

Polyxena

Text and music by Philip Armstrong

1. A sky of lambent red

for female choir and dancers, with wind & brass octet, or with piano

Dance 1: The captives are led aboard the priests' ship. They show sorrow at leaving their homeland. Among them them is the queen (Polyxena's mother) who is grief-stricken at her loss.

Philip Armstrong

The musical score is written for a full orchestra and piano. It consists of nine staves, each with a label on the left: Piano (for rehearsals), Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Trumpet in C, Trombone, and Tuba. The music is in 4/4 time and begins with a tempo marking of quarter note = 82. The piano part starts with a *mf* dynamic, followed by *f*, *p*, *mp*, *p*, and *mp* to *f*. The woodwinds and brass parts have various dynamics: Flute and Oboe start with *mf* and *f*; Clarinet in Bb and Bassoon start with *p*; Horn in F, Trumpet in C, Trombone, and Tuba start with *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

A

Sop. *mp*
 A sky of lam-bent red is lit By bur-nings with-out a-quit-tal, Em-bers from the ci-ty³ of Troy. The anc-ient ways have passed;
 The breast of pre-cious youth is pierced And man-gled be-yond re-mi-ssion, Rup-tured by the a-rows of war. The sca-tered bones have scorched

Al. *mp*
 A sky of lam-bent red is lit By bur-nings with-out a-quit-tal, Em-bers from the ci-ty³ of Troy. The anc-ient ways have passed;
 The breast of pre-cious youth is pierced And man-gled be-yond re-mi-ssion, Rup-tured by the a-rows of war. The sca-tered bones have scorched

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

A

Fl. *p* *mp* *3*

Ob. *mp* *3*

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

Bsn. *p*

Hn. *p* *mp* *f*

C Tpt. *mp* *f*

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

Tba. *p* *mp* *f*

B

Sop. They are worth - less. The wind ri - ses to roar - ing gale sails And whips up the brea - kers.
And are flesh - less. The ships rea - dy the bill - wing sails And haul in the brea - kers.

Al. They are worth - less. The wind ri - ses to roar - ing gale sails And whips up the brea - kers.
And are flesh - less. The priests' rea - dy the bill - wing sails And haul in the brea - kers.

Pno. *mf* *f* *mf*

Fl. *mf* *f* *mf*

Ob. *mf* *f* *mf*

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

Bsn. *mf* *f* *p*

Hn. *f*

C Tpt. *f* *mp* *f* *mp* *f* *mp* *f*

Tbn. *f*

Tba. *f* *mf* *f*

1.

24 [2.] [C] *mp*

Sop. an- chors. The spoils of crush- ing vic - try, Spared the bloo- dy slaugh- ter, Bid fare- well with so- rrow To the na - tive land they a-
Re - cast as bon - ded va - ssal, Claimed for na - ked in - dul - gence, Mur - m'ring la - men - ta - tion As they make to em - bark the

Al. an- chors. The spoils of crush- ing vic - try, Spared the bloo- dy slaugh- ter, Bid fare- well with so- rrow To the na - tive land they a-
Re - cast as bon - ded va - ssal, Claimed for na - ked in - dul - gence, Mur - m'ring la - men - ta - tion As they make to em - bark the

Pno. *p*

Fl. [2.] [C] *p* *mp*

Ob. *p* *mp*

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

Bsn. *p*

Hn. *p* *mp*

C Tpt. *mp* *f* *mp* *mp* *mp*

Tbn. *p* *p* *mp*

Tba. *p* *mp*

31

D

Sop. dore. shore. Last a - board is with the queen Lin - ger - ing her grief,

Al. dore. shore. Last Lin - a - board ger - ing is with the queen her grief,

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

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

Ob. *mf* *f*

Cl. *p* *f*

Bsn. *mf*

Hn. *f*

C Tpt. *f*

Tbn. *f*

Tba. *f* *mp* *f* *mf*

36

Sop.

Croak - ing gruff - ly, A gutt - 'ral rasp Thick³ in the throat. Pi - ti - ful woe. Pi - ti - ful woe.

Har - b'ring mi - s'ry, A fee - ble gasp, Pi - ti - ful woe. Pi - ti - ful woe.

Al.

Croak - ing gruff - ly, A gutt - 'ral rasp Thick³ in the throat. Pi - ti - ful woe. Pi - ti - ful woe.

Har - b'ring mi - s'ry, A fee - ble gasp, Pi - ti - ful woe. Pi - ti - ful woe.

Pno.

p *p*

Fl.

Ob.

mf *mf*

Cl.

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

Bsn.

f *p* *p*

Hn.

f

C Tpt.

mp *f* *mp* *f* *mp* *f* *mp* *f*

Tbn.

f

Tba.

f

2. The wind is assuaged

for female choir and dancers, with wind & brass octet, or with piano

Dance 2: The calm sea is disturbed by a squall of wind. The voice of a ghost is heard. The captives are shocked that this otherworld visitant must receive a human sacrifice. Polyxena is stunned when she realises it must be her.

43 $\text{♩} = 80$

Sop. *mp* *unvoiced (whisper)* *mp* *p*
The win - d-d-d-d-d-d-d-d is a - ssua - g-ed-d-d-d-d-d-d, a - ssua - ged,

Al. *unvoiced (whisper)* *p* *p*
win - d The win - d-d-d-d-d-d-d-d,

Pno. *p*
stroke strings inside piano with fingers

Fl. $\text{♩} = 80$ *p* *clinging keys* *p* *p* *flutter, with mouth away from blow hole, the air noise and tone roughly equal* *p* *p*

Ob. *p*

Cl. *p* *mp*

Bsn. *p* *mp*

Hn. *p* *con sord (wa-wa mute)* *mp* *blowing air through instrument*

C Tpt. *con sord (wa-wa mute)* *p* *mf*

Tbn. *p* *mf*

Tba.

51 E *mp* *mp* *mp*

Sop. the sea be - calm - ed-d-d-d-d-d-d-d; The ships shall be moor - ed-d-d-d-d-d-d-d un - til a breeze is re-

Al. *p* *p*

win - d win - d

Pno. ♩

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

Ob. *p* *p*

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

Bsn. *p*

Hn. *p* *mp*

C Tpt. *p* *mf* *p*

Tbn. *p* *mf*

Tba.

59

Sop. *p* turn - ed-d-d-d-d-d-d. re-turn - ed. *unpitched whistling (like the wind)* *p* *mf* **F** But then a tem - pes-tuous flu-rry at the

Al. *p* breeze re - turn - ed-d-d-d-d-d-d, *unpitched whistling (like the wind)* *p* *mf* But then a tem - pes-tuous flu-rry at the

Pno. *p* *mf*

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

Ob. *p* *mf*

Cl. *p* *mp* *mf*

Bsn. *p* *mp* *mf*

Hn. *mp* *mf*

C Tpt. *mp* *mf*

Tbn. *mp* *mf*

Tba. *mp* *mf*

open - blowing air through instrument

open - blowing air through instrument

blowing air through instrument

70

Sop. wa - ter's edge, A su - dden squall of fire As if the bla - zing rage of A - chi - lles is re - kind - led from the dead, Fierce - ly a - da - mant, -

Al. wa - ter's edge, A su - dden squall of fire As if the bla - zing rage of A - chi - lles is re - kind - led from the dead, Fierce - ly a - da -

Pno.

Fl. *mf*

Ob. *mf*

Cl. *f*

Bsn. *mf*

Hn.

C Tpt. *f*

Tbn. *f*

Tba. *f*

G

G

80 *mf* **H** *mp*

Sop. — Like the day he claimed the skin of Bri - - seis. This o - ther world - er vi - si tant, — Vi - sion of the re - mo - te, Of a - stral realms,

Al. mant, Like the day he claimed the skin of Bri - - seis. This o - ther world - er vi - si tant, — Vi - sion of the re - mo - te, Of a - stral realms,

Pno. *mf* *mp*

Fl. **H** *mp*

Ob. *mf* *mp*

Cl. *mf* *mp*

Bsn. — — — — —

Hn. *mf*

C Tpt. *mp*

Tbn. *mf*

Tba. *mf*

89 **I** *mf*

Sop. He in-tones of a shared de - sire, _____ And of mu - tual as - pir - a - tion to thrive and flour - ish, Of a ban - dy, Of a fan - cy, An ea - ger-ness for give and take,

Al. He in-tones of a shared de - sire, And of mu - tual as - pir - a - tion to thrive and flour - ish, Of a ban - dy, Of a fan - cy, An ea - ger-ness for give and take,

Pno. *mf*

I

Fl.

Ob.

Cl. *mf*

Bsn.

Hn. *mf*

C Tpt.

Tbn. *mf*

Tba. *mf*

J **K**

99 Solo soprano (younger singers might be amplified) *mf*

Solo He says the wind shall not rise and the

Sop. *mp* Pro - ffer - ing the winds of fer - ti - li - ty and a bur - geo - ning pros - pe - ri - ty In e - xac - tion for a por - tion of the pure and seem - ly. *f* *mf*

Al. *mp* Pro - ffer - ing the winds of fer - ti - li - ty and a bur - geo - ning pros - pe - ri - ty In e - xac - tion for a por - tion of the pure and seem - ly. *f* *mf*

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

J **K**

Fl. *mp*

Ob. *mp* *f* *mf*

Cl. *mp* *p* *mp*

Bsn.

Hn. *f* *mf*

C Tpt. *mp*

Tbn. *f* *mf*

Tba. *f* *mf* *p*

108

Solo
ve - ssels not sail

Sop.
Un - til this han - ker - ing is ful - fill - ed - d - d - d - d - d - d, Un - til the be - lly gra - - - ti -

Al.
win - - - d

Pno.

Fl.

Ob.

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

Bsn.
p *mp*

Hn.

C Tpt.

Tbn.
p *mf*

Tba.

113

Solo *p* He shall have, He shall have the mai - - den Po - ly - xe - na.

Sop. *p* *mp* *p* *p* *p*
 fie - d - d - d - d - d - d - d. ti - fie - - d. He shall have the thigh of the mai - - d - d - d - d - d - d - d.

Al. *p* *p* *p*
 gra - ti - fie - d - d - d - d - d - d - d. win - - d

Pno.

Fl. *p* *p* *p*

Ob. *p*

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

Bsn. *p*

Hn. *p* *mp*

C Tpt. *p* *mf*

Tbn. *p* *mf*

Tba.

3. The call from beyond

for female choir and dancers, with wind & brass octet, or with piano

Phaedimus

Dance 3: Polyxena is removed from the grasp of the queen. She steps forward bold and fearless. She indicates to the priests that she accepts her fate and is willing. She walks bravely to the altar.

121 $\text{♩} = 76$ L

Sop. *f*
The call from be - yond is o - beyed, Po - ly - xe - na pulled from her mo - ther's clutch. The beau - teous girl in dis

Al. *f*
The call from be - yond is o - beyed, Po - ly - xe - na pulled from her mo - ther's clutch. The beau - teous girl in dis

Pno. *f*

Fl. $\text{♩} = 76$ *mf* *f* *mf* *f* L

Ob. *f* *mf*

Cl. *f* *mf* *f*

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

Hn. *f*

C Tpt. *f*

Tbn. *f*

Tba. *f*

137

Solo *mf* Po - ly - xe - na

Sop. *mp* robed glo-ry Per - ceives the sa - cred blade And walks brave-ly to the al - tar. sets a fine pre - ce dent.

Al. *mp* robed glo-ry Per - ceives the sa - cred blade And walks brave-ly to the al - tar. sets a fine pre - ce dent.

Pno. *mp*

Fl. *mp*

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

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

Bsn. *mf* *f* *mp*

Hn. *mp*

C Tpt. *mp*

Tbn. *mp*

Tba. *mp*

M

The musical score is arranged in a standard orchestral format. It features vocal parts for Solo, Soprano, and Alto, and instrumental parts for Piano, Flute, Oboe, Clarinet, Bassoon, Horn, C Trumpet, Trombone, and Tuba. The score includes dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). A rehearsal mark 'M' is placed above the Solo part and the Flute part. The lyrics for the vocal parts are: 'robed glo-ry Per - ceives the sa - cred blade And walks brave-ly to the al - tar. sets a fine pre - ce dent.' The Solo part begins with the name 'Po - ly - xe - na'.

N

152

Solo

Here_ shall be no doom.

Sop.

no doom and de - spair. She shall be bold be - fore this ob - li - ga - tion, this ske - wer - ing. She shall be fear - less as chan - tage

Al.

no doom and de - spair. She shall be bold be - fore this ob - li - ga - tion, this ske - wer - ing. She shall be fear - less as chan - tage

Pno.

The piano part features a complex rhythmic accompaniment with frequent sixteenth-note patterns and slurs, providing a driving accompaniment for the vocal lines.

N

Fl.

mp

Ob.

mp

Cl.

Bsn.

Hn.

mp

C Tpt.

mp

Tbn.

mp

Tba.

mp

The woodwind and brass section consists of multiple staves. The Flute (Fl.) and Clarinet (Cl.) parts have melodic lines with slurs and accents. The Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), and Tuba (Tba.) parts provide harmonic support with sustained notes and rhythmic patterns. Dynamic markings of *mp* (mezzo-piano) are present throughout.

165

O **P**

Sop. for this a-ppa - ri - tion. She shall be va - lour - ous when de - voured by this pan-tas-m from the stars. She shall be un - wav - er - ing be-fore the

Al. for this a-ppa - ri - tion. She shall be va - lour - ous when de - voured by this pan-tas-m from the stars. She shall be un - wav - er - ing be-fore the

Pno.

O **P**

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

C Tpt. *mp*

Tbn. *mp*

Tba. *mp*

178

Solo *mf* The cut, the diss-e- ver, the

Sop. *f* gusts im- pell- ing this pass- age to a mag- ni- fi- cent pro- mise. Her cou- rage and de- vo- tion to du- ty, To the cleav- ing blows,

Al. *f* gusts im- pell- ing this pass- age to a mag- ni- fi- cent pro- mise. Her cou- rage and de- vo- tion to du- ty, To the cleav- ing blows,

Pno. *f* *mp*

Fl. *mp*

Ob. *f*

Cl. *mp*

Bsn. *mp*

Hn. *mp* *f*

C Tpt. *mp*

Tbn. *mp* *f*

Tba. *mp* *f*

Q

191

Solo
sun der,___

Sop.
f Her de-fe-rence to___ the ble-ssed in - cur-sion Shall in - spire, shall in - spire all her kin - dred To the same path. She in - tones_ the con-se-cra-ted blade be

Al.
f Her de-fe-rence to___ the ble-ssed in - cur-sion Shall in - spire, shall in - spire all her kin - dred To the same path. She in - tones_ the con-se-cra-ted blade be

Pno.
f

Q

Fl.
f

Ob.
f

Cl.
f

Bsn.
f

Hn.
f

C Tpt.
f

Tbn.
f

Tba.
f

206

Sop. wield - ed. Take this re - vered ob - la - tion, Strike and spill this ga - llant blood!

Al. wield - ed. Take this re - vered ob - la - tion, Strike and spill this ga - llant blood!

Pno.

Fl. *mf* *f*

Ob.

Cl. *f* *mf* *f*

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

217

Sop. — Sheath the da - gger deep in this gen - 'rous neck and throat. *mf* *mp* *pp*

Al. — Sheath the da - gger deep in this gen - 'rous neck and throat. *mf* *mp* *pp*

Pno. *mf* *mp*

Fl. *mf* *mp*

Ob. *mf* *f* *mp*

Cl. *mf* *f* *mp*

Bsn. *mf* *mp*

Hn. *mp*

C Tpt. *mf*

Tbn. *mf*

Tba. *mf*

4. Polyxena turns one last time

for female choir and dancers, with wind & brass octet, or with piano

Phaedimus

Dance 4: Polyxena turns to her weeping mother and conveys her determination and pride. She becomes angry and contemptuous at the queen's wallowing in despair.

229 $\text{♩} = 78$ R

Solo *mp*
Do not weep for me, mother. Your own wretched life deserves tears more than this off-ring.

Sop. *mp*
Po - ly - xe - na turns one last time: mother. this off - ring.

Al. *mp*
Po - ly - xe - na turns one last time: mother. this off - ring.

Pno. *p* *mp* *p* *mp* *p*

$\text{♩} = 78$ R

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

Ob. *p*

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

Bsn. *p*

Hn. *mp* *mp*

C Tpt. *p* *mp* *p* *mp*

Tbn. *mp* *mp*

Tba. *mp* *mp*

The musical score is written for a female choir and a wind/brass octet or piano. It consists of two systems of staves. The first system includes Solo, Soprano, Alto, Piano, Flute, Oboe, Clarinet, Bassoon, Horn, C Trumpet, Trombone, and Tuba. The second system includes Flute, Oboe, Clarinet, Bassoon, Horn, C Trumpet, Trombone, and Tuba. The score is in 4/4 time with a tempo of quarter note = 78. The key signature has one sharp (F#). Dynamics range from piano (p) to mezzo-piano (mp). There are two rehearsal marks (R) in the score.

240 *mp* *mf*

Solo *I do not go to the sharp point a - gainst my will. I am no vic - tim. I am no slave. I am a proud - daugh - ter of man. I am of*

Sop.

Al.

Pno. *mf*

Fl. *p mp p mp p*

Ob. *mp p mp p*

Cl. *p mp p*

Bsn. *p mp p*

Hn.

C Tpt. *p mp*

Tbn.

Tba. *p*

S

252

Solo
 great - er va - lue than an - y of your he - roes. I was — born and su - ckled by you for this blade. I long for this.

Sop.
 What o - ther than con - tempt for your state, Tar - nished with mi - se - ry,
 For me there is con - tent with this fate, Thrilled by the e - ffi - ca - cy,

Al.
 What o - ther than con - tempt for your state, Tar - nished with mi - se - ry,
 For me there is con - tent with this fate, Thrilled by the e - ffi - ca - cy,

Pno.

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

Ob.
mp *p* *mp*

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

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

Hn.
mf

C Tpt.
mf

Tbn.
mf

Tba.
mf

262

T

mp *mp* *mp* *mp* *mf*

Sop. I ab - hor this dis - dain. Yours is the cringe of the loath - some, A wa - llo - wing so shame - ful, A wa - llo - wing in self ob - se - ssion, Be -
 And no stooge of fair game. Mine is the blade of be - ne - fac - tion, A dedi - cation so de - light - ful, A de - sti - ny of ab - ne - ga - tion, Re -

Al. I ab - hor this dis - dain. Yours is the cringe of the loath - some, A wa - llo - wing so shame - ful, A wa - llo - wing in self ob - se - ssion, Be -
 And no stooge of fair game. Mine is the blade of be - ne - fac - tion, A dedi - cation so de - light - ful, A de - sti - ny of ab - ne - ga - tion, Re -

Pno. *mp* *mp* *mf*

T

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

Ob. *mp* *mf*

Cl. *mp* *mf*

Bsn. *mp* *mf*

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

C Tpt. *mp* *mp* *mp* *mf*

Tbn. *mf* *mp* *mp* *mf*

Tba. *mf*

270

Solo

Sop.

Al.

Pno.

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

1. 2.

U

mp

Will_you send_me
Will_you see_the

smirched by de - ni - gra - tion, Ob - sessed with the pe - tty, um - phant in this for - tu - i - ty.
vered as mighty ob - la - tion, Tri -

smirched by de - ni - gra - tion, Ob - sessed with the pe - tty, um - phant in this for - tu - i - ty.
vered as mighty ob - la - tion, Tri -

p

p

mf

mf

p

p

277

Solo
 la - den with such de - - ri - sion, With the me - lan - cho - lic of un - just be - li - tting?
 me - rit of al - tru - i - sm, The pro - found pur - pose of this thank off - 'ring?

Sop.
 de - - ri - sion, of un - just be - li - tting?
 tru - - i - sm, of this thank off - 'ring?

Al.
 de - - ri - sion, of un - just be - li - tting?
 tru - - i - sm, of this thank off - 'ring?

Pno.
mp *p* *mp*

Fl.
mp *p* *mp*

Ob.
mp *mp*

Cl.
mp *p* *mp*

Bsn.
mp

Hn.
mp *p* *mp*

C Tpt.
mp *p* *mp*

Tbn.
mp *mp*

Tba.
mp *mp*

282

Solo

You can - not now trade my youth - ful - ness for gold. And sec - tioned, de - voured?
Will you see at last af - ter I am cold

Sop.

Al.

Pno.

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

5. With gladsome mind

for female choir and dancers, with wind & brass octet, or with piano

Phaedimus

Dance 5: Polyxena is sacrificed in sacred ritual.

290 $\text{♩} = 56$

Sop. *f*
With glad - some mind, With tears of good cheer The a - ssem - blage weeps with de - light at the

Al. *f*
With glad - some mind, With tears of good cheer The a - ssem - blage weeps with de - light at the

Pno. *f* *mf* *f*

Fl. *f* *mf* *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

C Tpt. *f*

Tbn. *f*

Tba. *f*

307

Sop. mar-vel, Ov-er-joyed with won-der as the da-gger is raised, Im-pelled u-pon di-vine sa-cri-fice, E-xu-be-rant at the

Al. mar-vel, Ov-er-joyed with won-der as the da-gger is raised, Im-pelled u-pon di-vine sa-cri-fice, E-xu-be-rant at the

Pno.

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

C Tpt. *f*

Tbn. *f*

Tba. *f*

V

V

324 **W**

Sop. bent of the blade, And gasps in awe as steel is plunged to the breast, thrust to the heart, The flesh un - re - sis - ting, *mp*

Al. bent of the blade, And gasps in awe as steel is plunged to the breast, thrust to the heart, The flesh un - re - sis - ting, *mp*

Pno. *f* *mp*

W

Fl. *f* *mp*

Ob. *mp*

Cl. *f*

Bsn. *f* *mp*

Hn. *f* *f* *mp*

C Tpt. *f* *f* *mp*

Tbn. *f* *f*

Tba. *f*

343

Sop. *f* **X** *mp* **Y**
— And plunged, and thrust, And gasps as a ghost par - takes u - pon the mi - ra - cle of this a - llure, As the cos - mos in - gests u -

Al. *f* *mp*
— And plunged, and thrust, And gasps as a ghost par - takes u - pon the mi - ra - cle of this a - llure, As the cos - mos in - gests u -

Pno. *f* *mp*

Fl. **X** *f* **Y**

Ob. *f* *mp*

Cl. *f*

Bsn. *f* *mp*

Hn. *mp* *f* *mf* *mp*

C Tpt. *mp* *f* *mf* *mp*

Tbn. *f* *mp*

Tba. *mp* *f* *mf* *mp*

362

Sop. *p* pon sweet ra - di - ance, Gor - man - dis - es on pre - tti - ness, And con - sumes the blood, **Z** *f* Feed for a car - ni - vor - ous

Al. *p* pon sweet ra - di - ance, Gor - man - dis - es on pre - tti - ness, And con - sumes the blood, *f* Feed for a car - ni - vor - ous

Pno. *p* *f*

Fl.

Ob. *p* *f*

Cl. *p* *f*

Bsn. *p* *f*

Hn. *p*

C Tpt. *p*

Tbn. *p*

Tba. *p*

380

AA

mf

Sop. hun - ger. Jaws re - lish this vic - tual. The de - light of the lips, En -

mf

Al. hun - ger. Jaws re - lish this vic - tual. The de - light of the lips, En -

Pno. *mf*

AA

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn.

Hn. *mf*

C Tpt. *mf* *f*

Tbn.

Tba.

393

BB

Sop. *mp* *p* *mf*
 chant - ment of the teeth, Rap - ture of the maw, Gu - zzed and in - gur - gi - ta - ted, the love - ly throat, E -

Al. *mp* *p* *mf*
 chant - ment of the teeth, Rap - ture of the maw, Gu - zzed and in - gur - gi - ta - ted, the love - ly throat, E -

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

Fl. *mp* *mf*

Ob.

Cl. *mp* *p*

Bsn. *mf* *f*

Hn. *mp* *p*

C Tpt. *mf* *f* *mf*

Tbn. *mf*

Tba. *mf* *f*

409

Sop. *mp* **CC** *p*
la - tion of the gu - llet, A bliss - ful be - lly, Fa - ding mind, The

Al. *mp* *p*
la - tion of the gu - llet, A bliss - ful be - lly, Fa - ding mind, The

Pno. *mf* *f* *mp* *f*

Fl. *mf* **CC**

Ob. *f*

Cl. *f*

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

Hn. *mf*

C Tpt. *mf* *f* *mf* *f*

Tbn. *mf*

Tba. *mf* *f* *mp* *f*

421

Sop. *f* void _____ of _____ ob - li - vi - on. _____ The pledge _____ is _____ hon - oured The a - vo - wal

Al. *f* void _____ of _____ ob - li - vi - on. _____ The pledge _____ is _____ hon - oured The a - vo - wal

Pno. *mf* *f*

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *mf* *f*

Hn. *mf* *f*

C Tpt. *mf* *f*

Tbn. *mf* *f*

Tba. *f*

DD

DD

EE

436

Sop. *mf*
made true, The bond is re - newed. We must feed this de - light With the fer - ti - li - ty of our

Al. *mf*
made true, The bond is re - newed. We must feed this de - light With the fer - ti - li - ty of our

Pno. *mf*

EE

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

C Tpt. *mf*

Tbn. *f*

Tba. *f*

450

Sop. bed. The a - ppe - ten - cy shall be e - - - ter - nal.

Al. bed. The a - ppe - ten - cy shall be e - - - ter - nal.

Pno.

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

460

Sop. *p* e - - ter - nal. *pp*

Al. *p* e - - ter - nal. *pp*

Pno. *pp*

Fl. *mf*

Ob. *pp*

Cl. *pp*

Bsn.

Hn. *pp*

C Tpt.

Tbn.

Tba.