

2. Henry VIII

omit this bar if performed without narrator
 Effect: blues distortion (1)
 (Retain tuning)

♩ = 64
 deaden strings with fret hand to produce a very percussive effect

ACT III SCENE I
 Q. Kath. Take thy lute, wench: my soul grows sad with troubles;
 Sing and disperse 'em, if thou canst.

E. Gtr. and Nar. musical notation with effects and performance instructions.



♩ = 64 rit. a tempo molto espressivo

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, C. A., Cl. 1 (B♭), Cl. 2 (A), B. Cl., Bsn. 1, Bsn. 2, Cbsn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1 (C), Tpt. 2 (C), Tpt. 3 (B♭), Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Perc. 2 (Glock.), Perc. 3 (Bass D. - regular beater), E. Gtr., Vln. I, Vln. II, Vla., Vc., Db.

Sample Score watermark

Detailed musical score for various instruments including woodwinds, brass, percussion, and strings, with dynamic markings and performance instructions.

(2+2+2)

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

C. A.

Cl. 1 (B \flat)

Cl. 2 (A)

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 (C)

Tpt. 2 (C)

Tpt. 3 (B \flat)

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Glock.

Perc. 3
(Bass D.) Med. cym. - soft mallets, 1v.

E. Ctr.

(2+2+2)

Vin. I

Vin. II

Vla.

Vc.

Db.

A $\text{♩} = 50$ stately and archaic
 extremely breathy tone - more air noise than pitch

Fl. 1 *pp* extremely breathy tone - more air noise than pitch

Fl. 2 *pp* extremely breathy tone - more air noise than pitch

Fl. 3 *pp* extremely breathy tone - more air noise than pitch

Cl. 1 in B \flat *pp* trills: one semitone above

Cl. 2 in A *pp* trills: one semitone above

Perc. 1 *pp* Sm. Roto-tom (rotate head to perform upwards gliss.) let stick bounce freely

Vln. I solo *pp* player 1 - sul pont.

Vln. II solo *pp* player 1 - sul pont.

Vla. solo *pp* player 1 - sul pont.

Db. solo *pp* player 1 - sul pont.

pp very long

From Fig. A, flutes, clarinets I&II, percussion I, violin I solo, violin II solo, viola solo & double bass solo play as an unconducted consort. These players continue on past Fig. B, ignoring the conductor's beat. They then rejoin the orchestra at Fig. C

B $\text{♩} = 64$

Ob. 1

Ob. 2

C. A.

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 (C)

Tpt. 2 (C)

Tpt. 3 (B \flat)

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Perc. 2

Perc. 3

E. Gtr.

Nar.

Vln. I *gli altri* very long

Vln. II *gli altri*

Vla. *gli altri*

Vc. *gli altri*

Db. *gli altri*

pp $\text{♩} = 64$

Orpheus with his lute made trees,
 And the mountain tops that freeze,
 Bow themselves when he did sing:
 To his music plants and flowers
 Ever sprung; as sun and showers
 There had made a lasting spring.
 Every thing that heard him play,
 Even the billows of the sea,
 Hung their heads, and then lay by.
 In sweet music is such art,
 Killing care and grief of heart
 Fall asleep, or hearing, die.

*Note for conductor: percussion 1 repeats every five bars, all other instruments in the consort repeat every six bars.
 If performed with narrator: wait for end of text before proceeding into Fig. B.

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Ob. 1 *f*

Ob. 2 *f*

C. A. *f*

B. Cl. *f*

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2 *fp* *f* *sim.*

Hn. 3

Hn. 4 *fp* *f* *sim.*

Tpt. 1 (C) *fp* *f* *sim.*

Tpt. 2 (C) *fp* *f* *sim.*

Tpt. 3 (B \flat)

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Glock.

Perc. 3 (Roto-tom, Tom-tom and Bass D.)

E. Gtr.

Vln. I (gli altri) *f* div. a2 (unis.)

Vln. II (gli altri) *f*

Vla. (gli altri) *f* *sim.*

Vc. *f* *sim.*

Db. (gli altri) - div. a2 *f*