

Peter Smith

The Count of Monte Cristo

FULL SCORE

The Count of Monte Cristo

an opera in three acts

Music by Peter Smith

Libretto by Peter Smith
after Alexandre Dumas père

*for Jane and Susanna
(and Milligan and Prince Igor, who kept them occupied)*

***"Before you embark on a journey of revenge, dig two graves."
Confucius***

Characters

Edmond Dantès	<i>tenor</i>	second mate of the ship Pharaon, later known as the Count of Monte Cristo
Mercédès	<i>soprano</i>	Dantès' bride-to-be, later Countess Morcerf
Danglars	<i>bass</i>	ship's purser of the Pharaon, later Baron Danglars
Fernand	<i>baritone</i>	a young admirer of Mercédès, later Count Morcerf
Caderousse	<i>tenor</i>	a young ne'er-do-well
Dantès senior	<i>bass</i>	widowed father of Edmond
A Boy	<i>treble</i>	
Abbé Faria	<i>bass</i>	an old priest, unjustly imprisoned
Albert, Viscount Morcerf	<i>tenor</i>	son of Count and Countess Morcerf
Gaoler	}	
Jeweller	}	baritone
Captain of the Guard	}	
Telegraph Operator	}	bass
Beauchamp	}	a journalist

Chorus (SATB) of townspeople and friends of MERCÉDÈS and DANTÈS

Silent characters: An Innkeeper; A Priest; A Doctor;
A Gaoler's Assistant; a servant to Danglars

Orchestra

Piccolo

2 Flutes

2 Oboes

2 Clarinets (B flat)

Cor Anglais

2 Bassoons

4 Horns

2 Trumpets

2 Tenor Trombones

Bass Trombone

Tuba

Harp

Celeste

Glockenspiel

Timpani

Bass Drum

Cymbals

Snare Drum

Tam Tam

Triangle

Strings

THE COUNT OF MONTE CRISTO

An Opera in Three Acts

Act 1

Prelude

Peter Smith

Con Moto ♩ = 96

Violin I

Violin II

Viola

Violoncello

Double Bass

div. *p* *f* *p* *f*

simile *p* *f*

The first system of the prelude is written for five string instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 4/4 time and begins with a tempo marking of 'Con Moto' and a metronome marking of ♩ = 96. The Violin I and II parts feature a 'div.' (divisi) marking and play a complex rhythmic pattern of eighth notes with triplets. The Viola part also features a 'div.' marking and a similar rhythmic pattern. The Violoncello and Double Bass parts play a simpler, more rhythmic pattern. Dynamics range from piano (*p*) to forte (*f*). The system concludes with a 'simile' marking and a dynamic of *f*.

Vln I

Vln II

Vla

Vc

Db

p *f* *p* *f*

p *f* *p* *f*

p *f* *p* *f*

The second system of the prelude continues the musical material from the first system. It features the same five string instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I and II parts continue their complex rhythmic pattern with triplets. The Viola part also continues its rhythmic pattern. The Violoncello and Double Bass parts continue their simpler rhythmic pattern. Dynamics range from piano (*p*) to forte (*f*). The system concludes with a dynamic of *f*.

Vln I

Vln II

Vla

Vc

Db

div. *p* *f* *p* *f*

simile *p* *f*

The third system of the prelude continues the musical material from the previous systems. It features the same five string instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I part begins with a 'div.' marking and a dynamic of *p*. The Violin II, Viola, and Violoncello parts continue their respective rhythmic patterns. Dynamics range from piano (*p*) to forte (*f*). The system concludes with a 'simile' marking and a dynamic of *f*.

Fl 1. 6 6 6 6 p f p f

Ob 1. 6 6 6 6 p f p f

CA - - - - -

Cl 6 6 6 6 p f p f

Bsn - - - - -

Hn1&2 - - - - -

Hn3&4 - - - - -

Tpt - - - - -

T Tbn - - - - -

B Tbn - - - - -

Tba - - - - -

Vln I p f p f

Vln II p f p f

Vla p f p f

Vc p f p f

Db p f p f

11

2. $\text{b}\bar{2}$.

ff

3 $\text{b}\bar{2}$ $\text{b}\bar{2}$

Ob $\text{a}\bar{2}$ $\text{b}\bar{2}$.

ff

3 $\text{b}\bar{2}$ $\text{b}\bar{2}$

CA $\text{b}\bar{2}$.

ff

3 $\text{b}\bar{2}$ $\text{b}\bar{2}$

Cl 2.

ff

3 $\text{b}\bar{2}$ $\text{b}\bar{2}$

Bsn 1. $\text{b}\bar{2}$.

ff

3 $\text{b}\bar{2}$ $\text{b}\bar{2}$

Hn1&2

Hn3&4

Tpt

T Tbn

B Tbn

Tba

Vln I *p* *f* *p* *f*

Vln II *p* *f* *p* *f*

Vla *p* *f* *p* *f*

Vc *p* *f* *p* *f*

Db *p* *f* *p* *f*

15

Picc *p* *f*

Fl *p* *f*

Ob *a2* *p* *f* 1.

CA

Cl *a2* *p* *f* 1.

Bsn *a2* *p* *f*

Hn1&2 *ff*

Hn3&4 *ff*

Tpt *ff* *mp* *f*

T Tbn *ff*

B Tbn *ff*

Tba *ff*

Vln I *p* *f* *p* *f*

Vln II *p* *f* *p* *f*

Vla *p* *f* *p* *f*

Vc *p* *f* *p* *f*

Db *p* *f* *p* *f*

19

Picc

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Tpt

T Tbn

B Tbn

Tba

Vln I

Vln II

Vla

Vc

Db

p *f* *ff* *f* *a2* *3*

38

Picc *p* *pp*

Fl *p* *pp*

Ob *mp* *p*

CA

Cl *p* *pp* *ppp*

Bsn

Hp *mf* *p*

Vln I *p* *pp*

Vln II *mp* *p*

Vla *mf* *mp*

Vc *mf* *mp*

Db

Detailed description: This page of a musical score, numbered 12, covers measures 38 to 41. It features ten staves for various instruments: Piccolo (Picc), Flute (Fl), Oboe (Ob), Clarinet in A (CA), Clarinet in Bb (Cl), Bassoon (Bsn), Harp (Hp), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc), and Double Bass (Db). The score is in 5/4 time. The Piccolo part begins in measure 38 with a dynamic of *p* and reaches *pp* by measure 41. The Flute part has triplets in measures 39 and 40, with dynamics *p* and *pp*. The Oboe part has a melodic line in measure 40 with dynamics *mp* and *p*. The Clarinet in Bb part has a triplet pattern in measure 38 (*p*), measure 40 (*pp*), and measure 41 (*ppp*). The Harp part has a rhythmic accompaniment in measure 38 (*mf*) and a melodic line in measure 40 (*p*). The Violin I part has a melodic line in measure 40 (*p*) and measure 41 (*pp*). The Violin II part has a melodic line in measure 40 (*mp*) and measure 41 (*p*). The Viola part has a melodic line in measure 39 (*mf*) and measure 40 (*mp*). The Violoncello part has a melodic line in measure 38 (*mf*) and measure 40 (*mp*). The Double Bass part is mostly silent, with a few notes in measure 38 (*mf*) and measure 40 (*mp*).

42

Fl

Ob

CA

Cl

Bsn

Hp

Vln I

Vln II

Vla

Vc

Db

Tempo primo ♩ = 96

42

ff

div. 3

p *f*

simile

p *f*

div. 3

p *f*

simile

p *f*

p *f*

44

Fl

Ob

CA

Cl

Bsn

div. 44

Vln I

Vln II

Vla

Vc

Db

46

Fl

Ob

CA

Cl

Bsn

Vln I

Vln II

Vla

Vc

Db

p

f

6

Picc *ff* $\text{b}\bar{2}$.

Fl *ff* a2 $\text{b}\bar{2}$.

Ob *ff* a2 $\text{b}\bar{2}$.

CA *ff*

Cl *ff* 2.

Bsn *ff* a2 $\text{b}\bar{2}$.

3 $\text{b}\bar{2}$ $\text{b}\bar{2}$ $\text{b}\bar{2}$

3 $\text{b}\bar{2}$ $\text{b}\bar{2}$ $\text{b}\bar{2}$

3 $\text{b}\bar{2}$ $\text{b}\bar{2}$ $\text{b}\bar{2}$

3 $\text{b}\bar{2}$ $\text{b}\bar{2}$ $\text{b}\bar{2}$

3 $\text{b}\bar{2}$ $\text{b}\bar{2}$ $\text{b}\bar{2}$

3 $\text{b}\bar{2}$ $\text{b}\bar{2}$ $\text{b}\bar{2}$

Hn1&2

Hn3&4

Tpt

T Tbn

B Tbn

Tba

Vln I *p* *f* *p* *f*

Vln II *p* *f* *p* *f*

Vla *p* *f* *p* *f*

Vc *p* *f* *p* *f*

Db *p* *f* *p* *f*

This page of a musical score includes the following parts and markings:

- Picc:** Piccolo flute, starting at measure 51. Dynamics: *fff* (first measure), *p* (second measure), *f* (third measure). Features sixteenth-note runs with sixteenth rests.
- Fl:** Flute, same as Picc.
- Ob:** Oboe, same as Picc.
- CA:** Clarinet in A, rests throughout.
- Cl:** Clarinet in Bb, starting at measure 51. Dynamics: *fff* (first measure), *p* (second measure), *f* (third measure). Features sixteenth-note runs with sixteenth rests.
- Bsn:** Bassoon, starting at measure 51. Dynamics: *fff* (first measure), *p* (second measure), *f* (third measure). Features sixteenth-note runs with sixteenth rests.
- Hn1&2:** Horns 1 and 2, playing a melodic line with dynamics *mp*.
- Hn3&4:** Horns 3 and 4, rests throughout.
- Tpt:** Trumpet, playing a melodic line with dynamics *mp*.
- T Tbn:** Tenor Trombone, rests throughout.
- B Tbn:** Bass Trombone, rests throughout.
- Tba:** Tuba, rests throughout.
- Vln I:** Violin I, starting at measure 51. Dynamics: *p* (first measure), *f* (second measure), *ff* (third measure), *fff* (fourth measure). Features sixteenth-note runs with sixteenth rests.
- Vln II:** Violin II, same as Vln I.
- Vla:** Viola, same as Vln I.
- Vc:** Violoncello, playing a melodic line with dynamics *p* and *f*.
- Db:** Double Bass, playing a melodic line with dynamics *p* and *f*.

53 1. 6 6 6 6 6 6 6 6 19

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

Ob *p* *f* *p* *f*

CA

Cl *p* *f* *p* *f*

Bsn

Hn1&2

Hn3&4 *mp*

Tpt *f* *fff* *mp*

T Tbn

B Tbn

Tba

Vln I *p* *f* *p* *f*

Vln II *p* *f* *p* *f*

Vla *p* *f* *p* *f*

Vc *p* *f* *p* *f*

Db *p* *f* *p* *f*

poco rall. *Poco più lento* *rit.*

57

Picc *p* *f* *p*

Fl *p* *f* *p*

Ob *p* *f* *p* *mp* *mf*

CA *p* *f* *p*

Cl *p* *f* *p*

Bsn *p* *f* *p* *a2*

Hn1&2 *f* *p*

Hn3&4 *f* *p*

Tpt *f* *p*

T Tbn *f* *p* *a2*

B Tbn *f* *p*

Tba *f* *p*

Timp *mf* *f* *p*

B D *mf* *f* *p*

Cl Cym *ff*

Hp *mf*

poco rall. *Poco più lento* *rit.*

57 *tutti*

Vln I *p* *ff* *add mutes in stages*

Vln II *p* *ff* *add mutes in stages*

Vla *p* *ff* *add mutes in stages*

Vc *p* *ff* *add mutes in stages*

Db *p* *ff* *mp*

Scene 1

Andantino ♩ = 66

The port at Marseilles. To one side is the inn La Reserve, with a few tables and chairs outside. It is early morning and the stage is empty. Mercédès enters and gazes out to sea.

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Flute (Fl):** Features a melodic line with triplets and a dynamic marking of *p*.
- Oboe (Ob):** Remains silent with a dynamic marking of *p*.
- Clarinet (Cl):** Remains silent until the end of the scene, where it plays a triplet figure with a dynamic marking of *p*.
- Bassoon (Bsn):** Remains silent.
- Horn 1 & 2 (Hn1&2):** Remains silent.
- Horn 3 & 4 (Hn3&4):** Remains silent.
- Trumpet (Tri):** Plays a few notes with a dynamic marking of *p*.
- Harp (Hp):** Provides a harmonic accompaniment with a dynamic marking of *mp*.
- Mercédès (Merc):** The vocal line, starting with a dynamic marking of *mp* and *mf*. The lyrics are: "O sea! sweet Me-di-ter-ra - ne - an sea!".
- Violin I (Vln I):** Plays a fast, rhythmic accompaniment with a dynamic marking of *pp* and *con sord.*
- Violin II (Vln II):** Plays a similar accompaniment with a dynamic marking of *pp* and *con sord.*
- Viola (Vla):** Plays a similar accompaniment with a dynamic marking of *pp* and *con sord.*
- Violoncello (Vc):** Plays a similar accompaniment with a dynamic marking of *pp* and *con sord.*
- Double Bass (Db):** Plays a similar accompaniment with a dynamic marking of *pp* and *pizz.*

64

Fl *sempre p*

Ob *p dolce* *mp* *p*

CA *p* *mf*

Cl

Bsn

Hn1&2

Hn3&4

Merc *mp* *mp*

Gent - - - - ly, gent - ly bear my lo - ver back to

Vln I

Vln II

Vla

Vc

Db

68

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Merc

me, rol - - - ling soft - ly on your swel - - - - - ling

Vln I

Vln II

Vla

Vc

Db

arco

pizz.

p

pp

mp

mf

1.

71

Picc *p*

Fl *f* *p*

Ob *p*

CA *mp* *f*

Cl *p*

Bsn *p*

Hn1&2 *p*

Hn3&4

Tpt

T Tbn *p*

B Tbn *p*

Merc
 tide. O wind! O power

Vln I *f*

Vln II *f*

Vla *f*

Vc *f*

Db *f* arco

76

Fl

Ob

Cl

Hn1&2

Hn3&4

Tri.

Merc

sails, that he may soon be at my side.

Vln I

Vln II

Vla

Vc

Db

p

mf

mp

mf

p

mp

mf

mp

p

pp

ff

mp

p

f

p

p

p

p

p

pizz.

p

82

82

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Tpt

T Tbn

B Tbn

Merc

Vln I

Vln II

Vla

Vc

Db

soon to me, that I may gaze in - to his

mf *p* *pp* *sempre p*

6

85

Fl *p* *p*

Ob 1. *mp* *mf*

CA

Cl *p* *p*

Bsn *p*

Hn1&2 *p* *mf* a2

Hn3&4 *p* *mf* a2

Tpt 1. *p*

T Tbn *pp*

B Tbn *pp*

Timp *p* *mf*

Cel. *mf*

Merc eyes. Ed - mond, my dear-est love, come quick-ly to the arms of your Mer *mf* *f*

Vln I 85 *mp* *mf* *f*

Vln II *mp* *f*

Vla *mp* *mf*

Vc *p* *mf*

Db *p*

89.2. *p* *mf* *p* 1. 3 3 1. 3 3 1. 3 3 1. 3 3 3 1

Fl

Ob

CA

Cl 1. *mf* *p*

Bsn

Hn1&2 *p* *p*

Hn3&4 *p* *p*

Tpt *p* *p*

T Tbn

B Tbn

Cel. *mp*

Merc *p* 3 3 *mf*
 ce - des! To-day is our wed - ding day; We soon will be joined to-ge - ther as man and wife.

Vln I 89. *pp*

Vln II *pp*

Vla *pp*

Vc *pp*

Db arco *pp*

93

Fl

Ob

CA

Cl

Bsn

Detailed description: This block contains the musical staves for the woodwind section. The Flute part features a melodic line with triplets and dynamic markings of *f* and *p*. The Oboe part has a melodic line with dynamics of *mp*, *f*, and *mp*. The Cor Anglais, Clarinet, and Bassoon parts are mostly silent, indicated by rests.

Hn1&2

Hn3&4

Tpt

T Tbn

B Tbn

Timp

Detailed description: This block contains the musical staves for the brass and percussion sections. The Horns (1&2 and 3&4), Trumpets, and Trombones (Tenor and Bass) have melodic lines with dynamics ranging from *p* to *mf*. The Timpani part has a rhythmic pattern with dynamics of *p* and *mf*.

Tri.

Detailed description: The Triangle part consists of a single staff with a rest followed by a short melodic phrase in the final measure, marked with a dynamic of *p*.

Merc

This is the grea - - - test hap-pi-ness I have e - ver known. O sea! sweet

Detailed description: The Soprano soloist part features a vocal line with lyrics. The dynamics are *f* for the first phrase and *mp* for the second phrase.

93

Vln I

Vln II

Vla

Vc

Db

con sord.

pizz.

Detailed description: This block contains the musical staves for the string section. The Violins, Viola, and Violoncello parts play a rhythmic pattern with dynamics of *mf* and *p*, marked with *con sord.* (con sordina). The Double Bass part has a rhythmic pattern with dynamics of *mf* and *p*, marked with *pizz.* (pizzicato).

97 3 3

Fl

Ob *p dolce*

CA

Cl *p* 3 3

Bsn

Hn1&2

Hn3&4

Merc *mf* 3 3 *p*
Me - di - ter - ra - ne - an sea! Gent - - - - - ly,

Vln I 97

Vln II

Vla

Vc

Db

Fl *pp* 100 3 3 3 3 *tr*

Ob

CA

Cl *pp* 3 3 3 3

Bsn

Hn1&2

Hn3&4

Tri. *p*

Merc *p* gent - ly bear my lo - ver back to me,

Vln I 100 *pp* *8va* *loco*

Vln II

Vla *pp*

Vc *pp*

Db *pp*

Trumpets sound to indicate that a ship is arriving
Townspeople begin to arrive.

Più mosso ♩ = 100
104

Tpt *f* a2

Vln I

Vln II

Vla

Vc

Db



Allegro ♩ = 120
106

Vln I *mf* senza sord.

Vln II *mf* senza sord.

Vla *mf* senza sord.

Vc *mf* senza sord.

Db *mf* senza sord. arco

A crowd begins to form. It includes Dantès Senior and Mercédès, accompanied by Fernand.

112

Fl

Ob

CA

Cl

Bsn

mf mp mf mp mf

mf

mf

mf mp mf mp mf

112

Vln I

Vln II

Vla

Vc

Db

mp mp mf mp mf

mf mp mp mf mp mf

mf mp mp mf mp mf

mf mf mp mf mp mf

mf mp mp mf mp mf

Poco meno mosso

Tempo primo ♩ = 120

119

Fl *mp* *mf* *mf* *mp* *mf*

Ob *mf* 1.

CA *mf*

Cl *mf* 2.

Bsn *mp* *mf* *mf* *mp* *mf*

Hn1&2 *mp*

Hn3&4 *mp*

Tpt *f* a2 3

Ch *f* Wel - come! Wel - come!

Wel - come! Wel - come!

119

Poco meno mosso

Tempo primo ♩ = 120

Vln I *mp* *mf* *mf* *mp* *mf*

Vln II *mp* *mf* *mp* *mf*

Vla *mp* *mf* *mf* *mp* *mf*

Vc *mp* *mf* *mf* *mp* *mf*

Db *mp* *mf* *arco* *mf* *mp* *mf*

127

Fl *mp* *mf* *mp* *mf*

Ob *mf* 2.

CA

Cl *mf* 1.

Bsn

Hn1&2 *mp* *mp*

Hn3&4 *mp* *mp*

Ch *f sempre*
Wel - come! Wel - come to the Phar - aon! Wel - come!

f sempre
Wel - come! Wel - come to the Phar - aon! Wel - come!

Vln I *mp* *mf* *mp* *mf* *mp* *mf* *f*

Vln II *mp* *mf* *mp* *mf* *mp* *mf* *f*

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

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

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

134

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Ch

Twelve long weeks a-way from friends and fa - mi - ly;

Wel - come! Wel - come! Twelve long weeks a-way from

Twelve long weeks a-way from friends and fa - mi - ly;

Wel - come! Wel - come! Twelve long weeks a-way from

Vln I

Vln II

Vla

Vc

Db

141

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Ch

com - forts of home; twelve long weeks of ba - ttl - ing with winds and tides, haul - ing

com - forts of home; twelve long weeks of ba - ttl - ing with winds and tides, haul - ing

141

Vln I

Vln II

Vla

Vc

Db

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

145

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Ch

ropes and trim-ming sails. Twelve long weeks of tra - ding and ha - ggl- ling; nights at sea in cold_ cramped_

Vln I

Vln II

Vla

Vc

Db

145

150

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Ch

ham-mocks; days in dan-ge-rous for - - eign ports.

ham-mocks; days in dan-ge-rous for - - eign ports.

Vln I

Vln II

Vla

Vc

Db

mf

mf

mf

mf

p

p

154

Fl *mf* *mp* *mf* *mp* *mf*

Ob *mf*

CA

Cl *mf*

Bsn *mf* *mp* *mf* *mp* *mf*

Hn1&2 *mp*

Hn3&4 *mp*

D Sen *mf*

Ch Wel - come! Wel - come!

Vln I *mf* *mp* *mf* *mp* *mf p* *sempre p*

Vln II *mf* *mp* *mf* *mp* *mf p* *sempre p*

Vla *mf* *mp* *mf* *mp* *mf p* *sempre p*

Vc *mf* *mp* *mf* *mp* *mf p* *sempre p*

Db *mf* *mp* *mf* *mp* *mf p* *sempre p*

How I long to see my

160

D Sen
 dear son a - gain! Each time he goes to sea, I

Vln I

Vln II

Vla

Vc

Db

164

D Sen
 won - der if I will live to see him re - turn.

Vln I

Vln II

Vla

Vc

Db

Members of the Pharaon's crew start to arrive, carrying their bags, smiling and joking with each other. They join their loved ones in the crowd.

168

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

Ob *mf* *p*

CA

Cl ^{2.} *mf* *p*

Bsn ^{1.} *mf* *mp* *mf* *p*

Hn1&2 *mp*

Hn3&4 *mp*

Ch *f* Wel - come! Wel - come! Wel-come to Ma-che-ry and Mar-tin. Wel-come to Beau-re-gard and Blay. *mf*

f Wel - come! Wel - come! Wel-come to Ma-che-ry and Mar-tin. Wel-come to Beau-re-gard and Blay. *mf*

Vln I *mf* *p*

Vln II *mf* *p*

Vla *mf* *p*

Vc *mf* *p*

Db *mf* *p*

181

Fl *mf* *p* *mp*

Ob *p* *mp* 1.

CA *mp*

Cl *p* *mp* 1.

Bsn *mf* *p*

Merc *mf* *f*
 It will not be long. Ed - mond will be here soon.---

Fem *f*
 You are bur - sting to

Ch Wel - come!

Ch Wel - come!

Vln I *mf* *p* *pp*

Vln II *mf* *p*

Vla *mf* *p*

Vc *mf* *p*

Db *mf* *p*

188

Fl

Ob

CA

Cl

Bsn

Merc

Fern

Vln I

Vln II

Vla

Vc

Db

mp

mp

mp

mf

1.

mf

You

see him, aren't you, Mer - ce - des? I wish you were as keen to see me!

196

Fl *mp* *p*

Ob *p* *f* *p*

CA

Cl *mp* *mf*

Bsn

Hn1&2 *p* *mf*

Hn3&4 *p* *mf*

Merc
know that I love him, but I value your friendship...

Fern

Vln I *mp* *mf* *mp* *p*

Vln II *mp* *mf* *mp* *p*

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

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

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

Danglars arrives alone and unsmiling.
He ignores the crowd and leaves straight away.

209

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Ch

Vln I

Vln II

Vla

Vc

Db

p

mf

a2

mf

1.

mf

p

mp

f

Blois, and Dan-glars, the ship's pur-ser. not a pop-u-lar man! Wel - come!

Blois, and Dan-glars, the ship's pur-ser. not a pop-u-lar man! Wel - come!

p

mf

p

mf

p

mf

p

mf

Dantès now arrives. He greets and embraces his father, then Mercédès.
He acknowledges Fernand politely. Fernand's response is cold.

217

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

Ob *mf* *f*

CA

Cl *mf* *f*

Bsn 2. *mp* *mf* *mf* *f*

Hn1&2 *f*

Hn3&4 *f*

Ch *ff*
Wel - come! We - come to Ed - mond Dan - tes,

ff
Wel - come! We - come to Ed - mond Dan - tes,

Vln I *mp* *mf* *mp* *mf* *mp*

Vln II *mp* *mf* *mp* *mf* *mp*

Vla *mp* *mf* *mp* *mf* *mp*

Vc *mp* *mf* *mp* *mf*

Db *mp* *mf* *mp* *mf*

225

Picc *f* *mf*

Fl *f*

Ob *f* *mf* 1.

CA

Cl *a2* *f* *mf* 1.

Bsn

Hn1&2 *f* *mf*

Hn3&4 *f* *mf*

Tpt *mf*

T Tbn *mf*

B Tbn *mf*

Ch *f* *mp* *f*

se-ond mate of the Phar - aon. much loved by all. Wel - come!

se-ond mate of the Phar - aon. much loved by all. Wel - come!

225b

Vln I *f* *mf* *p* *mf*

Vln II *f* *mf* *p* *mf*

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

Vc *mf* *mf*

Db *mf* *mf*

230.

Picc *f*

Fl *f*

Ob *f* a2 1.

CA

Cl *f* a2 1.

Bsn

Hn1&2 *f* *mp*

Hn3&4 *f* *mp*

Tpt *f* *mp*

T Tbn *f* *mp*

B Tbn *f* *mp*

Ch *piu f* *ff*

Wel - come! Wel - - - - - come!

Wel - come! Wel - - - - - come!

230

Vln I *mp* *mf* *f* *mf*

Vln II *mp* *mf* *mp* *mf* *f* *mf*

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

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

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

237

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Tpt

Ch

mp But where is Cap - tain Le - clere?
mp Where is Cap - tain Le -

mp But where is Cap - tain Le - clere?
mp Where is Cap - tain Le -

Vln I

Vln II

Vla

Vc

Db

p

p

p

p

p

242

rit. Andante ♩ = 78

rit.

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Tpt

Dant

My friends, I thank you for your wel - come.

Ch

clere?

Vln I

Vln II

Vla

Vc

Db

rit. Andante ♩ = 78

rit.

p *mf*

248

Fl
Ob
CA
Cl
Bsn

Hn1&2
Hn3&4
Tpt

Dant

mp It is good, it is good to be home— a-gain. *mf* It is good, it is good to see you all a-gain, *mp* *mf*

248

Vln I
Vln II
Vla
Vc
Db

252

poco rit.

Moderato ♩ = 76

Fl

Ob *mf* *p* *mf* *p*

CA

Cl *p* *mf* *p*

Bsn

Hn1&2 *pp*

Hn3&4 *pp*

Tpt

Dant *mp* *mf* *mp* *mp*

but I bring sad news of poor Cap-tain Le - clere: It was most un-ex-

252

poco rit.

Moderato ♩ = 76

Vln I *p* *pp* *mp*

Vln II *p* *pp*

Vla *p* *pp*

Vc *p* *pp*

Db *p* *pp* *p* pizz.

256

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Tpt

Dant

pec-ted. Af-ter we put in at Na-ples, Cap-tain Le-clere went to see the har-bour-mas-ter. They spoke for a long time, and

Vln I

Vln II

Vla

Vc

Db

261

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Tpt

Dant

af - ter - wards he seemd trou - bled. Twen - ty four hours la - ter, he was seized with a fe - ver. We did what we

mf *f* *mf*

261

Vln I

Vln II

Vla

Vc

Db

pp

Picc

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Tpt

Dant

mp

pp

We gave him a sai lor's - bu - ri - al. and now he lies at peace at the bot - tom of the sea,

Ch

p

man.

p

man.

Vln I

mp

Vln II

Vla

Vc

Db

pizz.

p

278

Picc
Fl
Ob
CA
Cl
Bsn

Hn1&2
Hn3&4
Tpt

Dant

mp *f*

We have brought his cross and sword of ho-nour for his wi dow.

Ch

p *mp*

Poor Le-clere! He was a fine sai-lor and a good

p *mp*

Poor Le-clere! He was a fine sai-lor and a good

278

Vln I
Vln II
Vla
Vc
Db

arco

282 A tempo ♩ = 76

Picc *p* *f*

Fl 1. *p* *f*

Ob

CA

Cl *p* *f*

Bsn

Hn1&2 *p* *mf* a2

Hn3&4 *p* *mf*

Tpt

B D *p*

Susp Cym *p*

Dant *mf* *f* 3

What an end for a man of cou- rage! who spent ten years at war fig- ting the En - glish,

Ch *p* man.

p man.

282 A tempo ♩ = 76

Vln I *p*

Vln II *p*

Vla

Vc

Db pizz.

285 rit.

Picc *mf* *p*

Fl *mf*

Ob *mf* *p* *p espress*

CA *mf* *p*

Cl *mf* *p espress* *mp*

Bsn *p espress* *mp*

Hn1&2 *mf* *p*

Hn3&4

Tpt

B D *f*

Susp Cym *f*

Dant *f* *mp* *mf*

ris-king his life for his coun - try, to die of a fe - ver, Ly-ing in his bed, an un-he-ro-ic end for a

Vln I *f* *p* *mf* *mp* *rit.*

Vln II *f* *p* *mf* *mp*

Vla *p* *mp* *mf*

Vc *p* *mp*

Db *p* *mp* arco

Picc

Fl

Ob

CA

Cl
2.
mf — *mp*

Bsn
mf — *mp*

Hn1&2

Hn3&4

Tpt

Dant
f
he - ro. _____

Ch
p Poor Le-clere! He was a fine sai - lor and a good man. *mf* What an end for a man of cou - rage! to die of a

Poor Le-clere! He was a fine sai - lor and a good man. What an end for a man of cou - rage! to

Poor Le-clere! He was a fine sai - lor and a good man. What an end for a man of cou - rage!

Poor Le-clere! He was a fine sai - lor and a good man. What an end for a man of

Vln I
mf —

Vln II
mf —

Vla
mf —

Vc
mf —

Db
mf —

Picc

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Tpt

Ch

f fe - ver, *mf* ly - ing in his bed. *p*

f die of a fe - ver, *f* ly - ing in his bed. *p* Poor Le-clere! He was a fine sai-lor and a good

cou-rage! to die of a fe - ver, *mp* ly - ing in his bed. *mf* Poor Le-clere! He was a fine sai-lor and a good

Vln I

Vln II

Vla

Vc

Db

poco rit.

Andante esitando ♩ = 76

306

Picc *mp* *pp*

Fl

Ob *mf*

CA *mf*

Cl *mp* *mf*

Bsn

Hn1&2

Hn3&4

Hp *p*

Merc *mp*

it is won-der-ful to have you back a-gain,

Dant

poco rit.

Andante esitando ♩ = 76

306

Vln I *p*

Vln II *mf* *mp* *p*

Vla *mf* *mp* *p*

Vc *mf* *mp* *p subito*

Db

312

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Hp

Merc

Dant

Vln I

Vln II

Vla

Vc

Db

p

mp

p subito

p subito

e - ven though you'll soon be off to sea once more.

it is won - der - ful to see you

315

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Merc

Dant

Vln I

Vln II

Vla

Vc

Db

mp

p

p

mf

once a - gain, e - ven though for on - ly a few pre - cious days, I have

3

a2

315

poco accel. .

319

Fl

Ob

CA

Cl

Bsn

p

Hn1&2

Hn3&4

Merc

longed for your re - turn. I have count - ed the weeks and days; I have

Dant

mf

I have longed to see you. I have count - ed the weeks and days;

319 poco accel. .

Vln I

Vln II

Vla

Vc

Db

326

Fl *mf* *p*

Ob *mf* *f* *p*

CA

Cl *mf* *f*

Bsn *mf* *f*

Hn1&2 *p* *mf*

Hn3&4 *p* *mf*

Merc *f* *mp*
count - ed the days and hours, the days and hours. it is won - der-ful

Dant *f* *mp*
I have count - ed the days and hours it is

326

Vln I *p* *mf* *p*

Vln II *p* *mf* *p*

Vla *p* *mf* *p*

Vc *p* *mf* *p*

Db *p*

Allegro ♩ = 120

332

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Merc

to have you back a - gain, e - ven though you'll soon be off to sea _____ once more. _____

Dant

won - der - ful to see you once a - gain, e - ven though for on - ly a few pre - cious weeks.

332

Vln I

Vln II

Vla

Vc

Db

343

mf *mp*

mp *mf* *mp*

mp *mf* *mp*

mf *mp*

con sord. *p*

con sord. *p*

Merc

Dant

8 trus - ted to me a let - ter which he had col - lec - ted in Na - ples. He asked me to de - li - ver it to a

343

Poco meno mosso

Vln I

Vln II

Vla

Vc

Db

Meno mosso

349

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Merc

Dant

Vln I

Vln II

Vla

Vc

Db

p

mf

p

mp

pizz.

arco

Who is this Noir - ti-er?

friend of his in Pa - ris, a Mon-sieur Noir - ti-er. I do not know, but I

p

mf

p

mp

pizz.

arco

pizz.

p

360

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Merc

Dant

Vln I

Vln II

Vla

Vc

Db

1. *p* *mf*

1 nat. *mp* *mf*

nat. *p* *mf*

mf Oh

mf *f*

360 3 3 3

3 3 3

3 3 3

3 3 3

p *mf*

mf *mf* *mf* *mf*

Pa - ris to de - li - ver the let - ter. I will be back with you as soon as I can.

366

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

Ob

CA

Cl

Bsn

Hn1&2 *pp* *nat.*

Hn3&4 *pp*

Merc
Ed - mond, must I lose you so soon af-ter you have ar- rived? We shall have so lit-tle time to-ge - ther.

Dant
8 I am so - ry, my love, but I must

Vln I *mp* *p* *mp*

Vln II *mp* *p* *mp*

Vla *mp* *p* *mp*

Vc *mp* *p* *mp*

Db *mp*

373

Fl *mf* *f* *p*

Ob *mf* *f* *mf* *f*

CA

Cl

Bsn

Hn1&2 *mf* *p* *mf* *mp*

Hn3&4 *mf* *pp* *mf* *mp*

Tpt

Timp *mp* *mf*

Merc

Dant *f* *mp* *f*

do what is right. Once we are mar - ried, we will have a life - - time to - ge - - ther!

Vln I *mf* *p* *mf* *f* *mp*

Vln II *mf* *p subito* *mf* *f* *mp*

Vla *mf* *p subito* *mf* *f* *mp*

Vc *mf* *p subito* *mf* *f* *mp*

Db *mf* *p subito* *pizz.* *arco* *mf* *f* *mp*

382

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Tpt

Merc

Dant

it is won-der-ful to have you back a - gain, e-ven

it is won-der-ful to see you once a-gain,

Allegretto ♩ = 120

382

Vln I

Vln II

Vla

Vc

Db

pizz. p mf p

div. p

388

Fl

Ob

CA

Cl

Bsn

pp

pp

p

pp

Hn1&2

Hn3&4

p

pp

p

pp

Merc

Dant

though you'll soon be off to sea once more. I have longed for your re-

e-ven though for on-ly a few pre-cious weeks.

388

Vln I

Vln II

Vla

Vc

Db

pp

pp

pp

pp

pp

rall.

401

a2

1.

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Merc

Dant

hours, the days and hours.

count - ed the days and hours.

rall.

401

Vln I

Vln II

Vla

Vc

Db

Andante

407

Fl *mp* *f* *mf*

Ob *mp* *f* *mf*

CA *mp* *f* *mf*

Cl *mp* *f* *mf*

Bsn *mp* *f* *mf*

Hn1&2 *mp* *f* *mf* *mp*

Hn3&4 *mp* *mp* *mf*

Tpt *p* *mf* *mp*

T Tbn *p*

B Tbn *p*

Tba *p*

Timp *p* *f*

B D *p* *f*

Cl Cym *f*

Merc *mf* *ff* *f*

Dant *mf* *ff* *f*

Vln I *mp* *mf* *f* *mf* *f*

Vln II *mp* *mf* *f* *mf* *f*

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

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

Db *mp* *f* *mf*

Soon_ we will be be - trothed and then we will be mar - ried. and then we will be mar - ried.

Soon_ we will be be - trothed and then we will be mar - ried.

Andante

arco

412 Poco meno mosso

Fl *p* *mp*

Ob

Cl *p* *mp*

Bsn

Hn1&2 *p*

Hn3&4

Tpt *p*

Cel. *mf*

Hp *p* *mp*

Merc *p* *mp*

Dant *p* *mp* *mf*

I will hold you in my arms. I will hold you in my arms, I will kiss your face,

I will hold you in my arms, I will you in my arms, I will kiss your pret - ty face I will

Poco meno mosso
(8)-----|

412

Vln I *p*

Vln II *p*

Vla *p*

Vc *p*

Db *pizz.* *p* *mp*

415

Fl *mf* *mp* *a2* *3* *3* *b* *b* *b* *b*

Ob *f* *mf* *mf* *a2* *b*

Cl *mf* *f* *mf*

Bsn *f* *mf*

Hn1&2 *mp* *f* *mf* *f* *mp*

Hn3&4 *mp*

Tpt *f* *mp*

Cel. *f*

Harp *mf* *ff*

Merc *mf* *ff* *f*
 I will kiss your hand-some face. We will be man and wife. —

Dant *ff* *f*
 kiss your pret - ty face. We will be man and wife. —

Vln I *mf* *ff* *mf* *f* *3*

Vln II *mf* *ff* *f* *3*

Vla *mf* *ff*

Vc *mf* *mf* *mp*

Db *mf* *f* *mp* *arco*

Fl *f* *ff* *mf*

Ob *f* *ff*

Cl *mf* *f*

Bsn *mf* *f* *a2* *f* *mf*

Hn1&2 *mf* *f*

Hn3&4 *mf* *f*

Tpt *mf* *f*

T Tbn *mp* *f*

B Tbn *mp* *f*

Tba *mp* *f*

B D *mp* *ff*

Cl Cym *ff*

Vln I *ff* *f* *mf*

Vln II *f* *ff* *f* *mf*

Vla *mf* *ff*

Vc *mf* *ff* *mf*

Db

422 rit.

Fl *p*

Ob

CA *p* *mf* *p*

Cl *mp* *p* a2

Bsn *p* *pp*

Hn1&2

Hn3&4

Hp *mf* *p*

Vln I *mp* *p*

Vln II

Vla *p* *mf* *p*

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

Db *pizz.* *mp* *p*

Scene II

The same evening. Danglars is sitting outside the inn enjoying a glass of wine. The stage is otherwise empty.

Lento ♩ = 60
426

Picc

Fl

Ob

CA

Cl *pp*

Bsn

Hn1&2

Hn3&4

Vln I *pp* *sempre pp*

Vln II *pp* *sempre pp*

Vla *pp* *sempre pp*

Vc *pp* *sempre pp*

Db *arco* *pp* *sempre pp*

accel.

430

Picc *mf* \rightarrow *p*

Fl *mf* \rightarrow *p*

Ob *p*

CA

Cl *mf* \rightarrow *p* *mf* \rightarrow *p* *mf* \rightarrow *p*

Bsn

Hn1&2 1. *p* \rightarrow *mp*

Hn3&4

accel.

430

Vln I

Vln II

Vla

Vc

Db

433 Lento ♩ = 60

Picc *sfz*

Fl

Ob *sfz*

CA

Cl *sfz*

Bsn

Hn1&2 *sfz*

Hn3&4 *sfz*

Dang *p* *mf* *p* *mf* *p*

Life is too short for fail - ure; Life is too short to come se - cond; life is too short to let the

433 Lento ♩ = 60

Vln I *p*

Vln II *p*

Vla *p*

Vc *p* *bz*

Db *p*

438

Picc

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Dang

nice guy win; Life is for win - ners, life is for win - - - ners. I in-tend to be a

Vln I

Vln II

Vla

Vc

Db

443

Poco piu mosso ♩ = 72

Picc
Fl
Ob
CA
Cl
Bsn

Hn1&2
Hn3&4
Hp

Dang

f win - ner!
mp Mo - ney and suc - cess are all I crave. If peo - ple res - pect me, like me, e - ven

Vln I
Vln II
Vla
Vc
Db

451

Picc

Fl

Ob *mf* *f* *p*

CA

Cl *p* *mp*

Bsn *mf* *f*

Hn1&2 *p* nat.

Hn3&4 *p* nat.

Tpt *mf* *f*

T Tbn *mf* *f*

B Tbn *mf* *f*

Timp *mf* *f*

Hp *p*

Dang *f*

power and pos - sess - ions are more im - por - tant than peo - ple.

451

Vln I *f* *ff* *p* pizz. arco

Vln II *f* *ff* *p* pizz. arco

Vla *f* *ff* *p* pizz. arco

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

Db *f* *ff* *p* pizz. arco

457

Picc

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Tpt

T Tbn

B Tbn

Dang

mf

new cap-tain in place of old Le-clere. I am the ob-vi-ous can - di-date; I ___ have the ex - pe - ri-ence; I ___ have the au-

457

Vln I

Vln II

Vla

Vc

Db

461

Picc

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Tpt

T Tbn

B Tbn

Dang

tho - ri - ty; I know the job in - side out. And yet... Dan - tes will be the new cap - tain,

461

Vln I

Vln II

Vla

Vc

Db

con sord.

pp

con sord.

pp

con sord.

pp

con sord.

pp

con sord.

pp

466

Picc

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Tpt

T Tbn

B Tbn

Dang

cap - tain of the Pha-raon. Why, he's hard - ly old e-nough to blow his own nose! But

Vln I

Vln II

Vla

Vc

Db

471 rall.

Picc 6/4

Fl 6/4

Ob 6/4

CA 6/4

Cl 6/4

Bsn 6/4

Hn1&2 6/4

Hn3&4 6/4

Tpt *con sord.* *p* 6/4

T Tbn 6/4

B Tbn 6/4

Dang
 he is the fa-vou-rite, Dan - tes, the blue-eyed boy, and he is the one who is ri - ding for a
rall.

Vln I *subito p* 6/4

Vln II *subito p* 6/4

Vla *subito p* 6/4

Vc *subito p* 6/4

Db *subito p* 6/4

Lento

accel.

475

Picc

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Tpt

T Tbn

B Tbn

mf

fall!

Lento

accel.

475

Vln I

Vln II

Vla

Vc

Db

Agitato ♩ = 108

478

Picc *f* *p*

Fl *f* *p* 2.

Ob -

CA -

Cl *p*

Bsn *p* a2

Hn1&2 -

Hn3&4 -

Tpt *mf* *f* *mp* a2

T Tbn -

B Tbn -

Dang *f*

Life is too short to be a lo - ser,

478

Vln I *f* *p*

Vln II *f* *p*

Vla *f* *p*

Vc *f* *p*

Db *f* *p*

481

Picc *p* *mf*

Fl 1. *p* 2. *p* *mf*

Ob - - - - -

CA - - - - -

Cl *mf* *p* *p* *mf*

Bsn *p* *p* *mf*

Hn1&2 - - - - -

Hn3&4 - - - - -

Tpt - - - - -

T Tbn - - - - -

B Tbn - - - - -

Dang

life is too short to come se- cond, Life is too short to let the nice guy

481

Vln I *p* *mf* *p* *mf*

Vln II *p* *mf* *p* *mf*

Vla *p* *mf* *p* *mf*

Vc *p* *mf* *p* *mf*

Db *p* *mf* *p* *mf*

485

Picc *p* *f* *f*

Fl *p* *f* *a2*

Ob *f*

CA

Cl *p* *f* *a2*

Bsn *p* *f*

Hn1&2 *f* *f*

Hn3&4

Tpt

T Tbn *mf* *f* *mf* *f* *a2*

B Tbn *mf* *f* *mf* *f*

Timp *mf* *f* *mf* *f* *tr*

Cl Cym *f*

Dang *ff*
win. Life is for win - ners, Life is for win - ners, and *f*

Vln I *p* *f*

Vln II *p* *f*

Vla *p* *f*

Vc *p* *f*

Db *p* *f*

490

Picc *mp*

Fl *mp*

Ob *mp*

CA

Cl *mp*

Bsn *mp* *a2* *mp* *f*

Hn1&2 *mp* *f*

Hn3&4 *mp* *f*

Tpt *f* *nat.*

T Tbn *f*

B Tbn

Timp *ff*

Cl Cym *f* *l.v.*

Dang *ff*
 I, Dan-glars, will be, _____ will be a win - ner.

490

Vln I *mp* *f* *ff*

Vln II *mp* *f* *ff*

Vla *mp* *f* *ff*

Vc *mp* *f* *ff*

Db *mp* *f* *ff*

498 *rall.* -----

Picc

Fl *p* 1.

Ob *p* 1.

CA *p*

Cl *p* 1.

Bsn

Dang *mp* *mf* *p* ad. lib.

There's poor old Fer-nand, still year - ning for a lo - ver. He can't un-der-stand why Mer

498 *rall.* ----- *Più lento*

Vln I

Vln II

Vla

Vc

Db

Andante ♩ = 66

502

Cl

Bsn

Fem

Dang

mf espress.

mp

mp

a tempo

ce-des pre-fers Dan - tes to him!

Mer-ce-des, Mer-ce-des, I have

502

Vln I

Vln II

Vla

Vc

Db

senza sord. pizz.

arco

p

p

p

p

p

mp

mp

mp

p

p

p

p



508

Cl

Bsn

Fem

f

mf

mp

f

mf

mf

al - - - ways loved you, Mer ce-des, Mer-ce-des, you have al-ways been the on_____ly girl for

508

Vln I

Vln II

Vla

Vc

Db

mp

p

mp

p

mp

p

mp

p

513

Cl

Bsn

Fern

Vln I

Vln II

Vla

Vc

Db

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

me. Mer-ce-des, Mer-ce-des, I have al - ways loved you, al - ways will.

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

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

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

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

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



518 *Poco più mosso* ♩ = 72

Cl

Bsn

Fern

Vln I

Vln II

Vla

Vc

Db

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

mp *f* *mp*

It was that par-ty, that wret - ched par-ty: I want-ed you to be the guest of ho-nour; I want-ed you to be my love.

mp *p subito* *mf*

mp *p subito* *mf*

mp *p subito* *mf*

mp *p subito* *mf*

mp *p* *mf*

526

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

Bsn *mf*

Fern *p* *f* *p*

Yet you on-ly had eyes for Dan-tes, you danced with him all eve-ning you hard-ly no - ticed me. Yet I still love_____

526

Vln I *pp* *p* *mf*

Vln II *pp* *p* *mf*

Vla *pp* *p* *mf*

Vc *pp* *p* *mf*

Db *pp* *p* *mf*

sul pont. *nat.*



533.2. *rall.* *a tempo* ♩ = 66

Cl *p* *mf*

Bsn *p* *mp* *mf*

Fern *f* *mf*

you! Mer-ce-des, Mer-ce-des, I have al - - - ways loved you,

533

Vln I *p* *pp* *p* *mf*

Vln II *p* *pp* *p* *mf*

Vla *p* *p* *mf*

Vc *p* *p* *mf*

Db *p* *p* *mf*

div.

538

Cl

Bsn

Fern

Vln I

Vln II

Vla

Vc

Db

mp

mf

f

mf

p

mf

p

mf

p

mf

p

Mer ce-des, Mer-ce-des, you have al-ways been the on_____ly girl for me.



543

Cl

Bsn

Fern

Vln I

Vln II

Vla

Vc

Db

mp

pp

mf

p

pp

p

p

p

p

Mer-ce-des, Mer-ce-des, I have al - ways loved you, al-ways will. Mer ce-des, Mer-ce-des, I a-dore_____

Fernand moves closer to the inn

Più mosso

Picc 549

Fl

Ob

CA

Cl *p*

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

Fern
— you How — can I make you mine?

Dang
Un-re-qui-ted love is a ter-r-ble thing. Must

Vln I 549 *mf* *pp* *mp* *p*

Vln II *mf* *pp* *mp* *p* div.

Vla *mf* *pp* *mp* *p*

Vc *mf* *pp* *mp* *p*

Db *mf* *pp* *mp* *p*

Più mosso

Fernand now catches sight of Danglars and joins him at the inn..

555

Picc

Fl

Ob

CA

Cl

Bsn

Fern

Dang

see if we can't do some-thing to cheer him up.

555

Vln I

Vln II

Vla

Vc

Db

Danglars indicates to the waiter to bring a jug of wine and a glass for Fernand.

558

Picc *ff*

Fl *ff* 1. *p* 3 3 3 3

Ob *ff*

CA *ff* *p*

Cl *ff*

Bsn *p*

Fern *mf*
Good eve-ning. Wel-come a-shore! And how was your voy-age?

Dang *mf*
Good eve-ning, old friend. A-part from the sad death of old Le-

Vln I *p* *mf* *p*

Vln II *p* *mf* *p*

Vla *p* *mf* *p*

Vc *p* *mf* *p*

Db *p* *mf* *p*

562

Fl

Ob

CA

Cl

Bsn

p

mf *p*

mp

mp

1.

3

3

3

3

3

3

3

1.

3

3

Fern

Dang

I am glad to hear it. They tell me Ed-mond Dan-tes took o-ver as cap-tain?

clere, it was rea-son-ab ly succ-ess-ful. In deed; as

562

Vln I

Vln II

Vla

Vc

Db

sempre p

sempre p

sempre p

sempre p

sempre p

573

Fl

Ob

CA

Cl

Bsn

Cad

tour- ne, tour- ne, tour- ne tour - ne, Au-ssi de-sor-mais je bois An-jou or Ar - bois. Chan - tons et bu- vons, sur

Fern

Dang

Ca-de-rousse! Drunk al-rea- dy, I'll wa- ger!

573

Vln I

Vln II

Vla

Vc

Db

gliss.

f

p

582

Fl

Ob

CA

Cl

Bsn

Cad

ce fla-con fai-sons la guerre— chan- tons et bu- vons mes a- mis, bu- vons donc.

Fern

mf

3

He rea- lly ought to sort him- self out; get a job and stop drink- ing.

Dang

582

Vln I

Vln II

Vla

Vc

Db

mf

p

mf

p

p

mf

p

p

mf

p

591

p *f*

p *f*

f

p (3) (3) (3) (3) (3)

mf

A-hoy there Dan - glars, me hear - ty! Wel - come back to Mar

591

p *p* *p* *p*

597

Con moto

mp

1. *p*

mp

f

seilles! Fer - nand, cheer up, my friend! Let's have a drink!

mf

May-be you should slow down_ a

597

Con moto

Detailed description of the musical score: The score is for measures 597-600. It is in 3/4 time. The key signature has one flat (B-flat). The tempo is 'Con moto'. The Flute I part starts with a dynamic of *mp* and has a slur over measures 598-600. The Oboe part starts with a dynamic of *p* and has a first ending bracket over measures 597-598. The Bassoon part has a dynamic of *mp* and a slur over measures 598-600. The Cello/Double Bass part has a dynamic of *f* and a slur over measures 598-600. The Bass Drum part has a dynamic of *mf* and a slur over measures 598-600. The Violin I and II parts are marked 'Con moto'. The Viola, Violoncello, and Double Bass parts are marked 'Con moto'. The lyrics are: 'seilles! Fer - nand, cheer up, my friend! Let's have a drink!' and 'May-be you should slow down_ a'.

606

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Tpt

Cad

oh-so-splen-did Cap-tain Ed-mond Dan - tes and his love - ly la-dy Mer ce - des. He's hand-son-e, he's now a

Fem

Dang

606

Vln I

Vln II

Vla

Vc

Db

611

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Cad

Fern

Dang

Vln I

Vln II

Vla

Vc

Db

mp

mf *f*

mp *mf* *f* *subito p*

mf *f* *mp* *mf* *f* *subito p*

mf *f* *p*

cap - tain; he's mar-ry-ing a beau - - ti - ful wo-man. He has all the things I have-n't

p *mf* *mp*

arco 3

620

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Cad

Fern

Dang

I should be mar - ry - ing Mer - ce - des. I _____ love her more than Dan - tes.

cap - tain of the Phar - aon. I have the ex - pe - rience. I know the

620

Vln I

Vln II

Vla

Vcl

Db

625

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Cad

Fern

Dang

Vln I

Vln II

Vla

Vc

Db

f *p* *f* *p* *f*

f *p* *f* *p* *f*

1. *f* *p* *f*

mp *f* *mp*

Ev' - ry-one knows I a - dore her. Ev' - ry-one knows I

f *p* *p* *f*

job in - side out. I should be cap - tain.

p *f*

p *f*

pizz. *pizz.* *arco*

pizz.

rall. A tempo

631

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

T Tbn

B Tbn

Cad

Fem

Dang

wor - ship her. Ev' - ry - one knows I should be her hus - band.

The men re - spect me.

631

Vln I

Vln II

Vla

Vc

Db

non div. rall. A tempo

pizz.

arco

arco

arco

They stand, Caderousse unsteadily.

rall. 655 Molto marcato ♩ = 100

Allegro

Picc
Fl
Ob
CA
Cl
Bsn

Hn1&2
Hn3&4
T Tbn
B Tbn
Tba

Cad
Fern
Dang

A toast! to Ed-mond Dantes: Damn his eyes!
be her hus-band. A toast! to Ed-mond Dan-tes: Damn his eyes!

rall. 655 Molto marcato ♩ = 100

arco

Vln I
Vln II
Vla
Vc
Db

670 Andante con moto ♩ = 72

Fl

Ob

CA

Cl *pp*

Bsn

Cad

Fern

Dang *mf*
So tell me, Fer-nand, why is Mer-ce-des mar-rying Dan-tes, and not you?

Vln I *p secco*

Vln II *p secco* senza sord.

Vla *p secco* senza sord.

Vc *p secco*

Db

691

Molto moderato

Andante con moto ♩ = 72

Fl

Ob

CA

Cl

Bsn

T Tbn

B Tbn

Cad

Fern

Dang

What o-ther ways? There is no-thing I can do. But Dan-tes has bro-ken no law.

ways... Pri son walls se-pa-rate peo ple as well as death.

Vln I

Vln II

Vla

Vc

Db

div.

Andante con moto ♩ = 72

Fernand tops up Caderousse's glass.

696

Fl

Ob

CA

Cl

Bsn

Cad

Fern

Dang

Vln I

Vln II

Vla

Vc

Db

p

f

mp

mf

p secco

1.

1.

1.

3

Why should he be in pri- son?

Pri- son? Our dear friend Ed-mond Dan-tes in prison? What has he done?

Drink up, old friend!

701

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Timp

B D

Cad

Fern

Dang

No friend of ours is go-ing to pri-son! Now, Fer-nand, as I was say-ing, Seek and you shall find, as the Good Book says

701

Vln I

Vln II

Vla

Vc

Db

707

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Timp

B D

Cad

Fern

Dang

p *mf* *p*

mf *p*

pp

p

p

mf *p* *mp* *mf*

I have sought, God knows, I have sought a way to win her! I have plea-ded with her, begged her wept

Seek and you shall find,

707

Vln I

Vln II

Vla

Vc

Db

p *f* *p*

p

p *pp*

p *f* *pp*

p *pp*

731

Fl

Ob

CA

Cl

Bsn

Cad

Fern

Dang

Vln I

Vln II

Vla

Vc

Db

mf *p*

f

(to no-one in particular)

Quand je bois du vin clai-

per-haps dra-wing his at - ten-tion to the package which Dan-tes was g-ven by Cap-tain Le-clere be-fore his re-gret-ta-ble de-mise,

mf

mf

p

p

Con moto ♩ = 92

Fl

Ob

CA *mf* *ff*

Cl

Bsn

Cad

ret, a - mis, tout tour ne, tour ne, tour-ne tour - ne, Au -

Fern *f* 3

Drink some more wine and shut up, there's a good fel-low!

Dang *p*

....the pack-age which

Vln I *f* *p*

Vln II *f*

Vla *f*

Vc *f*

Db *f* pizz.

Con moto ♩ = 72

748 *A tempo* *Con moto*

Fl

Ob *f*

CA *mf* *ff* 3

Cl

Bsn

Cad *f*
 Au-ssi de - sor-mais je bois An - jou or Ar -

Fern
 er?

Dang *p*
 I am not en-tire-ly sure, but I have rea-son to be-lieve the au-tho-ri-ties take an in-ter-est in him.

A tempo
a tempo *Con moto*

Vln I 748 *p*

Vln II *mf*

Vla *mf*

Vc *p*

Db

772

Picc

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Timp

Hp

Cad

Fern

Dang

Pro-se-cu-tor, from a Friend of the King and of re-li-gion, that Ed-mond-Dan-tes, se-cond mate of the ship Phar-aon, which ar-rived this mor-ning from Smyr-na, called

Vln I

772 senza vibrato

pp

Vln II

Vla

Vc

772 senza vibrato

pp

Db

777

Picc *p*

Fl

Ob

CA

Cl

Bsn

Hn1&2 *pp*

Hn3&4 *pp*

Timp *pp* *tr*

Hp *p*

Cad

Fern

Dang *f*

— in at Na-ples, where he was gi-ven a let-ter for a gen - tle-man of du-bi-ous re-pute in Pa- ris. Proof can be found by ar-res-ting Dan-tes:

Vln I *pp* *senza vibrato*

Vln II *pp* *senza vibrato*

Vla *pp* *senza vibrato*

Vc *pp* *senza vibrato*

Db

781

Picc

Fl

Ob

CA

Cl

Bsn

p

p

Hn1&2

Hn3&4

Cad

Fern

mp

mp

mp

It would be

Dang

the let-ter will be found ei-ther on his per-son, or in his ca - bin on board the Pha - raon." Of course, it would be quite wrong to

ff

mp

781

Vln I

Vln II

Vla

Vc

Db

pp

pp

pp

pp

con vibrato

con vibrato

con vibrato

con vibrato

pizz.

p

p

p

p

p

p

790

Picc

F1

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Cad

Fern

Dang

find him-self in pri - son, E - ven though he'd doneo-thing at all wrong. We'll just throw it a-

In pri son, No - thing wrong.

pri - son, E - ven though he'd done no-thing at all wrong. So we'll just throw it a-way, and

790

Vln I

Vln II

Vla

Vc

Db

Danglars casually tosses the letter onto the ground.

795

Picc

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Cad

Fem

Dang

Vln I

Vln II

Vla

Vc

Db

mp

pp

pp

mp

P

mp

P

mp

P

ten

ten

ten

ten

ten

ten

ten

way, and no-thing will be heard of it. We'll just throw it a-way, and no-thing will be heard of it, no - thing

No - thing more. Throw it a - way, no - thing

no - thing more will be heard of it. So we'll just throw it a - way, and no - thing more will be heard of it. no - thing

795

800

Picc *p*

Fl *p*

Ob

CA *p*

Cl *p*

Bsn

Hn1&2

Hn3&4

Cad *p* *mf*

more. Quand je bois du vin clai ret... Will Dan-tesreal ly go to pri- son? He's get-ting be-trothed to-mor- row, you know!

Fern

more.

Dang

more.

800

Vln I

Vln II

Vla

Vc

Db

807

Picc

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Cad

Fern

Dang

mf

I think it's time I was go ing. And I think it's time you went too, while you can still walk. Good-night, my friends.



807

Vln I

Vln II

Vla

Vc

Db

pizz.

p

arco

mf

p

pizz.

p

arco

mf

p

arco

pp

pizz.

p

arco

mf

p

pizz.

p

arco

mf

p



812

Picc *pp*

Fl *pp*

Ob

CA *p*

Cl

Bsn *f*

Hn1&2

Hn3&4

Cad *mp* niente
Quand je bois....

Fern *mf*
I think I'll walk round the o - ther way; I could

Dang
Ca-de-rousse, you old drun-kard, can you make it home?

812

Vln I

Vln II

Vla

Vc

Db

Danglars and Caderousse leave in one direction, Fernand in the other.

Più mosso ♩ = 88

rit.

817

Picc

Fl

Ob

CA

Cl

Bsn

1. *p*

1. *p*

1. *p*

1. *p*

Hn1&2

Hn3&4

Cad

f *p*

gliss.

Good - night. —

Fern

do with some air. Good night.

Dang

817

Più mosso ♩ = 88

rit.

Vln I

Vln II

Vla

Vc

Db

p

p

p

p

p

834

Fl *p*

Ob *p*

Cl *p*

Bsn *p* a2

Hn1&2 *mf* a2 nat.

Hn3&4 *mf* a2 nat.

Tpt *p*

T Tbn

B Tbn

Tba

834

Vln I *mp* *mf*

Vln II *mp* *piu f* *mf*

Vla *mp* *piu f* *mf*

Vc *mp* *mf*

Db *arco* *mp* *mf*

849

Picc *mf* \rightrightarrows *p*

Fl *pp*

CA *mf* \rightrightarrows *p*

Cl *mf* \rightrightarrows *p*

Bsn *p*

Hn1&2

Hn3&4

Vln I *p*

Vln II

Vla *< pp* *p* \rightrightarrows *pp* *p*

Vc *< pp* *p* \rightrightarrows *pp* *p*

Db

852

Picc *mf* \rightarrow *p*

Fl

Ob *p* \rightarrow *pp*
p \rightarrow *pp*

Cl *mf* \rightarrow *p*

Bsn *p*

Hn1&2

Hn3&4

Vln I *mf* ^{8va}

Vln II *mf*

Vla *pp*

Vc *pp*

Db

854

Detailed description: This page of a musical score covers measures 852, 853, and 854. The Piccolo part begins in measure 852 with a sixteenth-note figure, marked *mf* and decaying to *p*. The Oboe part enters in measure 853 with a melodic line, marked *p* and decaying to *pp*. The Clarinet part also begins in measure 852 with a sixteenth-note figure, marked *mf* and decaying to *p*. The Bassoon part plays a sustained chord in measure 852, marked *p*. The Violin I and II parts enter in measure 854 with a melodic line, marked *mf*. The Viola and Cello parts play sustained chords in measure 854, marked *pp*. The Horns and Double Bass parts are silent throughout the measures. The score is in 3/4 time and features a key signature of one flat.

Scene 3

The following morning, outside the inn, where the betrothal celebration is to take place.
Dantès and Mercédès enter.

Andante ♩ = 69
858

Picc

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Andante ♩ = 69
858

Vln I

Vln II

Vla

Vc

Db

863

Fl 1. *mp* *mf* *p*

Ob *mp*

CA *mp* *mf* *p*

Cl 1. *mf*

Bsn *mp* *mf* *p*

Hn1&2 nat. *mp* *mf* *p*

Hn3&4

Vln I *mf* *f* *p*

Vln II *p*

Vla *p*

Vc

Db

Detailed description: This page of a musical score covers measures 863 to 866. The score is for a full orchestra. The Flute I part (Fl) has a melodic line starting in measure 863 with a first ending bracket (1.) and a triplet of eighth notes. Dynamics range from mezzo-piano (mp) to piano (p). The Oboe (Ob) part is mostly silent, with a mezzo-piano (mp) dynamic in measure 863. The Clarinet in A (CA) part has a melodic line starting in measure 864 with a triplet and dynamics from mp to p. The Clarinet in Bb (Cl) part has a melodic line starting in measure 865 with a first ending bracket (1.) and a triplet, with a mezzo-forte (mf) dynamic. The Bassoon (Bsn) part has a melodic line starting in measure 864 with a triplet and dynamics from mp to p. The Horns 1&2 (Hn1&2) part has a melodic line starting in measure 863 with a first ending bracket (1.) and a triplet, with a mezzo-piano (mp) dynamic. The Horns 3&4 (Hn3&4) part is silent. The Violin I (Vln I) part has a melodic line starting in measure 863 with a triplet and dynamics from mf to p. The Violin II (Vln II) part has a rhythmic line of triplets starting in measure 863 and ending in measure 866, with a piano (p) dynamic. The Viola (Vla) part has a rhythmic line of triplets starting in measure 863 and ending in measure 866, with a piano (p) dynamic. The Violoncello (Vc) and Double Bass (Db) parts are silent.

868

Fl
Ob
CA
Cl
Bsn
Hn1&2
Hn3&4
Merc
Dant

868

poco rit. . .

mf *f* *p*

mp *mf* *p*

p

p

This

This

Detailed description: This block contains the musical score for woodwinds and strings. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet in A (CA), Clarinet in Bb (Cl), Bassoon (Bsn), Horns 1 & 2 (Hn1&2), and Horns 3 & 4 (Hn3&4). The string section includes Violin (Vln I and II), Viola (Vla), Violoncello (Vc), and Double Bass (Db). The score is in 6/4 time, with a key signature of one flat. It features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *mf* (mezzo-forte) to *p* (piano). The tempo marking is *poco rit.* (poco ritardando). The page number 868 is indicated at the top left.

868

Vln I
Vln II
Vla
Vc
Db

868

poco rit. . .

mf *p*

Detailed description: This block contains the musical score for the string section. It includes Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc), and Double Bass (Db). The score is in 6/4 time, with a key signature of one flat. It features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *mf* (mezzo-forte) to *p* (piano). The tempo marking is *poco rit.* (poco ritardando). The page number 868 is indicated at the top left.

873 a tempo ♩ = 69

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Merc

Dant

is the day!

is the day! This is the day I dreamed of This is the day I worked for

873 a tempo ♩ = 69

Vln I

Vln II

Vla

Vc

Db

879

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Merc

Dant

Vln I

Vln II

Vla

Vc

Db

mf *f*

p

mp *mf*

This is the day I dreamed of

This is the day I longed - - - for!

mp *mf*

mp

883

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Merc

Dant

Vln I

Vln II

Vla

Vc

Db

mf *f* *mf* *f* *mf*

p

mp *mf* *mp* *f*

This is the day I worked for This is the day I longed for!_

883

891 $\text{♩} = 72$

Fl *mp* *p*

Ob

CA *p* *pp*

Cl

Bsn

Hn1&2 *p* *pp*

Hn3&4

Merc *mp*
I re-mem-ber when we were young: I would see you in the street with your friends You were

Dant

Vln I *senza sord.* *p*

Vln II *senza sord.* *p*

Vla

Vc *f* *p*

Db *p*

897

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Merc

Dant

al-ways the strong-est, the fast-est, and the hand - - - som-est. You seemed so grown - up then.

p *mf* *p*

f *p*

897

Vln I

Vln II

Vla

Vc

Db

senza sord.

p subito *pp*

p subito *pp*

p subito *pp*

p subito *pp*

p subito *pp*

901

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Merc

Dant

mp

I re-mem-ber_ when we were young: I would see you in the street with your friends. You would smile_____ at me but rare ly

901

Vln I

Vln II

Vla

Vc

Db

p

906

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Merc

Dant

p

mf

mp

mp

It was that par-ty, that

spoke; you were al - ways the prett - i - est. Yet you seemed just a ba - by then.

906

Vln I

Vln II

Vla

Vc

Db

p subito

p

p subito

p

p

p subito

p

912

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Merc

Dant

won-der-ful par-ty, That's...when I first loved you. You asked me to dance, you put your arm a-round me

912

Vln I

Vln II

Vla

Vc

Db

939

Fl *mf* *p*

Ob

CA

Cl *p* 1.

Bsn

Hn1&2 *pp* *p* *pp*

Hn3&4 *pp* *p* *pp*

Hp *mf* *f* *p*

Merc
 this is the day I yearned for This is the day I longed - - for! This is the day when we be-come - one, _____ when

Dant
 This is the day when we be-come _____ one _____

Vln I *pp* *mf* *pp* pizz. *p*

Vln II *pp* *mf* *pp* pizz. *p*

Vla *pp* *mf* *pp* pizz. *p*

Vc *pp* *mf* *pp* pizz. *p*

Db *pp* *mf* *pp* pizz. *p*

Scene 4

During the music which follows, guests start to appear.
 Waiters bring tables and pile them high with food and drink.
 When all the guests have all arrived, Dantès addresses them.

Tempo di valse $\text{♩} = 60$
 961

Tri. $\text{♩} = 60$

Solo Vln $\text{♩} = 60$
 a tempo
mp
 sempre con sord.

Vln I $\text{♩} = 60$
p
 sempre con sord.

Vln II $\text{♩} = 60$
p
 sempre con sord.

Vla $\text{♩} = 60$
p
 sempre con sord.

Vc $\text{♩} = 60$
p
 sempre con sord.

Db $\text{♩} = 60$
p
 con sord.
 arco

973

Tri. $\text{♩} = 60$

Solo Vln $\text{♩} = 60$

Vln I $\text{♩} = 60$
 973

Vln II $\text{♩} = 60$

Vla $\text{♩} = 60$

Vc $\text{♩} = 60$

Db $\text{♩} = 60$

997

Fl *p* *p subito*

Ob *a2* *p*

Cl *p subito*

Bsn *p* *p subito*

Hn1&2

Hn3&4 *p* *p subito*

Cl Cym *p*

Vln I *senza sord.* *p*

Vln II *senza sord.* *p*

Vla *senza sord.* *p*

Vc *senza sord.* *p*

Db *senza sord.* *p*

Detailed description: This page of a musical score covers measures 997 to 1004. It features a woodwind section with Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Bsn), a brass section with Horns 1&2 (Hn1&2), Horns 3&4 (Hn3&4), and Cymbal (Cl Cym), and a string section with Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc), and Double Bass (Db). The woodwinds and strings play a melodic line starting in measure 997, marked *p* (piano) and *p subito* (piano subito) in measure 1000. The brass section provides harmonic support, with Horns 3&4 playing a similar melodic line. The Cymbal part features a rhythmic pattern of quarter notes. The string section plays a steady accompaniment, with all parts marked *senza sord.* (senza sordina) and *p*. The score is written in 3/4 time and includes dynamic markings and articulation symbols throughout.

1009

Picc *mp* *f* *mp*
 Fl *p* *f* *f* *mp* *f* *f*
 Ob *f* *f* *f*
 CA
 Cl
 Bsn *p* *f*
 Hn1&2 *f* *mf*
 Hn3&4 *p* *f*
 B Tbn *f* *mf* *mp*
 B D *mf* *p*
 Cl Cym *mf* *p*
 Vln I *f*
 Vln II *f* *mf*
 Vla *f* *mf*
 Vc *f* *mf*
 Db *f* *mf*

1019

Picc *mp* *f* *mp* *mp* *f*

Fl *mp* *f* *mp* *mp* *f*

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

B Tbn

B D *p*

Cl Cym *p*

Vln I 1019

Vln II

Vla

Vc

Db

The musical score is for measures 1019 to 1024. It features a woodwind section with Piccolo, Flute, Oboe, Clarinet, and Bassoon. The brass section includes Horns 1&2, Horns 3&4, and Trombones. Percussion includes B Drum and Cl Cymbal. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *mp* (mezzo-piano), *f* (forte), and *p* (piano). The time signature changes from 3/4 to 2/4 and back to 3/4. The key signature has one flat (B-flat).

1028 193

Picc *mp* *f* *mp* *mp* *f* *mp* *mp* *f*

Fl *mp* *f* *mp* *mp* *f* *mp* *mp* *f*

Ob

CA

Cl

Bsn

1028

Vln I

Vln II

Vla

Vc

Db

Picc *mp*
 Fl *mp* *p*
 Ob
 CA *f*
 Cl
 Bsn 1. *p*
 Hn1&2
 Hn3&4
 B Tbn
 B D *p*
 Cl Cym *p*
 Vln I 1038
 Vln II
 Vla
 Vc
 Db

1050

Picc

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Tpt

T Tbn

B Tbn

Tba

1050

Vln I

Vln II

Vla

Vc

Db

1062

Picc *mf* *p* rit. .
 Fl *p* 2.
 Ob *a2* *p*
 CA *p*
 Cl *p* *a2*
 Bsn *p* *a2*
 Hn1&2 *p* *a2*
 Hn3&4 *p*
 Tpt *p*
 T Tbn
 B Tbn
 Tba *mp* *p*
 S. D. *p* tr.
 Vln I 1062 *p* rit. .
 Vln II *p*
 Vla *p*
 Vc *p*
 Db *p*

1074

Picc *f*

Fl *f* *mp* 1.

Ob *f*

CA

Cl *f* 1. *mp*

Bsn *f*

Hn1&2 *f*

Hn3&4 *f*

Tpt *f*

T Tbn

B Tbn

Tba *f*

Timp

B D

Cl Cym

Susp Cym

T.-t.

S. D. *f* (tr)

Tri. *p*

Dant *mf*

Thank you all for co-ming to ce - le - brate our be - tro-thal. Mer -

1074

Vln I *f* *p*

Vln II *f* *p*

Vla *f* *p*

Vc *f* *p*

Db *f* *p*

1087

Picc

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Tri.

Dant

ce-des and I are de-light - ed to see you all here.

Vln I

Vln II

Vla

Vc

Db

1099

Picc

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Tri.

Dant

Vln I

Vln II

Vla

Vc

Db

p

p

p

1.

p

p

mp

parlando

As you know, Most cou - ples wait a lit-tle while af-ter their be - tro - thal be -

1099

1122

Picc

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Tpt

B D

Cl Cym

S. D.

Dant

Mayor has kind - ly a - greed to mar - ry us this af - ter - noon so by night - fall we will be man_____ and

1122

Vln I

Vln II

Vla

Vc

Db

Picc *p*

Fl *p*

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Dant

Fern

lost.

Dang

mf

Have cou- rage, my friend.

Ch

mf

Long life and hap - pi ness to Dan - tes and Mer - ce - des!

mf

Long life and hap - pi ness to Dan - tes and Mer - ce - des!

1148

Vln I *p*

Vln II

Vla

Vc

Db

General impatience. Daniès Senior gets out glasses and a page of notes and begins to read.

1185 **Moderato** ♩ = 63

D Sen *say a few words.*

Ch *Hope he'll be brief! Hope he'll be brief! Hope he'll be brief! Hope he'll be brief! Not a chance! Not a chance! Not a chance! Not a chance!*

Solo Vln

Vln I *1185* **Moderato** ♩ = 63 *p*

Vln II *p*

Vla *p*

Vc *p*

Db *p*

1189

Fl

Cl

Bsn *p*

D Sen *mf* *Ed-mond has al-ways been a re mark-a ble boy. I re - mem-ber when he was on-ly a ba by, he climbed out of his cot and fell on the floor. But did he* *mp*

Vln I *1189*

Vln II

Vla

Vc

Db

1194

Fl

Cl

Bsn

D Sen

Vln I

Vln II

Vla

Vc

Db

1.

mp

pp

pp

pp

p

mp

mf

cry? But did he scream? But did he yell? No, not a sound did he make. E-ven then, e-ven then he was both brave and ad

pp

p

mp

mf

pp

p

mp

mf

pp

p

mp

pp

p

mp

The Boy enters and timidly approaches Dantès Senior.

1201

Fl

Cl

Bsn

D Sen

ven - tu - rous, ad - ven - tu - rous and brave. As I say, Ed - mond has al - ways been a re

Ch

This is real - ly bo - ring! I wish we could have some food!

This is real - ly bo - ring! I wish we could have some food!

1201

Vln I

mp *p*

Vln II

mp *p*

Vla

mp *p*

Vc

mf *mp* *p*

Db

mf *mp* *p*

1206

Fl

Cl

Bsn

D Sen

mp

mark-a-ble boy. I re-mem-ber when he was on-ly thir-teen, he made boats out of wood won-der-ful mo-dels, ev'-ry-thing per - fect

1206

Vln I

Vln II

Vla

Vc

Db

1211

Fl

Cl

Bsn

D Sen

Boy

The sails were right, you could ad - just... them. The boats sailed per - - - fect-ly! [Go a -

mp

p

mf

p

f

Sir! Sir!

1211

Vln I

Vln II

Vla

Vc

Db

Daniè's Senior ploughs on..
The Boy hovers, unsure what to do.

1216

Fl

Cl

Bsn

D Scn

Boy

Vln I

Vln II

Vla

Vc

Db

way, boy! Can't you see I'm ma-king a speech?] As I was say- ing, E - ven then, e - ven then he was both skilled and hard-work-ing hard

p *mp* *mf*

p *mp* *mf*

p *mp* *mf*

p *mp* *mf*

p *mp* *mf*

p *mp* *mf*

1226

Fl

Cl

Bsn

D Scn

Boy

Vln I

Vln II

Vla

Vc

Db

p

mp

f

ad lib.

mark-a-ble boy. I re-mem-ber when he was four-teen years old, he stu-died the ships leav-ing the port. [Will you be qui-et, boy?]

Sir! Sir!

a tempo
1231

Fl

Cl

Bsn

D Sen

Boy

Vln I

Vln II

Vla

Vc

Db

p *f*

mp

mp *mf*

He learned their names. He learned where they went. He learned where they'd come _____ from. E-ven then, e-ven then he was ob

f

Sir! Sir! Sir!

General consternation.
accel.

Soldiers enter, led by a Captain

Lento ♩ = 66

1237

Picc

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

Tpt

T Tbn

B Tbn

D Scn

Boy

Vln I

Vln II

Vla

Vc

Db

ser-vant and cle-ver, cle-ver and ob-ser - vant...

There are sol-diers co-ming.

1.

nat.

nat.

pp

f

f

f

f

pp

pp

f

pp

f

pp

Piu mosso $\text{♩} = 72$

1243

Picc *mf* *p subito*

Fl

Ob

CA

Cl

Bsn

Hn1&2 *p* *mf* *p*

Hn3&4 *p* *p*

Tpt *p* *mf* *p subito*

T Tbn *p*

B Tbn *p*

Tba *mf* *p subito*

Timp *tr* *mf* *p*

Capt *mf*

I am sor-ry to in-ter-rupt your fes-ti - vi-ties, but I am

Piu mosso $\text{♩} = 72$

1243

Vln I *p*

Vln II *p*

Vla *p*

Vc *p*

Db

1249

Picc *p* *mf* *p*

Fl

Ob *p*

CA *p*

Cl

Bsn *p* *p subito*

Hn1&2 *p* nat.

Hn3&4 *p* nat.

Tpt *p* *mf* a2 *p*

T Tbn *pp* *p subito*

B Tbn *pp* *p subito*

Tba *pp* *p subito*

Timp *pp* *mp*

Dant *f*
I am, Sir...

Capt *f* *ff*
here on im-por-tant busi-ness. Which of you is Ed-mond Dan-tes? In the name of the Ro-yal

1249

Vln I *pp* *f*

Vln II *pp*

Vla *pp*

Vc *pp* *f* *p*

Db *pp*

Dantes steps forward.

1259

Picc

Fl *ff* *a2* *b*

Ob *f* *a2* *b* *pp*

CA *f* *b* *pp*

Cl *ff* *a2* *b*

Bsn

Hn1&2

Hn3&4

Tpt

T Tbn

B Tbn

Tba

Susp Cym *(tr)* *ff*

Dant *mp* *f* *mf*
 There must have been a mis-take. I am a loy-al sub-ject of His Ma - jes-sty.

Vln I *ff* *pp*

Vln II *ff* *pp*

Vla *ff* *pp*

Vc *ff*

Db *ff*

1266 *mp*

Merc Cap - tain, I beg of you, Do not ar-rest my fi -

D Sen

Vln I *p*

Vln II *p* pizz. arco pizz. arco pizz. arco pizz. arco pizz.

Vla *p* pizz. arco pizz. arco pizz. arco pizz. arco pizz.

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

Db

1271 *mf*

Merc an - cé on his wed - ding day.

D Sen *mp* Cap - tain, I beg of you,

Vln I

Vln II arco pizz. arco pizz. arco pizz. arco pizz.

Vla arco pizz. arco pizz. arco pizz. arco pizz.

Vc arco pizz. arco pizz. arco pizz. arco pizz.

Db

1295

molto rit. Meno mosso ♩ = 90

Andante ♩ = 60

Fl

Ob

CA

Cl

Bsn

Hn1&2

Hn3&4

T Tbn

B Tbn

Tba

Timp

Merc

Dant

D Sen

Capt

Ch

wed - ding day.

I will not dis-o-bey the

wed - ding day.

I have my or - ders. Mon-sieur Dan - tes, you must come with us.

wed - ding day.

1295

molto rit. Meno mosso ♩ = 90

Andante ♩ = 60

Vln I

Vln II

Vla

Vc

Db

wed - ding day.

wed - ding day.

1303

Fl: *p* *mf* *p* (a2)

Ob: *p* *mf* (1.)

CA: *p* (3)

Cl: *p* *mf*

Bsn: *p* *mf* *p*

Hn1&2: *mp* *p* *mf* *p*

Hn3&4: *mp* *p* *mf* *p*

T Tbn: *p*

B Tbn: *p*

Timp: *p* (tr)

Dant: *mp* *f* *mf*

or-ders of the Roy-al Pro-se-cu tor. I will quick-ly prove my in-no-cence. Good-bye, my friends! The ce - le-bra-tions will con

1303

Vln I: *pizz.* *arco* *mf* *p*

Vln II: *pizz.* *arco* *mf* *p*

Vla: *pizz.* *arco* *mf* *p*

Vc: *pizz.* *arco* *mf* *p*

Db: *pizz.* *arco* *mf* *p*

1308

Picc *p* *f*

Fl *p* *mf* *a2* *mf*

Ob *p* *f*

CA *mf*

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

Bsn *mp* *mf*

Hn1&2 *p*

Timp *p*

Dant *mp* *mf*

tin-ue ve - ry soon. My dar-ling Mer-ce - des, we soon will be to -

1308

Vln I *p* *mf*

Vln II *p* *mf*

Vla *p* *mf*

Vc *p* *mf*

Db *mp* *mf*

The soliders take Dantes away.

Picc *f* *mp* *mf* *pp subito*

Fl *f* *mf* *pp subito*

Ob *f* *mp*

CA *mf* *pp*

Cl *f*

Bsn 2. *f* *p* *mf* *pp*

Hn1&2 *mf*

Hn3&4 *p* *mf*

Timp *f* *pp*

Dant 8 ge - ther a - gain.

Vln I *f* *mp*

Vln II *f*

Vla *f* *mp* *p*

Vc *f* *mp* *p* *pizz.* *pp*

Db *f* *mp* *p* *pizz.* *pp* *arco*

1321

Picc

Fl

Ob

CA

Cl

Bsn

Timp

Cad

Fern

Dang

Ch

What a dread - ful thing to hap - pen on his wed - ding day!

What a dread - ful thing to hap - pen on his wed - ding day!

What a dread - ful thing to hap - pen on his wed - ding day!

Allegro moderato ♩ = 96

poco a poco accel.

1321

Vln I

Vln II

Vla

Vc

Db

arco

pp

mf

p

pp

1324

Picc

Fl

Ob

CA

Cl

Bsn

Cad

Fern

Dang

mf

Things are com-ing a-long nice - ly!

Ch

p

What a dread-ful thing to hap-pen on his wed - ding day!

wed - ding day! His wed - ding day! his wed - ding day! Ta - ken off like that as though he were a

wed - ding day! Tak - en off like that as though he were a cri - - mi - nal.

1324

Vln I

pp

Vln II

pp *mf* *p* *pp*

Vla

mf *p* *pp*

Vc

pp *mf* *p* *pp*

Db

1330

Picc

Fl

Ob

CA

Cl

Bsn

T Tbn

B Tbn

Cad

Fern

Dang

Ch

Vln I

Vln II

Vla

Vc

Db

con sord.

p *f* *p*

pri - son?

mp

You'll keep your trap shut if you know what's good for you.

Sure - ly Dan - tes would n't get in-volved in

Dan - tes would n't get in volved in po - li - tics?

Sure - ly Dan - tes would-n't get in volved in po - li - tics?

would-n't get in-volved in po - li-tics?

1330

pizz.

p

pizz.

p

1334

Picc

Fl

Ob

CA

Cl

Bsn

T Tbn

Cad

Fem

Dang

Ch

Vln I

Vln II

Vla

Vc

Db

p *f* *mf*

What _____ have I done? I

po - li- tics? *p* Soon they'll re - a - lise that he's en - tire - ly

tics? *p* Soon they'll re - a - lise that he's en - tire - ly in no - cent.

Soon they'll re - a - lise that he's en-tire-ly in - no - cent. He's in - no -

pp *mf* *p* *pp*

pp *mf* *p* *pp*

pp

pp *mf* *p* *pp*

1340

Picc

Fl *mp*

Ob

CA *p*

Cl *mp*

Bsn

Cad

Fern

Dang

Ch
p wed - ding day! Ta - ken off like that as though he were a cri - mi - nal.
mp What a dread - ful thing to hap - pen on his wed - ding day! Ta - ken off like that as though he were a
 It can - not be right to ar - rest a man on his wed - ding day.
 on his wed - ding day.

Vln I *mf* *p* *pp* *pizz.* *p*

Vln II *pp* *mf* *p* *pp*

Vla *arco* *pp* *mf* *p* *pp*

Vc *pizz.* *p*

Db

1343

Picc

Fl

Ob

CA

Cl

Bsn

Merc

Ed - - - - mond! Ed - - - - mond!

mp It can-not be right to ar-rest a man on his wed - - ding day. *mp* Poor Mer

cri - - mi - nal. *mp* It can - not be right to ar-rest a man

What a dread-ful thing to hap-pen on his wed - ding day!

What a dread-ful thing to hap-pen on his wed - ding day!

1343

Vln I

Vln II

Vla

Vc

Db

1347

Picc

Fl

Ob

CA

Cl

Bsn

Merc

How can they do this to you? How can they take you from me

D Sen

My son, My son,

Cad

Fern

Dang

Ch

ce - des must be dis - traught. Poor Mer - ce - des must be dis - traught.

on his wed - ding day. Poor Mer ce - des must

Poor Mer ce - des must be dis - traught. Poor Mer ce - des must be dis - traught.

Poor Mer - ce - des must be dis - traught. Poor Mer - ce - des must be dis -

Vln I

Vln II

Vla

Vc

Db

1347 div a 3

1351

Picc

Fl

Ob

CA

Cl

Bsn

Merc

D Sen

Cad

Fem

Dang

Ch

Vln I

Vln II

Vla

Vc

Db

How can they do this? on your

on our wed - - -

Quand je bois du vin clai -

What have I done? What

It can not be right to ar - rest a man on his wed - - ding
 be dis - traught. It can - not be right to ar - rest a man on his

traught. It can - not be right to ar - rest a man on his

mf

mp

f

f

mf

mf

arco

Picc *mf* *f* *ff* *mf* *mp*

Fl *mf* *f* *ff* *mf*

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

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

Bsn *f* *mp*

Hn1&2 *p* *mf* *p* *f* *p*

Hn3&4 *p* *mf* *p* *f* *p*

Tpt *p* *mf* *f* *ff* *mf*

T Tbn *p* *mf* *f* *ff*

B Tbn *p* *mf* *ff*

Tba *ff*

Timp *tr* *mf* *tr* *ff*

T.-t. *p* *ff*

Merc *ff*
wed - - - ding day?

D Sen *f*
wed - - - ding day?

Ch *f*
on his wed - ding day.

Vln I *f* *ff* *mf*

Vln II *f* *ff* *mf*

Vla *f* *ff* *mf* *mp*

Vc *f* *ff*

Db *f* *ff*

1363

Picc *mf* *p*

Fl *mp* *p*

Ob

CA *mf* *p*

Cl *p*

Bsn *p*

Hn1&2

Hn3&4 *pp*

Ch *mp* *3*

We'd bet-ter be go - ing now. There's no-thing more we can do.

1363

Vln I *mp* *p*

Vln II *mp* *p*

Vla *p*

Vc *p*

Db *p* pizz.

1375

Picc

Fl

Ob

CA

Cl

Bsn

D Sen

Vln I

Vln II

Vla

Vc

Db

con-tact the Mayor straight a - way. He's an old friend of mine. I'm sure he'll be a - ble to sort it all out in a

p *mf*

mp *mp* *f*

Meno mosso ♩ = 96

1382

Picc *pp*

Fl *pp*

Ob

CA

Cl *p subito*

Bsn *p subito*

Hp *mp*

Merc *p*

Ed - - - mond! Ed - - - mond! How can they

D Sen *f*

trice.

Meno mosso ♩ = 96

1382

Vln I *pp*

Vln II *pp* con sord. div.

Vla *pp* con sord. div.

Vc

Db

Mercedes collapses, sobbing.
Fernand goes to her assistance.

1388 *rit.* Andante $\text{♩} = 56$

Picc *mf* *f*

Fl *mf* *f* a2

Ob

CA

Cl *p* 1. 3 3

Bsn *p* 1. *p*

Tpt *p* 1.

T Tbn *p*

B Tbn *mp* *f*

Tba *mp* *f*

Susp Cym *p* *f* *tr*

Hp *mf* *mp*

Merc *f*
do this to you?

1388 *rit.* Andante $\text{♩} = 56$
con sord.

Vln I *p*

Vln II *p* con sord.

Vla *p* con sord.

Vc *p* con sord.

Db

