


VANDERBEEK & IMRIE LTD.

CUPID AND PSYCHE

an opera in three scenes

by

David Ward



Full Score

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by

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to a libretto

by

Kevin Ireland

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Cover Picture:

Cupid and Psyche

André Masson

(1938 in *Revue Verve*)

Brief Outline Psyche has a lover whose true identity he has not revealed. Her jealous sisters persuade her to discover the secret, which reveals that he is of an order far above hers: now she knows who he is, they must part. Psyche refuses to give up her love, so his family try to destroy her by setting her a task which they hope will kill her. Astonishingly, she completes the task. Reluctantly, her lover's kin allow her to marry him and agree to accept her as one of their own - for now.

Synopsis

Scene 1 The curtain rises on a silvery stage. Columns are arranged in a semi-circle, in front of which are three chaises longues. There is a small table on which sit several empty champagne bottles. One of Psyche's sisters reclines on the chaise to the left, the other to the right. They sing enviously of the luxury in which Psyche is now living, which they consider wasted on her, and speculate on the identity of the generous lover who only comes to Psyche in the dark of night. Psyche enters, a little drunk, and flops onto the centre chaise. She sings of how lucky she is, but her sisters ask how she can bear to remain ignorant of her lover's identity. Psyche sees the mystery as part of her love. While she sits in happy reverie, her sisters rise and go to one side. They plan to separate Psyche from her lover and share him and his wealth between them. Returning to Psyche, they first flatter her then set about convincing her that her mysterious lover must be a monster of some kind, who is afraid to show himself and very likely plans to eat her. Psyche's former certainty is shaken (helped by the champagne she has been drinking). Cupid, Venus and Jove now appear behind the columns, invisible to the three sisters. Cupid cannot believe that Psyche's faith can be shaken so easily. Her sisters again try to persuade Psyche that her lover must mean her harm, and Psyche thinks they must be telling her the truth. They tell Psyche to kill the monster while she can, and hand her a lamp and a knife. Frightened, she takes them, as her sisters lead her away. Jove is horrified by the blasphemy Psyche is about to commit, and asks Venus how this came to be. She explains that she had sentenced "the disgusting girl you see" to be put to death by her son Cupid, because Psyche's beauty was the heresy whereby mortals were worshipping love in human form; but instead, Cupid had fallen in love with her and brought her to safety. Jove expresses his anger with Cupid, before the two gods leave. Cupid is now revealed in a dim light, lying on the centre chaise. Psyche has returned slowly and peers as she approaches him. Cupid sings of his sorrow that she did not trust her love. He commands her to shine the lamp on him and hand him the knife. As she lifts the lamp the whole stage is flooded with light. Stunned, she meekly passes him the knife. Psyche realizes that she was in love with Love itself, and has destroyed her own happiness. The stage is now taken over by a three part dance of the fates. The first part is a dance of cheerful indifference, the second depicts detached and emotion-free aggression, while the last has a hint of mocking sadness. The next scene follows at once.

Scene 2 The pillars are now arranged in two lines, at the head of which the table has become a simple altar inscribed 'Juno'. Juno and Venus enter from opposite sides. Venus apologizes for the trouble Juno has been put to over Psyche. She asks Juno to deliver the girl to her when Psyche next comes to the altar to pray. Juno protests: she must protect a suppliant, but on the other hand she has become involved in Psyche's predicament against her will. They both deplore the fact that Psyche hasn't done the decent thing and quietly killed herself. Juno blames Venus for inflaming humankind with passion, and then refusing to accept the consequences. Venus suggests they ask Proserpine for help by setting Psyche an impossible task: "Ask her to step down into the well of Stygian cold and retrieve the scallop-shell of beauty." They call Proserpine who enters dressed in black and accompanied by Charon. Juno and Venus explain their problem; Charon comments that all problems are the same to him, he can "make them float away". Psyche enters. Juno and Venus tell her the task they have set in order that she may be reunited with Cupid, then leave. A black cloth is now draped across the altar, and the light becomes lurid and shadowed. Psyche trusts in the favour of the gods, though Proserpine and Charon tell her the journey will be fraught with menace. Proserpine and Charon leave, but as Psyche is about to follow them, Cupid enters. He and Psyche sing of their desire to be reunited. Psyche tells him they **will** be soon, once she has performed the simple task she has been set. Cupid warns that it is not so simple, but he will help her. He gives her money to pay the ferryman for a return journey, and tells her to ignore the pleas for help she will hear from a drowning man, a lame man asking for rope to bind his load upon an ass, and three women at their spinning wheels. He also gives her slices of bread to feed to Cerberus. Finally, he warns her not to open the casket she will be given. Cupid

leaves and Psyche follows the path taken by Proserpine and Charon. The dancers now enter to represent the journey through Hell. The darker instrumental colours are prominent - the bass oboe, contrabass clarinet and double bassoon, together with two Wagner tubas replacing the horns. After the dance, Psyche re-enters, followed by Proserpine and Charon. They have reached the border of the Underworld, and the lighting is still lurid and shadowed. Proserpine gives Psyche a small casket, while Charon lifts the black cloth from the altar, and once again the stage becomes the temple of Juno. The lights become radiant as Proserpine and Charon depart. Psyche now inspects the casket. She wonders what might be inside - surely a little peep wouldn't hurt? She opens the casket and peers inside. A great drowsiness overcomes her and she falls asleep. Cupid enters. He is irritated that Psyche couldn't resist the temptation to open the casket, but now that she has, and has acquired the beauty inside it, he admires her more and more. He tries to shake her awake, but she remains asleep. In desperation he pricks her with one of his arrows. She wakes, and is now even more in love with Cupid. They feel themselves the playthings of fate, but decide it is time to face the consequences of their actions. They move to the side as the stage is transformed for the final scene.

Scene 3 Mount Olympus. The columns form a semi-circle. The dancers perform a twirling dance with ribbons or streamers, without narrative, as an ecstatic introduction to the home of the gods. Juno and Venus stand imperiously centre-stage. Cupid and Psyche move towards the two goddesses, Psyche carrying the casket. Venus repulses Cupid, whom she blames for everything, and when he addresses her as "mother" she informs him her title is "Star of Love, Queen of Joy". Cupid, Psyche and Juno remark on how Venus has changed - she has become respectable, so mortals have turned away from love. Venus says she is punishing mankind for worshipping Psyche, and also Cupid for having saved her. They ask her to relent, but she refuses. A small concession, then? Still she refuses: goddesses do not compromise. Cupid asks, what in the name of Jove are they to do? Jove has heard his name taken and enters, accompanied by Ganymede carrying a jug and glasses. Jove complains he is only called upon when there is a problem to be solved. He notices Psyche and is surprised to see her there. Ganymede offers him a drink, and he asks for a large one. Everyone begins to sing at once with conflicting demands. Jove orders them to stop, and asks what has been going on. Venus and Juno explain that Psyche had flouted his commands by refusing to die, and has come through the trials set for her. Cupid insists that Psyche is exceptional and wants only kindness and understanding. Psyche begins to plead with Jove, but Venus tells him not to listen. One small thunderbolt would solve the problem! Jove is now expected to make his decision, but he wants a private word with Cupid first. They go to one side, and Jove tells Cupid he has a problem. While "well set up on Mount Olympus", with Juno for romance and Ganymede for drink, he needs to visit Earth every now and then for light relief; but since Venus decided to punish mortals, no-one is interested in love. Cupid says he'll help if Jove gives him Psyche, and they come to an agreement. They return to the others. Jove gives his judgement. First he condemns before gods and men - Cupid. Cupid protests that there must be some mistake. Venus, however, is delighted and swears henceforth she will be ruled by Jove. Jove now gives the second part of his judgement - Cupid is condemned to marry Psyche. Cupid and Venus both protest at this, but Jove reminds them they both gave their word. Cupid says he can't marry: of course he can, says Psyche. Juno intervenes as Goddess of Marriage. All are resigned to the inevitable: all that remains is for everyone to have a drink. Ganymede passes Jove the jug, and he invites Psyche to drink and join the company of the gods. She drinks. Jove, Juno, Venus and Ganymede move away from Cupid and Psyche, while the dancers move down-stage close to the pair. At first the dance is exuberant, but it becomes more sensual and erotic as the lovers sing a duet. Venus, joined by Jove, Juno and Ganymede, mocks love the liar; but the last words come from Cupid and Psyche as they embrace passionately. The sax solo that ends the piece echoes the opening, but this time it is played over a slow, almost funereal tread.

From a director's point of view, an almost limitless variety of productions of the opera seems possible.

What of the end? The Olympian Gods, who a little while before welcomed Psyche into their midst, now mock love itself. A warning? A threat? Jealousy? Or perhaps fear, as the Gods realize that the love between Cupid and Psyche is a force over which they have no control? To the end, the lovers remain in a passionate embrace, indifferent to the Gods.

CUPID AND PSYCHE

Libretto by
Kevin Ireland

Music by
David Ward

Cast (6 singers, 6 dancers)

Psyche	Lyric Soprano
Cupid	Lyric Tenor
Venus	Dramatic Mezzo
1 st Sister	Soprano
Proserpine }	
Ganymede }	
2 nd Sister }	Mezzo
Juno }	
Charon }	
Jove }	Bass-Baritone

3-6 Dancers (optional)

Orchestra (23 solo players - or 24 if the timpani are assigned to a dedicated player)

Flute doubling Piccolo and Alto Flute

Oboe

Cor Anglais doubling Oboe 2 and Bass Oboe

B $\flat$ Clarinet

Alto Saxophone doubling B $\flat$ Clarinet 2 and Bass Clarinet 2

Bass Clarinet doubling Contrabass Clarinet, both with a range extending down to low written C (sounding B $\flat$)

Bassoon doubling Double Bassoon

2 Horns both doubling Wagner Tubas (all in F)

Trumpet in C (mutes: Aluminium Straight, Copper Bottomed Straight, Harmon)

Trombone (mutes: Aluminium Straight, Copper Bottomed Straight, Harmon, Velvet Tone or Bucket)

Bass Trombone (mutes: Aluminium Straight, Copper Bottomed Straight, Plunger)

2 Percussion * (Timpani, Glockenspiel, Vibraphone, Xylophone, Temple Blocks, Tambourine, Triangle, Small Ting-Sha [pair of Tibetan Cymbals], Clashed Cymbals, Suspended Cymbals [Ride, Splash & Sizzle], Tam-Tam, Snare Drum, 3 Kit Toms [1 floor (low), 2 hanging (mid, high)], Orchestral Bass Drum)

* It should be practical in terms of set-up for the timpani to be played by one of the two general percussionists. However, a dedicated timpanist is possible if preferred.

Mandolin

Harp

2 Violins

2 Violas

2 Cellos

Double Bass

Setting

Modern, mixed with the mythological. The main props are three chaises-longues, a table and a set of columns.

Duration: 1½ hours single span. If it is essential to have an interval, one is possible between Scenes 1 and 2.

for Em and Brian

CUPID AND PSYCHE

David Ward

Scene 1

Slow and easy ♩ = 42

Flute
(Piccolo
Alto Flute)

Oboe 1

Cor Anglais
(Oboe 2
Bass Oboe)

Clarinet 1 in B♭

Alto Sax.
(Clarinet 2
Bass Clar. 2)

Bass Clarinet
(Cb. Clar.)

Bassoon
(D. Bsn.)

1
Horns in F
(Wagner Tubas)

2

Trumpet in C

Trombone

Bass Trombone

Percussion 1

Percussion 2

Vibraphone (motor on [always fast], medium hard stks)

rather freely and with more than a hint of sleaze

mp

[The curtain rises on a silvery stage. It is as though all colour has been tinselled. The columns are arranged in a semi-circle, in front of which are three chaises-longues. There is a small table on which sit several empty Champagne bottles, a lamp and a knife. One sister reclines to left, the other to right. The centre chaise is empty.]

Psyche

Cupid

1st Sister
(Proserpine
Ganymede)

2nd Sister
(Juno)

Venus

Jove
(Charon)

Mandolin

Harp

Slow and easy ♩ = 42

Violin 1

Violin 2

Viola 1

Viola 2

Cello 1

Cello 2

Double
Bass

5 1

Fl. *p*

Cor Ang. *p*

B♭ Cl. 1 *p*

A. Sax. (giusto) *p*

Bsn. *p*

Perc. 1 Tambourine struck *p*

Vibr. *mp*

1st Sis. *mp* It's

Vlc. 1 pizz. *p*

Vlc. 2 pizz. *p*

D.B. pizz. *p*

9

Fl. *p*

Ob. 1 *p*

Cor Ang.

B♭ Cl. 1 *p*

A. Sax. *p*

Bsn. *p*

Hn. 1 *p*

Hn. 2 *p*

Tpt. (C) *p*

Tbrine. shaken *p*

1st Sis. *f*
such a pret-ty place to call one's own. I could real-ly set-tle down in a pal-ace just like this

Vlc. 1

Vlc. 2

D.B.

12

This musical score page contains measures 12, 13, and 14 of the piece 'Home Sweet Home'. The score is for a full orchestra and includes a vocal line for the first soprano. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe 1 (Ob. 1), Cor Anglais (Cor Ang.), Bass Clarinet 1 (B♭ Cl. 1), Alto Saxophone (A. Sax.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet in C (Tpt. (C)), Trombone (Tbn.), Bass Trombone (B. Tbn.), Tuba/Euphonium (Tbrine.), First Soprano (1st Sis.), Violin 1 (Vln. 1), Viola 1 (Vla. 1), Violoncello 1 (Vlc. 1), Violoncello 2 (Vlc. 2), and Double Bass (D.B.). The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The score features various musical notations including eighth notes, quarter notes, half notes, and rests. Dynamic markings such as *p* (piano) and *f* (forte) are present. The vocal line in measure 12 includes the lyrics: 'and wear a crown and put my feet up and paint a sign on the front gate in-form-ing the less for-tun-ate it's my Home Sweet'. A large, diagonal watermark reading 'MusicalScore' is overlaid across the center of the page.

Fl.

Ob. 1

Cor Ang.

B♭ Cl. 1

A. Sax.

Bsn.

Hn. 1

Hn. 2

Tpt. (C)

Tbn.

B. Tbn.

Tbrine.

1st Sis.

Vln. 1

Vla. 1

Vlc. 1

Vlc. 2

D.B.

and wear a crown and put my feet up and paint a sign on the front gate in-form-ing the less for-tun-ate it's my Home Sweet

15

2

Fl.

Ob. 1

Cor Ang.

B♭ Cl. 1

A. Sax.

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. (C)

Tbn.

B. Tbn.

Timp.

Perc. 1

Tbrine.

Vibr.

1st Sis.

Home.

2nd Sis.

Not to men-tion the un-like-ly un-ex-pect-ed lit-tle ex-tras ...

Mdn.

Hp.

E♭ F♯ G♯ A♭
B♭ C♯ D♭

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

mf

mp

p

f

mp

pizz.

p

arco

19

Fl.

Ob. 1

Cor Ang.

B♭ Cl. 1

A. Sax.

Bs. Cl.

Hn. 1

Hn. 2

Tpt. (C)

B. Tbn.

Tbrine.

1st Sis.

2nd Sis.

Mdn.

Hp.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

D.B.

Ru - bies ... And the cav - i - ar and truf - fles ...

di - a - monds ... Rol - ly - pol - ly pearls ... And the cav - i - ar and truf - fles ...

arco pizz.

pizz.

pizz.

22 3

Fl. *p*

Ob. 1 *p*

Cor Ang. *p*

B♭ Cl. 1 *p*

A. Sax. *p*

Bs. Cl. *p*

Bsn. *p*

Tbrine. *p*

Vibr. *p*

1st Sis. *mp*
It's the thought-ful lit-tle tri-fles which give one such sup-port. Our hum-drum sis-ter Psy-che is a ver-y luck-y girl ... *mf*
It's

2nd Sis. *mf*
It's

Vla. 1 *p*

Vla. 2 *p*

Vlc. 1 *p* arco

Vlc. 2 *p* arco

D.B. *p*

25

Fl.

Ob. 1

Cor Ang.

B♭ Cl. 1

A. Sax.

Bs. Cl.

Bsn.

Tbrine.

1st Sis.

2nd Sis.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

p *mf* *f* *pizz.*

such a pret-ty place to call one's own. Just think how per-fect it would be__ if it be-longed to you and me and in strict un-con-tra-dict-ed fact

such a pret-ty place to call one's own. Just think how per-fect it would be__ if it be-longed to you and me and in strict un-con-tra-dict-ed fact

28 4

Fl. *p* *mf*

Ob. 1 *p* *mf*

Cor Ang. *mp*

B♭ Cl. 1 *p* *mp* 12 12 12

A. Sax. *mp* 6 6 6 *mp* 3 3

Bs. Cl. *mp* 6 6 6

Bsn. *mp*

Hn. 1 *p* *mp*

Hn. 2 *p* *mp*

Tpt. (C) *p* *mp* open

Tbn. *p* *mp*

B. Tbn. *p* *mp*

Timp. *mp* tr

Perc. 2 *mp* Clashed Cymbals

1st Sis. this was Home Sweet Home. *mf*

2nd Sis. this was Home Sweet Home. Just

Mdn. *mf*

Hp. *mf* 12 12 F# D#

Vln. 1 *arco* *p* *mf*

Vln. 2 *arco* *p* *mf*

Vla. 1 *arco* *p* *mf*

Vla. 2 *arco* *p* *mf*

Vlc. 1 *p* *mf*

Vlc. 2 *mf*

D.B. *arco* *mf*

33

A. Sax.

Bs. Cl.

Bsn.

1st Sis.

2nd Sis.

Vlc. 1

Vlc. 2

D.B.

have poured his mon-ey down a drain — Who? Who? Why, Mis-ter Mys-ter-y him-self of course.

have poured his mon-ey down a drain — Who? Who? Why, Mis-ter Mys-ter-y him-self of course.

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

5 A tad faster ♩ = 46

accel.

36

Fl. *p*

Ob. 1 *p*

Cor Ang. *p*

B♭ Cl. 1 *p*

A. Sax. *p*

Bsn. *p*

Tbrine. *p*

1st Sis. *mp*

2nd Sis. *mp*

in lace and fur and fin - er - y, in baub - les, trin - kets, rings,

The one who set her up in wealth and lux - - - u - ry,

A tad faster ♩ = 46

accel.

Vlc. 1 *pizz.*

Vlc. 2 *pizz.*

D.B. *pizz.*

38 ♩ = 50 **accel.** **riten.**

Fl. *p*

Cor Ang.

B♭ Cl. 1

A. Sax. *p*

Bs. Cl. *p*

Bsn. *p*

Tbrine.

1st Sis. *mp*

2nd Sis. *mp*

the man of shad-ows and dis-guis - - - es, the man we nev - er see.

and all those home-ly things a mod-est girl de-sires — the man we nev - er see.

♩ = 50

accel.
riten.

Vlc. 1

Vlc. 2

D.B.

More than double ♩. = 112

41

Fl. *p cresc.*

Ob. 1 *pp*

Cor Ang. *p cresc.*

B♭ Cl. 1 *p cresc.*

A. Sax. *mp*

Bs. Cl. *mp*

Bsn. *p cresc.*

Hn. 1 *p*

Hn. 2 *p*

Tbn. *p*

B. Tbn. *p*

Perc. 2 *SD*

1st Sis. The man who larks bet - ween the mid - night sheets then bur - gles love by deed of dark -

2nd Sis. The man who larks bet - ween the mid - night sheets then bur - gles love by deed of dark -

More than double ♩. = 112

Vla. 1 *p cresc.*

Vla. 2 *p cresc.*

Vlc. 1 *arco p pizz. cresc.*

Vlc. 2 *arco p pizz. cresc.*

D.B. *arco p pizz. cresc.*

44 (quasi 6/4)

Fl. *mf* *ff* 3

Ob. 1 *mf* *ff* 3

Cor Ang. *mf* *ff* 3

B♭ Cl. 1 *mf* *ff* 3

A. Sax. *f* *ff* 3

Bs. Cl. *f* *ff* 3

Bsn. *mf* *f* *ff*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Tpt. (C) *f* *ff*

Tbn. *f* *ff*

B. Tbn. *f* *ff*

Timp. *ff*

SD *mf* *f* 3 *ff*

1st Sis. *ff*
the cheat who edged in-to our sis-ter's bed then swin-dled her of know-ledge.

2nd Sis. *ff*
the cheat who edged in-to our sis-ter's bed then swin-dled her of know-ledge.

Hp. *pp*
E♭F♯G♯A♭
B♭C♯D♭

(quasi 6/4)

Vln. 1 *pizz.* *f* *ff*

Vln. 2 *pizz.* *f* *ff*

Vla. 1 *pizz.* *mf* *f* *ff*

Vla. 2 *pizz.* *mf* *f* *ff*

Vlc. 1 *mf* *f* *ff* arco

Vlc. 2 *mf* *f* *ff* arco

D.B. *mf* *f* *ff* arco

6 Rather slow ♩ = 54

48

Glockenspiel (Perc. 2)

Glock. *pp* *pp* *p*

Mdn. *p*

[Psyche enters, a little tipsily.]

Hp. *pp*

Rather slow ♩ = 54

Vln. 1 *arco* *ppp*

Vln. 2 *arco* *ppp*

Vla. 1 *arco* *p*

Vla. 2 *arco* *p*

Vlc. 1 *p*

Vlc. 2 *pizz.* *p* *arco* *pizz.* *arco* *pizz.* *arco*

D.B. *ppp*

7

55

Ob. 1 *p*

Bs. Cl. *p*

Glock. *pp* *p*

Psyche *p*
Give me the moon-light and chry -

Mdn. *p*

Hp. *p* D $\sharp$ A $\sharp$ E $\flat$ F $\sharp$ G $\flat$

Vln. 1

Vln. 2

Vla. 1 *3* *3*

Vla. 2

Vlc. 1

Vlc. 2 *pizz.*

59

Fl. *p*

Ob. 1

Cor Ang. *p*

B♭ Cl. 1 *p*

Bs. Cl.

Glock.

Psyche
san - the-mums, red sails in the sun - rise and wine, cock - tails for two and bo -

Mdn.

Hp.

63

Fl. *p*

Ob. 1 *p*

B♭ Cl. 1

Bs. Cl.

Glock. *p* *pp*

[She flops onto the centre chaise, then quickly composes herself.]

Psyche
lo - ney, and hey did-dle did-dle you're mine ...

Mdn.

Hp. *G♯ pp*

Vla. 1 *p*

Vla. 2 *p*

Vlc. 1 *p*

Vlc. 2 *pizz. 3 arco p*

D.B. *ppp*

8 Moderately fast ♩ = 96

68

Fl. *p*

Ob. 1 *p*

Cor Ang. *p*

Bs. Cl. *p*

Perc. 1 Triangle *p*

Glock. *p*

Psyche *p*
What a luck - y girl am I to live in sil - ver walls to love a gild - ed

Moderately fast ♩ = 96

Vln. 1 *p*

Vln. 2 *p*

Vla. 1 *p*

Vla. 2

Vlc. 1 *pizz.* *p*

Vlc. 2 *pizz.* *arco* *p*

D.B. *pizz.* *p*

72 **Slower** ♩ = 84

Fl.

Ob. 1

Cor Ang.

A. Sax.

Bs. Cl.

Perc. 1

Glock.

Perc. 2

SD

Psyche

Slower ♩ = 84

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

76

Cor Ang.

B♭ Cl. 1

A. Sax.

Bs. Cl.

Hn. 1

Hn. 2

Tbrine.

SD

Psyche

1st Sis.

2nd Sis.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

ex - cel - lence of mad ex - trav - a - gance ...

Such en - - -

Such mad ex - trav - a - gance ...

p

fp

mp

mp

[illegible]

86 **Slower** ♩ = 84

Fl. *mf*

Ob. 1 *p*

A. Sax. *mf* *p*

Hn. 1 *f*

Hn. 2 *f*

Tpt. (C) *f* st. mute

Tbrine. *p*

SD *p*

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

I'd rath-er call it to-tal and un-stint-ed,

1st Sis. lov - - - er?

2nd Sis. Such ig-nor-ance.

Hp. *mf* *f*

Slower ♩ = 84

Vln. 1 *p* *f* *pizz.* *f* *p*

Vln. 2 *p* *f* *pizz.* *f* *p*

Vla. 1 *p* *f* *pizz.* *f* *p*

Vla. 2 *p* *f* *pizz.* *f* *p*

Vlc. 1 *p* *f* *pizz.* *f* *p*

Vlc. 2 *p* *f* *pizz.* *f* *p*

D.B. *mp* *f* *pizz.* *f* *p*

91

Ob. 1

A. Sax.

Hn. 1

Hn. 2

Tpt. (C)

Tbrine.

SD

Psyche

2nd Sis.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

ab - so - lute, un - fet - tered, High Romance ... How can that be?

Ig - nor-ance.

f

p

This musical score page, numbered 91, contains staves for the following instruments and voices: Oboe 1, Alto Saxophone, Horns 1 and 2, Trumpet (C), Trombone, Snare Drum, Psyche (soprano), 2nd Sister, Violins 1 and 2, Violas 1 and 2, Violas 1 and 2, and Double Bass. The score includes complex musical notation with triplets, sixteenth-note runs, and dynamic markings such as *f* (forte) and *p* (piano). The vocal parts for Psyche and 2nd Sister have lyrics in English. A large, light-gray watermark with the text 'PexuS' is oriented diagonally across the center of the page.

95 **10** Very slow $\text{♩} = 42$

Fl. *p*

Ob. 1 *pp*

Cor Ang. *pp*

B♭ Cl. 1 *pp*

Bs. Cl. *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Psyche *p*
My lov - er comes to me as a dark cloud cros-ses the moon, and the whole

Hp. *p*
E♭ F♯ A C♭ D♭ E♭ A♭ B♭ D♯ G♭ B♭ C♯

Very slow $\text{♩} = 42$

Vln. 1 *pp* arco

Vln. 2 *pp* arco

Vla. 1 *pp* arco

Vla. 2 *pp* arco

Vlc. 1 *pp* arco

Vlc. 2 *pp* arco

D.B. *pp* arco pizz.

98 Double ♩ = 84

Ob. 1 *mf*

Cor Ang. *pp* *mf*

B♭ Cl. 1 *p* *mf*

A. Sax. *f*

Bs. Cl. *fp* *mf*

Bsn. *fp* *mf*

B. Tbn. *fp* *mf*

Psyche
world is plunged in-to ob - scu - ri - ty where mys - ter - ies be - come new

Hp. *G♭ B♭* *E♭ A♭*

Double ♩ = 84 *3rd*

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. 1 *mf* *p*

Vla. 2 *mf* *p*

Vlc. 1 *mf* *p*

Vlc. 2 *mf* *p*

D.B. *arco* *pizz.* *arco* *pizz.* *mf* *p*

102

11 Very slow again $\text{♩} = 42$

Fl. *p*

A. Sax. *mf*

Bs. Cl. *p*

Hn. 1 *p*

Hn. 2 *p*

Tbrine. *p*

SD *p*

Psyche
pleas - - - - - ures and pleas-ure is the on - ly mys - ter - y, where the sea of my love

Hp. *p*

Very slow again $\text{♩} = 42$

Vln. 1 *p*

Vln. 2 *p*

Vla. 1 *p*

Vla. 2 *p*

Vlc. 1 *p*

Vlc. 2 *p*

D.B. *arco* *pizz.* *pp*

106

Cor Ang. *p*

Bs. Cl.

Psyche
swirls a - cross the land - *f* and

Hp.
E $\flat$ A $\flat$ B $\flat$ D $\sharp$ G $\flat$ B $\flat$ C $\sharp$ G $\flat$ B $\flat$

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.
arco pizz. arco

Faster ♩ = 90

109

Fl. *p* *f* *ff*

Ob. 1 *p* *f*

Cor Ang. *ff*

B♭ Cl. 1 *ff*

A. Sax. *mf* *ff*

Bs. Cl. *p* *f* *ff*

Bsn. *f* *ff*

Hn. 1 *p* *f* *ff*

Hn. 2 *p* *f* *ff*

Tpt. (C) *ff* open

Tbn. *ff*

B. Tbn. *ff*

Timp. *ff* sec. A

Perc. 1 *ff*

Tbrine. *p* *mf*

SD *p* *mf*

Psyche

air and earth and wat - er be - come the warm shad - - - - ows of cre - a - - - - tion.

Faster ♩ = 90

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. 1 *p* *f*

Vla. 2 *p* *f*

Vlc. 1 *p* *f*

Vlc. 2 *p* *f*

D.B. *pizz.* *arco* *pizz.* *arco* *ff*

12 Somewhat slower ♩ = 84

113

Fl. *p*

Ob. 1 *p*

Perc. 1 Tmbrn. *p*

1st Sis. *p*
 Could it real-ly be like that? It sounds a touch ob-scene to ex-pound with such a pas-sion on a mat-ter so un-

2nd Sis. *p*
 Could it real-ly be like that? It sounds a touch ob-scene to ex-pound with such a pas-sion on a mat-ter so un-

Somewhat slower ♩ = 84

Vln. 1 *p*

Vln. 2 *p*

Vla. 1 sul pont. *p*

Vla. 2 sul pont. *p*

Vlc. 1 pizz. *p*

Vlc. 2 pizz. *p*

D.B. pizz. *p*

117

Fl. *p*

Ob. 1 *p*

Cor Ang. *p*

B♭ Cl. 1 *p*

Bsn. *p*

1st Sis. *mf* *f*
clean - But, re - mem-ber she's had buc - - - - kets - ful to drink.

2nd Sis. *mf*
clean - Of course, it's on - - - - ly the

Hp. *p*
E♭ B♭ C♭ D♭ G♭ C♯ D♯

Vln. 1 *p*

Vln. 2 *p*

Vla. 1 *nat.* *p*

Vla. 2 *nat.* *p*

Vlc. 1 *arco* *p*

Vlc. 2 *arco* *p*

D.B. *arco* *p*

128 $\text{♩} = 144$

Fl. *mf* *f*

Ob. 1 *mf* *f*

Bsn.

Hn. 1 *mp* *f*

Hn. 2 *mp* *f*

Tpt. (C)

Tbn.

B. Tbn.

SD

Psyche *f*
un - a - shamed _____ An un - re - strained -

1st Sis. *3*
it does ex - plain how she can be so un - a - shamed to en - ter - tain _____ in such -

2nd Sis. *3*
it does ex - plain how she can be so un - a - shamed to en - ter - tain _____ in such -

D.B. $\text{♩} = 144$

137

Fl.

Ob. 1

A. Sax.

Bsn.

Hn. 1

Hn. 2

Tpt. (C)

Tbn.

B. Tbn.

Timp.

SD

Psyche

1st Sis.

2nd Sis.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

$\text{♩} = 160$

Much slower $\text{♩} = 84$

14 **Slow** $\text{♩} = 42$

[Psyche leans back with a glass, proudly, mistaking her sisters' smile-disguised shafts for flattery.]

[While she sits in reverie, her sisters rise to consider.]

Flight - y - Spite - ful - Waste - ful way.

Flag - rant - Bla - tant - Waste - ful way.

$\text{♩} = 160$

Much slower $\text{♩} = 84$

Slow $\text{♩} = 42$

arco

142

A. Sax.

Timp.

Perc. 2

Vibr.

mp

Hp.

$E\flat F\sharp G\sharp A\sharp$
 $B\sharp C\sharp D\sharp$

p

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

146

Fl.

B $\flat$ Cl. 1

A. Sax.

Timp.

1st Sis.

2nd Sis.

It's so lam-en - ta - bly un - fair

Yet

That she should have so much to spare

Moving forward ♩ = 72

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

149

Fl. *pp*

Bs. Cl. *pp*

1st Sis. be worth so lit - le in her - self.

2nd Sis. Put - ting on all these mag - nif - i - cent airs be -

Vla. 1

Vla. 2

151

Fl. *pp*

1st Sis. It's so lam - en - ta - bly un - fair.

2nd Sis. fore her own sis - - ters. Mak - - - ing her

Vla. 1

Vla. 2

153

Fl. *pp*

Bs. Cl. 1 *pp*

Bs. Cl. *pp*

B. Tbn. *pp*

1st Sis. And a bil - lion - aire.

2nd Sis. vile lov - er sound like a cross be - tween a rare work of art -

Vla. 1

Vla. 2

D.B. *pp*

155

16 Faster ♩ = 84

Fl.

Cor Ang.

B♭ Cl. 1

A. Sax.

Bs. Cl.

B. Tbn.

1st Sis.

2nd Sis.

Hp.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

p

mp

mf

pp

Or — per - haps, a wiz-ard?

I could re - con-cile my -

Ab

Faster ♩ = 84

164

Fl. *mf* *ff*

Ob. 1 *mf*

Tbrine.

SD *mp* *mf*

1st Sis.
all the powers a - bove, we'll rid him of his Psy - che and make him ours and di - vide his love.

2nd Sis.
all the powers a - bove, we'll rid him of his Psy - che and make him ours and di - vide his love.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. 1 *mf*

Vla. 2 *mf*

Vlc. 1 *mf*

Vlc. 2 *mf*

D.B. *mf*

168 **17** Rather slow ♩ = 54

Fl. *f*

Ob. 1 *f*

Cor Ang. *f*

B♭ Cl. 1 *f*

Bs. Cl. *f*

Bsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. (C) *f*

Tbn. *f*

B. Tbn. *f*

Tbrine. *f*

Glock. *pp*

Perc. 2 *pp*

SD *f*

[They return to Psyche, who is still in a reverie.]

1st Sis.

2nd Sis.

Mdn. *pp*

Hp. *pp*

E♭ F♯ G♯ A♭
B♭ C♯ D♭

Rather slow ♩ = 54

Vln. 1 *f*

Vln. 2 *f*

Vla. 1 *f*

Vla. 2 *f*

Vlc. 1 *f*

Vlc. 2 *f*

D.B. *f*

arco

ppp

175

Fl.

B♭ Cl. 1

Bs. Cl.

Glock.

Mdn.

[As her sisters sit down again, Psyche rouses herself, as if from a state of enchanted rapture.]

Hp.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

mf

mp

mf

p

mp

pp

mf

pp

mf

pp

mf

pp

mf

pp

mf

pp

mf

179 **18 Faster** ♩ = 84

Ob. 1

A. Sax.

Bs. Cl.

Timp.

Psyche

1st Sis.

2nd Sis.

Hp.

mp

p

tr

pp

mp

p

mp

p

mp

p

It's such a splen-did way to spend the day ____ in friend - ly fam' - ly gath - er-ings wait - -

It's such a splen-did way to spend the day ____ in friend - ly fam' - ly gath - er-ings wait -

It's such a splen-did way to spend the day ____ in friend - ly fam' - ly gath - er-ings wait-

Hp.

mp

p

Faster ♩ = 84

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

p

pp

p

pp

p

pp

p

pp

p

pp

p

pp

183

Faster $\text{♩} = 120$

Fl. *p*

Ob. 1

A. Sax. *mp*

Bs. Cl. *p* *pp*

Timp.

Psyche

1st Sis. *mp* quasi recit.
ing for the eve - ning ... And what hap - py sec - ret

2nd Sis. ing for the e - ven - ing ...

Faster $\text{♩} = 120$

Vln. 1 *p* pizz. *p*

Vln. 2 *p* pizz. *p*

Vla. 1 *p* pizz. *p*

Vla. 2 *p* pizz. *p*

Vlc. 1 *p* pizz. *p*

Vlc. 2 *p* pizz. *p*

D.B. *p* pizz. *p*

187 $\text{♩} = 96$ **rit.** **19 Rather slow** $\text{♩} = 54$

Fl. mf

Ob. 1 p pp

B♭ Cl. 1 mp

Bs. Cl. p

1st Sis.
pleas - - - ures have you just been dream - - - - ing, Psy - che?

$\text{♩} = 96$ **rit.** **Rather slow** $\text{♩} = 54$

Vln. 1 pp arco

Vln. 2 pp arco

Vla. 1 pp arco

Vla. 2 pp arco

Vlc. 1 pp arco

Vlc. 2 pp arco

D.B. pp arco

191

Fl.

Ob. 1

B♭ Cl. 1

Bs. Cl.

Bsn.

Psyche

I've seen a view of sun-lit trees

Mdn.

Hp.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

194

Fl.

Ob. 1

B $\flat$ Cl. 1

Bs. Cl.

Bsn.

Psyche

shim - mer - ing in a breeze of gold - en pol - len which

Mdn.

Hp.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

197

Fl.

Ob. 1

B♭ Cl. 1

Bs. Cl.

Bsn.

Psyche

Mdn.

Hp.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

soaked the leaves and twigs and blos - - - som -

F#A# Bb

204 As before ♩ = 54

Fl. *mf*

Ob. 1 *pp*

B♭ Cl. 1 *mp* *mf*

Bs. Cl. *p* *mp*

Bsn. *pp*

Psyche
as soft and pink as lit - tle pigs -

Mdn. *p*

Hp. *p* A♭ B♭

Vln. 1 arco *pp* *mf* *pp*

Vln. 2 arco *pp* *mf* *pp*

Vla. 1 arco *pp* *mf* *pp*

Vla. 2 arco *pp* *mf* *pp*

Vlc. 1 arco *pp* *mf* *pp*

Vlc. 2 arco *pp* *mf* *pp*

D.B. arco *pp* *mf* *pp*

207

21 Fast ♩ = 132

Ob. 1 *sf* *mf*

Cor Ang. *sf* *mf*

A. Sax. *mf* *mf*

Bs. Cl. *p* *mf*

Bsn. *mf* *mf*

Hn. 1 *sf* *mf*

Hn. 2 *sf* *mf*

Tpt. (C) *mf*

Perc. 2 SD *mf*

Psyche

1st Sis. *f* Ex - act - ly, sis-ter! You dream of things which can be seen. Your mind per-sists in wish - ing

Mdn.

Fast ♩ = 132

Vln. 1 *pizz.* *mf*

Vln. 2 *pizz.* *mf*

Vla. 1 *pizz.* *mf*

Vla. 2 *pizz.* *mf*

Vlc. 1 *pizz.* *mf*

Vlc. 2 *pizz.* *mf*

D.B. *pizz.* *mf*

22 Much slower ♩ = 84

212

Cor Ang.

A. Sax.

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. (C)

SD

Psyche

1st Sis.

2nd Sis.

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

mf

p

pp

p

sf

sf

mp

mp

mp

arco sul pont.

p

sf

sf

arco sul pont.

p

sf

arco sul pont.

pp

arco sul pont.

pp

arco sul pont.

pp

No!

for a world which real-ly does ex - ist - do you see what I mean?

Did you dream a dark-ness

Much slower ♩ = 84

218 **Much faster** ♩ = 132

Fl. *f*

Ob. 1 *sf*

Cor Ang. *sf*

B♭ Cl. 1 *f*

A. Sax. *mf*

Bs. Cl. *f* *mf*

Bsn. *pp* *f* *mf*

Hn. 1 *f* *f*

Hn. 2 *f* *f*

Tpt. (C) *mf*

Tbn. *pp* *f* *mf*

B. Tbn. *pp* *f* *mf*

Tim. *pp* *f*

SD *mf*

Psyche *ff* Stop!

1st Sis. *f* Are you blind? Shall we make the point more

2nd Sis. *mf* un_ de-fined? Were your fan-ta-sies in vis-i-ble? Are you blind? Shall we make the point more

Much faster ♩ = 132

Vlc. 1 *f* *mf*

Vlc. 2 *f* *mf*

D.B. *f* *mf*

224

230 **23 As before** ♩ = 54

Fl. *p* *mf*

Ob. 1 *p* *mf*

Cor Ang. *mf*

B♭ Cl. 1 *p* *mf*

Bs. Cl. *p* *mf*

Bsn. *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. (C) *mf*

Tbn. *mf*

B. Tbn. *mf*

Timp. *mf*

Perc. 2 *mf* Clash Cyms

Psyche *mp* *ff*
I trust my love

Mdn. *f*

Hp. *f* A♯

As before ♩ = 54

Vln. 1 *p* *cresc.* *mf*

Vln. 2 *p* *cresc.* *mf*

Vla. 1 *p* *cresc.* *mf*

Vla. 2 *p* *cresc.* *mf*

Vlc. 1 *p* *cresc.* *mf*

Vlc. 2 *p* *cresc.* *mf*

D.B. *p* *cresc.* *mf*

234 **Faster** ♩ = 84

B♭ Cl. 1

A. Sax.

Perc. 2

Psyche

1st Sis.

2nd Sis.

Faster ♩ = 84

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

SD

p

f

mp

p

mf

mp

p

An og-re?

A drag-on? A can-ni-bal?

A de-mon? A can-ni-bal?

How could _

239 **Fast** ♩ = 120 **24** ♩ = 84

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

Ob. 1 *mf* *f* *ff* *p*

Cor Ang. *mp*

B♭ Cl. 1 *mf* *ff* *p*

A. Sax. *mf* *ff* *p*

Bs. Cl. *p* *mf* *f*

Bsn. *p* *mf* *f*

Hn. 1 *p* *f*

Hn. 2 *p* *f*

Tpt. (C) *mf* *f*

Tbn. *mf* *f*

B. Tbn. *mf* *f*

Perc. 1 *pp* *pp*

SD *pp* *pp*

Psyche

1st Sis. he be? How could he be a ser - pent? The an - swer is: quite eas - i - ly. Ser - pents have sub - tle - ty -

2nd Sis. How could he be a ser - pent?

Fast ♩ = 120 *pizz.* ♩ = 84

Vln. 1 *p* *f* *pp* *arco*

Vln. 2 *p* *f* *pp* *arco*

Vla. 1 *p* *f* *pp* *arco*

Vla. 2 *p* *f* *pp* *arco*

Vlc. 1 *p* *f* *pp* *arco*

Vlc. 2 *p* *f* *pp* *arco*

D.B. *p* *mf* *f* *pp*

245

Fl.

Ob. 1

Cor Ang.

B♭ Cl. 1

A. Sax.

Bs. Cl.

Tpt. (C)

Tbn.

B. Tbn.

Tbrine.

SD

1st Sis.
they fear your chance dis cov-er-y.

2nd Sis.
He won't show him - self for one rea-son a-lone -

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.
arco
pp

pizz.
pp

This musical score page, numbered 245, features a large watermark reading "PESANTO". It contains staves for various instruments and two vocalists. The woodwind section includes Flute (Fl.), Oboe 1 (Ob. 1), Cor Anglais (Cor Ang.), B-flat Clarinet 1 (B♭ Cl. 1), Alto Saxophone (A. Sax.), Bass Clarinet (Bs. Cl.), Trumpet C (Tpt. (C)), Trombone (Tbn.), Euphonium (B. Tbn.), and Tubular Bell (Tbrine.). The percussion section consists of Snare Drum (SD) and Tom-Tom (Tdr). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Violoncello 1 (Vlc. 1), Violoncello 2 (Vlc. 2), and Double Bass (D.B.). Two vocal parts are present: 1st Soprano (1st Sis.) and 2nd Soprano (2nd Sis.). The score spans four measures. In the first measure, the woodwinds and strings play sustained notes or rests, while the flutes and oboes have sixteenth-note passages starting in the third measure. The vocalists enter in the second measure with lyrics. Dynamic markings include piano (p), fortissimo (f), pianissimo (pp), and pizzicato (pizz.). Performance instructions like "arco" and "pizz." are also present.

249

Fl.

Cor Ang.

B♭ Cl. 1

A. Sax.

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. (C)

Tbn.

B. Tbn.

Tbrine.

SD

Psyche

2nd Sis.

D.B.

25

pp

p

f

p

mf

pp

pp

pp

pp

pp

f

he's a - fraid,

a - fraid you'll know.

What more should I

arco

p

253

Fl.

Ob. 1

Cor Ang.

B♭ Cl. 1

A. Sax.

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. (C)

Tbn.

B. Tbn.

Tbrine.

SD

Psyche

1st Sis.

2nd Sis.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

know than that he loves me?

Call that love?

Call that love?

p, *cresc.*, *f*, *ff*, *3*, *6*

257

26

Fl.

Ob. 1

Cor Ang.

B♭ Cl. 1

A. Sax.

Bsn.

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Timp.

Perc. 1

Tbrine.

SD

1st Sis.

2nd Sis.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

D.B.

ff

ff

p

f

sec. A

mf

f

[Psyche takes a long drink.]

A man who won't let you look at him?

A man who won't let you look at him?

p

pizz.

arco

263

rit. molto**a tempo**

A. Sax.

Tbrine.

SD

Psyche

rit. molto **a tempo**

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

269

Fl.

Ob. 1

B♭ Cl. 1

A. Sax.

Bs. Cl.

Tbrine.

SD

Psyche

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

274 *rit. molto* **27** *Slow* ♩ = 54 ♩ = 84

Ob. 1 *mp* *pp*

A. Sax. *p*

Hn. 1 *mp*

Tbrine.

SD

Psyche
It's so con-fus-ing. Ev'-ry-thing was as plain as

rit. molto *Slow* ♩ = 54 ♩ = 84

Vln. 1 *pizz.* *p*

Vln. 2 *pizz.* *p*

Vla. 1 *pizz.* *p*

Vla. 2 *pizz.* *p*

Vlc. 1 *pizz.* *p*

Vlc. 2 *pizz.* *p* *arco* *pizz.* *arco* *pizz.* *p*

D.B. *pizz.* *p*

280

rit. molto $\text{♩} = 54$ **Fast** $\text{♩} = 120$

Fl. ff

Ob. 1 ff

Cor Ang. ff

B♭ Cl. 1 ff

A. Sax. ff

Bs. Cl. ff

Bsn. ff

Hn. 1 ff

Hn. 2 ff

Tpt. (C) ff

Tbn. ff

B. Tbn. ff

Timp. ff

Perc. 1 ff

Tbrine. ff

SD mf ff

Psyche *f* *mp* *ff*

1st Sis. *ff*

2nd Sis. *ff*

rit. molto $\text{♩} = 54$ **Fast** $\text{♩} = 120$

Vln. 1 *p* *pp* *ff* *pizz.*

Vln. 2 *p* *pp* *ff* *pizz.*

Vla. 1 *p* *pp* *ff* *pizz.*

Vla. 2 *p* *pp* *ff* *pizz.*

Vlc. 1 *p* *pp* *ff* *pizz.*

Vlc. 2 *p* *pp* *ff* *pizz.*

D.B. *ff* *pizz.*

pi — and now it's all ... it's all —

Like liv-ing a sick-en-ing, slip-per-y, poi-son-ous lie? —

Like liv-ing a sick-en-ing, slip-per-y, poi-son-ous lie? —

287 **28** Very slow ♩ = 42

Fl. *ff* 3 *p*

Ob. 1 *ff* 3 *pp*

Cor Ang. *ff* 3

B♭ Cl. 1 *ff* 3

A. Sax. *ff*

Bs. Cl. *ff* *pp*

Bsn. *ff* *pp*

Hn. 1 *ff* *pp* *p*

Hn. 2 *ff* *pp*

Tpt. (C) *p*

Tbn. *fff* *ff* *pp* 3

B. Tbn. *fff* *ff* *pp*

Timp. *ff* *ff*

SD *ff* *pp* 3 3 3

[Cupid, Jove and Venus appear behind the columns.
They are invisible to the three sisters.]

Cupid *p*
How can her heart

Hp. *p*
E♭ F♯ G♯ A♭
B♭ C♭ D♭

Very slow ♩ = 42

Vln. 1 *pp* arco

Vln. 2 *pp* arco

Vla. 1 *pp* arco

Vla. 2 *pp* arco

Vlc. 1 *ff* arco *pp*

Vlc. 2 *ff* arco *pp*

D.B. *ff* arco *pp* pizz. *pp*

292

Cor Ang.

Bs. Cl.

Hn. 1

Cupid

wa - ver and my love so soon lose fa - - - - - vour in her eye?

Hp.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

arco

pizz.

arco

p

pp

mf

f

mp

mf

G $\flat$ B $\flat$ C $\sharp$

G $\sharp$ B $\sharp$

295

Ob. 1 *mf*

Cor Ang. *p* *mf*

B♭ Cl. 1 *mf*

Bs. Cl. *fp* *mf*

Bsn. *fp* *mf*

Tpt. (C) *mf*

B. Tbn. *fp* *mf*

Cupid
How can de-ceipt thrive and faith with-er and truth die?_

Hp. *p*
A $\sharp$ D $\flat$ G $\flat$ A $\flat$ B $\flat$ D $\sharp$ G $\sharp$ A $\sharp$ B $\sharp$ D $\flat$

Vln. 1 *mf* *pp*

Vln. 2 *mf* *pp*

Vla. 1 *mf* *pp*

Vla. 2 *mf* *pp*

Vlc. 1 *mf* *pp*

Vlc. 2 *mf* *pp*

D.B. *pizz.* *arco* *pizz.* *arco*
mf *pp*

♩ = 42

303

A. Sax. *mp* *tr*

Timp. *pp*

1st Sis. *mf* *mp*

Heed well, sis-ter – he has lured you here then dulled you with his treats and gulled you in the dark to sweet-en the rec-i-pe be-

Vln. 1

Vln. 2

Vla. 1 *pp*

Vla. 2 *pp*

Vlc. 1 *pp*

Vlc. 2 *pp* *arco*

D.B. *pp*

306

30 Much faster ♩ = 120

Fl. *f*

Ob. 1 *f*

Cor Ang. *f*

B♭ Cl. 1 *f*

Bs. Cl. *f*

Bsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. (C) *f*

Tbn. *f*

B. Tbn. *f*

Timp. *f* sec. *f* sec. *f*

Psyche *pp* *mp*

No. _____ It can't be true.

1st Sis. *f* *ff*

fore he eats you - Can't be? Can't be? I de - fy you to look me straight in the

Hp. *p* *F#Ab* *D#*

Much faster ♩ = 120

Vln. 1 *pp* *f* pizz.

Vln. 2 *pp* *f* pizz.

Vla. 1 *pp* *f* pizz.

Vla. 2 *pp* *f* pizz.

Vlc. 1 *f* pizz. *pp* arco *f* pizz.

Vlc. 2 *f* pizz. *pp* arco *f* pizz.

D.B. *f* *pp* *f* pizz.

Fl.

Ob. 1

Cor Ang.

B♭ Cl. 1

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. (C)

Tbn.

B. Tbn.

Timp.

Perc. 2

Psyche

1st Sis.

SD

sec.

mf

You are my

eve and tell me that I lie.

Half ♩ = 60
arco

Vln. 1 *ff*

Vln. 2 *ff*

Vla. 1 *ff*

Vla. 2 *ff*

Vlc. 1 *ff*

Vlc. 2 *ff*

D.B. *ff*

p arco

p arco

p arco

p arco

p arco

p pizz.

318

Ob. 1

Bsn.

Psyche

own flesh and blood. I could soon-er be-lieve the sun a smut, the moon a smudge, the stars mud

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

pp

mp

pizz.

sul pont.

arco

pizz.

323

Fl.

Ob. 1

Cor Ang.

B♭ Cl. 1

A. Sax.

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. (C)

Tbn.

B. Tbn.

Tim.

SD

Psyche

1st Sis.

2nd Sis.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

D.B.

than you de - ceive ...

[The sisters point first at the lamp, then at the knife.]

Then while you still have time, my sis - ter, fol - low the

Then while you still have time, my sis - ter, fol - low the

Double ♩ = 120

Slower ♩ = 84

Slower ♩ = 84

330

Fl. *ff* 6 6

Ob. 1 *ff* 6 6

B $\flat$ Cl. 1 *ff* 6 6

A. Sax. *cresc.* 6 6 *ff* 6 6

SD *cresc.* 3 3 *f ff* 3

1st Sis. light of this lamp, fol - low the glis - ter of this knife — *ff*

2nd Sis. light of this lamp, fol - low the glis - ter of this knife — *ff*

Vln. 1 *cresc.* 3 *ff*

Vln. 2 *cresc.* 3 *ff*

Vla. 1 *cresc.* 3 *ff*

Vla. 2 *cresc.* 3 *ff*

Vlc. 1 *cresc.* 3 *ff*

Vlc. 2 *cresc.* 3 *ff*

D.B. *cresc.* 3 *ff*

336

33

Fl.

Ob. 1

Cor Ang.

B♭ Cl. 1

A. Sax.

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. (C)

Tbn.

B. Tbn.

Timp.

SD

1st Sis.

kill the mon - ster of the night. Kill,

2nd Sis.

kill the mon - ster of the night. Kill,

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

$\text{♪} = 96$

$\text{♪} = 96$

344 $\text{♩} = 84$ **34** **rit. molto** **Fast** $\text{♩} = 120$

Bsn. p

Hn. 1 ff pp

Hn. 2 ff pp

Tpt. (C) ff

Tbn. ff

B. Tbn. pp

SD

Psyche p
Don't _____ ask me to do this wrong ...

1st Sis. kill, kill, kill, kill, kill, kill, kill!

2nd Sis. kill, kill, kill, kill, kill, kill, kill! Force your-self -

Jove mf
Blas - - - phe-my!

$\text{♩} = 84$ **rit. molto** **Fast** $\text{♩} = 120$

Vln. 1 p pp *pizz.* mf

Vln. 2 p pp *pizz.* mf

Vla. 1 p pp *pizz.* mf

Vla. 2 p pp *pizz.* mf

Vlc. 1 pp p pp *pizz.* mf

Vlc. 2 pp p pp *pizz.* mf

D.B. pp *pizz.* mf

[illegible]

358 ♩ = 132

Fl. *ff*

Ob. 1 *ff*

Cor Ang. *ff*

B♭ Cl. 1 *ff*

A. Sax. *ff*

Bs. Cl. *ff*

Bsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. (C) *ff*

Tbn. *ff*

B. Tbn. *ff*

Timp. *ff*

SD *ff* *mf* *ff* *mf* *f*

1st Sis. he mur - ders you for his next meal how would you like to be served? Stewed, cas-se-roled,

2nd Sis. he mur - ders you for his next meal how would you like to be served? Stewed, cas-se-roled,

♩ = 132

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

368

36 Much slower $\text{♩} = 84$

Cor Ang.

B♭ Cl. 1

A. Sax.

Bs. Cl.

Hn. 1

Hn. 2

Tpt. (C)

Tbn.

B. Tbn.

SD

Psyche

1st Sis.

2nd Sis.

baked, roasted, cod-dled, steamed, grilled or toast - - - - ed?

baked, roasted, cod-dled, steamed, grilled or toast - - - - ed?

Oh! ...

Much slower $\text{♩} = 84$

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

374

B♭ Cl. 1

A. Sax.

Bs. Cl.

Bsn.

Timp.

Perc. 2

Psyche

Jove

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

pp [Psyche takes the lamp and knife, and her sisters lead her away.]

mf [Jove and Venus move down-stage, and Cupid lies on the centre chaise.]

Blas - phe-my!

pp *arco*

ppp *ff* *pp* *ff* *ppp* *f*

375

37 Slower ♩ = 60

Yet slower ♩ = 54

Cor Ang.

Bsn.

Wagner Tuba 1

W. Tb. 1

W. Tb. 2

Tbn.

B. Tbn.

Jove

p

pp

pp

open

open

pp

f

mf

pp

ff

pp

mp

p

pizz.

This is a scan - dal to the Gods - How did the whole sor - did mat - ter come a - bout? -

Slower ♩ = 60

Yet slower ♩ = 54

396 **38** **Faster** ♩ = 84

Fl.

Ob. 1

Bs. Cl.

Bsn.

W. Tb. 1

W. Tb. 2

Tbn.

B. Tbn.

Venus

Psy - che was the her - e - sy where - by men wor - shipped Love in hu - man form. One look at her and they

Faster ♩ = 84

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

400 **Very slow** ♩. = 42

Fl. *p*

Ob. 1 *p*

B♭ Cl. 1 *p*

Bs. Cl. *p*

Bsn. *pp*

Venus
turned a - way _____ from me and my ce - les - tial light _____ and -

Hp. *p*
 $\begin{matrix} E\flat F\sharp G\sharp A\flat \\ B\flat C\flat D\flat \end{matrix}$
 $\begin{matrix} E\sharp \\ B\sharp D\sharp \end{matrix}$

Very slow ♩. = 42

Vln. 1 *pp*

Vln. 2 *pp*

Vla. 1 *pp*

Vla. 2 *pp*

Vlc. 1 *pp*

Vlc. 2 *pp*

D.B. *pizz.* *pp* *arco*

402 **39** ♩ = 42

Cor Ang.

Bsn.

W. Tb. 1

W. Tb. 2

Tbn.

B. Tbn.

Perc. 2

Venus

Vln. 1

Vln. 2

D.B.

405

Fl.

Ob. 1

B♭ Cl. 1

Bs. Cl.

Bsn.

Tbn.

B. Tbn.

Venus

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

grunt - ing in the pig - sties of cor - rupt mor - tal - i - ty - they cried: Psy - che, Psy - che, Psy - che ... A

doub - - - - - le treach - er - y. The first trans - gres - sion in the eyes of

407

Cor Ang. *mf* *3* *3* *3* *mf*

Bs. Cl. *p* *f* *6*

Bsn.

B. Tbn. *p*

Venus *f* *3* *3* *3* *f* *6*

lust hal - lu - - ci - nat - - ed men. The sec-ond in my wretch - ed dis - si - pat - ed son. ____

Vln. 1 *f* *6* *6*

Vln. 2 *f* *6* *6*

Vla. 1 *f*

Vla. 2 *f*

Vlc. 1 *f* *6*

Vlc. 2 *f*

D.B. *f* *6* *6* *pizz.* *f*

[illegible]

414 **40 Not so slow** ♩ = 60

Cor Ang. *mf*

Bsn. *p*

W. Tb. 1 *p*

W. Tb. 2 *p*

Tbn. *p*

B. Tbn. *p*

Jove *ff* *f* *s*

Damn all hu-man-i-ty. I will not have them flout my will and mock the Gods ... Cu-pid shall know what jus-tice is all a-bout ...

Not so slow ♩ = 60

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1 *p* *f* *pizz.*

Vlc. 2 *p* *f* *pizz.*

D.B. *p* *f* *pizz.*

420

Fl. *ff*

Ob. 1 *ff*

Cor Ang. *ff*

B♭ Cl. 1 *ppp* *ff*

A. Sax. *ppp* *ff*

Bs. Cl. *ppp* *ff*

Bsn. *pp* *ff*

W. Tb. 1 *ff* take Horn 1

W. Tb. 2 *ff* take Horn 2

Tpt. (C) *ff*

Tbn. *ff*

B. Tbn. *ff* *p*

Temp. *tr* *ppp* *f* *ff* *3* *sec. Δ* *pp*

Perc. 2 *ff* Clash Cyms

[Jove and Venus retire from the scene.]

Jove I'll have her locked a-way in Hell!

Vla. 1 *pp* *ff* *ff* *p*

Vla. 2 *pp* *ff* *ff* *p*

Vlc. 1 *pp* *ff* *ff* *p*

Vlc. 2 *pp* *ff* *ff* *p*

D.B. *pp* *ff* *ff* *p*

428 **41** ♩. = 60

Bs. Cl. *pp*

Perc. 1 Tmbrn. *pp*

Perc. 2 Xylophone *pp*

♩. = 60 [The light dims to a deep gloom as Psyche returns slowly, carrying the lamp and knife.
A dim spot lights Cupid as he lies on the central chaise.]

Vla. 1 *pp*

Vlc. 1 *pp*

Vlc. 2 *pp*

D.B. *pp*

434

Cor Ang. *pp*

Bs. Cl. *pp*

Tbrine.

Xyl.

[Psyche peers as she draws closer.]

Vln. 1 *pp* con sord.

Vln. 2 *pp* con sord.

Vla. 1

Vlc. 1

Vlc. 2

D.B.

436

Cor Ang.

Bs. Cl.

Tbrine.

Xyl.

Vln. 1

Vln. 2

Vla. 1

Vla. 2 *pp* con sord.

Vlc. 1

Vlc. 2

D.B.

438

Cor Ang.

Bs. Cl.

Tbrine.

Xyl.

Vln. 1

Vln. 2

Vla. 1

Vlc. 1

Vlc. 2

D.B.

441

42

Cor Ang.

B♭ Cl. 1

Hn. 1

Hn. 2

Cupid

Vla. 1

D.B.

p

pp

p

pp

p

mf

p

pizz.

p

dolce espress.

f

p

I fear, my love, that this shall turn out worse than you could ever think ...

446 take Oboe 2

Cor Ang.

B♭ Cl. 1

A. Sax.

Bs. Cl.

Hn. 1

Hn. 2

Tpt. (C)

Temple Blocks soft marimba stks.

Perc. 2

Cupid

If on - - ly you had learnt to trust the in - stinct of the heart

Hp.

E♭ F♯ G♯ A♯
B♭ C D E

D.B.

arco

451

B♭ Cl. 1

A. Sax.

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Perc. 2

SD

Cupid

[quietly, with suppressed bitterness]

you would have been in - vi - - - o - late to the dis - tor - tions and in - ven - tions and dis - sem - bling which the

senza sord.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

pizz.

pp pizz.

pp pizz.

pp

455 43

Ob. 1 *p*

B♭ Cl. 1 *poco cresc.*

Bsn.

Hn. 1 *p*

Hn. 2 *p*

Tbrine. *p*

SD

Cupid *[full voice]*
 world em-plays in oil-y ly-ing sanc - - - ti-mo-ni-ous coun-ter-ac-tion to the mag - - - - - ic

Vln. 1 *pp* *p*

Vln. 2 *pp* *p*

Vla. 1 *p*

Vla. 2 *p*

Vlc. 1 *p* *arco*

Vlc. 2 *p* *arco*

D.B. *p*

459 **Faster** ♩ = 84

Fl. *mf*

Ob. 1 *mf*

B♭ Cl. 1 *p*

Hn. 1

Hn. 2

Tbrine.

Temple Blocks
soft marimba stks.

TL Blks. *p*

Perc. 2 *mp* *mf* *3*

SD *p* SD

Psyche *p*
Dis - tor-tions? In -

Cupid
life - - - - en-rich - ing in - ju-ries of my gold - en darts ...

Hp. *mf* *3* *3* *3*
E♭ F♯ G♯ A♯
B♯ C♯ D♯

Faster ♩ = 84

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B. *arco*

465

B♭ Cl. 1

B♭ Cl. 2

Clarinet 2 in B♭

SD

Psyche

- ju-ries? Darts? I fear this shall turn out

p *f* *mf* *pp*

470 **rit. molto** **44** Very slow ♩. = 42

Fl.

Ob. 1

Oboe 2

Ob. 2

Psyche

worse than I had ev-er thought ...

Cupid

mp *f*

When first I came to you and took you in my arms, you did not ques-tion -

Hp.

p

E♭ F♯ G♯ A♭
B♭ C♭ D♭

E♯
B♯ D♯

G♭
B♭ C♯

rit. molto **Very slow** ♩. = 42

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

pp *pp* *pp* *pp* *pp* *pp*

pizz. *arco* *pizz.*

474

Bs. Cl. *fp* *mf*
 Bsn. *fp* *mf*
 Hn. 1 *mf*
 B. Tbn. *fp* *mf*
 Cupid I was your God and your blind faith was dark and deep and true -
 Hp. *G^b B^b* *E^bA^b* *G^b B^bD^b* *mf*
 Vln. 1 *mf*
 Vln. 2 *mf*
 Vla. 1 *mf*
 Vla. 2 *mf*
 Vlc. 1 *mf*
 Vlc. 2 *mf*
 D.B. *arco* *pizz.* *arco* *mf*

45 Double ♩ = 84

477

Bs. Cl. *p*
 SD *p*
 Cupid Well, let's have it o - ver with - shine the light up-on me -

482

Bs. Cl. 1 *p* *pp* *+*
 Bs. Cl. *pp*
 Hn. 1 *pp*
 Hn. 2 *pp*
 SD *pp*
 Cupid bring me it's harm ... And hand me that un-ho-ly knife. *[softly and wearily]* *silent*

46 Fast $\text{♩} = 120$

492

Fl. *silent*

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Bs. Cl. *ff*

Bsn. *ff*

Hn. 1 *pp* *fff*

Hn. 2 *pp* *fff*

Tpt. (C) *ff*

Tbn. *ff*

B. Tbn. *ff*

Perc. 1 *ff* Timp.

Perc. 2 *ff* Clash Cyms

[Psyche lifts the lamp and suddenly the whole stage is flooded with light.]

Psyche *ff* Ah!

Mdn. *ff*

Hp. *ff* $\text{E}\flat\text{F}\sharp\text{G}\sharp\text{A}\sharp$ $\text{B}\flat\text{C}\sharp\text{D}\flat$

Fast $\text{♩} = 120$

Vln. 1 *ff*

Vln. 2 *ff*

Vla. 1 *ff*

Vla. 2 *ff*

Vlc. 1 *ff*

Vlc. 2 *ff*

D.B. *ff*

496 **Slower** ♩ = 92

Fl.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. (C)

Tbn.

B. Tbn.

[Stunned, she meekly passes the knife.]

Psyche

Mdn.

Hp.

Slower ♩ = 92

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

500 **Quite slow** ♩ = 60 **47** **Slow** ♩ = 42

Fl. *p* *pp*

Ob. 1 *p*

B♭ Cl. 1 *mp* *pp*

Bs. Cl. *pp*

Hn. 1 *mp*

Hn. 2 *mp*

Psyche *p*
I could have caused you no great-er in - ju - ry than my dis - - - be-lief.

Cupid *p*
You could have caused me no great-er in - ju - ry than by dis - - - be-lief.

Hp. *Ab p*

Quite slow ♩ = 60 **Slow** ♩ = 42

Vln. 1 *pp*

Vlc. 1 *pp*

Vlc. 2 *pp*

D.B. *pp* *pizz.*

505

Fl. *mf* >

Ob. 1 *mf* >

Ob. 2 *mf* >

B $\flat$ Cl. 1 *mf* >

B $\flat$ Cl. 2 *mf* >

Bs. Cl. *mf* >

Bsn. *mf* >

Tbn. *mf* >

B. Tbn. *mf* >

Perc. 1 Tmbrn. *pp*

Psyche *f*
I was in love with Love it-self yet could not un - der-

Cupid
The lamp was cu-ri-os-i-ty and the knife was doubt ...

Vln. 1 *pp* *mf* *f* ³

Vln. 2 *pp* *mf* *f* ³

Vla. 1 *pp* *mf* *f* ³

Vla. 2 *pp* *mf*

Vcl. 1 *pp* *mf*

Vcl. 2 *pp* *mf*

D.B. arco *pp* *mf*

512

Fl.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. (C)

Tbn.

B. Tbn.

[Cupid and Psyche each leave
slowly in opposite directions.]

Psyche

stand. The per - fect and un - blem-ish-ed gift of blind-ness in the heart bro-ken by my own hand.

Hp.

E♭ F♯ G♯ A♭
B♭ C♭ D♭

mf

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

pp

f

pizz.

arco

p

517 48 ♩ = 60

Fl. *pp*

Ob. 1 *pp*

B♭ Cl. 1 *pp*

Bs. Cl. *pp*

Tbrine.

Tl. Blks. *pp*

Tmbrn. *pp*

Tmpl. Blks. hard marimba stks. *pp*

[As the pair leave, 3-6 dancers come on stage.]

[Cupid and Psyche are now well separated and nearly off.]

Psyche

I was in love with Love it-

♩ = 60

Vln. 1 *pp*

Vln. 2 *pp*

Vla. 1 *pp*

Vla. 2 *pp*

Vlc. 1 *pp*

Vlc. 2 *pp*

D.B. *pp* arco *pp* pizz. *pp*

49 Dance $\text{♩} = 60$ (dance of the indifferent fates)

526

Fl. *take Piccolo*

Ob. 1

B♭ Cl. 1

Bs. Cl.

Tbrine.

Tl. Blks.

Psyche
self.

Cupid
No great-er in - ju - ry than dis - be-lief.

Hp.

[This dance of the Fates is in three distinct parts. The first and longest is a dance of cheerful indifference, the second evokes coldly aloof aggression, while the last suggests a tinge of mocking sadness.]

Dance $\text{♩} = 60$ (dance of the indifferent fates)

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 2

D.B.

pizz.

534

Ob. 1

Tbrine.

Tl. Blks.

Mdn.

Hp.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

542

Picc.

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

Tbrine.

Tl. Blks.

Mdn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

50

Piccolo

pizz.

pizz.

pizz.

pizz.

pizz.

557

51

Picc.

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Tbrine.

Tr. Bks.

Hp.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

566

Ob. 1

Hn. 1

Hn. 2

Tbrine.

Tl. Blks.

Hp.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

The musical score for page 99, starting at measure 566, is arranged for a symphony orchestra. The instruments and their parts are as follows:

- Ob. 1:** Oboe 1, featuring a melodic line with triplets and slurs.
- Hn. 1:** Horn 1, featuring a melodic line with slurs.
- Hn. 2:** Horn 2, featuring a melodic line with slurs.
- Tbrine.:** Trombone, featuring a melodic line with slurs.
- Tl. Blks.:** Trumpets, featuring a melodic line with slurs.
- Hp.:** Harp, featuring a chordal accompaniment with specific markings (Bb and B#).
- Vln. 1:** Violin 1, featuring a melodic line with slurs.
- Vln. 2:** Violin 2, featuring a melodic line with slurs.
- Vla. 1:** Viola 1, featuring a melodic line with slurs.
- Vla. 2:** Viola 2, featuring a melodic line with slurs.
- Vlc. 1:** Violoncello 1, featuring a melodic line with slurs.
- Vlc. 2:** Violoncello 2, featuring a melodic line with slurs.
- D.B.:** Double Bass, featuring a melodic line with slurs.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Oboes (Ob.), Clarinets (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tr.), Trombones (Tbn.), Violins (Vln.), Violas (Vla.), Cellos (Vlc.), and Double Basses (D.B.). The notation includes musical notes, rests, and dynamic markings such as 'p' (piano). The score is organized into measures, with some measures containing complex rhythmic patterns and others being rests. The instruments are listed on the left side of the page, and their corresponding staves are arranged vertically. The score is written in a standard musical notation style, with a key signature of one flat (B-flat) and a time signature of 4/4. The page is numbered 1 in the top right corner.

53

580

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Tbrine.

Tr. Blks.

Mdn.

Hp.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

mf

p

pizz.

B♭

B♮

588

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

Tbrine.

TL. Blks.

Mdn.

Hp.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

54

596

Picc.

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Tbrine.

TL. Blks.

Mdn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

55

604

Picc. *p*

Ob. 1

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Bsn. *p*

Hn. 1 *p*

Tbrine.

Tl. Blks.

Hp. *B♭ p*

Vln. 1 *arco p*

Vln. 2

Vla. 1 *arco*

Vla. 2 *arco*

Vlc. 1 *arco p*

Vlc. 2 *pizz. p*

D.B. *p*

612

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Tbrine.

Trl. Blks.

Hp.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

The musical score for page 104, measures 612-619, is written for a large orchestra. The key signature has one sharp (F#). The time signature is 4/4. The score includes parts for Oboe 1, Bb Clarinet 1 and 2, Horn 1, Trombone, Trumpet, Harp, Violin 1 and 2, Viola 1 and 2, Violoncello 1 and 2, and Double Bass. The score features various musical notations including triplets, slurs, and dynamic markings like 'p' and 'arco'.

56

621

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Tbrine.

Tl. Blks.

Mdn.

Hp.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

D.B.

628

Picc. *p* *mf*

Ob. 1 *p* *mf*

Ob. 2 *p* *mf*

B♭ Cl. 1 *p* *mf*

B♭ Cl. 2 *p* *mf*

Bs. Cl. *mf*

Bsn. *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tbrine. *mf*

Tr. Blks. *mf*

Mdn. *mf*

Hp.

Vln. 1 *f*

Vln. 2 *f*

Vla. 1 *mf* *f*

Vla. 2 *mf* *f*

Vlc. 1 *pizz.* *arco* *f*

Vlc. 2 *pizz.* *arco* *f*

D.B. *f*

635 57 $\text{♩} = \text{♩}$

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Bs. Cl. *f* *ff*

Bsn. *f* *ff*

Tbn. *ff*

B. Tbn. *ff*

Perc. 1 3 Kit Toms (SD stks) *ff*

Perc. 2 *mf* *ff*

$\text{♩} = \text{♩}$

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1 *ff*

Vlc. 2 *ff*

D.B. *ff*

644

58

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. (C)

Tbn.

B. Tbn.

Kit Toms

SD

Vlc. 1

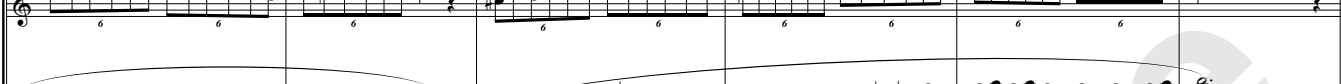
Vlc. 2

D.B.

650

Picc. 

Ob. 1 

Ob. 2 

B♭ Cl. 1 

B♭ Cl. 2 

Bs. Cl. 

Bsn. 

Hn. 1 

Hn. 2 

Tpt. (C) 

Tbn. 

Kit Toms 

SD 

Vlc. 1 

Vlc. 2 

D.B. 

656

59

60

Score for measures 656 to 660. The score includes parts for B♭ Cl. 1, B♭ Cl. 2, Bs. Cl., Bsn., Hn. 1, Hn. 2, Tpt. (C), Tbn., B. Tbn., Kit Toms, SD, Vlc. 1, Vlc. 2, and D.B. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff* and *mf*.

663

Score for measures 663 to 667. The score includes parts for Picc., Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bs. Cl., Bsn., Hn. 1, Hn. 2, Tpt. (C), Tbn., B. Tbn., Kit Toms, SD, Vlc. 1, Vlc. 2, and D.B. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff*, *f*, and *mf*. A "take Flute" instruction is present above the Picc. part in measure 667.

671 61 $\leftarrow \text{♩} = \text{♩} \rightarrow$

Flute *p* 6 6

Ob. 1 *p*

Ob. 2 *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Bs. Cl. *p*

Bsn. *p*

Hn. 1 *p* 3 3

Tpt. (C) *p* 6 6

B. Tbn. *p*

Perc. 1 Tmbrn. *p*

Perc. 2 Tmpl. Blks. soft marimba stks. *p*

Vln. 1 $\leftarrow \text{♩} = \text{♩} \rightarrow$ *p* 3 3

Vln. 2 *p* 3 3

Vla. 1 *p* 3 3

Vla. 2 *p* 3 3

Vlc. 1 *p* 3 3

Vlc. 2 *p* 3 3

D.B. *p*

[illegible]

695

64 Very fast $\text{♩} = 132$

[The dancers twirl off-stage.]

Very fast $\mathcal{J} = 132$

Violins 1 and 2: *pizz.* *p* *cresc.*

Violas 1 and 2: *pizz.* *p* *f*

Cellos 1 and 2: *pizz.* *p* *cresc.*

Double Basses: *pizz.* *p* *cresc.*

708

Fl. *f* *ff* *silent*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff* take Cor Anglais

B♭ Cl. 1 *f* *ff*

B♭ Cl. 2 *f* *ff*

Bs. Cl. *f* *ff*

Bsn. *f* *ff*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Tpt. (C) *f* *ff*

Tbn. *f* *ff*

B. Tbn. *f* *ff*

Timp. *ff* Timp. sec.

Perc. 2 *f* *ff* SD

Vln. 1 *f* *ff* *silent*

Vln. 2 *f* *ff*

Vla. 1 *f* *ff* arco

Vla. 2 *f* *ff* arco

Vlc. 1 *f* *ff* arco

Vlc. 2 *f* *ff* arco

D.B. *f* *ff* arco

End of Scene 1
segue semi-attacca Scene 2

Scene 2

65 Slow ♩ = 54

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Bs. Cl. *ff*

Bsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tbn. *ff*

B. Tbn. *ff*

Timp. *ff*

Perc. 1 *ff*

Ting-Sha

Tl. Blks.

Small Ting-Sha (Tibetan Cymbals)

Tmpl. Blks. soft marimba stks.

p

Slow ♩ = 54

[The pillars are quickly rearranged into two lines at the head of which the table makes a simple altar. On this altar is the word 'Juno'.]

Vla. 1 *ff*

Vla. 2 *ff*

Vlc. 1 *ff*

Vlc. 2 *ff*

D.B. *ff*

pizz.

p

pizz.

p

pizz.

p

Cor Ang.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

Cor Anglais

p

p

mp

p

arco

pizz.

arco

Cor Ang. *pp* *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bsn. *f*

Ting-Sha *p*

Tl. Blks. *p*

[Juno and Venus enter from opposite wings.]

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B. *pizz.* *f*

13 **66** ♩ = 60 (quasi recit.)

Slower ♩ = 42

Cor Ang. *mp*

Venus *mp*

Vln. 1 ♩ = 60 (quasi recit.)

Vln. 2

D.B. *arco* *pp* *mf*

Dear-est Ju-no - I real-ly must a-pol-o-gize for the fuss and both-er you have suf-fered from Psy-che. Of course, it's not

16

♩ = 60

♩ = 54

Fl. *f*

Ob. 1 *f*

B♭ Cl. 1 *f*

Venus *f* *mp* *p* *mf* *f*

Vln. 1 *f* *pp* *f* *pizz.*

Vln. 2 *f* *pp* *f* *pizz.*

Vla. 1 *mf* *pp* *f* *pizz.*

Vla. 2 *mf* *pp* *f* *pizz.*

Vlc. 1 *mf* *f*

Vlc. 2 *mf* *f*

D.B. *f* *pp*

my fault, but it has been so in-con-sid-er-ate, so mes-sy - im-per-ti-nent, truc-u-lent, in - so-lent -

19 $\text{♩} = 42$ $\text{♩} = 54$

Fl. f

Ob. 1 f

Cor Ang. mf

B♭ Cl. 1 f

B♭ Cl. 2 f

Bsn. p f

Ting-Sha p

Tl. Blks. p

Venus I could pul - - - - - ver - ize the re-volt-ing lit-tle hus-sy.

Vln. 1 arco mf f $pizz.$

Vln. 2 arco mf f $pizz.$

Vla. 1 arco mf f $pizz.$

Vla. 2 arco mf f $pizz.$

Vlc. 1 mf f

Vlc. 2 mf f

D.B. p f

22 67

B♭ Cl. 1 p

B♭ Cl. 2 p

Bsn. p

Ting-Sha

Tl. Blks.

Juno mp

Ve-nus dear - I _____ should have thought the girl _____ would have

26

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Juno

been well dead by now and your prob - lem solved,

p

p

3

3

29

Cor Ang.

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Bsn.

Juno

in - stead of which your di - vine will has been thwart - ed and we are all be - com - ing in - volved.

pp

mf

mf

f

f

mp

arco

p

arco

p

mp

6

f

p

pizz.

p

f

f

f

68 Fast ♩ = 120

32

Fl. *f*

Ob. 1 *f*

Cor Ang. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Bs. Cl. *f*

Bsn. *f* *mf*

Hn. 1 *f*

Hn. 2 *f*

Tpt. (C) *f*

Tbn. *f*

B. Tbn. *f*

Juno

Venus

And blame the girl en - tire - ly?

I dis - claim all re - spon - si - bil - i - ty - Find a way

Fast ♩ = 120

Vln. 1 *f* arco

Vln. 2 *f* arco

Vla. 1 *f* *mf* pizz. arco

Vla. 2 *f* *mf* pizz. arco

Vlc. 1 *f* *mf* pizz. arco

Vlc. 2 *f* *mf* pizz. arco

D.B. *f* *mf* pizz. arco

37 $\text{♩} = 108$ $\text{♩} = 92$ $\text{♩} = 120$

Fl.

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

hard marimba stks.

Tl. Blks.

Juno

Venus

to help_ me, Ju-no - de - liv-er Psy - che to me when next she comes to pray ...

To pray?

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

pizz.

$\text{♩} = 108$ $\text{♩} = 92$ $\text{♩} = 120$

42 **69** $\text{♩} = 92$

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Ting-Sha

Tl. Blks.

Juno

soft marimba stks.

$\text{♩} = 92$ *mp*

To pray?_ Out of re-spect for love and beau - ty I shall pre - fer not_ to have heard your de-plor -

Musical score for measures 46-49. The score includes staves for B♭ Cl. 1, B♭ Cl. 2, Bsn., Hn. 1, Hn. 2, Tbn., B. Tbn., Ting-Sha, Trl. Blks., Juno, Vln. 1, Vln. 2, Vla. 1, Vla. 2, Vlc. 1, and Vlc. 2.

Measure 46: Tempo is 108. Instruments play sustained notes or rests. Juno has lyrics: "a - ble re - quest -".

Measure 47: Tempo is 108. Instruments play sustained notes or rests. Juno has lyrics: "al - though in - deed the girl's been plagu - ing me here".

Measure 48: Tempo is 108. Instruments play sustained notes or rests. Juno has lyrics: "in my own temp - le - im - plor - ing me to".

Measure 49: Tempo changes to 120. Instruments play sustained notes or rests. Juno has lyrics: "im - plor - ing me to".

50 $\text{♩} = 92 \text{ col canto}$ $\text{♩} = 60$

Fl. *f*

Ob. 1 *f*

Cor Ang.

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Bs. Cl. *f*

Bsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. (C) *f*

Tbn. *f*

B. Tbn. *f*

Ting-Sha

Trl. Blks.

Juno
 save _____ her sil - ly neck - I ____ have a du - ty to pro - tect ... On the oth - er hand -

p

$\text{♩} = 92 \text{ col canto}$ $\text{♩} = 60$

Vln. 1 *f* arco

Vln. 2 *f* arco

Vla. 1 *f* arco

Vla. 2 *f* arco

Vlc. 1 *f* arco

Vlc. 2 *f* arco

D.B. *f* arco

55 **accel.** **70 Steadily** ♩ = 84

Bsn. *p* *hard marimba stks.*

Tl. Blks. *p*

Juno *mf* *mp*
On the oth-er hand, I have no oth-er wish to save her, I have been in-volved with-out

Venus *p*
Yes?

Vlc. 1 *pizz.*

Vlc. 2 *pizz.*

D.B. *p*

59 **Slower** ♩ = 72

Bsn.

Tl. Blks.

Juno
my per-mis-sion, stuck in an em-bar-rass-ing po-si-tion ... If on-ly Psy-che had

Vlc. 1 **Slower** ♩ = 72

Vlc. 2

D.B.

62 ♩ = 84 ♩ = 72

B♭ Cl. 1

Bsn.

Tl. Blks.

Juno *mf* *mp*
done the de-cent thing, shown more re-spect for all of us crawled in-to a cir-cum-spect grave.

Venus
It

Vla. 1 *p*

Vla. 2 *p*

Vlc. 1 *arco* *p* *pizz.* *arco*

Vlc. 2 *arco* *p* *pizz.* *arco*

D.B. *p* *pizz.* *arco*

69 $\text{♩} = 96$ $\text{♩} = 108$ $\text{♩} = 72$

Fl. f

Cor Ang. f ff

B♭ Cl. 1 f ff

B♭ Cl. 2 f ff

Bs. Cl. ff

Bsn. ff

Hn. 1 p f f

Hn. 2 p f f

Tpt. (C) p f

Tbn. f ff

B. Tbn. ff

Perc. 2 SD p f

Venus
throw her-self at your feet and de - ny me love's sac - - - - red ven - geance ...

Vln. 1 f ff

Vln. 2 f ff

Vla. 1 f ff

Vla. 2 f ff

Vlc. 1 f ff

Vlc. 2 f ff

D.B. f ff arco

73 $\text{♩} = 96$ **Fast** $\text{♩} = 120$

Fl. mf f f f

Ob. 1 mf f f f

Cor Ang. f f f f

B♭ Cl. 1 f f f f

B♭ Cl. 2 f f f f

Bs. Cl. mf f f f

Bsn. mf f mf mp

Hn. 1 f f f f

Hn. 2 f f f f

Tpt. (C) f f f f

Tbn. f f f f

B. Tbn. f f f f

SD mf mf mf mf

Juno f f f f

Venus f f f f

It was no fault of mine. That same re - frain ... You

$\text{♩} = 96$ **Fast** $\text{♩} = 120$

Vln. 1 mf f f f

Vln. 2 mf f f f

Vla. 1 mf f mf pizz.

Vla. 2 mf f mf pizz.

Vlc. 1 mf f mf pizz.

Vlc. 2 mf f mf pizz.

D.B. mf f mf pizz.

72 **Steadily** ♩. = 84

78

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Trngl.

Trngl. *mp*

Tl. Blks. *mp*

Juno

fire — men and wom — en with dread-ful flames of des — per — ate de — sire — and set the world a —

Steadily ♩. = 84

Vln. 1 *pizz.*

Vln. 2 *pizz.*

Vla. 1 *p*

Vla. 2 *p*

Vlc. 1 *p*

Vlc. 2 *p*

D.B. *p*

81

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Trngl.

Tl. Blks.

Juno

blaze — then in — stead of show — ing sym — pa — thy you pre —

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

84

Fl.

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Trngl.

Tl. Blks.

Juno

tend to be a - mazed — you lose your tem - per — and nev - er take the blame. —

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

87

Fl.

Ob. 1

B $\flat$ Cl. 1

B $\flat$ Cl. 2

Bsn.

Trngl.

Tl. Blks.

Juno

Venus

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

Faster ♩ = 96

Fast ♩ = 120

It's not quite fair that the stick - y,

Ju - no! That's hard-ly fair — It's not quite fair that the stick - y,

92

74

B♭ Cl. 1

B♭ Cl. 2

Tr. Bks.

Juno

Venus

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

in - ex - tri - ca - ble, trick - y, in - ex - pli - ca - ble in - - - ten - tions of the Gods so

in - ex - tri - ca - ble, trick - y, in - ex - pli - ca - ble in - - - ten - tions of the Gods_ so

[illegible]

Very much slower $\text{♩} = 84$ **75** Slow $\text{♩} = 54$

108

Fl. f

Ob. 1 f

Cor Ang. f

B♭ Cl. 1 f p

B♭ Cl. 2 f p

Bs. Cl. mf f take CB Clar.

Bsn. mf f p

Hn. 1 f take Wagner Tuba 1

Hn. 2 f take Wagner Tuba 2

Tpt. (C) f

Tbn. mf f

B. Tbn. mf f

Timp. f

Perc. 1

Ting-Sha p Ting-Sha

TL Blks. p soft marimba stks.

Juno f of de-structive lit-tle boys and girls.

Venus f of de-structive lit-tle boys and girls. p I sup-

Very much slower $\text{♩} = 84$ **Slow** $\text{♩} = 54$

Vlc. 1 f ff p pizz.

Vlc. 2 f ff p pizz.

D.B. f ff p pizz.

122 ♩. = 92

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Cb. Clar.

Bsn. *p*

Ting-Sha

Tl. Blks.

Juno

Venus

pos - ter - ous, eas - y - sound - ing, but im - pos - si - ble prop - o - si - tion -

Such a bril - liant thought, such an

♩. = 92

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

77 Slower ♩ = 60

126

Fl. *p*

Ob. 1 *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Cb. Clar. *p*

Bsn. *p*

W. Tb. 1 *p*

W. Tb. 2 *p*

Tbn. *p*

B. Tbn. *p*

Ting-Sha

Tl. Blks.

Juno *mf*
el - - - e-gant so - lu-tion - Ask her to step down in-to the well of Styg-ian cold to re-trieve the scal -

Venus *mf*
Ask her to step down in-to the well of Styg-ian cold to re-trieve the

Slower ♩ = 60

Vln. 1 *pp*

Vln. 2 *pp*

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

132 **Faster** ♩. = 84

Fl. *p* 10 10 10

B♭ Cl. 1

B♭ Cl. 2 *p*

Cb. Clar. *pp*

Perc. 1 Sizzle Cymbal SD stks *pp*

Tl. Blks. *p*

Juno - - lop - shell of beau - - - - - ty. *mf* That does - n't seem - - - - - too

Venus scal - - - - - lop - shell of beau - - - - - ty.

Faster ♩. = 84

Vln. 1

Vln. 2

Vla. 1 *pizz.* *p*

Vla. 2 *pizz.* *p*

Vlc. 1 *arco* *pp* *pizz.* *p*

Vlc. 2 *arco* *pp* *pizz.* *p*

D.B. *arco* *pp*

78 As before ♩ = 60

135

Fl. *p* *mf* *p*

B♭ Cl. 1

B♭ Cl. 2

Cb. Clar. *mf* *p*

Bsn. *mf* *p*

W. Tb. 1 *mf* *p*

W. Tb. 2 *mf* *p*

Tbn. *p*

B. Tbn. *p*

Tr. Blks.

Juno *f* [Calling down to Hell.]
hard – straight to Hell. Call Pro - ser-pine!

Venus *mf* *f*
And it leads her straight to Hell.

As before ♩ = 60

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B. *pizz.* *p*

139

Fl. *ff* *f*

Ob. 1 *ff* *f*

Bs. Ob. Bass Oboe *ff*

B♭ Cl. 1 *ff* *f*

B♭ Cl. 2 *ff* *f* take Bass Clar. 2

Cb. Clar. *ff* *f*

Bsn. *ff* *f* take Double Bassoon

W. Tb. 1 *ff* *f*

W. Tb. 2 *ff* *f*

Tpt. (C) *p* *ff*

Tbn. *ff*

B. Tbn. *ff*

Timp. *ff*

Perc. 2 Clashed Cymbals *ff*

Vln. 1 *ff* *f* *mf*

Vln. 2 *ff* *f* *mf*

Vla. 1 *arco* *ff*

Vla. 2 *arco* *ff*

Vlc. 1 *arco*

Vlc. 2 *arco*

D.B. *arco*

79 Lo stesso ♩ = 60

144

Fl. *p*

Bs. Ob. *p*

Cb. Clar. *p*

W. Tb. 1 *pp*

W. Tb. 2 *pp*

Timp.

Perc. 2 *pp* 3 Kit Toms (SD stks)

[Proserpine enters, dressed in black. She is accompanied by Charon.]

Lo stesso ♩ = 60

Vln. 1 *pp*

Vln. 2 *pp*

Vla. 1

Vla. 2

Vlc. 1 *pp* pizz. *p*

Vlc. 2 *pp* pizz. *p*

D.B. *pp* pizz. *p*

152

80

Ob. 1
Bs. Ob.
Cb. Clar.
D. Bsn.
W. Tb. 1
W. Tb. 2
Tpt. (C)
Tbn.
B. Tbn.
Timp.
Kit Toms
Pros.
Juno
Venus
Charon
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vlc. 1
Vlc. 2
D.B.

Double Bassoon

p, *pp*

Beau - ty is the last of the great sec - rets we keep from hu - man-i-ty. Its
Beau - ty is the last of the great sec - rets we keep from hu - man-i-ty.
Beau - ty is the last of the great sec - rets we keep from hu - man-i-ty.
Beau - ty is the last of the great sec - rets we keep from hu - man-i-ty.

arco
pp

158

Fl. *p* 10 10 10

Ob. 1 3

B♭ Cl. 1 5 *p* 5

Bs. Cl. 2 Bass Clar. 2 *p*

Pros. del - - - - - i - - - cate child - - - - - like form,

160

Fl. 10 10 10 10

Ob. 1

B♭ Cl. 1 5 5

Bs. Cl. 2

Glock. Glock. *p* 3

Pros. child - - - - - like,

Juno lies curled in dream - - - - - sleep,

Venus in the un - - - born rock - - - fast

Vln. 1 *mp* 6

Vlc. 1 *mp* 6

162

Ob. 1

Bs. Ob.

Bs. Cl. 2

Cb. Clar.

D. Bsn.

W. Tb. 1

W. Tb. 2

Tpt. (C)

Tbn.

B. Tbn.

Timp.

Kit Toms

Pros.

Juno

Venus

Charon

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

child - - - - - like No mor - tal hand has yet un - locked its mys - ter - y.

dream - - - - - sleep No mor - tal hand has yet un - locked its mys - ter - y. We

dark - - - - - ness, dark - - - - - ness No mor - tal hand has yet un - locked its mys - ter - y.

of the Un - der - world. No mor - tal hand has yet un - locked its mys - ter - y.

pizz.

arco

81 Somewhat faster $\text{♩} = 72$

167

Bs. Ob. p mp mf p

Cb. Clar. mf

D. Bsn. mf

W. Tb. 1 p mf

W. Tb. 2 p mf

Tbn. mf

B. Tbn. mf

Perc. 2 mf f

Juno f
sent for you_ dear daugh-ter of the night_ that you may help pre-vent_ hu-man hos-til-i-ty_ a - gainst us

Somewhat faster $\text{♩} = 72$

Vlc. 1 p $pizz.$

Vlc. 2 p $pizz.$

D.B. p $arco$ mf

82 $\text{♩} = 80$
82 $\text{♩} = 92$

Bs. Ob. mp mf mp

Cb. Clar. mp

D. Bsn. mp

W. Tb. 1 mp

W. Tb. 2 mp

Tbn. mp

B. Tbn. mp

Juno mf f mf
and rid us of a threat_ to our di-vine_ sta-bil-i-ty -

Venus mf
You've al-ways had a quite u-nique_ a-bil-i-ty to re-

Vln. 1 mp $pizz.$

Vln. 2 mp $pizz.$

Vla. 1 mp $pizz.$

Vla. 2 mp $pizz.$

Vlc. 1 mp

Vlc. 2 mp $pizz.$ $arco$

D.B. mp $arco$

177

Bs. Ob. mf ff mf ff

Tl. Blks. mf f

Juno f ff

Venus ff

verse a plight, dis-perse a prob-lem fac - - - ing us - then back to bad -

And mat-ters are rac - ing from bad to worse then back to bad -

Vln. 1 arco mf pizz.

Vln. 2 arco mf pizz.

Vla. 1 arco mf pizz.

Vla. 2 arco mf pizz.

Vlc. 1 arco mf pizz.

Vlc. 2 arco mf pizz.

D.B. mf pizz. arco ff

$\text{♩} = 96$ $\text{♩} = 72$

181 **Fast** $\text{♩} = 120$

83 $\text{♩} = 92$ quasi recit, col canto

Bs. Ob. p

Bs. Cl. 2 p

Cb. Clar. p

D. Bsn. p

W. Tb. 1 p

W. Tb. 2 p

Tpt. (C) p st. mute SD

Perc. 2 p SD

Fast $\text{♩} = 120$ $\text{♩} = 92$ quasi recit, col canto

Pros. f mp f

Driv-ing you com-plete-ly mad? Well, what is it this time? Fam-in-e? Fire? Plague? Or an

187

84 Slow ♩ = 54

Bs. Ob.

Bs. Cl. 2

Cb. Clar.

D. Bsn.

W. Tb. 1

W. Tb. 2

Tpt. (C)

Tbn.

B. Tbn.

Timp.

Pros.

Charon

ar-my on the ram-page?

They're all the same to me - what-ev-er the prob-lem I can make it float a - way.

He can make it float a-way.

Slow ♩ = 54

arco con sord.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

[illegible]

Bs. Ob.

Cb. Clar.

D. Bsn.

W. Tb. 1

W. Tb. 2

Tbn.

B. Tbn.

Pros.

Charon

D.B.

p

mf

pp

in-to the deep and off your trou-les es - cape

and off your trou-les es - cape And all for the price of a cheap one-way tic-ket in a boat.

Fl.

B♭ Cl. 1

Bs. Cl. 2

Cb. Clar.

D. Bsn.

Tbn.

B. Tbn.

Charon

Hp.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

p

mp

mf

pp

senza sord.

pp

mf

[Psyche enters.]

E♭ F♯ G♯ A♭
B♭ C♭ D♭

204 **87** ♩ = 76 col canto

Juno The lit-tle la-dy that our fud-dle-head-ed Cu-pid might try to make his queen.

Venus Ah, here she is at last. Ban-ished by

Hp. *mp* *E♭ B♭ C♯ D♯*

Vln. 1 *p*

Vln. 2 *p*

Vla. 1 *p*

Vla. 2 *p*

Vlc. 1 *p*

Vlc. 2 *p*

D.B. *p*

♩ = 76 col canto

208 ♩ = 54 giusto

Juno Pun-ished by Ve-nus – And she wants her lov-er back and won't ac-cept she's fin-ished.

Venus Jove – And she wants her lov-er back and won't ac-cept she's fin-ished.

Hp. *mp* *E♭ F♯ G♯ A♯ B♭ C♯ D♯*

Vln. 1 *p*

Vln. 2 *p*

Vla. 1 *p*

Vla. 2 *p*

Vlc. 1 *p*

Vlc. 2 *p*

D.B. *p*

♩ = 54 giusto

212

Bs. Ob. *mp*

Cb. Clar.

D. Bsn. *p*

W. Tb. 1 *p*

W. Tb. 2 *p*

Tbn. *p*

B. Tbn. *p*

Timp.

Pros. *mf* *mp* *p*

Juno *mp* *mp* *p*

Charon *mp* *mp* *p*

But she's on-ly a young girl ...

Psy-che, meet Pro-ser-pine and Char-on.

[As Charon sings, Juno and Venus seem to be giving instructions to Psyche.]

It's__ of not the slight-est con-se-quence -

217

Bs. Ob. *p*

Bs. Cl. 2 *p*

Cb. Clar.

D. Bsn.

W. Tb. 1

W. Tb. 2

Tbn.

B. Tbn.

Timp.

Charon *mf* *p*

Young, old, black, white, in-tel-li-gent, mag-nif-i-cent, cut-throat, turn-coat, scape-goat, zeal-ot, hel-lot, crack-pot,

D.B. *p*

5

89 ♩ = 60 col canto

pp *p*

mp In our di-vine mer-cy to

mp we have de-cid-ed

mp when they squat in the back ___ of my boat ___ and feel the cold.

♩ = 60 col canto

pp

225

89 ♩ = 60 col canto

Bs. Ob.

Cb. Clar.

D. Bsn.

Juno

Venus

Charon

D.B.

pp

pp

pp

mp

p

mp

mp

mp

pp

In our di-vine mer-cy to

we have de-cid-ed

when they squat in the back___ of my boat___ and feel the cold.

♩ = 60 col canto

231

Bs. Ob. *pp*

Cb. Clar. *pp*

W. Tb. 1 *pp*

W. Tb. 2 *pp*

Tbn. *pp*

B. Tbn. *pp*

Tl. Blks. *pp*

Psyche *p* *mf*

Juno *mf*

Venus *mf*

Is — that why Pro-ser-pine and Char-on? —

set you Per-form it, Psy-che, and we shall ask no more. En-quire from

one sim-ple task. Psy-che, and we shall ask no more. En-quire from

Tmpl. Blks. hard marimba stks.

236 **Faster** ♩ = 84

Fl. *p*

Ob. 1 *p*

Bs. Ob. *p*

B♭ Cl. 1 *p* *mf*

Bs. Cl. 2 *p* *mf*

Cb. Clar. *p*

W. Tb. 1 *p*

W. Tb. 2 *p*

B. Tbn. *p*

Tl. Blks. *p* *mf*

Juno *p*

Venus *p*

us no fur - ther sign but go — with them Psy - che.

us no fur - ther sign — but go — with them Psy - che.

Faster ♩ = 84

D.B. *p*

239 **90 Slower** ♩ = 60

Fl. *p* 10 10 10

Ob. 1 3 5

B♭ Cl. 1 *p* 5

Bs. Cl. 2 *p*

Juno Bring us our prize

Venus Bring us our

Slower ♩ = 60

Vln. 2 *p*

D.B.

241

Fl. 10 10 10 10

Ob. 1 5 5

B♭ Cl. 1 5 5

Bs. Cl. 2 3 3

Cb. Clar. 3 3

B. Tbn. 3 3

Glock. *p* 3 3

Juno of sec - - - ret beau - ty and we shall prom - ise

Venus prize of sec - ret beau - - - - ty and we shall prom - ise

Vln. 1 *mp* 6 6

Vln. 2 *mp* 6 6

Vla. 1 *p* 3 3

Vla. 2 *p* 3 3

Vlc. 1 *mp* 6 6

Vlc. 2 *p* 3 3

D.B. 3 3

Yet slower ♩ = 54

91

244

Fl.

Ob. 1

Bs. Ob.

B♭ Cl. 1

Bs. Cl. 2

Cb. Clar.

D. Bsn.

Tpt. (C)

B. Tbn.

Timp.

Glock.

Tmpl. Blks.
hard marimba stks.

p

pp

f

10

[Juno and Venus leave. Charon drapes a black cloth across the altar.
The light becomes lurid and shadowed.]

Juno

you the gift of your de-sires.

Venus

you the gift of your de-sires.

Yet slower ♩ = 54

(Soprano) -----

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

pp

pp

p

pp

pp

pp

pp

251

Fl. *10* *p*

Bs. Ob. *p*

B♭ Cl. 1 *mp*

Bs. Cl. 2 *mp*

Cb. Clar. *pp*

D. Bsn. *pp*

W. Tb. 1 *pp*

W. Tb. 2 *pp*

Tpt. (C)

Tbn. *pp*

B. Tbn. *pp*

Timp.

Psyche *mf*
I knew I could trust the fa - vour of the Gods.

Hp. *p*
E♭ F♯ G♯ A♭
B♭ C♯ D♯

Vln. 1 *mf* *pp*

Vln. 2 *mf* *pp*

Vla. 1 *mf* *pp*

Vla. 2 *mf* *pp*

Vlc. 1 *mf* *pp*

Vlc. 2 *mf* *pp*

D.B. *mf* *pp*

254

Fl.

Bs. Ob.

B♭ Cl. 1

Bs. Cl. 2

Cb. Clar.

D. Bsn.

W. Tb. 1

W. Tb. 2

Tpt. (C)

Tbn.

B. Tbn.

Timp.

Psyche

No tru - er heart than mine has laid it -

Hp.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

p

p

10

10

3

A♯ B♭D♯

256

Fl. *p* *10*

Bs. Ob. *p*

B♭ Cl. 1

Bs. Cl. 2

Cb. Clar.

D. Bsn.

W. Tb. 1

W. Tb. 2

Tpt. (C)

Tbn.

B. Tbn.

Timp.

Psyche
self up - on the al - tars of the high and prayed

Hp.
A♭ B♭ D♯

Vln. 1 *6*

Vln. 2 *6*

Vla. 1 *6*

Vla. 2 *6*

Vlc. 1 *6*

Vlc. 2 *6*

D.B.

155

258

Fl.

Bs. Ob.

B♭ Cl. 1

Bs. Cl. 2

Cb. Clar.

D. Bsn.

W. Tb. 1

W. Tb. 2

Tpt. (C)

Tbn.

B. Tbn.

Timp.

Psyche

Pros.

Charon

Hp.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

p

p

pp

mp

mp

with such, with such pure fer - vour.

Trust the fa - vour of the

Trust the fa - vour of the

F# A# Bb

262

Bs. Ob.

Cb. Clar.

D. Bsn.

Tpt. (C)

Timp.

Pros.

Gods. The heart that asks in in-no-cence__ shall get just rec-com-pense -

Charon

Gods. The heart that asks in in-no-cence__ shall get just rec-om-pense - And some-times e - ven more. *[with heavy irony]*

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

pp

ppp

[with heavy irony]

268

Fl.

Bs. Ob.

Cb. Clar.

D. Bsn.

W. Tb. 1

W. Tb. 2

Tpt. (C)

Tbn.

B. Tbn.

Timp.

Psyche

Pros.

Charon

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

p

pp

mf

mp

pizz.

arco

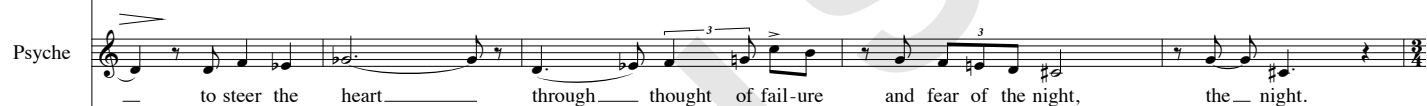
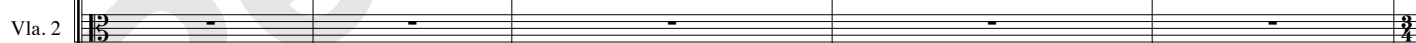
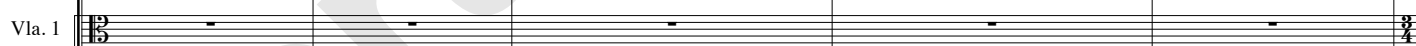
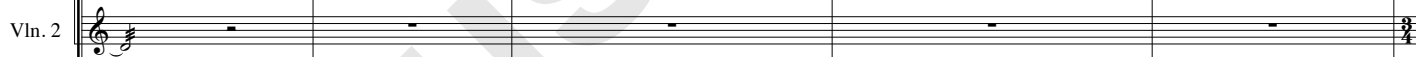
pp

Fraught with men-ace, love the guide

Though the jour-ney be fraught with men-ace love shall be the guide.

Though the jour-ney be fraught with men-ace love shall be the guide.

272

Not so slow ♩ = 60*[Proserpine and Charon signal to Psyche to follow them and leave.]***Not so slow** ♩ = 60

277 ♩ = 54

Fl.

Ob. 1

Bs. Ob.

B♭ Cl. 1

Bs. Cl. 2

Cb. Clar.

D. Bsn.

W. Tb. 1

W. Tb. 2

Tpt. (C)

Tbn.

B. Tbn.

[As Psyche is about to follow,
Cupid appears.]

Psyche

Cupid

My love! Shushsh ...!

♩ = 54

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

280 **94 Recit. (very freely)** $\text{♩} = 76$ *mf*

Psyche Nev-er mind me – dar-ling, you look so pale. Are you feel-ing well? A cold on the chest?

Cupid $\text{♩} = 76$ $\text{♩} = 60$ *mf cresc.*
There's lit-tle time to warn you of the harm these de-mons mean. As you on-ly too well know, a

Psyche *cresc.*
Have you been eat - ing prop-er - ly? Tak - ing your rest?

Cupid $\text{♩} = 69$ $\text{♩} = 60$ **rit.**
few ar - row pricks, a heart - ache and a splash or two of hot oil – no-thing that can't be fixed if on-ly I can have you back.

281 **95 Very slow** $\text{♩} = 42$

Cb. Clar. *p*

Psyche *p*
If on - ly we could have each oth - er back and cease to care,

Cupid *p*
If on - ly we could have each oth - er back and cease to care, dis -

Hp. *p*
E♭ F♯ G♯ A♭
B♭ C♭ D♭
E♭ A♭
B♭ D♯
G♭
B♭ C♯

Very slow $\text{♩} = 42$

Vlc. 1 *p*
pizz.

D.B. *p*

284

Bs. Cl. 2 *p*

Cb. Clar. *p*

Psyche reach _____ to the burn-ing dark

Cupid cov - er a - gain the lost pleas - - - ures of our de-light,

Hp. *p*
G♯
B♯
E♭ A♯
E♭
C♭ D♭

Vln. 1 *p*

Vlc. 1 *p*

D.B. *p*

287

Fl.

B $\flat$ Cl. 1

Bs. Cl. 2

Cb. Clar.

Psyche
of bliss — our sec - ret pal - - ace of the night.

Cupid
our sec - ret pal - - ace of the night.

Harp.
 $G\sharp A\flat B\sharp D\sharp$
 $G\flat B\flat C\sharp$

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

D.B.

290

Fl.

Ob. 1

B♭ Cl. 1

Bs. Cl. 2

Cb. Clar.

Psyche

Cupid

Hp.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

And soon, my love, this dream will all come true —

mf

mp

G♭ B♭ D♭

mf

arco

mf

293 **96**

Bs. Ob. *pp*

Cb. Clar. *pp*

W. Tb. 1 *pp*

W. Tb. 2 *pp*

Tpt. (C) *pp*

Tbn. *pp*

B. Tbn. *pp*

Timp. *pp*

Psyche *p*

Ju - no and your moth-er have giv-en me the task of fetch-ing them some sort of cas - ket with a sec - ret rec-i-pe in-side.

D.B. *pp*

Bs. Ob.

Cb. Clar.

W. Tb. 1

W. Tb. 2

Tpt. (C)

Tbn.

B. Tbn.

Timp.

Psyche

Cupid

Hp.

D.B.

It's a sim - ple ser-vice and once a - chieved - then *pp* you'll have me *p* and

Then *pp* you'll have me

p *p*

E♭ F♯ G♯ A♭
B♭ C♭ D♭

E♯ A♭
B♯ D♯

97 Somewhat faster ♩ = 54

Bs. Ob.

Tpt. (C)

Timp.

Psyche

Cupid

Hp.

once a - gain, my love, I shall have you.

and once a - gain, my love, I shall have you. Is that all? A sim-ple ser-vice?

mp *p* *mp* *p*

G♭ B♭ C♯

G♭ B♯

Somewhat faster ♩ = 54

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

pp *pp* *pp* *pp* *pp* *pp* *pp*

305 $\text{♩} = 60$

Tpt. (C)

Timp.

Cupid

A mere trip to Hell? Through riv-ers and rocks, pick up a box as well, find the re-turn track - then af - ter-wards we'll

D.B.

$\text{♩} = 60$

309 $\text{♩} = 66$ **Recit. (freely, but not rushed)**

Cb. Clar.

Tpt. (C)

Timp.

Perc. 2

Psyche

Cupid

have each oth-er back? Are you sure that's all? We have so lit-tle time - pay heed, my dear, and you may yet suc-ceed.

D.B.

$\text{♩} = 66$ **Recit. (freely, but not rushed)**

311 **98 Very slow** $\text{♩} = 42$

Bs. Ob.

Cb. Clar.

W. Tb. 1

W. Tb. 2

Mid Tom

Mid Tom SD stks

Cupid

Take mon-ey for the boat-man - one fare there, the oth-er back. A drowned man in the

Very slow $\text{♩} = 42$

Vla. 1

Vla. 2

D.B.

[He gives her some money.]

99

315

Bs. Ob.

Cb. Clar.

W. Tb. 1

W. Tb. 2

Mid Tom

Cupid

Vla. 1

Vla. 2

D.B.

pp

pp

pp

pp

riv - er of black will ask your aid - re-turn no sound. A lame man will ask_ for rope to bind his load up -

319

Bs. Ob.

Bs. Cl. 2

Cb. Clar.

W. Tb. 1

W. Tb. 2

Mid Tom

Cupid

Vla. 1

Vla. 2

D.B.

on an ass - of - fer him no hope. Three wom-en at their spin-ning-wheels will call for help -

322

Bs. Ob.

Bs. Cl. 2

Cb. Clar.

W. Tb. 1

W. Tb. 2

Tbn.

B. Tbn.

Mid Tom

Cupid

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

mf feel no pit - y.

mp Cer-ber-us, the dog who guards the dead, ___ will let you pass

pp

pp

pp

pp

326

col canto **giusto**

B♭ Cl. 1

B♭ Cl. 2

Cb. Clar.

D. Bsn.

W. Tb. 1

W. Tb. 2

Tbn.

B. Tbn.

Mid Tom

*[He passes her a sandwich box,
or other small food container.]*

Cupid

p (♩ = 100) *mf* (♩ = 42)

if you feed him hon - eyed bread — take one slice for en - try, an - oth - er for es - cape. And, last - ly,

col canto **giusto**

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

arco

pp *cresc.*

[illegible]

333 **100 Not so slow** ♩ = 60

Fl. *p*

Ob. 1 *p*

Bs. Ob.

B♭ Cl. 1 *p*

Bs. Cl. 2 *p*

Cb. Clar.

D. Bsn.

W. Tb. 1

W. Tb. 2

Tpt. (C)

Tbn.

B. Tbn.

Cupid *mp*
its sec - - -

Not so slow ♩ = 60

Vln. 2 *p*

Vlc. 1 *p*

D.B. *p*

335

Fl.

Ob. 1

B♭ Cl. 1

Bs. Cl. 2

Tpt. (C)

Perc. 2

Cupid

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

p

p

Glock.

p

mp

mp

p

10

10

5

5

3

6

6

337

Fl. *10 10* *3* *take Piccolo*

Ob. 1

Bs. Ob.

B♭ Cl. 1 *5* *3*

Bs. Cl. 2 *3*

Cb. Clar. *3* *p*

D. Bsn. *p*

W. Tb. 1 *p*

W. Tb. 2 *p*

Tpt. (C) *3*

B. Tbn. *3* *p*

Glock. *3*

[Cupid leaves quickly. Psyche slowly follows the exit taken by Proserpine and Charon.]

[Dancers enter to perform a dance that suggests the journey through Hell.]

Cupid *8* *3* *are for Ju - no's eyes.*

Vln. 1 *6* *8^{va}*

Vln. 2

Vla. 1 *3* *p*

Vla. 2 *3*

Vlc. 1 *6* *p* *pizz.* *p*

Vlc. 2 *3* *p* *pizz.* *p*

D.B. *3* *pizz.* *p*

101 Slow dance ♩. = 42 (the journey through Hell)

342

Bs. Ob.

Cb. Clar.

W. Tb. 1

W. Tb. 2

Perc. 1

Perc. 2

BD

Mid Tom

pp

Slow dance ♩. = 42 (the journey through Hell)

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

arco

p


102

349

Tpt. (C)

BD

Mid Tom

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

p

arco

p

355

355

Bs. Ob.

Cb. Clar.

W. Tb. 1

W. Tb. 2

Tpt. (C)

BD

Mid Tom

Vla. 1

Vla. 2

Vlc. 2

D.B.

360

103

Bs. Ob.

B♭ Cl. 1

Bs. Cl. 2

Cb. Clar.

D. Bsn.

W. Tb. 1

W. Tb. 2

Tpt. (C)

BD

Mid Tom

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

364

104

Score for measures 104-107, featuring various instruments including woodwinds, brass, strings, and percussion.

Measures 104-107:

- Bs. Cl. 2:** Rests in measures 104-105; enters in measure 106 with a melodic line starting on G4, marked *p*.
- Cb. Clar.:** Plays a rhythmic pattern of eighth notes in measures 104-105; rests in measures 106-107.
- D. Bsn.:** Plays a rhythmic pattern of eighth notes in measures 104-105; rests in measures 106-107.
- W. Tb. 1:** Rests in measures 104-105; enters in measure 106 with a melodic line starting on G4, marked *p*.
- W. Tb. 2:** Rests in measures 104-105; enters in measure 106 with a melodic line starting on G4, marked *p*.
- Tpt. (C):** Rests in measures 104-105; enters in measure 106 with a melodic line starting on G4, marked *p*.
- Tbn.:** Rests in measures 104-105; enters in measure 106 with a melodic line starting on G4, marked *p*.
- B. Tbn.:** Rests in measures 104-105; enters in measure 106 with a melodic line starting on G4, marked *p*.
- BD:** Plays a rhythmic pattern of eighth notes in measures 104-105; rests in measures 106-107.
- Vln. 1:** Rests in measures 104-105; enters in measure 106 with a melodic line starting on G4, marked *p*.
- Vln. 2:** Rests in measures 104-105; enters in measure 106 with a melodic line starting on G4, marked *p*.
- Vla. 1:** Rests in measures 104-105; enters in measure 106 with a melodic line starting on G4, marked *p*.
- Vla. 2:** Rests in measures 104-105; enters in measure 106 with a melodic line starting on G4, marked *p*.
- Vlc. 1:** Rests in measures 104-105; enters in measure 106 with a melodic line starting on G4, marked *p*.
- Vlc. 2:** Rests in measures 104-105; enters in measure 106 with a melodic line starting on G4, marked *p*.
- D.B.:** Rests in measures 104-105; enters in measure 106 with a melodic line starting on G4, marked *p*.

Measures 106-107:

- Bs. Cl. 2:** Continues the melodic line from measure 106, marked *p*.
- Cb. Clar.:** Rests in measures 106-107.
- D. Bsn.:** Rests in measures 106-107.
- W. Tb. 1:** Continues the melodic line from measure 106, marked *p*.
- W. Tb. 2:** Continues the melodic line from measure 106, marked *p*.
- Tpt. (C):** Rests in measures 106-107.
- Tbn.:** Rests in measures 106-107.
- B. Tbn.:** Rests in measures 106-107.
- BD:** Rests in measures 106-107.
- Vln. 1:** Continues the melodic line from measure 106, marked *p*.
- Vln. 2:** Continues the melodic line from measure 106, marked *p*.
- Vla. 1:** Continues the melodic line from measure 106, marked *p*.
- Vla. 2:** Continues the melodic line from measure 106, marked *p*.
- Vlc. 1:** Continues the melodic line from measure 106, marked *p*.
- Vlc. 2:** Continues the melodic line from measure 106, marked *p*.
- D.B.:** Continues the melodic line from measure 106, marked *p*.

368

105

Bs. Ob.

B♭ Cl. 1

Bs. Cl. 2

Cb. Clar.

D. Bsn.

W. Tb. 1

W. Tb. 2

Tpt. (C)

Tbn.

B. Tbn.

BD

Mid Tom

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

arco

371

Picc. *Piccolo* *take Flute*

Ob. 1 *ff* *fff*

Bs. Ob. *f* *ff* *fff*

B♭ Cl. 1 *f* *ff* *fff*

Bs. Cl. 2 *f* *ff* *fff*

Cb. Clar. *p* *f* *ff* *fff*

D. Bsn. *p* *f* *ff* *fff*

W. Tb. 1 *fff*

W. Tb. 2 *fff*

Tpt. (C) *ff* *fff*

Tbn. *ff* *fff*

B. Tbn. *ff* *fff*

BD *p* *f* *ff* *fff*

Mid Tom *ff* *fff* *Tam-Tam*

Vln. 1 *fff*

Vln. 2 *fff*

Vla. 1 *fff*

Vla. 2 *fff*

Vlc. 1 *f* *ff* *fff*

Vlc. 2 *arco* *f* *ff* *fff*

D.B. *p* *f* *ff* *fff*

[illegible]

376

This musical score page contains measures 376 and 377. The instruments and their parts are as follows:

- Ob. 1:** Measure 376 has a whole rest. Measure 377 has a half note G4, marked *p*, with a slur over it.
- Bs. Ob.:** Measure 376 has a whole rest. Measure 377 has a half note G3, marked *p*, with a slur over it.
- B♭ Cl. 1:** Measures 376 and 377 both contain a half note G3, marked *p*, with a slur over it.
- Cb. Clar.:** Measures 376 and 377 both contain a whole rest.
- W. Tb. 1:** Measures 376 and 377 both contain a half note G3, marked *p*, with a slur over it.
- W. Tb. 2:** Measures 376 and 377 both contain a half note G3, marked *p*, with a slur over it.
- BD:** Measures 376 and 377 both contain a half note G3, marked *p*, with a slur over it.
- Ride Cym:** Measures 376 and 377 both contain a half note G3, marked *p*, with a slur over it.
- Vln. 1:** Measures 376 and 377 both contain a half note G3, marked *p*, with a slur over it.
- Vln. 2:** Measures 376 and 377 both contain a half note G3, marked *p*, with a slur over it.
- Vla. 1:** Measures 376 and 377 both contain a half note G3, marked *p*, with a slur over it.
- Vla. 2:** Measures 376 and 377 both contain a half note G3, marked *p*, with a slur over it.
- Vlc. 1:** Measures 376 and 377 both contain a half note G3, marked *p*, with a slur over it.
- Vlc. 2:** Measures 376 and 377 both contain a half note G3, marked *p*, with a slur over it.
- D.B.:** Measures 376 and 377 both contain a half note G3, marked *p*, with a slur over it.

Rehearsal mark 376 is indicated at the beginning of the first staff.

107

378

Fl. *p*

Ob. 1

Bs. Ob. take Oboe 2

B♭ Cl. 1

Cb. Clar.

D. Bsn. take Bassoon

W. Tb. 1 take Horn 1

W. Tb. 2 take Horn 2

Tpt. (C) *p* copper bottomed st. mute

Tbn. *p* copper bottomed st. mute

B. Tbn. *p* copper bottomed st. mute

BD

Ride Cym

Hp. *p* E♭F♯G♯A♭ B♭C♯D♭

Vln. 1 *pp* senza sord.

Vln. 2 *pp* senza sord.

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

[The dancers leave slowly as Psyche enters attended by Proserpine and Charon. They have returned to the border of the Underworld, and the lighting begins to become less lurid and shadowed. Proserpine hands Psyche a small casket. As she does so, Charon lifts the black cloth from the altar and the stage is again the temple of Juno. The lights become radiant as Proserpine and Charon depart.]

[Psyche begins to inspect the box.]

388 **108**

Fl.

Cb. Clar.

Perc. 2

Psyche

Mdn.

Hp.

Vln. 1

Vln. 2

Glock.

pp

p

ppp

Such a long and fright-ful jour - ney for such a tri - - - fling thing ...

391

Fl.

Cb. Clar.

Glock.

Psyche

Mdn.

Hp.

Vln. 1

Vln. 2

take Bass Clarinet

I won-der ... How I

pp

394

Fl.

Glock.

Psyche

Mdn.

Hp.

Vln. 1

Vln. 2

won - der what de - li - cious scents and paints must lie with -

pp

396

Fl.

Ob. 1

B♭ Cl. 1

Bs. Cl.

Glock.

Psyche

Mdn.

Hp.

Vln. 1

Vln. 2

Vlc. 1

D.B.

109 Not so slow ♩ = 60

p

Bass Clarinet

mp

in ...

Sure - - - - ly it would - n't

Not so slow ♩ = 60

p

p

398

Fl.

Ob. 1

B♭ Cl. 1

Bs. Cl.

Tpt. (C)

Glock.

Psyche

Vln. 1

Vln. 2

Vla. 2

Vlc. 1

Vlc. 2

D.B.

open

p

hurt to o - - pen it the mer - est inch and then -

mp

nat.

p

mp

p

*[Psyche opens the box and peers inside,
then yawns and falls asleep]*



[Cupid enters and stares at her with exasperation.]

[muttered]

Damnation. Not again!

406 **111** **Slow** ♩ = 54

Fl. *mf*

B♭ Cl. 1 *mp* *mf* *mp*

Bs. Cl. *p* *mp* *p*

Hn. 1 *p*

Cupid *mf*

No soon - er does she hum - - - - - ble all the powers of Heav - en and

Slow ♩ = 54

Vln. 1 *pp* *mf* *pp*

Vln. 2 *pp* *mf* *pp*

Vla. 1 *pp* *mf* *pp*

Vla. 2 *pp* *mf* *pp*

Vlc. 1 *pp* *mf* *pp*

Vlc. 2 *pp* *mf* *pp*

D.B. *pp* *mf* *pp*

409

Fl. *f* *p* 10 10 **rit. molto**

Ob. 1

Ob. 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Bs. Cl. *f*

Bsn. *f*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Tpt. (C) *f*

Tbn. *f* open

B. Tbn. *f*

Timp. *f*

Cupid *ff* *f*

Hell than she stum - bles on some small temp - ta - tion.

rit. molto

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. 1 *f* *p*

Vla. 2 *f* *p*

Vlc. 1 *f* *mf* *p*

Vlc. 2 *f* *mf* *p*

D.B. *f* *mf* *p*

412 **a tempo**

Fl. *mf*

B♭ Cl. 1 *mp* *mf*

Bs. Cl. *p* *mp*

Hn. 1 *p*

Cupid *mf* Yet she has now ac - quired the power *ff* let

Hp. *mp* E♭ F♯ G♭ A♭ B♭ C♯ D♯

a tempo

Vln. 1 *pp* *mf* *p*

Vln. 2 *pp* *mf* *p*

Vla. 1 *pp* *mf* *p*

Vla. 2 *pp* *mf* *p*

Vlc. 1 *pp* *mf* *p*

Vlc. 2 *pp* *mf* *p*

D.B. *pp* *mf* *p*

415

112 very slow ♩ = 42

Fl.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. (C)

Tbn.

B. Tbn.

Timp.

Glock.

Cupid

Mdn.

Hp.

E♭
B♭ C♭ D♭

E♭ A♭
B♭ D♭

[Staring at her with unrestrained admiration.]

loose by that lit-tle box from Hell -

such beau - - - ty,

such beau - ty,

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

pizz.

arco

418 **col canto**

Fl. *mf*

Ob. 1 *mf*

Hn. 1

Glock.

Cupid *f* *mp* *p* *f*
 such beau - - - ty! Wake! Wake be-fore we fail.

Mdn.

Hp. *G $\flat$ B $\flat$ C $\sharp$* *G $\sharp$ B $\sharp$*

Vln. 1 **col canto**

Vln. 2

Vla. 1

Vla. 2

Vlc. 1 *pizz.* *p*

Vlc. 2 *pizz.* *p*

D.B. *pizz.* *arco* *pizz.* *p*

423 (Faster $\text{♩} = 54$) *f* *ff*

Cupid Wake up. Wake, wake, wake, wake, wake. Wake, wake, wake, wake, wake. Wake up, wake up, wake up, wake up!—

Vlc. 1

Vlc. 2

D.B.

113 giusto ♩. = 54

426

Fl. *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *f*

Bs. Cl. *f*

Bsn. *f* *pp*

Hn. 1 *ff* *f*

Hn. 2 *ff* *f*

Tpt. (C) *ff*

Tbn. *f*

B. Tbn. *f*

Perc. 2 SD *f*

Cupid

Damn that box!

Hp. *p*

E♭ F G A♭ B C D♭

giusto ♩. = 54

Vlc. 1 *f* arco

Vlc. 2 *f* arco

D.B. *f* arco

[He pricks her sharply three times with one of his darts.]

432

114 ♩. = 42

Fl.

Bs. Cl.

Glock.

[She begins to wake.]

Psyche

Cu - - - pid - my dar

Hp.

E♭
B♭C♭

♩. = 42

Vln. 1

Vln. 2

Vlc. 1

Vlc. 2

D.B.

438

Fl.

Bs. Cl.

Glock.

ling, dar - - - ling love ...

Cupid

What have I done? To save her from her

Mdn.

Hp.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

441

Fl. *p* *mp*

Ob. 1 *mf* *p*

B♭ Cl. 1 *pp*

Bs. Cl. *pp*

Psyche *mf* *mf*
Dar - - - ling! My dar - - ling, dar - - ling

Cupid *f*
fate I've pricked her with my gold - - en dart! As if we need this ex-tra weight to bear - - her

Hp. *p*
E#
B♭ C#

Vln. 1

Vln. 2

Vla. 1 *pp*

Vla. 2 *pp*

Vlc. 1 *pp*

Vlc. 2 *pp*

D.B. *pp*

444

Fl. *mf* 3 3

Ob. 1 *mf*

Ob. 2 *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

Bs. Cl. *mp*

Bsn. *mp*

Hn. 1 *mp* *mf*

Hn. 2 *mp*

Psyche love, my love! We

Cupid beau - - - ty bold - er and her love in - flat - ed. We

Hp. *mf* E♭ B♭ D♯

Vln. 1

Vln. 2

Vla. 1 *mp*

Vla. 2 *mp*

Vlc. 1 *mp*

Vlc. 2 *mp*

D.B. *mp*

♩ = 42

449 **115** Somewhat faster $\text{♩} = 54$

Bs. Cl. *p* *mf*

Psyche
Gods bed mor-tals, when God-des-ses or-dain with dis-

Cupid
mp *mf*
when mor-tals re-turn from the dead, yet girls treat their in-struc-tions with dis-

Somewhat faster $\text{♩} = 54$
sul pont.

Vln. 1 *pp* sul pont.

Vln. 2 *pp* sul pont.

Vla. 1 *pp* sul pont.

Vla. 2 *pp*

Vlc. 1 sul pont. *p*

Vlc. 2 *pp* sul pont.

D.B. *pp*

453

Bs. Cl.
 Tbrine.
 SD
 Psyche
 Cupid
 Vln. 1
 Vln. 2
 Vla. 1
 Vla. 2
 Vlc. 1
 Vlc. 2
 D.B.

Tmbrn.
pp
SD
pp
mp
 dain, and love grows dan-ger-ous,
 dain, when de-sire is haz-ard-ous when the

456

B♭ Cl. 1
 Bs. Cl.
 Hn. 1
 Hn. 2
 Tbrine.
 SD
 Psyche
 Cupid
 Vln. 1
 Vln. 2
 Vla. 1
 Vla. 2
 Vlc. 1
 Vlc. 2
 D.B.

f
mf
mf
mf
pp
pp
mf
 leads to the prec-i-pice of night-mare, when
 path of pleas-ure

Bs. Cl.

Tbrine.

SD

Psyche

buoy - ant hope we must no long - er hide our - selves a - way but come

Cupid

mp be - comes a lead - en care, *mf* we must no long - er hide our - selves a - way but come

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

p *p* *mp* *mf*

Vlc. 2

D.B.

464

Bs. Cl.

Psyche

to our sen - ses, *ff* take our case to

Cupid

to our sen - ses, *ff* take our case to

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

f

Vlc. 2

D.B.

466 **accel.** **117 Fast** ♩ = 138

Fl. *mf* *f*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *mf* *f*

B♭ Cl. 2 *f*

Bs. Cl. *mf* *f*

Bsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. (C) *p* *f*

Tbn. *p* *f*

B. Tbn. *p* *f*

Tbrine. *mf* *f*

SD *mf* *f*

Psyche court —

Cupid court —

accel. **Fast** ♩ = 138

Vln. 1 *mf*

Vln. 2 *mf*

Vla. 1 *mf*

Vla. 2 *mf*

Vlc. 1 *f*

Vlc. 2 *mf* *nat.* *f*

D.B. *mf* *nat.* *f*

[illegible]

118 Much slower ♩ = 96 (col canto)

480

Fl.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. (C)

Tbn.

B. Tbn.

Tbrine.

Psyche

Cupid

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

*[The stage begins to transform for Scene 3.
The columns are moved to form a semicircle.
The table is no longer an altar.]*

our case to court – What con-se-quences?

court – and damn the con-se-quences! Damn the

Much slower ♩ = 96 (col canto)

Fast ♩ = 138

487

Fl.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. (C)

Tbn.

B. Tbn.

Tbrine.

SD

Psyche

Cupid

con - se - quen - ces!

Take our

Take our

Fast ♩ = 138

Vlc. 1

Vlc. 2

D.B.

arco

arco

arco

493

Fl. *f* *3* *3* **119**

Ob. 1 *f* *3* *3*

Ob. 2 *f* *3* *3*

B♭ Cl. 1 *mp*

B♭ Cl. 2

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. (C) *mp*

Tbn.

B. Tbn.

Tbrine.

SD *p* Ride Cym *p*

[They move to the side.]

Psyche case to court.

Cupid case to court.

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. 1 *f* *p*

Vla. 2 *f* *p*

Vlc. 1 *f* *p* pizz.

Vlc. 2 *f* *p* pizz.

D.B. *f* *p* pizz.

498

Fl.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. (C)

Tbn.

B. Tbn.

Tbrine.

Ride Cym

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

mf

f

ff

cresc.

mp

End of Scene 2
segue attacca Scene 3

Scene 3

120 **Lo stesso** ♩ = 138

Fl. *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Bs. Cl. *ff*

Bsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. (C) *ff*

Tbn. *ff*

B. Tbn. *ff*

Tbrine. *ff*

Perc. 2 *ff*

Xyl. *ff*

Lo stesso ♩ = 138

[Mount Olympus. The columns form a semi-circle. Dancers perform a swirling dance with ribbons or streamers. At first the dance is down-stage, but soon moves back as Juno and Venus enter and take a position centre-stage. Cupid and Psyche remain standing discreetly to the side. Psyche is still clutching the box from the Underworld. As the scene develops, the dancers are never too far away as entertainment for the Gods.]

Vln. 1 *ff*

Vln. 2 *ff*

Vla. 1 *ff*

Vla. 2 *ff*

Vlc. 1 *ff* arco

Vlc. 2 *ff* arco

D.B. *ff*

[illegible]

[illegible]

123

32

Fl.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. (C)

Tbn.

B. Tbn.

Tbrine.

Xyl.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

38

Fl.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. (C)

Tbn.

B. Tbn.

Tbrine.

Xyl.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

This musical score page, numbered 38, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), B-flat Clarinet 1 (B♭ Cl. 1), B-flat Clarinet 2 (B♭ Cl. 2), Bass Clarinet (Bs. Cl.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet in C (Tpt. (C)), Trombone (Tbn.), Baritone Trombone (B. Tbn.), Trombone III (Tbrine.), and Xylophone (Xyl.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Violoncello 1 (Vlc. 1), Violoncello 2 (Vlc. 2), and Double Bass (D.B.). The notation features complex rhythmic patterns, dynamic markings such as *f*, *ff*, and *arco*, and articulation marks like accents and slurs. A large, faint watermark reading "© 2019" is visible across the center of the page.

45

Fl.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. (C)

Tbn.

B. Tbn.

Tbrine.

Xyl.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

52

[illegible]

125

59

Fl.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

B. Tbn.

Tbrine.

Xyl.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

p

pp

66

Fl.

Bs. Cl.

Hn. 1

Hn. 2

Tbrine.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

D.B.

mf

sf

pp

arco

pp

74

126

Fl.

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Tpt. (C)

Tbrine.

Xyl.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

D.B.

pp

p

st. mute

p

pp

f

pp

80 127

Fl. *pp*

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

Tpt. (C) *pp*

Tbrine.

Xyl. *pp*

[Venus is now standing imperiously centre-stage, accompanied by Juno, and is looking contemptuously towards Cupid and Psyche. The dancers have receded, but are still on-stage.]

Venus *p*
Sur - prise, sur - prise ... If it is - n't lit - tle pus-sy-cat her - self with her

Vln. 1 *pp*

Vln. 2 *pp*

Vla. 1 *pp*

Vla. 2 *pp*

Vlc. 1 *arco pp*

Vlc. 2 *arco pp*

D.B. *pizz. pp*

88

Tbrine.

 Venus

 Vln. 1

 Vln. 2

 Vla. 1

 Vla. 2

 Vlc. 1

 Vlc. 2

 D.B.

96

Fl.

 Tbrine.

 Juno

 Venus

 Vln. 1

 Vln. 2

 Vla. 1

 Vla. 2

 Vlc. 1

 Vlc. 2

 D.B.

102 **128** Slow ♩ = 54

129 Faster ♩ = 84

Fl. *mf*

Ob. 1

Ob. 2

B♭ Cl. 1 *mp*

B♭ Cl. 2

Bs. Cl. *pp* *p*

Bsn. *pp* *p*

Hn. 1 *p*

Hn. 2 *p*

Tpt. (C)

Tbn. *ff* open

B. Tbn. *ff*

Timp. *ff*

Cupid *mp* She brings the cas - - - ket, moth-er -

Juno

Venus *ff* Witch-craft! Don't

Hp. *mp* *E♭ F G A♭ B♭ C D♭*

Slow ♩ = 54

Faster ♩ = 84

Vln. 1 *pp* *mf* *f*

Vln. 2 *pp* *mf* *f*

Vla. 1 *pp* *mf* *f*

Vla. 2 *pp* *mf* *f*

Vlc. 1 *pp* *mf* *f*

Vlc. 2 *pp* *mf* *f*

D.B. *pp* *mf* *ff*

107

Fl.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. (C)

Tbn.

B. Tbn.

Venus

call me moth-er, wretch-ed boy. From now on you shall ev-er ad-dress me as

Faster again ♩ = 108

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

♩ = 96 ♩ = 84

112 130

Fl. *f*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Bs. Cl. *f*

Bsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn. *ff*

B. Tbn. *ff*

Timp. *ff*

Cupid

Venus

So rich _ in char-i-ty ...

Star of Love, Queen of Joy, No _ more fa-mil-i-ar-i-ties.

♩ = 96 ♩ = 84

Vln. 1 *f* pizz. arco *p* arco

Vln. 2 *f* pizz. arco *p* arco

Vla. 1 *f* pizz. arco *p* arco

Vla. 2 *f* pizz. arco *p* arco

Vlc. 1 *f* pizz. arco *f* *p* arco

Vlc. 2 *f* arco pizz. arco *p* arco

D.B. *f* pizz. arco *ff* pizz. *f* *p* arco

118 **rit. molto** **Slow** ♩ = 54

Fl. *mf*

Ob. 1 *pp*

B♭ Cl. 1 *mp* *mf*

Bs. Cl. *p* *mp*

Psyche *mp*
How you ____ have _ changed. On - - - - -

Cupid *mp*
How you ____ have _ changed.

rit. molto **Slow** ♩ = 54

Vln. 1 *pp* *mf*

Vln. 2 *pp* *mf*

Vla. 1 *pp* *mf*

Vla. 2 *pp* *mf*

Vlc. 1 *pp* *mf*

Vlc. 2 *pp* *mf*

D.B. *mf*

121

Fl.

Ob. 1

B♭ Cl. 1

Bs. Cl.

Bsn.

Psyche

Mdn.

Hp.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

pp

p

mp

mf

ly a short time a - go

mor - tals ex - ult - - - - ed at your

E♭ F# G# A#
B♭ C# D#

B♭ D#

[illegible]

127 131

Fl. *f*

Ob. 1 *mf* *f*

Ob. 2 *f*

B♭ Cl. 1 *f*

Bs. Cl. *f* *p* *f* *p*

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

B. Tbn. *p* *f* *p*

Psyche
held _____ in your sac - - - - - red name - but your cult is now for-sak-en -

Mdn. *mf* *f*

Hp. *mf*

Vln. 1 *f* *mf* *p* *pp*

Vln. 2 *f* *mf* *p* *pp*

Vla. 1 *f* *mf* *p* *pp*

Vla. 2 *f* *mf* *p* *pp*

Vlc. 1 *f* *mf* *p* *pp*

Vlc. 2 *f* *mf* *p* *pp*

D.B. *f* *mf* *p* *pp*

F# A# Bb

131

131

Ob. 1

B♭ Cl. 1

Bs. Cl.

B. Tbn.

Tbrine.

Psyche

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

your light is dulled — Love's rev-el-ries in-sult - ed ... You have be-come ... You have be-come ...

132

133

134

135

136

132 Lo stesso

B♭ Cl. 1 *p* *pp*
 B♭ Cl. 2 *p* *pp*
 Bs. Cl. *p* *pp* *mf*
 Bsn. *p*
 Hn. 1 *p* *pp*
 Hn. 2 *p* *pp*
 Tpt. (C) *p*
 Tbn. *pp*
 B. Tbn. *pp*
 Timp. *p*
 Tl. Blks. *f*
 Tmpl. Blks. *hard marimba stks.*
 Psyche *mp*
 Cupid *f* *mp*
 Juno *f* *mp*

Look at what's hap-pened to the world — hu - man - i - ty has turned its face — a - way from
 Re-spect-a-ble! Look at what's hap-pened to the world — hu-man-i-ty has turned its face a-way from love and
 Re-spect-a-ble! Look at what's hap-pened to the world —

Lo stesso

Vln. 1 *arco* *pp*
 Vln. 2 *arco* *pp*
 Vla. 1 *arco* *pp*
 Vla. 2 *arco* *pp*
 Vlc. 1 *arco* *pp*
 Vlc. 2 *arco* *pp*
 D.B. *pizz.* *p* *arco* *pp*

140

Fl. *mf*

Ob. 1 *mf*

B♭ Cl. 1 *mf* *p* *3*

B♭ Cl. 2 *p* *3*

Bs. Cl. *p* *pp*

Bsn. *p*

Hn. 1 *p*

Hn. 2 *p*

Tpt. (C) *p*

B. Tbn. *p*

Timp. *p*

Psyche love and pleas - ure, men a - vert their eyes from charm, and wish each oth - er

Cupid pleas - ure, men a - vert their eyes from charm, and wish each oth - er

Juno men a - vert their eyes from charm, moan to the heav - ens and wish each oth - er

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1 *p*

Vlc. 2 *p*

D.B. *pizz.* *p*

143

Ob. 1 *p* *f*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Bs. Cl. *pp*

Bsn. *pp*

Hn. 1 *pp* *f*

Hn. 2 *pp* *f*

Tpt. (C) *pp*

Tbn. *pp*

B. Tbn. *pp*

Timp. *pp*

Psyche harm.

Cupid harm. Wom-en turn their heads a - way from the best - known sport, com - plain - ing that they're out of sorts and *f* *mf*

Juno harm.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. 1 *p* *f*

Vla. 2 *p* *f*

Vlc. 1 *pp* *f* pizz.

Vlc. 2 *pp* *f* pizz.

D.B. arco *pp* *f* pizz.

[illegible]

150 **133 Slower** ♩. = 72

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Tr. Blks.

Venus

blame me if I've be-come a pil-lar of so-ci-e-ty. How can I be

Slower ♩. = 72

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

154 ♩. = 84

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Bsn.

Tpt. (C)

B. Tbn.

Tr. Blks.

Venus

fault-ed when I'm so in-sult-ed? In-sult-ed. First this up-start girl

♩. = 84

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

arco

157

Fl. *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *f*

B♭ Cl. 1 *f* *ff* *f*

B♭ Cl. 2 *mf* *f* *f*

Bs. Cl. *mf* *f* *ff*

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

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. (C) *ff*

Tbn. *ff*

B. Tbn. *mf* *f* *ff* *ff*

Timp. *ff*

TL Blks. *mf* *f* *ff*

Venus
sows trea - - - - son, trea-son in men's hearts, then, *mp*

Vln. 1 *mf* *f* *f* *ff*

Vln. 2 *mf* *f* *f* *ff*

Vla. 1 *f* *ff*

Vla. 2 *f* *ff*

Vlc. 1 *f* *ff*

Vlc. 2 *f* *ff* *pizz.*

D.B. *mf* *f* *ff* *ff*

162 **134** ♩. = 72

Fl. *p*

Ob. 1 *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Bs. Cl. *p*

Bsn. *p*

Tl. Blks. *p*

Venus

then my lust - blind son los - es his rea - son, as - sumes I would - n't mind, I

♩. = 72

Vln. 1 *p*

Vln. 2 *p*

Vla. 1 *p*

Vla. 2 *p*

Vlc. 1 *pizz.* *p*

Vlc. 2 *pizz.* *p*

D.B. *pizz.* *p*

165 $\text{♩} = 96$

Fl. f ff

Ob. 1 f ff

Ob. 2 f ff

B♭ Cl. 1 f ff

B♭ Cl. 2 f ff

Bs. Cl. f ff

Bsn. f ff

Hn. 1 f ff

Hn. 2 f ff

Tpt. (C) f ff

Tbn. f ff

B. Tbn. f ff

TL Blks. mf f ff

Venus

would - n't mind if he be-trays my trust _____ and now blames me, _____ me, _____ me, _____ me, me, me, me, _____
 * or: and now _____ blames _____ me, _____ me, _____ blames _____ me, _____

$\text{♩} = 96$

Vln. 1 f pizz. ff

Vln. 2 f pizz. ff

Vla. 1 f pizz. ff

Vla. 2 f pizz. ff

Vlc. 1 f pizz. ff arco

Vlc. 2 f pizz. ff arco

D.B. f pizz. ff arco

* or some mix of the two: eg 'blames me, me, me...' etc for bars 166, 7, 8 then 'blames me' for bar 169

169 $\text{♩} = 108$

Fl.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. (C)

Tbn.

B. Tbn.

Tim. Blks.

Venus

me _____ me _____ be-cause he finds the world's in a worse than u - sual mess - _____

arco $\text{♩} = 108$

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

135 ♩. = 84

172

Fl. *ff* *p* *pp* ♩. = 84

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. 1 *ff* *p* *pp*

B♭ Cl. 2 *ff*

Bs. Cl. *ff* *pp*

Bsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. (C) *ff* *p*

Tbn. *ff*

B. Tbn. *ff*

Tr. Blks. *ff*

Venus *mp*
I have cursed hu - man - i - ty to pun - ish - ment and pain - un-til

Vln. 1 *ff* *arco* *pp* *mf* ♩. = 84

Vln. 2 *ff* *arco* *pp* *mf*

Vla. 1 *ff* *arco* *pp* *mf*

Vla. 2 *ff* *arco* *pp* *mf*

Vlc. 1 *ff* *arco* *pp* *mf*

Vlc. 2 *ff* *arco* *pp* *mf*

D.B. *ff* *pp* *mf*

176

Fl. *f*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Bs. Cl. *ff*

Bsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. (C) *ff*

Tbn. *ff*

B. Tbn. *ff*

Timp. *ff*

Cupid *p* But moth-er -

Venus *ff* they all re - pent. I told you not to call me that ... My name is

Vln. 1 *f* pizz.

Vln. 2 *f* pizz.

Vla. 1 *f* pizz.

Vla. 2 *f* pizz.

Vlc. 1 *f* pizz.

Vlc. 2 *f* pizz.

D.B. *ff* pizz. *ff* arco

181

136 Quite slow ♩ = 60

Fl.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. (C)

Tbn.

B. Tbn.

Timp.

Psyche

Cupid

Juno

Venus

Star
arco
of Love,
Queen
of Joy.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

[with harsh anger - perhaps with a noisy intake of breath in each rest]

Quite slow ♩ = 60

Re-lent ...

For the sake of the fu-ture of the world re - lent ...

Re-lent ...

188

Psyche With - ers in dis-il-lu - - - - -

Cupid Have you not seen the reg-i-ment-ed heart with-ers in dis-il - lu - - - - -

Juno In dis-il-lu - - - - -

194 137

Bs. Cl. *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Psyche - sion-ment. a Star burnt out, a Joy of death ... Re-

Cupid - sion-ment? And soon there'll be none left on Earth to wor-ship you - a Star burnt out, a Joy of death ...

Juno - sion-ment. a Star burnt out, a Joy of death ...

Vla. 1 *pp* sul pont.

Vla. 2 *pp* sul pont.

D.B. *pp* pizz. arco

199

Fl. *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Bs. Cl. *ff*

Bsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. (C) *ff*

Tbn. *ff*

B. Tbn. *ff*

Timp. *ff*

Perc. 2 *ff* Clash Cyms

Psyche *lent* ... *p* A small con-ces-sion?

Cupid *Re-lent* ...

Juno *Re-lent* ... *p* A small con-ces - sion?

Venus *ff* No! *f* Im -

204 138

Bs. Cl. *pp*

Perc. 2 Sizzle Cymbal SD stks *pp*

Psyche *p*
A for-mu-la, that's all we ask - some - - - - - thing to sat-is-fy - hu - man

Cupid *p*
A for-mu-la, that's all we ask - some - - - - - thing to sat-is-fy -

Juno *p*
A for-mu-la, that's all we ask - some - - - - - thing to sat-is-fy - di - vine hon-our,

Venus *p* *mp*
pos - si - ble. No. No.

Vln. 1 *pizz.* *f*

Vln. 2 *pizz.* *f*

Vla. 1 *pizz.* *f*

Vla. 2 *pizz.* *f*

Vcl. 1 *pizz.* *f* arco sul pont. *pp*

Vcl. 2 *pizz.* *f* arco sul pont. *pp*

D.B. *pizz.* *pp* arco

139 ♩ = 84

210

Fl.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. (C)

Tbn.

B. Tbn.

Perc. 2

Psyche

Cupid

Venus

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

need

and our pre - dic - a - ment.

No. No, a God - dess does not com - pro - mise.

Well, what in the name of

SD

tr

p

pizz.

arco

arco

♩ = 84

213 $\text{♩} = 60$

Fl. ff 5 p 10

Ob. 1 ff 5

Ob. 2 ff 5

B♭ Cl. 1 ff 10 5

B♭ Cl. 2 ff 10 5

Bs. Cl. f p

Bsn. f p

Hn. 1 f ff p 3

Hn. 2 f ff p

Tbn. f p

B. Tbn. f p

Timp. tr p ff

Cupid ff mf
Jove are we to do?

Vln. 1 $arco$ ff 5

Vln. 2 $arco$ ff 5

Vla. 1 $arco$ ff 10 5

Vla. 2 $arco$ ff 10 5

Vlc. 1 ff p

Vlc. 2 ff p

D.B. ff p

Perc. 1 **BD** *tr* *pp* *<*

Perc. 2 *pp* *<* **Clash Cyms** *slid* *pp*

Venus *p*
I wish you had - n't called out that name "Jove". Just im - ag - ine that he heard.

Vlc. 1 *pp* *<* *>*

Vlc. 2 *pp* *<* *>*

D.B. *pp* *<* *>*

140 (Lo stesso ♩ = 60)

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Bs. Cl. *ff*

Bsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. (C) *ff*

Tbn. *ff*

B. Tbn. *ff*

BD *tr* *mf* *<* *ff* *>* *p* *mf* *mp* *p* *pp*

Clash Cyms *ff* *mf* *<* *ff* *>* *p* *mf* *mp* *p* *pp*

[Jove enters, accompanied by Ganymede carrying jug and glasses.]

Jove *f* *mf* *p* *pp*

I heard all right ... Fun-ny how they call on me.

(Lo stesso ♩ = 60)

Vln. 1 *ff* *mf* *p*

Vln. 2 *ff* *mf* *p*

Vla. 1 *ff* *f* *mf* *p*

Vla. 2 *ff* *f* *mf* *p*

Vlc. 1 *ff* *f* *mf* *p*

Vlc. 2 *ff* *f* *mf* *p*

D.B. *ff* *f* *mf* *p*

227 **141 Faster** ♩ = 84 ♩ = 92

Fl. *p*

Ob. 1 *p*

Ob. 2 *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Tpt. (C) *mp*

Tbn. *mp*

BD *pp*

Clash Cym. *pp*

Gany *mf*
It's al - ways: come and help us, run to save us, give us, please us, ease us ...

Jove *mf*
It's al - ways: come and help us, run to save us, give us, please us, ease us ...

Faster ♩ = 84 ♩ = 92

Vln. 1 *pizz. p*

Vln. 2 *pizz. p*

Vla. 1 *p*

Vla. 2 *p*

Vlc. 1 *pp* *pizz. p*

Vlc. 2 *pp* *pizz. p*

D.B. *pizz. p*

232 $\text{♩} = 96$ **142 Slower again** $\text{♩} = 60$

Fl.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Tpt. (C)

Tbn.

B. Tbn.

BD

Clash Cyms

Gany

Jove

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

Give us, please us, ease us ...

Give us, please us, ease us ...

Why don't they yelp for Jove a-bove

pp

pp

mp

arco

pp

arco

pp

237 ♩ = 54

Fl. *ff* 6 6

Ob. 1 *ff* 6 6

Ob. 2 *ff* 6 6

B♭ Cl. 1 *ff* 6 6

B♭ Cl. 2 *ff* 6 6

Bs. Cl. *p* *ff* *p*

Bsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. (C) *ff* (57th harmonic)

Tbn. *ff*

B. Tbn. *ff*

BD *pp* *p* *ff*

Perc. 2 *p* 6 3

Jove *ff* *mp*

— when they're on-ly hav-ing fun? You! — You, a - gain. — I thought ... —

♩ = 54

Vln. 1 *p* *ff* pizz. *p*

Vln. 2 *p* *ff* pizz. *p*

Vla. 1 *p* *ff* pizz. *p*

Vla. 2 *p* *ff* pizz. *p*

Vlc. 1 *arco* *pp* *p* *ff* pizz. *p* *arco*

Vlc. 2 *arco* *pp* *p* *ff* pizz. *p*

D.B. *arco* *p* *p* *ff* pizz. *p*

247

Fl.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. (C)

Tbn.

B. Tbn.

Splash Cym

Xyl.

Psyche

Cupid

Gany

Juno

Venus

Jove

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

fair - I think it so un - fair - un - fair - un -

me ap - peal - Let me ap - peal - ap - peal - ap -

One at a time - One at a time -

done - Some - thing must be done - be done - be

I wish to pro-test - I wish to pro-test - I wish to pro-test - pro-test - *ff* pro-

Stop!

144 Somewhat slower ♩ = 84

252

Fl. *ff* *p*

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. 1 *ff* *p*

B♭ Cl. 2 *ff* *p*

Bs. Cl. *ff* *pp* *pp*

Bsn. *ff* *pp*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. (C) *ff*

Tbn. *ff*

B. Tbn. *ff*

Perc. 1 BD *mp* *pp* *tr* *pp*

Psyche fair —

Cupid peal —

Gany one —

Juno done —

Venus test — *mf* It's a scan-dal — this lit-tle schem-er has flout-ed your di-vine com -

Jove Stop! — *mp* What's go-ing on?

Somewhat slower ♩ = 84

Vlc. 1 *arco* *pp* *pp*

Vlc. 2 *arco* *pp* *pp*

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

257 **Slower** ♩ = 60

Fl. *10*

B♭ Cl. 1

B♭ Cl. 2

Bsn. *p*

Tpt. (C) *p* *3*

Tbn. *p*

B. Tbn. *p*

BD *p*

Juno *mf* *3* That's on - ly

Venus *3* *3* mand, re - fused to fly to a dark cor - ner and die.

Slower ♩ = 60

Vlc. 1 *p*

Vlc. 2 *p*

D.B. *p*

260

Fl. *10* *10*

Ob. 1 *p* *3*

Ob. 2 *p*

B♭ Cl. 1 *p* *5*

B♭ Cl. 2 *p*

Bs. Cl. *p*

Juno *3* half of it - and not the en - tire truth. In

Vln. 2 *arco* *p*

D.B.

[illegible]

265 **145** Rather slow ♩ = 54

Fl. *mf*

Ob. 1 *pp*

Ob. 2 *p*

B♭ Cl. 1 *mp* *mf*

B♭ Cl. 2

Bs. Cl. *p* *mp*

Bsn.

B. Tbn.

Xyl.

Cupid *mf*
It's plain for all to see that Psy - - - -

Juno *3*
vised, and I must ad - mit -

Mdn. *3* *p*

(See) -----, **145** Rather slow ♩ = 54

Vln. 1 *pp* *mf*

Vln. 2 *pp* *mf*

Vla. 1 *pp* *mf*

Vla. 2 *pp* *mf*

Vlc. 1 *p* *pp* *mf*

Vlc. 2 *pp* *mf*

D.B. *pp* *mf*

268

Fl.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Cupid

Mdn.

Hp.
E♯ F♯ G♯ A♯
B♯ C♯ D♯

A♯
B♯ D♯

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

- - che is ex - cep - tion - al - All she has ev - - - er

271

Fl.

Ob. 1

B♭ Cl. 1

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

B. Tbn.

Cupid

Mdn.

Hp.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

craved is warmth, un - der - stand - ing, de - liv' - rance, kind - - - - -

Ab Bb D#

274

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

B. Tbn.

Cupid

Gany

Mdn.

Hp.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

ness and clem - en - cy.

I shall search the

146

277

Fl.

Bs. Cl.

Hn. 1

Hn. 2

Gany

cel - - - - - lars to see if there might be a

279

Fl.

Ob. 1

Ob. 2

B♭ Cl. 1

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. (C)

Xyl.

Gany

Juno

Venus

Jove

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

147

drop or two of those for got ten vir-tues. Plead with the Gods a-bove – they'll hear your point of view,

Plead with the Gods a-bove – they'll hear your point of view,

Plead with the Gods a-bove – they'll hear your point of view,

Plead with the Gods a-bove – they'll hear your point of view,

pp

pp

pp

pp

pp

pp

pizz.

283

Fl.

B♭ Cl. 1

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. (C)

Tbn.

B. Tbn.

BD

Xyl.

Psyche

Gany

Juno

Venus

Jove

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

en-ter-tain each new re-quest, and nod their deep con-cern.

en-ter-tain each new re-quest, and nod their deep con-cern.

en-ter-tain each new re-quest, and nod their deep con-cern.

en-ter-tain each new re-quest, and nod their deep con-cern.

Well, Psy-che?

Great com-passio-nate

arco

288 148

Fl. *ff* *6* *6* *ff*

Ob. 1 *ff* *6* *6* *ff*

Ob. 2 *ff* *6* *6* *ff*

B♭ Cl. 1 *ff* *6* *6* *mf* *ff*

B♭ Cl. 2 *ff* *6* *6* *mf* *ff*

Bs. Cl. *ff* *pp* *mf* *ff*

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

Hn. 1 *ff* *pp* *ff*

Hn. 2 *ff* *pp* *ff*

Tpt. (C) *ff* *p* *ff*

Tbn. *ff* *pp* *ff*

B. Tbn. *ff* *pp* *ff*

BD *pp* *ff*

Psyche *mp* *mf* *ff*
Jove, _____ Fa-ther of the Gods, _____ Rul - er of the Skies - _____

Venus *ff*
Don't

Vln. 1 *mf* *ff*

Vln. 2 *mf* *ff*

Vla. 1 *mf* *ff*

Vla. 2 *mf* *ff*

Vlc. 1 *pp* *mf* *ff*

Vlc. 2 *pp* *mf* *ff*

D.B. *ff* *pp* *ff*

292

B♭ Cl. 1 *f* *pp*

Bs. Cl. *pp*

Bsn. *pp*

Hn. 1 *p*

Hn. 2 *p*

Tbn. *p*

B. Tbn. *p*

BD *p* *pp*

Venus lis-ten to that syc - - - o - phan-tic rig-ma-role. One thun-der-bolt - *mf* *p* *mp*

Jove Quite, my dear. There-fore, in judge-ment,

Lo stesso ♩ = 54

Vln. 1 *f* *pizz.*

Vln. 2 *f* *pizz.*

Vla. 1 *f* *pizz.* *arco* *p*

Vla. 2 *f* *pizz.*

Vlc. 1 *f* *pizz.* *arco* *pp* *arco* *pp*

Vlc. 2 *f* *pizz.* *pp*

D.B. *pp* *p*

296

Fl. *p*

Ob. 1 *p*

Bs. Cl. *p*

B. Tbn. *p*

BD *p*

Jove af - ter due con-sid-er-a - tion and a great sweep of ex - am-i-na - - - tion of case hist' - ry, un-to, there-to

Vla. 1 *arco* *p*

Vla. 2 *p* *pizz.*

Vlc. 1 *p* *pizz.*

Vlc. 2 *p* *pizz.*

D.B. *p*

300

150

Fl.

Ob. 1

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

B. Tbn.

BD

Psyche

Cupid

Gany

Juno

Venus

Jove

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

and where-to, in-clud-ing in-ter-pre-ta-tion and the weigh - - - ing of all rel-e-vant - And ju-ris-pru-den-tial,

305

Hn. 1

Hn. 2

B. Tbn.

BD

Psyche

Jove

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

nom - o - log - i - cal?

leg - is - la - tion - a - ble, stat - u - a - ble, nom - - o - log - - - i - cal - En -

pizz.

pizz.

pizz.

pizz.

Faster ♩ = 76

♩ = 88

309

Bs. Cl.

Hn. 1

Hn. 2

B. Tbn.

BD

Jove

act - ments, e - dicts, stat - utes, or - ders and de - crees - and tak - ing in - to ac - count a -

Faster ♩ = 76

arco

arco

arco

arco

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

♩ = 88

313 $\text{♩} = 96$ **151 Much slower** $\text{♩} = 42$

Fl. *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Bs. Cl. *mp*

Bsn. *f*

Hn. 1 *f*

Hn. 2 *f*

B. Tbn. *f*

BD

Cupid *mp*

Jove

You mean you've come to a de-ci - sion? With -
mend - ment and re - vi - sion -

$\text{♩} = 96$ **Much slower** $\text{♩} = 42$

Vln. 1 *p*

Vln. 2 *p*

Vla. 1 *p*

Vla. 2 *p*

Vlc. 1 *f* *arco* *mp* *p*

Vlc. 2 *f* *arco* *p*

D.B. *f* *arco* *p*

317 $\text{♩} = 60$

BD *p*

Cupid

Jove *p*

Well ... Ac-tual-ly ... That's what I thought we ought to have a

Vlc. 1 *pp*

Vlc. 2 *pp*

D.B. *pp*

321

Fl.

Ob. 1

B♭ Cl. 1

Bs. Cl.

Bsn.

B. Tbn.

BD

Xyl.

Jove

Mdn.

Hp.

(E♭ F# G# A♭)
(B♭) C# (D♭)

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

152 Somewhat slower ♩ = 54

*[Jove leads Cupid down-stage.
The others remain mid-stage.]*

lit-tle chat a- bout ... Just you and me ...

Somewhat slower ♩ = 54

327 153

BD *tr* *pp*

Xyl.

Cupid *mp* *<* A

Juno *mp* *3* That's just jeal - ous-y -

Venus *p* They're cook-ing up some crook-ed im-pro-pri-e-ty -

Jove *[not yet fully down-stage]* *p* *3* Now, lis-ten to me boy, I have a prob-lem.

Mdn.

Hp. 4 1 2

Vlc. 1 *pp*

Vlc. 2 *pp*

330

BD *tr* *pp*

Xyl.

Cupid *[Jove and Cupid are now right down-stage.]* prob-lem? On Mount O-lym - pus.

Venus *3* *3* Be-fore they re - turn I can pre-dict my case is

Jove *mp* As you know I'm well set up on Mount O-lym - pus -

Mdn.

Hp. 3 4 5 6

Vlc. 1 *pp*

Vlc. 2 *pp*

334

BD *tr* *pp*

Xyl.

Cupid
Ro - mance and drink ...

Venus
lost.

Jove
There's Ju - no for ro-mance and Gan-y-mede for drink ... And all a God___ could ask for ... Ex - cept ... *mp*

Mdn.

Hp.
7 8 9 10 11

Vlc. 1 *pp*

Vlc. 2 *pp*



154

339

Tpt. (C) *p* *pp* *tr* *pp* *pp* *tr* *pp*

Harmon: tube right in, hand at bell +o +o

Tbn. *p* *pp* *tr* *pp* *pp* *tr* *pp*

B. Tbn. *p* *pp* *tr* *pp* *pp* *tr* *pp*

BD *tr* *pp* *tr* *pp* *pp* *tr* *pp*

Xyl.

Cupid
Ex-cept for light re-lief?

Venus

Jove
Bril - liant. Bril-liant. Straight to the heart of it - The

Mdn.

Hp.
1 2 3 4

Vlc. 1 *pp*

Vlc. 2 *pp*

343

Tpt. (C)

Tbn.

B. Tbn.

BD

Perc. 2

Venus

lost.

Jove

both-er-a-tion is I have to make a trip now and a-gain and ev'-ry so of-ten down to

Mdn.

Hp.

Vlc. 1

Vlc. 2

155

346

Fl.

Ob. 1

Tpt. (C)

Tbn.

B. Tbn.

BD

Xyl.

Cupid

Venus

Is lost.

Jove

Earth - take a hol-i-day from re-spon-si-bil-i-ties.

Mdn.

Hp.

Vlc. 1

Vlc. 2

348

Fl. *p* *10* *10*

Ob. 1 *6*

BD *tr*

Xyl.

Cupid
lit - tle light - heart - ed ram-page does no - one an - y dam - age ...

Hp. *3* *4*

Vla. 1 *p*

Vlc. 1

Vlc. 2

350

Fl. *p* *10* *10*

Ob. 1 *6*

Tpt. (C) *p* *3* *+* *+* *+* *+* *+* *+*

Tbn. *p* *+* *+* *+* *+* *+* *+*

B. Tbn. *p* *+* *+* *+* *+* *+* *+*

BD *tr*

Xyl.

Venus
I prom - ise this shall be a sad day for the Gods ... And

Jove *mf*
What did I say? Brill-iant. Brill-iant. Well,

Mdn. *p* *3* *6*

Hp. *5* *6* *7*

Vla. 1

Vlc. 1

Vlc. 2

156

353

B. Tbn. *tr* *mf*

BD *tr*

Venus *mf*

— a sad-der one on Earth.

Jove *p* *ff*

what I was com-ing to is, ev'-ry-thing has changed. They've gone strait-laced in ev'-ry town on Earth, Ve - - - nus has closed the

Hp. 8 9 *pp* 10

Vln. 1 *f*

Vln. 2 *f*

Vla. 1 *pp* *f*

Vla. 2 *f*

Vlc. 1 *f*

Vlc. 2 *f*

D.B. *f*

357

BD *tr* *pp*

Cupid *mf*

Say no more -

Jove *f* *p*

whole place down, no-one co-op-er-ates ... And what I now pro-pose -

Hp. *p*

Vla. 1 *p*

Vla. 2

Vlc. 1 *ff* *pp*

Vlc. 2 *pizz.* *arco* *ff* *pp*

D.B. *pizz.* *arco* *ff* *pp*

[illegible]

374

B♭ Cl. 1 *mf* *p*

B♭ Cl. 2 *p*

Bs. Cl. *p*

Bsn. *p*

Tbn. *p* st. mute semi gliss.

B. Tbn. *mf* st. mute

BD *p*

Juno *mf*

Venus *mf* [bitterly] *f* semi gliss.

The ver - y pic - ture of fair trial and

They look so pleased with them-selves, smil-ing with sin-cer-i-ty.

Vln. 1 *f* pizz.

Vln. 2 *f* pizz.

Vla. 1 *f* pizz.

Vla. 2 *f* pizz.

Vlc. 1 *p*

Vlc. 2 *p*

D.B. *p* pizz.

377

159 (Lo stesso ♩ = 54)

Fl.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. (C)

Tbn.

B. Tbn.

BD

[Moving down-stage, followed by Juno, Venus and Psyche.]

Gany

Speak - Great Law - Giv-er.

Juno

ab-so-lute le-gal-i-ty.

(Lo stesso ♩ = 54)

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

semi gliss.

open

tr

mf

ff

p

arco

pizz.

383 160

Fl. *pp*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Bs. Cl. *pp*

BD *pp*

Perc. 2 *pp* Clash Cyms

Gany *mp*
First. —

Jove *mp*
First — In sense of roy - al and sub-lime pro - pri - e - ty — *et-cet-e-ra, et-cet-e-ra* — I

D.B. *pp*

388

Fl. *p*

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

BD *pp* *tr*

Jove *pp*
here - by con-demn be - fore Gods and men and gen-er - al so - ci - e - ty — *et-cet-e-ra, et-cet-e-ra* —

Vlc. 1 *pp*

D.B.

390

Fl. *f* *5* *10* *ff*

Ob. 1 *f* *5* *10* *ff*

Ob. 2 *ff*

B♭ Cl. 1 *mf* *ff*

B♭ Cl. 2 *mf* *ff*

Bs. Cl. *mf* *f* *ff*

Bsn. *f* *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. (C) *ff*

Tbn. *ff*

B. Tbn. *ff*

Clash Cym. *pp* *ff*

Psyche *ff*

Gany *mp* *ff* Who?

Juno *ff* Who?

Venus *ff* Who?

Jove *f* *ff* This ar-ro-gant, up-start, un - con - trol-la-ble brag - - - - - gart - Cu - pid!

Vla. 1 *mf* *ff*

Vla. 2 *mf* *ff*

Vlc. 1 *ff*

Vlc. 2 *ff*

D.B. *mf* *f* *ff*

393 **161 Fast** ♩ = 120 **Meno** ♩ = 84

Fl.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. (C)

Tbn.

B. Tbn.

BD

Cupid

Venus

Fast ♩ = 120 **Meno** ♩ = 84

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

There's been some un-fore-seen mis-take - you can't mean -

You heard in-deed!

pizz.

400

Fl.

Ob. 1

B♭ Cl. 1

Bsn.

Hn. 1

BD

Venus

jus - tice. Love and hon - our are vin - - - di - cat-ed. Great Jove,

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

mf

p

f

tr

arco

ff

162

404

Fl. *f*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Bs. Cl. *f*

Bsn. *f*

Hn. 1 *mf*

Tpt. (C) *f*

Tbn. *mf*

B. Tbn. *f*

BD

Venus I swear, by earth, wa-ter, fire and air, you rule my

Vln. 1 *f*

Vln. 2 *f*

Vla. 1 *f*

Vla. 2 *f*

Vlc. 1 *f*

Vlc. 2 *f*

D.B. *f* pizz. arco

Rather slow ♩ = 54

Violin 1

Violin 2

Viola 1

Viola 2

Violoncello 1

Violoncello 2

Double Bass

414

164 Fast $\text{♩} = 90$ ($\text{♩} = 120$)

Bsn. p
 Hn. 1 p pp
 Hn. 2 p pp
 Tpt. (C) mp p
 Tbn. mp p
 B. Tbn. mp p
 BD pp p mp p $sec.$
 Clash Cyms pp p $sec.$
 Gany mf Sec - ond-ly!
 Venus $[surprised]$ mp Sec-ond-ly?
 Jove p mf Now, sec-ond-ly - Sec - - - ond-ly, to re - strain the im-per-ti-nence, ex - trav-a-gance,
Fast $\text{♩} = 90$ ($\text{♩} = 120$)
 Vla. 1 p
 Vla. 2 p
 Vlc. 1 pp $pizz.$ pp $arco$ mp p
 Vlc. 2 pp $pizz.$ pp $arco$ mp p
 D.B. pp $pizz.$ pp mp p

Slower $\text{♩} = 84$

420

Fl. *p* *mf* *f*

Ob. 1 *p* *mf* *f*

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Bsn. *mf* *ff* *f*

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. (C)

Tbn. *p* *mf* *ff* *f*

B. Tbn. *mf* *ff* *f*

BD *mf* *ff*

Clash Cym. *mf* *ff*

Venus *ff* How ex - - -

Jove *ff* in - so - lence, in - tem - per - ance and ma - lev - o - lence of this young phi - lan - der - er -

Slower $\text{♩} = 84$

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. 1 *f*

Vla. 2 *f*

Vlc. 1 *mf* *ff* *f*

Vlc. 2 *mf* *ff* *f*

D.B. *p* *mf* *ff* *f*

426

165 $\text{♩} = 90$

Fl.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Bsn.

Tpt. (C)

Tbn.

B. Tbn.

BD

Clash Cyms

Venus

Jove

I _____ here - by dis - par - age bach - e - lor - hood by

$\text{♩} = 90$

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Tbn.

B. Tbn.

BD

Clash Cyms

Psyche

Cupid

Gany

Juno

Venus

Jove

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

pass - - ing sen - - - tence, pass-ing sen-tence, pass-ing sen-tence, pass-ing sen-tence, pass - - -

441

167 ♩ = 84

Fl.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. (C)

Tbn.

B. Tbn.

BD

Clash

Cyms

Cupid

Venus

Jove

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

Mar - riage? But, but, but -

You can't,

ing sen - - - tence of mar - - - riage!

pizz.

arco

6

448 $\text{♩} = 60$

Fl.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. (C)

Tbn.

B. Tbn.

BD

Cupid

Venus

you can't, can't - You may be fa - ther of the skies, but

$\text{♩} = 60$

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

168 ♩ = 84

453 Fl.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Bsn.

Tpt. (C)

Tbn.

B. Tbn.

BD

Venus
I'd _____ rath-er not be moth-er-in-law to a -

Jove
_____ You both gave me your sol-emn word.

♩ = 84

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2
pizz. arco

D.B.
pizz. arco

♩ = 60

457 **col canto** **rit.**

Bs. Cl. *p*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. (C) *ff*

Tbn. *ff*

B. Tbn. *ff*

Psyche *mp* *f*

Cupid *mf* *mp* You sil - ly man - of course you can.

Juno But I can't - not mar-riage. *mf*

Jove And so you shall.

And that's the end of it.

col canto **rit.**

Vla. 1 *p*

Vla. 2 *p*

Vlc. 1 *p*

Vlc. 2 *p*

D.B. *ff* *p*

169 **Rather slow** ♩ = 54 **Faster** ♩ = 72

462

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Bs. Cl. *p*

Bsn. *p*

Tl. Blks. *p* Tmpl. Blks. hard marimba stks.

Juno *mp* Mar - - - riage is un - der - stood to be reck - oned part of the

Rather slow ♩ = 54 **Faster** ♩ = 72

Vlc. 1 *p*

Vlc. 2 *pizz.* *p*

D.B. *pizz.* *p*

170

465

Bsn.

Perc. 1

Tl. Blks.

Juno

pro - i - den - - - tial plan - and as pa - tron - ess of

Vln. 1

Vla. 1

Vlc. 1

Vlc. 2

D.B.

Tmbrn.

p

469

Bs. Cl.

Bsn.

Tbrine.

Tl. Blks.

Juno

moth - er - hood this comes with - in my ju - ris - dic - tion -

Vln. 1

Vla. 1

Vlc. 1

Vlc. 2

D.B.

p

mp

p

mf

473

Bs. Cl.

Bsn.

B. Tbn.

Tl. Blks.

Juno

thus I shall a-bide no con - tra - dic - tion: mar - - - ry with - out ob - jec - tion.

D.B.

p

mf

p

f

ff

mf

f

171 Slower $\text{♩} = 54$

477

Fl. *pp*

Ob. 1 *p*

Ob. 2 *p*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Bs. Cl. *ff* *pp*

Bsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. (C) *ff*

Tbn. *ff*

B. Tbn. *ff*

Tl. Blks. *ff*

Gany *mp*

Slower $\text{♩} = 54$

D.B. *ff*

With Cu - pid's worst ex - ces - ses curbed and love re -

479

Fl.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Tbrn. *p*

Gany

turned to bless and pu - ri - fy the suff' - ring heart - - - - - blight - - ed

481

col canto

Bsn. *p*

Hn. 1 *p*

Hn. 2 *p*

Tbrine. *p*

Gany *p*
Earth, it on-ly calls for one more ar-ti-cle to cure our thirst and add a par-ti-cle to hap - pi-ness. All we need is nec-tar ...

Juno *f*
All we need is nec-tar ...

Jove *f*
All we need is nec-tar ...

col canto

Vlc. 1 *p*

Vlc. 2 *p*

D.B. *p*

485 $\text{♩} = 60$

Fl. *mp* *mf*

Ob. 1 *pp* *p* *mp* *mf*

B♭ Cl. 1 *mf*

Bs. Cl. *pp* *mf*

Tpt. (C) *pp*

Tbn. *pp*

B. Tbn. *pp*

Perc. 1 *pp* *mf*

Timp. *tr*

[Ganymede passes Jove the jug.]

Jove *p*
Come, Psy - che, drink and join the com-pan - y of the Gods.

 $\text{♩} = 60$

Vlc. 1 *mf*

Vlc. 2 *mf*

D.B. *pp* *mf*

172 Fast ♩. = 138

490

Fl. *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Bs. Cl. *ff*

Bsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. (C) *ff*

Tbn. *ff*

B. Tbn. *ff*

Timp. *ff*

Perc. 1

Tbrine.

Xyl. *ff*

Xyl. *ff*

Tmbrn. *ff*

[The dancers are now mid-stage.
The singers are down-stage.]

Fast ♩. = 138

Vlc. 1 *ff*

Vlc. 2 *ff*

D.B. *ff*

497 (♩ = ♪)

Fl.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. (C)

Tbn.

B. Tbn.

Tbrine.

Xyl.

Cupid

Gany

Juno

Venus

Jove

(♩ = ♪)

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

173

The com - pa - ny of _____ the

The com - pa - ny of _____ the

The

The

The

pizz.

505

Fl.

Ob. 1

B♭ Cl. 1

Bs. Cl.

Bsn.

Tbrine.

Xyl.

Cupid
Gods — where all is truth and light and rea - son.

Gany
Gods — where all is truth and light and rea - son.

Juno
com - pa - ny of the Gods — truth light — rea - son.

Venus
com - pa - ny of the Gods — truth light — rea - son.

Jove
com - pa - ny of the Gods — truth light — rea - son.

Vln. 1

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2
pizz.

D.B.
pizz.

513

513

Fl.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Bsn.

B. Tbn.

Tbrine.

Xyl.

Juno

Jove

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

Where the com- pli - cat - ed, treas' n - ous, twist - ed ways of men and

Where the com- pli - cat - ed, treas' n - ous, twist - ed ways of men and

pizz.

pizz.

520

Fl.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Bsn.

B. Tbn.

Tbrine.

Xyl.

Juno

Jove

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

wom - en are re - sist - ed.

wom - en are re - sist - ed.

pizz.

p

527

Fl. *p*

Ob. 1 *p*

Ob. 2 *p*

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl. *p*

Bsn. *p*

B. Tbn. *p*

Tbrine.

Xyl.

Gany *mf*
Where the call of mor - al good and jus - tice is our

Venus *mf*
Where the call of mor - al good and jus - tice is our

Vln. 1 *p*

Vln. 2 *p*

Vla. 1 *p*

Vla. 2 *p*

Vlc. 1 *pizz. p*

Vlc. 2 *pizz. p*

D.B. *p*

534

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

B. Tbn.

Tbrine.

Xyl.

Cupid

Gany

Juno

Venus

Jove

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

p

p

mf

And

mf

And

mf

And

mf

And

p

p

pizz.

p

first com - mand.

first com - mand.

3

3

3

3

542 $\text{♩} = 88$

Fl. *p*

Ob. 1 *p*

Ob. 2 *p*

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. (C)

Tbn.

B. Tbn.

Tbrine.

Xyl.

Cupid
faith and hon - - - our reign. Drink and be im -

Gany
faith and hon - - - our reign. Drink and be im -

Juno
faith and hon - - - our reign. Drink and be im -

Venus
faith and hon - - - our reign. Drink and be im -

Jove
faith and hon - - - our reign. Drink and be im -

Vln. 1 *p*

Vln. 2 *p*

Vla. 1

Vla. 2

Vlc. 1 *pizz.* *p*

Vlc. 2 *pizz.* *p*

D.B.

$\text{♩} = 88$

177 ♩. = 138

550

Fl. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Bs. Cl. *f*

Bsn. *f*

Hn. 1 *p* *f*

Hn. 2 *p* *f*

Tpt. (C) *f*

Tbn. *f*

B. Tbn. *f*

Tbrine. *f*

Xyl. *f*

[Psyche drinks.]

[A she drinks, the dancers move close to the lovers. Once Psyche has drunk, Jove, Ganymede, Juno and Venus move away, leaving Cupid and Psyche with the dancers.]

Cupid mor - - - tal.

Gany mor - - - tal.

Juno mor - - - tal.

Venus mor - - - tal.

Jove mor - - - tal.

♩. = 138

Vla. 1 *f*

Vla. 2 *f*

557

Fl.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. (C)

Tbn.

B. Tbn.

Tbrine.

Xyl.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

This musical score page contains measures 557 through 562. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Bass Clarinet (Bs. Cl.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet in C (Tpt. (C)), Trombone (Tbn.), Baritone Trombone (B. Tbn.), Taborine (Tbrine.), Xylophone (Xyl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Violoncello 1 (Vlc. 1), Violoncello 2 (Vlc. 2), and Double Bass (D.B.). The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *ff*. A large, light gray watermark reading 'MusicalScoreCloud.com' is oriented diagonally across the center of the page.

564

Fl. take Alto Flute

Ob. 1

Ob. 2 take Bass Oboe

B♭ Cl. 1

B♭ Cl. 2 take Alto Sax.

Bs. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. (C)

Tbn. to bucket mute

B. Tbn.

Tbrine.

Xyl.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B. pizz.

f

mf

p

mp

p

pizz.

p

179 Very slow ♩ = 42

571

Bs. Cl. *p*

Tbrine.

[The dance around Cupid & Psyche becomes increasingly sensual and erotic.]

Psyche *p*
And now, my love, we

Cupid *p*
And now, my love, we

Mdn. *p*

Hp. *p*
E♭ F♯ G♯ A♭
B♭ C♭ D♭

Vln. 1 *p*

Vlc. 1 *p*

D.B. *p*

Very slow ♩ = 42

577

Bs. Cl.

Tbrine.

Psyche
have each oth - er back and can cease to care,

Cupid
have each oth - er back and can cease to care, and can dis - cov - er a - gain the lost

Mdn. *p*

Hp. *p*
E♯ A♭
B♯ D♯
G♭
B♭ C♯
G♯
B♯

Vlc. 1

D.B.

580

Bs. Cl. *p*

Psyche reach _____ to the burn-ing dark _____ of bliss —

Cupid pleas - - - ures of our de-light,

Mdn.

Hp. *E♭ A♭* *E♭ C♭ D♭* *G♯ A♭ B♯ D♯*

Vln. 1 *p*

Vlc. 1

D.B.

583

B♭ Cl. 1 *p*

Bs. Cl. *p*

Psyche _____ our sec - ret pal - - - ace of the night.

Cupid our sec - ret pal - - - ace of the night.

Mdn.

Hp. *G♭ B♭ C♯* *G♯ A♭ B♯ D♯* *E♭ A♭*

Vln. 1

Vln. 2 *p*

Vla. 1 *p*

Vla. 2 *p*

Vlc. 1 *p*

Vlc. 2 *p*

D.B.

586

180 Not so slow ♩ = 54

Alto Flute

Bs. Ob.

Bs. Cl.

mf

Vibr. (motor on, medium soft stks)
on the beat, slow arpeg.

sim. (c seg.)

Perc. 2

p

Psyche

My love. _____

mp

Cupid

My love. _____

mp

Hp.

mf

G^b
B^bD^b

Not so slow ♩ = 54

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

D.B. arco

593 **181** ♩. = 42

Alto Fl. *p*

Bs. Ob. *p*

Bs. Cl. *p*

Tbn. Bucket mute *p*

Vibr. with two DB bows (motor on) *p*
Red.

Psyche *p*
love. My love,

Cupid *p*
love. My love,

Mdn. *p*

Hp. *p*
G♯A♭ C♭ E♭ B♭D♭

Vln. 1 *pp* *p*

Vln. 2 *pp* *p*

Vla. 1 *pp* *p*

Vla. 2 *pp* *p*

Vlc. 1 *pp* *p*

Vlc. 2 *pp* *p*

D.B. pizz. *pp* *p*

596

Alto Fl.

Bs. Ob.

Bs. Cl.

Tbn.

Vibr.

Psyche

Cupid

Mdn.

Hp.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

my love. Love!

my love. Love!

sim. (e seg.)

G $\flat$ B $\flat$ C $\sharp$ G $\sharp$ B $\sharp$

598

Alto Fl.

Bs. Ob.

Bs. Cl.

Tbn.

Vibr.

Psyche

Cupid

Mdn.

Hp.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

[Bar 599 break phrase for breath only if necessary (bar 603 sim)]

p

E♭ A♯

E♭ C♭ D♭

E♯ B♯ D♯

601

Alto Fl.

Bs. Ob.

Bs. Cl.

Tbn.

Vibr.

Psyche

Cupid

Mdn.

Hp.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

Love!

Love!

G $\flat$
B $\flat$ C $\sharp$

G $\sharp$
B $\sharp$

* Rea.

603

Alto Fl.

Bs. Ob.

Bs. Cl.

Tbn.

Vibr.

Psyche

Cupid

Mdn.

Hp.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

open

arco

Score for measures 603-604. The score includes parts for Alto Flute, Bassoon, Bass Clarinet, Trombone, Vibraphone, Psyche, Cupid, Mellophone, Harp, Violins 1 & 2, Violas 1 & 2, Violas 1 & 2, and Double Bass. The Harp part includes chords EbAb and GbBbDb. The Double Bass part is marked 'arco'. A large 'PERUSIA SCORE' watermark is visible across the page.

605 **182** ♩ = 54

Ob. 1

B♭ Cl. 1

Bs. Cl.

Psyche

Cupid

Hp.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

Love, _____ love. _____

Love, _____ love. _____

E♭ F♯ G♭ A♭
B♭ C D♭

pp p pp pp pp pp pp pp pp pp pp

608

Ob. 1

B♭ Cl. 1

Bs. Cl.

Psyche

Cupid

Hp.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

Love!

Love!

A $\natural$
B $\flat$ D $\sharp$

608 609 610 611

611 **183** ♩. = 42

Bs. Cl. *p*

Psyche *p*
And now, my love, we have each oth - er back and can cease to

Cupid *p*
And now, my love, we have each oth - er back and can cease to

Mdn. *p*

Hp. *p*
E♭ F♯ G♯
C♭ D♭
E♯ A♭ B♯ D♯

Vln. 1 *p* ♩. = 42

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B. *pizz.* *p*

614

Bs. Cl.

Psyche
care, and can dis - cov - er a - gain the lost pleas - - - ures of our de-light,

Cupid
care, reach

Mdn.

Hp. *p*
G♭ B♭ C♯
G♯ B♯
E♭ A♯

Vln. 1

D.B.

620 184 ♩ = 54

Bs. Ob. *p*

B♭ Cl. 1

Bs. Cl. *mf* (medium soft stks)
(come prima)

Vibr. *p*

Psyche
pal - - - ace of the night.

Cupid
pal - - - ace of the night.

Mdn.

Hp.
G♯ B♯ E♭ A♯ G♭ B♭ D♭ *mf*

♩ = 54

Vln. 1 *mf* *pp*

Vln. 2 *mf* *pp*

Vla. 1 *mf* *pp*

Vla. 2 *mf* *pp*

Vlc. 1 *mf* *pp*

Vlc. 2 *mf* *pp*

D.B. *arco* *mf* *pp*

624

Alto Fl.

Bs. Ob.

Vibr.

Psyche

Cupid

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

p *pp* *mp*

My love. My love.

My love. My love.

630 185 ♩. = 42

Alto Fl.

Bs. Ob.

Vibr.

Psyche

Cupid

Hp.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

D.B.

p *pp* *pp* *arco* *pizz.*

My love. My love.

My love. My love.

with two DB bows (come prima)

p *pp* *pp* *arco* *pizz.*

G♯A♭ *C♭* *E♯A♭* *B♯D♯* *G♭* *B♭C♯*

633

This musical score is for the opera 'The Love Song of the Sea' by Richard Strauss. It features a large orchestra and two vocal soloists. The instruments listed on the left are: Alto Fl., Bs. Ob., Bs. Cl., Bsn., B. Tbn., Vibr., Psyche, Cupid, Hp., Vln. 1, Vln. 2, Vla. 1, Vla. 2, Vlc. 1, Vlc. 2, and D.B. The vocal soloists are Psyche and Cupid. The score includes various musical notations such as notes, rests, dynamics (e.g., *fp*, *mf*, *f*), and articulation marks (e.g., *arco*, *pizz.*). A large, faint watermark 'PREFACE' is visible across the center of the page.

[illegible]

643 187 ♩ = 42

A. Sax. *f* *mf* *f* *mf*

Timp.

Venus *mp quasi parlando*
Love is a li-ar,

♩ = 42

Vlc. 1

Vlc. 2

D.B.

648

Alto Fl. *p* ¹² ¹²

Timp.

[The Gods are looking with wry amusement towards Cupid and Psyche, from whom they are well separated. The pair are in a passionate embrace and oblivious to their surroundings.]

Gany *p*
Love is a li-ar with a bloat-ed smile, a heart of bri-ars and an eye of

Juno *p*
Love is a li-ar with a bloat-ed smile, a heart of bri-ars and an eye of

Venus *p (cantando)* *quasi parlando* *(cantando)*
love is a li-ar with a bloat-ed smile, a heart of bri-ars, a heart of bri-ars and an eye of

Jove *p*
Love is a li-ar with a bloat-ed smile, a heart of bri-ars and an eye of

Vln. 1 *pp*

Vln. 2 *pp*

Vla. 1 *pp*

Vla. 2 *pp*

Vlc. 1 *pp*

Vlc. 2 *pp*

D.B. *pp*

651 188

Alto Fl. ¹²

A. Sax. *(without the freedom of the opening)*
mp

Cb. Clar. *pp*

Timp. 1 2

Gany *bile.*

Juno *bile.*

Venus *bile.*

Jove *bile.*

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc. 1 1 2

Vlc. 2 1 2

D.B. 1 2

[The light on the Gods dims as they fade into obscurity, while a rosy glow begins to envelop the lovers.]

End of the Opera
Monedie, Aberdeenshire
6 August 2012