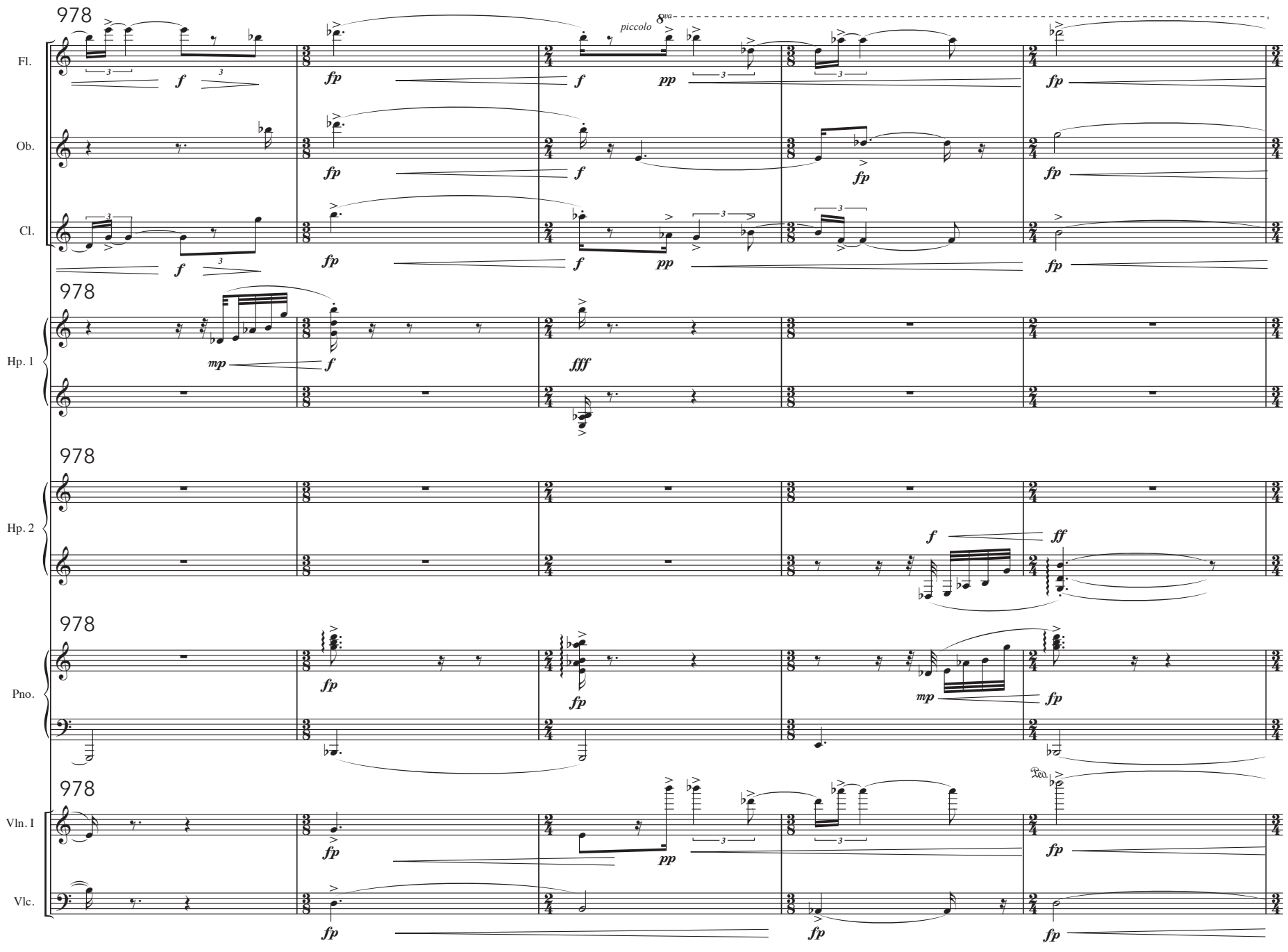
accel.

Sus. — si and me.

Fl. / Cl. / Hp. 1 / Hp. 2 / Pno. / Vln. I / Vlc.

= 120 = 142

973

Fl. / Cl. / Hp. 1 / Hp. 2 / Pno. / Vln. I / Vlc.

978
Fl.
Ob.
Cl.
piccolo
8va
Hp. 1
Hp. 2
Pno.
Vln. I
Vlc.
Ped.

P2 ♩= 96 *Artemisia at canvass*

983 *rit.*

Art./ J

fffff

E - nough! E - nough! E - nough!

983

Fl. *8va*

Ob.

Cl.

ffff *mp* *fff* *mf* *f*

983

Tpt. *with mute*

Hn. *with mute*

Tba *with mute*

pp *mf* *ppp*

983

Perc. 1 *Tam-tam* *Gong*

pp *f*

983

Hp. 1

fff

983

Hp. 2

f *fff*

983

Pno.

fp *mp* *Ped. 8vb*

983

Vln. I

Vlc.

ffff *fp* *p*

988

Art./ J

fffff

E - nough!

Cl.

pp

988

Hp. 1

p

988

Pno.

pp

(8vb)

8vb

988

Vln. I

Vlc.

pp

994

Art./ J

=84

exasperated

mf

(gently bringing her back to the task at hand)

mf

Su - san - na.

Is your fi-gure com plete, Mad-am?

994

Fl.

pp

Ob.

pp

Cl.

994

8va

Hp. 2

fp

994

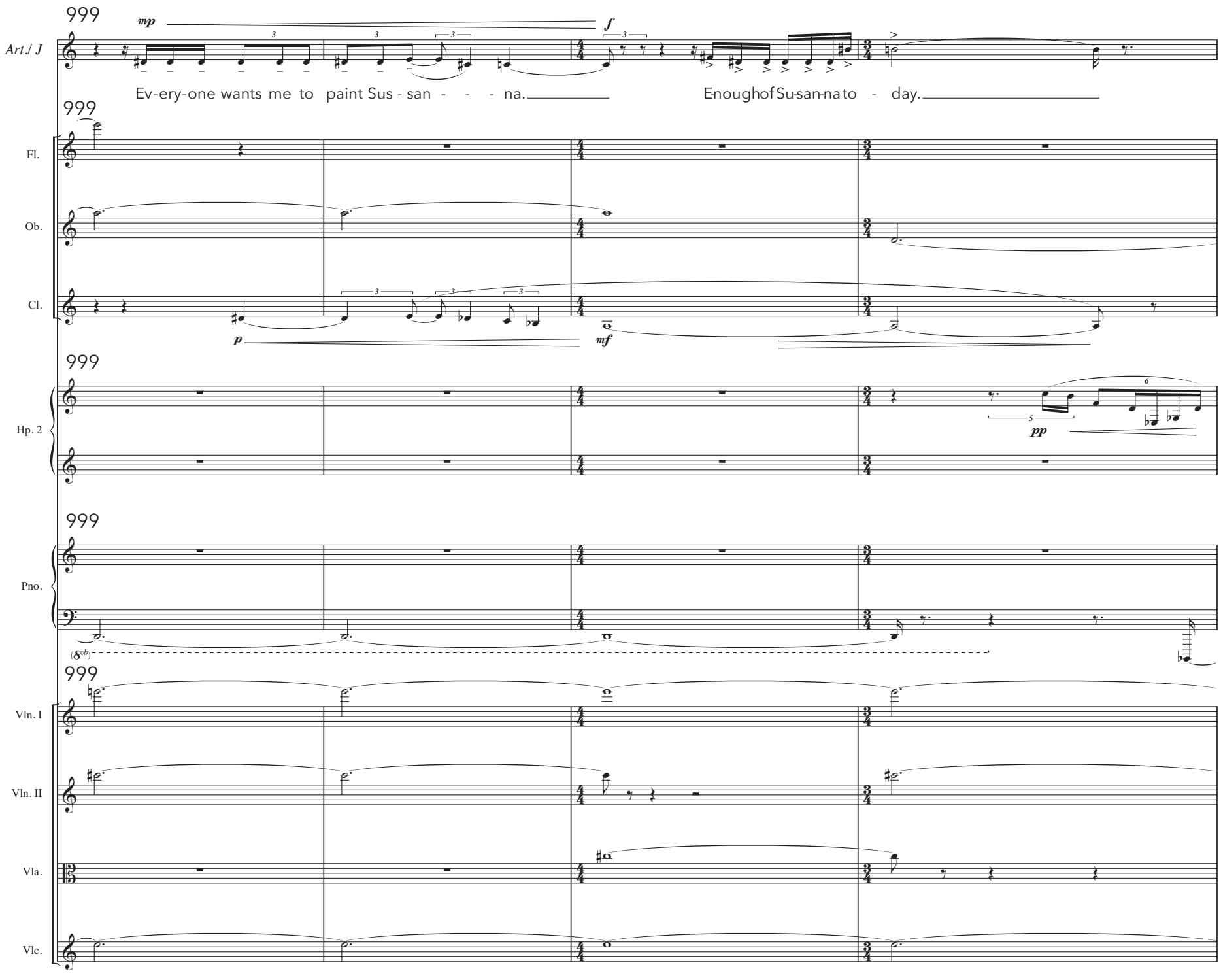
Pno.

(8vb)

994

Vln. I

pp

Vlc.

999
mp
f
Art./ J
Ev-ery-one wants me to paint Sus - san - - - na.
Enough of Su-san-na to - day.
Fl.
Ob.
Cl.
p
mf
Hp. 2
pp
Pno.
Vln. I
Vln. II
Vla.
Vlc.

1003

Art./ J

Tom.

(gently bringing her back to the task at hand)

mf

mf

I must rest my eyes.

Would you like me to work on the sky?

1003

Fl.

Ob.

Cl.

Hn.

p

p

fp

1003

Hp. 1

p

f

1003

Hp. 2

mp

1003

Pno.

p

8vb

1003

Vln. I

Vln. II

Vla.

Vlc.

D.B.

p

p

natural harmonic trills

pp

p

pp

p

1008

Art./ J

Tom.

mf

my eyes.

mp

Good night.

1008

Fl.

1008

Hp. 1

p mf

1008

Pno.

(8vb)

1008

Vln. I

Vln. II

Vla.

Vlc.

D.B.

natural harmonic trills

pp p pp

pp mp

1014

Art./ J

Tom.

mp mf

Good night. Good night.

1014

Fl.

p

1014

Pno.

(8vb)

1014

Vln. I

Vln. II

Vla.

Vlc.

pp p

p

1022

Art./ J

Good night.

ppp

1022

Fl.

pp

1022

Hp. 1

p

1022

Hp. 2

pp

1022

Vln. I

pp

Vln. II

pp

Vla.

pppp

pp

pppp

Vlc.

pp

D.B.

ppp

Q

SCENE 2

1027

♩=72

Artemisia is reading a letter

Choir as "Greek Chorus"

Art./ J

Tom.

Sus.

Eld. 1/ Tas

Eld. 2/ Cos /Oc

Che si può fa - re?

Che si può fa re?

1027

Fl.

Ob.

Cl.

Bsn.

1027

Tpt.

Hn.

Tba

1027

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1033

♩=48

Art./ J

Tom.

Sus.

Eld. 1/ Tas

Eld. 2/ Cos /Oc

Che si può fa - re?

Che si può fa re?

Che si può fa re?

Che si può fa re?

Che si può fa re?

1033

Fl.

Ob.

Cl.

Bsn.

1033

Tpt.

Hn.

Tba

1033

Vln. I

Vln. II

Vla.

Vlc.

D.B.

p *fp* *f* *mp*

1039 ♩=72 *accel.* ♩=72 ♩=40 𝅗𝅥.=62

Art./ J
Tom.
Sus.
Eld. 1/ Tas
Eld. 2/ Cos /Oc

Che Che Che Che Che Che Che Che Che Che

1039

Fl. Ob. Cl. Bsn.

Tpt. Hn. Tba

1039

Perc. 1 Perc. 2

Timpani *Timpani*

1039

Vln. I Vln. II Vla. Vlc. D.B.

legato *legato molto vib.*

1045

Art./ J

Tom.

Sus.

Eld. 1/ Tas

Eld. 2/ Cos /Oc

mf *f*

Che si può fa - re?

1045

Fl.

Ob.

Cl.

1045

Tpt.

Hn.

Tba

Perc. 2

ppp

p

1045

Vln. I

Vln. II

Vla.

Vlc.

D.B.

molto vib.

p

1050

Fl.
Ob.
Cl.
Bsn.

pp

1050

Tpt.
Hn.
Tba

p

Perc. 2

p *mp* *mf* *mp*

1050

Hp. 1

mp

1050

Vln. I
Vln. II
Vla.
Vlc.
D.B.

p *mf* *mp* *f*

p *mp* *mf*

Enter Tommaso, lights up again on Artemisia's studio

1055

R ♩=96

Art./ J

A-board ship, the let-ter said, the Gal-a - tea was da - maged but not de -

1055

Fl.

Ob.

Cl.

Bsn.

1055

Tpt.

Hn.

Tba

Perc. 2

1055

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1060

accel. ♩.=62

Art./ J

stroyed. Still, it is ter-ri-ble news.

Che si può fa - re?

Tom.

Che Che si può fa re?

Sus.

Che Che si può fa re?

Eld. 1/ Tas

Che Che si può fa re?

Eld. 2/ Cos /Oc

Che Che si può fa re?

1060

Fl.

Ob.

Cl.

1060

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1066

Fl.

Ob.

Cl.

1066

Tpt.

Hn.

Tba

1066

Vln. I

Vln. II

Vla.

Vlc.

D.B.

(*Lights fully up on the studio. Artemisia has moved to the couch, where she is lying and the Doctor is at her side with a bowl. He is performing a bloodletting in the hope of curing her eyes.*)

1071

S

ff

Art./ J

Tom - ma - - - - - so!

1071

Fl.

Ob.

Cl.

Bsn.

pp *f* *p*

1071

Tpt.

Hn.

Tba

p *f*

1071

Vibraphone (or celesta, if available)

Perc. 1

p

1071

Pno.

p

1071

Vln. I

Vln. II

Vla.

Vlc.

D.B.

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

Artemisia starts to dictate a letter to Don Ruffo,
Tomasso is hurridly writing and reapeating her words after her...

1076

Art./ J

Take down my words. We must write Don-Ruf-fo at once. My most il - lus - tri - ous sir,

1079

1076

Fl.

Ob.

Cl.

Bsn.

1076

Tpt.

Tba

1076

Perc. 1

1076

Hp. 1

1076

Pno.

1076

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1080

$\frac{}{}$ = 36

Art./ J

Tom.

f

ff

ff

No,

My most il - lus - tri - ous sir,

And my mas - ter?

1080

Fl.

Ob.

Cl.

Bsn.

pp

1080

Tpt.

Tba

1080

Perc. 1

Bass Drum

mf

1080

Hp. 1

1080

Pno.

p

1080

Vln. I

Vln. II

Vla.

Vlc.

D.B.

p

pp

ppp

1084

Art./ J

sir is en-ough. Most il-lus-tri-ous sir, Thank you for Your let-ter full of kind-

mf

Fl.

Ob.

Cl.

p *pp* *p*

Perc. 1

Cymbal *l.v.*

Hp. 2

8va

Pno.

pp

Ped. ✻

Vln. I

Vln. II

Vla.

Vlc.

D.B.

f *pp* *f* *pizz.* *f* *fp*

1088

Art./ J

Tom.

ness and for the one hund-red du-cat note.

ff

A one hun-dred

1088

Fl.

Ob.

Cl.

p *mp* *pp* *espr.*

1088

Hp. 1

mp *f*

1088

Hp. 2

(8va)

mf *f*

1088

Pno.

(8va)

pp

Ped.

1088

Vln. I

Vln. II

Vla.

Vlc.

D.B.

mp *fp* *ppp* *mf* *pizz.* *arco* *f*

1092

Art./ J

Tom.

mf

I am sor - ry your Gal - a-te - - - My was da - maged

duc - cat note

1092

Fl.

Ob.

Cl.

pp *pp* *p* *pp* *p*

mp

mp–pp

1092

Perc. 1

bowed Tam-tam

1092

Hp. 1

l.v.

1092

Hp. 2

l.v.

1092

Pno.

8va

pp

Ped. *

1092

Vln. I

Vln. II

Vla.

Vlc.

D.B.

8va

mf *fp* *mp*

pp *p* *fp* *mp*

pizz. *arco* *pizz.*

f *pp* *f*

1096

Art./ J

f

at sea. It would not have hap - pened

1096

Fl.

Ob.

Cl.

p *mp* *p* *pp*

1096

Tpt.

p

1096

Pno.

pp *mp*

Ped. Ped.

1096

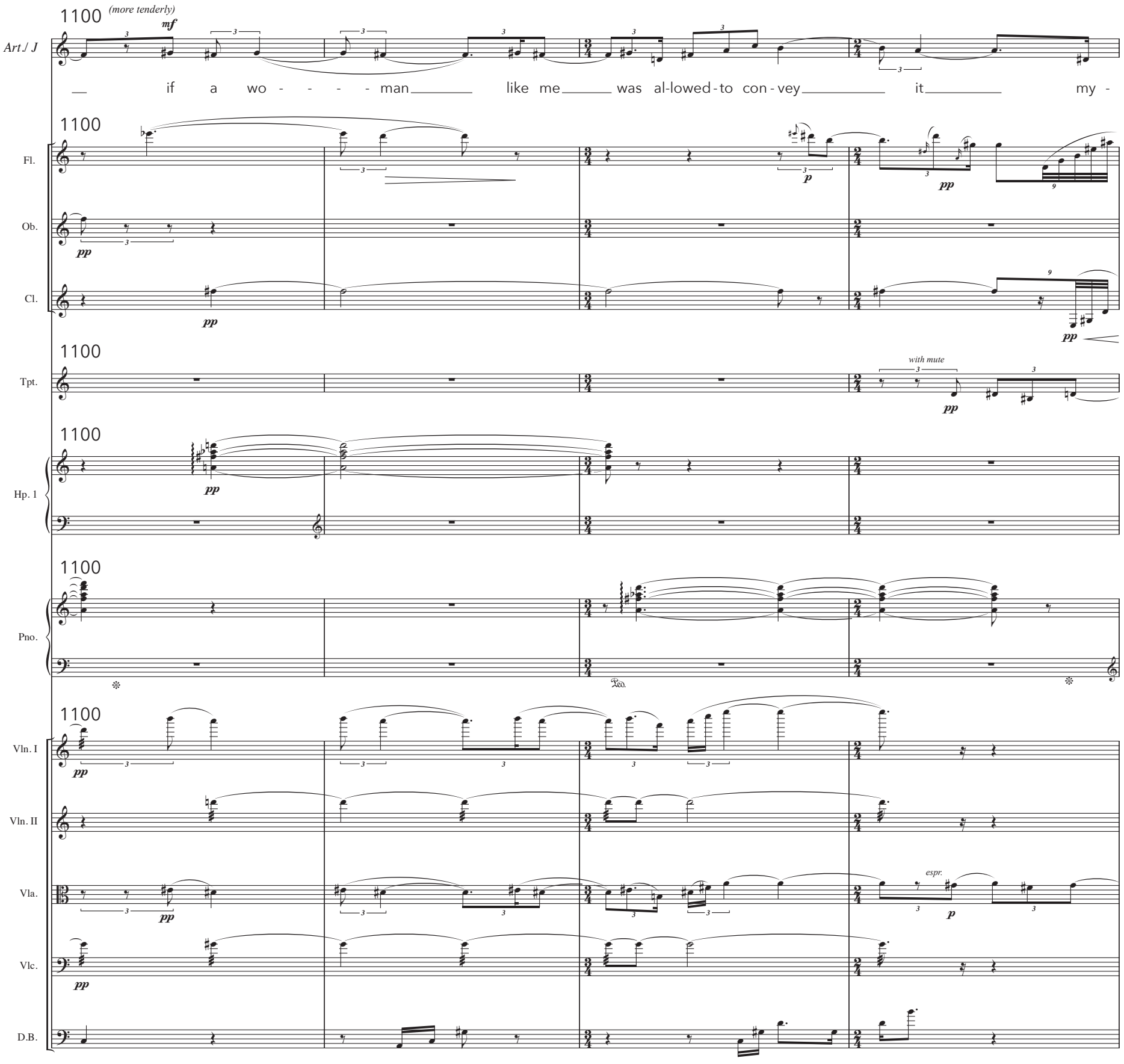
Vln. I

Vln. II

Vla.

Vlc.

D.B.

pp *p* *pizz.* *f*

1100
(more tenderly)
mf
Art./ J
if a wo - - - - man like me was al-lowed-to con-vey it my -
Fl.
Ob.
Cl.
pp
p
Tpt.
with mute
Hp. 1
Pno.
Ped.
Vln. I
Vln. II
Vla.
espr.
Vlc.
D.B.

1104

looking slightly annoyed at Tomasso's repeating after her...
but moving on, and considering her wording carefully

Art./ J

self. I would have ta - ken great care of it

Tom.

Con - vey it yourself.

Fl.

Ob.

Cl.

Bsn.

Tpt.

Hn.

with mute

Tba

with mute

Perc. 1

suspended cymbal

Perc. 2

mark tree

l.v.

Hp. 1

Pno.

8vb

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1107

Art./ J

Tom.

with my own hands. I have re - ceived your com-mis - - - sion for a Di -

f

With your own hands.

1107

Fl.

Cl.

Bsn.

p

pp

1107

Tpt.

Hn.

mf

mf

Bass Drum

Perc. 2

mp

1107

Hp. 1

p

1107

Hp. 2

1107

Pno.

pp

8vb

1107

Vln. I

Vln. II

Vla.

Vlc.

D.B.

p

mp

mp

p

pp

p

mp

pp

8va

1111

Art./ J

a na and I hope with God's help to make some - thing to your lik - ing,

f *mf*

1111

Fl.

Ob.

Cl.

p *p* *mp*

1111

Tpt.

Hn.

p *p*

1111

Hp. 1

1111

Hp. 2

pp

1111

Pno.

mp *pp*

1111

Vln. I

Vln. II

Vla.

Vlc.

D.B.

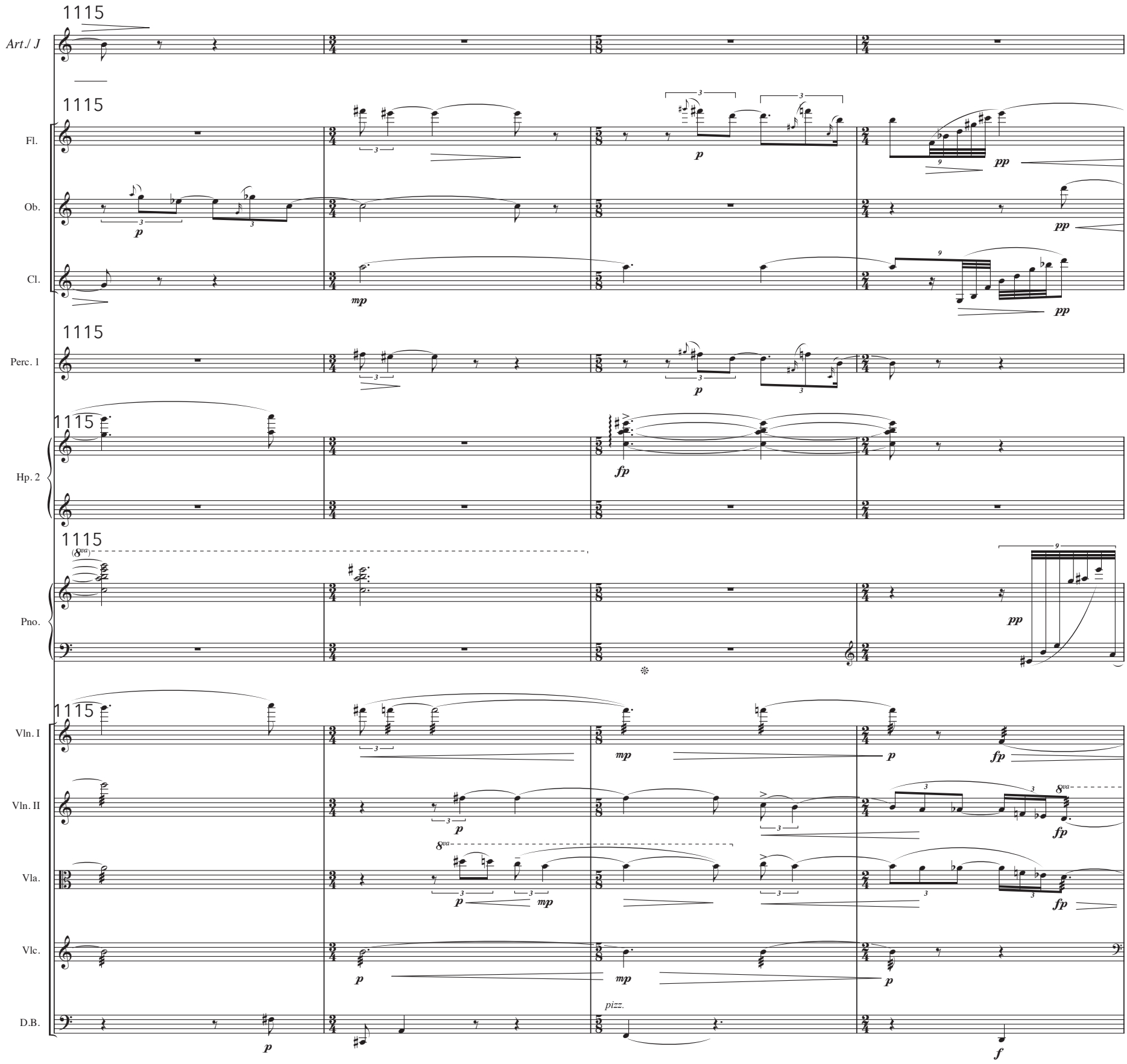
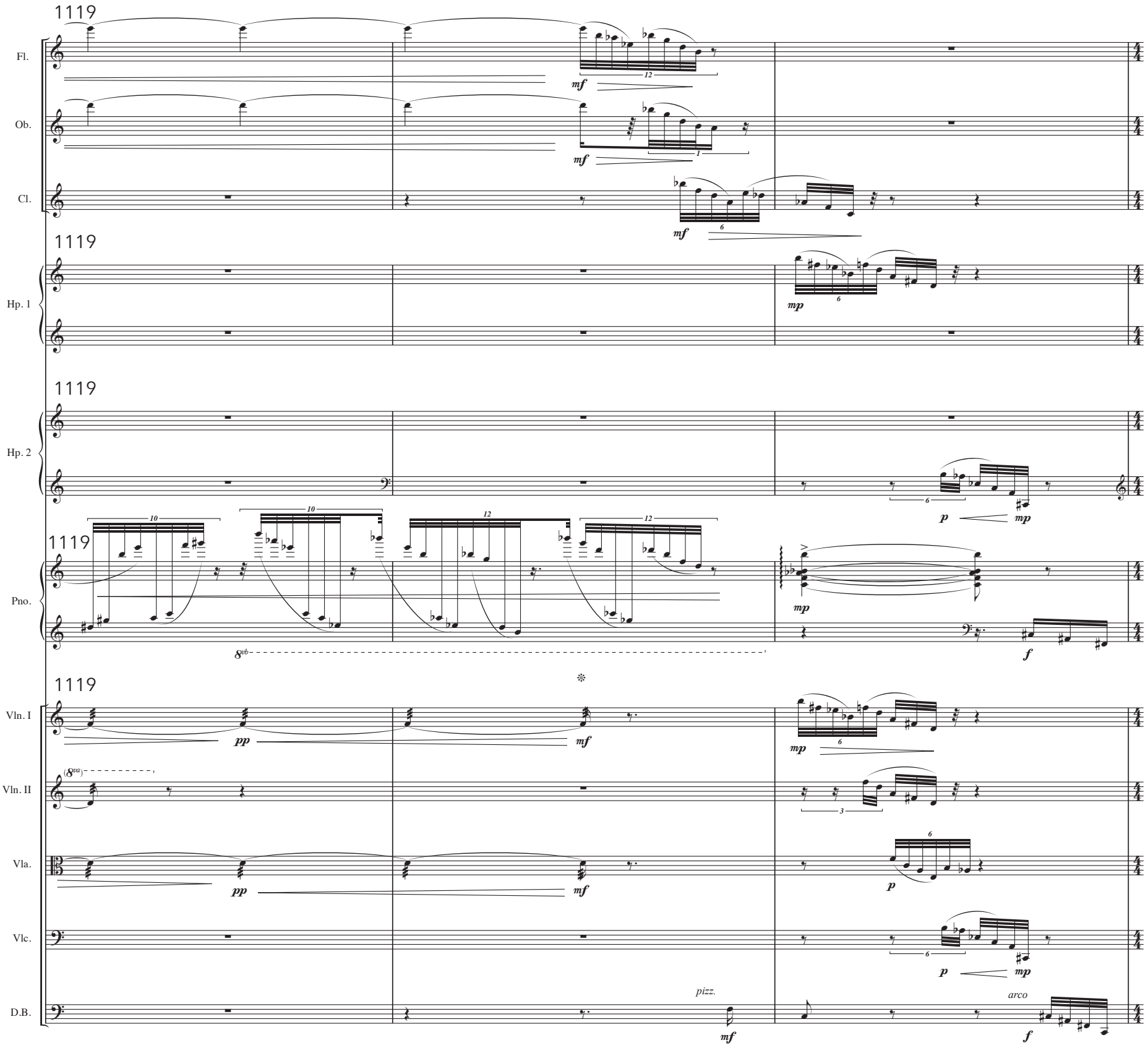
mp *p* *mp* *pp*

pp *p*

mp *pp*

p *mp* *pp*

pizz. *pizz.*

p *pp*

1115
Art./ J
Fl.
Ob.
Cl.
Perc. 1
Hp. 2
Pno.
Vln. I
Vln. II
Vla.
Vlc.
D.B.
pizz.

1119
Fl.
Ob.
Cl.
Hp. 1
Hp. 2
Pno.
Vln. I
Vln. II
Vla.
Vlc.
D.B.
mf
mp
p
f
pp
pizz.
arco
8vb
(8va)

1122 ♩=54

Art./ J

mf (*mp*)

so that you see how I va - lue your kind - ness

mf cresc. poco a poco

and most no-ble heart. I end with a

Tom.

(to Artemisia)

mf (*mp*)

I va - lue your kind ness

cresc. poco a poco

and most no-ble heart. I

1122

Fl.

mp

Cl.

mp

1122

Perc. 1

Cymbal trem. with soft mallets

p

1122

Hp. 1

harp

mf

1122

Pno.

fp

mp

mf

1122

Vln. I

mp

Vla.

pp

Vlc.

mp

pp

1126 *f* *dim.*

Art./ J

most hum-ble bow... a most hum-ble bow... et-cet-er-a Your most hum-ble-ser-vant, Art-e-mi-si

Tom.

end with a most hum-ble bow... most hum-ble bow... et cet-er-ra et-cet-er-ra.

1126

Fl.

Cl.

1126

Vibraphone (or celesta, if available)

Perc. 1

p *f* *mp*

1126

Hp. 1

ff *p*

1126

Hp. 2

ppp

1126

Pno.

mp

1126

Vln. I

p

Vln. II

p

Vla.

Vlc.

Repeating after Tomasso in agreement

1130

Art./ J

sia Gen - ti - le - schi

signing the letter

Na - ples

Tom.

Gen - ti - les - schi, Nap-les Jan-u-a-ry thir - te-eth Sixt-teen for - ty nine.

1130

Fl.

Ob.

Cl.

Bsn.

1130

Perc. 1

1130

Hp. 1

1130

Hp. 2

1130

Vln. I

flautando

Vln. II

flautando

Vla.

flautando

Vlc.

flautando

rit. ♩=54 rit. ♩=48 ♩ = 36

1134

Art./ J

six - teen for-ty nine.

Tom.

1134

Fl.

ppp p pp

1134

Perc. 1

Vibraphone (or celesta, if available)

p mp mf

Perc. 2

Crotale

mf

1134

Hp. 1

p

1134

Hp. 2

pp p

1134

Vln. I

mf p

Vln. II

p pp

Vla.

p pp

Vlc.

p pp

D.B.

flautando

pp mp

T

1140 ♩=86

Angrily! *f* *accel.*

Art./ J

Di-a-na and her nymphs at their bath! Am I brought to this at

Fl. Ob. Cl. Bsn.

Tpt. Hn. Tba

Hp. 1

Hp. 2

Pno.

Vln. I Vln. II Vla. Vlc. D.B.

arco

1146

Art./ J

last?

Cle-o pa-tra.

Tom.

You have al -ways paint - ed sub-jects of in - - - ter-est to you.

Lu-cre - tia.

1146

Fl.

Ob.

Cl.

Bsn.

1146

Tpt.

Hn.

Tba

1146

Hp. 1

1146

Hp. 2

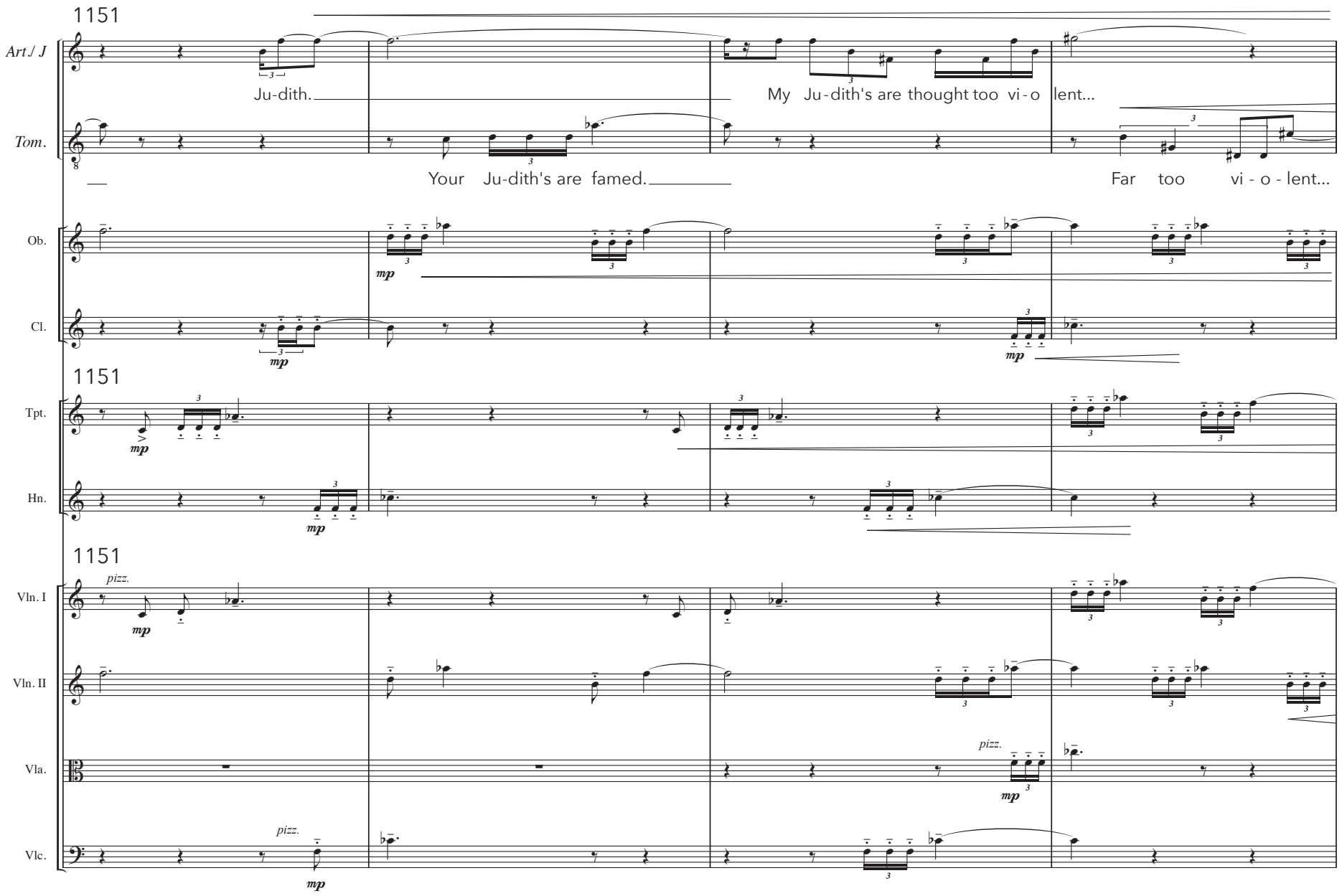
1146

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1151
Art./ J
Ju-dith.
My Ju-dith's are thought too vi-o lent...
Tom.
Your Ju-dith's are famed.
Far too vi-o-lent...
Ob.
Cl.
1151
Tpt.
Hn.
1151
pizz.
Vln. I
Vln. II
Vla.
Vlc.

1155

Art./ J

to be-pain-ted by such a young girl. So much blood, so much blood, So much blood

Tom.

So much blood, so much blood So much

Fl.

Ob.

Cl.

Tpt.

Hn.

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1159

Art./ J

fff

blood.

We must write Don-Ru-

Tom.

fff

blood.

1159

Fl.

Ob.

Cl.

Bsn.

mf

1159

Tpt.

Hn.

Tba

pp

mp

fp

mf

1159

Hp. 1

pp

p

1159

Hp. 2

mp

1159

Vln. I

Vln. II

Vla.

Vlc.

D.B.

ppp

f

pp

1163

Art./ J

fo.

If Don-Ruf - fo asked for a

Tom.

mf

We must write Don-Ruf-fo. Don Ruf - fo

1163

Fl.

fp

Ob.

fp

Cl.

1163

Tpt.

fp

Hn.

fp

Tba

1163

Hp. 1

ff

1163

Hp. 2

ff *ff*

1163

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1167

♩=104

Art./ J

Ju - dith

f

If Don Ruf - fo asked for a

Tom.

f

If Don Ruf - fo asked for a

1167

Fl.

f

Ob.

f

1167

Tpt.

f

Hn.

f

1167

Perc. 1

Vibraphone

1167

Hp. 1

mf

1167

Hp. 2

mf

1167

Vln. I

f

Vln. II

f

Vla.

f

Vlc.

f

D.B.

f

1171

Art./ J

Ju - - - - dith we could make him a wond - - - - - - - - der.

Tom.

Ju - - - - dith we could make him a wond - - - - - - - - der.

1171

Fl.

Ob.

Cl.

Bsn.

1171

Tpt.

Hn.

Tba

1171

Perc. 1

1171

Hp. 1

1171

Hp. 2

1171

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1175

Art./ J

ff

A won - der. A won - - - der

F ossia for mezzo--if she takes it tenor take c (-not lower A)

Tom.

ff

A won - der. A won - - - der

F ossia for mezzo--if she takes it tenor take c (-not lower A)

1175

Fl.

mp *fp* *f* *f* *mp* *f*

Ob.

mp *fp* *mp* *mf* *mp* *mf* *mp*

Cl.

fp *mp* *mf* *mp*

Bsn.

ff *pp*

1175

Tpt.

f *mp* *mf* *f*

Hn.

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

Tba

mf *p* *mp* *mf*

1175

Perc. 1

Vibraphone (or celesta, if available)

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

1175

Hp. 1

mp *fp* *mp*

1175

Hp. 2

with pads for woosh effect

gliss.

p *mp* *mf* *f*

1175

Pno.

mf *fp*

1175

Vln. I

p *mf* *p*

Vln. II

p

Vla.

p

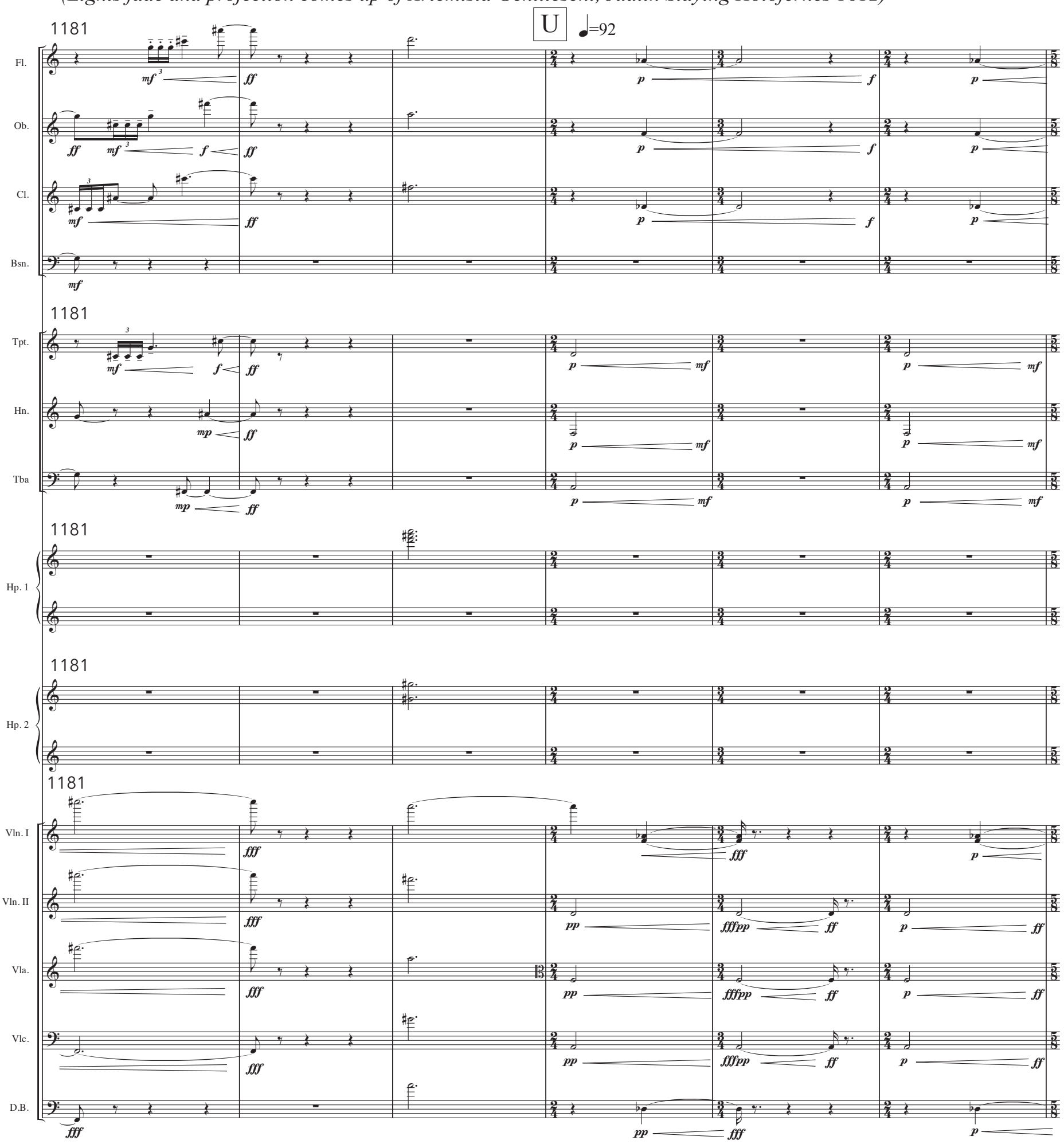
Vlc.

p

D.B.

p

TABLEAU 2

(Lights fade and projection comes up of Artemisia Gentileschi, Judith Slaying Holofernes 1612)

Judith Slaying Holofernes

1187

to piccolo

Furioso

Fl.

Ob.

Cl.

Bsn.

1187

Tpt.

Hn.

Tba

Bass Drum

Perc. 2

1187

Furioso

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1191

Bsn.

Tba

Bass Drum

Perc. 2

1191

Pno.

1191

Vln. I

Vln. II

Vla.

Vlc.

D.B.

♩ = 60

1195 *Piccolo* *sounding 8ve higher*

Fl. *fffpp*

Ob. *fp*

1195

Tpt. *fp*

Tba *fp*

1195 *Vibraphone*

Perc. 1 *mf*

1195

Hp. 1 *fp*

1195

Hp. 2 *fp*

1195

Pno. *fp*

8vb

1195

Vln. I *fff* *sim.*

Vln. II *fff* *sim.*

Vla. *fff* *sim.*

Vlc. *fff* *sim.*

D.B. *fff* *sim.*

1199

Tpt.

Hn.

Tba

1199

Perc. 1

Vibraphone

Perc. 2

Bass Drum

1199

Vln. I

Vln. II

Vla.

Vlc.

D.B.

fff *ppp* *p*

1204

Fl.

Ob.

fffpp

fp

fp

1204

Tpt.

Hn.

Tba

fp

fp

1204

Perc. 1

Perc. 2

Vibraphone

mp

Bass Drum

p *pp*

1204

Hp. 1

fp

fp

1204

Pno.

fp

fp

1204

Vln. I

Vln. II

Vla.

Vlc.

D.B.

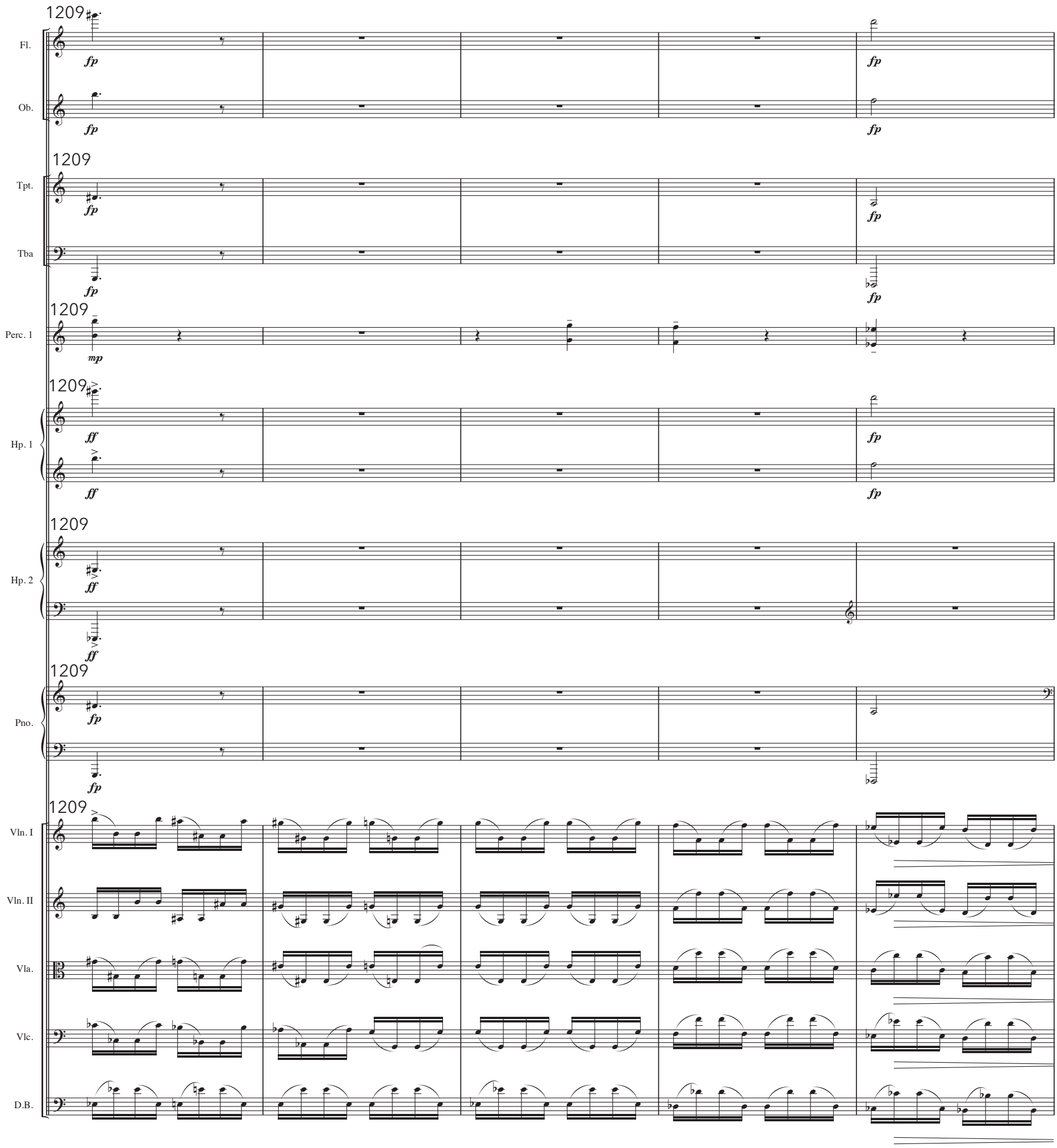
fff

fff

fff

fff

fff


1209
Fl.
Ob.
Tpt.
Tba
Perc. 1
Hp. 1
Hp. 2
Pno.
Vln. I
Vln. II
Vla.
Vlc.
D.B.
fp
mp
ff

1214

Fl.

Ob.

Cl.

1214

Tpt.

Hn.

Tba

1214

Perc. 1

Perc. 2

1214

Hp. 1

1214

Pno.

1214

Vln. I

Vln. II

Vla.

Vlc.

D.B.

Judith

1219

standing firmly, likean avenging Angel

f

cresc. poco a poco

Art./ J

What must it have been like to have that pow - er, to spread

1219

Vln. I

Vln. II

Vla.

Vlc.

D.B.

p

1224

fff

Artemisia gives Abra the brush which she throws back stage, then hands Artemisia a sword

Art./ J

blood with a sword for a brush?

1224

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1229

ff

Art./ J

Strength - en me, oh God of Is - - - ra - el. Smile on what

1229

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1234

Art./ J

I am do - - - ing here. Now help me to crush our en - e - my!

ffff

Ob.

Cl.

Bsn.

Tpt.

Hn.

Tba

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

Vlc.

D.B.

fp *mf* *f*

Furioso

fffpp

1240

♩ = 60

Art./ J

Fl.

Ob.

Cl.

Tpt.

Tba

Perc. 1

Perc. 2

Hp. 1

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

fffpp

fp

p *f*

(*Vibraphone*)

(*Bass Drum*)

pp *p* *mf*

8vb

fff *ffff*

1247

♩ = 52

Abra ***fff***

Sus.

This man

1247

Vln. I

sim.

mf ***f*** ***p***

Vln. II

sim.

mf ***f*** ***p***

Vla.

sim.

mf ***f*** ***p***

Vlc.

sim.

mf ***f*** ***p***

D.B.

sim.

mf ***f*** ***p***

1252

Sus.

Ho - lo - fer - nes, this As - sy - ri - an came to des - troy our

1252

flute

Fl.

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

Ob.

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

Cl.

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

Bsn.

pp

1257

Sus.

ci - ty To kill all our men and en - slave

1257

Fl.

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

Ob.

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

Cl.

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

1257

finger cymbal

Perc. 1

p

1257

Hp. 1

p

1257

Hp. 2

p ***p*** ***p***

1262

♩ = 60

Sus.

our wo - men and crush our chil - dren be-neath his feet.

1262

Fl. *mp*

Ob. *mp*

Cl. *mp*

1262

Tpt.

Hn.

Tba

1262

finger cymbal

Perc. 1 *p*

Perc. 2 *Bass Drum* *pp* *mp*

1262

Hp. 1

1262

Hp. 2 *p* *mp* *f*

1262

Pno. *f*

1262

Vln. I *fffpp*

Vln. II *fffpp*

Vla. *fffpp*

Vlc. *fffpp* *fff*

D.B. *fffpp* *fff*

1267 *to piccolo*

Piccolo

Fl.

Ob.

1267

Tpt.

Hn.

Tba

1267

Crotales

Perc. 1

Bass Drum *Tenor Drum*

Perc. 2

1267

Hp. 1

1267

Pno.

1267

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1272

Fl. — *fp*

Ob. — *fp*

1272

Tpt. — *fp*

Tba — *fp*

1272

Perc. 1 — *fp* — *Vibraphone* — *mf*

1272

Hp. 1 — *ff*

1272

Hp. 2 — *ff*

1272

Pno. — *fp*

1272

Vln. I — *sim.*

Vln. II — *sim.*

Vla. — *sim.*

Vlc. — *sim.*

D.B. — *sim.*

1278

rit. ♩ = 54 *f*

Art./ J

Strength-

1278

Fl.

Ob.

Cl.

1278

Tpt.

Hn.

Tba

1278

Perc. 1

1278

Hp. 1

1278

Pno.

1278

Vln. I

Vln. II

Vla.

Vlc.

D.B.

pp *mp* *pp*

1284

cresc. poco a poco

Art./ J

en me, Oh God of Is - ra-el, as you did my fore - fath - er when he slew the stran-gers who laid

1284

Vln. I

Vln. II

Vla.

Vlc.

D.B.

pp *mp*

1289

fff

Artemisia gives Abra the brush which she throws back stage, then hands Artemisia a sword

Art./ J

hands on our wo-men In - tend-ing to de-flow-er and dis - grace them.

1289

Vibraphone

Perc. 1

pp *p*

1289

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1295

Art./ J

Sus.

ff

Our peo - ple would have gi-ven up the ci - ty:

1295

flute

Fl.

Ob.

Cl.

p *mp* *pp* *mp*

1295

finger cymbal

Perc. 1

Vibraphone

p *pp*

1295

Hp. 1

1295

Hp. 2

p

1295

Pno.

1295

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1301

Sus.

ff

All but Ju - dith, who dressed in her fin - - - - est and came to the

1301

Fl.

Ob.

Cl.

Bsn.

fp

pp

1301

Tpt.

Hn.

Tba

fp

pp

1301

crotales

Perc. 1

p

mp

1301

Hp. 1

ff

with palm

mp p

1301

Hp. 2

1301

Pno.

1301

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1307

Sus.

5

ene-my camp.

1307

Fl.

Ob.

Cl.

Bsn.

pp mf pp mp pp

1307

Tpt.

Hn.

Tba

pp mf pp mp pp

1307

Perc. 1

finger cymbal *pull wire across* *crotales*

ppp p p

1307

Hp. 1

pp

1307

Pno.

pp

1307

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1313

V

f

cresc. poco a poco

Art./ J

Strength-en me, oh God as you did

1313

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1318

ff

Art./ J

my fore-fa - ther, streng-then me, oh God, Oh

ff

Sus.

And this man Ho-lo-fer - nes was daz-zled.

1318

flute

Fl.

p

Ob.

1318

Hp. 1

1318

Hp. 2

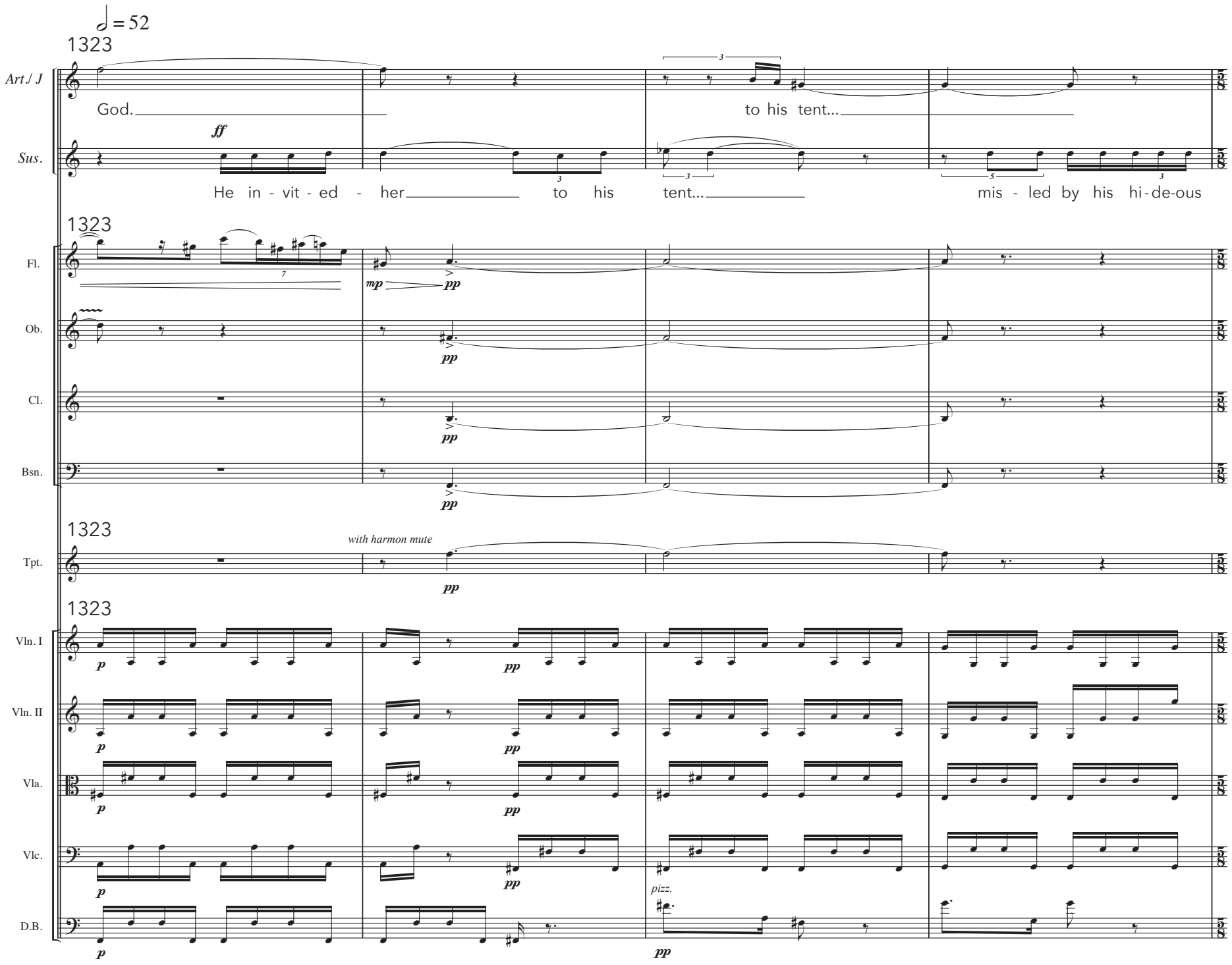
1318

Vln. I

Vln. II

Vla.

Vlc.

D.B.

♩ = 52
1323
Art./ J
God.
to his tent...
ff
Sus.
He in - vit - ed - her
to his
tent...
mis - led by his hi - de-ous
1323
Fl.
mp
pp
Ob.
pp
Cl.
pp
Bsn.
pp
1323
with harmon mute
Tpt.
pp
1323
Vln. I
p
pp
Vln. II
p
pp
Vla.
p
pp
Vlc.
p
pp
pizz.
D.B.
p
pp

1327

Art./ J

He drank too much wine and fell a - sleep in his bed. Oh

Sus.

lust. He drank too much wine and fell a - sleep in his bed.

1327

Fl.

Ob.

Cl.

1327

Tpt.

Hn.

Tba

1327 *finger cymbal*

Perc. 1

finger cymbal

1327

Hp. 1

1327

Hp. 2

1327

Vln. I

Vln. II

Vla.

Vlc.

D.B.

rit.

1332

Art./ J

Lord, though I am on - ly a wo - man bring... down your wrath through my arm.

Sus.

on - ly a wo - man

1332

Fl.

Ob.

Cl.

1332

Perc. 1

1332

Hp. 1

1332

Hp. 2

1337 ♩ = 36 *accel.* ♩ = 60

Art./ J

Sus.

ff Use my beau - ty to break this man's

Bring down your wrath through her arm.

ff Use my beau - ty to break this man's

1337

Fl.

Ob.

Cl.

fp *mp* *p*

1337

Tpt.

Hn.

Tba

fp *pp*

1337

Hp. 1

f

1337

Hp. 2

f

1337

Pno.

f

1337

Vln. I

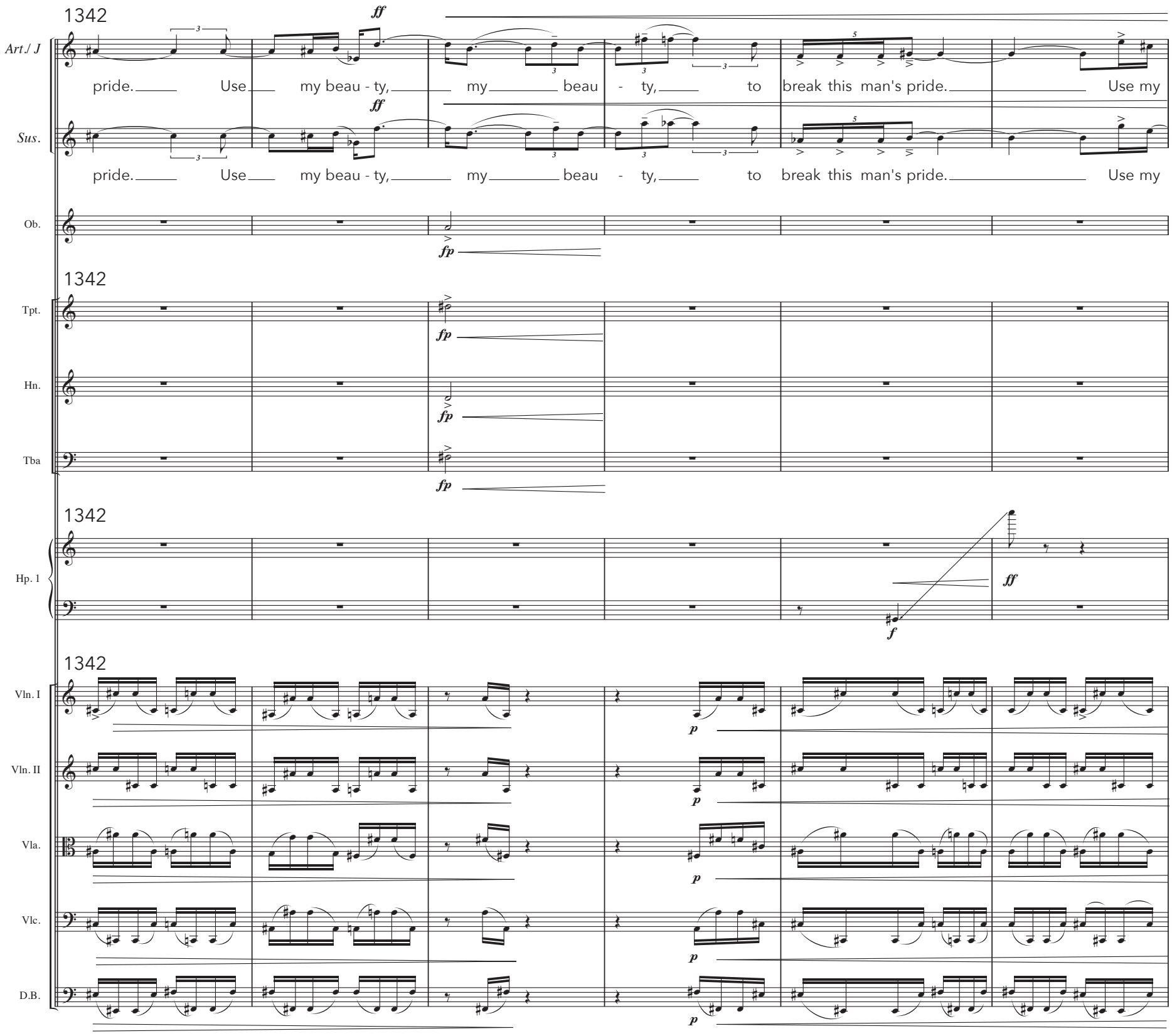
Vln. II

Vla.

Vlc.

D.B.

arco

fffpp *fff*

1342
Art./ J
ff
pride. Use my beau - ty, my beau - ty, to break this man's pride. Use my
Sus.
ff
pride. Use my beau - ty, my beau - ty, to break this man's pride. Use my
Ob.
fp
1342
Tpt.
fp
Hn.
fp
Tba
fp
1342
Hp. 1
f
ff
1342
Vln. I
p
Vln. II
p
Vla.
p
Vlc.
p
D.B.
p

1348 *rit.* ♩ = 36 ♩ = 60

Art./ J — *fff* *(A ossia)* *to piccolo*

beau-ty to break this man's pride.

Sus. — *fff* *(A ossia)*

beau-ty to break this man's pride.

Ob. — *p* *fp* *mf*

Cl. — *fp* *mf*

Bsn. — *fp* *mf*

1348

Tpt. — *p* *fp* *mf*

Hn. — *p* *fp* *mf*

Tba — *p* *fp* *mf*

Perc. 2 — *Bass Drum* *pp* *p*

1348

Hp. 1 — *f* *ff*

1348

Hp. 2 — *f* *ff*

1348

Pno.

Furioso

1348

Vln. I — *mf* *fffpp* *fp*

Vln. II — *mf* *fffpp* *fp*

Vla. — *mf* *fffpp* *fp* *fff*

Vlc. — *mf* *fffpp* *fff*

D.B. — *mf* *fffpp* *fff*

♩ = 60

1353

Piccolo

Fl.

Ob.

Cl.

Tpt.

Tba

bowed Crotale

Perc. 1

Perc. 2

Hp. 1

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

♩ = 52

1359

Sus.

Abra ***fff***

He drank too much wine...

1359

Fl.

Ob.

Cl.

Bsn.

flute

pp

1359

Vln. I

Vln. II

Vla.

Vlc.

D.B.

f ***p***

1365

Art./ J

And fell a - sleep in his be,. in his bed.

Sus.

And fell a - sleep in his bed. His bed. You

f

1365

Fl.

Ob.

Cl.

Bsn.

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

1365

Perc. 1

finger cymbal

pp

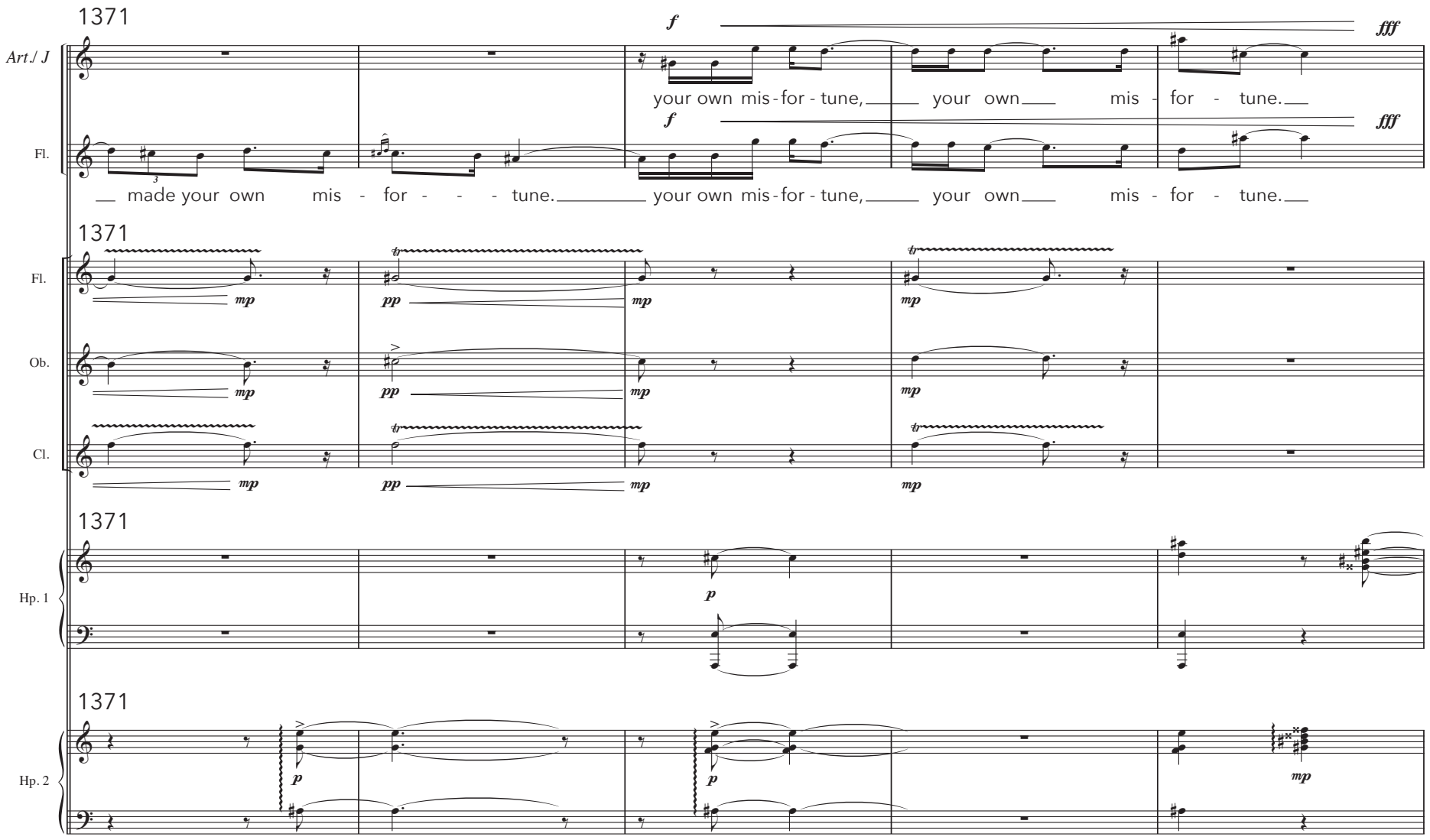
1365

Hp. 1

p

1365

Hp. 2

p

1371
Art./ J
Fl.
f
fff
your own mis - for - tune, your own mis - for - tune.
made your own mis - for - - - tune. your own mis - for - tune, your own mis - for - tune.
1371
Fl.
Ob.
Cl.
mp
pp
1371
Hp. 1
p
1371
Hp. 2
p
mp

♩ = 60

1376

Art./ J

ffff

Help me Ab - ra. put his head in the sack!

1376

to piccolo

Fl.

f

Ob.

f

Cl.

f

1376

Tpt.

f *fp* *ff*

Hn.

f *fp* *ff*

Tba

f *fp* *ff*

Perc. 2

pp *mf*

1376

Hp. 1

f

1376

Hp. 2

f

1376

Pno.

f

1376

Vln. I

fffpp *f*

Vln. II

fffpp *f*

Vla.

fffpp

Vlc.

fffpp *fff*

D.B.

fffpp *fff*

1381

Art./ J

fff

We shall take it as proof to our peo - ple...

Sus.

fff

We shall take it as proof to our peo - ple... that God

1381

Piccolo

Fl.

fp

Ob.

fp

1381

Tpt.

fp

Tba

fp

1381

Hp. 1

fp

ff

1381

Hp. 2

ff

1381

Pno.

fp

1381

Vln. I

mf

Vln. II

mf

Vla.

mf

Vlc.

mf

D.B.

mf

1386

Art./ J

ffff *ff*

He is with us. He has crushed

Sus.

ffff *ff*

has shown he is with us. He has crushed

1386

Fl.

f

Ob.

f

1386

Tpt.

f

Tba

f

1386

Crotale

Perc. 1

pp

1386

Hp. 1

f

1386

Pno.

f

1386

Vln. I

p

Vln. II

p

Vla.

p

Vlc.

p

D.B.

p

1391

rit. ♩ = 54 *rit.*

Art./ J

Hol o fer nes in his bed.

Sus.

Hol o-fer - nes in his bed.

Fl. Ob. Cl. Tpt. Hn. Tba

pp *mp* *pp*

Perc. 1

Vibraphone

pp

Hp. 1 Pno.

Vln. I Vln. II Vla. Vlc. D.B.

ppp

1396 ♩ = 46 *cresc. poco a poco* ♩ = 54

Art./ J: Praise God for he brings wrath on our en - e - mies:

Sus.: Praise God for he brings wrath on our en - e - mies:

1396

Perc. 1: *p* *pp*

1396

Vln. I: *pp*

Vln. II: *pp*

Vla.: *pp*

Vlc.: *pp*

D.B.: *pp*

1400 ♩=48 *rit.*

Art./ J: *ff* struck down by a wo - men's small hand. *fff*

Sus.: *ff* struck down by a wo - men's small hand. *fff*

Eld. 1/ Tas: *fff* I made my own mis for - tune.

Perc. 2: *Bass Drum* *pp*

1400

Hp. 1

1400

Hp. 2: *f*

1400

Vln. I: *f*

Vln. II: *f*

Vla.: *f*

Vlc.: *f*

D.B.: *f* *fp*

1405

♩ = 52

Bass Drum

Perc. 2

pp *mf*

1405

Vln. I

Vln. II

Vla.

Vlc.

D.B.

fff

1409

♩ = 60

Fl.

Ob.

Cl.

fp *p* *mf*

1409

Tpt.

Tba

fp

1409

Hp. 1

8va

fp

1409

Pno.

fp

1409

Vln. I

Vln. II

Vla.

Vlc.

D.B.

ffff *fff* *mf*

1414

rit.

♩ = 52

Vln. I

Vln. II

Vla.

Vlc.

D.B.

fff *mf*

1418

Bass Drum

Perc. 2

mp *mf*

1418

Vln. I

Vln. II

Vla.

Vlc.

D.B.

fff

1422

rit.

Art./ J

What she had done.

Sus.

What she had done.

1422

Tpt.

fp

Tba

fp

Perc. 2

ppp

1422

Hp. 1

fp

1422

Pno.

fp

1422

Vln. I

fff

mf

Vln. II

fff

mf

Vla.

fff

mf

Vlc.

fff

mf

D.B.

fff

mf

♩=114

1427

To flute

Fl.
Ob.
Tpt.
Hn.
Tba
Perc. 2
Hp. 1
Hp. 2
Pno.
Vln. I
Vln. II
Vla.
Vlc.
D.B.

1434

rit.

♩=86

Tpt.

Hn.

Tba

1434

Pno.

1434

Vln. I

Vln. II

Vla.

Vlc.

D.B.

Self Portrait as Allegory
"Gold, it needs more gold"

(Lights up on projection of Artemisia Gentileschi, Self-portrait as the Allegory of Painting 1630.
Projection fades to reveal Artemisia as the figure in the tableau.
As the lights come up on the rest of the studio, we see that she is painting.
Tommaso is present but Artemisia seems barely aware of him.
Other characters in this scene are not actually present, but memory figures.)

1440 W ♩= 96

flute

Fl.

Ob.

Cl.

1440

Mark tree *l.v.*

Perc. 1

1440

Legatissimo like glass

Hp. 1

1440

Hp. 2

1440

Vln. I

Vln. II

Vla.

1445

Fl.

Ob.

Cl.

1445

Hp. 1

pp

1445

Hp. 2

pp

1445

Vln. I

sul tasto

ppp

Vln. II

sul tasto

ppp

Vla.

sul tasto

ppp

1449

Fl.

p

Ob.

p

Cl.

p

1449

Vln. I

Vln. II

Vla.

1453 *rit.* ♩=68 *rit.*

Fl. *pp*

Ob. *pp*

Cl. *pp*

1453

Tpt. *pp*

1453

Hp. 1 *p* *p* *p*

1453

Hp. 2 *p* 8va *p* *p*

1453

Pno. *p* *pp*

1453

Vln. I *pp* *ppp*

Vln. II *pp* *ppp*

Vla. *pp* *ppp*

Vlc. *sul tasto* *pp* *ppp*

♩=94

1456

Art./ J

Gold, it needs more gold to make it

Fl.

Ob.

Cl.

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

1460

Art./ J

bright. The light fades and it's

Tom.

The light fades?

Fl.

Ob.

Cl.

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

1464

Art./ J

Tom.

hot

hot

hot

You have been bled six times And your eyes grow

1464

Fl.

Ob.

Cl.

p

p

p

1464

Hp. 1

1464

Hp. 2

1464

Vln. I

Vln. II

Vla.

sul tasto

sul tasto

sul tasto

ppp

ppp

ppp

1468

Art./ J

Tom.

The can-vas grows dark: the paint too

weak-er.

Fl.

Ob.

Cl.

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

p *mf* *8va* *pp* *sul tasto*

1472

Art./ J

brown, brown, the fac - es all in sha - dow,

Fl.

Ob.

Cl.

Tpt.

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

1476

Art./ J

and the bod - dy lacks the weight of act - u - al flesh.

You have been bled six

Tom.

Vln. I

Vln. II

Vla.

Vlc.

1479

Art./ J

Tom.

=94

mf

Gold,

times And still you light an ex-tra lamp. A spe-cial-ist is what you need.

1479

Fl.

Ob.

Cl.

pp

1479

Tpt.

1479

Pno.

1479

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1482

ff

mf

Tom.

I know an oc - - - - - - - u - list who can help....

1482

Fl.

Ob.

Cl.

p

1482

Pno.

D.B.

1485

Tom.

who can help.

1485

Fl.

Ob.

Cl.

pp

1489 ♩= 104 ♩=94

Art./ J

Tom.

Tell him to come on Tues - day.

mp

On Tues- day

1489

Fl.

Ob.

Cl.

pp *p* *pp*

1489

Tenor drum with stick - on muted head

Cymbal, bowed (for bee-like sound) -muted with fingers

Perc. 1

Perc. 2

pp *p*

Tenor Drum

pppp

1489

Pno.

pp *p*

1489

Vln. I

Vln. II

Vla.

Vlc.

D.B.

pp

1494

Art./ J

Tom.

mp

On Tues-day then.

then.

1494

Fl.

Ob.

Cl.

ppp *p* *pp*

rit. ♩=60 *rit.* ♩=54

1499

Fl.

Ob.

Cl.

p *pp*

1499

Vln. I

Vln. II

Vla.

Vlc.

D.B.

ppp *pp*

♩=102

1503

Fl.

Ob.

Cl.

p *ppp*

1503

Tpt.

with harmon mute *solo*

pp

1503

Vln. I

Vln. II

Vla.

Vlc.

D.B.

p *pp*

1507

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

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

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

1507

Tpt.

1507

Hp. 1 *mf*

1507

Hp. 2 *mf*

1507

Vln. I *p*

Vln. II *pp*

Vla. *pp*

1511

Fl. *p* *p* *p*

Ob. *p* *p* *p*

Cl. *p* *p* *p*

1511

Tpt. 3 3

1511

Hp. 1

1511

Hp. 2 *mf*

1511

Vln. I *sul tasto* *ppp*

Vln. II *sul tasto* *ppp*

Vla. *sul tasto* *ppp*

1515

Fl.

Ob.

Cl.

p

p

p

1515

Tpt.

3

1515

Vln. I

Vln. II

Vla.

rit.

1519

Fl.

Ob.

Cl.

pp

pp

pp

1519

Tpt.

3

3

3

1519

Crotale

Perc. 1

ppp

1519

8va

Hp. 1

mf

p

p

1519

8va

8va

Hp. 2

mf

mf

p

pp

1519

Pno.

mf

pp

1519

Vln. I

Vln. II

Vla.

Vlc.

sul tasto

pp

pp

pp

pp

ppp

ppp

ppp

ppp

♩=54

1522

Tpt.

ppp

1522

bowed crotale

Perc. 1

pp

1522

Hp. 1

p

p

ppp

1522

8va

Hp. 2

pp

pp

1522

8va

Pno.

ppp

1522

Vln. I

ppp

Vla.

ppp

X *Tomasso's Aria*

1525 ♩=92

Tom.

p

So it goes week af - ter week.

1525

Hp. 1

p

1525

Hp. 2

p

p

1525

flautando

Vln. I

pp

flautando

Vln. II

pp

flautando

Vla.

pp

flautando

Vlc.

pp

1529

Tom. My la - dy de - lays the Di - an a she pro - mised Don

Hp. 1 *p*

Hp. 2 *p*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vlc. *ppp*

1533 ♩=60

Tom. Ruf - fo. And I fear for her eyes. She *p*

Hp. 1 *mp*

Hp. 2 *p*

Vln. I *flautando* *pp*

Vln. II *flautando* *pp*

Vla. *flautando* *pp*

Vlc. *flautando* *pp*

1537

Tom.

does - - - - - - - - - - n't think I know how She strug - - - - gles to

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

1540 *accel.* ♩=80 ♩=60

Tom.

see. She does - - - - - sn't know I

Hp. 1

Hp. 2

Pno.

Vln. I

practice mute *solo*

1543

Tom. — *mf* — *mp*

see the night-mares she en dures. She writes to Don Ru -

Hp. 1 — *ff*

Hp. 2 — *f* — *ff*

Vln. I — *pizz.* — *pp* — *p*

Vln. II — *pizz.* — *pp* — *p*

Vla. — *pizz.* — *pp* — *p*

Vlc. — *sfzp* — *pizz.* — *pp* — *p*

D.B. — *sfzp* — *pizz.*

1547

Tom.

fo each week to tell him of his paint - - - - - - - ting: a work she has yet to be -

Hp. 1 — *f*

Hp. 2

Vln. I — *arco* — *ppp* — *f*

Vln. II — *arco* — *ppp* — *f*

Vla. — *arco* — *ppp* — *f*

Vlc. — *arco* — *ppp* — *f*

D.B.

1551

Tom.

gin ex -cept in her mind. She does-n't think that I fe - el how much she su - ffers.

1551

Hp. 1

1551

Hp. 2

ff

ff

1551

Vln. I

Vln. II

Vla.

Vlc.

pp

1556 ♩=60 *accel.*

Tom.

But how could I fail to see what

1556

Hp. 1

p *mp* *p*

1556

Hp. 2

p

1556

Pno.

mp

1556

Vln. I

Vln. II

Vla.

Vlc.

mfpp *p* *pp*

♩=96 *accel.* ♩=94 *rit.*

1559

Tom. tor - tures my heart? Week af - ter week, Don Ru - fo we are

Hp. 1 *p* *pp*

Hp. 2 *mp* *ppp* *mp*

Pno. *p* *mf*

Vln. I *practice mute*

Vln. II

Vla. *pp*

1562 ♩=60

Tom. *mf* *mp* string - - - - ing a - long. But what can be done?

Hp. 1 *p* *f*

Hp. 2 *f*

Vln. I *poco sul pont.* *pp* *fp*

Vln. II *poco sul pont.* *fp*

Vla. *poco sul pont.* *pp* *fp*

Vlc. *poco sul pont.* *fp*

D.B. *arco* *pp* *p*

1566

in sadness

Tom.

My la - - - - dy can-not ad - mit the truth

1566

Hp. 1

1566

Hp. 2

1566

Vln. I

ord.

ppp

Vln. II

ord.

ppp

Vla.

ord.

ppp

Vlc.

ord.

ppp

D.B.

pp

1569

Tom.

of how dire it all is, ev - - - en to her - self.

f

1569

Hp. 1

ff

1569

Hp. 2

ff

1569

Vln. I

mp

Vln. II

mp

Vla.

mp

Vlc.

mp

1572

Tom.

She does n't think that I know how she strug-gles to see.

1572

Hp. 1

1572

Hp. 2

1572

Vln. I

pp

Vln. II

pp

Vla.

pp

Vlc.

pp

1576 *accel.* ♩=94 *accel.*

Tom.

She does-n't know I see the night-mares en - - - dures. She writes to Don-Ru-fo

1576

Hp. 1

p *pp* *p*

1576

Hp. 2

mp *ppp* *mp*

1576

Pno.

p *mf* *p*

1576

Vln. I

practice mute *pp*

Vln. II

practice mute *pp*

Vla.

practice mute *pp*

1579 ♩=104 *rit.* ♩=68

Tom. — each week to tell him of his paint-ing: a work she has yet to be gin.

Hp. 1 — *pp* *p* *f*

Hp. 2 — *ppp*

Pno. — *mf*

Vln. I — *pp* *p* *pp*

Vla. — *pp*

D.B. — *pp* *p*

1582

Tom. — *mp* *mf* Ex-cept in her mind, she doesn't know I feel how much suf - fers but how could I

Hp. 1

Hp. 2 — *ff*

Vln. I — *remove mute* *ppp*

Vln. II — *remove mute* *ppp*

Vla. — *remove mute* *ppp*

Vlc. — *remove mute* *ppp*

D.B. — *pp*

1586

Tom.

fail to see what tor - tures her heart so it goes week aft-er week Her whole

1586

Fl.

Ob.

Cl.

pp

pp

pp

1586

Hp. 1

ff

1586

Hp. 2

ff

1586

Vln. I

Vln. II

Vla.

Vlc.

D.B.

mp

pp

pizz.

p

pizz.

p

pizz.

p

pizz.

p

p

1591

Tom.

world is fal - - - - - - - ling a - part. But my la - dy can - not

Fl.

Cl.

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1596

Tom.

ad mit the truth ab - out how di - re it all is ev - en - to her -

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

Vlc.

1599 *f* *accel.* ♩=94

Tom. self. If On - ly - I could show her how I feel, I could be of more

Hp. 1 — Hp. 2 — Pno. — Vln. I — Vln. II — Vla. — Vlc. — D.B.

practice mute

rit. 1603 1604 ♩=54

Tom. help to her in her time of need as her eyes fail.

arco

1603

Y ♩=72

1608

Fl.

Ob.

Cl.

Bsn.

p *pp*

1608

Tpt.

Hn.

Tba

1608

Hp. 1

1608

Hp. 2

1608

Vln. I

Vln. II

Vla.

Vlc.

D.B.

pp

arco

1614

Choir as "Greek Chorus"

Art./ J

Tom.

Sus.

Eld. 1/ Tas

Eld. 2/ Cos /Oc

Che si può fa - re?

Che si può fa re?

1614

Fl.

Ob.

Cl.

Bsn.

1614

Tpt.

Hn.

Tba

1614

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1618

♩=48

Art./ J

Tom.

Sus.

Eld. 1/ Tas

Eld. 2/ Cos /Oc

p

Che si

1618

Fl.

Ob.

Cl.

Bsn.

f mp

1618

Tpt.

Hn.

Tba

f mp

1618

Vln. I

Vln. II

Vla.

Vlc.

D.B.

f mp

1622 ♩=72 *accel.* ♩=72

Art./ J
Tom.
Sus.
Eld. 1/ Tas
Eld. 2/ Cos /Oc

fp 3

può fa - - re?

1622

Fl.
Ob.
Cl.
Bsn.

1622

Tpt.
Hn.
Tba

1622

Vln. I
Vln. II
Vla.
Vlc.
D.B.

5

♩=40 ♩.=62

1627

Art./ J

Tom.

Sus.

Eld. 1/ Tas

Eld. 2/ Cos /Oc

Che Che Che si può fa - re?

1627

Fl.

Ob.

Cl.

Bsn.

1627

Tpt.

Hn.

Tba

1627

Vln. I

Vln. II

Vla.

Vlc.

D.B.

legato

1632

Art./ J

Tom.

Sus.

Eld. 1/ Tas

Eld. 2/ Cos /Oc

1632

Fl.

Ob.

Cl.

1632

Tpt.

ppp

Hn.

ppp

Tba

ppp

1632

Vln. I

p

mf

Vln. II

p

mf

Vla.

p

Vlc.

p

mp

D.B.

p

p

mp

1637

♩=108

Fl.

Ob.

Cl.

Bsn.

pp *f* *f* *p* *ff*

1637

with harmon mute

Tpt.

Hn.

Tba

p *f* *f* *ff* *p*

1637

Vln. I

Vln. II

Vla.

Vlc.

D.B.

mp *mf* *f* *ff* *p*

1642

𝅗𝅥 = 54

Art./ J

mf

Set up the eas - el, Tom -

1642

Fl.

Ob.

Cl.

Bsn.

fp *mp* *fp* *p* *f*

1642

Tpt.

Hn.

Tba

fp *p* *fp*

1642

Vln. I

Vln. II

Vla.

Vlc.

fffpp

1646

Art./ J

ma-so.

mf

1648

f

And bring the can-vas with Su - san-na.

Tom.

I will set up the eas-el now.

I thought Su-sa-san-na was com-

1646

Fl.

p

mp

Ob.

p

Cl.

pp

p

1646

Perc. 1

Cymbal trem. with soft mallets

L.V.

mf

pp

mp

p

1646

Hp. 1

pp

1646

Pno.

pp

Ped.

1646

Vln. I

pp

Vln. II

pp

Vla.

pp

Vlc.

non vib.

ppp *pp* *ppp* *pp* *ppp* *pp*

D.B.

non vib.

ppp *pp* *ppp* *pp* *ppp*

1650

Art./ J

Tom.

mp

This Su-san - na I paint

plet - ed.

1650

Fl.

Ob.

Cl.

mp *mf* *fp* *p*

1650

Perc. 1

mp *p* *mf*

1650

Hp. 1

pp

1650

Hp. 2

pp *pp*

1650

Pno.

ppp

1650

Vln. I

Vln. II

Vla.

Vlc.

D.B.

non vib. *non vib.*

p *pp* *ppp* *pppp*

1654

Art./ J

mf

for my - self.

1654

Fl.

Cl.

3

7:4

10

fp

1654

Tpt.

Hn.

Tba

pp *cresc. poco a poco*

1654

Perc. 1

mp

1654

Hp. 1

pp *p*

1654

Hp. 2

pp *p*

1654

Pno.

ppp *pp*

Ped. Ped.

1654

molto espr.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

3 3

p

pppp *ppp* *ppp* *pp* *ppp* *pp* *mp*

ppp *pppp* *ppp* *pp* *ppp* *pp*

1658

Fl.

Ob.

Cl.

Bsn.

1658

Tpt.

Hn.

Tba

with harmon mute

4 Tom toms

Perc. 2

1658

Hp. 1

1658

Hp. 2

1658

Pno.

1658

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1662

Fl.

Ob.

Cl.

Bsn.

1662

Tpt.

Hn.

Tba

Perc. 2

1662

Hp. 1

1662

Hp. 2

1662

Vln. I

Vln. II

Vla.

Vlc.

1666

Sus.

ff
(almost hushed but conspiratorially speechlike)

Leave me be if you please. I am here for the hum of the bees...

Eld. 1/ Tas

Tell her what will hap - pen... if she does n't give in-to-our need.

1666

Fl.

Ob.

Cl.

Bsn.

1666

Tpt.

Hn.

Tba

1666

Bass Drum, with stick, on hand-muted head

Perc. 1

1666

Pno.

1666

Vln. I

Vln. II

Vla.

Vlc.

D.B.

sul pont.
harmonic trill

1670

Sus.

Eld. 1/ Tas

Eld. 2/ Cos /Oc

Tell her what we will say. And the winds del-i-cate ca-ress. Su - sa - nna do

Su - sa - nna do

1670

Fl.

Ob.

Cl.

Bsn.

1670

Tpt.

Hn.

Tba

1670

Hp. 1

1670

Pno.

1670

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1674

ff

♩=92

Eld. 1/ Tas

as we say. We love you lie with us... or we will dis-grace you.

Eld. 2/ Cos /Oc

ff

as we say. We love you lie with us... or we will dis-grace you.

1674

Fl.

pp *p* *p* *mp*

Ob.

f *p*

Cl.

pp *p* *pp* *p*

Bsn.

p

1674

Hp. 1

f *mf*

1674

Pno.

p *f* *mp*

1674

Vln. I

p *mp* *p* *fp*

Vln. II

mp *f* *p*

Vla.

f *pp* *p*

Vlc.

pizz. *arco*

ff *f* *p*

D.B.

pizz. *arco*

ff *f*

ARTEMISIA ENTERS

1678

Art./ J

Su - san - na, you will be vin - - - - di - ca ted.

Fl.

Ob.

Cl.

Bsn.

Tpt.

with harmon mute

Tba

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1682

Art./ J

These false wit - nes - ses I shall pun - ished and suf fer the

1682

Fl.

Ob.

Cl.

Bsn.

1682

Tpt.

Hn.

Tba

1682

Hp. 1

1682

Hp. 2

1682

Pno.

1682

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1686

Art./ J

mis - for - tune they made.

Sus.

fff

I could stand an - y pain if it

Fl.

p *mf* *pp*

Cl.

p *mf* *pp*

Tpt.

Hn.

Tba

fp

Hp. 1

fp *mf*

Hp. 2

pp *mf*

Pno.

mp *mf*

mf *8vb* *fp*

Vln. I

mf *mf* *p* *mf* *mf*

Vln. II

mf *mf*

Vla.

mp *fp*

Vlc.

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

D.B.

fp *fp*

1690

rit.

Sus.

proved that I told the truth.

1690

Fl.

Cl.

1690

Hp. 1

1690

Hp. 2

1690

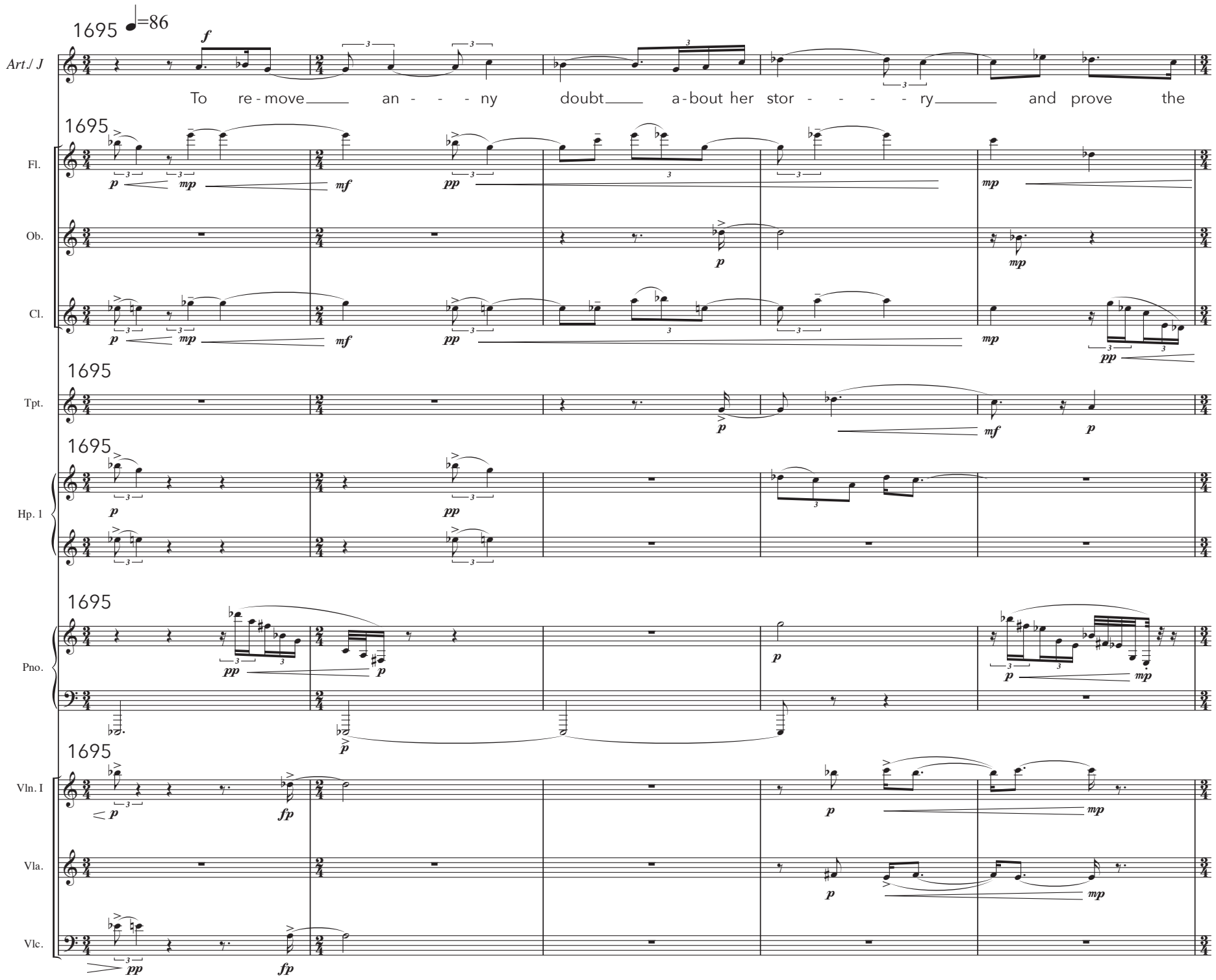
Pno.

1690

Vln. I

Vla.

Vlc.

Artemisia as the judge

rit. ♩=86

Art./ J: in-no cence of this wo - man, she shall be now sub -

Fl., Cl., Bsn., Tba, Hp. 1, Hp. 2, Pno., Vln. I, Vln. II, Vla., Vlc., D.B.

1704

Art./ J

ject - ted to tor - ture with sib - - - yls: the met - tal rings

Fl.

Cl.

mp

Tba

Hp. 1

f *mf*

Pno.

mp *mf* *fp*

Vln. I

Vlc.

D.B.

fp

1708

Art./ J

that pull cords tight and hard a-round the fin - gers so as to ver - ri fy

Fl.

Cl.

mf *mp* *f*

Hp. 1

f *mp*

Pno.

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

Vln. I

Vla.

Vlc.

D.B.

f *mp* *f* *fp*

1712

Art./ J

the truth through pain. The thumb - screws all - ways bring forth the

1712

Fl.

Ob.

Cl.

1712

Hp. 1

1712

Pno.

1712

flautando

Vln. I

flautando

Vln. II

Vla.

Vlc.

flautando

D.B.

ord

sul pont.

sul pont.

1716 ♩=94

Art./ J

truth.

1716

Fl.

Ob.

Cl.

Tba

1716

Hp. 1

1716

Hp. 2

1716

Pno.

1716

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1720

Sus. *ff*

I am rea - - - dy to con - firm what I said un-der the pain of

1720

Fl. *p* *mf* *p*

Ob. *pp* *p* *mf*

Cl. *mf* *p*

Tba *fp*

1720

Hp. 1 *p* *mp* *mp* *mp*

1720

Pno. *mp* *mp* *fp* *mp* *mf* *fp*

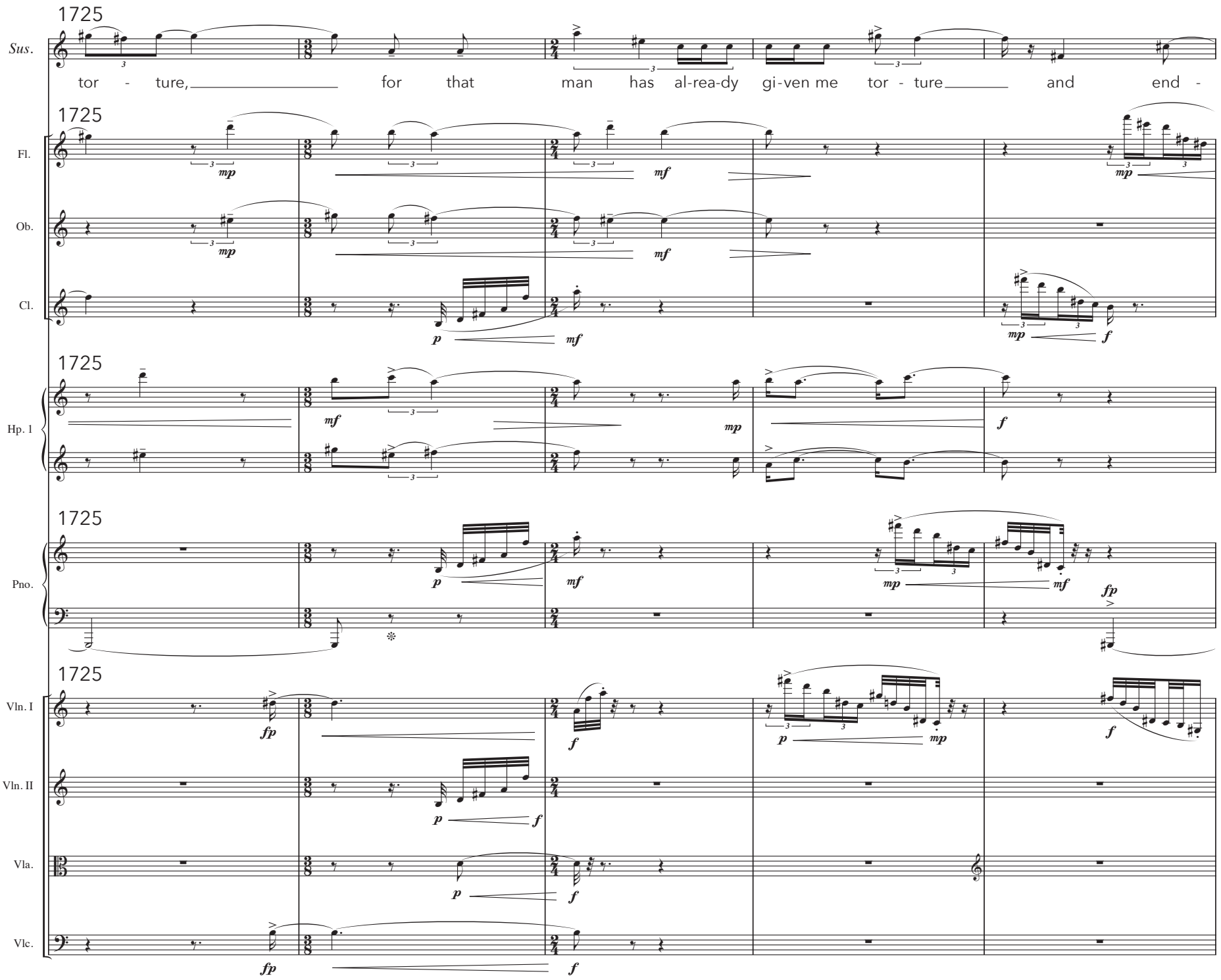
1720

Vln. I *ff* *p* *mp* *mp*

Vln. II *mp* *mf*

Vla. *ff* *fp*

Vlc. *ff* *p* *mp*

D.B. *fp*

1725
Sus.
tor - ture, for that man has al-rea-dy gi-ven me tor - ture and end -
Fl.
Ob.
Cl.
Hp. 1
Pno.
Vln. I
Vln. II
Vla.
Vlc.

EXCERPT STARTS HERE, VIDEO PERFORMANCE ONLINE AT
https://vimeo.com/372240613

rit. ♩ = 80

1730

Art./ J

ff

If your sto - ry be true Art - e - mi - sia,

Sus.

less pain.

1730

Fl.

mf *p* *mfp*

Ob.

p *mfp*

Cl.

p *mfp*

Tba

fp

1730

Hp. 1

p

1730

Hp. 2

p

1730

Pno.

fp *fffpp*

Ped. *fp*

1730

Vln. I

fffpp

Vln. II

fffpp

Vla.

fffpp

Vlc.

fp

D.B.

fp

♩ = 80

1735

Art./ J

ff

do not change a word of your ac - count-one jot, but con -

Fl.

mfp

Ob.

mfp

Cl.

mfp

Bsn.

fffpp

Tpt.

fpp

Hn.

fpp

Tba

8vb

fpp

Hp. 1

fp

Hp. 2

fp

Pno.

fffpp

Ped.

fffpp

Vln. I

fffpp

Vln. II

fffpp

Vla.

fffpp

Vlc.

fp

D.B.

fp

1739

♩= 84 *A bit Faster*

Art./ J

firm it ev - en through the pain.

Fl.

Ob.

Cl.

Bsn.

Tpt.

Hn.

Tba

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1744

Susanna (as the cords are tightened):

fff

This is the ring you gave me.

Sus.

Fl.

Ob.

Cl.

Bsn.

Tpt.

Hn.

Tba

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1748

Sus.

This is the pro-mise that you made.

1748

Fl.

Ob.

Cl.

Bsn.

1748

Tpt.

Hn.

Tba

1748

Hp. 1

1748

Hp. 2

1748

Pno.

1748

Vln. I

Vln. II

Vla.

Vlc.

D.B.

♩=92

1752

Sus.

Eld. 1/ Tas

ff

Who made you bear wit-ness a -

1752

Fl.

Ob.

Cl.

Bsn.

mfp *fp* *pp* *fpp*

1752

Tpt.

Hn.

Tba

fp *pp* *fpp*

1752

Hp. 1

fp *ff*

1752

Hp. 2

fp

1752

Pno.

fp *f* *fffpp*

1752

Vln. I

Vln. II

Vla.

Vlc.

D.B.

fp *mf* *f*

1756

accel.

♩= 96

Sus.

Eld. 1/ Tas

ff

It is truth a - lone that com-pelled me to say

gainst me and what were you told to say?

1756

Fl.

Ob.

Cl.

Bsn.

p *fp* *fp*

1756

Tpt.

Hn.

Tba

fp *p* *fp*

1756

Hp. 2

mp

1756

Pno.

Ped. Ped.

1756

Vln. I

Vln. II

Vla.

Vlc.

D.B.

pizz. *arco*

fp *ff* *fp* *fp*

1760

Sus.

what I have said.

Eld. 1/ Tas

ff

Did you write let - ters to men?

1760

Fl.

Ob.

Cl.

Bsn.

1760

Tpt.

Hn.

Tba

1760

Hp. 1

1760

Hp. 2

1760

Pno.

1760

Vln. I

Vln. II

Vla.

Vlc.

D.B.

arco

accel.

♩=92

1764

Sus. — *fff*

I wrote no let - ters for I can - not write and I was

Eld. 1/ Tas — *fff*

1764

Fl. — *p* *p* *mfp*

Ob. — *p* *mfp*

Cl. — *f* *p* *mfp*

1764

Tpt. — *p* *fp*

Hn. — *f* *fp*

Tba — *fpp* *fp*

1764

Hp. 1 — *fp* *ff*

1764

Hp. 2 — *pp* *fp*

1764

Pno. — *fp* *f* *fffpp* *fffpp*

1764

Vln. I — *fp* *p* *fp*

Vln. II — *fp* *fp*

Vla. — *fp* *fp*

Vlc. — *fp* *p* *fp*

D.B. — *fp* *fp*

♩= 96

1768

Sus.

ne - ver taught to read.

Fl. Ob. Cl. Bsn.

Tpt. Hn. Tba

Hp. 1

Hp. 2

Pno.

Vln. I Vln. II Vla. Vlc. D.B.

arco

1772

♩=100

ff

Eld. 1/ Tas

If as you say I dis-graced you,

Fl.

Ob.

Cl.

Bsn.

Tpt.

Hn.

Tba

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

pp *fp* *f* *fff* *ff*

1776 *accel.* ♩=106

Sus. *ff* *fff*

My fa-ther hoped that no one would learn of this shame.

Eld. 1/ Tas *fff*

why would you not tell at once? and you want-ed me as a hus-band?

1776

Fl. *fp* *fp*

Ob. *fp*

Cl. *fp* *fp*

Bsn. *fp*

1776

Tpt. *fp*

Hn. *fp*

Tba *fp*

1776

Hp. 1 *ff* *fp*

1776

Hp. 2 8va *mp* *f* 8va *mf* *fp*

1776

Pno. *f* *fp*

1776

Vln. I *fp* *p* *fp*

Vln. II *p* *fp*

Vla. *p* *fp*

Vlc. *fp* pizz. *f* arco *p* *fp*

D.B. pizz. *f* *ff*

accel.

1780

Sus.

ff

To save my fa - ther dis - hon - or and de-spite the pain you caused

Eld. 1/ Tas

1780

Fl.

fp

Ob.

pp

Cl.

fp

Bsn.

p

1780

Tpt.

p *pp*

Hn.

p *pp*

Tba

fp *mf*

1780

Hp. 2

f *p*

1780

Pno.

fp *mf*

1780

Vln. I

fp *fp* *mf* *p*

Vln. II

Vla.

fp *fp* *mf* *p*

pizz.

Vlc.

f

pizz.

D.B.

f

1783

Sus.

me, I would have mar-ried you be - fore I knew you had a

1783

Fl. *ff*

Ob. *fp*

Cl. *ff*

Bsn. *ff*

1783

Tpt. *mf*

Hn. *mf*

Tba *fp* *f*

1783

Hp. 2 (8va) *mf* 8va *fp* *mf*

1783

Pno. *fp* *fp* *ff*

1783

Vln. I *fp* *ff* *fp*

Vln. II *pizz.* *fp*

Vla. *fp* *mp* *fp*

Vlc. *ffmp* *f*

D.B. *ffmp* *f*

♩=110

1787

Sus.

wife, and day that you some - one to kill her

Fl.

Ob.

Cl.

Tpt.

Hn.

Tba

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

arco

1790 ♩=92 ♩= 96

Art./ J

fff

And do you swear that all you have said is God's own truth?

Fl. Ob. Cl. Bsn.

mfp *fp*

Tpt. Hn. Tba

fpp *fp*

Hp. 1 Hp. 2

fp *ff* *8va* *f*

Pno.

fffpp *Ped.*

Vln. I Vln. II Vla. Vlc. D.B.

f *arco*

1794

Art./ J

Sus.

Ecstatic in her pain

fff

It is true

it is true

1794

Fl.

Ob.

Cl.

Bsn.

fp

p

pp

1794

Tpt.

Hn.

Tba

fp

p

1794

Perc. 1

Bowed Crotale

mp

1794

Hp. 1

Hp. 2

(8va)

loco

fp

ff

1794

Pno.

f

ff

Ped.

1794

Vln. I

Vln. II

Vla.

Vlc.

D.B.

flautando

ord.

fp

p

pp

mp

f

1798

Sus.

Ev-ery thing I have said is true.

1798

Fl.

Ob.

Cl.

Bsn.

1798

Tpt.

Hn.

Tba

1798

Hp. 1

1798

Hp. 2

1798

Pno.

1798

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1803

Susanna (as the cords are tightened):

Sus.

This is the ring you gave me.

This is the pro-mise that you made.

1803

Fl.

Ob.

Cl.

Bsn.

1803

Tpt.

Hn.

Tba

1803

Hp. 1

1803

Hp. 2

1803

Pno.

1803

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1808

Sus.

1808

Fl. *fp fp* *mfp fp* *fp*

Ob. *fp fp* *mfp fp* *fp*

Cl. *fp fp* *mfp fp* *p*

Bsn. *fp fp* *fpp fp* *fp*

1808

Tpt. *fp* *fp* *fp*

Hn. *fp* *fp* *fp*

1808

Hp. 1 *fp ff* *fp ff* *fp*

1808

Hp. 2 *fp* *fp* *fp*

1808

Pno. *f* *f* *fff* *fp*

Ped. *fffpp* *fffpp* Ped. 8vb

1808

Vln. I *fp* *fp* *fp* *fp*

Vln. II *fp* *fp* *fp* *fp*

Vla. *fp* *fp* *fp* *fp*

Vlc. *fp* *fp* *f*

D.B. *fp* *fp* *f*

1813

Sus.

I have said the truth and al-ways will. I am here to just con-firm what said.

1813

Fl.

Ob.

Cl.

Bsn.

1813

Tpt.

Hn.

1813

Hp. 1

1813

Hp. 2

1813

Pno.

(8vb)

1813

Vln. I

Vln. II

Vla.

Vlc.

D.B.

Z

A bit Faster ♩=100

1818

Susanna (as the cords are tightened):

Sus.

Fl.

Ob.

Cl.

Bsn.

Tpt.

Hn.

Tba

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

rit.

1823

Sus.

f

Havemer-cy on me, oh God.

Fl.

Ob.

Cl.

Bsn.

Tpt.

Hn.

Tba

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

mute

p *fp* *ff*

1827 ♩ = 80 *Slower* ♩=90

Sus. *f*

Make the bones you have brok-en sing

Fl. *mp* *fff*

Ob. *mp* *fff*

Cl. *mp* *fff*

Bsn. *fp*

Tpt. *p*

Hn. *p*

Tba *fffmp*

Hp. 1 *p* *ff*

Hp. 2 *mp* *p* *fp*

Pno. *mp* *f* *f* 8vb Ped.

Vln. I *f* *fp*

Vln. II *f* *fp*

Vla. *f* *fp*

Vlc. *fp*

D.B. *fp*

1831

♩= 96

Art./ J

fffff

E - nough! E - nough! E - nough!

Fl.

fff

Ob.

f

Cl.

f

Tpt.

with mute

pp *mf*

Hn.

with mute

pp *mf*

Tba

with mute

ppp *mf*

Perc. 1

Gong

f

Hp. 1

fff

Hp. 2

f *fff*

Pno.

mf *fp*

mf

Ped. 8vb

Vln. I

mp *fp*

Vln. II

mp *f*

Vla.

mf *f*

Vlc.

p *fp* *fp*

D.B.

f *fp*

1836

Art./ J

E - nough!

1836

Fl.

Cl.

pp

pp

1836

Hp. 1

p

1836

Hp. 2

8va

p

fp

1836

Pno.

pp

(8vb)

1836

Vln. I

pp

Vlc.

pp

D.B.

pp

1842 ♩= 84

Art./ J

ff *f* *ff*

Let the cords beloos-ened The wo-man-has proved she is truth-ful Tas - si

1842

Fl.

Ob.

Cl.

p *mf*

1842

Perc. 1

bowed vibraphone

p

Tam-Tam

p

1842 *bisbigliando*

Hp. 1

1842

Hp. 2

1842

Pno.

1842

Vln. I

Vln. II

Vla.

Bb to D nat tr

Vlc.

D.B.

Trying to break her fever
and bring her back from her nightmares

1847

Art./ J

the court finds you guil-ty

Tom.

mp

Ma - dam please

1847

Fl.

p

Cl.

p

1847

Tpt.

f *p*

Hn.

with mute

fp

f *p*

Tba

with mute

p

Perc. 2

Bass Drum

fff

1847

Hp. 1

p *f*

1847

Hp. 2

mp

1847

Pno.

p *f* *p*

1847

Vln. I

p

Vln. II

ff *p*

Vla.

natural harmonic trills

ff *pp* *p*

Vlc.

p

D.B.

fp *p*

1851

Tom.

you must rest your eyes your eyes

mp

1851

Fl.

1851

Pno.

(8vb)

1851

Vln. I

Vln. II

natural harmonic trills

pp

Vla.

pp *pp*

Vlc.

D.B.

AA *The Oculist Visits*

1855

Tom.

mf

♩=54

1855

Fl.

pp *pp*

1855

Hp. 1

p *fp* *mf*

1855

Hp. 2

fp *mf*

1855

Pno.

8va

mf *f* *pp* *ppp*

(8vb)

1855

Vln. I

pp *pp*

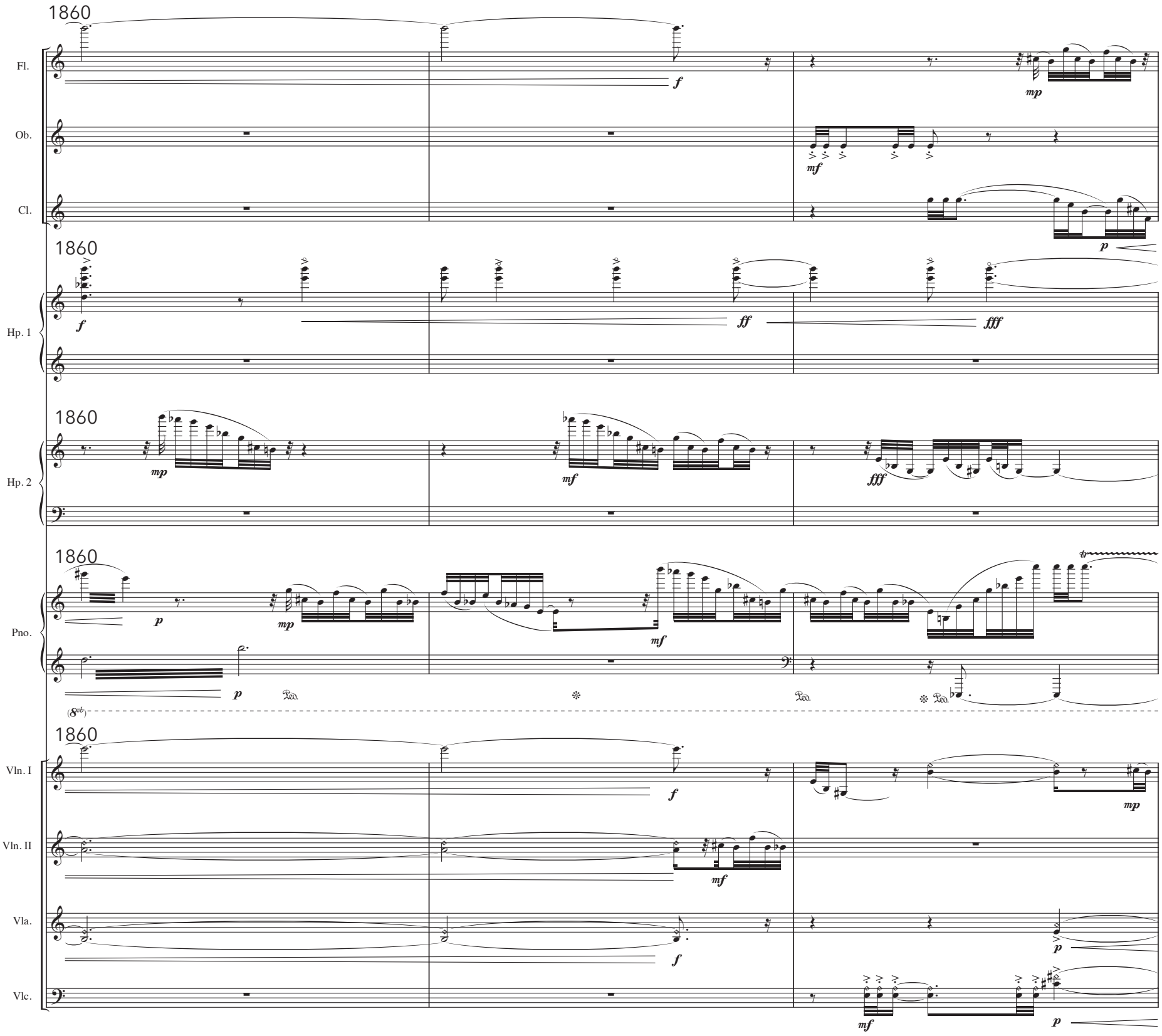
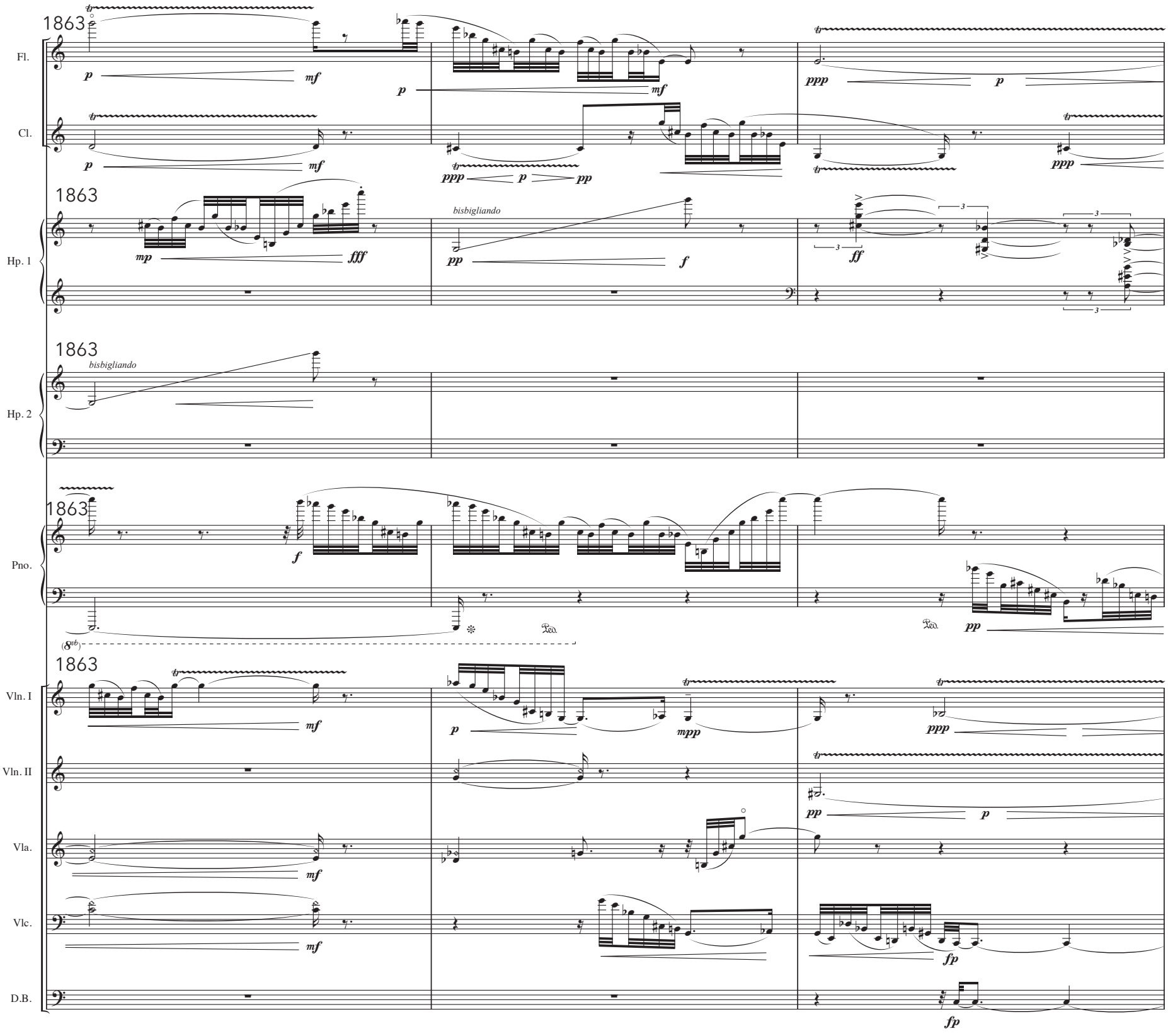
Vln. II

p *pp* *pp*

Vla.

pp

Vlc.

pp *pp*

1860
Fl.
Ob.
Cl.
Hp. 1
Hp. 2
Pno.
Vln. I
Vln. II
Vla.
Vlc.
f
mp
mf
p
ff
fff
tr
Ped.
(8vb)

1863
Fl.
Cl.
Hp. 1
Hp. 2
Pno.
Vln. I
Vln. II
Vla.
Vlc.
D.B.
bisbigliando
Ped.

1866

♩=68

Art./ J

mf

Sig - nor O - cu - list thank you for co-ming.

Fl.

Cl.

ppp *pp* *p*

Hp. 1

pp *mf*

Hp. 2

pp

Pno.

fp

8vb

Vln. I

Vln. II

Vlc.

D.B.

ppp *pp* *pp* *pp*

1871

Art./ J

You were high-ly rec-om-mend-ed by a friend.

Oculist

Eld. 2/ Cos /Oc

I am hap-py to come, Mad-am. Now tell me ab-out your eyes.

1871

Fl.

Cl.

1871

Hp. 1

1871

Hp. 2

1871

Pno.

1871

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1876

Fl.
Ob.
Cl.
Hp. 1
Hp. 2
Pno.
Vln. I
Vlc.

mp *mf* *p* *mf* *p* *ff* *fff* *mp* *fff* *mf* *fff* *bisbigliando* *mf* *f* *mf* *mp* *mf* *mf* *p* *mf*

1879

Fl.
Cl.
Hp. 1
Pno.
Vln. I
Vlc.

ppp *p* *pp* *ppp* *ppp* *ppp* *pp* *f* *ff* *pp* *mpp* *ppp* *ppp* *fp*

1882

ff

she reaches towards the sun

Art./ J

It's as if there is not e - nough light when I know there is.

1882

Fl.

fp

pp

Cl.

fp

pp

1882

Vibraphone

Perc. 1

p

1882

Hp. 1

p

1882

Hp. 2

fp

mf

1882

Pno.

f

(8vb)

1882

arco

Vln. I

fp

sfp

mp

pp

Vln. II

sfp

mp

Vla.

sfp

mp

arco

Vlc.

fp

pp

1887

♩.=82

Art./ J

Eld. 2/ Cos /Oc

The ed ges_ of things grow in-di-stinct.

If you could_____ look ov-er here...

1887

Fl.

Cl.

1887

Perc. 1

1887

Hp. 1

1887

Pno.

1887

Vln. I

Vlc.

1893

Trying to locate the light.

Art./ J

Eld. 2/ Cos /Oc

The Light? My friend Gal - i le - o Ga - li lei

Towards the light.

ff

1893

Fl.

Cl.

p

p

Tba

1893

Perc. 1

*Vibraphone *2*

*Crotale *2*

Perc. 2

Glock.

1893

Hp. 1

pp

1893

Pno.

pp

1893

Vln. I

pizz.

pizz.

Vlc.

pizz.

f

1897

Art./ J

has a glass like yours that he us - es to spy on the stars.

Eld. 2/ Cos /Oc

Can you please just look this way.

1897

Fl.

Cl.

1897

Perc. 1

Vibraphone

1897

harp

Hp. 1

1897

Pno.

1897

arco

Vln. I

arco

Vlc.

1901

Art./ J

He was the court math - ma - ti - - - - cian you know to the - Grand Duke...

Eld. 2/ Cos /Oc

Look this way.

1901

Fl.

Cl.

Glock.

Perc. 2

1901

Hp. 1

1901

Pno.

1901

Vln. I

Vlc.

1905

Art./ J

of Flor - ence Co - si - mo di Med - - - - e - ci when I lived there.

Eld. 2/ Cos /Oc

Look this way.

1905

Fl. *fp* *fp*

Ob. *ppp*

Cl. *ppp* *p*

Bsn. *fp*

1905

Tpt. *with mute* *ppp*

Hn. *with mute* *ppp*

Tba *with mute* *ppp*

1905

Hp. 1 *fp* *fp*

1905

Hp. 2 *mf*

1905

Pno. *fp* *mf* *fp* *fp* *fp*

1905

Vln. I *arco* *fp* *fp*

Vln. II *arco* *fp* *fp*

Vla. *arco* *fp* *fp*

Vlc. *arco* *fp* *fp*

D.B. *arco* *fp* *fp*

1910

rit.

Art./ J

f

Voices enter texture, in Artemisia's head

He aimed his lens at the moon and saw a side of the moon,

Eld. 1/ Tas

High - - - - - er please.

Eld. 2/ Cos /Oc

High - - - - - er please.

Fl.

Cl.

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

fp

p

1914 ♩=80

Art./ J

in sha - - dow and one in light. What will

Tom.

In light.

Sus.

In light.

Eld. 2/ Cos /Oc

In light.

1914

Fl.

p *fp* *mf*

Cl.

1914

Perc. 1

Vibraphone *mf*

Perc. 2

Glock. *f*

1914

Hp. 1

f *ff*

1914

Hp. 2

1914

Pno.

f

1914 *over pressure poco a poco*

Vln. I

ord. *f*

Vln. II

over pressure poco a poco *ord.* *mf* *f*

Vla.

over pressure poco a poco *ord.* *mf* *f*

Vlc.

over pressure poco a poco *ord.*

D.B.

over pressure poco a poco *ord.*

1918

Art./ J

fff

hap - pen to my sight?

Tom.

ff

My - sight?

Sus.

ff

My - sight?

Eld. 1/ Tas

ff

My - sight?

Eld. 2/ Cos /Oc

Oculist (abruptly putting lens away)

ff

I'm a - fraid you will

1918

Fl.

f

p

Ob.

tr

p

p

Cl.

f

p

1918

Perc. 1

Vibraphone

mf

Perc. 2

Glock.

mf

1918

Hp. 1

mp

f

1918

Pno.

mf

fp

Ped.

f

1918

Vln. I

f

p

fp

Vln. II

f

fp

Vla.

f

Vlc.

f

fp

D.B.

fp

f

1922

rit.

♩=54

Rubato

♩=86

Art./ J

Eld. 2/ Cos /Oc

fff

Lose my sight?

espr. *f*

But what

lose your sight...

Un-less some-thing is done.

Fl.

Ob.

Cl.

f

fp

Perc. 1

Perc. 2

Hp. 1

Hp. 2

Pno.

mf

Ped.

molto espr.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

ff

1926

Art./ J

can be - done? what can be done? But what can

1926

Fl.

Cl.

Bsn.

fp

1926

Hp. 1

f

1926

Hp. 2

f

1926

Pno.

fp

Ped.

1926

Vln. I

Vln. II

Vla.

Vlc.

D.B.

pizz.

ff

f

fp

1930

Art./ J

be done? What can be done what can be done?

Eld. 2/ Cos /Oc

Sur -

1930

Fl.

Ob.

Cl.

Bsn.

1930

Tpt.

Hn.

Tba

1930

Perc. 1

Perc. 2

1930

Hp. 1

1930

Pno.

1930

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1934

Eld. 2/ Cos /Oc

ger - y - on the eye. We push the block - - - age back in to the-hum - or

Fl.

Ob.

Cl.

Bsn.

Perc. 1

Perc. 2

Glock. sounding an octave higher than written

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

Eld. 2/ Cos /Oc

Fl.

Ob.

Cl.

Perc. 1

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1938

and

Vibraphone

arco

molto espr.

1942

Art./ J

Tom.

Sus.

Eld. 1/ Tas

Eld. 2/ Cos /Oc

in realization and hope

mf

The light in.

mf

The light back in

mf

The light in.

mf

The light back in..

let the light back in.

1942

Fl.

Cl.

espr.

fp

fp

1942

Perc. 1

Perc. 2

Glock.

1942

Hp. 1

f

1942

Pno.

fp

Ped.

1942

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1946

Art./ J

Tom.

Sus.

Eld. 1/ Tas

Eld. 2/ Cos /Oc

f

A light that is tru - - - - - ly rare

the light back in

All that's rare

All that's rare

the light back in

f

A light that is tru - - - - - ly rare

1946

Fl.

Ob.

Cl.

Bsn.

fp

p *mp* *p*

p *mp* *p*

p *mp* *p*

1946

Tpt.

Hn.

Tba

pp *p* *pp*

pp *p* *pp*

pp *p* *pp*

1946

Perc. 1

Perc. 2

fp

1946

Hp. 1

1946

Pno.

fp *f*

f

1946

arco

Vln. I

Vln. II

Vla.

arco

Vlc.

D.B.

fp *mf*

fp *mf*

fp *mf*

fp *mf*

fp *mf*

1950

Art./ J

of truth and i - deal; a light that makes an art that's tru -

Tom.

truth and i - deal

Sus.

Eld. 2/ Cos /Oc

of truth and i - deal; a light that makes an art that's tru -

1950

Fl.

Ob.

Cl.

1950

Hp. 1

1950

Hp. 2

1950

Pno.

1950

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1954

Art./ J

ly rare. Makes an art that's tru - ly rare. An art that is

Tom.

Tru - - - ly rare. ...an art An art that is

Sus.

Tru ly rare.

Eld. 2/ Cos /Oc

ly rare. Makes an art that's tru - ly rare. An art that is

1954

Fl.

Ob.

Cl.

1954

Hp. 1

1954

Hp. 2

1954

Pno.

1954

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1958

Art./ J

tru - ly - rare. that is tru - ly rare.

Tom.

tru - ly - rare. that is tru - ly rare.

Eld. 2/ Cos /Oc

tru - ly - rare. that is tru - ly rare.

1958

Fl.

Ob.

Cl.

1958

Perc. 1

Perc. 2

Crotale

1958

Hp. 1

1958

Hp. 2

1958

Pno.

1958

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1962

accel.

♩=92 *rit.*

Fl.

Ob.

Cl.

Bsn.

1962

Tpt.

Hn.

Tba

1962

Vibraphone

Perc. 1

Perc. 2

Cymbal

molto cresc.

1962

Hp. 1

1962

Hp. 2

1962

Pno.

1962

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1965 ♩= 96

Art./ J

ff *ffff*

How much?_____ How much does it cost?_____ How much?_____

Fl. Ob. Cl.

fff

Tpt. Hn. Tba

Perc. 1 Perc. 2

snare with wire brush

p *ff*

Hp. 1 Hp. 2

fff

Pno.

fp

Vln. I Vln. II Vla. Vlc. D.B.

f

1969 ♩=72 *rubato*

Art./ J

Oculist *with pain in his voice...*

mp

Eld. 2/ Cos /Oc

A thou-sand du - cats and I warn you that the sur - ge-ry is dan - ge - rous.

fff

one

♩.=82

1974

Art./ J

thou-sand du - - cuts!

nodding to himself in support of his diagnosis and realizing the weight of his words

f

Eld. 2/ Cos /Oc

dan-ger - ous...

1974

Fl.

Ob.

Cl.

fp ***p*** ***mp***

1974

Hp. 1

f ***ff*** ***fff***

1974

Hp. 2

fp ***mp*** ***f***

1974

Pno.

p ***mp***

Ped. ✻ Ped. ✻ Ped.

1974

Vln. I

Vln. II

Vla.

Vlc.

D.B.

fp ***mf*** ***sf*** ***mp***

pizz.

1977

rit.

Eld. 2/ Cos /Oc

1977

dan-ger - ous...

Fl.

Cl.

1977

Hp. 1

1977

place paper in for some small amount of buzz

Hp. 2

bisbigliando

bisbigliando

1977

Pno.

1977

Vln. I

Vln. II

Vla.

Vlc.

arco

D.B.

1980 ♩ = 68 *poco rit.* ♩=54

Art./ J

Eld. 2/ Cos /Oc

with pain in his voice. ***f***

I see. I thank you sir.

it can lead to blind-ness or death

1980

Fl.

Ob.

Cl.

ppp ***pp*** ***p*** ***fpp***

1980

Hp. 1

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

1980

place paper in for some small amount of buzz

remove paper

Hp. 2

1980

Pno.

Ped. Ped. ***mf***

1980

Vln. I

Vln. II

Vla.

Vlc.

D.B.

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

♩=60

1984

Art./ J

You will hear from me soon. soon...

Eld. 2/ Cos /Oc

Good day to you ma - dam.

1984

Fl.

Cl.

1984

Hp. 1

1984

Hp. 2

1984

Pno.

1984

Vln. I

Vla.

1987 *rit.* ♩=54

Art./ J

Eld. 2/ Cos /Oc

Good day ma - dam. Good

1987

Fl.

Cl.

1987

Glock.

Perc. 1

1987

Hp. 1

1987

Hp. 2

1987

Pno.

1987

Vln. I

Vln. II

Vla.

Vlc.

D.B.

♩=86

1990

Eld. 2/ Cos /Oc

day

1990

Fl.

Cl.

1990

Hp. 1

bisbigliando

1990

Hp. 2

bisbigliando

1990

Pno.

1990

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1993

Art./ J

ff

Good day.

1993

Fl.

ppp

Cl.

ppp

Tba

p *mp*

Perc. 2

Glock.

mf

1993

Hp. 1

fp

1993

Hp. 2

f

pp *f*

p *mf*

1993

Pno.

mf

fp

fp

1993

Vln. I

ppp

Vln. II

ppp

Vla.

ppp

Vlc.

arco

ppp

D.B.

p *fp*

1997

♩=72

rit.

Fl.

pp

p

Cl.

pp

p

1997

Vibraphone

Perc. 1

1997

Hp. 1

1997

Hp. 2

1997

Pno.

f

3

5

1997

Vln. I

p

mp

Vln. II

p

mp

as is crying...

molto espr.

with mute

poco sul tasto at first then ...pocoa poco ord., molto vib

Vlc.

mf

Moon Aria

2000

BB

♩=92

piccolo espr

(sounding an octave higher than written)

Fl.

6

3

7

p

mf

2000

Hp. 1

mp

2000

Pno.

2000

Vln. I

mp

pp

Vln. II

pp

p

Vla.

ppp

pp

remove mute

Vlc.

pp

D.B.

ord.

ppp

p

2004

Fl.

fp *p* *f* *pp* *mf* *fp*

2004

Hp. 1

2004

Hp. 2

p *p*

2008

Fl.

p *pp*

Cl.

ppp

2008

Hp. 1

2008

Hp. 2

p *p*

2012

Art./ J

p

Art - e - mis at her bath in the woods, Ac - te - on

2012

Hp. 1

p

2012

Hp. 2

mp *p*

2016

Art./ J

hides by a tree; The god - dess is sing - ing on ly for her - self.

2016

Hp. 1

mp

2016

Hp. 2

p

2022 ♩=60

Art./ J

p The moon holds a pro - mise to us: a bea - con in the

2022

Hp. 1

8va *p* *mp*

2022

Hp. 2

8va *p* *mp*

2022

Pno.

p *mp* 8va *mp* *mf*

2026 *accel.* ♩=80 ♩=60

Art./ J

mp 2028 *mf*

dark. A bea - con in the night But

2026

Hp. 1

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

2026

Hp. 2

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

2026

Pno.

p *mf*

2026

Vln. I

practice mute *solo*

p *mp* *pp*

2031

Art./ J

part of the moon is ob-scured by gloom; We on-ly look at the light.

Fl.

piccolo

p

Hp. 1

Hp. 2

Vln. I

ppp

Vln. II

ppp

Vla.

ppp

Vlc.

ppp

2035

Art./ J

Ar-te-mis bathes with her nymphs in the woods; Act-te-on must pay a price.

Fl.

mp

Hp. 1

ff

Hp. 2

ff

ff

Vln. I

f

pp

Vln. II

f

pp

Vla.

f

pp

Vlc.

f

pp

2039

Art./ J

He goes too far; he asks too much. His own dogs will tear him a - part.

2039

Hp. 1

2039

Hp. 2

2039

Vln. I

pp

Vln. II

pp

Vla.

pp

Vlc.

pp

♩=60 *accel.* ♩=96

2042

Art./ J

What was she ma - - - - - - - king that day in her bath; A song, a dance, or a po -

2042

Hp. 1

p *mp* *p*

2042

Hp. 2

p

2042

Pno.

mp

2042

Vln. I

mfpp *p* *pp* *pp*

Vln. II

mfpp *p* *pp* *pp*

Vla.

mfpp *p* *pp*

Vlc.

mfpp *p* *pp*

accel. ♩=94 *rit.* ♩=60

2046

Art./ J

em? Per - haps she was there for the hum of the bees?

Fl.

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

practice mute

poco sul pont.

2050

Art./ J

It is not gi-ven to know. A God - - - dess need not ex pose her self.

Fl.

Cl. *flutter tongue*

Hp. 1

Hp. 2

Vln. I *ord.*

Vln. II *ord.*

Vla. *ord.*

Vlc. *ord.*

D.B.

2055

(as if singing to herself, con rubato and great dream-like, beauty)

remembering her anger and sadness

Art./ J

Ah Ac-te - on must pay a - - price; He goes too

Fl.

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

Vlc.

2058

Art./ J

far; he asks too much. He wants see what he should-n't.

2061

2058

Fl.

f *mf*

2058

Hp. 1

2058

Hp. 2

2058

Vln. I

pp

Vln. II

pp

Vla.

pp

Vlc.

pp

2062

accel.

♩=94

accel.

♩=104

Art./ J

My friend Gal-li-leo showed me the moon; Ga - - - li-le-o showed me the moon

2062

Fl.

2062

Hp. 1

p *pp* *p* *pp*

2062

Hp. 2

mp *ppp* *mp* *ppp*

2062

Pno.

p *mf* *p* *mf*

2062

Vln. I

practice mute *practice mute*

pp *pp*

Vln. II

Vla.

rit.

♩=68

2066

Art./ J

Fl.

Hp. 1

Hp. 2

Vln. I

Vla.

D.B.

f

piccolo

8va

ff

p

pp

through a glass that tra-versed the dark sky. The part of the moon is scured by

2070

doom We on - ly look at the light. My friend Ga - li le - o

ppp

mp

2074

Art./ J

showed me the moon, The moon The moon

ossia

to flute

Fl.

Ob.

Cl.

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

Vlc.

D.B.

pizz.

2078

Art./ J

The moon But part of the

to picc.

Fl.

Hp. 1

Hp. 2

arco

Vln. I

Vln. II

Vla.

Vlc.

2081

Art./ J

moon ob - scured by the dark Is what now cat - ches my

2081

Hp. 1

2081

Hp. 2

ff

2081

Vln. I

poco sul pont.

pp *p* *ppp*

Vln. II

poco sul pont.

pp *p* *ppp*

Vla.

poco sul pont.

pp *p* *ppp*

Vlc.

poco sul pont.

pp *p* *ppp*

D.B.

ppp

2084

Art./ J

eye. My friend Ga - li le - o showed me the moon,

Ob.

p *pp*

Cl.

pp

2084

Hp. 1

ff

2084

Hp. 2

ff

2084

Vln. I

mp *pp*

pizz.

Vln. II

mp *pp*

Vla.

mp *pp*

Vlc.

mp *pp*

pizz.

D.B.

pp *f*

2089

rit.

♩=54

mf

Art./ J — the moon, the moon, The moon,

Fl. *piccolo* *p*

Ob. *pp*

Cl. *pp*

Hp. 1 *ff*

Hp. 2

Vln. I *arco*

Vln. II *pizz.* *arco*

Vla. *pizz.* *arco*

Vlc. *p* *arco*

2093

Art./ J — ob - cured by the dark is what now cat - ches my

Fl. *f* *piccolo* *f*

Hp. 1

Hp. 2 *ff* *ff*

Vln. I *ppp* *p* *ppp* *ppp*

Vln. II *ppp* *p* *ppp* *ppp*

Vla. *arco* *ppp* *p* *ppp* *ppp*

Vlc. *ppp*

2096

♩=54

Art./ J

eye. My eye.

2096

Fl.

p

2096

Hp. 1

ff

2096

Hp. 2

2096

Vln. I

p

Vln. II

p

Vla.

p

Vlc.

p

2099

Art./ J

2099

Fl.

p *pp*

2099

Hp. 1

2099

Hp. 2

ff

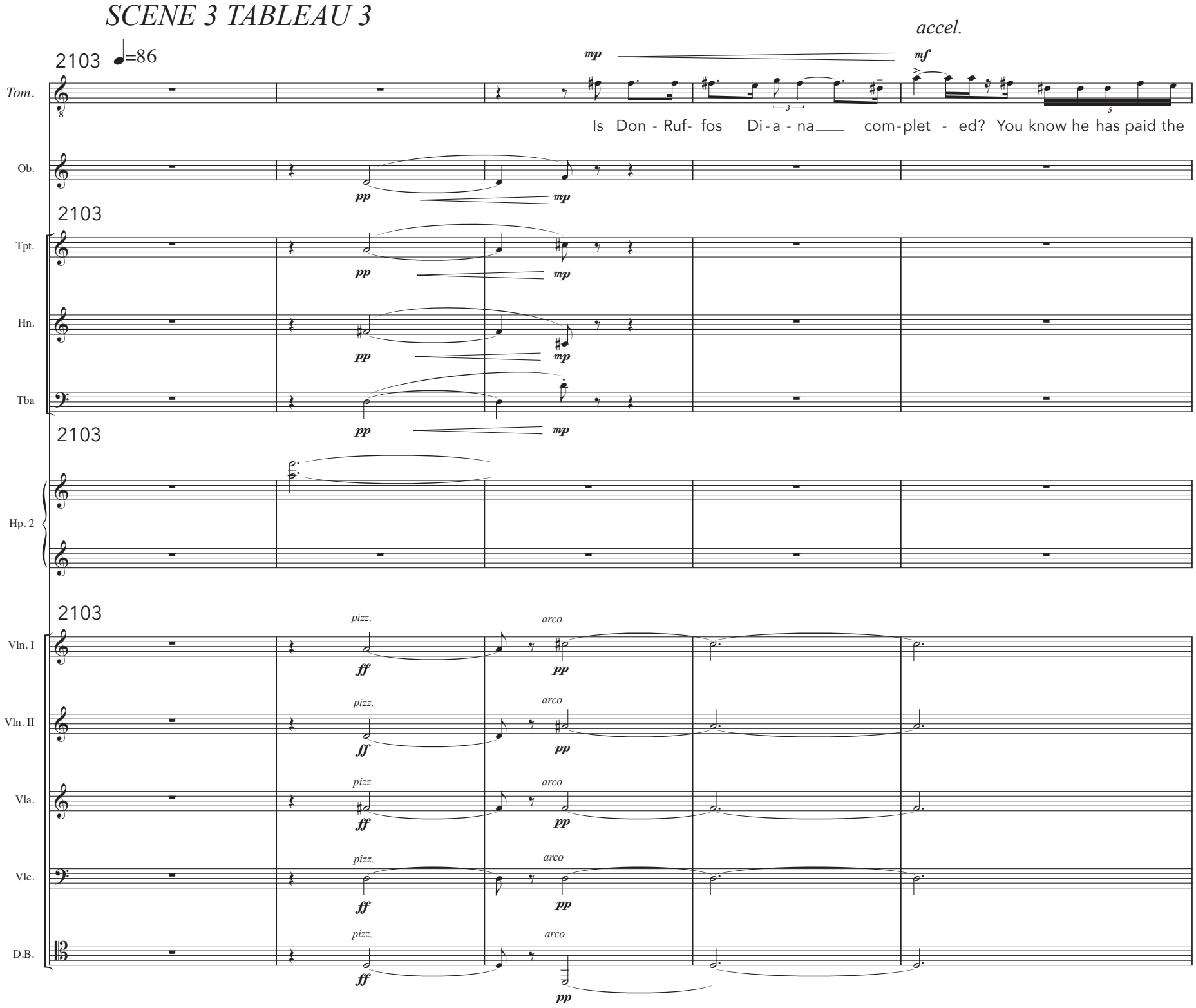
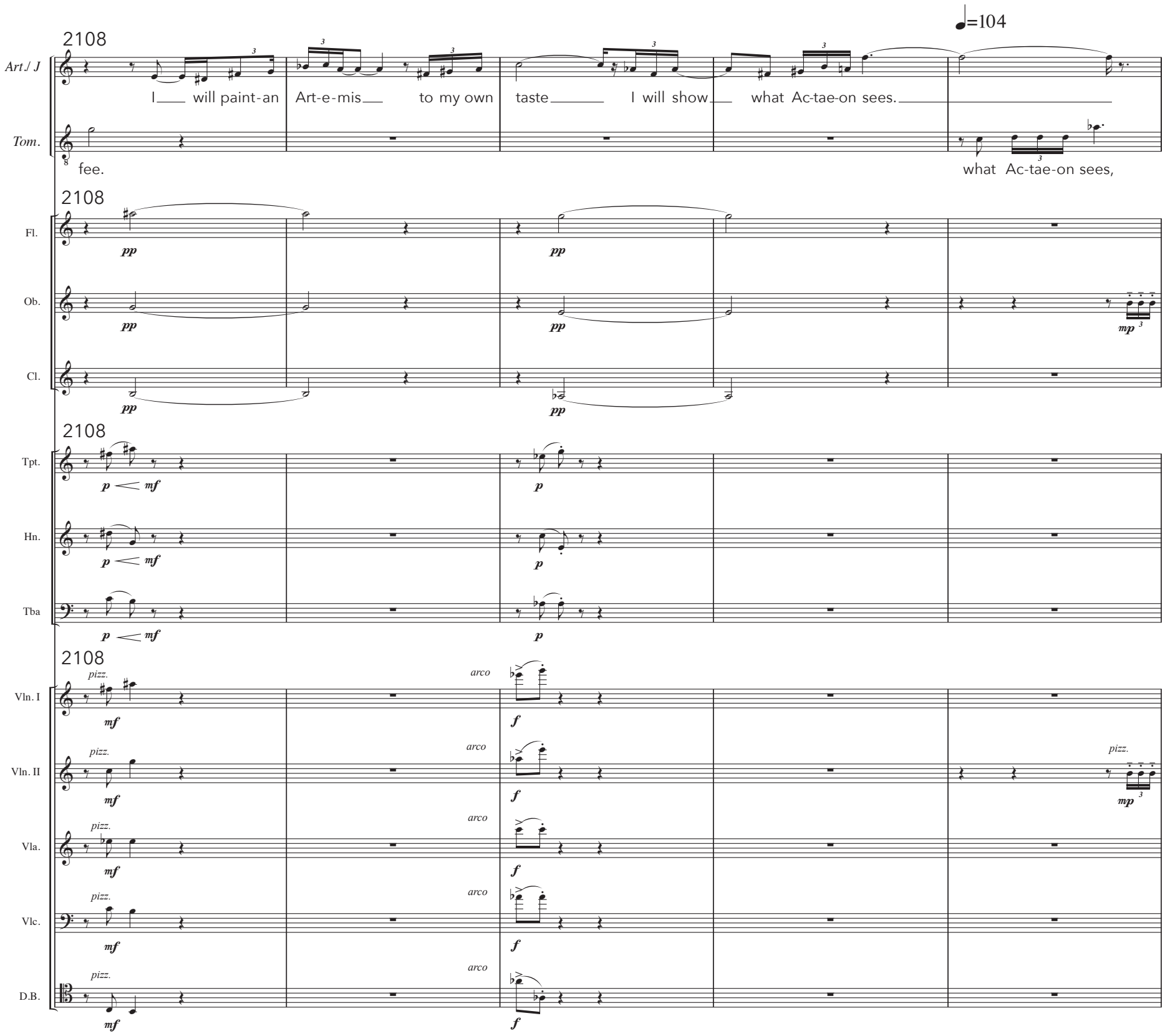
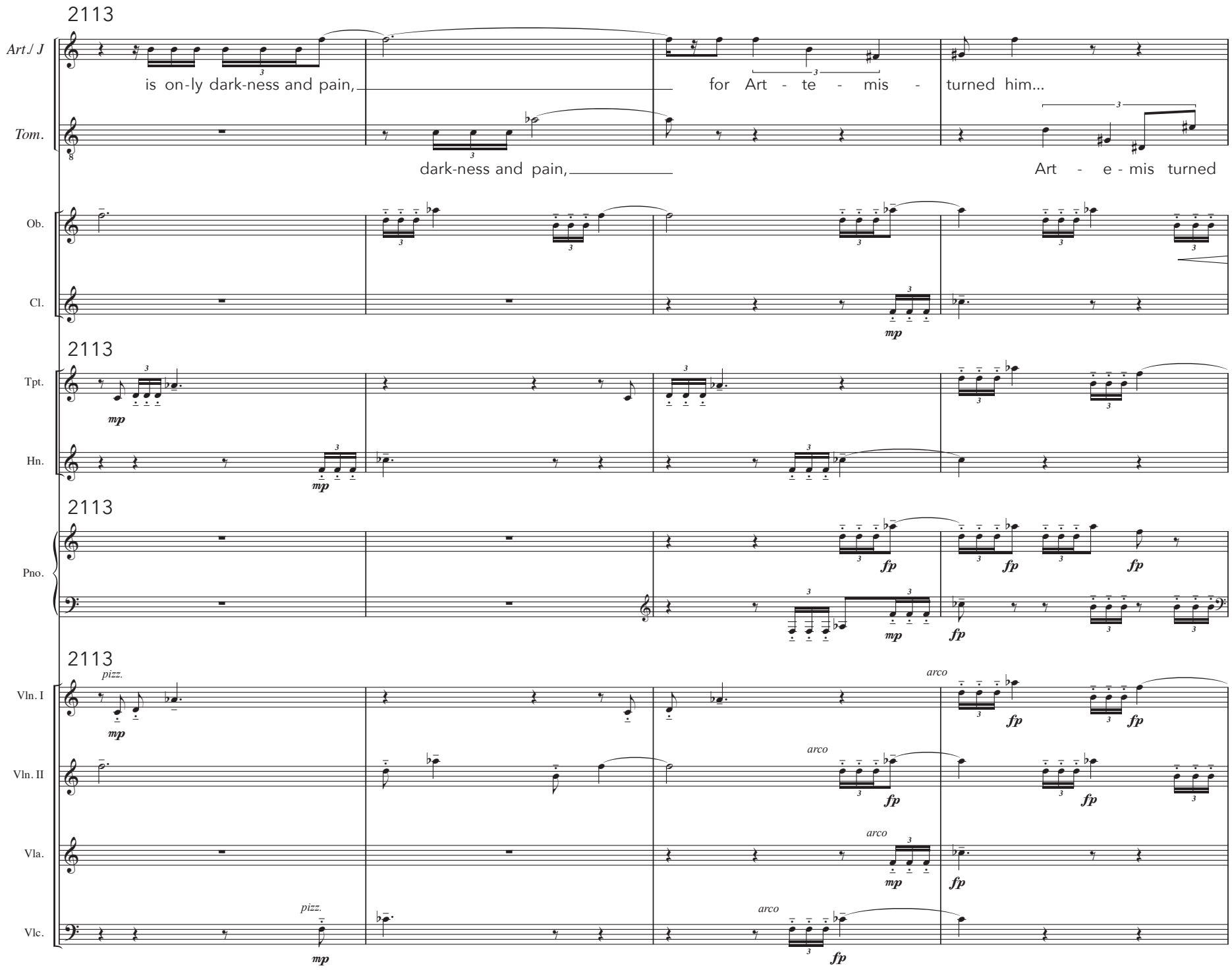
ff

2099

Vln. I

Vln. II

Vlc.

SCENE 3 TABLEAU 3

♩=104
2108
Art./ J
I will paint-an Art-e-mis to my own taste I will show what Ac-tae-on sees.
Tom.
fee.
what Ac-tae-on sees,
2108
Fl.
Ob.
Cl.
pp
mp
2108
Tpt.
Hn.
Tba
p mf
p
2108
pizz.
arco
Vln. I
Vln. II
Vla.
Vlc.
D.B.
mf
f
mp

2113
Art./ J
is on-ly dark-ness and pain,
for Art - te - mis -
turned him...
Tom.
dark-ness and pain,
Art - e - mis turned
Ob.
Cl.
mp
2113
Tpt.
mp
Hn.
mp
2113
Pno.
fp
mp
fp
fp
2113
Vln. I
pizz.
mp
arco
fp
fp
Vln. II
arco
fp
fp
Vla.
arco
mp
fp
Vlc.
pizz.
mp
arco
fp

2117

Art./ J

In to a stag Killed by his own hounds. We must tell -

Tom.

him... killed by his own hounds. We must

2117

Fl.

Ob.

Cl.

2117

Tpt.

Hn.

2117

Perc. 2

4 Tom toms with brushes

2117

Hp. 1

2117

Hp. 2

2117

Pno.

2117

Vln. I

Vln. II

Vla.

Vlc.

D.B.

arco

2121

Art./ J

Don Ruf - fo

I will not!

Tom.

tell Don Ruf - fo. You will not paint a Di-an - a?

2121

Fl.

Ob.

Cl.

Bsn.

2121

Tpt.

Hn.

Tba

Perc. 2

2121

Hp. 1

2121

Hp. 2

2121

Vln. I

Vln. II

Vla.

Vlc.

D.B.

2124

Art./ J

ff

We must write Don-Ru - fo.

Tom.

ff

To warn him Don-Ruf - fo

2124

Fl.

mf *fp*

Ob.

fp *mf* *fp*

Cl.

mf *fp*

2124

Tpt.

fp *mf* *fp*

Hn.

mp *fp* *mf* *fp*

Tba

fp

Perc. 2

p *fff*

2124

Hp. 1

fp

2124

Hp. 2

mf *ff*

2124

Vln. I

pp *p*

Vln. II

pp *p*

Vla.

pp *p*

Vlc.

pp *p*

D.B.

pp *p*

♩=104

2127

Art./ J

Don-Ruf-fo

Tom.

Don Ruf - fo

starting a new letter

mf

Nap - les

2127

Fl.

Ob.

p *mf*

pp

2127

Tpt.

Hn.

pp *mf*

p *mf*

2127

Perc. 1

Vibraphone

p

2127

Hp. 1

mp

2127

Hp. 2

mp

2127

Vln. I

Vln. II

Vla.

Vlc.

D.B.

fp *mf*

2132

Art./ J

Tom.

Jan - u - a - ry first Sixt-teen fif-ty one. Nap - les six - - - - -

2132

Fl.

Ob.

Cl.

Bsn.

mf *mp* *fp* *p*

2132

Tpt.

Hn.

p *mp*

2132

Perc. 1

2132

Hp. 1

mf

2132

Hp. 2

p *mp*

2132

Vln. I

Vln. II

Vla.

Vlc.

D.B.

Rethinks the letter, and changes her mind

2136

Art./ J

f *ff*

fif - ty one. No! ne - ver mind Tom -

2136

Fl. *p* *mf* *mf*

Ob. *fp* *p* *mfp* *p*

Cl. *p* *mfp* *p*

Bsn. *p* *mfp*

2136

Tpt. *fp* *p* *fp* *mp*

Hn. *fp* *mp* *mf*

Tba *pp* *fp* *mp* *mf*

2136

Vibraphone (or celesta, if available)

Perc. 1 *mf* *mp*

2136

Hp. 1 *p* *f* *f*

2136

Hp. 2 *mf* *f*

2136

Pno. *p*

2136

Vln. I *ppp* *p*

Vln. II *ppp*

Vla. *ppp*

Vlc. *ppp*

D.B. *ppp*

2140

Art./ J

mas - so!

fff

The Doc-tor is com-ing soon to get me!

Fl.

Ob.

Cl.

Bsn.

Tpt.

Hn.

Tba

Perc. 1

Crotale

Hp. 1

Hp. 2

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

molto cresc.

molto cresc.

2143

Art./ J

mf *f*

soon!

2143

Fl.

Ob.

Cl.

Bsn.

mf *mp* *f* *fp*

2143

Tpt.

Hn.

Tba

mp *mf* *f* *fp* *p*

2143

Hp. 1

Hp. 2

mp *mf*

2143

Vln. I

Vln. II

Vla.

Vlc.

D.B.

molto cresc. *fff* *fpp*

2147

♩=60 ♩ = 64

Art./ J

Tom.

mf

My dear friend Tom- ma-so I fear the oc-u-list's knife.

I am your most hum - ble

2147

narrow almost non vib.

Fl.

Ob.

Cl.

pp

2147

Tpt.

Hn.

Tba

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

2147

Hp. 1

p

2147

Hp. 2

2147

Pno.

mp *pp*

Ped. Ped.

2147

Vln. I

Vln. II

Vla.

Vlc.

D.B.

ff *pp* *p* *non vib.* *ppp* *pp*

mp *mf* *fp*

2151

Art./ J

Tom.

mp

But to live I must paint. My art is my one true love. I will

mp

ser-vant. To live you must paint. My one true love...Ar-te-mi-sia! Ar-te-mi sia!

2151

Fl.

Cl.

p

p

pp

2151

Perc. 1

Cymbal trem. with soft mallets

p

2151

Hp. 1

harp

pp

2151

Hp. 2

ppp

2151

Pno.

p

pp

2151

Vln. I

mp

Vln. II

ppp pp

Vla.

ppp pp

Vlc.

pp

D.B.

non vib.

p

pp

2156

Art./ J

paint for as long as I live. You know my heart, my most faith-ful Tom ma - -

Tom.

Paint as long as you live. I will o-bey your ev-ery co-mand-ment, as your

2156

Fl.

pp *ppp*

Cl.

p

2156

Perc. 1

Vibraphone (or celesta, if available)

p *mf*

2156

Hp. 1

8va

mp *mp*

2156

Hp. 2

mp *mp*

2156

Pno.

mp

2156

Vln. I

mf *p*

Vln. II

mp

Vla.

mp

Vlc.

mp

D.B.

mp

2160

Art./ J

so. But what can I do? If I die it will be for my art. Thank you, Tom - ma - so.

Tom.

most hum-ble ser - vant. But what can I do? But what can your faith-ful

Cl.

2160

Perc. 1

mp

2160

Hp. 1

p

2160

Hp. 2

p

2160

Pno.

2160

Vln. I

Vln. II

Vlc.

CC *CHOIR enters as "Greek Chorus"*

2164

Art./ J

If I die it will be for my art.

Tom.

Tom mas - - so do?

Sus.

What can be done?

Eld. 1/ Tas

What can be done?

Eld. 2/ Cos /Oc

What can be done?

(Abra/Tuzia Sop. enters "Choir")

Abr

What can be done?

2164

Perc. 1

2164

Hp. 1

2164

Hp. 2

2164

Vln. I

poco sul tasto

pp

Vln. II

poco sul tasto

pp

Vla.

spiccato

pp

Vlc.

spiccato

pp

D.B.

spiccato

pp

♩=92

2169

Art./ J

2169

Fl.

ppp

p

Ob.

molto espr.

5 3

p

2169

Perc. 1

Crotale

pp

2169

Hp. 1

molto espr.

pp

3

2169

Hp. 2

p

3

2169

molto espr.

Vln. I

pp

molto espr.

Vlc.

p

2174

Art./ J

p

mf

Thank you, To - mas-so. I must go now. Good night.

3

2174

Fl.

pppp

2174

Hp. 2

3 3

mp

pp

2174

Vln. I

pppp

Vlc.

3

2179

Art./ J

Tom.

Sus.

Eld. 1/ Tas

Eld. 2/ Cos /Oc

Che si può fa - re? Che

2179

Hp. 1

2179

Hp. 2

2179

Pno.

Vlc.

2184

rit.

Art./ J

si — può fa - - - re? — Le stel -

Tom.

si — può fa - - - re? — Le stel -

Sus.

si — può fa - - - re? — Le stel

Eld. 1/ Tas

si — può fa — re? — Le stel

Eld. 2/ Cos /Oc

si — può fa — re? — Le stel

2184

Perc. 1

Vibraphone (or celesta, if available)

2184

Hp. 1

2184

Hp. 2

2184

Pno.

2184

Vln. I

Vln. II

Vla.

Vlc.

D.B.

Artemisia exhausted and fainting into the Oculist arms

2189 ♩=48

Art./ J
le ru-bel-le
Non han - - no pi - e - tà

Tom.
le ru-bel-le
Non han - - no pi - e - tà

Sus.
le ru bel le
Non han no pi e tà

Eld. 1/ Tas
le ru bel le
Non han no pi e tà

Eld. 2/ Cos /Oc
le ru bel le
Non han no pi e tà

2189

Hp. 1

2189

Vln. I
Vln. II
Vla.
Vlc.
D.B.

2194

Art./ J
s'el cie - lo
non da un in -

Tom.
s'el cie lo
non da un in

Sus.
s'el cie lo
non da un in

Eld. 1/ Tas
s'el cie - lo
non da un in -

Eld. 2/ Cos /Oc
s'el cie lo
non da un in

2194

Vln. I
Vln. II
Vla.
Vlc.
D.B.

♩=106

2199

Art./ J

flu - so di pa - ce al mi - o pe - - - - - - - - na

Tom.

flu - so di pa - pa al mi - o pe - - - - - - - - na

Sus.

flu so di pa pa al mi - o pe - - - - - - - - na

Eld. 1/ Tas

flu - so di pa - ce al mi - o pe - - - - - - - - na

Eld. 2/ Cos /Oc

flu so di pa pa al mi o pe - - - - - - - - na

2199

Fl.

Ob.

Cl.

Bsn.

2199

Tpt.

Hn.

Tba

2199

Perc. 1

2199

Hp. 1

2199

Hp. 2

2199

Pno.

2199

Vln. I

Vln. II

Vla.

Vlc.

D.B.

♩.=72

2203

Art./ J

Tom.

Sus.

Eld. 1/ Tas

Che si può-fa-re? Che si può-fa - re? Che si può fa - re? Che si può - fa - re? Che si può - fa - re? Che si può - fa - re?

2203

Fl., Ob., Cl.

2203

Tpt., Hn., Tba

2203

Hp. 2

2203

Pno.

2203

Vln. I, Vln. II, Vla., Vlc., D.B.

2207

♩=92

Art./ J

può - fa - re?

I must -

Tom.

Che si può - fa - re?

Sus.

Che si può - fa - re?

Che si può fare?

Eld. 1/ Tas

Che si può fa - re?

2207

Fl.

Ob.

Cl.

Bsn.

2207

Tpt.

Hn.

Tba

2207

Glock.

Perc. 1

2207

Hp. 1

2207

Pno.

2207

arco

Vln. I

arco

Vln. II

Vla.

arco

Vlc.

arco

D.B.

2211 *rit.* ♩=82 *accel.*

Art./ J — see to paint I must paint to - live

Tom. — *mf* Che si puo fa - - - - re?

Sus. — *mp* Che si *mf* può *pp* fa - - - - - - - - -

Eld. 1/ Tas — *ff* Che si puo fa - re?

2211

Fl. — *fp* *fp*

Cl. — *f*

2211

Tpt. — *pp*

Hn. — *pp*

Tba — *pp*

2211

Perc. 1 — *Crotale*

2211

Hp. 1 — *fp* *fp*

2211

Pno. — *fp* *fp*

2211

Vln. I — *espr* *arco* *fp*

Vln. II — *espr.* *fp*

Vla.

Vlc.

D.B. — *fp* *fp*

♩.=72

2215

Art./ J

fff

If I am to - - - - live I must paint

Tom.

p

che si può fa - re? Che si può - fa - re?

Sus.

p

re? Che si può - fa - re? Che

Eld. 1/ Tas

p

Che si può fa - re? Che si

2215

Fl.

Ob.

mp

2215

Tpt.

Hn.

Tba

2215

Hp. 1

f

2215

Hp. 2

f

2215

Vln. I

p *mf* *mp*

Vln. II

p *mf* *mp*

Vla.

p *mf*

Vlc.

p *mp*

D.B.

p *p* *mp* *mf*

Artemisia, being taken by the Doctor as she sings

2220

Art./ J

Tom.

Sus.

Eld. 1/ Tas

Che si può fa - re? Che si può fa - re? Che si può fa - re? Che si può fa - re? Che si può fa - re? Che si può fa - re? Che si

2220

Fl.

Ob.

Cl.

Bsn.

2220

Tpt.

Hn.

Tba

2220

Hp. 1

2220

Pno.

2220

Vln. I

Vln. II

Vla.

Vlc.

D.B.

2225

𝅗𝅥.=78

𝅗𝅥.=68

♩= 96

♩= 84

Artemisia singing from just off stage

Art./ J

mp — mf

re? Che si può fare?

Tom.

mf — f — ff — f

Che si puo fa - re? Ar-te-mi - sia

Sus.

f — mf — fff — f

si può fa - re? Che si può fare? Ar-te mi - sia

Eld. 1/ Tas

f — mf — f

può fa - re? Ar-te-mi - sia

Eld. 2/ Cos /Oc

mp — fff — f

Che Ar-te-mi - sia

2225

Fl.

ppp — f

Ob.

ppp — f

Cl.

ppp — f

Bsn.

ppp — f

2225

Tpt.

mp — pp — f

Hn.

mp — pp — f

Tba

mp — pp — f

2225

Perc. 1

Crotale

fp

2225

Hp. 1

p — fp — fp

2225

Pno.

p — p

2225

Vln. I

mp — ff — fpp

Vln. II

mp — ff — fpp

Vla.

p — mp — ff — fpp

Vlc.

mp pp — p — mp — ff — fpp

D.B.

p — mp — ff — fp

2230 ♩.=52 *rit.* ♩.=42 *rit.*

Art./ J
Tom.
Sus.
Eld. 1/ Tas
Eld. 2/ Cos /Oc

ff *f* *mp* *mf*

può fa - re? Che?
Che si può fa - re? Che?
Che si può fa - re? Che?
Che si può fa - e? Che?
Che si può fa - re? Che?

2230

Fl.
Ob.
Cl.
Tpt. *with harmon mute*

fp *mf* *ff*

Lute
Hpsd.

mp

♩=72
2236

fffff *pp*

Art./ J
Tom.
Sus.
Eld. 1/ Tas
Eld. 2/ Cos /Oc

Ah

9

Soprano

Lute

Hpsd.

Vc.

mf

mp

p

Che si può fa - re? Che, che,

=60

2238

Art./ J

Tom.

Sus.

Eld. 1/ Tas

Eld. 2/ Cos /Oc

17

mf

Che si può fa - re? Le stel - le ru be - le non han - no pie -

2240

ppp

25

Soprano: tà, pie - tà non han - no pie - tà.

Lute

Hpsd.

Vc.

mp *mf* *mp*

31

p

37

rit.

♩ = 40

tr

p *pp*