

Mozart and the Gray Steward

"Pocket" Opera in one Act by

Sunny Knable

Libretto based on a playlet by

Thornton Wilder

ca. 19 min

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Mozart and the Gray Steward

"Pocket" Opera in one Act

Music by Sunny Knable

Libretto based on a playlet by Thornton Wilder

Adagio (♩=76)

Allegretto (♩=100)

Constanze (Soprano)

Mozart (Tenor)

Gray Steward (Bass-Baritone)

Flute

Violin

Violoncello

Harpichord (French)

5 (Mozart is seated at a table orchestrating the Magic Flute) humorously

M.

Fl.

Vln.

Vc.

Hpsd.

9 *(from offstage)* *mp* *accel.* *(Constanze enters in great excitement)* *f*

C. Ah There's

M.

Fl. flutter *p* *molto*

Vln. *p* *molto*

Vc. *p* *f* *sul pont.* *p* *molto*

Hpsd. *legato*



13 **Allegro** (♩=132)

C. some - one to see you, some - one im - por - tant. Pray

Fl. *mf* *f* *mf*

Vln. *f* *mp*

Vc. *f* *mp*

Hpsd.

18

C. God, Pray God, It's a com - mis - sion from the

Fl.

Vln. *mf* *sub. p* *cresc. poco a poco*

Vc. *mf* *sub. p* *cresc. poco a poco*

Hpsd.

22

C. *rit.* *playfully* *mf* *a tempo*

M. court. (unmoved) Puh puh puh puh puh

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

Vln. *f* *p* *f* *sub. p*

Vc. *f* *p* *f* *sub. p*

Hpsd. *8va*

33

C. cov-ered-up with gray cloth. Pray God, Pray God, it's a

Fl. *f* *mp* *cresc. poco a poco*

Vln. *f* *sub. p*

Vc. *f* *sub. p*

Hpsd. II {



37

C. com - mis - sion from the court for a Te - de - um or

Fl. *f* *p*

Vln. *f* *p*

Vc. *f* *p*

Hpsd. I {

(she tidies up the room in six gestures.)

41

C. some-thing.

Fl. *f* *sfz p*

Vln. *port.* *f*

Vc. *f*

Hpsd. (+4')

45

C. *mf*

M. *p* But,

Fl. *f* *p* (tr) *3*

Vln. *sub. p* *3*

Vc. *sub. p* *3*

Hpsd. (4' off)

rit. a tempo

50

C. now, do be nice, Wolf-gang, please. We must have some mon-ey, my

Fl. *mf*

Vln.

Vc.

Hpsd. *I* *sempre stacc.*



54

C. trea - sure. Just lis - ten to him and say "yes" and "thank you," _____ and then

Fl. *tr*

Vln. *p* \curvearrowright *mp* *pizz.* *mf* *f* \curvearrowright *mp* *sfz p*

Vc. *p* \curvearrowright *mp* *pizz.* *mf* *f* \curvearrowright *mp*

Hpsd.

58 (holding his coat) *f*

C. you and I'll talk o-ver-it af - ter he's gone. Come, put this

Fl. *arco* *mf*

Vln. *p* *arco* *mf*

Vc. *p* *mf*

Hpsd.



62

C. on. Step in - to your slip - pers.

Fl. *tr* *f*

Vln. *f*

Vc. *port.* *f*

Hpsd.

66

M. *(sighing)* *f* Ah *mp* I am not well. *cresc. poco a poco*

Fl. *molto*

Vln. *molto* *sul pont.*

Vc. *molto* *sul pont.*

Hpsd. *sempre stacc.*



70

M. I am at home. I am at work. There's not a

Fl.

Vln. *normale* *mf*

Vc. *mf normale* *mf*

Hpsd.

74

M. *f*
sin - gle vis - i - tor in the whole world that could in - trest me!

Fl.

Vln. *f* *p*

Vc. *f* *p*

Hpsd. II {



78

C. *p* *f*
Now, don't be proud. Just _____

M. *p*
Bring him in.

Fl.

Vln. *mp* *f*

Vc. *mp* *f*

Hpsd. I {

83

C. *ah* *ac - cept.*

Fl. *mf* *f*

Vln. *mf* *f*

Vc. *mf* *f*

Hpsd.



rit. **Andante** (♩=100)

87 (*Constanze hurries out and reenters presenting the Gray Steward*) *mf* *solomnly*

G.S. *Kap - pel - meis - ter*

Fl.

Vln. *p* *mp* *sim.*

Vc. *p* *mp* *sim.*

Hpsd. I II II{

93

G.S. Mo-zart, ser-vus, ser - vus. Gra - cious la - dy ser -

Vln. *p* *mf* *mp* *mf* *sim.*

Vc. *p* *mf* *mp* *mf* *sim.*

Hpsd.

99

Piu mosso (♩=120) **Andante** (♩=100)

C. Ser - vus. (she leaves)

M. Ser - vus.

G.S. vus, ser - vus. Re-vered and no - ble

Fl. *p* *mp*

Vln. *p* *mp* *mp* *p*

Vc. *pizz.* *gliss.* *arco* *mp* *p*

Hpsd. *pizz.* *IV* *arco* *mp* *p* *sempre stacc.*

104

G.S. *mas - ter, where - ev - er mu - sic reigns, where - e - ver gen - ius is*

Fl.

Vln. *sim. mp mf*

Vc. *sim. mp mf*

Hpsd.



108

G.S. *val - ued, the name of Wolf - gang Am - a - de - us Mo - zart is...*

Fl.

Vln. *mp f*

Vc. *mp f*

Hpsd.

112

M. *f*

Sir, I have al-ways been con-fused by_ com - pli-ments and beg_ you to_ spare methat

Fl.

Vln. *mf* pizz.

Vc. *mp* pizz.

Hpsd.

115

M. *f*

mor - ti - fi - ca - tion by pro - ceed - ing at_ once to the cause of your vi - sit... the... the

Fl.

Vln. arco *mp* pizz.

Vc. arco *mp* pizz. *p*

Hpsd.

118

M. hon - or of your vis - it.

G.S. *mf* Re-vered and no - ble mas - ter, be-fore I

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

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

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

Hpsd.

123

G.S. lay my bus' - ness be - fore you, may I re - ceive your pro - mise that

Fl. *mf*

Vln. *mf*

Vc. *mf*

Hpsd.

127

G.S. whe - ther you ac - cept my com - mis - sion or not you

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

Vln. *p* *f* *p* *f*

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

Hpsd.



131

M. *mf*
8 I pro - mise you our se - cre - cy, un - less our si - lence would

G.S. both — will...

Fl. *mf* 3

Vln. *mf* 3 *sul tasto*

Vc. *mf* pizz. 3

Hpsd.

136

M. *8* prove dis-hon-or-a-ble to me or in-jur-i-ous to some-one else.

Fl.

Vln.

Vc.

Hpsd.



140

M. *8* Pray con-tin-ue.

Fl.

Vln. *moving to normale* ----

Vc. *arco*

Hpsd.

accel. . . . Allegro assai (♩=132)

f

mf

off the string

f *p* *mf*

I *II*

stacc.

144 *mf*

G.S. Know then, gra - cious and re - vered

Fl.

Vln. *sub. p*

Vc. *sub. p*

Hpsd.



147

G.S. gen - ius, that I come from a prince who com - bines all the

Fl.

Vln. *p*

Vc. *mp*

Hpsd. I{ II{

150

G.S. qual - i - ties of birth, sta - tion, gen - er - o - si - ty and

Fl. *mp*

Vln. *tr*

Vc.

Hpsd.

153

M. Ha! A Eur-o-pe-an se-cret.

G.S. wis - dom.

Fl. *fp* *mf* *f*

Vln. *f* *fp* *mf* *f*

Vc. *f* *fp* *mf* *f*

Hpsd.

157 *mf*

G.S. His Ex - cel-len - cy has just sus-tained a bit - ter mis-

Fl.

Vln.

Vc. *sub. p*
sub. p sempre stacc.

Hpsd. II {
sempre stacc.



160

G.S. for - - - tune. He has late - ly

Fl.

Vln.

Vc. *f*
sub. f
pizz. sub. p
mp

Hpsd. II
I

163

G.S. *f*
lost his wife and con - sort, a la - dy who was the

Fl. *mf*

Vln. *mf*

Vc. *mf* arco

Hpsd. I {



167

G.S. *f*
ad-mi-ra-tion of the court and the sole light or her be reaved hus - band's

Fl. *mf*

Vln.

Vc.

Hpsd.

171 *mf*

G.S. life. There - fore, His Ex - cel - len - cy, my

Fl. *p*

Vln. *tr* *sub. p* *pizz.*

Vc. *mp*

Hpsd. II I

174 *f*

G.S. mas - ter, com - mis - sions you to com - pose a Re - qui - em

Fl. *mf*

Vln. *mf*

Vc. *mf* *arco*

Hpsd. I

178 *> mf*

G.S. *> p*

Fl. *p* *tr*

Vln. *p*

Vc. *p*

Hpsd. II {

Mass in hon - or of this la - dy.



181

G.S.

Fl.

Vln.

Vc.

Hpsd.

He asks you to pour in - to it the

legato

legato

184

G.S. height of your in - ven - tion and that

Fl.

Vln.

Vc.

Hpsd.



186

G.S. wealth of mel - o - dy and harm - o - ny that have

Fl.

Vln. *mf* *f*

Vc.

Hpsd.

189

G.S. *made you the glor - y of our er - a. And for this mus - ic he*

Fl.

Vln. *mf f p*

Vc. *mf f p stacc.*

Hpsd.

193

G.S. *asks leave to pay you four hun-dred crowns, two hun-dred now,*

Fl.

Vln.

Vc. *p*

Hpsd. *stacc.*

dim. poco a poco

3

197 rit.

G.S. *and the sec - ond two hun - dred when you de - li - ver the first four num - bers*

Fl.

Vln.

Vc.

Hpsd.

202 **Allegretto** (♩=112)

M. *Well, Con - stan - ze, I must not be proud.*

G.S.

Fl. *f*

Vln. *p sfz p f*

Vc. *pp sfz p f*

Hpsd. *I*

206

M. *mf*

G.S. *mf* 3 3 Yes, I heard it. The work must re - pre - sent the

Fl. *p* *mp* *mf* 3

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

Vc. *f* *p* *mp*

Hpsd.

209

M. height of my in - ven - tion.

G.S. That was an eas - y as - sump - tion, mas - ter. The pro - vi - so is

Fl. *arco*

Vln. *arco*

Vc. *arco*

Hpsd. *lute stop on (8' only)* II { *sempre legato*

213

G.S. *this: You shall let His Ex-cel-len-cy have this mu - sic as an an*

Fl.

Vln.

Vc. *dim. poco a poco*

Hpsd.

218

G.S. *on - y - mous work, and you shall ne-ver by an - y sign, by so much as the*

Fl. *dim. poco a poco*

Vln.

Vc.

Hpsd.

223

G.S. *3*
 nod of your head, ac-know-ledge that the work is yours.

Fl. *tr*

Vln. *f*

Vc. *f*

Hpsd. *3* *lute stop off* I{



228

M. *mf*
 And is his Ex-cel-len - cy not a - ware_ that the

Fl. *mf* *tr*

Vln. *mf*

Vc. *mf*

Hpsd. II II{

233

M. *8* pa - ges I com - pose _____ at the height of my in - ven - tion may be their

Fl. *5* *5*

Vln.

Vc.

Hpsd.

238 *<f*

M. *8* own suf - fi - cient sig - na - ture?

G.S.

Fl. *tr* That may be.

Vln.

Vc. *p* *mp* *p*

Hpsd.

243

G.S. Natur - al - ly my mas - ter will see to it that no o - ther com - pos - er will e - ver

Fl. *p*

Vln.

Vc.

Hpsd.



249

M. *poco accel..* *piu mosso (♩=132)*

G.S. be - a - ble to claim the work as his.

Fl. *mf*

Vln. *mf pizz.*

Vc. *mf*

Hpsd. I {

254

M. *8* give me your pa-per and I will sign it.

Fl. *3* *tr* *3*

Vln. *3* pizz. arco

Vc. arco

Hpsd.



260 *mf*

M. *8* Leave your two hun-dred crowns_ with my wife at the foot of the stairs_ Come back in

Fl. *p* *3*

Vln. *>p*

Vc. *>p*

Hpsd. I {

(the Gray Steward leaves the money, Constanze returns to take it)

265 *f*

M. Au - gust and you will have the first four num - bers. Ser -

Fl. *mf* *dim. poco a poco*

Vln. *mf* *dim. poco a poco*

Vc. *mf* *dim. poco a poco* **rall.**

Hpsd. *mf* *dim. poco a poco* **rall.**



271 -

M. vos. Ser - vos. *mp* (backing out)

G.S. *mp* (backing out)

Fl. *trm* , Ser - vos, , mas - ter. Ser - vos,

Vln. *p*

Vc. *p*

Hpsd. *p*

277 *rit.* (she sees him out) //

G.S. mad-ame Ser - - - - - vus. //

Fl. //

Vln. //

Vc. //

Hpsd. //

Allegro (♩=120)

283 (Constanze returns in a moment and looks anxiously toward her husband) *f*

C. A vi - sit from

Fl. *f*

Vln. *stacc.* *f*

Vc. *pizz.* *f*

Hpsd. (+4') I{

287

C. Hea - ven, Mo - zart. Now you can go in - to the coun - try. Now you can drink

Fl.

Vln.

Vc. arco

Hpsd.



291

C. all the Bo - he - mi - an wa - ter in the world. *mp* (bitterly)

M. Good. And

Fl.

Vln.

Vc. *mp*

Hpsd. *mp* II (I)

295

M. *8* just at a time when I was con - tem - pla - ting a Re - qui - em — Mass. But ^{IV}

Vln.

Vc.

Hpsd. II {

300

M. *8* for my - self. How - e - ver, I — must not be proud.

Vln. *stacc.*

Vc. *sfz p* *f* *sub. p* *pizz.* *f*

Hpsd. I {

305 *f* (trying to divert him)

C. *f* Who can these peo-ple be? Try and think. *mf*

M. Oh, there's no mys - ter-y a -

Fl. *mp* *detache*

Vln. *mp*

Vc. *mp* arco

Hpsd. II {

308

M. bout that. It's Count Von Wal-segg. He com-pos-es him - self. But for the

Fl. *mp*

Vln. *mp*

Vc. *mp*

Hpsd. *detache*

311

M.  most part he buys string quartets from us; he e-rases the

Fl. 

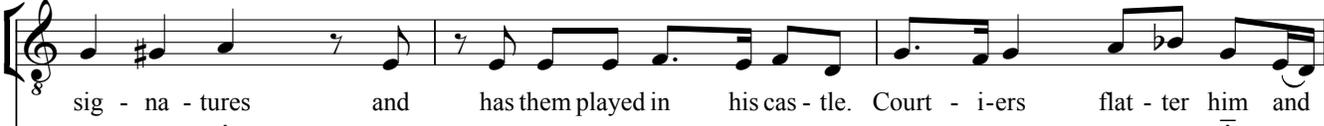
Vln. 

Vc. 

Hpsd. 



314

M.  sig - na - tures and has them played in his cas - tle. Court - i - ers flat - ter him and

Fl. 

Vln. 

Vc. 

Hpsd. 

317

M. *8* pre-tend they have guessed him to be the com-pos-er. He does not deny it. He

Fl. *3*

Vln.

Vc.

Hpsd.



320

M. *8* tries to ap-pear con-fused. And now he has suc-ceed-ed in com - pos - ing

Fl. *3*

Vln.

Vc.

Hpsd.

323 rall. a tempo *f*

C. You

M. a Re-qui-em. But that will re - duce my pride.

Fl. *f*

Vln. *f* pizz.

Vc. *f*

Hpsd. I

328

C. know he will on - ly be laughed at. Your mus-ic speaks for it - self.

Fl.

Vln. arco

Vc.

Hpsd.

332

C. *Hea-ven wan - ted to — give us four hun-dred crowns.*

Fl.

Vln.

Vc.

Hpsd.



336

C. *mf* *What was his wife —*

M. *8* *And Hea-ven went a-bout it hum-our-ous - ly.*

Fl. *mp*

Vln. *mp*

Vc. *mp*

Hpsd. *II*

339

C.

M. *mf*
like?

Fl.

Vln. *f* *p* pizz.

Vc. *f* *mp*

Hpsd. II

Her im-pu-denc-es smelt to Hea-ven. She dressed like a page and called her



342

M. *mp*
self a Cher-u-bin. Her red cheeks and black teeth and her six-ty years are in my mind.

Fl. *mp*

Vln. arco

Vc. *f*

Hpsd. I {

346 (after a pause)

C. *mf* We'll give back all the mon - ey.

M. *mf* We'll give back all the mon - ey.

Fl. *f* now. *p* pizz.

Vln. *f* *p*

Vc.

Hpsd. II {



349

C. You write the mus - ic, with - out wri-ting it for them. *f* >

M. You write the mus - ic, with - out wri-ting it for them. *f* >

Fl. No, I like this game.

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

Vc. *mf* *pizz.*

Hpsd. I {

352

M. *8*
I like it for its ve - ry false-ness. What does it mat-ter who signs the mus - ic

Fl.

Vln. *arco*

Vc.

Hpsd.



356

M. *8*
or to whom it is ad - dressed? For whom do we write

Fl. *tr*

Vln. *f* *ff*

Vc. *f* *ff*

Hpsd. *cresc.* *ff*

(he flings himself upon the sofa) *ff*

360

M. *8*
mus- ic? For mus - si- cians? Sal - i - er - i? For pat - rons? Von

Fl. *3* *3* *3* *3*

Vln.

Vc.

Hpsd.



363

M. *8*
Wal- segg? the pub- lic? The Count-ess Von Wal- segg? I_ shall write this

Fl. *3* *3* *3* *f* *ff*

Vln. *f* *ff*

Vc. *f* *ff*

Hpsd. II {

366 *molto dim.* *rit.* //

M. Re - qui - em, but it shall be for my - self, since I am dy - ing.

Fl. *molto dim.* *pp* //

Vln. *molto dim.* *pp* //

Vc. *molto dim.* *pp* //

Hpsd. *pp* //



371 **Andante** (♩=88) *p*

C. My be - lov - ed, do not talk so! — Go to

Fl. *p*

Vln. *p*

Vc. *p*

Hpsd.

(she spreads a shawl over his body)

377

C. *mp*
sleep _____ How can you say _____ such things? Im -

Fl. *mp*

Vln. *mp*

Vc. *mp*



383

C. *mf*
a - gine _____ e - ven think - ing such a thing You will live _____

Fl. *mf* *8va*-----

Vln. *mf* *cresc. poco a poco*

Vc. *mf*

Hpsd. *lute stop on (8' only)*

II

389 *f*

C. man - y years_ and write count - less beau - ti - ful pa - ges.

Fl. *cresc. poco a poco* *ff*

Vln.

Vc. *tr* *tr*

Hpsd. *tr* *tr* II {

395 *dim. poco a poco*

C. We will re - turn the mon - ey and re - fuse the com -

Fl. *f* *dim. poco a poco*

Vln. *ff* *dim. poco a poco*

Vc. *dim. poco a poco*

Hpsd.

401

C. *mp*
mis - sion. Then the mat - ter will be closed. Now

Fl. *mp*

Vln. *p*

Vc. *dim.*

Hpsd.



407

C. *p*
go to sleep my trea - sure. Now go to sleep. Now

Fl. *p*

Vln. *p*

Vc.

Hpsd.

415 *(she goes quietly out)* **Larghetto** (♩=60)

C. go _____ to sleep.

Fl.

Vln. *pp* *pizz.* *arco* *mp*

Vc. *pp* *pizz.*

Hpsd. *lute stop off* *pp* II {



422 *(Mozart is shaken by a fit of weeping)*

Fl. *p* *cresc.*

Vln. IV ----- III -----

Vc. *arco* *p* *cresc.*

Hpsd.

425

Fl.

Vln.

Vc.

Hpsd.

mf

f

f

(4' off)

I {



428

Fl.

Vln.

Vc.

Hpsd.

mf *mp* *p*

mf *mp* *p*

mf *mp* *p*

(the sobs gradually subside and he falls asleep)

II {

(in his dream, the Gray Steward returns)

432 flutter **Allegro molto** (♩=152) *8va*

Fl. *ff sfz p molto*

Vln. *sfz p ff sfz p molto*

Vc. *pizz. arco mf*

Hpsd. *I II I*



437 *f*

G.S. *Moz - art! Moz - art!*

Fl. *f* *8va*

Vln. *f*

Vc. *f*

Hpsd.

441

G.S. Turn to look at me Mo - zart. You know who I

Fl. (8)

Vln.

Vc.

Hpsd.



445

M. *mf* (not turning)

G.S. You are the stew-ard

Fl. *am*

Vln. *p* *mf*

Vc. *mp*

Hpsd. *mp* II {

448

M. *f*
of the Count Von Wal - - segg. Go tell him to

Fl. *>mp* *mf*

Vln. *mf*

Vc. *mf* *p*

Hpsd.



452

M. write his own mus - ic. I will not stain my pen to

Fl.

Vln.

Vc. *<mf* *p* *mf*

Hpsd. I {

455 *mf* *cresc.*

M. cel - e-brate his la - dy, so let the foul

Fl. *cresc. poco a poco*

Vln. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Hpsd.



458 *ff*

M. bur - y the foul.

Fl. *flutter*

Vln. *detache*

Vc. *detache* *sub. p*

Hpsd. *I*

461 *f*

G.S. Lie then a-against the wall, and

Fl.

Vln.

Vc.

Hpsd. II



463

G.S. learn that it is Death it - self that com

Fl.

Vln.

Vc.

Hpsd.

465

M. *f* Death is not so fas-tid-i-ous Death car-ries no per-

G.S. mis - sions...

Fl.

Vln.

Vc.

Hpsd. I



468

M. fumed— hank-er-chief.

G.S. *f* Lie then a-against the wall. Know

Fl.

Vln.

Vc.

Hpsd. II

471

G.S. first that all the com - bi - na - tions of cir - cum -

Fl.

Vln.

Vc.

Hpsd.



474

G.S. stanc - es suf - fer two in - ter - pre - ta - tions, the ap -

Fl.

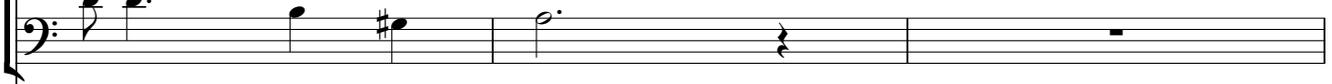
Vln. *sub. p*

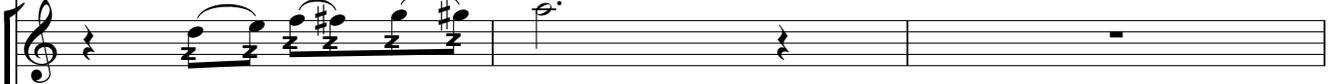
Vc. *sfz*

Hpsd.

477

M.  Then speak— sy-co-phants, I know the ap-par - ent

G.S.  par-ent and the real.

Fl. 

Vln. 

Vc. 

Hpsd. 



480

M.  one. What oth - er read - ing can this - hum - il - i - a - tion

Fl. 

Vln. 

Vc. 

Hpsd. 

483 *ff* **molto rit. .** **Allegro (♩=120)**

M. bear?

G.S. *f* It is Death it -

Fl. *8va*

Vln.

Vc. *3* *3*

Hpsd. *3*

486

G.S. self that com - mands

Fl.

Vln.

Vc.

Hpsd.

488

G.S. *p* you this Re - qui - em.

Fl.

Vln.

Vc.

Hpsd.



491

G.S. You are to give a voice to all the mil - lions

Fl.

Vln. *stacc.*

Vc. *sim.*

Hpsd.

494

G.S. *p* *#p* *p* *#p*
sleep - ing who have no - one but

Fl.

Vln.

Vc.

Hpsd.



497

G.S. *p* *#p* *p*
you to speak for them.

Fl.

Vln.

Vc.

Hpsd.

500

G.S. Was that not suf - fi - cient

Fl.

Vln.

Vc.

Hpsd.



502

G.S. cause for this com - mi - sion to

Fl.

Vln.

Vc.

Hpsd.

504 (drops trembling on one knee beside the couch)

M. *ff* For-give

G.S. *p*

Fl. *sfz p*

Vln. *sfz p*

Vc. *sfz p*

Hpsd.

be an - o - ny - mous?

507

M. *f* And it was for this that the pre - text and mo - ver was cho - sen from a - mong the

G.S. *mf*

Fl. *f* *mf*

Vln. *f* *mf*

Vc. *f* *mf*

Hpsd. *mf*

me.

512

G.S. weak - est and vain - est of hu - mans. Death has her now and

Fl.

Vln.

Vc.

Hpsd.



517 (tongue-in-cheek)

G.S. all of her fol - ly has passed in - to dig - ni - ty and grand - eur of her

Fl. *tr*

Vln. *mp* pizz. arco pizz. arco

Vc. *p* pizz. arco pizz. arco

Hpsd.

522

G.S. state. Where is your pride now?

Fl.

Vln.

Vc.

Hpsd.

525

G.S. Here are her slippers and here are her trinkets.

Fl. *mp* pizz. arco pizz. arco

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

Vc. *p* pizz. arco *f* pizz. arco *f*

Hpsd.

529

G.S. *Press them a- gainst your lips. A - gain! A -*

Fl.

Vln.

Vc.

Hpsd.

532

G.S. *gain! A - gain!*

Fl. *8va*

Vln.

Vc.

Hpsd.

534 *cresc. poco a poco*

G.S. Know hence forth that

Fl.

Vln.

Vc.

Hpsd.

536

G.S. on - - ly he who has kissed the lep - per

Fl.

Vln.

Vc.

Hpsd.

538 *ff*

G.S. *can en - ter the King - dom of Art.*

Fl. *8va*

Vln.

Vc.

Hpsd.

541 *ff*

M. *I have sinned yet grant me one thing, that I may*

G.S.

Fl. *8va*

Vln. *sfz p < f*

Vc. *sfz p < f*

Hpsd. *(+4')* *sfz p < f*

546 **rall.**

M. live to fin-ish the Re - - - qiu - em.

Fl. (8)

Vln. *p*

Vc. *p* **rall.**

Hpsd. II {

a tempo

552 *f*

M. *ff* For - give me.

G.S. No!

Fl.

Vln. *ff*

Vc. *ff*

Hpsd. I {

554 (offstage) *mf*

C. My be - lo - ved. My

M. For - give me.

G.S. (walking offstage) No! No!

Fl. *8va*

Vln. *ff* 3

Vc.

Hpsd.

557

C. be - lov - - *ff*

M. For - give *ff*

Fl. *8va*

Vln. *8va*

Vc.

Hpsd.

72

559

C. *- ed!*

M. *me!*

G.S. *ff* *No!*

Fl. *ff*

Vln.

Vc.

Hpsd.

561 (8)

Fl. *fff*

Vln. *sfz p* *fff*

Vc. *sfz p* *fff*

Hpsd.