

# Draculette Scene 2

Music & Text by  
William Maselli

**Faster**

Draculette

Robert

I am on fire my muse! It's like a dream!

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Flute

Oboe

English Horn

Clarinet in B $\flat$

Bassoon

Horn in F

Trumpet in B $\flat$

Trombone

Tuba

Timpani

**Faster**

Percussion

4/4

5

Dr.

R.

Ev - ery-thing has come a - bout just as I i - ma- gined! The

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

3

3

legato

^

9

Dr.

R. *mp* road to o-ver-whel-ming suc - cess <sup>3</sup>

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Eng. Hn. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

Tpt.

Tbn. *mp*

Tba.

Timp.

Perc.

Slower

14

Dr. *mf* What non-sense. Are you drunk so

R. <sup>3</sup> has just o-pened wide.

Vln. 1

Vln. 2

Vla. *mp*

Vc. *mp*

Cb.

Fl.

Ob.

Eng. Hn.

Cl. *legato* *slide*

Bsn. *mp*

Hn.

Tpt.

Tbn. *mp*

Tba. *mp* <sup>8<sup>vb</sup></sup>

Timp.

Perc. **||**

Slower

19

**Faster**

Dr. ear-ly?

R. I am on fire I am on fire I am on fire my muse! Come,

Vln. 1 *mf*

Vln. 2

Vla.

Vc.

Cb.

Fl. 3 3

Ob.

Eng. Hn.

Cl.

Bsn.

Hn. *pv*

Tpt. *pv*

Tbn. *pv*

Tba. *v*

Timp.

**Faster**

Perc.

24

Dr.

R.

see, this is the let-ter from God! Ad-dressed to me,

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

29

Dr.

R.  
as if I were what I in-deed am, a mas-ter des-tined for pal - a-ces and tri-

Vln. 1  
solo

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

Slower

35

Dr. [Musical notation]

R. [Musical notation]  
umphs! At long last! At long last!

Vln. 1 *tutti* [Musical notation]

Vln. 2 [Musical notation]

Vla. [Musical notation]

Vc. [Musical notation]

Cb. [Musical notation]

Fl. [Musical notation]

Ob. [Musical notation]

Eng. Hn. [Musical notation]

Cl. [Musical notation]

Bsn. [Musical notation]

Hn. [Musical notation]

Tpt. [Musical notation]

Tbn. [Musical notation]

Tba. [Musical notation]

Timp. [Musical notation]

Perc. [Musical notation]

Slower



Quicker

42

Dr. *mf* Let me see! Oh my God Ro - bert This is from the

R.

Vln. 1 *mf*

Vln. 2 *mf*

Vla.

Vc.

Cb.

Fl. *mf*

Ob.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc. **||**

**Quicker**

47

Dr. fa-mous mae - stro, \_\_\_\_\_ lord of the op - era, your he-ro and i - dol.\_\_\_\_

R.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

51 **Rit.** **A Tempo** *mf*

Dr. *legato*  
Ad-dressed to R. De Troy, com po-ser of the opera\_ Dra - cu - lette,

R.

Vln. 1 *legato*

Vln. 2 *legato*

Vla.

Vc.

Cb.

Fl.

Ob.

Eng. Hn. *mf*

Cl.

Bsn.

Hn. *mp*

Tpt.

Tbn. *mp*

Tba. *mp*

Timp.

Perc. **Rit.** **A Tempo**

56 *ff*

Dr. re - si - dent of this hole in the earth.

R.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc. Crash Cymbal

61 **Smooth**

Dr.

R. *mp* My dar-ling, what is wrong? E-ven for you

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp* *mf* *legato*

Cb. *mf*

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn. *p*

Tpt.

Tbn.

Tba.

Timp.

Perc. **Smooth**

68

Dr. 

R. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

Fl. 

Ob. 

Eng. Hn. 

Cl. 

Bsn. 

Hn. 

Tpt. 

Tbn. 

Tba. 

Timp. 

Perc. 

73

Dr. drunk, the on-ly way you know how to cel - e - brate, and then to lis-ten

R.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

78

Dr. *to your mor-on - ic phil o - so - phi - zing and then to hear your voice like an*

R.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob. *mf*

Eng. Hn.

Cl. *mf*

Bsn.

Hn. *p*

Tpt.

Tbn.

Tba. *p* *8<sup>vb</sup>*

Timp. *p*

Perc.



83

**Fiercely**

Dr. *fff* <sup>3</sup> >

an-i-mal in the gut-ter, like a rat bel-ching with poi-son.

R. *f* (singing) <sup>3</sup>

'And \_\_\_\_\_ I stir the

Vln. 1 *mf*

Vln. 2

Vla.

Vc. *mf*

Cb. *mf*

Fl. *p*

Ob.

Eng. Hn.

Cl. *p*

Bsn. *mf*

Hn. *mf* *pp*

Tpt.

Tbn.

Tba.

Timp. *fff*

Perc. **||** *fff* Fiercely cymbals

88

Dr. R. Vln. 1 Vln. 2 Vla. Vc. Cb. Fl. Ob. Eng. Hn. Cl. Bsn. Hn. Tpt. Tbn. Tba. Timp. Perc.

wounds un-til the blood flows from the flesh in

Detailed description: This is a page of a musical score, page 88. It features a vocal line (R.) and a full orchestral accompaniment. The vocal line is in a key with two flats (B-flat and E-flat) and contains the lyrics: "wounds un-til the blood flows from the flesh in". The vocal line includes a triplet of eighth notes. The orchestral accompaniment includes: Drums (Dr.), Violins 1 and 2 (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), and Percussion (Perc.). The score is written in a common time signature and consists of four measures. The vocal line has a melodic line with some rests and a triplet. The instrumental parts have various rhythmic patterns, including sixteenth-note runs in the flute and clarinet, and sustained notes in the strings and woodwinds.

92

Dr.

R.

rhythmic orgasmic spasms, orgasmic spasms!

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

mp

Ob.

Eng. Hn.

Cl.

mp

Bsn.

Hn.

mp

Tpt.

Tbn.

Tba.

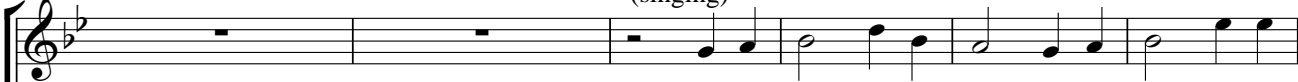
Timp.

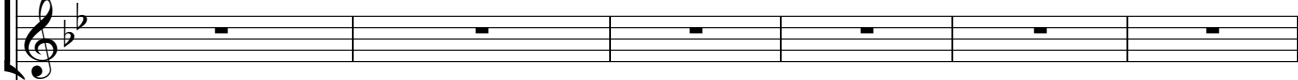
Perc.

**Slight swing**


(singing)


97

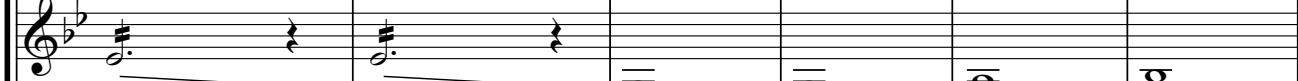
Dr. 

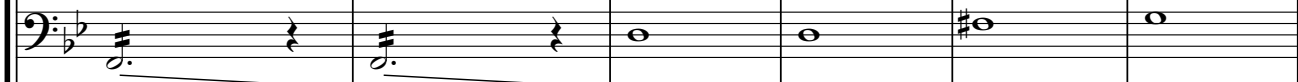
R. 


'In the end she will rule for with no - thing to

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

Fl. 

Ob. 

Eng. Hn. 

Cl. 

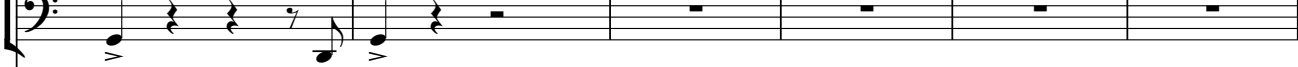
Bsn. 

Hn. 


Tpt. 

Tbn. 

Tba. 

Timp. 

**Slight swing**

Perc. 

103

Dr. *legato*  
lose her sur - ren - der to the void is no sac - ri - fice there is no - thing

R.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob. *leg.*

Eng. Hn. *leg.*

Cl. *leg.*

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp. *mf*

Perc. *p*

109

Dr. *that she will not embrace And ev - ry-thing she will un-der - take with*

R.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

*p p p p p*

*f mf mp p*

*f mf mp p*

*f 8<sup>vb</sup> mf mp p*

Slower

116

Dr. *zeal, with fer - o - ci - ty, with a - ban - don.'*

R.

Vln. 1 *ff* *mf*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff* *mf* *mp*

Cb. *ff* *mf* *mp*

Fl. *ff* slide

Ob. *ff*

Eng. Hn. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *mf* *ff*

Tpt.

Tbn. *mf* *ff* *mf* *mp* *p*

Tba. *mf*

Timp. *f* *ff* *mf* *p*  
Slower

Perc.

122

Dr. *mf* *Rit...*

Oh, the same throbbing notes repeat - ing in my brain; I can-not

R.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *pizz.*

Cb. *p*

Fl. *mf*

Ob.

Eng. Hn.

Cl.

Bsn. *mf*

Hn. *mp*

Tpt.

Tbn.

Tba.

Timp.

Perc.



128 Flowing & rubato

Dr. hear, I can - not see, I can - not think.

R. Come, my flower, sit be - side me

Vln. 1

Vln. 2

Vla.

Vc. pizz. arco

Cb.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

135

Dr.

R.

e - ven I am fright-ened by these words when sung by you,

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

139

Slow

Dr.

R.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

soun-ded by your suf-fering spi rit.

*pp*

*mf*

*p*

*p*

*p*

*pp*

Slow

144

Dr.

R. 
  
*mf* This is a day of joy. We can e-merge from the dark-ness to-

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Eng. Hn. 
  
*mf* This is a day of joy. We can e-merge from the dark-ness to-

Cl.

Bsn.

Hn. 
  
*mp* This is a day of joy. We can e-merge from the dark-ness to-

Tpt. 
  
*mp* This is a day of joy. We can e-merge from the dark-ness to-

Tbn.

Tba.

Timp.

Perc.

150

Dr. *I need-ed you to- night.*

R. *ge - ther. I have time and I will be back la - ter, my dar-ling.*

Vln. 1

Vln. 2

Vla.

Vc. *solo* *tutti*

Cb.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba. *mp*

Timp.

Perc.

155

Dr.

R.  
The in - vi - ta - tion's for the op - era at eight front row cen - ter I see

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn.  
*mp*

Tpt.

Tbn.

Tba.

Timp.

Perc.

160

Dr.

R. <sup>3</sup>

and then for pri-vate re - cep-tion af-ter, 'when we can dis-cuss the bril-liance of your

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Eng. Hn. <sup>3</sup>

Cl.

Bsn.

Hn. *mf*

Tpt.

Tbn.

Tba.

Timp.

Perc.

Quicker

166

Dr.

R.

Vln. 1 *work legato*

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Eng. Hn.

Cl. *legato mf*

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

*mp*

*mf*

*legato*

*work legato*

and our ar-tis-tic fu- ture \_ to-geth- er.' \_ *mf* May-be it will be a late night af-ter all,

Quicker



171

Dr.

R.  
a won-der-ous eve-ning, a night I seemed ne-ver des-tined to taste!

Vln. 1

Vln. 2

Vla.  
*mp*

Vc.

Cb.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

Sharper

177

Dr.

R.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

Come on, I still have a few more hours. I

Sharper

182

Dr.

R.  
need to get a de-cent suit from the tai lor,-- Hewilllend me some thing, I

Vln. 1

Vln. 2

Vla.

Vc. arco

Cb. arco

Fl.

Ob. *mp*

Eng. Hn.

Cl.

Bsn. *mp*

Hn. *mp*

Tpt.

Tbn.

Tba. *mp*

Timp.

Perc.

187

Dr.

R.  
need to clean my-self a bit, I sup - po se. I am pressed for time, in deed.

Vln. 1

Vln. 2

Vla.

Vc.  
pizz. arco

Cb.  
pizz. arco

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

191

Dr.

R. *f*  
Ex - ult with me lit-tle an-gel. To - nite I

Vln. 1

Vln. 2

Vla.

Vc. *legato*

Cb.

Fl. *f* *tr*

Ob.

Eng. Hn.

Cl.

Bsn.

Hn. *mf*

Tpt. *f* *mf*

Tbn. *mf*

Tba. *f* *mf*

Timp.

Perc.

197

Dr.

R. hur - tle o - ver all the spite-ful mu - si - cians and bur - eau-crats who have re -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

(taking the opera ticket from the envelope and holding it high)

203

Dr.

Oh, my head is bur-ning!

R.

jec - ted and ha - ted me.

Oh Dream, oh

Vln. 1

Vln. 2

Vla.

Vc.

pizz.

arco

Cb.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

210

Dr.

R.   
Hea- ven! Sit-ting right in front of the Mae- stro! I could kill for this ti-cket to hear Ro-me-o and

Vln. 1   
solo

Vln. 2   
*mf* solo

Vla.

Vc.   
*mp*

Cb.   
*mf* *mp*

Fl.   
*mp*

Ob.

Eng. Hn.   
*mf*

Cl.   
*mf*

Bsn.   
*mf*

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.



216

Dr.

R. Ju-li-et with the reign - ing King and Queen of the o-pera world, and the Em-per-or

Vln. 1 tutti *mp*

Vln. 2 tutti *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Fl. *tr*

Ob.

Eng. Hn.

Cl.

Bsn.

Hn. *mp*

Tpt.

Tbn.

Tba.

Timp.

Perc.

222

Dr. 

R. 

Oh, my soul is in

in the pit! And to be the guest of Hon-or!

Vln. 1 

Vln. 2 

Vla. 

Vc. 

*mp*

Cb. 

*mp*

Fl. 

Ob. 

Eng. Hn. 

Cl. 

Bsn. 

Hn. 

*mf*

Tpt. 

*mf*

Tbn. 

*mf*

Tba. 

*mf*

Timp. 

Perc. 

229

Dr. *flames!* *mf*

R. *To per-son-aly ex-pound u-pon my o-pera, to bring to life the vir-gin po-et Dra-cu*

Vln. 1 *pizz.* *pizz.* *pizz.*

Vln. 2 *pizz.* *pizz.*

Vla. *pizz.*

Vc. *pizz.*

Cb.

Fl.

Ob. *pizz.*

Eng. Hn.

Cl. *pizz.*

Bsn.

Hn. *mf*

Tpt.

Tbn.

Tba.

Timp.

Perc.

234

Dr.

R.

lette in all her glo - ry and won - der why, she and I shall a - rouse the

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

(she reads the letter again)

rit. . .

239

Dr. *ff* Save\_\_ me God! Ro- bert! Tell me, you ne-ver met this

R. world!

Vln. 1

Vln. 2

Vla.

Vc. *ff*

Cb. *ff*

Fl. *ff*

Ob.

Eng. Hn.

Cl.

Bsn.

Hn. *ff*

Tpt.

Tbn.

Tba.

Timp. *ff*

Perc.

rit. . .



249

Dr.

R.  
slave, as a fawn-ing crawl-ing crea-ture. But the great com - po - ser

Vln. 1  
*mp*

Vln. 2  
*mp*

Vla.  
*mp*

Vc.

Cb.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

254

Dr.

R.  
Ro - bert De Troy, he does not know, he does not know.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

*mp*

*8vb*  
*mp*



260

Dr. He writes to R.De Troy! You could be man or wo - man!

R. I am the great com - po-ser

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

265

Dr.

R.  
R. De Troy, R. De Troy, I could be man or wo-man or both, for I am

Vln. 1 *mp*

Vln. 2

Vla.

Vc.

Cb. *arco* *pizz* *mp*

Fl.

Ob.

Eng. Hn.

Cl.

Bsn. *legato* *mp*

Hn.

Tpt.

Tbn.

Tba. *legato* *8vb* *mp*

Timp.

Perc.

271

Dr. You could be man or wo-man! *f*

R. all the world in one soul! *f* I am all the world in one

Vln. 1

Vln. 2

Vla. *legato*

Vc. *arco*

Cb. *arco*

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba. (8).....

Timp.

Perc.

276

Dr. Save me God! You could be man or wo-man!

R. soul! All my an - ces-tors are sing-ing in my blood!

Vln. 1 *f*

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob. *mf*

Eng. Hn.

Cl. *mf*

Bsn.

Hn. *mf* *mp*

Tpt.

Tbn.

Tba.

Timp.

Perc.

280

Dr. \_\_\_\_\_

R. *I \_\_\_\_\_ will get the*

I am all the world in one soul, and my fa-thers are ur-ging me on to my des-ti - ny!

Vln. 1 \_\_\_\_\_

Vln. 2 \_\_\_\_\_

Vla. \_\_\_\_\_

Vc. \_\_\_\_\_

Cb. *pizz* \_\_\_\_\_ *arco* \_\_\_\_\_

Fl. \_\_\_\_\_

Ob. \_\_\_\_\_

Eng. Hn. \_\_\_\_\_

Cl. \_\_\_\_\_

Bsn. \_\_\_\_\_ *legato* \_\_\_\_\_

Hn. \_\_\_\_\_

Tpt. \_\_\_\_\_

Tbn. \_\_\_\_\_

Tba. \_\_\_\_\_ *legato* \_\_\_\_\_ *3* \_\_\_\_\_

Timp. \_\_\_\_\_

Perc. **||** \_\_\_\_\_

285

Dr. wine you have been sa - ving

R. My blood is on fire! Wine, I

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

289

Dr. 

I will get the wine, and this bread, and this knife to cut it.

R. 

won - der.

My


Vln. 1 

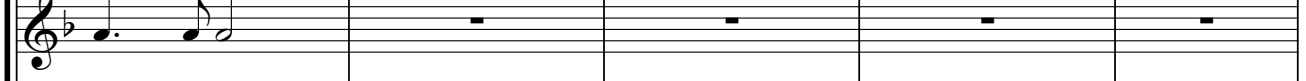
Vln. 2 

Vla. 

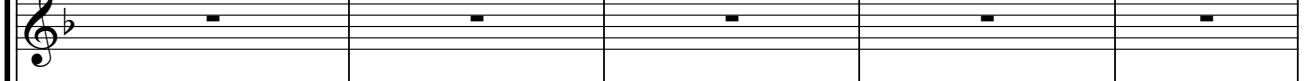
Vc. 

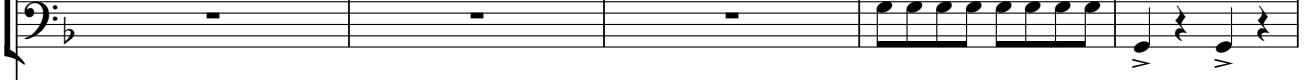
Cb. 

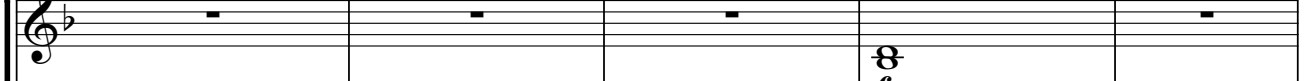
Fl. 

Ob. 

Eng. Hn. 

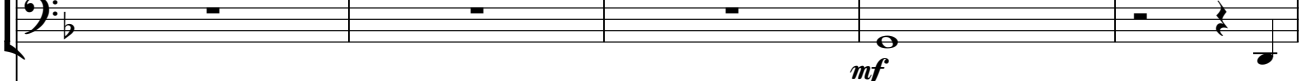
Cl. 

Bsn. 

Hn. 

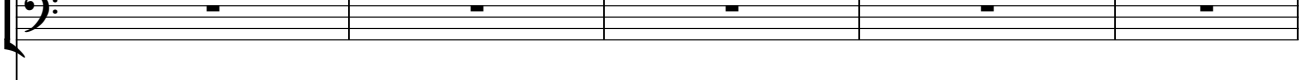
Tpt. 


Tbn. 

Tba. 

*mf*

*mf*

Timp. 

Perc. 

294

Dr.

R.  
blood is on fire, bur-ning with ri-vers of des - ti - ny! Wine is sus-pect at this

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

*ff*

*mf*

*mp*

*mp*



299

Dr. *ff*

R. mo- ment, but I have pro- mised my an- gel to ce - le - brate... o - pen it!

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. *trm*

Ob.

Eng. Hn.

Cl. *8vb*

Bsn.

Hn. *mp*

Tpt. *ff*

Tbn. *ff*

Tba. *ff*

Timp.

Perc. *ff* cymbals

304

Dr. *mf*

R. Cut the bread! Like Christ and Mag de-lene we shall tri-umph, and

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

Fl. *trmm* *trmm* *mp*

Ob. *mf* *mp*

Eng. Hn. (8) *mf* *mp*

Cl. *mf* *mp*

Bsn. *mf* *mp*

Hn. *mf* *mp*

Tpt. *mp*

Tbn. *mp*

Tba. *mf* *mp*

Timp. *mp*

Perc.

308

*ff*

Dr. \_\_\_\_\_

No help from God! \_\_\_\_\_

R. share this sup-per of wine and bread be-fore I leave.

Vln. 1 \_\_\_\_\_

Vln. 2 \_\_\_\_\_

Vla. \_\_\_\_\_

Vc. \_\_\_\_\_

Cb. \_\_\_\_\_

Fl. \_\_\_\_\_

Ob. \_\_\_\_\_

Eng. Hn. \_\_\_\_\_

(8)-----

*ff*

Cl. \_\_\_\_\_

Bsn. \_\_\_\_\_

*ff*

Hn. \_\_\_\_\_

Tpt. \_\_\_\_\_

Tbn. \_\_\_\_\_

Tba. \_\_\_\_\_

8<sup>vb</sup>-----

Timp. \_\_\_\_\_

*ff*

Cymbals

Perc. \_\_\_\_\_



318 *mf* *mf* *rit.* *Slow*  
*mp*

Dr. This is the bread of my body! The last sup-per of Christ!

R.

Vln. 1 *ff* *mp*

Vln. 2 *ff* *mp*

Vla. *ff* *mp* *legato*

Vc. *mp* *ff* *mp*

Cb. *mp* *ff* *mp*

Fl. *ff* *p*

Ob. *ff* *mp*

Eng. Hn. *ff* *mp*

Cl. *ff*

Bsn. *ff* *p*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Tba. *ff* *p*

Timp. *ff* *rit.* *Slow*

Perc.

323

Dr.

R.  
My an-ces-tors call to me! Des-ti-ny a-waits

Vln. 1 *mp*

Vln. 2 *mp*

Vla.

Vc. *legato*  
*solo*

Cb.

Fl.

Ob. *legato*  
*p*

Eng. Hn.

Cl. *p*

Bsn. *p*

Hn. *p*

Tpt.

Tbn.

Tba. *p*

Timp.

Perc.

329 **rit.** **Slow**

Dr. *No fear!*

R. *mp*

Vln. 1 *solo* *tutti* *p* *solo*

Vln. 2 *p* *solo*

Vla. *p* *tutti* *p* *solo*

Vc. *p* *p* *solo*

Cb.

Fl. *p*

Ob.

Eng. Hn.

Cl.

Bsn. *p*

Hn. *p*

Tpt.

Tbn.

Tba.

Timp.

Perc. **rit.** **Slow**

(she takes the knife and cuts his throat from behind)

*mf*

336

Dr. *No God! No Re - morse!*

R.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.



340 **A**

Dr.

R. *weakly* *mp*  
The bread is stale! O

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff* *mp* solo

Vc. *ff* *mp*

Cb. *ff* *mp*

Fl. *ff*

Ob. *ff*

Eng. Hn. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff* *mp*

Tpt. *ff*

Tbn. *ff* *mp*

Tba. *ff* *mp*

Timp. *ff* *mp*

Perc. **Aff**

345

Dr.

R.  
S.  
T.

what will be-come of my Dra-cu - lette? No Fear, no

Vln. 1

Vln. 2

Vla.

Vc. tutti

Cb.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn. *p*

Tpt.

Tbn.

Tba. *mp*

Timp.

Perc.

(Draculette siezes the blood-stained ticket,  
amires it boldly, and exits)

351 (he dies)

fear.

*mf*

*mf*

*mf*

The musical score consists of 15 staves. The top two staves (Dr. and R.) are mostly rests. The string section (Vln. 1, Vln. 2, Vla., Vc., Cb.) plays a rhythmic pattern of eighth notes, with the violins and viola moving in a rising melodic line. The woodwind section (Fl., Ob., Eng. Hn., Cl., Bsn.) enters in measure 354 with a melodic line. The brass section (Hn., Tpt., Tbn., Tba.) provides harmonic support with sustained notes. The percussion section (Timp., Perc.) plays a rhythmic pattern of eighth notes.

356

Dr.

R.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

Detailed description: This page of a musical score covers measures 356, 357, and 358. The score is arranged in a standard orchestral layout. At the top, the measures are numbered 356, 357, and 358. The instruments are grouped into sections: Percussion (Drum, Snare, Cymbals), Strings (Violins 1 & 2, Viola, Violoncello, Contrabass), Woodwinds (Flute, Oboe, English Horn, Clarinet, Bassoon), Brass (Horn, Trumpet, Trombone, Tuba), and Timpani. The percussion parts are mostly rests. The string parts feature long, sustained notes with hairpins indicating dynamics. The woodwind and brass parts have rhythmic patterns, with some instruments playing sixteenth-note runs. The timpani part has a steady rhythmic pattern. The overall style is classical orchestral.

359

Dr.

R.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

Detailed description: This page of a musical score covers measures 359 and 360. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The percussion parts (Dr., R., and Perc.) are marked with a 'p' dynamic and a fermata. The string parts (Vln. 1, Vln. 2, Vla., Vc., Cb.) are marked with a 'p' dynamic and a fermata. The woodwind parts (Fl., Ob., Eng. Hn., Cl., Bsn.) play a rhythmic pattern of eighth notes with a 'p' dynamic. The brass parts (Hn., Tpt., Tbn., Tba.) play a sustained chord with a 'p' dynamic and a fermata. The timpani part (Timp.) plays a rhythmic pattern of eighth notes with a 'p' dynamic.

361

Dr.

R.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

*ff*

*fff*