

L'ubica Čekovská

Dorian Gray

Opera in Three Acts

2010

Libretto by Kate Pullinger
Based on Oscar Wilde's The Picture of Dorian Gray

Full score

Bärenreiter Kassel · Basel · London · New York · Praha
BA 11105

2 Flutes (picc.), 2 ob (English horn), 2 clarinets (bass cl), 2 bassoons (contrabassoon), 4 French horns in F
3 trumpets, 3 tenor trombones, 1 Tuba

Timpani

Harp

Celesta

Percussion (2 players): vibraphone, bass drum, snare drum, temple blocks, tam-tam, triangle, whip (slapstick),
suspended cymbal, pair of cymbals, tubular bells, glockenspiel, tenor drum

Strings (optimum): 12 10 8 6 4

Voices of Picture: Electronics (recorded boyish voices)

Sybil Vane - soprano

Mrs. Leaf - mezzosoprano

Brothel Madam - mezzosoprano

Dorian - tenor

Alan Campbell - tenor

James - baritone

Basil – bass baritone

Lord Henry - baritone

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Agitato
Grandioso, ♩ = 150

10

Timp. *pp* *accentato*

Voices of picture

a a a Ha a a

Ha a a

19

Picc.

1 Fl.

1 Ob.

Eng. Hn.

1 Cl.

B. Cl.

1 Bsn.

2 Bsn.

1 Hn.

2 Hn.

3 Hn.

4 Hn.

1 Tpt.

2 Tpt.

3 Tpt.

1 Tbn.

2 Tbn.

3 Tbn.

Tb.

Timp.

B. D. *ppp* *molto cresc.* *f*

T.-c. *p* *molto cresc.* *ff*

soft mallets

sub. pp *soft mallets*

19

Vln. I *div.* *fff*

Vln. II *div.* *fff*

Vla. *div.* *fff*

Vc. *div.* *fff*

Cb. *div.* *fff*

27

Picc. *fff* *fff* *fff* *fff* *mf* *ff*

1 Fl. *fff* *fff* *fff* *fff* *mf* *ff*

1 Ob. *fff* *fff* *fff* *fff* *mf* *ff*

Eng. Hn. *fff* *fff* *fff* *fff* *mf* *ff*

1 Cl. *fff* *fff* *fff* *fff* *mf* *ff*

B. Cl. *ff* *fff*

1 Bsn. *ff* *fff*

2 Bsn. *ff* *fff*

1 Hn. *ff* *mp*

2 Hn. *ff* *mp*

3 Hn. *ff* *mp*

4 Hn. *ff* *mp*

1 Tpt. *fff* *fff* *fff* *fff* *mf*

2 Tpt. *fff* *fff* *fff* *fff* *mf*

3 Tpt. *fff* *fff* *fff* *fff* *mf*

1 Tbn. *ff* *mf*

2 Tbn. *ff* *mf*

3 Tbn. *ff* *mf*

Tb. *ff* *mf*

Timp. *ff*

B. D. *f* *sub. p* *molto cresc.* *ff*

T.-t. *p* *molto cresc.* *ff*

Just then, the doorbell rings, and Dorian Gray bursts into room. He is very young, full of energy, boyish – he heads straight for the piano. Basil is full of adoration. Lord Henry gives Dorian look of appraisal. Throughout this sequence Dorian ignores the painting.

27

Vln. I *fff*

Vln. II *fff*

Vla. *fff* *unis.* *div.*

Vc. *fff* *unis.* *div.*

Cb. *fff* *unis.* *div.*

35

Picc.
1 Fl.
1 Ob.
Eng. Hn.
1 Cl.
B. Cl.
1 Bsn.
2 Bsn.
1 Hn.
2 Hn.
3 Hn.
4 Hn.
1 Tpt.
2 Tpt.
3 Tpt.
1 Tbn.
2 Tbn.
3 Tbn.
Tbn.
Timp.
B. D.
T.-t.
Vib.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

35

mf
mf
mf
mf
sfz
sfz
sfz
sfz
ff
ff
ff
mp
sub. p *molto cresc.* *ff*
ppp *molto cresc.* *f*
f
DC#B
EF#G#A#
ff
mf *accentato*
mf *accentato*
mf *accentato*
mf *accentato*
mf *accentato*

43

Picc.

1 Fl.

1 Ob.

Eng. Hn.

1 Cl.

B. Cl.

1 Bsn.

2 Bsn.

change to oboe

ff

ff

ff

1 Hn.

2 Hn.

3 Hn.

4 Hn.

1 Tbn.

2 Tbn.

3 Tbn.

Tb.

fff

ff

mf

mf

mf

mf

f

f

f

f

Timp.

T. Bl.

Vib.

Hp.

DCB
EFGA#

43

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

f

ff

f

f

f

ff

f

f

ff

f

51

Picc. *fff* *p*

1 Fl. *fff* *p*

1 Ob. *fff* *p*

2 Ob. *fff* *p* change to English horn

1 Cl. *fff* *p*

B. Cl. *f* *mf* *p*

1 Bsn. *mf* *p*

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

1 Hn. *f*

2 Hn. *f*

3 Hn. *f*

4 Hn. *f*

1 Tbn. *mf*

2 Tbn. *mf*

3 Tbn. *mf*

Tb. *mf*

Timp. *sfz* *pp* *espress.* *accentato*

B. D. *sfz* *sfz* *soft mallets senza motor*

Vib. *f*

Hp. *ff*

51

Vln. I *sfz* *sfz*

Vln. II *sfz* *sfz*

Vla. *sfz* *sfz*

Vc. *sfz* *sfz*

Cb. *sfz* *sfz*

59

1 Fl. *f* *espress.*

1 Ob. *f*

1 Cl. *f* *espress.*

Timp. *fff*

Vib. *fff*

Hp. *fff*

59

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

68

Picc. *fff* *mp*

1 Fl. *fff* *mp*

1 Ob. *fff* *mp*

Eng. Hn. *fff* *mp*

1 Cl. *fff* *mp*

B. Cl. *fff* *mp*

1 Bsn. *fff* *mp*

2 Bsn. *fff* *mp*

1 Hn. *ff*

2 Hn. *ff*

3 Hn. *ff*

4 Hn. *ff*

Tb. *mf* *ff*

Timp.

B. D. *p*

Tom-t. *pp* soft mallets

Vib. *f*

Hp. *f*

Basil *f deciso*
This char - ming

Vln. I *ff* *p*

Vln. II *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

Cb. *ff* *p*

77

1 Ob. *f espress.* *a poco accel.*

Eng. Hn. *f espress.*

Tom-t.

Vib. *pp*

Lord Henry *f audacemente*
It is your best pain - ting

Basil *ff* *3*
boy; he is my des - ti - ny.

86 **A tempo**

Picc. *p* *ff*

1 Fl. *p* *ff*

1 Ob. *p* *ff*

Eng. Hn. *p* *ff*

1 Cl. *p* *ff*

Timp. *pp*

T. Bl. *p* *f*

Lord Henry
Ba - sil. *mf piacevole* It is your best pain - ting Ba - sil.

Basil
Do - ri - an, Do - ri - an Gray.

86 **A tempo**

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* unis.

Cb. *ff* unis.



94 **a poco rit.**

1 Fl. *ff* *p*

1 Ob. *ff* *p*

1 Cl. *ff* *p*

B. Cl. *ff* *p*

1 Bsn. *ff* *p*

2 Bsn. *ff* *p*

T-t. *p*

Vib. *senza motor* *f* l.v.

Hp. *D♭E♭* *ff* l.v.

Lord Henry
You must send it to the A - ca - de - my.

Basil
I won't send it

94 **a poco rit.**

Vc. *f*

Cb. *f*

103 **A tempo**

B. Cl. *fff*

1 Bsn. *fff*

2 Bsn. *fff*

1 Hn. *mf* *pp*

2 Hn. *mf* *pp*

3 Hn. *mf* *pp*

4 Hn. *mf* *pp*

Lord Henry

Basil

It will put you a - bove all the young pain - ters in

a - ny - where.

BASIL is clearly lovesick over Dorian, as well as the painting. LORD HENRY gets up, becomes less languid, more persuasive.

103 **A tempo**

Vln. I *fff* *f*

Vln. II *fff* *f*

Vla. *fff* *ff* *f*

Vc. *fff* *ff* *fff*

Cb. *fff* *ff* *fff*

111

Picc. *ff*

1 Fl. *ff*

1 Ob. *ff*

Eng. Hn. *mf* *ff*

1 Cl. *mf* *ff*

B. Cl. *mf*

1 Bsn. *mf*

2 Bsn. *mf*

1 Hn. *p*

2 Hn. *p*

3 Hn. *p*

4 Hn. *p*

Lord Henry

Eng - land, it will fill all the old men with en - vy.

111

Vln. I *f*

Vln. II *f*

Vla. *f* *sub.p*

Vc. *f* *sub.p*

Cb. *f* *sub.p*

119

Picc. *f* *p*

1 Fl. *f* *p*

1 Ob. *f* *p*

Eng. Hn. *f*

1 Cl. *f* *p*

B. Cl. *f*

1 Bsn. *f*

2 Bsn. *f*

1 Hn. *mf*

B. D. *ppp* *ff* *mf* *lv.*

Lord Henry *mf* It will fill all the old men with

Basil *f* *Risoluto* *3* I can't ex - hi - bit it

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

127

Eng. Hn. *mf*

1 Cl. *mf*

B. Cl. *mf*

1 Bsn. *mf* *f*

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

1 Hn. *mf*

1 Tbn. *mf*

2 Tbn. *mf*

Tb. *mf*

Timp. *mp*

Lord Henry LORD HENRY takes another look at the painting as though he is noticing it afresh once again. *mf* en - vy. Who is this boy? *piacevole* *3* *f*

Basil *mf* Do ri an Do - ri - an Gray. I *f*

Vln. I *p* *div.* *mp*

Vln. II *p* *div.* *mp*

Vla. *p* *div.* *mp*

Vc. *p* *div.* *mp*

Cb. *p* *div.* *mp* *unis.* *fff* *unis.* *fff*

135

1 Fl. *ff*

1 Ob. *ff*

1 Cl. *ff*

B. Cl. *ff*

1 Bsn. *ff*

2 Bsn. *ff*

1 Hn. *ff*

2 Hn. *ff*

3 Hn. *ff*

4 Hn. *ff*

Timp.

T. Bl. *mp*

Lord Henry

Basil

know you will laugh at me Hen - ry, but I've put too much of my - self in this pain - ting.

LORD HENRY laughs.

135

Vla. *ff*

Vc. *ff*

Cb. *ff*



144 *cca* ♩=180 *a poco accel* *rit.* *cca* ♩=150

1 Fl. *mf*

1 Ob. *mf*

1 Cl. *mf*

B. Cl. *mf*

1 Bsn. *mf*

2 Bsn. *mf*

Basil

f intimo

I knew you would laugh at me Hen - ry. The ug - ly and stu - pid have the best of it in this world; they live as we all should live

144 *cca* ♩=180 *a poco accel* *rit.* *cca* ♩=150

Vla. *mf*

Vc. *mf*

Cb. *mf*

155 rit. ♩ = 150

1 Fl. *f espress.*

1 Cl. *f espress.*

B. Cl. *ff*

1 Bsn. *ff*

2 Bsn. *ff*

1 Hn. *ff* *p*

2 Hn. *ff* *p*

3 Hn. *ff* *p*

4 Hn. *ff* *p*

T. Bl. *f*

Vib. *mf*

Lord Henry *f*

Basil *f*

Thats ri - di - cu - lous Ba - sil. A good loo king young man and a

Un - dis - turb, in - di - ffe - rent, and with - out dis - quiet.

155 rit.

Vln. I *fff* *pizz.* *fff*

Vln. II *fff* *pizz.* *fff*

Vla. *fff* *mp*

Vc. *arco* *fff* *mp* *pizz.* *ff*

Cb. *fff* *mp* *ff*



164

Picc.

1 Fl. *mf*

1 Ob. *mf*

2 Ob. *mf*

B. Cl. *mf*

Timp. *mp*

T. T. *p*

Hp. *f*

Lord Henry *ff*

won - der - ful pain - ting that's all, no - thing more. You must send it to the A - ca - de - my.

172 **Poetico**

Picc. *f* *p*

1 Fl. *f* *p*

1 Ob. *f* *p*

Eng. Hn. *f* *p*

1 Cl. *f* *p*

B. Cl. *fff*

1 Bsn. *fff* *mp legato*

2 Bsn. *fff* *mp legato*

1 Hn. *ff* *p*

2 Hn. *ff* *p*

3 Hn. *ff* *p*

4 Hn. *ff* *p*

1 Tpt. *f* *p* Whispa mute

2 Tpt. *f* *p* Whispa mute

3 Tpt. *f* *p* Whispa mute

Timp. *mf*

T.-t. *mf*

Hp.

Lord Henry [Lord Henry gets up and gets ready to leave.]

Basil *f* *mp legato* **Poetico arco**
The first time I _____

172 **Poetico arco**

Vln. I *mp legato* arco

Vln. II *mp legato* arco

Vla. *mp legato* arco

Vc. *fff* *mp legato* arco

Cb. *fff* *mp legato* arco

178

1 Fl. *mf*

1 Ob. *mf*

1 Bsn. *mf*

2 Bsn. *mf*

Tb. con sord. *pp*

Basil saw him, when our eyes meet, I felt I was growing pale. I knew what Fate had in

178

Vln. I

Vln. II

Vla. *arco*

Vc.

Cb.



187

1 Fl. *f*

1 Ob. *f*

Eng. Hn. *ff*

1 Cl. *ff*

B. Cl. *ff*

1 Bsn. *f*

2 Bsn. *f*

1 Tpt. *p* *whispa mute* *f*

2 Tpt. *p* *whispa mute* *f*

3 Tpt. *p* *whispa mute* *f*

Tb. *mf*

Basil store for me exquisite joys and exquisite sorrows I've put everything I have in to this

187

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

195 rit. ♩ = 150

Eng. Hn. *p*

1 Cl. *p*

B. Cl. *p*

1 Bsn. *fff*

2 Bsn. *fff*

2 Hn. *fff*

4 Hn. *fff*

1 Tpt. *pp*

2 Tpt. *pp*

3 Tpt.

1 Tbn. *mp pp*

2 Tbn. *mp pp*

3 Tbn. *mp pp*

Tb. *mp pp*

Timp. *mp fff*

B. D. *p f fff*

T.-t. *ppp*

Tom-t. *f*

Lord Henry *f ff fff*
 It is your best pain - ting Ba - sil. You must send it to the A ca de my.

Basil *div.*
 pain - ting.

Vln. I *mp*

Vln. II *div. mp*

Vla. *div. mp*

Ve. *div. mp unis. fff*

Cb. *div. mp unis. fff*

195 *div.* rit. ♩ = 150

203

Picc. *fff* *fff* *fff* *fff* *mf*

1 Fl. *fff* *fff* *fff* *fff* *mf*

1 Ob. *fff* *fff* *fff* *fff* *mf*

Eng. Hn. *fff* *fff* *fff* *fff* *mf*

1 Cl. *fff* *fff* *fff* *fff* *mf*

B. Cl. *fff* *fff* *fff* *fff* *fff*

1 Bsn. *fff* *fff* *fff* *fff* *fff*

2 Bsn. *fff* *fff* *fff* *fff* *fff*

1 Hn. *ff* *mp* *f*

2 Hn. *mp* *f*

3 Hn. *ff* *mp* *f*

4 Hn. *mp* *f*

1 Tpt. *fff* *fff* *fff* *fff* *mf* *f*

2 Tpt. *fff* *fff* *fff* *fff* *mf* *f*

3 Tpt. *fff* *fff* *fff* *fff* *mf* *f*

1 Tbn. *fff* *fff* *fff* *fff* *fff*

2 Tbn. *fff* *fff* *fff* *fff* *fff*

3 Tbn. *fff* *fff* *fff* *fff* *fff*

Tb. *fff* *fff* *fff* *fff* *fff*

Timp. *fff* *fff* *fff* *fff* *fff*

B. D. *p* *molto cresc.* *fff*

T.-t. *p* *molto cresc.* *fff*

Just then, the doorbell rings, and Dorian Gray bursts into the room. He is very young, full of energy, boyish—he heads straight for the piano. Basil is full of adoration, Lord Henry gives Dorian look of appraisal. Throughout this sequence Dorian ignores the painting.

203

Vln. I *f* *ff* *div.*

Vln. II *f* *ff* *div.*

Vla. *fff* *fff* *div.*

Vc. *fff* *fff* *unis.*

Cb. *fff* *fff* *unis.*

Vispo
210

1 Fl. *f*

1 Ob. *f*

Eng. Hn. *f*

1 Cl. *f*

B. Cl. *f*

1 Bsn. *f*

2 Bsn. *f*

1 Hn. *mp*

2 Hn. *mp*

3 Hn. *mp*

4 Hn. *mp*

1 Tbn. *mp*

2 Tbn. *mp*

Tri. *f*

Vib. *f*

Cel. *mp*

Hp. *f*

Dorian *f* *esaltando, vispo*
I am go - ing to play the

Vispo
210

Vln. I *f* unis. pizz. nat.

Vln. II *f* unis. pizz. arco

Vla. *mf* unis. *f* *p*

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

Cb. *mf* unis. *f* *p*

*) The small printed notes can be sung alternatively. Do not change between the versions within a phrase.

218

1 Fl. *f*

B. Cl. *mf* *p* *mf*

1 Bsn. *mf* *p* *mf*

2 Bsn. *mf* *p* *mf*

Tri. *mf* Lv.

Vib.

Cel. Dorian 'pretend' playing piano

Hp.

Dorian *mf* pia - no I am lon - ging to play the pia - - no to -

218

Vla.

Vc.

Cb.

224

Picc.

1 Fl. *f*

1 Ob. *f*

Eng. Hn. *f*

B. Cl.

1 Bsn.

2 Bsn.

Tri. *f*

Vib.

Cel. Dorian plays

Hp. *gliss.*

Dorian *f* day. Ba - sil, you can't stop me I am play - ing the pia - no to -

224

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Più mosso
231 ♩=160

accel. ♩=160-190

1 Fl. *mf*

1 Ob. *mf*

Eng. Hn. *mf*

1 Cl. *mf*

B. Cl. *mf*

1 Bsn. *mf*

2 Bsn. *mf*

1 Hn. *f* *ff*

2 Hn. *f* *ff*

3 Hn. *f* *ff*

4 Hn. *f* *ff*

1 Tbn. *mf*

2 Tbn. *mf*

3 Tbn.

Tb.

B. D. *mf*

Cel. *mf*

Dorian 'pretend' playing on real piano on the stage

Dorian *mf*

Basil *f degnamente*

Do - ri - an! Lord Hen - ry, meet my

Più mosso
231 ♩=160

accel. ♩=160-190

Vln. I *molto vibrato* *p* *fff*

Vln. II *molto vibrato* *p* *fff*

Vla. *molto vibrato* *p* *fff*

Vc. *molto vibrato* *p* *fff*

Cb. *p*

238

Picc. *p* *ff*

1 Fl. *p* *ff*

1 Ob. *p* *ff*

Eng. Hn. *mp* *p* *ff*

1 Cl. *mp* *p* *ff*

B. Cl. *p* *f*

1 Bsn. *p* *f*

2 Bsn. *p* *f*

1 Hn. *mp* *p* *ff*

1 Tbn. *p* *f*

Dorian stops in his tracks. He is clearly very impressed to meet Lord Henry. Dorian bows low and then offers Lord Henry his hand.

Lord Henry and Dorian exchange looks, a frisson passing between them.

Dorian

Lord Henry *f* We were ad - mir - - - ing your pic - ture, Do - ri - an Gray.

Basil young friend, Do - ri - an Gray.

238

Vln. I *f* *p* *ff* div.

Vln. II *f* *p* *ff* div.

Vla. *f* *p* *ff* div.

Vc. *f* *p* *ff* div.

Cb. *f* *p* *ff* div.

247

1 Fl. *f*

1 Ob. *f*

Eng. Hn. *f*

1 Cl. *f*

B. Cl. *f* change to clarinet in B \flat

1 Bsn. *f*

2 Bsn. *f*

Tri. *f*

Vib. *f*

Hp. *f*

Dorian *f* *affabile* Thank you, Lord Hen - ry.

Basil *f* And I hope to fi - nish the pic - ture to - day.

247

Vla. *p*

Vc. *p*

255

1 Bsn. *mp* *f*

2 Bsn. *mp* *f*

1 Hn. *mp*

2 Hn. *mp*

3 Hn. *mp*

4 Hn. *mp*

Timp. *mp* *f*

B. D.

Vib. *mp*

Hp. *f*

Lord Henry *f tremendo*

Basil *frenetico*

I need you to sit for me, Do - ri - an, and Hen - ry, I hope you don't mind if I ask you to leave.

Lord Henry is suddenly coquettish, smiling, devious.

Am I to

Vla. *pp*

Vc. *pp*

Cb. *pp*



266

1 Cl. *f*

2 Cl. *f*

1 Hn. *p*

2 Hn. *p*

3 Hn. *p*

4 Hn. *p*

Dorian *mf* *f* *mf* *f*

Oh please don't go Lord Hen - ry. Si - tting for Ba - sil is so te - di - ous. The ho - urs go past so

Lord Henry

leave Do - ri - an? Ba - sil wants to leave.

Dorian pauses as though he cant believe Lord Henry is about to leave, then he bursts out with...

266

Vln. I *p*

Vln. II *p*

Vla. *p*

277

Picc. *ff*

1 Fl. *ff*

1 Ob. *ff*

Eng. Hn. *ff*

1 Cl. *ff*

2 Cl. *ff* change to bass clarinet

1 Hn. *mp*

2 Hn. *mp*

3 Hn. *mp*

4 Hn. *mp*

Timp. *mf*

Vib. *f*

Cel. *mf*

Hp. *ff* *f*

Dorian *p* *mf* *f*
 slow - - - ly, Don't go please stay.

Dorian and Lord Henry move closer together

Lord Henry *f*
 You would be en - ter - tained.

Dorian and Lord Henry move closer together

Basil Basil watches - he sees what Lord Henry is doing.

277

Vln. I *mf*

Vln. II *mf*

Vla. *p* sul pont. nat.

Vc. *p* *mf*

Cb. *p* *mf*

285

Picc. *f*

1 Fl. *f*

1 Ob. *f*

Eng. Hn. *f*

1 Cl. *f*

B. Cl. *f* *cresc.*

1 Bsn. *mf* *f*

2 Bsn. *mf* *f*

1 Hn. *p*

2 Hn. *p*

3 Hn. *p*

2 Tbn. *p*

3 Tbn. *p*

Timp. *mf*

T. Bl. *whip, slapstick* *ff*

Lord Henry

Basil *f frenetico* *ff*

You are such a bad in - flu - ence, Hen - ry. I am as - king you to leave.

285

Vln. I *f*

Vln. II *mf*

Vla. *mf*

Vc.

Cb.

292

Picc. *ff*

1 Fl. *ff*

1 Cl. *ff*

B. Cl. *ff*

1 Bsn. *ff*

1 Hn. *mf*

2 Hn. *mf*

3 Hn. *mf*

4 Hn. *mf*

Lord Henry *f ritmico* I know a place... we could go... we would both be en - ter - tained... *mf* To cure the

292

Vln. I *p*

Vln. II *p*

Vla. *p* sul pont.

Vc. *mf*

Cb. *mf*

301

Lord Henry *f* soul by means of the sen - ses, to cure the sen - ses.

301

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

308

1 Fl. *mp*

1 Ob. *mp*

Eng. Hn. *mp*

1 Cl. *mp*

1 Bsn. *p*

1 Hn. *mp*

2 Hn. *mp*

3 Hn. *mp*

4 Hn. *mp*

Dorian *f* Is he such a bad in - flu - ence Ba - sil? *mf* I do so

Lord Henry *ff* by means of the soul.

308

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*



315

1 Cl. *mf*

B. Cl. *mf*

Tri. *f*

Vib. *f*

Cel. *f* Dorian 'pretend' playing piano.....

Hp. *f* Dorian 'pretend' playing piano.....

Dorian *f* long to be en - ter - tained.

Lord Henry *f*

321

B. Cl. *mf*

1 Bsn. *mf*

2 Bsn. *mf*

1 Hn. *mp*

2 Hn. *mp*

3 Hn. *mp*

4 Hn. *mp*

Timp. *p*

Lord Henry *ff* *f* *mf*
 cure the soul by means of the senses, to cure the senses.

321

Vln. I *mf* *f*

Vln. II *mf* *f*



329

B. Cl.

1 Bsn. *f*

1 Hn. *p* con sord.

2 Hn. *p* con sord.

3 Hn. *p* con sord.

4 Hn. *p* con sord.

Timp.

Lord Henry *p* *f*
 by means of the soul.

Basil *f* *mf* *f*
 You are a bad influence Henry. I want to finish the painting to day.

329

Vln. I *mp*

Vln. II *mp*

Vla. *mp* pizz. *f*

Vc. pizz. *mp* *f*

Cb. *mp* *f*

336

Picc. *fff espress.*

1 Fl. *fff espress.*

1 Ob. *fff*

Eng. Hn. *fff espress.*

1 Cl. *fff*

B. Cl. *fff espress.*

1 Bsn. *fff espress.*

2 Bsn. *fff espress.*

1 Tpt. *mf*

2 Tpt. *mf*

1 Tbn. *mf*

2 Tbn. *mf*

Timp. *accentato*
p espress.

Lord Henry *mp*

Basil

Lord Henry waves dismissively and returns to lie on the divan. Dorian resigned, takes up his spot where he has posed for Basil for the past many months. Basil picks up his brush and begins to paint. Lord Henry watches avidly. Basil is immediately completely absorbed by the act of painting. Dorian is bored.

Lord Henry addresses Dorian-Basil paints, oblivious to Lord Henry

343

♩ = cca 150

Picc. *fff*

1 Fl. *fff*

1 Ob. *fff*

Eng. Hn. *fff*

1 Cl. *fff*

B. Cl. *fff*

1 Bsn. *fff*

2 Bsn. *fff*

Lord Henry *ff affascinante*

Basil *f*

One's hi - ghest du - ty is to one's self.

Turn your head to the right, Do - ri - an,

343

♩ = cca 150

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

350 *ff accentato*

Lord Henry: One's hi - ghest du - ty is to one's self. The bra - vest man a - mong us is un - af - raid to

Basil: that's a good boy

350

Vln. I, Vln. II, Vla., Vc., Cb.

358 Dorian is watching Lord Henry, listening to his words.

Dorian: (silence)

Lord Henry: please him - self. The on - ly way to get rid of temp - ta - tion, is to yield to it.

Basil: Be

358

Vln. I, Vln. II, Vla., Vc., Cb.

365

Picc., 1 Fl., 1 Ob., Eng. Hn., 1 Cl.

Cym.: suspend cymbal *ppp* *mf*

Tri.: *f*

Lord Henry: One's hi - ghest du - ty is to one's self. The bra - vest man a - mong us is un - af - raid

Basil: still Do - ri - an, lift your chin.

365

Vln. I, Vln. II, Vla., Vc., Cb.

372

Picc. *ff* *espress.* *3*

1 Fl. *ff* *espress.* *3*

1 Ob. *ff* *espress.* *3*

Eng. Hn. *f* *ff* *f* *ff* *3*

1 Cl. *ff* *espress.* *3*

B. Cl. *ff* *espress.* *3*

1 Bsn. *ff* *espress.* *3*

2 Bsn. *ff* *espress.* *3*

Lord Henry
 — to please him self. — The on - ly way to get rid of temp - ta - tion, is to yield to it.

372

Vln. I *f* *f* *3* *sub. mp*

Vln. II *f* *f* *3* *sub. mp*

Vla. *f* *sub. p*

Vc. *f* *sub. p*

Cb. *f* *sub. p*



380 *)

Eng. Hn. *mp*

1 Cl. *f* *mp*

B. Cl. *f* *ff* *f* *mp*

1 Bsn. *f*

2 Bsn. *f*

1 Hn. *p* *mf*

Timp. *mf*

Cym. *ppp* *mf*

Basil *f*
 Stay as you are for me, Do - ri - an. The world is changed be-cause you are made of i - vo - ry and gold. The curves of your

380 *)

Vln. I *mp* *gliss.*

Vln. II *mp* *gliss.*

Vla. *mp*

Vc. *f* *mp*

Cb. *f* *mp*

*) gliss. always from last beat (quaver)

390

1 Cl. *mf*

1 Bsn. *mf*

2 Bsn. *mf*

Cel. *f*

Hp. *f*

Dorian *f*
Is he such a bad in - flu - ence Ba - sil?

Lord Henry *f*
You are so young, you are per - fect.

Basil
lips re - write his - to - ry.

390

Vln. I *p*

Vln. II *p*

Vla. *p*

Dorian, full of frustration, moves away from where he has been posing for Basil. Lord Henry gets up from the divan and moves toward him. They stand in front of Basil, in front of the painting, Dorian with his back to the painting.

397

Hp. *f*

Dorian
I do so long to be en - ter - tained.

Lord Henry
You are so young, you are per - fect. Look at the pain ting

Basil
I've put too much of my - self in this pain - - - - ting I've put eve - ry - thing I have

Meno mosso
Misterioso

404

1 Cl. *mf*

1 Bsn. *mf*

1 Tbn. *pp*

2 Tbn. *pp*

3 Tbn. *pp*

Hp. *f*

Dorian
Do - ri - an Gray the pic - ture shows the world your beau - ty.

Lord Henry

Basil
in - to this pain - ting.

Meno mosso
Misterioso

404

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

412

1 Cl. *mf*

1 Bsn. *mf*

1 Tpt. *pp* Whispa cup

2 Tpt. *pp* Whispa cup

3 Tpt. *pp*

1 Tbn. *pp*

2 Tbn. *pp*

3 Tbn. *pp*

Hp. *f*

Dorian *f*
 If I could re - main al - ways young... and the pic - ture was to grow old...

412

Vln. I *p* *mf* *f* *ff*

Vln. II *p* *mf* *f* *ff*

Vla. *p* *mf* *f* *ff*

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

Cb. *p* *mf* *f* *ff*

420

2 Fl. *f*

1 Ob. *f*

Eng. Hn. *f*

1 Cl. *f*

1 Bsn. *mp*

1 Tbn. *mp*

2 Tbn. *mp*

3 Tbn. *mp*

B. D. *ppp*

Tub. B. *mp* l.v.

Hp. *ff*

Dorian *f*
 I would give my soul...

420

Vln. I *p* *ff*

Vln. II *p* *ff*

Vla. *p* *ff*

Vc. *p* *ff*

Cb. *p* *ff*

426

2 Fl. *mp*

1 Ob. *mp*

Eng. Hn. *mp*

1 Cl. *mp*

1 Tbn. *mp*

2 Tbn. *mp*

3 Tbn. *mp*

B. D.

T.-t.

Tub. B. *mp*

Vib. *mf* soft mallets

Hp.

Dorian

I would give my soul

Vln. I *pp*

Vln. II *pp* div.

432

Vib.

Voices of picture

The terrible exchange - Dorian's soul for eternal youth - takes place.

p *lirico dolce*

Ha a a a a a a a a a

p

Ha Ha Ha Ha

Vln. I

Vln. II

439

Voices of picture

mf *f* *sfz* *f*

Ha a a a a a Ha a a a a Ha a a

ff *sfz* *f*

Ha Ha a a

Scene 2

Theatre-stage with audience visible: evening

This is not one of the grand theatres of London but an ordinary working theatre - but full of glitter and bright lights and stage glamour. The audience is full, the players are on the stage. Dorian slips in late to take his place in the audience - he is alone, confident has clearly been here before. Sybil Vane comes on the stage and the audience applauds raucously. Single spotlight on the Sybil - all else in darkness. The music starts and audience falls completely silent-rapt.

This is Ophelia's mad' speech from 'Hamlet' and Sybil moves through the emotions of beautifully. Sybil Vane sings her aria alone-she is beautiful, her costume is gorgeous, all the trappings of the stagecraft are glamorous and glittering.

Grottesco
Con umore ♩ = 200

450 Theatre music - cheap music..... 'Cirkus Atonal'

1 Fl. *f* *ff*

2 Fl. *f* *ff*

1 Ob. *f* *ff*

2 Ob. *f* *ff*

1 Cl. *f* *ff*

B. Cl. *f*

1 Bsn. *f*

2 Bsn. *f*

1 Hn. *mf*

2 Hn. *mf*

3 Hn. *mf*

4 Hn.

1 Tpt. *f* *sfz*

2 Tpt. *f* *sfz*

1 Tbn. *mf*

2 Tbn. *mf*

3 Tbn. *mf*

Tb. *f*

B. D.

Cym. *f* clash

Cel. *f*

Grottesco
Con umore ♩ = 200

450

Vln. I *f* pizz.

Vln. II *f* pizz.

Vla. *f* pizz.

Vc. *f* pizz.

Cb. *f* pizz.

460

1 Fl. *f* *ff* *f* *ff*

2 Fl. *ff* *f* *ff*

1 Ob. *f* *ff* *f* *ff*

2 Ob. *ff* *f* *ff*

1 Cl. *f* *ff* *f* *ff*

B. Cl. *ff* *f* *ff*

1 Bsn. *ff* *f* *ff*

2 Bsn. *ff* *f* *ff*

1 Hn. *f* *mp* *pp*

2 Hn. *f* *mp* *pp*

3 Hn. *f* *mp* *pp*

4 Hn. *f* *mp* *pp*

1 Tpt. *ff* *f* *ff* *pp*

2 Tpt. *ff* *f* *ff* *pp*

3 Tpt. *ff* *f* *ff* *pp*

1 Tbn. *f* *mf* *sfz*

2 Tbn. *f* *mf* *sfz*

3 Tbn. *f* *mf* *sfz*

Tb. *mf* *sfz* *f*

Timp. *f*

B. D. *mf*

Cym. *mf*

S. D. *mf*

Cel. *f*

Vln. I *arco* *ff* *ff*

Vln. II *arco* *ff* *ff*

Vla. *arco* *ff* *ff*

Vc. *pizz.* *arco* *ff* *pizz.*

Cb. *pizz.* *arco* *ff* *pizz.*

471

1 Fl. *ff*

2 Fl.

1 Ob. *ff*

2 Ob.

1 Cl. *ff*

B. Cl. *ff*

1 Bsn. *ff*

2 Bsn.

1 Hn. *mf*

2 Hn. *mf*

3 Hn. *mf*

4 Hn. *mf*

1 Tpt. *mf*

2 Tpt. *mf*

3 Tpt. *mf*

1 Tbn. *mf*

2 Tbn. *mf*

3 Tbn.

Tb. *f*

Timp. *f*

Cym. *clash*

S. D.

Cel. *mf*

471

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

482

1 Fl. *f* *ff*

2 Fl. *f* *ff*

1 Ob. *f* *ff*

2 Ob. *f* *ff*

1 Cl. *f* *ff*

B. Cl. *f* *ff* *f* *pp*

1 Bsn. *f* *ff*

2 Bsn. *f* *ff*

1 Hn. *f* *mf*

2 Hn. *f* *mf*

3 Hn. *f* *mf*

4 Hn. *f* *mf*

1 Tpt. *f* *ff* *mp*

2 Tpt. *f* *ff* *mp*

3 Tpt. *f* *ff* *mp*

1 Tbn. *sfz* *mf*

2 Tbn. *sfz* *mf*

3 Tbn. *sfz* *mf*

Tb. *sfz* *f*

Timp.

B. D.

Cym.

S. D. *mp* *mf*

Cel. *f*

482

Vln. I *f* *ff* *p*

Vln. II *f* *ff* *p*

Vla. *ff* *p* arco

Vc. *ff* *p* arco

Cb. *ff* *p*

493 *Dolce* ♩ = 100

1 Fl. *f* *s*

2 Fl. *f* *s*

Tub. B. *mf* *p* *l.v.*

Vib. *mf* *p* *l.v.*

Hp. *f* *f*

Sybil *mp* *radioso, gracioso*

How should I your true love know From a - no - ther

493 *Dolce* ♩ = 100

Vln. I *ppp* *p* *arco con sord. div.*

Vln. II *ppp* *p* *arco con sord. div.*

Vla. *ppp* *p* *arco con sord. div.*

Vc. *ppp* *p* *con sord. div.*

Cb. *p*

503

1 Fl. *f* *s*

2 Fl. *f* *s*

Eng. Hn. *mp* *f*

1 Cl. *mp* *f*

B. Cl. *mp* *f*

1 Bsn. *mp* *f*

2 Bsn. *mp* *f*

1 Hn. *mp* *f*

2 Hn. *mp* *f*

3 Hn. *mp* *f*

4 Hn. *mp* *f*

Vib. *mf* *p* *l.v.*

Cel. *mp* *f*

Hp. *f* *s*

Sybil *f* *lacrimoso*

one? By his cock-le hat and staff, And his san - dal shoon. He is dead and gone, la - dy,

503

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

514

1 Fl. - - - - -

1 Cl. - - - - - *f* - - - - -

B. Cl. - - - - - *f* - - - - -

2 Hn. - - - - - *mf* - - - - - *f*

4 Hn. - - - - - *mf* - - - - - *f*

Vib. - - - - - *l.v.* - - - - -

Cel. - - - - -

Hp. - - - - - *f* - - - - -

Sybil He is dead and gone; at his head a grass green turf, at his heels a stone, White his shroud as the mountain snow,

514

Vln. I - - - - - *mf* - - - - - *f*

Vln. II - - - - - *mf* - - - - - *f*

Vla. - - - - - *mf* - - - - -

Vc. - - - - - *mf* - - - - -

Cb. - - - - - *mf* - - - - -

524

1 Fl. - - - - - *ff*

1 Ob. - - - - - *ff*

1 Cl. - - - - - *ff*

4 Hn. - - - - - *mp* - - - - - *f*

1 Tpt. - - - - - *mp* - - - - - *f*

2 Tpt. - - - - - *mp* - - - - - *f*

1 Tbn. - - - - - *mp* - - - - - *f*

2 Tbn. - - - - - *mp* - - - - - *f*

Tub. B. - - - - - *pp* - - - - - *f* (soft mallets)

Vib. - - - - -

Cel. - - - - - *p* - - - - - *f*

Hp. - - - - - *p* - - - - - *f*

Sybil Lar - ded with sweet flo - wers which be - wept to the grave did go with true love sho - wers. To -

524

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

Vln. II - - - - - *mp* - - - - - *p* - - - - - *mf* - - - - - *f*

Vla. - - - - - *mp* - - - - - *p* - - - - - *mf* - - - - - *f*

Vc. - - - - - *mp* - - - - - *p* - - - - - *mf* - - - - - *f*

Cb. - - - - - *mp* - - - - - *p* - - - - - *mf* - - - - - *f*

532 $\text{♩} = \text{♩}$

1 Fl. $\text{♩} = \text{♩}$

2 Fl. *ff*

1 Ob.

Eng. Hn.

1 Cl. *f*

B. Cl. *f*

1 Bsn. *f*

2 Bsn. *f*

1 Hn. *p* con sord.

2 Hn. *p* con sord.

3 Hn. *p* con sord.

4 Hn. *p* con sord.

1 Tpt. *mf*

2 Tpt. *mf*

1 Tbn. *mf*

2 Tbn. *mf*

Tb. *f*

T. Bl. *ff*

Tri. *f*

Vib. *f* senza motor l.v.

Hp. *ff* $\text{G}^{\#}\text{C}^{\#}$

Sybil *delirando, grazioso*

mo - row is Saint Va - len - tine's day, All in the mor - ning be - time, And I a maid at your win - dow, to be your Va - len - tine.

532 $\text{♩} = \text{♩}$

Vln. I *mf* unis. *f* *mp*

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

Vla. *mf* unis. *f* *mp*

Vc. *f* pizz. *f* arco *mp* pizz.

Cb. *f* pizz. *f* arco

542

1 Fl.

2 Fl.

1 Ob.

Eng. Hn.

1 Cl.

B. Cl.

1 Bsn.

2 Bsn.

1 Hn.

2 Hn.

3 Hn.

4 Hn.

1 Tpt.

2 Tpt.

1 Tbn.

2 Tbn.

Tb.

Vib.

Cel.

Hp.

Sybil

Va - len - tine, Va - len - tine.

542

Vln. I

Vln. II

Vla.

Vc.

Cb.

552 Giocoso, Scherzoso

1 Fl. *ff*

2 Fl. *ff*³

1 Ob. *ff*

Eng. Hn. *ff*

1 Cl. *ff*

B. Cl. *ff*

1 Bsn. *ff*

2 Bsn. *ff*

3 Hn.

2 Tbn.

T. Bl.

Tub. B. *p*

Vib. *f*

Cel. *mf*

Hp. *fff*

Sybil

Then up he rose, and don'd his clothes, and dupp'd the cham - ber - door;

552 Giocoso, Scherzoso

Vln. I *ppp* *f*

Vln. II *ppp* *f*

Vla. *ppp* *f*

Vc. *ppp* *f*

Cb. *ppp* *f*

562

1 Fl. *f*

1 Ob. *f espress.*

Eng. Hn. *mf* *f espress.*

1 Cl. *mf* *f espress.*

B. Cl. *f*

1 Bsn. *p*

2 Bsn. *p*

1 Hn. *mp*

2 Hn. *mp*

3 Hn. senza sord. *mp*

4 Hn. *mp*

Tb. *p*

T. Bl.

Vib. *f*

Hp. *ff* *f*

Sybil

Let in the maid, that out a maid Ne - ver de - par - ted more. By Gis and by Saint Cha - ri - ty, A - lack and

562

Vln. I arco *mp* *p*

Vln. II arco *mp* *p*

Vla. arco *mp* *p*

Vc. arco *mp* *p*

Cb. arco *mp* *p*

570

1 Fl. *ff* ³

2 Fl. *f* change to piccolo

1 Ob. *f dolce* ³ *ff* ³

Eng. Hn. *mf dolce* ³ *f* *p*

1 Cl. *mf* ³ *mp*

B. Cl. *mf* ³ *mp*

1 Bsn. *mf* ³ *mp*

2 Bsn. *mf* ³ *mp*

1 Hn. *p* *sub. pp* *mf*

2 Hn. *p* *sub. pp* *mf*

3 Hn. *p* *sub. pp* *mf*

4 Hn. *p* *sub. pp* *mf*

Vib. *mf* *lv.* *f*

Cel. *mf* ³

Hp. *f*

Sybil *ff* ³
fie for shame! Young man will do't, if they come to't; By cock, they are to blame. Quoth she, be-

570

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Cb. *mp* *f*

580 **Maestoso, Più mosso**

1 Fl. *f*

Picc. *f* change to flute

1 Ob. *f*

Eng. Hn. *ff* *f*

1 Cl. *ff* *f*

B. Cl. *ff* *f*

1 Bsn. *ff*

2 Bsn. *ff*

1 Hn. *mf* *f*

3 Hn. *mf* *f*

1 Tpt. *f*

2 Tpt. *mf* *f*

3 Tpt. *mf* *f*

1 Tbn. *mf* *f*

Tb. *f*

Timp. *f*

S. D. *f*

T. Bl. *f*

Tri. *mp*

Vib. *f*

Cel. *ff* *f*

Hp. *f*

Sybil
fore you tum - bled me, you pro-mised me to wed.

580 **Maestoso, Più mosso**

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *f*

Cb. *ff* *mf*

588

1 Fl. *mf*

2 Fl. *mf*

1 Ob. *mf*

Eng. Hn. *mp*

1 Cl. *mf*

B. Cl. *mf*

1 Bsn. *mf*

2 Bsn. *mf*

1 Hn. *pp* con sord.

2 Hn. *pp* con sord.

3 Hn. *pp* con sord.

4 Hn. *pp* con sord.

1 Tbn. *mp*

2 Tbn. *mp* *cresc.*

Vib. *mf* *f* *l.v.*

Cel.

Sybil *f* *poetico*
 So would I ha'done by yon-der sun, An thou hadst not come to my bed.

588

Vln. I *sub pp* *mp* *cresc.*

Vln. II *sub pp* *mp* *cresc.*

Vla. *sub pp* *mp* *cresc.*

Vc. *sub pp* *mp* *cresc.*

Cb. *sub pp* *mp* *cresc.*

597

1 Hn. *con sord.* *pp*

2 Hn. *cresc.*

3 Hn. *con sord.* *pp*

4 Hn. *cresc.*

1 Tbn. *cresc.*

2 Tbn. *f* *pp*

Tub. B. *mf* *l.v.*

Vib. *f*

Cel. *p*

Hp. *f*

Sybil *f*
to my bed, to my bed.

597

Vln. I *f* *sub.p* *mf* *sub.p*

Vln. II *f* *sub.p* *mf* *sub.p*

Vla. *f* *sub.p* *mf* *sub.p*

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

Cb. *f* *sub.p* *mf* *sub.p*

605 Grave ♩ = 100

Eng. Hn. *mf* *f* *p* *change to oboe*

Sybil *mp placito*
Good night, la - - - dies; good night, sweet la - - - dies;

Grave ♩ = 100

605

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

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

Vla. *mp* *f* *p*

Vc. *mp* *p* *mp*

Cb. *mp* *p* *mp*

613

1 Fl. *f* *3* *p* G. P. G. P.

2 Fl. *f* *3* *p*

1 Cl. *mf* *p*

B. Cl. *mf* *p*

1 Bsn. *mf* *p*

2 Bsn. *mf* *p*

1 Hn. *mf* *p* senza sord.

2 Hn. *mf* *p*

3 Hn. *mf* *p* senza sord.

4 Hn. *mf* *p*

Tb. *p*

Tub. B. *p* l.v.

Vib. *mf* l.v.

Cel. *mf* l.v.

Hp. *f* DCB EFGA

Sybil *f* good night, good night, audience applauding

The audience greets the song with great enthusiasm, on its feet, applauding. Dorian is completely captivated by her beauty and skill. As they sit back down Dorian remains standing and sings.

613

Vln. I unis. *f* div. G. P. G. P.

Vln. II unis. *f* div.

Vla. *f* div.

Vc. *f* div. arco

Cb. *f* pizz. arco

Appassionato
Dolce ♩ = 95

621

1 Fl. *f dolce* *mp*

2 Fl. *f dolce* *mp*

1 Ob. *f* *pp*

2 Ob. *mf* *pp*

1 Cl. *f dolce* *mp* *f* *pp*

B. Cl. *f dolce* *mp*

1 Hn. *pp* *p*

2 Hn. *pp* *p*

3 Hn. *pp* *p*

4 Hn. *pp* *p*

3 Tpt. *pp*

1 Tbn. *pp*

2 Tbn. *pp*

3 Tbn. *pp*

Tb. *pp*

Timp. *sub. pp*

Vib. *f*

Hp. *ff*

Dorian *mf amorevolmente*
Your eyes are wells of pa - ssion. your lips like pe - tals. of a - rose your

Appassionato
Dolce ♩ = 95

621

Vln. I *ppp* *p* *p*

Vln. II *ppp* *p* *p*

Vla. *ppp* *p* *p*

Vc. *pp* *p* *p*

Cb. *pp* *mp sub. p* *mp sub. p* *mp sub. p* *mp sub. p* *mp sub. p* *mp*

pizz. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

633

1 Fl. *mf* *f*

2 Fl. *mf* *f* change to piccolo

1 Ob. *mf* *f*

2 Ob. *mf* *f* change to english horn

1 Cl. *mf* *f*

B. Cl. *mf* *f*

1 Bsn. *pp*

2 Bsn. *pp*

1 Hn. con sord. *pp* *ppp*

2 Hn. con sord. *pp* *ppp*

3 Hn. con sord. *pp* *ppp*

4 Hn. con sord. *pp* *ppp*

3 Tpt. *pp* *ppp*

1 Tbn. *pp* *ppp*

2 Tbn. *pp* *ppp*

3 Tbn. *pp* *ppp*

Tb. *pp* *ppp*

Timp. *pp*

Hp. *v*

Dorian voice like a nigh-tin-gale just be-fore dawn You are Ju-li-et, and Ro-sa-lind, and I-mo-gen and to-night!

633

Vln. I *p* *mf* *gliss.*

Vln. II *p* *mf* *gliss.*

Vla. *mp*

Vc. *mp*

Cb. arco *sub.p* pizz. *mp* arco *sub.p* pizz. *mp*

641

1 Cl. *mf* *f*

B. Cl. *mf* *f* *p*

1 Bsn. *mf* *f* *p*

2 Bsn. *mf* *p*

1 Hn.

2 Hn.

Timp. *ppp*

Vib. *mf* *f*

Cel. *mp*

Hp. *f*

Sybil *f* *amoroso*
 How should I your true love know From a - no - ther one? By his cock-le hat and staff And his san - dal

Dorian *f* *mp*
 my O - phe - li - a From your head to your feet, you are di - vine I am hun - gry for you. I am your Ham - let,

641

Vln. I *mf* *ppp*

Vln. II *mf* *ppp*

Vla. *mf* *ppp*

Vc. *mp* *ppp*

Cb. *ppp*

650

1 Fl. *mf*

Picc. *mf*

1 Ob. *f*, *mf*, *mf*

Eng. Hn. *f*, *mf*, *f*, *p*

1 Cl. *mf*

B. Cl. *mf*

1 Bsn. *mf*

1 Hn. *mp*

2 Hn. *mp*

3 Hn. *mp*

4 Hn. *mp*

Timp. *p*

Vib.

Hp.

Sybil *mp*
shoon... Good night, la - - - dies; good

Dorian *mp*
like a speech your Ro-me - o I long for your Love. I long for your Love.

650

Vln. I con sord. *mf*

Vln. II con sord. *mf*

Vla. con sord. *mf*

Ve. *f*, *p*, *mf*

Cb. *f*, *p*, *mf*

Scene 3 Theatre-backstage, Sybil's dressing room: same evening

The Dressing Room is shabby-flaking paint, torn curtain, no plumbing – a stark contrast to the glamour of the stage set.

Animato $\text{♩} = 55$

668

1 Fl. *f espress.* *mf* *mf*

2 Fl. *f espress.* *mf*

1 Ob. *f espress.*

Eng. Hn. *mf* *sub.p*

1 Cl. *f espress.* *mf* *mp* *sub.p*

B. Cl. *mf* *sub.p*

1 Bsn. *fff* *p softly*

2 Bsn. *fff* *p softly*

1 Hn. *sfz sub.pp*

2 Hn. *con sord.* *sfz* *sfz sub.pp*

3 Hn. *con sord.* *mp* *con sord.* *sfz sub.pp*

4 Hn. *con sord.* *mf* *gliss.* *sfz sub.pp senza sord.*

1 Tpt. *con sord.* *mp* *sfz* *sfz senza sord.*

2 Tpt. *con sord.* *mp* *sfz* *senza sord.*

3 Tpt. *con sord.* *mp* *sfz* *senza sord.*

1 Tbn. *p*

2 Tbn. *p softly* *gliss.*

3 Tbn. *p softly* *gliss.*

Tb. *gliss.* *mp*

Timp. *f* *pp* *mf*

Cym. *f*

Vib. *f*

Hp. *ff* *f* *gliss.* *ff*

DCB
EFGA

Dorian rushes backstage to see Sybil – she is excited and happy, pleased by his ardour.

Animato $\text{♩} = 55$

668 *con sord.*

Vln. I *pp* *con sord.* *mp* *sub.p* *pp*

Vln. II *pp* *mp* *sub.p* *pp*

Vla. *p* *ff* *p* *ff* *pp*

Ve. *p* *ff* *p* *ff* *pizz.* *arco* *mf* *f* *mf* *f*

Cb. *p* *ff* *p* *ff* *pizz.* *arco* *mf* *f* *mf* *f*

675 *Appassionato, amoroso* ♩ = 40

Tb. *f*

Timp.

Cym. *f* clash

Glock. *f* soft mallets *l.v.* *mp* 6 *l.v.* 6

Vib. *mf* senza motor

Hp.

Dorian *mp* *innamorato, dolce*
Soul and Bo - dy, Bo - dy and

Appassionato, amoroso ♩ = 40

675 *ppp*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*



684

I Fl. *p*

I Ob. *p*

Glock. *l.v.* 3 *l.v.* 3 *mp* 6

Vib. *l.v.* *mp* *l.v.*

Hp. *f*

Sybil *f* *innamorato, dolce* Prince Char - ming! *mp* My own Prince Char - ming!

Dorian *mf* Soul how mys - te - ri - ous they are. Night af - ter night I watch you per - form, when I close my eyes.

684

Vln. I *pp*

Vln. II *pp*

Vla. *pp* *gliss.*

Vc. *pp*

Cb. *ppp* *pizz.* *mf*

Un poco andante

694

1 Fl. *f*

2 Fl. *f*

1 Ob. *mf*

1 Cl. *f*

Glock. *l.v.*

Vib. *l.v.*

Hp. *f* *mf*

Dorian *f*

I hear your voice. You are Ju - li - et, and Ro - sa - lind, and I - mo - gen and to -

Un poco andante

694

Vln. I *p* *gliss.*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *mp*



701

1 Fl. *mf* *f*

2 Fl. *mf* *f*

Eng. Hn. *mf*

1 Cl. *f* *mf*

B. Cl. *mf*

1 Hn. *p* *mf* con sord.

2 Hn. *p* *mf* con sord.

3 Hn. *p* *mf* con sord.

4 Hn. *p* *mf* con sord.

Vib. *mf* *l.v.*

Hp. *f* *B^b* *E^b* *F⁴*

Dorian *f*

night my O - phe - li - a.

701

Vln. I *mp*

Vln. II *p* *gliss.*

Vla. *p*

Vc. *div.*

707

1 Fl. *mf*

1 Ob. *mf*

Eng. Hn. *mf*

1 Cl. *mf*

B. Cl. *mf*

1 Bsn. *p*

2 Bsn. *p*

1 Hn. *mp*

2 Hn. *mp*

3 Hn. *mp*

4 Hn. *mp*

Cym. *ppp* *mf*

Glock. *mf*

Hp. *ff* *f* *A#Bb*

Sybil *f*
Soul and bo - - dy, Bo - dy and Soul they are.

Dorian *f*
Soul and Bo - dy, Bo - dy and Soul how mys - te - ri - ous they are. You will ma - rry me.

707

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f* *gliss.* *div.* *unis.*

Cb. *arco* *mf* *f* *arco*

Delirando

714

1 Fl. *p* *mf*

2 Fl. *p*

1 Ob. *p* *mf* *mf*

Eng. Hn. *p*

1 Cl. *p* *mf*

B. Cl. *p* *mf*

1 Bsn. *mf*

2 Bsn.

1 Tbn. *pp*

2 Tbn. *pp*

3 Tbn. *pp*

Tb. *pp*

Cym.

Tub. B. *p*

Hp. *f*

Sybil *f* chiaro
I will ma - rry you. I will be your wife.

Dorian
You will be my wife.

Delirando

714

Vln. I *ppp*

Vln. II *con sord.* *sub. ppp*

Vla. *unis. con sord.* *sub. ppp*

Vc. arco

Cb. pizz. *f*

721

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

2 Fl. *mp*

1 Ob. *mp*

Eng. Hn. *p* *mf* *f* *mp*

1 Cl. *mp*

B. Cl. *mp*

1 Hn. *con sord.* *p* *mp*

2 Hn. *con sord.* *p* *mp*

3 Hn. *mp* *p*

4 Hn. *mp* *p*

1 Tbn. *con sord.* *p* *mp*

Cym. *mp*

Glock. *f* *mf* *l.v.*

Hp. *ff* *f*

Sybil *f* *ff* *mp* *ff* *f*

Prince Char - ming! My own Prince Char - ming! You must go now, Prince

She smiles and laughs, he takes her in his arms once again, kissing her, but she pulls away.

721

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f* *pizz.*

Cb. *arco* *mf* *f* *pizz.*

729

1 Fl. *pp*

2 Fl. *pp*

1 Ob. *pp*

Eng. Hn. *pp*

1 Cl. *pp*

B. Cl. *pp*

1 Bsn. *mp* *p* *f*

2 Bsn. *mp* *p* *f*

1 Hn. *pp*

2 Hn. *pp*

3 Hn. *pp*

4 Hn. *pp*

1 Tpt. *pp*

2 Tpt. *pp*

3 Tpt. *pp*

1 Tbn. *mp* *p* *mf*

2 Tbn. *mp* *p* *mf*

3 Tbn. *mf*

Tb. *mf*

Tub. B. *mf* *mf*

Hp. *f* D#C#Bb Eb#G#A#

Sybil *dolce*
Char - - ming... Take your leave, Prince Char - ming... We will meet a - gain to - mo - row.

Dorian *f agitato*
You will ma-ry me... You will be my wife...

Dorian leaves, reluctantly. Sybil begins to undress, she takes off her gorgeous costume, revealing her shabby undergarments-it is clear she is very poor.

729

Vln. I *f*

Vln. II *f*

Vla. *f*

Ve. *f* arco

Cb. *f* arco

736

1 Fl. *f*

2 Fl. *f*

1 Ob. *f*

Eng. Hn. *f*

1 Cl. *f*

B. Cl. *f espress.* *ff* *f* *mf*

1 Bsn. *f espress.* *ff* *f* *mf*

2 Bsn. *f espress.* *ff* *f* *mf*

1 Tbn. *f*

2 Tbn. *f*

3 Tbn. *f*

Tb. *f*

Tub. B. *p*

Glock. *f*

Vib. *mf*

Hp. *f* *ff* *BbEbF#*

Sybil. *f deciso* *z*
I will ma - ry you.

736

Vln. I *p* *f* *sul tasto*

Vln. II *p* *f* *sul tasto*

Vla. *p*

Vc. *p* *gliss.*

Cb. *p* *f* *gliss.*

743

Eng. Hn. *p* *mf* *sub.p*

1 Cl. *f* *s*

B. Cl. *f* *s*

1 Bsn. *mf* *s* *f*

2 Bsn. *f*

1 Hn. *con sord.* *p*

2 Hn. *con sord.* *p*

3 Hn. *con sord.* *p*

4 Hn. *con sord.* *p*

1 Tbn. *pp* *mp* *p*

2 Tbn. *pp* *mp* *p*

3 Tbn. *pp* *mp* *p*

Tb. *mp*

Cym. *pp*

Vib.

Hp. *f*

Sybil
 I will be your wife. The world is changed be-cause you are made of i - vo - ry and gold.

743

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *f*

Vc. *f*

Cb. *f*

Duro
Più mosso ♩ = 55

751

1 Fl. *f* *espress.*

2 Fl. *f* *espress.*

1 Ob. *f* *espress.* 3 *p*

Eng. Hn. *f* *espress.*

1 Cl. *f* *espress.*

1 Bsn. *f* *espress.*

2 Bsn. *f* *espress.*

Tb.

Cym. *f*

Tub. B. *p*

Glock. *mp* 6

Hp. *f*

Sybil *f* *excite* 3 *dolce*
James! I am to be ma-ried. My

James [James Vane, Sybil's brother arrives. He is sailor, rough and ready.] [James is shocked.] *f* *scattando, espressivo*
Ma-ried? to whom? who claims my sis-ter to be his wife?

Duro
Più mosso ♩ = 55

751

Vln. I *ff* *espress.* nat. *p*

Vln. II *ff* *espress.* nat. *p*

Vla. *mp*

Vc. *mp* gliss.

Cb. *mp* gliss. *molto espress.* 3 *ff*

760

1 Fl. *mf* *f* *mf* *f*

2 Fl. *mf* *f*

Eng. Hn. *mf* *f*

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

B. Cl. *mf* *f*

1 Bsn. *f* *mf*

2 Bsn. *f* *mf*

Tb. *pp*

Vib. *mf*

Sybil Prince! My own Prince Char - - ming! Prince Char - - ming!

James *f molto agitato*
What's his name? You don't know his name?

760

Vln. I *p* tutti

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *pizz.* *f*

765

1 Fl. *sub. p*

Eng. Hn. *sub. p*

1 Cl. *sub. p*

B. Cl. *sub. p*

1 Bsn. *p* *f*

2 Bsn. *p* *f*

1 Hn. *p* *mp*

2 Hn. *p* *mp*

3 Hn. *p* *mp*

4 Hn. *p* *mp*

2 Tpt. *p* *mp* *mute*

1 Tbn. *p* *mp*

2 Tbn. *p* *mp*

3 Tbn. *p* *mp*

Tb. *p* *mp*

Vib. *mf* *1.v.*

Hp. *f*

Sybil
I am ha - ppy, I am so ha - ppy, and you must be ha - ppy too. Prince Char - ming rules my life. He is rich

765

Vln. I *f* *p* *mp*

Vln. II *f* *p* *mp*

Vla. *gliss.* *f* *p* *mp*

Vc. *f* *p* *mp*

Cb.

772 a poco accel.

B. Cl. *mf*

1 Bsn. *f* *fff*

2 Bsn. *f* *fff*

Cym. *pp*

Vib. *f* *lv.*

Hp. *f*

Sybil
he is hand - some and his ki - sses

James
flebile f narrativo
Sis - ter, you must save your ki - sses for me. I am

772 a poco accel.

Vla. *f*

Vc. *f*

Cb. *fff* *f*

777

1 Fl. *mf* *cresc.* *f*

2 Fl. *mf* *cresc.* *f*

1 Ob. *mf* *cresc.* *f*

Eng. Hn. *mf* *cresc.* *f*

1 Cl. *mf* *cresc.* *f*

B. Cl. *mf* *sub.p*

1 Hn. *mp*

3 Hn. *mp*

1 Tpt. sharp mute *mf*

2 Tpt. sharp mute *mf*

3 Tpt. sharp mute *mf*

Tb. *mp* *p*

James
sai - ling to Au - stra - li - a and when I re - turn I'll have e - nough mo - ney for you to leave the

777

Vla.

Vc.

Cb.

782 **molto accel.** **A tempo**

2 Cl. *f*

B. Cl. *f*

1 Bsn. *f*

2 Bsn. *f*

Tub. B. *mp* l.v.

Hp. *f* l.v.

Sybil *f*
 We are go - ing to be ma - - rried. When you are sai - ling a - cross the hump - backed waves, —

James *f*
 stage

782 **molto accel.** **A tempo**

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Cb. *mp* *f*

787

1 Cl. *mp* *sub.p*

1 Bsn. *mf* *sub.p*

1 Hn. *p* *mp* *sub.p*

2 Hn. *p* *mp*

3 Hn. *p* *mp*

4 Hn. *p* *mp*

Timp. *pp*

Sybil *f*
 think of me — and be loved He is gen - tle - man His beau - ty is

James *f concitato*
 You don't know his name? Gen - tle - man?

787

Vln. I *p* *f*

Vln. II *p* *f*

Cb. *f*

791

1 Fl. *fff espress.*

2 Fl. *fff espress.*

1 Ob. *ff espress.*

1 Cl. *fff espress.*

1 Bsn. *fff espress.*

2 Bsn. *fff espress.*

Più mosso

1 Hn. *mp* con sord.

2 Hn. *mp* con sord.

3 Hn. *mp* con sord.

4 Hn. *mp* con sord.

1 Tbn. *pp*

2 Tbn. *pp*

3 Tbn. *pp*

pp

Timp. *mp*

Hp. *f*

Sybil
gol - den. To see him, to know him is to trust him. With him I will be safe.

James *ff* molto espressivo agitato
A gen - tle - man you say.

791

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *f* *p* *pp* *mf*

Vc. *f* *p sub.* *pp* *mf*

Più mosso

798

1 Ob. *mf sfz espress.*

Eng. Hn. *mf sfz espress.*

1 Cl. *mp*

B. Cl. *mp*

1 Bsn. *mp*

2 Bsn. *mp*

1 Hn. *pp*

2 Hn. *pp*

3 Hn. *pp*

4 Hn. *pp*

1 Tpt. *mf sfz espress.*

2 Tpt. *mf sfz espress.*

3 Tpt. *mf sfz espress.*

1 Tbn. *mf espress.*

2 Tbn. *mf espress.*

3 Tbn. *mf espress.*

Timp. *p*

Cym. *ppp* *fff*

Vib. *mf* metal stick

James
As sure as there's a god in hea - ven, sis - ter if he does you a - ny harm, I will kill him.

798

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp* arco

Cb. *ppp* arco

804

1 Fl. *f*

2 Fl. *f*

Eng. Hn. *f*

B. Cl. *f*

Timp.

Vib. *l.v.*

Sybil *ff sforzato*
 James! Lis - ten to me. To see him, to

804

Vln. I

Vln. II

Vla. *#*

Vc. *#*

Cb. *#*

809 *accel.*

1 Fl. *mf* *f*

2 Fl. *mf* *f*

1 Ob. *mf* *f*

Eng. Hn. *f*

1 Cl. *mf* *f*

B. Cl. *mf* *f*

Sybil
 know him is to trust him. With him I will be safe. *mf* *f*
 They say farewell to each other lovingly.

James
 They say farewell to each other lovingly.

809 *accel.*

Vln. I

Vln. II

Vla. *#*

A tempo
Grave ♩ = 50

rallentando

814

1 Fl. *p*

2 Fl. *p*

1 Ob. *p*

Eng. Hn. *mp dolce*

1 Cl. *mp dolce*

B. Cl. *p*

1 Hn. *pp*

2 Hn. *pp*

3 Hn. *pp*

4 Hn. *pp*

1 Tbn. *pp*

2 Tbn. *pp*

Tb. *pp*

A tempo
Grave ♩ = 50

rallentando

814

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

div. con sord.

dim.

con sord.

gliss.

pizz.

arco

Scene 4

Theatre-stage with audience visible: evening

Dorian ushers Lord Henry and Basil into the theatre.
Theatre music – cheap music..... ‘Cirkus Atonal’

Grottesco
822 *Con umore* ♩ = 200

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- 1 Fl.
- 2 Fl.
- 1 Ob.
- 2 Ob.
- 1 Cl.
- B. Cl.
- 1 Bsn.
- 2 Bsn.
- 1 Hn.
- 2 Hn.
- 3 Hn.
- 4 Hn.
- 1 Tpt.
- 2 Tpt.
- 1 Tbn.
- 2 Tbn.
- 3 Tbn.
- Tb.
- B. D.
- Cym.
- Cel.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

Key performance instructions include *mf*, *f*, *ff*, *mp*, *pizz.*, and *clash*. The score is in common time (C) and features a tempo of 200 beats per minute.

831

1 Fl. *f* *ff* *fff*

2 Fl. *ff* *fff*

1 Ob. *f* *ff* *fff*

2 Ob. *ff* *fff*

1 Cl. *f* *ff* *fff*

B. Cl. *ff* *fff*

1 Bsn. *mf*

2 Bsn. *mf*

1 Hn. *f* *mp*

2 Hn. *f* *mp*

3 Hn. *f* *mp*

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

1 Tpt. *sfz* *ff*

2 Tpt. *sfz* *ff*

3 Tpt. *ff*

1 Tbn. *f* *mf*

2 Tbn. *f* *mf*

3 Tbn. *f* *mf*

Tb. *mf*

B. D.

Cym.

S. D. *mf*

Cel.

831

Vln. I *ff* *arco*

Vln. II *ff* *arco*

Vla. *ff* *arco*

Vc. *ff* *pizz.* *arco*

Cb. *ff* *pizz.* *arco*

850

1 Fl. *p* *f* *ff*

2 Fl. *p* *f* *ff*

1 Ob. *p* *f* *ff*

2 Ob. *p* *f* *ff*

1 Cl. *p* *f* *ff*

B. Cl. *f* *ff*

1 Bsn. *f*

2 Bsn. *f*

1 Hn. *mf* *f*

2 Hn. *mf* *f*

3 Hn. *mf* *f*

4 Hn. *mf* *f*

1 Tpt. *ff* *ff* *mf*

2 Tpt. *ff* *ff* *mf*

3 Tpt. *ff* *ff* *mf*

1 Tbn. *mf*

2 Tbn. *mf*

3 Tbn. *mf*

Tb. *mf* *mf*

Timp. *mf*

Cym.

S. D. *mp*

850

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f*

Vc. *mf* *f*

Cb. *mf* *f*

857

B. Cl.

1 Bsn.

2 Bsn.

1 Hn.

2 Hn.

3 Hn.

4 Hn.

1 Tpt.

2 Tpt.

3 Tpt.

1 Tbn.

2 Tbn.

3 Tbn.

Tb.

Timp.

B. D.

Cym.

S. D.

Cel.

857

Vln. I

Vln. II

Vla.

Vc.

Cb.

863 **Adagio sostenuto** ♩ = 50

B. Cl. *pp*

1 Bsn. *p*

2 Bsn. *pp*

Vib. *f* *lv.*

Cel. *ff*

Hp. *ff*

Dorian *f* *radioso, intimo*
Last

863 **Adagio sostenuto** ♩ = 50

Vln. I *ppp* *div.*

Vln. II *ppp*

Vc. *pizz.*

Cb. *mp*



869 *dolce* *f*

Vib.

Hp.

Dorian
night I left her in the Fo - rest of Ar - den, to - night

869 *p* *unis.*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

876

1 Fl. *f espress.* 3

2 Fl. *f espress.* 3

1 Ob. *f espress.* 3 *pp*

Eng. Hn. *f espress.* 3 *pp*

1 Cl. *f espress.* 3 *pp*

B. Cl. *f espress.* 3 *pp*

1 Bsn. *f espress.*

2 Bsn. *f espress.*

2 Hn. *pp*

4 Hn. *pp*

Cym. *ppp*

Vib. *pp* *p*

Hp.

Dorian
I will find her in an or - chard in Ve - ro - na.

Lord Henry
f turbato
And when did you men - tion ma - rriage to this..

876

Vln. I *div.* *pp*

Vln. II *div.* *pp*

Vla. *pp*

Vc. *pp*

Cb. *arco* *p* *pp* *pizz.* *f*

882

1 Fl. *mf* 3

2 Fl. *mf* 3

1 Ob. *mf* 3 *f*

1 Cl. *mf* *f*

B. Cl. *mf* *f*

1 Hn. *ppp* *p*

2 Hn.

4 Hn.

Cym. *mp*

Vib. *mf* *f* 3

Hp.

Dorian *ff* agitato

Hen - - ry! The whole world is no - thing to me com - pared with her. The

Lord Henry *beffardo* *brusco*

act - ress? Do you think she took your o - ffer se - ri - ous - ly?

882

Vln. I *ppp* *p*

Vln. II *ppp* *p*

Cb. *p*

889

1 Ob.

1 Cl.

B. Cl.

1 Bsn.

2 Bsn.

Cym.

Vib.

Hp.

Dorian

Lord Henry

Basil

Cb.

man who could wrong her would be a beast, a beast wi - thout a heart

Lord Henry laughs abruptly and gives Basil a disapproving look. He thinks Dorian is being foolish.

The boy is in love, Hen - ry. The love makes him more

889

ppp *mp*

f *espress.*

mp *p*

f *piestoso*

f

896

Vib.

Hp.

Basil

beau - ti - full than e - ver. A - ny - one you love must be mar - ve - llous. Do - ri - an; the gods made Si - byl Vane for

mp *mp*

f

904

1 Fl. *ff* *espress.*

1 Ob. *ff* *espress.*

Cym. *p*

Vib. *f*

Hp. *f* C#F#A#

Lord Henry remains disgruntled, displeased. They take their seats. He looks at his watch.

Lord Henry *f* *espress. beffardo*

I could be ha - ving su - pper at the Club.

Basil you.

Dorian shushes him in anticipation. Sybil arrives on stage. In the spotlight she trembles slightly-Basil leans forward and applauds encouragingly. She sings the same aria - but she sings badly, she acts badly. Sybil sings on the stage/Basil, Dorian, and Lord Henry interact with each other in the audience.

904 nat.

Vln. I *pp* nat.

Vln. II *pp* nat.

Vla. *pp* *gliss.*

Vc. *pp* *gliss.*

Cb. *f* *pizz.*

910 Dolce

1 Fl. *f* *p*

2 Fl. *f* *p*

1 Cl. *f* *p*

Timp. *p* *ppp*

Vib. *p* Lv.

Hp. *f*

Sybil *mf*

Sybil sings badly, she act badly...

How should I your true love know

910 Dolce

Vln. I *mp* *pp*

Vln. II *mp* *pp*

Vla. *mp* *pp*

Vc. *mp* *pp*

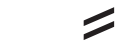
Cb. *mp* *pp*

917

Vib. *mf* *L.v.*

Hp. *s*

Sybil From a - no - ther one? By his cock - le hat and staff And his san - dal shoon.



923

1 Fl. *f* *s* *p*

2 Fl. *f* *s* *p*

Eng. Hn. *mp* *f*

1 Cl. *mp* *f*

B. Cl. *mp* *f*

1 Bsn. *mp* *f*

2 Bsn. *mp* *f*

1 Hn. *mp* *f*

2 Hn. *mp* *f*

3 Hn. *mp* *f*

4 Hn. *mp* *f*

Vib. *L.v.*

Cel.

Hp. *ff* *f*

Sybil *f lacrimoso* He is dead and gone, la - - dy, He is dead and

923

Vln. I *f* *s* *p*

Vln. II *f* *s* *p*

Vla. *f* *s* *p*

Vc. *f* *s* *p* arco

Cb. *f* *s* *p*

930

1 Cl. *f*

B. Cl. *f*

2 Hn. *f*

Vib. *l.v.*

Cel.

Hp.

Sybil

gone at his head gone a grass - green turf, at his heels a stone.

930

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*



935

Vib. *f*

Hp.

Sybil

At his heels a stone.

935

Vln. I *f* *p*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Beffardo,

Giocoso

941

1 Fl. *mf*

2 Fl. *mf*

1 Ob. *mp*

1 Cl. *mp*

B. Cl. *mp*

1 Bsn. *mp*

Dorian is mortified and embarrassed.

ff infuriato

I don't

Lord Henry *beffardo*

She is quite beau - ti - ful Do - ri - an but she can not act.

Beffardo,

Giocoso

941

Cb. *pizz.*



946

1 Fl. *f*

1 Cl. *f*

Vib. *f*

Hp. *f*

f White his shroud as the moun - tain snow, Lar - ded with sweet

Dorian *un - der - stand, What's gone wrong?*

946

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *arco mp*

951

1 Fl.
2 Fl.
1 Ob.
1 Cl.
4 Hn.
1 Tpt.
2 Tpt.
1 Tbn.
2 Tbn.
Tub. B.
Vib.
Cel.
Hp.
Sybil

ff
f
mp
f
mp
pp
mf
p
f
ff
soft mallets

flo - wers_ which be-wep to_ the grave did go_ with true_ love_ sho - wers_

951

Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
p
mf
f
mf
p
mf
f
mf
p
mf
f

div.
div.
div.

959

1 Hn. *mp*

2 Hn. *mp*

3 Hn. *mp*

1 Tpt. *mp*

2 Tpt. *mp*

3 Tpt. *mp*

Hp. *mp*

Basil *ff* *modesto* *espress.*

Is she un well?_ Do - ri - an?_ We will come back_ a - not - her night.

959

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *f*

Cb. *f*

965 *Giacoso, Scherzoso*

1 Fl. *f*

1 Ob. *mp*

Eng. Hn. *mf* *espress.*

1 Cl. *mf* *espress.*

1 Bsn. *f*

2 Bsn. *f*

T. Bl. *mf*

Vib. *ff*

Hp. *gliss.*

Sybil *ff*

Basil

Then up he rose_ and donn'd his clothes, and dupp'd the cham - ber - door; Let in the maid, that out a maid

965 *Giacoso, Scherzoso*

Vln. I *pizz.* *f*

Vln. II *pizz.* *f*

Vla. *pizz.* *f*

Vc. *pizz.* *f*

Cb. *pizz.* *ff*

971 *a poco accel.*

1 Fl. *p*

2 Fl.

1 Ob. *mf*

Eng. Hn. *mf* *p*

1 Cl. *mf* *p*

2 Cl.

B. Cl.

1 Bsn. *mf*

2 Bsn. *mf*

T. T. *pp*

T. Bl. *f*

Vib. *hard mallets* *l.v.*

Hp.

Sybil

Dorian
 I wish she were ill She is ca - llous and cold. Where is my Ju - li - et, my Ro - sa - lind,

971 *a poco accel.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

977 **a tempo**

1 Fl. *f*

2 Fl. *f* change to piccolo

1 Ob. *f dolce*

Eng. Hn. *f* *mf* *dolce*

1 Cl. *mf*

B. Cl. *mf*

1 Bsn. *f* *mf*

2 Bsn. *f* *mf*

1 Hn. *mp* *p* *sub. pp*

2 Hn. *mp* *p* *sub. pp*

3 Hn. *mp* *p* *sub. pp*

4 Hn. *mp* *p* *sub. pp*

T.-t. *f*

Vib. *f* *mf* l.v.

Hp. *f*

Sybil *f* *ff*

Dorian *triste*

By Gis and by Saint Cha - ri - ty, A - lack and fie for shame! Young men will do't, if
 my O - phe - li - a?

977 **a tempo**

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *p* *mp*

985

1 Fl.

1 Ob.

Eng. Hn.

1 Cl.

B. Cl.

1 Bsn.

2 Bsn.

mf *f* *ff* *p*

1 Hn.

2 Hn.

3 Hn.

4 Hn.

mf *mf* *mf* *mf*

Vib.

Cel.

Hp.

Sybil

Dorian

they come to't, By cock, they are to blame. Quoth she, be -

f *mf* *ff*

rumoroso

Where is my Ju - li - et, my Ro - sa - lind?

985

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

992 Maestoso, Piu mosso

1 Fl.

Picc.

1 Ob.

Eng. Hn.

1 Cl.

B. Cl.

1 Bsn.

2 Bsn.

1 Hn.

2 Hn.

3 Hn.

4 Hn.

1 Tpt.

2 Tpt.

3 Tpt.

1 Tbn.

Tb.

Timp.

S. D.

T. Bl.

Tri.

Vib.

Cel.

Hp.

Sybil

fore you tum - bled me, you pro-mised me to wed.

992 Maestoso, Piu mosso

Vln. I

Vln. II

Vla.

Vc.

Cb.

$\text{♩} = \text{♩}$
1000

1 Fl. *mf*

2 Fl. *mf*

1 Ob. *mf*

Eng. Hn. *mp*

1 Cl. *mf*

B. Cl. *mf*

1 Bsn. *mf*

2 Bsn. *mf*

1 Hn. *pp* *mf* con sord.

2 Hn. *pp* *mf* con sord.

3 Hn. *pp* *mf* con sord.

4 Hn. *pp* *mf* con sord.

2 Tbn. *mp*

Vib. *mf* Lv.

Sybil *p poetico*

So would I ha'done by yon - der sun, An thou hadst not come to my bed.

$\text{♩} = \text{♩}$
1000

Vln. I *sub. pp* *mp*

Vln. II *sub. pp* *mp*

Vla. *sub. pp* *mp*

Vc. *sub. pp* *mp*

Cb. *sub. pp* *mp*

1007

Eng. Hn.

1 Bsn.

2 Bsn.

2 Hn.

4 Hn.

1 Tbn.

2 Tbn.

Tub. B.

Vib.

Hp.

Sybil

Dorian

senza sord.

senza sord.

mp

mp

mp

cresc.

mp

f

f espress.

She is ca - llous and cold.

1007

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc.

f

cresc.

f

cresc.

f

cresc.

f

cresc.

f

1012 accel.

1 Hn.

2 Hn.

3 Hn.

4 Hn.

Vib.

Dorian

Lord Henry

Basil

mf

mf

mf

mf

mf

hard mallets

f

l.v.

Lord Henry gets up to leave in the middle of the performance, annoying the audience around him.

f severo

Don't talk like that a - bout some - one you love; love is more won - der - full than Art.

1012 accel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

p

div.

p

div.

p

div.

p

div.

p

div.

p

1017 A tempo

1 Ob. *mf* *mp*

Eng. Hn. *mf* *mp*

1 Cl. *mf* *mp*

B. Cl. *mf* *mp*

1 Bsn. *mf* *mp*

1 Hn. *mp*

2 Hn. *mp*

3 Hn. *mp*

4 Hn. *mp*

Lord Henry *f*
Love and Art they are both forms of

Basil

1017 A tempo

Vln. I *mf*

Vln. II *mf* div.

Vla. *mf* div.

Vc. *mf* div.

Cb. *mf* div.

1023

a poco accel.

1 Hn. *mp*

2 Hn. *mp*

3 Hn. *mp*

4 Hn. *mp*

Lord Henry *s*
i - mi - ta - tion. She is beau - ti - full e - ven if she can't act. I have e - nough of this cheap en - ter -

1023

a poco accel.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

1029

1 Fl. *f espress.*

2 Fl. *f espress.*

1 Ob. *f espress.*

Eng. Hn. *f espress.*

1 Cl. *mf* 3 *f espress.*

B. Cl. *mf* 3 *f espress.*

1 Bsn. *mf* 3

2 Bsn. *mf* 3

Cym. *pp* *f*

Hp. *C#F#A#*

Lord Henry
tain - ment The Club is wai - ting - to emb - race. me Ba - sil? Do - ri - an?_____

1029

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

A tempo

1035

B. Cl. *f espress.* 3

1 Bsn. *f espress.* 3

2 Bsn. *f espress.* 3

Vib. *f* 3 *l.v.*

Dorian *f espress.* [Lord Henry and Basil leave. Basil gives Dorian a look of sympathy]
I will see the play through. go with - out me._____

Basil *mf* 3
Love is more won - der - full than Art._____

1035

Vln. I *div.* *ppp*

Vln. II *div.* *ppp*

Vla. *div.* *ppp*

Vc. *ppp*

1041 Grave ♩ = 100

Eng. Hn. *mf*

Sybil *mp placito*
 Good night, la - - - dies, good night,

1041 Grave ♩ = 100

Vln. I *mp* *unis.* *s*

Vln. II *mp* *unis.* *s*

Vla. *mp* *unis.* *s*

Vc. *mp*

Cb. *mp*



1047

1 Fl.

2 Fl.

Eng. Hn. change to oboe

Hp. *f*

Sybil *f*
 sweet la - - dies, good night, good

1047

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *mp*

Cb. *mp*

div.

div.

div.

div.

pizz.

1052

1 Fl. *mf* *p*

2 Fl. *mf* *p*

1 Cl. *mf* *p*

B. Cl. *mf* *p*

1 Bsn. *mf* *p*

2 Bsn. *mf* *p*

1 Hn. *mf* *p*

2 Hn. *mf* *p*

3 Hn. *mf* *p*

4 Hn. *mf* *p*

Tb. *p*

Tub. B. *p* Lv.

Vib. *mf* Lv.

Cel. *mf* Lv.

Hp. *s* *s* DCB EFGA

The performance ends to a muted response. Sibyl takes her bow and leaves the stage - Dorian pushes through the audience to get back-stage, but tonight he is grim and determined instead of full of joy.

Sybil *night* audience applauding

1052

Vln. I

Vln. II

Vla.

Vc. *arco* *f*

Cb. *arco* *f* *gliss*

Scene 5

Theatre-backstage, Sybil's dressing room: same evening

Dorian rushes into Sybil's dressing room once again - she is waiting for him avidly. But tonight his words are harsh and cruel - she has humiliated him in front of his friends. Sybil, however, is radiant and full of pleasure and excitement at seeing him.

1057 *Alla marcia* ♩ = 100

1 Fl. *f lugubre* *p* *f*

Timp. *pp*

Hp.

Sybil *f chiaro, dolce*
How bad - ly

1068

1 Fl. *p*

Eng. Hn. *mf* *p*

1 Bsn. *p*

2 Bsn. *p*

1 Hn. *p*

2 Hn. *p*

3 Hn. *p*

Timp.

Glock. *f*
senza motor
soft mallets

Vib. *mf* *f*

Hp. DCB EFGA *f*

Sybil *f*
ac - ted to - night!

Dorian *f delirando, malizioso*
You have no i - dea how I su - ffered

1068

Vln. I *mf* *ppp sul pont. sfz*

Vln. II *mf* *ppp sul pont. sfz*

Vla. *mf* *ppp sub. sul pont. sfz*

Vc. *mf* *ppp sub. pizz.*

Cb. *mf* *ppp sub. pizz.*

1077

1 Bsn. *mf*

2 Bsn. *mf*

1 Hn. *f*

2 Hn. *f*

3 Hn. *f*

Timp. *p*

Vib. *f* L.v.

Sybil *mf* I shall ne - ver act well a - gain.

Dorian *ff* You have

1077

Vln. I *mp* nat. *mf* *sub.mp*

Vln. II *mp* nat. *mf* *sub.mp*

Vla. *mp* nat. *sub.mp*

Vc. *f* arco *sub.mp*

Cb. *f* arco *mp*

1083

1 Bsn.

2 Bsn.

1 Hn. *mp* *ppp*

2 Hn. *mp* *ppp*

3 Hn. *mp* *ppp*

4 Hn. *ppp*

1 Tbn. *ppp* *mp*

2 Tbn. *ppp* *mp*

3 Tbn. *ppp*

Timp. *mp*

T.-t. *ppp*

Dorian *ff* made your - self ri - di - cu - lous. You have bored my friends. You have hu -

1083

Vln. I

Vln. II

Vla.

Vc. *mf* pizz. *ppp*

Cb. *mf*

1088

Picc. *f*

1 Fl. *f*

1 Ob. *f*

1 Cl. *f*

1 Tpt. *ppp* *sfz*

2 Tpt. *ppp* *sfz*

3 Tpt. *ppp* *sfz*

1 Tbn. *p*

2 Tbn. *p*

3 Tbn. *p*

Tb. *p*

Timp. *p*

T.-t.

Glock. *mf* 6

Vib.

Hp. *f* *ff*

Sybil *dolce*
I was Ro - sa - lind one night, Ju - li - et a - not her

Dorian
mi - li - ta - ted me.

1088

Vln. I *f* *pizz.* *p*

Vln. II *f* *pizz.* *p*

Vla. *f* *pizz.* *p*

Vc. *f* *pizz.*

Cb. *f* *pizz.*

1094

Picc. 

1 Fl. 

1 Ob. 

1 Cl. 

1 Bsn. 

2 Bsn. 

Timp. 

Vib. 

Hp. 

Sybil 

night. O - phe - li - a gave me joy. But you have gi - ven me some - thing hi - gher than

1094

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

1100

Picc.

1 Fl.

1 Ob.

Eng. Hn.

1 Cl.

B. Cl.

1 Bsn.

2 Bsn. change to contrabassoon

1 Hn.

2 Hn.

3 Hn.

4 Hn.

1 Tbn.

2 Tbn.

Timp.

Glock.

Hp.

Sybil

Art. Prince Char - ming, my own Prince Char - ming, you are more to me than Art can e - ver be. I have grown sick of

1100

Vln. I

Vln. II

Vla.

Vc.

Cb. arco

1108

Picc. *f espress.*

1 Fl. *f espress.*

1 Ob. *f espress.*

Eng. Hn. *f espress.*

2 Cl. *ff espress.*

B. Cl. *ff espress.*

1 Bsn. *f* *ff espress.*

Cbsn. *p* *ff*

1 Hn. *p* *ff*

2 Hn. *p* *ff*

3 Hn. *p* *ff*

4 Hn. *p* *ff*

1 Tbn. *mf* *ff*

2 Tbn. *mf* *ff*

3 Tbn. *mf* *ff*

Tb. *p* *ff*

Timp. *mf*

S. D. *mp*

Vib. *f*

Hp. *f* *f*

Sybil
 sha - dows. Your love has brought me in - to the light.
ff

1108

Vln. I *mf*

Vln. II *mf*

Vla. *f*

Vc. *f* *fff* *pizz.*

Cb. *f* *fff* *pizz.*

Sibyl laughs and moves towards him, takes his hand and raises it toward her lips but he pulls away.

1118

2 Cl. *mf*

B. Cl. *mf*

1 Bsn. *mf*

Cbsn. *mf*

1 Hn. *mp* *p*

2 Hn. *mp* *p*

3 Hn. *p*

4 Hn. *p*

1 Tbn. *pp*

2 Tbn. *pp*

3 Tbn. *pp*

Tb. *pp*

Timp. *p* *pp*

B. D.

Vib. *ff* l.v.

Hp. *ff*

Dorian *f* *espressivo, agitato*
(the feelings will be same, always, when Dorian starts killed...doing bad things.)
I was mad to love you. You have killed my love. What a fool I've

1118

Vln. I

Vln. II

Vla. *mp*

Vc. *f*

Cb. *mf* *f*

1123

2 Cl. *f*

B. Cl. *f*

1 Bsn.

Cbsn.

1 Hn. *pp*

2 Hn. *pp*

3 Hn. *pp*

4 Hn. *pp*

1 Tpt.

2 Tpt.

3 Tpt.

1 Tbn. *ppp*

2 Tbn. *ppp*

3 Tbn. *ppp*

Tb. *ppp*

Timp.

B. D.

Glock. *p*

Vib. *p*

Sybil *ff* *f* *ritendo*
 [Sibyl is frightened and alarmed now.]
 You are not se - ri - ous? — Now you are ac - ting bad - ly for me?
 [She reaches out to touch him again. He pulls away violently.]

Dorian *f* *delirando*
 been... I loved you be
 [She reaches out to touch him again. He pulls away violently.]

1123

Vln. I *sub. p*

Vln. II *sub. p*

Vla. *sul pont.* *sub. p*

Vc. *div.* *p*

Cb. *p*

1128 *molto accel.*

T-t. *p*

Glock.

Vib.

Sybil

Dorian *rabbioso*
 cause you were mar - ve - llous; Ju - li - et, Ro - sa - lind, O - phe - li - a, you have thrown all that a - way. Don't touch me!

Sybil is shocked and horrified. She cries out, realising what is happening.

1128 *molto accel.*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

1136 *A tempo*

1 Ob. *mf*

1 Cl. *mf*

1 Hn. *pp*

2 Hn. *pp*

3 Hn. *pp*

4 Hn. *pp*

T-t. *f*

Glock. *mp* *p*

Vib. *hard mallets accentato f* *p*

Sybil *f morendo* *serio, espres.*
 Prince Char - ming! Don't leave me. I should ne - ver have_ known love

1136 *A tempo*

Vln. I *p* *> pp*

Vln. II *p* *> pp*

Vla. *p* *> pp*

Vc. *p* *> pp*

Cb. *ff* *pizz.*

1144

1 Fl. *f*

1 Ob. *f*

1 Cl. *f*

1 Bsn. *f*

1 Tpt. *f* mute *mp* senza sord.

2 Tpt. *f* mute *mp* senza sord.

3 Tpt. *f* mute *mp* senza sord.

Timp. *p*

T.-t. *p* *mp*

Sybil *p* *mp*
if you had not loved me.

Dorian *ff*
I can't see you a gain.

f Affeto
You have

Dorian goes toward the door. He is haughty and imperious, cruel and arrogant toward her.

gliss. from last moment

1144

Vln. I *mp* gliss. from last moment

Vln. II *mp* gliss. from last moment

1150

1 Tpt. *ppp* *fffz*

2 Tpt. *ppp* *fffz*

3 Tpt. *ppp* *fffz*

1 Tbn. *ppp* *mp*

2 Tbn. *ppp* *mp*

3 Tbn. *ppp* *mp*

Timp. *pp*

T.-t. *ppp*

Glock. *mf* 6

Hp. DCBEFA *mf*

Sybil *f* zeloso
I will ma - rry you

Dorian *f*
bored my friends... you have hu - mi - li - ta - ted me.

Dorian leaves.

Sybil has fallen to the floor. She is weeping, crawling towards him, stretching out her hands.

1150

Vln. I *p* dolce

Vln. II *p* dolce

Vla. *mp*

Vc. *f* pizz.

Cb. *f* pizz.

Scene 6

Dorian's London house, drawing room: day

Mrs Leaf fusses around, brings in the post. She potters about, not noticing Dorian lying on the sofa. She sings to herself.

Con Animo,
Fresco $\text{♩} = 140$

1199 *accentato*

Picc. *f* *accentato*

1 Fl. *f* *accentato*

1 Ob. *f* *accentato*

1 Cl. *f* *accentato*

T. D. *soft mallets*
mp

Glock. *f*

Hp. *D[♯]C[♯]B[♯]*
E[♯]F[♯]G[♯]A[♯]

≡

1204

Picc. *ff*

1 Fl. *ff*

1 Ob. *ff*

Eng. Hn. *accentato*
f

1 Cl. *ff*

B. Cl. *accentato*
f

1 Bsn. *accentato*
f

2 Bsn. *accentato*
f

Timp. *mp*

T. D.

1208

Picc. *f*

1 Fl. *f*

1 Ob. *f*

Eng. Hn. *mp*

1 Cl. *f*

B. Cl. *mp*

1 Bsn. *mp*

2 Bsn. *mp*

1 Hn. *mf*

2 Hn. *mf*

3 Hn. *mf*

4 Hn. *mf*

1 Tpt. *mf*

2 Tpt. *mf*

3 Tpt. *mf*

1 Tbn. *mf*

2 Tbn. *f*

3 Tbn. *f*

Tb. *f*

Timp. *mf*

B. D. *f* soft mallets

T. Bl. *ff*

Tri. *mp*

Glock.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* pizz. arco

Cb. *mf* pizz. arco

1215

Picc.

2 Fl.

1 Ob.

Eng. Hn.

B. Cl.

1 Bsn.

2 Bsn.

1 Hn.

2 Tbn.

3 Tbn.

Tb.

B. D.

Cym.

Tri.

Glock.

Vib.

Hp.

Mrs. Leaf

fresco esaltando gaudioso accentato

ff marcando

He comes and goes, day and night, he comes and goes as he pleases. His beauty is

1215

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

f

f

f

pizz.

f

pizz.

f

1224

Picc.
2 Fl.
1 Ob.
Eng. Hn.
B. Cl.
1 Bsn.
1 Hn.
3 Tpt.
1 Tbn.
2 Tbn.
3 Tbn.
Tb.
Cym.
T. D.
Glock.
Hp.

Mrs. Leaf

gol - - den eve - ry - one loves him, day ___ and night, night___ and day._____

She is startled to see Dorian lying on the divan

1224

Vln. I
Vln. II
Vla.
Vc.
Cb.

1232 *gandioso* **ritardando** $\text{♩} = 140$

Mrs. Leaf

Good Mor - ning, Sir, I did not see you there. Your post for you, Sir, a le - tter from Lord Hen - ry.

1232 **ritardando** $\text{♩} = 140$

Vln. I
Vln. II
Vla.
Vc.
Cb.

A tempo
1241

Picc. *f*

2 Fl. *f*

1 Ob. *f*

Eng. Hn. *sfz* *f* *ff* *f*

1 Cl. *f*

2 Cl.

B. Cl. *sfz* *f* *ff*

1 Bsn. *sfz* *f* *ff*

2 Bsn. *sfz* *f* *ff*

1 Hn. *f* *p*

2 Hn. *f* *p*

3 Hn. *f* *p*

1 Tpt. *f* *p*

2 Tpt. *f* *p*

Timp. *mf*

B. D. *mf*

Tri. *mf*

Glock.

Hp. *f*

Mrs. Leaf

Dorian *f*
Thank you Mi - ssis Leaf.

1251

Picc. *rit.* **Rubato** ♩ = 80

1 Ob.

Eng. Hn.

Timp. *mp*

Hp.

Mrs. Leaf *She smiles at him fondly.*

Dorian

apenato

I have been cru - -

1251

Vln. I *div.* *f* *rit.* **Rubato** ♩ = 80 *p*

Vln. II *div.* *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*



1257

Dorian

- - el, Mi - ssis Leaf. I should not have been so cru - - el.

1257

Vln. I *unis.*

Vln. II *unis.*

Vla.

Vc.

Cb.

A tempo $\text{♩} = 140$
1263

1 Fl. *f*

1 Ob. *f*

Eng. Hn. *f*

1 Cl. *f*

2 Cl. *mp*

B. Cl. *mp*

1 Bsn. *mp*

2 Bsn. *mp*

1 Hn. *mf*

2 Hn. *mf*

3 Hn. *mf*

4 Hn. *mf*

3 Tpt. *mp*

1 Tbn. *mp*

2 Tbn. *mp*

3 Tbn. *mp*

Tb. *mp*

Cym. with wooden mallet *pp* l.v. *p* *mf*

Glock. *f*

Vib. *mf*

Hp. *f*

Mrs. Leaf *f* *esclamato*

You could ne - ver be cru - el, Mis - ter Gray. Eve - ry - one loves you,

A tempo $\text{♩} = 140$
1263

Vln. I *f* *div.* *sub. mp* *unis.*

Vln. II *f* *sub. mp*

Vla. *f* *sub. mp*

Vc. *pizz.* *f* *arco* *mp*

Cb. *pizz.* *f* *arco* *mp*

1269

Picc. *mf* *f*

1 Fl. *f*

1 Ob. *mf* *f*

Eng. Hn. *mf*

1 Cl. *f*

B. Cl. *mf*

3 Tpt.

1 Tbn.

2 Tbn.

3 Tbn.

Tb.

Cym. *p* with wooden mallets

T. D. *mf*

Mrs. Leaf *f* *Vispo*
day and night, night and day. A - ny - thing more sir?

1269

Vln. I *f* *ff* div.

Vln. II *f* *ff* div.

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

Rubato
Flebile ♩ = 80

rit.

1276

change to flute

change to contrabassoon

f

ff

He waves his hand to dismiss her,
ignoring the letters. She leaves.

f *apenato*

I was cru - el to her. I should not have been so cru - el.

Rubato
Flebile ♩ = 80

rit.

1276

pizz.

f

mp

1284

rit.

1 Hn.

2 Hn.

3 Hn.

4 Hn.

1 Tbn.

2 Tbn.

3 Tbn.

mp

mp

mp

mp

p

p

p

p

She might have ma - ried me for a mo - ment, I have woun - ded her for an age. I will write her a le - tter. I will see her a -

1291 A tempo ♩ = 160

1 Fl. *mp* *mf*

2 Fl. *mp* *mf*

1 Ob. *mp* *mf*

Eng. Hn. *p* *f*

1 Cl. *p* *f*

B. Cl. *p* *f*

1 Hn. *p*

2 Hn. *p*

3 Hn. *p*

4 Hn. *p*

1 Tpt. *p*

2 Tpt. *p*

3 Tpt. *p*

1 Tbn. *pp*

2 Tbn. *pp*

3 Tbn. *pp*

Tub. B. *mp* *mf* *l.v.*

Hp. *fff* *l.v.*

C#F#G#D#

Dorian *gain*

The doorbell rings. Mrs Leaf ushers in Lord Henry. He is full of obvious worry, concern.

1291 A tempo ♩ = 160

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *arco* *mf*

Cb. *arco* *mf*

1298

Eng. Hn. *p*

1 Cl. *p*

B. Cl. *p*

1 Hn. *mp* *p*

2 Hn. *mp* *p*

3 Hn. *mp* *p*

4 Hn. *mp* *p*

1 Tpt. *mp* *p*

3 Tpt. *mp* *p*

1 Tbn. *mp* *p* *mp* *p*

2 Tbn. *mp* *p* *mp* *p*

3 Tbn. *mp* *p*

Tb. *mp* *p*

Dorian *f flebile*
She might have married me for a moment,

Lord Henry *f posato*
My dear boy, you must not take it personally.

1298

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

1305

1 Fl.

1 Cl.

2 Cl.

B. Cl.

1 Bsn.

1 Hn.

2 Hn.

3 Hn.

4 Hn.

Vib.

Hp.

I have woun - ded her for an age. I will go see her a - gain to - day.

1305

Vln. I

Vln. II

Vla.

1311

1 Fl.

1 Cl.

2 Cl.

B. Cl.

1 Hn.

2 Hn.

3 Hn.

4 Hn.

Cym.

What do you mean Hen - ry?

Did you not see my le - tter?

[Is as though Dorian wakes up finally, noticing Lord Henry as though for the first time]

[Lord Henry is taken aback]

mestamente

1317 A tempo Triste

1 Fl. *mp* *p*

2 Fl. *mp* *p*

1 Ob. *mp* *p*

Eng. Hn. *mp* *p*

1 Cl. *mp* *p*

B. Cl. *mp* *p*

1 Hn. *p*

2 Hn. *p*

3 Hn. *p*

4 Hn. *p*

1 Tpt. *p*

2 Tpt. *p*

3 Tpt. *p*

1 Tbn. *p*

2 Tbn. *p*

3 Tbn. *p*

Tbn. *p*

Timp. *p*

Cym. *mp*

Glock. *f*

Hp. *f*

Dorian

Lord Henry *mf cupo*

Don't be frigh - tened Do - ri - an. It's in all the mor - ning

1317 A tempo Triste

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *f* pizz.

1326

1 Fl. *mf*

2 Fl. *mf* change to piccolo

1 Ob. *mf*

B. Cl. *sfz* *mp*

1 Bsn. *mp* *mf* *mf*

1 Hn. *pp* *mp* *p*

2 Hn. *pp* *mp* *p*

3 Hn. *pp*

4 Hn. *pp*

1 Tpt. *pp*

2 Tpt. *pp*

3 Tpt. *pp*

Tb. *pp*

Timp. *mf*

Glock. *mp*

Hp. *f*

Dorian *apenato* *mestamente*
I was cru - el, Hen - ry. She will be my wife.

Lord Henry
pa - pers.

1326

Vln. I

Vln. II

Vla. *p* *pp* *p* *pp* *mp* *p* *mp* *p*

Vc.

Cb.

1334

Timp. *ppp*

B. D. *mf*

Vib. *mf*

Hp.

Lord Henry *serio*
 It was in all the morning pa - pers. Sy - bil Vane.

1334

Vln. I

Vln. II

Vla. *mp* *p* *mp* *p* *gliss.*

Vc.

Cb. *arco* *p*



1339

Timp.

B. D.

Cym. *p*

Glock.

Hp.

Lord Henry *f* *sf*
 don't be frigh - tened Do - ri - an. Sy - bil Vane is dead.

1339

Vln. I

Vln. II

Vla. *mp* *p* *mp* *gliss.*

Vc.

Cb.

Flebile

1344

Picc. *f*

1 Fl. *f*

1 Ob. *f*

Eng. Hn. *f*

1 Cl. *f*

B. Cl. *f*

1 Bsn. *f*

Cbsn. *f*

3 Hn. *mp* con sord. *cresc.*

4 Hn. *mp* con sord. *cresc.*

1 Tpt. *f*

2 Tpt. *f*

3 Tpt. *f*

1 Tbn. *f*

2 Tbn. *f*

3 Tbn. *f*

Tb. *f*

Timp. *f*

B. D. *f*

Cym. *ff*

Glock. *ff* hard mallets

Dorian

Lord Henry *f* *bisbigliare, piostoso* *sforza*

You have no need to wo - rry. she did not know your

Flebile

1344

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

1352

Picc.
1 Fl.
1 Ob.
Eng. Hn.
1 Cl.
B. Cl.
1 Bsn.
Cbsn.

3 Hn.
4 Hn.
1 Tbn.
2 Tbn.
Tb.

Dorian
Lord Henry

like a shout!

f *affetto, lacrimoso* I was cru - el, Hen - ry. She might have ma - rried me. *tremendo*

name.

1352

Vln. I
Vln. II
Vla.
Vc.
Cb.

1360 *Vivo* ♩ = 130

Picc. *ffz* *f*

2 Fl. *ffz* *f*

Eng. Hn. *ffz* *f*

1 Cl. *ffz* *f*

B. Cl. *ffz* *f*

1 Bsn. *ffz* *f*

Cbsn. *f*

Timp. *f* *mf*

B. D. *f* *mf*

T. D. *mf*

Lord Henry *f* *malignamente, accentato* *molto espres.*
 There will be an in - - - quest, but you will not be

1360 *Vivo* ♩ = 130

Vc. *accentato* *f*

Cb. *accentato* *f*



1369

Picc. *mf*

2 Fl. *mf*

Eng. Hn. *mf*

1 Cl. *mf*

B. Cl. *f*

1 Bsn. *f*

Timp. *f* *mf*

B. D. *mf*

Cym. *mf* *ppp* suspend cymbal

T. D. *mf*

Lord Henry *ff* *ff*
 named. You bear no res - - pon - si - bi - li - ty.

1369

Vc.

Cb.

1377

Eng. Hn. *ff* *espress.*

B. Cl. *ff* *espress.*

1 Bsn. *ff* *espress.*

Tb. *mf*

Timp. *mf*

B. D. *mf*

Cym. *mf*

T. D.

Lord Henry *ff* *shout!*

If you had ma - rried her. you would have been wret - ched.

1377

Vc. *f*

Cb. *f*



1386

Eng. Hn. *mf*

B. Cl. *mf*

1 Bsn. *mf*

T. Bl. *f*

Vib. *f*

Dorian

Lord Henry *ff*

You must come and dine with me this eve - ning.

Dorian is very distracted and distressed. Lord Henry gets ready to leave.

1386

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

1394

Timp. *f*

B. D. *mf*

T. D. *f*

Hp. *f* D#E♭

Lord Henry *f* *molto espres.* *molto espres.*

Don't waste your tears o - ver Si - byl Vane. Ju - li - et, Ro - sa - lind, O - phe - li -

1394

Vln. I *f*

Vln. II *f*

Vla. *f*



Vivace ♩ = 135

1404

1 Ob. *f espress.* *mp*

Eng. Hn. *f espress.* *mp*

1 Cl. *f espress.* *mp*

Tb. *f* *mp*

Timp. *f*

T. D. *mf*

Hp.

Lord Henry *ff*

a to you she was on - ly a dream. Mour for O - phe - li - a,

Vivace ♩ = 135

1404

Vc. *f* arco

Cb. *f* arco



1414

Lord Henry *Rubato* *ff*

if you like. Put as - hers on your head be - cause Cor - de - li - a was stran - gled.

1414

Vc. *Rubato*

Cb. *Rubato*

1423 *A tempo* rit.

T. Bl. *mf*

Vib. *mf*

Hp. *f*

Lord Henry *ff*
 Cry out a - gainst Hea - ven be - cause the daugh - - ter of Bra - ban - - ti - o

1423 *A tempo* rit.

Vln. I *f* pizz.

Vln. II *f* pizz.

Vla. *f* pizz.

Vc. *mp*

Cb. *mp*



1431

1 Hn. *mp* *pp*

2 Hn. *mp* *pp*

3 Hn. *mp* *pp*

4 Hn. *mp* *pp*

1 Tbn. *mp* *pp*

2 Tbn. *mp* *pp*

3 Tbn. *mp* *pp*

Tb. *mp* *pp*

Lord Henry *f*
 died. Come with me to the Club this eve - - ning.

He get's up to go.

1431

Vla. *mp* arco *p*

Vc. *p*

Cb. *p*

1438 A tempo $\text{♩} = 130$
più mosso

He leaves, Dorian rises,
and begins to pace.

A tempo

Dorian *f* I will be a better person,

Lord Henry Don't waste your tears over Sybil Vane.

1438 A tempo $\text{♩} = 130$
più mosso

A tempo

Vln. I *f* *arco* *mf*

Vln. II *f* *arco* *mf*

Vla. *f* *mf*

1445

soft mallets

Cym. *pp*

Dorian *f* some-one worthy of Sybil Vane. *ff* She died for loving me, who am I without Sybil Vane?

He goes toward the painting, stopping in front of it.

1445

Vln. I sul pont. *p*

Vln. II sul pont. *p*

Vla. sul pont. *p*

Vc. sul pont. *p*

Cb. sul pont. *p*

1454

rit. $\text{♩} = 100$

Cym. *p* *mf*

Vib. soft mallets *f* l.v.

Dorian *f fervido* I have murdered Sybil Vane, murdered her as surely

1454

rit. $\text{♩} = 100$

Vln. I nat. *pp*

Vln. II nat. *pp*

Vla. nat. *pp*

Vc. nat. *pp* *f*

Cb. nat. *pp* *f*

1464

2 Cl. *pp* *mf* *ff*

B. Cl. *pp* *mf* *ff*

Cbsn. *pp* *mf* *ff* change to bassoon

1 Tbn. *pp*

2 Tbn. *pp*

3 Tbn. *pp*

Tb. *pp*

B. D. *pp*

Vib. *lv.*

Hp. *lv.* *f* *lv.*

Dorian *f* *molto a molto espressivo* *ff*
 as if I had cut her throat with a knife.

1464

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

Cb. *pp*

1472

Dorian *mp* *negligente* *a tempo* *f* *fervido*
 The birds sing just as happily in my

1472

Vln. I

Vln. II

Vla. *dim.*

Vc. *dim.*

Cb. *dim.*

VOICES OF THE PICTURE

1492 rit. $\text{♩} = 100$

Timp. [mp]

B. D. [mp]

T. D. [mp]

Dorian *fff*
 won - der - ful en - ding to a won - der - ful play.
 Now he looks at the Painting. The mood of the scene changes sharply as Dorian sees The Painting has changes. Dorian is horrified.

Voices of picture *p* *lirico dolce*
 Ha a a a a a a a a a a a a a a a a
 Ha Ha Ha

1502 *mf* *f* *sfz* *f* *sfz* *f*

Voices of picture
 Ha a a a a a a a a a a a a a a a a
 Ha a a a a a a a a a a a a a a a a
 Ha a a a a a a a a a a a a a a a a

Morendo $\text{♩} = 110$

1512

1 Fl. *mp*

2 Fl. *mp*

1 Ob. *mp*

Eng. Hn. *mp*

1 Cl. *mp*

B. Cl. *mp*

1 Tpt. *p* con sord. cup

2 Tpt. *p* con sord. cup

3 Tpt. *p* con sord. cup

1 Tbn. *pp*

2 Tbn. *pp*

3 Tbn. *pp*

Tbn. *pp*

Timp. *ppp*

Glock. *f*

Hp. *f*

Dorian *f* *appenato, misterioso*
 The pain - - ting changed. Can this be? The

1512 **Morendo** $\text{♩} = 110$

Vln. I *p*

Vln. II *p*

Vla. *p* *gliss.* *mp*

Vc. *p*

Cb. *pizz.* *f*

1520

1 Fl. *f* *ff*

2 Fl. *f* *ff*

1 Ob. *f* *ff*

B. Cl. *f* *ff*

1 Bsn. *f* *ff*

1 Hn. *pp*

2 Hn. *pp*

3 Hn. *pp*

4 Hn. *pp*

1 Tpt. *pp*

2 Tpt. *pp*

1 Tbn. *pp* *f* *ff*

2 Tbn. *pp* *f* *ff*

3 Tbn. *pp*

Tb. *pp*

Timp. *f*

B. D. *ppp* *f*

Cym. *ppp* *f*

Glock.

Hp.

Dorian *apenato, agitato* *shout* *f*

pic - tures is al - tered, it shows my cruel - ty? Is it to be - come a mon - strous thing.

1520

Vln. I

Vln. II

Vla. *gliss.* *mp*

Vc. *mp*

Cb. *arco* *p*

1528

1 Fl.

2 Fl.

1 Ob.

1 Cl.

B. Cl.

1 Bsn.

2 Bsn.

1 Hn.

2 Hn.

3 Hn.

4 Hn.

con sord.

B. D.

Vib.

Hp.

Dorian

al - te - ring eve - ry time I yield to my cruel - - ty? shout

1528

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

arco

gliss.

1536 change to piccolo

1 Fl.

1 Cl.

B. Cl.

1 Bsn.

2 Bsn.

1 Hn.

2 Hn.

3 Hn.

4 Hn.

1 Tpt.

2 Tpt.

3 Tpt.

1 Tbn.

2 Tbn.

3 Tbn.

Timp.

B. D.

Hp.

Dorian

The pain - - - ting changed. It shows the truth it shows me.

1536

Vln. I

Vln. II

Vla.

Vc.

Cb.

1546

2 Fl. *p*

1 Ob. *p*

Eng. Hn. *p*

1 Cl. *p*

1 Tpt. *p* con sord.

2 Tpt. *p* con sord.

3 Tpt. *p* con sord.

1 Tbn. *p*

2 Tbn. *p*

3 Tbn. *p*

Timp.

Cym.

Tub. B. *mp*

Hp.

Dorian *f* *ff*

I will re - main al - ways young... and the pic - ture will... grow old... I have given... my soul...

1546

Vln. I *p* *ff*

Vln. II *p* *ff*

Vla. *p* *ff*

Vc. *p* *ff*

Cb. *p* *ff*

1558

2 Fl. *mf* *p*

1 Ob. *mf* *p*

Eng. Hn. *mf* *p*

1 Cl. *mf* *p*

1 Tpt. *con sord.* *mp*

2 Tpt. *con sord.* *mp*

3 Tpt. *con sord.* *mp*

1 Tbn. *pp* *mp* *sfz*

2 Tbn. *pp* *mp* *sfz*

3 Tbn. *pp* *mp* *sfz*

Timp.

Cym.

Tub. B. *fff*

Hp.

Dorian *ff*
I have gi - ven my soul.

1558

Vln. I *div.* *molto cresc.* *fff* *pp*

Vln. II *div.* *molto cresc.* *fff* *pp*

Vla.

Ve.

Cb.

Scene 7

Dorian's London house, drawing room: night

Eighteen years later
The house is much changed – same room, but now full of an abundance of things,
all the innumerable things Dorian has spent the past eighteen years collecting:
embroidered wall hangings, cushions, paintings, jewellery, chandeliers, many
many musical instruments, religious vestments, all displayed and draped everywhere,
like a labyrinth.

Giocoso ♩ = 100

1 Fl. *p*

2 Fl. *p*

1 Ob. *p*

Eng. Hn. *p*, *pp*, *mp*, *mf*, *sub.p*

1 Cl. *p*

B. Cl. *p*, *pp*

1 Bsn. *p*, *pp*

2 Bsn. *p*, *pp*

1 Hn. *pp*

2 Hn. *pp*

3 Hn. *pp*

Mrs. Leaf

1 Vln. *f*, arco

2 Vln. *f*, arco

Vla. *f*, arco

Vc. *f*

Cb. *f*

Giocoso ♩ = 100

Dorian is lying on a divan, reading from a yellow-covered book.

Mrs Leaf shows in Lord Henry. Both Henry and Mrs Leaf look much older now, much greyer, while Dorian looks exactly the same, as young as ever.

1 Fl. *mf* *f* *ff*

2 Fl. *mf* *f* *ff*

1 Ob. *mf* *f*

Eng. Hn. *mf* *f*

1 Cl. *mf* *f*

B. Cl. *p* *mf* *f* *ff*

1 Bsn. *p* *mf* *f*

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

1 Hn. *p*

2 Hn. *p*

1 Tpt. *sub.p* *mp*

Tb. *f*

Vln. I *pizz.* *ff*

Vln. II *pizz.* *ff*

Vla. *pizz.* *arco sul pont. gliss.* *sul pont. gliss.* *ff*

Vc. *pizz.* *arco sul pont.* *sul pont. gliss.* *gliss.* *ff*

Cb. *ff*

12

1 Fl. *mf* *sub. p* *f*

2 Fl. *mf* *sub. p* *f*

1 Ob. *f*

Eng. Hn. *f*

1 Cl. *mf* *sub. p* *f*

B. Cl. *f*

1 Bsn. *f*

2 Bsn. *f*

1 Hn. *p*

2 Hn. *p*

3 Hn. *p*

4 Hn. *p*

1 Tpt. *mp*

2 Tpt. *mp*

3 Tpt. *mp*

Tb. *mp*

Vib. *soft mallets mp*

Hp. *A#G# f*

Dorian *f furioso* He waves the book at Henry. Henry laughs.
Must you in - te - rrupt me?___

Lord Henry *f*

12

Vln. I *f* *arco div.* *con sord. unis.* *p*

Vln. II *f* *arco div.* *con sord.* *p*

Vla. *f* *div. nat. gliss.*

Vc. *f* *arco div.*

Cb. *f* *arco div.*

18

1 Fl.

2 Fl.

1 Ob.

Eng. Hn.

1 Cl.

B. Cl.

1 Bsn.

2 Bsn.

Vib.

Hp.

Dorian

Lord Henry

18

Vln. I

Vln. II

It is en - ti - rely your fault. This book you sent so fas - ci -

thought you would like it.

23

1 Fl.

2 Fl.

1 Ob.

Eng. Hn.

1 Cl.

B. Cl.

Vib.

Hp.

Dorian

23

Vln. I

Vln. II

na - ted me that I for - got how the time was go - ing. It can't be mo - ral for a book to be so ab - sor -

a poco accel. *A tempo*

28

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

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

1 Ob. *p* *mp* *p*

Eng. Hn. *p* *mp* *p*

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

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

1 Bsn. *p* *mp* *p*

2 Bsn. *p* *mp* *p*

Tb. *p* *p* *pp*

Dorian *bing*

Lord Henry *f* *resoluto* *sforza*

There is no such thing as a mo - ral or an i - mmo - ral book. Books are well wri - ten, or bad - ly wri - ten. That is all.

a poco accel. *A tempo*

28 *div.*

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

Cb. *mf* *pp*

34 *a poco accel.* *A tempo*

Glock. *mp*

Hp. *f* *mf*

Dorian *f*

Lord Henry

Just like peop - le. Not like peop - le at all. Most peop - le are so ve - ry di - sa - ppoin -

34 *a poco accel.* *A tempo*

Vln. I *pp*

Vln. II *pp*

38

1 Fl. *mp* *f*

2 Fl. *mp* *f*

1 Ob. *f*

Eng. Hn. *f*

1 Cl. *mp* *f*

B. Cl. *mp* *f*

1 Bsn. *f*

2 Bsn. *f*

1 Hn. *p*

2 Hn. *p*

4 Hn. *p*

Tb. *f*

Glock. *mp*

Vib. *p*

Hp. *p* *f*

Mrs. Leaf

Dorian *Dorian laughs, cruel and cynical.*
Well, sur - prise me then, Hen - ry.

Lord Henry *f*
ting I thought you were be - yond all sur - prise.

Vln. I *mf* *f* *ff* *mf* *pp*

Vln. II *mf* *f* *ff* *mf* *pp*

Vla. *mf* *f* *ff* *mf* *pp*

Vc. *mf* *f* *ff* *mf* *pp*

Cb. *mf* *ff* *mf*

pizz. *arco* *div.* *nat.* *sul pont.* *arco* *gtr.*

Mrs Leaf brings in Alan Campbell - he is a tall younger man, wearing a big coat. Dorian is very pleased to see him.

45 **a molto accel.**

Glock.

Hp.

Alan Campbell

Dorian

ff excite
A - lan Camp - bell! you are sur - prised? Have you brought me a se - vered head from one of your gro - tesque ex - pe - ri - ments? —

f Not at all: an enchant - ment!

45 **a molto accel.**

Vln. I

Vln. II

Vla.

Vc.



51 **Danza alla Turca** ♩ = 120

ff *agitato, espressivo*

Hp.

Dorian

f excite
Where did you win this prize

Alan Campbell begins to take off his great coat, when out from beneath it steps a teenaged Boy. The Boy -16 or 17- is beautifully dressed in Turkish or Eastern-style traditional garb, as though he is a member of dancing troupe. He is skitters away from Alan Campbell to the centre of the room. Both Lord Henry and Dorian gasp when they see him. He is very young, very lovely, and clearly a little frightened.

The Boy stands in centre stage. Dorian Gray begins to clap, slowly, begins to clap a beat. Alan Campbell joins him. The Boy begins to dance. As he dances we see how the men are beguiled and drawn into music. As the pace of the music grows more frantic, Dorian and Alan draw closer to the Boy. Lord Henry looks on, more hesitant, less drawn in, but watching intently, mesmerised.

57 Vivo ♩ = 150

Temp.

T. D.

Hp.

Alan Campbell *f*
I won't re-veal all my sec-rets.

Dorian

57 Vivo ♩ = 150

Vln. I *mf*

Vln. II *mf*

Vla. *mp* sul pont.

Vc. *mp*

Cb. *f* pizz.



63

1 Fl. *mf*

2 Fl. *mf*

Temp.

T. D.

Hp. *ff* simile

63

Vln. I *f*

Vln. II *f*

Vla. *f* nat.

Vc. *f*

Cb. *f*

This page contains the musical score for measures 75 through 80 of an orchestral piece. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments included are:

- Flutes (1 and 2)
- Oboe (1)
- English Horn (Eng. Hn.)
- Clarinets (1 and B)
- Bassoons (1 and 2)
- Horns (1, 3, and 4)
- Trombones (1 and 2)
- Timpani (Timp.)
- Cymbals (Cym.)
- Tam-tam (T. D.)
- Piano (Hp.)
- Violins (I and II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

The score features a variety of musical notations, including dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo), as well as performance instructions like *gliss.* (glissando) and *tr.* (trill). The music is written in a 2/4 time signature and includes complex rhythmic patterns, particularly in the woodwinds and strings. The piano part provides a harmonic foundation with sustained chords and moving bass lines.

81

1 Fl. *f* *gliss.*

2 Fl. *f* *gliss.* take a piccolo

1 Ob. *ff* *tr*

Eng. Hn. *f* *gliss.*

1 Cl. *f* *gliss.*

B. Cl. *f* *gliss.*

1 Bsn. *f* *gliss.*

2 Bsn. *f* *gliss.*

3 Hn. *mf*

4 Hn. *mf*

1 Tbn. *mf*

2 Tbn. *mf*

Timp. *f*

Cym.

T. D. *mf*

Hp. *ff* *gliss.*

81

Vln. I *f* *gliss.*

Vln. II *f* *gliss.*

Vla. *f* *gliss.*

Ve. *f* *gliss.*

Cb. *f*

87 **Più mosso** ♩ = 150

Picc. *ff*

1 Fl. *ff*

1 Ob. *f* *gliss.*

Eng. Hn. *ff* *f*

1 Cl. *ff* *f*

1 Bsn. *ff*

2 Bsn. *ff*

1 Hn. *mf*

2 Hn. *mf*

3 Hn. *mf*

4 Hn. *mf*

Tb. *mf*

Timp. *mf* *cresc.*

Cym. *mf* *cresc.*

T. D. *mf* *cresc.*

Harp. *ff*

87 Vln. I *ff* *gliss.*

Vln. II *ff* *gliss.*

Vla. *ff* *gliss.*

Vc. *ff* *pizz.* *arco*

Cb. *ff* *pizz.*

93

Picc. *gliss.* *ff*

1 Fl. *gliss.* *ff*

1 Ob. *ff*

Eng. Hn. *gliss.* *f* *ff*

1 Cl. *gliss.* *f* *ff*

2 Cl. *ff*

1 Bsn. *f*

2 Bsn. *f*

1 Hn. *mp* *mf*

2 Hn. *mp* *mf*

3 Hn. *f*

4 Hn. *f*

1 Tbn. *mp* *mf*

2 Tbn. *mp* *mf*

3 Tbn. *mf*

Tb. *f* *mf*

Timp. *f*

Cym. *f*

T. D. *f*

Harp. *ff*

93

Vln. I *ff* *gliss.* *ff*

Vln. II *ff* *gliss.* *ff*

Vla. *ff* *gliss.* *ff*

Vc. *ff* *gliss.* *ff*

Cb. *ff* *f*

99

Picc. *fff* *ff* *fff* *gliss.*

1 Fl. *fff* *ff* *fff* *gliss.*

1 Ob. *fff* *ff* *fff* *gliss.*

Eng. Hn. *fff* *ff* *fff* *gliss.*

1 Cl. *fff* *ff* *fff* *gliss.*

2 Cl. *fff* *ff* *fff* *gliss.*

1 Bsn. *ff* *fff* *gliss.*

2 Bsn. *ff* *fff*

1 Hn. *f*

2 Hn. *f*

3 Hn. *f*

4 Hn. *f*

1 Tpt. *f*

1 Tbn. *f*

2 Tbn. *f*

3 Tbn. *f*

Tb. *f*

Timp.

Cym. *f*

T. D.

Hp. *ff* *fff*

99

Vln. I *fff* *gliss.*

Vln. II *fff* *gliss.*

Vla. *fff* *gliss.*

Vc. *fff* *gliss.*

Cb. *fff*

105

Picc. *gliss.* *molto cresc.* *fff* *molto cresc.*

1 Fl. *gliss.* *molto cresc.* *fff* *molto cresc.*

1 Ob. *gliss.* *molto cresc.* *fff* *molto cresc.*

Eng. Hn. *gliss.* *molto cresc.* *fff* *molto cresc.*

1 Cl. *gliss.* *molto cresc.* *fff* *molto cresc.*

2 Cl. *gliss.* *molto cresc.* *fff* *molto cresc.*

1 Bsn. *gliss.* *molto cresc.* *fff* *molto cresc.*

2 Bsn. *molto cresc.* *fff* *molto cresc.*

1 Hn. *molto cresc.* *ff*

2 Hn. *molto cresc.* *ff*

3 Hn. *molto cresc.* *ff*

4 Hn. *molto cresc.* *ff*

1 Tpt. *f* *gliss.* *ff* *ff*

2 Tpt. *f* *gliss.* *ff* *ff*

3 Tpt. *f* *gliss.* *ff* *ff*

1 Tbn. *molto cresc.* *ff*

2 Tbn. *molto cresc.* *ff*

3 Tbn. *molto cresc.* *ff*

Tb. *molto cresc.* *ff*

Timp. *molto cresc.* *molto cresc.* *ff*

Cym. *molto cresc.* *molto cresc.*

T. D. *molto cresc.* *molto cresc.*

Hp. *molto cresc.* *molto cresc.* *fff*

Vln. I *fff* *gliss.* *molto cresc.* *ff* *molto cresc.* *fff*

Vln. II *fff* *gliss.* *molto cresc.* *ff* *molto cresc.* *fff*

Vla. *fff* *gliss.* *molto cresc.* *ff* *molto cresc.* *fff*

Ve. *fff* *gliss.* *molto cresc.* *ff* *molto cresc.* *fff*

Cb. *fff* *molto cresc.* *arco* *ff* *molto cresc.* *fff*

111

Picc. *gliss.* G. P. G. P.

1 Fl. *gliss.*

1 Ob. *gliss.*

Eng. Hn. *gliss.*

1 Cl. *gliss.*

2 Cl. *gliss.* *gliss.* take a bass clarinet

1 Bsn. *gliss.*

2 Bsn.

1 Hn.

2 Hn.

3 Hn.

4 Hn.

1 Tpt. *gliss.*

2 Tpt. *gliss.*

3 Tpt. *gliss.*

1 Tbn.

2 Tbn.

3 Tbn.

Tb.

Timp.

Cym. *ff*

T. D. *ff*

Hp.

Dorian

APLAUS!!

Vln. I 111 *gliss.* G. P. G. P.

Vln. II *gliss.*

Vla. *gliss.*

Vc. *gliss.*

Cb. arco

Scene 8

Docklands brothel/Opium den: night

Dorian in the underworld. He arrives with Lord Henry and Alan Campbell. They are in a very poor part of London, dark, crumbling buildings, they enter a Public House, but it is also a brothel, and an opium den - scenes of depravity and conspicuous over-indulgence, a half-dressed couple in a corner - drunkenness and gambling and sex and opium-smoking, the Brothel Madam over-seeing it all. The three men are conspicuous in their wealth - this evening they are in dinner jackets and top hats, as though they have been to the Opera together earlier in the evening - but they are ignored, they are familiar figures to the people who inhabit this world. They stand at the bar, where the Brothel Madam eyes them suspiciously.

116 Vivace ♩ = 260

Picc. *ff*

1 Fl. *ff*

1 Ob. *ff*

Eng. Hn. *ff*

1 Cl. *sfz*

B. Cl. *sfz*

1 Bsn. *ff sfz*

2 Bsn. *ff sfz*

1 Hn. *ff* *gliss.*

2 Hn. *sfz*

3 Hn. *ff* *gliss.*

4 Hn. *sfz*

1 Tpt. *f* *con sord.* *sfz*

2 Tpt. *f* *con sord.* *sfz*

1 Tbn. *sfz*

2 Tbn. *f*

3 Tbn. *f*

Tb. *f*

B. D. *f*

Cym. pair of cymbal *mf* non vib. change to suspend cymbal

T. Bl. *f*

Glock. *f*

Cel. *ff*

Hp. *ff* *gliss.* l.v.
DCB#E#FG#A

116 Vivace ♩ = 260

Vln. I *sfz*

Vln. II *sfz*

Vla. *sfz*

Vc. *ff* *pizz.*

Cb. *ff* *pizz.*

134 rit. cca ♩=210-180 rit. cca ♩=180 change to flute

Picc.
1 Fl.
1 Ob.
Eng. Hn.
1 Cl.
B. Cl.
1 Hn.
2 Hn.
3 Hn.
4 Hn.
Vib.

134 molto vib. rit. cca ♩=210-180 rit.

Vln. I
Vln. II
Vla.

140 rit.

1 Fl.
1 Ob.
Eng. Hn.
1 Cl.
B. Cl.
1 Bsn.
2 Bsn.
Vib.
Hp.

140 rit.

Vln. I
Vln. II
Vla.
Vc.
Cb.

145 Misterioso ♩ = 150

1 Fl. *p* *pp*

2 Fl. *p* *pp* change to piccolo

1 Ob. *p* *pp*

Eng. Hn. *p* *pp*

1 Cl. *p* *pp*

B. Cl. *p* *f*

1 Bsn. *p* *pp* *p*

2 Bsn. *p* *pp* *p*

1 Hn. *pp* *pp*

2 Hn. *pp* *pp* *p*

3 Hn. *pp* *pp*

4 Hn. *pp* *pp* *p*

1 Tpt. *pp* *pp*

2 Tpt. *pp* *pp*

3 Tpt. *pp* *pp*

1 Tbn. *pp* *pp* *pp*

2 Tbn. *pp* *pp* *pp*

3 Tbn. *pp* *pp* *pp*

Tb. *pp* *pp*

B. D. *ppp* *ppp* *molto cresc.* *f*

T.-t. *ppp*

Vib. *f* hard mallets l.v.

Dorian *ff indolente*

There are... plea - sures here...

145 Misterioso ♩ = 150

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

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

Vla. *pp* *p* *mf*

Vc. *pp* *p* *mf*

Cb. *pp* *p* *mf*

155

Picc. *f*

1 Fl. *f*

1 Ob. *f*

Eng. Hn. *f*

1 Cl. *f*

B. Cl. *f*

1 Bsn. *mp*

2 Bsn. *mp*

2 Hn. *mp*

4 Hn. *mp*

1 Tbn. *mp*

2 Tbn. *mp*

3 Tbn. *mp*

Vib. *ff* *hard mallets* *lv.*

Dorian to the Brothel Madam. She does not like Dorian Gray, even though he flirts with her. She cleans a glass and gives him a dismissive look.

Dorian *f*

ma - ny plea - sures for us to take.

155

Vln. I *f p mf f mf f*

Vln. II *f p mf f mf f*

Vla. *f p mf f mf f*

Vc. *f p mf f mf f*

Cb. *f p mf f mf f*



Brothel Madam *164 indolente* *a poco accel.* *A tempo*

There are... plea - sures here... ma - ny plea - sures for us to take.

Dorian *f*

I will take them

164 *a poco accel.*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

173

Vib. *f* *l.v.*

Brothel Madam *f*
Yours is De - vils bar - gain.

Dorian *f*
from you.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*



181

Picc. *f* *ff* *mp*

1 Fl. *f* *ff*

1 Ob. *f* *ff* *mp*

Eng. Hn. *f* *ff*

1 Cl. *f* *ff* *mp*

B. Cl. *f* *ff*

1 Hn. *mf* *p*

2 Hn. *mf* *p*

3 Hn. *mf* *p*

4 Hn. *mf* *p*

Brothel Madam *pp*
You will pay our ve - ry own Prince Char - ming.

Vln. I *pp* *mp* *unis.*

Vln. II *pp* *mp* *unis.*

Vla. *pp* *mp* *div.*

Vc. *pp* *mp* *unis.*

Cb. *pp* *mp*

189

Picc. *ff* *pp*

1 Ob. *ff* *pp*

Eng. Hn. *p* *pp*

1 Cl. *ff* *pp*

B. Cl. *p* *pp*

Vib. *p* *f*

Brothel Madam *f*
I save my love for the wor - thy.

Dorian *f* *agitato* *s* *f*
Why wont you love, me Ma - dam? 'The wor - thy?' Your dog may - be?...

189

Vln. I

Vln. II

Vla.

Vc.

Cb.



197

Vib. *f* *p*

Dorian

Lord Henry *f*
The De - vil's bar - gain. Prince Char - - ming.

Alan Campbell laughs. The London low-life - prostitutes, rent boys, drug addicts, the destitute and the desperate-emerge from the shadows. Lord Henry stands at the bar with his coat and hat on still, and drinks a whiskey-he holds himself apart from the scene.

197

Vln. I *pp*

Vln. II *pp*

Vla. *pp* sul pont.

Vc. *pp* sul pont.

pp

204

Picc. *mf* *f* *p* *mf*

1 Fl. *mf* *f* *p* *mf*

1 Ob. *mf* *f* *p* *mf* *p*

Eng. Hn. *mf* *f* *p*

1 Cl. *f* *p* *mf* *p*

B. Cl. *f* *p*

Tb. *p*

Vib. *f* l.v. l.v.

Hp. *f* l.v. l.v. l.v. l.v.

Dorian *f* *piamente* *f* *p* *f*
Have a drink... Take a look. Name your vice...

Lord Henry

204

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

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

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

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

Cb. *p* *mf* *p* *f*

Dorian takes no notice of Lord Henry. He gestures around the room to Alan, as if it all belongs to him.

213

1 Bsn. *p*

2 Bsn. *p*

1 Hn. *pp*

2 Hn. *pp*

3 Hn. *pp*

4 Hn. *pp*

1 Tpt. *pp*

2 Tpt. *pp*

3 Tpt. *pp*

Tb. *mp*

Vib. *f* *L.v.*

Hp. *L.v.*

Alan Campbell *ff* *3*

Dorian *ff* *3*

You will take _____ a drink. _____

I will take _____ a drink. _____ I will have _____

213

Vln. I *mp* *unis.* *mf* *cresc.* *f*

Vln. II *mp* *mf* *cresc.* *f*

Vla. *mp* *mf* *cresc.* *f*

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

Cb. *mp* *mf* *cresc.* *f*

239 accel. ♩=200-220

Picc. *mf* *p* *mf*

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

1 Ob. *mf* *p* *mf*

Eng. Hn. *mf* *p*

1 Cl. *mf* *p* *mf*

B. D. *ff* (slap stick)

Cym. *ff*

Vib. *mf*

239 accel. ♩=200-220

Vln. I *p* *molto cresc.* *f*

Vln. II *p* *molto cresc.* *f*

Vla. *p* *molto cresc.* *f*



245

Picc.

1 Fl.

1 Ob.

1 Cl.

B. D. *ppp*

T.-t. *ppp*

Vib.

Brothel Madam *f*

Have a look. Take your pick.

245

Vln. I *p* *gliss.*

Vln. II *p* *gliss.*

Vla. *p*

Vc. *p* *gliss.*

Cb. *p*

div. arco

251

Picc. *pp*

1 Fl. *pp*

1 Ob. *pp*

Eng. Hn. *pp*

1 Cl. *pp*

B. Cl. *pp*

1 Bsn. *pp*

2 Bsn. *pp*

Cym. suspend cymbal *pp*

Vib. *f* *ppp*

Brothel Madam *fff*
 Name _____ your price. _____ Name your bid.

Alan Campbell

Dorian and Alan Campbell both laugh and step forward.
 At the same time, a crowd of unruly Punters also step forward,
 the brothel's clients and customers. An auction begins. The Brothel Madam
 conducts it - bids are spoken or shouted, unto sung.

251

Vln. II *gliss.* *pp*

Vla. *pp*

Vc. *gliss.* *pp*

Cb. *pp*

Vivace ♩ = 260
261 [Bidding commences with Dorian Gray raising the stakes] [CLIENT I : Forty pounds! - shout!]

Picc. *ff*

1 Fl. *ff*

Eng. Hn. *ff*

1 Cl. *ff*

B. Cl. *sfz*

1 Bsn. *fffz* *ff* *sfz*

2 Bsn. *fffz* *ff* *sfz*

1 Hn. *sfz*

B. D. *f*

Cym. pair of cymbal non vib. *mf*

T. Bl. *f*

Cel. *ff*

Hp. *f* *l.v.* *f*

261 **Vivace** ♩ = 260

Vln. I *ffz* *unis.*

Vln. II *ffz* *unis.*

Vla. *ffz* *unis.*

Vc. *ff* *pizz.* *arco*

Cb. *ff* *pizz.* *arco*

269 CLIENT II : Forty-five. - shout!!!

Eng. Hn.

1 Cl.

B. Cl.

1 Bsn.

2 Bsn.

T. Bl.

Cel.

Hp.

Lv.

B♭E♭

269

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

ff

275 [DORIAN: Fifty. - shout!!!]

B. D.

Cym.

T. Bl.

Cel.

Hp.

mf

[DORIAN: Fifty!! shout]

Dorian

275

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

281

CLIENT III. Sixty pounds. - shout!

Picc. *ff*

1 Fl. *ff*

1 Ob. *mp* *ff*

Eng. Hn. *mp* *ff*

1 Cl. *ff*

B. Cl. *sfz*

1 Bsn. *mf*

2 Bsn. *mf*

1 Hn. *sfz*

B. D.

Cym.

T. Bl.

Cel. *ff* *ff*

Hp.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

289 CLIENT I. Seventy! - shout!

CLIENT II. Seventy-five! - shout!

Picc.

1 Fl.

1 Ob.

Eng. Hn.

1 Cl.

B. Cl.

1 Bsn.

2 Bsn.

1 Hn.

2 Hn.

3 Hn.

T. Bl.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

sfz

f

arco

297 Lord Henry: One hundred pounds! shout!

Dorian is taken aback to see Henry bid from where he stands at the back of the room.

Picc.

1 Fl.

1 Ob.

Eng. Hn.

1 Cl.

B. Cl.

1 Bsn.

2 Bsn.

1 Hn.

2 Hn.

3 Hn.

4 Hn.

1 Tbn.

2 Tbn.

T. Bl.

Cel.

Hp.

Lord Henry

297

Vln. I

Vln. II

Vla.

Vc.

Cb.

305

Picc. *ff*

1 Fl. *ff*

2 Ob. *ff*

Eng. Hn. *ff*

1 Cl. *ff*

B. Cl.

1 Bsn. *ff*

2 Bsn. *ff*

1 Hn.

2 Hn.

4 Hn.

1 Tbn.

2 Tbn.

B. D.

Cym.

T. Bl.

Cel. *sfz*

Hp.

Dorian: You? shout!

CLIENT III. One hundred and five! - shout!

305

Vln. I arco *sfz*

Vln. II arco *sfz*

Vla. arco *sfz*

Vc. *ff*

Cb. *ff*

DORIAN: You?? shout!

Lord Henry: I will buy them a night away from this-shout!

CLIENT 2: One hundred and six! - shout!

Picc.

1 Fl.

Eng. Hn.

1 Cl.

B. Cl.

1 Bsn.

2 Bsn.

B. D.

Cym.

T. Bl.

Cel.

Hp.

Lord Henry

LORD HENRY: I will buy them a night away from this.

Vln. I

Vln. II

Vla.

Ve.

Cb.

The Crowd laughs at this bid.

321

Picc.

1 Fl.

1 Ob.

Eng. Hn.

B. Cl.

1 Bsn.

2 Bsn.

1 Tpt.

2 Tpt.

3 Tpt.

T. Bl.

Cl.

Hp.

321

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

f

pp

sfz

con sord.

Dorian: And I will buy them to come between you and your good deed. Two hundred pounds, my good Madam - SHOUT!

329

1 Fl.

1 Ob.

Eng. Hn.

B. Cl.

1 Bsn.

2 Bsn.

Cel.

Hp.

Dorian

DORIAN: And I will buy them to come between you and your good deed. Two hundred pounds, my good Madam-shout!!

329

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

arco

arco

mf

mf

mf

338

Picc. *ff*

1 Fl. *ff*

Eng. Hn. *ff*

1 Cl. *ff*

B. Cl. *sfz*

1 Bsn. *fffz*

2 Bsn. *fffz*

1 Hn. *sfz*

2 Hn. *sfz*

B. D. *f*

Cym. pair of cymbal non vib. *mf*

T. Bl. *f*

Cel. *ff*

Hp. *f* *sfz* l.v.

338

Vln. I *fffz*

Vln. II *fffz* *p*

Vla. *fffz* *p*

Ve. *f*

Cb. *f*

The Crowd gasps. The Brothel Madam claps once more to indicate the auction has finished. Dorian turns to Henry, triumphant.

rit.

♩ = 120

345

Picc. *f*

1 Fl. *f*

Eng. Hn. *f* change to oboe

1 Cl. *f*

B. Cl. *sfz* *f* change to clarinet

1 Bsn. *sfz* *ff*

2 Bsn. *sfz* *ff*

1 Hn. *sfz*

2 Hn. *sfz*

B. D.

Cym.

T. Bl.

Cel. *f*

Hp. *ff* *l.v.* *ff*

Dorian

Lord Henry *f* *resoluto*

I will be on my way, Do-ri-an...

345

Vln. I *sfz* *ff* *mf*

Vln. II *sfz* *ff* *mf*

Vla. *sfz* *ff* *mf*

Vc. *fff* *arco* *pizz.* *ff*

Cb. *fff* *arco* *pizz.* *ff*

rit.

♩ = 120

353 $\text{♩} = 120$ a poco accel.

Hp. *fff*

Dorian *f* So ear - ly? *ff* One's hi - ghest du - ty is to one's self. The bra - vest man a - mong us is un - af - raid

Lord Henry *f* I will be on my way.

353 $\text{♩} = 120$ a poco accel.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

arco

arco

mp

mp

362 a tempo

Dorian to please him - self. The on - ly way to get rid of temp - ta - tion, is to yield to it.

Dorian starts off singing to Lord Henry, but then turns away. Alan sings to the Four Teenagers.

362 a tempo

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

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

Vla. *mf* *mp* *mf*

Vc. *mf* *mp* *mf*

Cb. *mf* *mp* *mf*

370

Cym. *ppp* *ff*

T. Bl. *mf*

Cel. *f*

Hp. *fff* *fff*

Alan Campbell *ff* You are so young, so per - fect.

Dorian *ff* The on - ly way to get rid of temp - ta - tion, is to yield to it.

Lord Henry

Lord Henry shakes his head in disapproval, then leaves. Dorian shrugs.

Lord Henry shakes his head in disapproval, then leaves. Dorian shrugs.

370

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

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

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

Vc. *mp* *mf* *mf* *f* *ff* *pizz.*

Cb. *mp* *mf* *mf* *f* *pizz.*

379

Picc. *mf*

1 Fl. *mf*

1 Ob. *mf*

2 Ob. *mf*

1 Cl. *mf*

2 Cl. *mf*

T. Bl. *f*

Cel. *f*

Hp. *f*

Brothel Madam

Dorian

379

Vln. I *mf* *cresc.* div.

Vln. II *mf* *cresc.* div.

Vla. *mf* *cresc.* div.

Vc. *f*

Cb. *ff* *f*

The Brothel Madam laughs as the Four young people climb down off the bar.

You are gree - dy man, Prince Char - - - ming.

Two for Mis - ter Camp - bell, and two for me.

385

Picc. *ff*

1 Fl. *ff*

1 Ob. *ff*

2 Ob. *ff*

1 Cl. *ff*

2 Cl. *ff*

T. B. *ff*

Cel. *ff*

Hp. *ff*

Brothel Madam

Voices of pictures

She holds out her hand. He gives her the money.

lirico dolce
p
Ha a a a a a a a

p
Ha

385

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

391

Voices of pictures

mf *f*

Ha a a a a a a a

Ha

397

Voices of pictures

sfz *f*

Ha a a a a a a a

Ha a a a

Scene 9

Dorian's London house – drawing room: night

Basil is waiting for Dorian - Mrs Leaf fusses around. They have both aged considerably again. She brings Basil drinks and day's newspapers, and lights the fire.

Tenace ♩ = 220

405

Picc. *ff*

1 Fl. *ff*

1 Ob. *ff*

2 Ob. *ff*

1 Cl. *ff*

2 Cl. *ff*

1 Bsn. *sffz*

2 Bsn. *sffz*

1 Tpt. *pp*

2 Tpt. *pp*

3 Tpt. *pp*

405 Tenace ♩ = 220

Vln. I *sffz*

Vln. II *sffz*

Vla. *sffz*

Vc. *pizz.* *ff* *f*

Cb. *pizz.* *ff* *f*

411

Picc.

1 Fl.

1 Ob.

2 Ob.

1 Cl.

2 Cl.

1 Bsn.

2 Bsn.

sfz

f

p

1 Hn.

2 Hn.

3 Hn.

4 Hn.

ff

Mrs. Leaf

f nobile

Can I get you a - ny - thing else. Mis - ter

Basil

Basil looks at his watch.

411

Vln. I

Vln. II

Vla.

Vc.

Cb.

sfz

mp

mp

mp

arco

mp

ff

419

Picc. *ff*

1 Fl. *ff*

1 Ob. *ff*

2 Ob. *ff*

1 Cl. *ff*

2 Cl. *ff*

1 Bsn. *ff*

2 Bsn. *ff*

1 Tpt. *f*

2 Tpt. *f*

3 Tpt. *f*

1 Tbn. *pp*

2 Tbn. *pp*

3 Tbn. *pp*

Tb. *pp*

Hp. *fff*
f

Mrs. Leaf *ff*
Hall - ward?

Basil *f*
My train to Pa - ris leaves at mid - night. Where are you ex - pec - ting Mis - ter Gray?

Mrs Leaf smiles indulgently.

419

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *pizz.* *p*

Cb. *mp*

428

Picc. *fff*

1 Fl. *fff*

1 Ob. *fff*

2 Ob. *fff*

1 Cl. *fff*

2 Cl. *fff*

1 Bsn. *fff*

2 Bsn. *fff*

1 Tpt.

2 Tpt.

3 Tpt.

Hp. *f*

Mrs. Leaf *f*

Mis - ter Gray keeps his own ho - - urs, he comes and goes, day and night.

428

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*



434 *sub. p nobile*

Mrs. Leaf More tea, Mis - ter Hall - - ward?

Basil *f* My train to Pa - ris

434

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *f* *pizz.* *arco* *mp*

Cb. *f* *pizz.* *arco* *mp*

440

1 Bsn. *p*

2 Bsn. *p*

1 Hn. *p*

2 Hn. *p*

3 Hn. *p*

4 Hn. *p*

Mrs. Leaf

Basil

leaves at mid - night. I'll wait for Do - ri - an little lon - ger, thank you Mi - ssis Leaf!

Mrs Leaf nods and leaves. Basil wanders around the room, inspecting looking for his painting, which is no where to be seen.

440

Vln. I

Vln. II

Vla.

Vc.

Cb.



448 **Disperato** ♩ = 130

1 Fl. *f*

1 Ob. *f*

1 Cl. *f*

B. Cl. *f*

1 Bsn. *mf*

2 Bsn. *mf*

3 Hn. *mf*

Basil

f triste
I put so much of my - self in - to that

448 **Disperato** ♩ = 130

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* arco

Cb. *f* pizz.

454

Picc. *mf* change to flute

1 Fl. *mf*

1 Ob. *sfz espress.*

Eng. Hn. *sfz espress.*

1 Cl. *mp*

B. Cl. *mp*

1 Bsn. *mp*

2 Bsn. *mp*

1 Hn. *pp* con sord.

2 Hn. *pp* con sord.

3 Hn. *pp* con sord.

4 Hn. *pp* con sord.

1 Tpt. *mf sfz espress.*

2 Tpt. *mf sfz espress.*

3 Tpt. *mf sfz espress.*

1 Tbn. *mf espress.*

2 Tbn. *mf espress.*

3 Tbn. *mf espress.*

S. D.

Tub. B. *f* l.v.

Vib. *f* metal stick l.v.

Dorian *ff* scattando molto espress. What are you do - ing here?_

Basil pain - ting_

454

Vln. I *tutti ppp* *ff*

Vln. II *tutti ppp* *ff*

Vla. *tutti ppp* *ff*

Vc. *tutti arco ppp*

Cb. *arco ppp*

462

1 Cl. *ff* *pp*

B. Cl. *ff* *pp*

1 Bsn. *ff* *pp*

1 Hn. *pp* *mf*

2 Hn. *pp* *mf*

3 Hn. *pp* *mf*

4 Hn. *pp* *mf*

1 Tbn. *pp* *mf*

2 Tbn. *pp* *mf*

3 Tbn. *pp* *mf*

Dorian

Basil *f* *s*

Do - ri - an! How won - der - ful to see you. I am ta - king the mid - night train to Pa - ris, I will take a stu - di - o

462

Vln. I *mp* *f* *pp*

Vln. II *mp* *f* *pp*

Vla. *mp* *f* *pp*

Vc. *mp* *f* *pp*

468 *poco accel.* ♩ = 140

T. Bl. *mf*

Dorian *f* *s*

I shall be charmed, I am sure... But

Basil *f*

and paint. But be - fore I leave I have some-thing to say.

468 *poco accel.* ♩ = 140

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *f* *pizz.* *s*

Vc. *f* *pizz.*

Cb. *f* *pizz.*

476

1 Hn. *p*

2 Hn. *p*

T. Bl.

Vib. *f* hard mallets

Cel. *f* 6 l.v.

Hp. *f*

Dorian won't you miss your... train? Dorian makes himself at home, fixes a drink.

Basil *f* I've a few mi - nutes to spare.

476

Vln. I *mf*

Vln. II *mf*

Vla. *ff* 3

Vc. *v*

Cb. *v*

482 *f* *poco rit.*

Dorian *f* A - no - ther drink Ba - sil? Dorian frowns and throws himself down on the divan, a little petulantly. I hope it's not a - bout me. I am ti - red of my - self to - night.

Basil Basil shakes his head, no. I have some-thing to say.

Vln. I *p* *poco rit.*

Vln. II *p*

490 *Triste* ♩ = 130

1 Fl. *f*

2 Fl. *f*

1 Ob. *f*

1 Cl. *f*

Vib. *mp* *mf*

soft mallets

speech

Dorian I should like to be some - one else.

Basil *f* *triste*
The most dread - ful things are being said a - bout you.

490 *Triste* ♩ = 130

Vln. I *arco* *p* *legato*

Vln. II *arco* *p* *legato*

Vla. *arco* *p* *legato*

Vc. *arco* *p* *legato*

Cb. *pizz.* *f*



496

1 Fl.

2 Fl. change to piccolo

1 Ob. *mf*

Vib.

Hp. *f* *dolce*

B♭G♯D♭

Dorian

Basil Peop - le talk of you as vile and de - gra - ded. You have your wealth, and your po - si - tion.

496

Vln. I *sub. p*

Vln. II *sub. p*

Vla. *sub. p*

Vc. *sub. p*

Cb. *arco* *sub. p*

502

Tub. B. *mp* L.v. L.v.

Hp. *ff* *Ab* *AbBbD#G#*

Basil
But wealth and po - si - tion are not eve - ry - thing. I don't be - lieve all ru - mo - urs, at least

502

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

509

Hp. *ff* *F#E#* *F#* *E#A#D#F#G#C* *E#Bb*

Basil
I can't be - lieve them when I see you. Sin is a thing that writes it - self a -

509

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

516

Hp. *f* *ff*

Basil
cross a man's face. It can not be con - cealed. Why will no man in - vite you to his house,

516

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

523

Picc. *mf*

1 Ob. *sfz*

Eng. Hn. *sfz*

1 Cl. *mf*

B. Cl. *sfz espress.*

1 Bsn. *mf*

1 Hn. *sfz p*

2 Hn. *sfz p*

3 Hn. *sfz p*

4 Hn. *sfz p*

3 Tbn. *p*

Tb. *p*

Cym. *ppp* *mf* *f*

Dorian *ff concitato*
Stop Ba - sil. You

Basil
Do - ri - an? Why do gen - tle - man leave the room when you en - ter?

523

Vln. I *ff*

Vln. II *ff*

Vla. *div.* *ff*

Vc. *ff*

Cb. *ff*

529

Picc.

1 Cl.

1 Bsn.

1 Hn. *con sord.*
ppp

2 Hn. *con sord.*
ppp

3 Hn. *con sord.*
ppp

4 Hn. *con sord.*
ppp

Timp. *ppp* *f*

B. D. *secco*
f

Cym. pair of cymbals *secco*
mf

Hp. *ff*
Bb-Gb-Db G#C#B#

Dorian
talk of things of which you know not - hing.

Basil
Why is your friend - ship so fa - tal to young men? You seem to

535

1 Fl. *f* *sfz espress.* *mf* *poco accel.*

1 Ob. *sfz espress.* *sfz espress.*

Eng. Hn. *sfz espress.* *sfz espress.*

1 Cl. *f* *mf*

B. Cl. *sfz espress.* *sfz espress.*

1 Bsn. *f* *mf*

1 Hn. *p*

2 Hn. *p*

3 Hn. *p*

Vib. *soft mallets*
p

Hp. *ff*

Dorian
[Dorian is angry now.]
Stop Ba - sil. You go too far. Peo - ple cha - ter all o - ver Eng - land. Did I teach one his vi - ces,

Basil
fill them with a mad - ness for plea - sure.

541 **A tempo**

Timp. *f sfz*

B. D. *f sfz*
non vib.

Cym. pair of cymbals *f sfz*

Dorian
and the oth - er his de - bau - che - ry?

Basil
f
They say you co - rupt eve - ry - one with whom you are in - ti - mate.

541 **A tempo**

Vln. I *mf* *f*

Vln. II *mf* *f* div.

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*



547

1 Cl. *ff*

2 Cl. *ff*

1 Bsn. *ff*

2 Bsn. *ff*

B. D. *pp* *f*

Dorian
ff furioso
You know me

Basil
When you en - ter a house, shame fo - llows be - hind.

547

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

553

1 Ob. *ff* *espress.*

Eng. Hn. *ff* *espress.*

1 Cl. *p* *ff* *espress.*

2 Cl. *p*

1 Bsn. *p* *mp*

2 Bsn. *p* *mp* change to contrabassoon

Timp. *pp*

Cym. *ppp*

Hp. *ff* *A>E>Bb*

Dorian *ff* shouting *5*
 be - ter than that, Ba - sil. To see my soul!_

Basil *f*
 Know you? I won - der do I know you? Be - fore I can ans - wer that, I should have to see your soul.

553

Vln. I *mp*

Vln. II *mp*

Ruvido ♩ = 160

560

Picc. *ffz* *f*

1 Fl. *ffz* *f*

Eng. Hn. *ffz* *f*

1 Cl. *ffz* *f*

B. Cl. *ffz* *f*

1 Bsn. *ffz* *f*

Timp. *f*

B. D. *f*

T. D. *mf*

Dorian *f malignamente, accentato, impertinente*
 You shall see my soul your - self, to - night!

560 **Ruvido** ♩ = 160

Vln. I *sul pont. arco* *ff*

Vln. II *sul pont. arco* *ff*

Vla. *sul pont. arco* *ff*

Vc. *accentato* *f*

Cb. *accentato* *f*

566

Picc. *mf*

1 Fl. *mf*

Eng. Hn. *mf*

1 Cl. *mf*

B. Cl. *mf*

1 Bsn. *mf*

Timp. *mf*

B. D. *mf*

Cym. pair of cymbals *mf* *f*

T. D.

Dorian *ff*
It is your own han-di-work. You have cha-ttered e-nough a-bout cor-rupt-ion.

566

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

572

B. Cl. *ff*

1 Bsn.

1 Hn. *f*

2 Hn. *f*

1 Tbn. *f*

2 Tbn. *f*

Timp.

B. D.

T. D.

Dorian *ff*
Now you shall look on it face to face.

Basil *ff* Umile *mp*
That's blas - phe - my

572

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *f* *mp*

Cb. *f* *mp*

578

1 Bsn. *mf*

Cbsn. *mf*

Timp.

T. D. *f* *ff*

Dorian *ff* delirando
Come up - stairs Ba - sil. I keep the di - a - ry of my life from day to day.

Basil *mp*
Do - ri - an!

578

Vln. I *f* *ppp* *ff* *ppp* *ff*

Vln. II *f* *ppp* *ff* *ppp* *ff*

Vla. *f* *ppp* *ff* *ppp* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

584

1 Bsn. *ff*

Cbsn. *ff*

Tb.

Timp.

Cym. suspend cymbal *ppp*

T. D. *f*

Dorian

It ne - ver leaves the room where it is writ - ten. I will show

584

Vln. I *pp* *ff*

Vln. II *pp* *ff*

Vla. *pp* *ff*

Vc.

Cb.

590 accel. cca ♩=130-150

Picc. *ff* *cresc.*

1 Fl. *ff* *cresc.*

1 Ob. *ff* *cresc.*

Eng. Hn. *ff* *cresc.*

B. Cl. *ff* *cresc.*

1 Bsn. *ff* *cresc.*

Cbsn. *ff* *cresc.* change to bassoon

1 Hn. *f* *cresc.*

2 Hn. *f* *cresc.*

3 Hn. *f* *cresc.*

4 Hn. *f* *cresc.*

1 Tpt. *mf* *cresc.*

2 Tpt. *mf* *cresc.*

3 Tpt. *mf* *cresc.*

1 Tbn. *f* *cresc.*

2 Tbn. *f* *cresc.*

3 Tbn. *f* *cresc.*

Tb. *f* *cresc.*

Timp. *ff* *cresc.*

Cym. *f*

T. D. *ff* *cresc.*

Dorian
it to you, come with me. Dorian drags Basil out of the room to take him upstairs.

Basil Dorian drags Basil out of the room to take him upstairs.

590 accel. cca ♩=130-150

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* *cresc.*

Cb. *ff* *cresc.*

Scene 10

Dorian's London house, attic: same night

Dorian, imperious and cruel,
takes Basil into the Attic room.
The painting is covered.

597 ♩ = 130

Eng. Hn. *mf* *f*

1 Cl. *mf* *f*

1 Bsn. *mf* *f*

1 Tbn. *sfz* *pp* *softly* *gliss.* *sub.p*

2 Tbn. *gliss.* *softly* *gliss.* *gliss.* *sub.p*

3 Tbn. *softly* *gliss.* *sub.p*

Timp. *pp*

Cym. suspend cymbal *pp*

Vib. hard mallets *mf* *mf*

Hp. *ff*

Basil *f* inquietamente
Tell me what they say a - bout you i - sn't true, Do - ri - an. Tell me



603

Timp.

Vib. *p*

Dorian *f* [Dorian is quiet and menacing]
I keep a di - a - ry of my life from day to day.

Basil *f*
you are not bad, co - rrupt, and shame - - ful. I have missed my

610 *poco accel.*

1 Fl. *f*

1 Ob. *f*

Eng. Hn. *f*

1 Cl. *f*

1 Bsn. *f*

2 Bsn. *f*

1 Hn. *p* *fff*

2 Hn. *p* *fff*

3 Hn. *p* *fff*

4 Hn. *p* *fff*

1 Tbn. *mf*

2 Tbn. *mf*

3 Tbn. *mf*

Timp. *ff*

Vib. *mf* *ff*

Hp. *f* *ff*

Dorian
 Though he is frightened, Basil does not understand that he is in grave danger. He still trusts Dorian. He looks at his watch.
ff
 You think is it on - ly God who sees the

Basil
 train.

610 *poco accel.*

Vln. I *f* *ff* *p* *ff*

Vln. II *f* *ff* *p* *ff*

Vla. *f* *ff* *p* *ff*

Vc. *f* *ff* *f*

Cb. *f*

616

A tempo

1 Fl.

Eng. Hn.

1 Cl.

1 Bsn.

2 Bsn.

1 Hn.

2 Hn.

3 Hn.

4 Hn.

1 Tpt.

2 Tpt.

3 Tpt.

1 Tbn.

2 Tbn.

3 Tbn.

Tb.

Timp.

Hp.

soul? _____

Draw the cur - tain back and you will see mine! _____

616

A tempo

Vln. I

Vln. II

Vla.

Vc.

Cb.

650

Picc. *mf* *pp* change to flute

1 Fl. *mf* *pp*

1 Ob. *sfz espress.*

Eng. Hn. *sfz espress.* *mf*

1 Cl. *mp* *pp* *mf*

B. Cl. *mp* *pp* *mf*

1 Bsn. *mp* *pp*

2 Bsn. *mp* *pp*

1 Hn. con sord. *pp*

2 Hn. con sord. *pp*

3 Hn. con sord. *pp*

4 Hn. con sord. *pp*

1 Tpt. *mf sfz espress.*

2 Tpt. *mf sfz espress.*

3 Tpt. *mf sfz espress.*

1 Tbn. *mf espress.*

2 Tbn. *mf espress.*

3 Tbn. *mf espress.*

Timp. *f*

S. D. *p*

Tub. B. *f* l.v.

Vib. metal stick *f* *mf* *mf* l.v.

Dorian face.

Basil *ff sforza, delirando, agitato* *molto espress.* *ff scattando*
 My God, Do - ri - an! How can this be?_ You must be worse than those who talk a - gainst you._

650

Vln. I nat. *p* *mp*

Vln. II nat. *p* *mp*

Vla. nat. *p* *mp*

Vc. *mp*

Cb.

656

1 Ob.

Eng. Hn.

1 Cl.

B. Cl.

1 Bsn.

2 Bsn.

Tb.

Vib.

Hp.

Basil

I wor-shiped you too much.

We are both.

f

mf

f

mf

mf

f

mf

p

ff

1.v.

ff *morendo*

656

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

p

p

p

p

662

1 Ob. *pp*

Eng. Hn. *pp*

1 Cl. *pp*

B. Cl.

1 Bsn.

1 Tpt. *p* con sord.

2 Tpt. *p* con sord.

3 Tpt. *p* con sord.

1 Tbn. *mp* very subtle gliss. *gliss.* *p*

2 Tbn. *mp* very subtle gliss. *gliss.* *p*

3 Tbn. *mp* very subtle gliss. *gliss.* *p*

Dorian

Basil *fff*

pu - nished.

662

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

668 *con sord.*

1 Hn. *p*

2 Hn. *con sord.*
p

3 Hn. *con sord.*
p

4 Hn. *con sord.*
p

1 Tbn. *gliss.*
mp *p*

2 Tbn. *gliss.*
mp *p*

3 Tbn. *gliss.*
mp *p*

Dorian *f* *beffardo* *g*
Sin is a thing that writes it - self a - cross a man's face.

668

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

674

1 Fl. *mf* *f* *ff*

2 Fl. *mf* *f* *ff*

1 Ob. *f* *ff*

Eng. Hn. *f* *ff*

1 Cl. *f* *ff*

B. Cl. *f* *ff*

1 Bsn. *f* *ff*

Cbsn. *f* *ff*

1 Tbn. *pp* *mf* *ff*

2 Tbn. *pp* *mf* *ff*

3 Tbn. *pp* *mf* *ff*

Tb. *mf* *ff*

Timp. *mf*

Cym. *fff*

pair of cymbals (as a sound of knife stabbing)

He picks up a knife from where it lies on the table.
 He moves slowly toward Basil who staring with horror
 at the painting. Then suddenly, Dorian rushes at Basil
 and stabs him (sound coming from pair of cymbals in orchestra),
 over and over, in frenzy. As Basil staggers backwards he sits
 down on a chair by the table, he slumps forward onto the table.
 He is dead.

delirando
 morendo

Dorian *mf* *f* *ff*

It can not be con - cealed.

674

Vln. I *mp* *f* *fff* *molto espress.*

Vln. II *mp* *f* *fff* *molto espress.*

Vla. *mp* *f* *fff* *molto espress.*

Vc. *mp* *fff* *molto espress.*

Cb. *mp* *fff* *molto espress.*

sul pont.

680 ♩ = 115

1 Fl. change to piccolo

2 Fl.

1 Ob.

Eng. Hn.

1 Cl.

B. Cl. *f s*

1 Bsn. *mf*

Cbsn. *f* *mf*

1 Tbn. *mf* *mf* *f*

2 Tbn. *mf* *mf* *f*

3 Tbn. *mf* *mf* *f*

Tb. *mf* *mf* *f*

Timp. *mf*

Cym.

Dorian Dorian staggers around the room, clutching his head.

Voices of pictures Very loud and discordant now, frightening.
Ha a a a a Ha

680 ♩ = 115

Vln. I

Vln. II

Vla. *ff* *sul pont. g*

Vc. *ff* *sul pont.*

Cb. *ff*

685 *mf* *f*

Voices of pictures
a a a a a a Ha a a a a a

Ha Ha

692 *sfs* *f*

Voices of pictures
Ha a a a a Ha a a a

Ha Ha a a

699

1 Fl. *f* *mp* *3*

1 Ob. *mp 3* *3*

Eng. Hn. *f* *mp* *p* *mf 3* *mp* change to oboe

B. Cl. *p* change to clarinet in B

1 Bsn. *p*

Cbsn. *p* change to bassoon

3 Tbn. *p*

Tb. *p*

Glock. *mf* Lv. Lv. Lv. Lv. Lv.

Vib. *mf* soft mallets #2 Lv. #2 Lv. #2 Lv. #2 Lv. Lv.

Hp. *f*

Sybil [We hear the voice of Sybil Vane off stage.] *f funebre* The world is changed. be-cause

699

Vln. I *pp*

Vln. II *pp*

Vla. *pp* nat.

Vc. *pp* div. nat.

Cb. *pp* div. nat.

705

2 Tbn. *p* *pp*

3 Tbn. *pp*

Tb. *pp*

Glock. *mp* l.v.

Vib. *mp* l.v.

Sybil
you are made of i - vo - ry and gold.

Dorian

Dorian rushes from the room, his hands clamped over his ears to prevent him from hearing Sybil's voice.

705

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*



Scene 11

Dorian's London house, drawing room: same night

Dorian rushes into the Drawing Room. He shouts for his servant, his voice full of fear.

Con moto ♩ = 180

712

Picc. *f*

1 Fl. *f*

1 Cl. *f*

2 Cl. *f*

T. B. *mf*

Cel. *mp*

712 **Con moto** ♩ = 180

Vln. I *f* *détaché*

Vln. II *f* *détaché*

717 ♩ = 160

Picc. ff

1 Fl. ff

1 Ob. f ff

2 Ob. f ff

1 Cl. ff

2 Cl. change to bass clarinet ff

1 Bsn. ff

2 Bsn. ff change to contrabassoon

1 Hn. ppp ff

2 Hn. ppp ff

3 Hn. ppp ff

4 Hn. ppp ff

1 Tpt. ppp ff

2 Tpt. ppp ff

3 Tpt. ppp ff

1 Tbn. ppp ff p

2 Tbn. ppp ff p

3 Tbn. ppp ff p

Tb. ppp ff p

T. Bl. mf

Vib. soft mallets p

Cel. f

Dorian ff Agitato Mis - ter Leaf!

717 ♩ = 160

Vln. I ff

Vln. II ff

Vla. ppp ff

Vc. ppp ff

Cb. ppp ff

723

1 Fl.

1 Ob.

2 Ob.

1 Tpt. *ppp*

2 Tpt. *ppp*

3 Tpt. *ppp*

Tub. B. *mf* l.v.

Mrs. Leaf *Narrativo*
 Mrs. Leaf rushing from where she has been asleep, enters the room, pulling herself together.
 What is it Mis-ter Gray?.. What can I do for you, —

Dorian Mrs. Leaf!

Vln. I *p* *pizz. accentato* *f*

Vln. II *p* *pizz. accentato* *f*

Vla. *pizz.* *f* *accentato*

Vc. *pizz. accentato* *f*

Cb. *pizz. accentato* *f*

729

Mrs. Leaf *f*
 Mr. Gray?.. It is ve - ry late, sir. —

Dorian *f*
 You must fetch A - lan Camp - bell. A - lan Camp - bell, Mrs. Leaf, he's a sur - geon.

729

Vln. I arco *p* *ff*

Vln. II arco *p* *ff*

Vla. arco *ppp* *ff*

Vc. arco *ppp* *ff*

Cb. arco *ppp* *ff*

735 *f*

Mrs. Leaf A sur - geon, Mis - ter Gray? Is some - thing wrong? Are you un -

Dorian Tell him to bring his tools and come straight a - way.

735

Vln. I *f* pizz. *ff*

Vln. II *f* pizz. *ff*

Vla. *f* pizz. *ff*

Vc. *f* pizz. *ff*

Cb. *f* pizz. *ff*

741 rit. *A tempo*

Cym. *pp* *f*

Mrs. Leaf well? I would hate for you to be un - well, you are so young, so per - fect.

Dorian *f* You must go now,

Dorian shakes his head, he wants her to hurry.

741 rit. *A tempo*

Vln. I arco *mp*

Vln. II arco *mp*

Vla. arco *mp*

Vc. arco *mp*

Cb. arco *mp*

747

Tb. *mf*

B. D. *pp*

Mrs. Leaf Is it Mr. Hall - ward?

Dorian Mrs. Leaf. Tell him it's a ma - tter of life or death.

Dorian stops suddenly and stares at her in horror. Does she know what happened? Then he realises he can cover his tracks.

747

Vln. I

Vln. II

Vla.

Vc.

Cb. *f*

753 $\text{♩} = 160$

Picc. *f*

1 Fl. *f*

1 Ob. *f*

Eng. Hn. *f*

Tb.

B. D. *f*

Cym. *ppp* *f*

Vib. *p* soft mallets

Cel. *mf*

Dorian *f*

Ba - sil left for Pa - ris on the mid - night train. Hu - rry, Mrs. Leaf!

Mrs. Leaf leaves. While he waits, Dorian writes a letter quickly and seals it in an envelope and then paces, very agitated, wringing his hands. He goes to the fire, he is unable to get warm.

Vln. I *f* arco

Vln. II *f* arco

Cb. *f*

759 Triste

Picc.
1 Fl.
1 Ob.
2 Ob.
Eng. Hn.
B. Cl.
1 Bsn.
2 Bsn.

1 Hn.
2 Hn.
3 Hn.
4 Hn.
1 Tpt.
2 Tpt.
3 Tpt.
1 Tbn.
2 Tbn.
3 Tbn.
Tbn.

Vib.
Cyl.

759 Triste

Vln. I
Vln. II
Vla.
Vc.
Cb.

765 *triste, tremando*

Dorian I am being swept by a mon - strous wind to - ward a black

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *p* *mf* *p* *ff* *sub. p*



771

Picc.

1 Fl.

1 Ob.

2 Ob.

1 Cl.

B. Cl.

1 Hn.

2 Hn.

Tub. B.

Dorian pre - ci - pice. My hands, there are so cold. Time

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

771

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff *ff* *ff* *ff* *ff*

777 **Movendo poco accel.**

Picc. *p*

1 Fl. *p*

1 Ob. *p*

2 Ob. *p*

1 Cl. *p*

B. Cl. *p*

1 Bsn. *ff*

2 Bsn. *ff*

1 Hn. *ff*

2 Hn. *ff*

Timp. *ff*

T. Bl. *ff*

Tub. B. *ff*

Dorian
is - - - - - ling with lead feet. Time has stopped.

777 **Movendo poco accel.**

Vln. I *p* *ff*

Vln. II *p* *ff*

Vla. *p* *ff*

Vc. *f*

Cb. *f*

783 Rubato

Picc. *f* *mp*

1 Fl. *f* *ff* *mp*

1 Ob. *f* *ff* *mp*

Eng. Hn. *f* *mp*

1 Cl. *f* *mp*

1 Bsn. *sub. pp* *mp*

2 Bsn. *sub. pp* *mp*

1 Hn. *p*

2 Hn. *p*

3 Hn. *p*

4 Hn. *p*

Timp. *sub. pp*

T. Bl. *f*

Vib. *hard mallets* *f*

Dorian *mf*
Time is dead... Time

783 Rubato

Vln. I *sub. mp*

Vln. II *sub. mp*

Vla. *sub. mp*

Vc. *sub. mp*

Cb. *sub. mp*

789

Picc.

1 Fl.

1 Ob.

Eng. Hn.

1 Cl.

1 Bsn.

2 Bsn.

This section of the score covers measures 789 to 794. The woodwind parts are mostly silent, with rests in measures 789-792. In measure 793, the Flute, Oboe, English Horn, Clarinet, and Bassoon parts enter with a sustained note. The Contrabassoon part also enters in measure 793 with a sustained note. The notes are: Flute (G4), Oboe (F#4), English Horn (F#4), Clarinet (G4), Bassoon (F#4), and Contrabassoon (F#3).

1 Hn.

2 Hn.

3 Hn.

4 Hn.

Vib.

This section covers measures 789 to 794. The Horns (1st, 2nd, 3rd, and 4th) and Vibraphone parts are mostly silent, with rests in measures 789-792. In measure 793, the 1st and 2nd Horn parts enter with a sustained note (F#4) marked *p*. The 3rd and 4th Horn parts enter in measure 793 with a sustained note (F#3). The Vibraphone part enters in measure 793 with a sustained note (F#3) marked *f*.

Dorian

has dragged a hideous future from its grave and

The vocal line for Dorian spans measures 789 to 794. The lyrics are: "has dragged a hideous future from its grave and". The melody is in a minor key and features a long, expressive line with a slur over the words "hideous future" and a fermata over the word "grave".

789

Vln. I

Vln. II

Vla.

Vc.

Cb.

This section covers measures 789 to 794. The string parts (Violin I, Violin II, Viola, Violoncello, and Contrabass) are playing sustained notes marked *f* (forte) throughout the entire section. The notes are: Violin I (G4), Violin II (F#4), Viola (F#4), Violoncello (F#3), and Contrabass (F#3).

795 A tempo

1 Fl. *mp*

1 Cl. *mp*

1 Bsn. *mp*

2 Bsn. *mp*

1 Hn. *mp*

2 Hn. *mp*

Cym. *ppp*

Tub. B. *mp* l.v.

Vib. *f* l.v.

Mrs. Leaf

Dorian
shown it to me. It's ve - ry ho - rror. turns me to stone.

Mrs. Leaf brings Alan Campbell into the room - she withdraws. He is carrying a large medical bag. He has come with great reluctance, and he looks at Dorian with disdain and suspicion.

795 A tempo

Vln. I *ff* pizz. *s*

Vln. II *ff* pizz. *s*

Vla. *ff* pizz. *s*

Vc. *ff* pizz. *s*

Cb. *ff* pizz. *s*

801

1 Ob. *ff*

Eng. Hn. *ff*

1 Cl. *ff*

1 Bsn. *ff*

Cym. *f* *ppp* *f*

801

Vln. I *s*

Vln. II *s*

Vla. *s*

Vc. *s*

Cb. *s*

807

Picc.

1 Ob.

Eng. Hn.

1 Cl.

1 Bsn.

Dorian pulls himself together immediately, all charm and poise. He goes toward Alan to shake his hand, but Alan does not take his hands out of his pockets.

ff agitato

A - lan! Thank you for co - ming.

807

Vln. I

Vln. II

Vla.

Vc.

Cb.



813

Picc.

1 Ob.

Eng. Hn.

1 Cl.

B. Cl.

1 Bsn.

2 Bsn.

ff furioso

I had in - ten - ded ne - ver to en - ter your house a - gain.

813

Vln. I

Vln. II

Vla.

Vc.

Cb.

819

Picc. *ff* 3

1 Ob. *ff* 3

Eng. Hn. *ff* 3

1 Cl. *ff* 3

B. Cl. *ff* 3

2 Bsn. *ff* 3

Alan Campbell

Dorian *ff*

Sit down, A - lan let me tell you why I need you.

Alan sits down reluctantly.
Dorian begins very quietly.

825

Picc. *f*

1 Fl. *f* 3

1 Ob. *f* 3

Eng. Hn. *f* 3

1 Cl. *f*

1 Bsn. *mp*

2 Bsn. *mp*

Timp. *pp*

B. D. *mp*

T. Bl. *f* 3

Vib. *f* l.v.

Dorian *mf* calmando

In a locked room at the

825

Vln. I arco *mp* *mf* *p* *mf* *p* *mf* *p* *mf*

Vln. II arco *mp* *mf* *p* *mf* *p* *mf* *p* *mf*

Vla. arco *mp* *mf* *p* *mf* *p* *mf* *p* *mf*

Vc. arco *mp* *mf* *p* *mf* *p* *mf* *p* *mf*

Cb. arco *mp* *mf* *p* *mf* *p* *mf* *p* *mf*

843

Picc. *ff*

1 Fl. *ff*

1 Ob. *f* *ff*

Eng. Hn. *f* *ff*

1 Cl. *f* *ff*

1 Bsn. *ff*

1 Hn.

2 Hn.

Cym. *ppp* suspend cymbal

Alan Campbell [Alan cuts in -]

Dorian *ff* excite shout!

Who he is, and how he died, are ma - tters do not con cern you. What you have to do is this

843

Vln. I arco *mp* *ff* *mp* *ff*

Vln. II arco *mp* *ff* *mp* *ff*

Vla. arco *mp* *ff* *mp* *ff*

Vc. arco *mp* *ff* *mp* *ff*

Cb. arco *mp* *ff* *mp* *ff*

849 *a poco accel.*

Picc. *ff* *molto espress.*

1 Ob. *ff* *molto espress.*

Eng. Hn. *ff* *molto espress.*

1 Cl. *ff* *molto espress.*

B. Cl. *ff* *molto espress.*

2 Bsn. *ff* *molto espress.*

Cym. pair of cymbal *fff*

Alan Campbell *ff* frenetico

Stop, Gray. I don't want to know a - ny - thing furt - her. Keep your hor - ri - ble se - crets

855 **A tempo**

Picc. *ff* *mf* change to flute

1 Ob. *ff* *mf*

Eng. Hn. *ff* *mf* change to oboe

B. Cl. *ff* *mf*

2 Bsn. *ff* *mf*

Cym. suspend cymbal *ppp* *mf*

Alan Campbell *fff*
to your - self. They don't in - te - rest me a - ny more.

Dorian *ff* burrascoso
A - lan,

855 **A tempo**

Vln. I arco *mp*

Vln. II arco *mp*

Vla. sul pont. arco *mp*

Vc. arco *ff* *fff*

Cb. arco *ff* *fff*

861
my sec - rets will have to in - te - rest you. You are the one man who is ab - le to

861

Vln. I *mp* *gliss.*

Vln. II *mp* *gliss.*

Vla. *ff* *mp*

Vc. *ff* *mp*

Cb. *ff* *mp*

867

1 Hn. *p* *f*

2 Hn. *p* *f*

3 Hn. *p* *f*

4 Hn. *p* *f*

1 Tpt. *mp* *gliss.*

2 Tpt. *mp* *gliss.*

1 Tbn. *p* *f*

2 Tbn. *p* *f*

3 Tbn. *p* *f*

con sord.

p *f*

sforza, delirando, agitato

3

Dorian *save* *mc.* You must des - troy the thing that is up - stairs,

867

Vln. I *ff* *gliss.* *mp*

Vln. II *ff* *gliss.* *mp*

Vla. *ff* *gliss.* *mp*

Vc. *f* *ff* *mp*

Cb. *f* *ff* *mp*



873

fff *s*

Dorian like a speech you must des - troy it com - plete - - - ly. You must change him in - to a hand - ful of a - shes

873

Vln. I *mp* *ff* *gliss.*

Vln. II *mp* *ff* *gliss.*

Vla. *mp* *ff* *gliss.*

Vc. *f* *ff* *mp*

Cb. *f* *ff* *mp*

879

1 Fl.

1 Ob.

1 Cl.

Cym.

Vib.

Alan Campbell

Dorian

f

suspend cymbal

ppp *mf*

soft mallets

ff

f

You are mad, Do - ri - an

that I can sca - tter in the air.

879

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *ff*

p *ff*

p *ff*

p *ff*

p *ff*

885

1 Fl.

2 Fl.

1 Ob.

1 Cl.

Vib.

Alan Campbell

f

f

f

f

Gray. You are mad to i - ma - gine that I would lift a fin - ger to

891

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 Cl.

2 Cl.

Alan Campbell

f

f

help you you have al - rea - dy done e - nough da - mage to my re - pu - ta - tion,

897

1 Fl.

2 Fl. *change to piccolo*

1 Ob.

2 Ob. *change to english horn*

1 Cl.

2 Cl.

1 Tpt. *con sord. espress.* *ff* *wa-wa sord. effect*

B. D.

Cym. *clash pair of cymbal* *mp* *mp* *fff*

Alan Campbell *ff espress.* I re - fuse to

Dorian *ff espress.* I know all a - bout your re - pu - ta - tion,

903

Picc. *f espress.* *3* *6*

1 Fl. *f espress.*

1 Ob. *f espress.* *ff*

Eng. Hn. *ff* *3*

1 Cl. *ff* *3* *frullato*

2 Cl. *ff* *3* *frullato* *espress.*

1 Bsn. *ff* *3* *espress.* *3* *6*

2 Bsn. *f*

T. B. *f* *3* *ff*

Alan Campbell *ff* *3* have a - ny - thing to do with this.

909

Picc. *change to flute*

1 Fl. *f espress.*

1 Ob. *f ff*

Eng. Hn. *f ff*

1 Cl. *f ff*

2 Cl. *f ff*

1 Bsn. *f ff*

2 Bsn. *f ff*

1 Hn. *mp*

2 Hn. *mp*

2 Tbn. *mp*

3 Tbn. *mp*

Tb. *mp*

B. D. *pp*

Dorian *f*
The man up - stairs needs to go a - way.

909

Vln. I *arco mp ff*

Vln. II *arco mp ff*

Vla. *arco nat. mp ff*

Vc. *arco mp ff*

Cb. *arco mp ff*

921

Eng. Hn.

1 Cl.

2 Cl.

1 Bsn.

2 Bsn.

ff

mp

f

f

1 Hn.

2 Hn.

3 Hn.

4 Hn.

Dorian

f *ironicamente*

I know all a - bout you, A - lan,

921

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

mp

mp

ff

ff

arco

arco



927

Eng. Hn.

Dorian

what you get up to late at night. It's all here in this le - tter,

mp

927

Vln. I

Vln. II

Vla.

arco

mp

933

Eng. Hn. *mf*

Cym. *p* suspend cymbal *ff*

Vib.

Alan Campbell *mf* Alan lets out a terrible groan and slumps in his seat.

Dorian signed and sealed, ready to be delivered to The Times.

933

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* arco

Cb. *mf* arco

938

1 Fl. *ff*

2 Fl. *ff*

1 Ob. *ff*

Eng. Hn. *ff*

1 Cl. *ff*

2 Cl. *ff*

1 Bsn. *f*

2 Bsn. *f*

3 Hn. *p*

4 Hn. *p*

Vib. *f* hard mallets Lv.

Dorian *mp* morendo *f* You take a drink.

938

Vln. I

Vln. II

Vla.

Vc.

Cb.

944

1 Fl. *mp* *mf*

2 Fl. *ff* *s*

1 Ob. *mp*

Eng. Hn. *mp*

1 Cl. *mp* *mf*

2 Cl. *mp* *mf*

1 Bsn. *mp*

2 Bsn. *mp*

1 Hn. *mp*

2 Hn. *mp*

3 Hn. *mf*

4 Hn. *mf*

Vib. *f*

Hp. *ff*

Dorian *s*
You have a look... You name your vice...

944

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Scene 12

Dorian's London house, attic: same night

956

1 Tbn. *ff*

2 Tbn. *ff*

3 Tbn. *ff*

Tb. *ff*

Hp. *fff* *6* *6*

Alan Campbell

Dorian *ff* *3*
You take a drink.

956

Vln. I *ff* *p* *ff* unis. *pp*

Vln. II *ff* *p* *ff* unis. *pp*

Vla. *ff* *p* *ff* unis. *pp*

Vc. *ff* *p* *ff* unis. *pp*

Cb. *ff* *p* *ff* unis. *pp*

962

1 Fl. *p*

2 Fl. *p*

1 Cl. *p*

2 Cl. *p*

1 Hn.

2 Hn.

3 Hn.

4 Hn.

1 Tbn. *pp* *f* *pp*

2 Tbn. *pp* *f* *pp*

3 Tbn. *pp* *f* *pp*

Tb. *pp* *f* *pp*

Hp. *fff*

Dorian *ff* *s*

You have a look.

ff *s*

You name your vice.

962

Vln. I *p* *ff* *p* div.

Vln. II *p* *ff* *p* div.

Vla. *p* *ff* *p* div.

Vc. *p* *ff* *p* div.

Cb. *p* *ff* *p* div.

968

1 Fl. *p* *ff*

2 Fl. *p* *ff*

1 Ob. *p* *ff*

Eng. Hn. *mf* *sub p* *ff*

1 Cl. *p* *ff*

2 Cl. *p* *ff*

1 Hn. *ff*

2 Hn. *ff*

3 Hn. *ff*

4 Hn. *ff*

1 Tbn. *ff*

2 Tbn. *ff*

3 Tbn. *ff*

Tb. *ff*

Hp. *fff*

Dorian *ff*
 You must do as I ask.

968

Vln. I *fff* *mf*

Vln. II *fff* *mf*

Vla. *fff* *mf*

Vc. *fff* *mf*

Cb. *fff* *mf*

974

1 Fl. *p* *ff*

2 Fl. *p* *ff*

1 Ob. *p* *ff*

Eng. Hn. *p* *ff*

1 Cl. *p* *ff*

2 Cl. *p* *ff*

1 Bsn. *p* *ff*

2 Bsn. *p* *ff*

1 Hn. *pp*

2 Hn. *pp*

3 Hn. *pp*

4 Hn. *pp*

1 Tpt. *pp* *ff* *f* *con sord. accentato*

2 Tpt. *pp* *ff* *f* *con sord. accentato*

3 Tpt. *pp* *ff* *f* *con sord. accentato*

Timp. *mf espress.* *accentato*

B. D. *mp* *soft mallets*

Vib. *f* *Lv.*

Dorian *f* *Feroce*
You have no choice.

974

Vln. I *ff* *p* *ff* *p* *ff*

Vln. II *ff* *p* *ff* *p* *ff*

Vla. *ff* *p* *ff* *p* *ff*

Vc. *ff* *p* *ff* *p* *ff*

Cb. *ff* *p* *ff* *p* *ff*

980

1 Fl. *p* *ff*

2 Fl. *p* *ff*

1 Ob. *p* *ff*

Eng. Hn. *p* *ff*

1 Cl. *p* *ff*

2 Cl. *p* *ff*

1 Bsn. *p* *ff*

2 Bsn. *p* *ff*

1 Hn. *ff* *pp* *ff* *pp* *f*

2 Hn. *ff* *pp* *ff* *pp* *f*

3 Hn. *ff* *pp* *ff* *pp* *f*

4 Hn. *ff* *pp* *ff* *pp* *f*

1 Tpt. *f* *ff*

2 Tpt. *f* *ff*

3 Tpt. *f* *ff*

Timp. *ff*

B. D. *molto cresc.* *sub:p* *mf*

T.-t. *p* *molto cresc.* *mf*

987 VOICES OF PICTURES *mf*

Voices of pictures *p* *mf*

Ha a a a a a a a a a a

Ha Ha Ha

994

Voices of pictures *f* *sfz* *f* *mf*

a Ha a a a a Ha a a

Ha a a

ACT THREE

Scene 13

Docklands brothel/Opium den: night

A cold dark foggy night. Dorian is back in the brothel. But this time he looks broken and dissatisfied, angry. He pushes away the women and the young man who try to tempt him. He smashes the opium pipe he is offered.

**Triste,
Ansiosamente** $\text{♩} = 75$

accentato
f

accentato
f

accentato
mp

accentato
mp

pp *f* *pp*

pp *f* *pp*

pp

soft mallets
senza motor
f

fff
DCB
EFGA

**Triste,
Ansiosamente** $\text{♩} = 75$

con sord. accentato
mp *mf*

con sord. accentato
mp *mf*

con sord. accentato
mp *mf*

con sord. accentato
mp *mf*

con sord. accentato
mp *mf*

7

1 Fl. *ff* *mf*

2 Fl. *ff* *mf* change to piccolo

1 Ob. *ff* *mf*

Eng. Hn. *accentato* *f* *mf*

1 Cl. *ff* *mf*

B. Cl. *fff* *accentato* *ff*

1 Bsn. *fff* *accentato* *ff*

2 Bsn. *fff* *accentato* *ff*

1 Hn. *ff* *gliss.*

2 Hn. *ff* *gliss.*

3 Hn. *ff* *gliss.*

4 Hn. *ff* *gliss.*

1 Tpt. *mp* *p*

2 Tpt. *mp* *p*

1 Tbn. *f* *mf*

2 Tbn. *f* *mf*

3 Tbn. *mf*

Tb. *mf*

Vib.

Hp.

7

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

13

1 Fl. *ff*

1 Ob. *ff*

Eng. Hn. *ff*

1 Cl. *ff*

B. Cl. *ff*

1 Bsn. *mf* *f* *ff*

2 Bsn. *mf* *f* *ff*

1 Hn. *f* *f* *ff*

2 Hn. *f* *f* *ff*

3 Hn. *ff*

4 Hn. *ff*

3 Tpt. *f* *con sord.*

1 Tbn. *mf* *mf* *mf* *ff*

2 Tbn. *mf* *mf* *mf* *ff*

3 Tbn. *mf* *mf* *mf* *ff*

Tb. *mf* *mf* *mf* *ff*

Timp. *mf* *sfz* *espress. f accentato*

B. D. *mp* *sfz*

Cym. *pp* *f*

Vib. *mp*

Cel. *f*

Hp. *ff*

13

Vln. I *sub.mf* *f* *mf*

Vln. II *sub.mf* *f* *mf*

Vla. *sub.mf* *f* *mf*

Vc. *sub.mf* *f* *mf*

Cb. *sub.mf* *f* *mf*

19 Triste

Picc. *f*

1 Fl. *sub. pp* *f*

1 Ob. *sub. pp* *f*

Eng. Hn. *sub. pp* *f*

1 Cl. *sub. pp* *f*

B. Cl. *f*

1 Bsn. *mp*

2 Bsn. *mp*

1 Hn. *con sord.* *mf*

2 Hn. *senza sord.* *f*

3 Hn. *sub. pp* *con sord.* *mf*

4 Hn. *sub. pp* *senza sord.* *f*

1 Tpt. *con sord.* *pp* *mp*

2 Tpt. *con sord.* *pp* *mp*

3 Tpt. *sub. pp* *mp*

1 Tbn. *mp*

2 Tbn. *mp*

3 Tbn.

Tb.

Glock. *f* l.v.

19 Triste

Vln. I *mp legato*

Vln. II *mp legato*

Vla. *mp legato*

Ve. *f*

Cb. *f*

25

Picc. *f*

1 Fl. *f*

1 Ob. *f*

Eng. Hn. *f*

1 Cl. *f*

B. Cl. *f*

1 Bsn. *f*

2 Bsn. *f*

1 Hn. *mf*

2 Hn. *mp*

3 Hn. *mf*

4 Hn. *mp*

1 Tpt. *mf*

2 Tpt. *mf*

3 Tpt. *mf*

1 Tbn. *p* *f* *gliss.*

2 Tbn. *p* *f* *gliss.* *mf* *sfz*

3 Tbn. *mf* *sfz*

Tb. *mf* *sfz*

Tom-t.

Tri. *mf* *l.v.*

Vib. *f* *soft mallets*

Cel. *f*

Hp. *f*

25

Vln. I

Vln. II

Vla.

Ve.

Cb.

31

Picc.

1 Fl.

1 Ob.

Eng. Hn.

1 Cl.

B. Cl.

Timp.

fff

fff

fff

fff

fff

fff

p

Tub. B.

f

Lv.

Lv.

31

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

ff

ff

36

Picc.

1 Fl.

1 Ob.

Eng. Hn.

1 Cl.

B. Cl.

1 Tbn.

2 Tbn.

Tb.

Timp.

p

p

p

p

p

ff

ff

ff

ff

ff

f

f

f

mf

36

Vln. I

Vln. II

Vla.

Vc.

Cb.

sub.mf

sub.mf

sub.mf

sub.mf

sub.mf

ff

ff

ff

ff

ff

41 *accel.*

Picc. *f* *ff*

1 Fl. *f* *ff*

1 Ob. *f* *ff*

Eng. Hn. *f* *ff* *ff*

1 Cl. *f* *ff* *ff*

B. Cl. *fff* *ff* *ff*

1 Bsn. *fff* *ff* *ff*

2 Bsn. *fff* *ff* *ff*

1 Hn. *fff* *ff* *fff* *f* *sfz*

2 Hn. *fff* *ff* *fff* *f* *sfz*

3 Hn. *fff* *ff* *fff* *f* *sfz*

4 Hn. *fff* *ff* *fff* *f* *sfz*

1 Tpt. *f*

2 Tpt. *f*

3 Tpt. *f*

1 Tbn. *pp*

2 Tbn. *pp* *f* *sfz*

3 Tbn. *f* *sfz*

Tb. *pp* *f* *sfz*

Timp. *f*

Cym. *pp* *soft mallets*

T. Bl. *f*

Hp. *f*

41 *accel.*

Vln. I *pp*

Vln. II *pp*

Vla. *pp* *f*

Vc. *pp* *f*

Cb. *pp*

46

Picc.

1 Fl.

1 Ob.

Eng. Hn.

1 Cl.

B. Cl.

1 Bsn.

2 Bsn.

1 Hn.

2 Hn.

1 Tbn.

2 Tbn.

3 Tbn.

Tb.

Timp.

Cym.

T. Bl.

Hp.

46

Vla.

Vc.

Cb.

sfz

f

ff

fff

p

mf

L.v.

Triste

52 A tempo ♩ = 72

Picc. *f* *ff*

1 Fl. *f* *ff*

1 Ob. *f* *ff*

Eng. Hn. *f* *ff*

1 Cl. *f* *ff*

B. Cl. *f* *ff*

1 Bsn. *mp*

2 Bsn. *mp*

1 Hn. *dolce* *mp*

2 Hn. *dolce* *mp*

3 Hn. *dolce* *mp*

4 Hn. *dolce* *mp*

1 Tpt. *mp*

2 Tpt. *mp*

3 Tpt. *mp*

1 Tbn. *mp*

2 Tbn. *mp*

3 Tbn. *f*

Tb. *f*

T. Bl. *mp*

Glock. *mp* l.v.

Triste
52 A tempo ♩ = 72

Vln. I *f*

Vln. II *f* *sfz*

Vla. *f* *sfz*

Vc. *f* *sfz* *sfz*

Cb. *f* *sfz* *sfz*

58

Picc. *ff* *molto espress.* *pp*

1 Fl. *ff* *molto espress.* *pp*

1 Ob. *ff* *molto espress.* *pp*

Eng. Hn. *ff* *molto espress.* *pp*

1 Cl. *ff* *molto espress.* *pp*

B. Cl.

1 Bsn. *mf*

2 Bsn. *mf*

1 Hn. *mp*

2 Hn. *p* *gliss.* *mf*

3 Hn.

4 Hn. *p* *gliss.* *mf* *mp*

1 Tpt. *mp*

2 Tpt. *mf*

3 Tpt. *mf*

1 Tbn. *p* *gliss.* *mf*

2 Tbn. *p* *gliss.* *mf* *mf* *sfz*

3 Tbn. *mf* *sfz*

Tb. *mf* *sfz*

Tri. *mf* *l.v.*

Hp. *f* *B♭G♯E♭*

58

Vln. I *f*

Vln. II *sfz*

Vla. *sfz*

Vc. *sfz*

Cb. *sfz*

64 Posato

B. Cl. *f*

1 Bsn. *mf*

2 Bsn. *mf*

1 Hn. *pp* con sord. *mf*

2 Hn. *pp* con sord. *mf*

3 Hn.

4 Hn. *pp*

2 Tbn.

3 Tbn.

Tb.

Tub. B. *f*

Hp. *fff* gliss.

64 Posato

Vln. I *f*

Vln. II *f*

Vla. *f* gliss.

Vc. *f* gliss.

Cb. *f* gliss.

70 Misterioso ♩ = 150

1 Fl. *f* *fff*

1 Bsn. *mf*

2 Bsn. *mf*

1 Hn. *mp* *f*

2 Hn. *mp* *f*

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

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

1 Tpt. *mf*

2 Tpt. *mf* *f*

3 Tpt. *mf* *f*

1 Tbn. *f*

2 Tbn. *f*

Tub. B.

Hp. *ff*

70 Misterioso ♩ = 150

Vln. I

Vln. II

Vla. *gliss.*

Vc.

Cb.

76

Picc. *espress.*

1 Fl. *fff*

1 Ob. *fff molto espress.* *p*

Eng. Hn. *fff molto espress.* *p*

1 Cl. *fff molto espress.* *p*

B. Cl.

1 Bsn. *espress.* *f*

2 Bsn. *espress.* *f*

1 Hn. *espress.* *f*

2 Hn. *espress.* *f*

3 Hn. *espress.* *f*

4 Hn. *espress.* *f*

1 Tpt. *mf* *f*

2 Tpt. *mf* *f*

3 Tpt. *mf* *f*

1 Tbn. *sfz* *fffz* *f* *mf*

2 Tbn. *sfz* *fffz* *f* *mf*

3 Tbn.

Tb. *f*

Cym. *ppp* *sfz*

Hp.

76

Vln. I *ff* *fff*

Vln. II *ff* *fff*

Vla. *ff* *fff*

Vc. *ff* *fff*

Cb. *ff* *fff*

82

Picc. *p* *mf*

1 Fl. *p* *mf*

1 Ob. *p* *mf*

Eng. Hn. *p* *mf*

1 Cl. *p* *mf*

B. Cl. *p* *mf*

1 Bsn. *f*

2 Bsn. *f*

1 Hn. *espress.*

2 Hn. *espress.*

3 Hn. *espress.*

4 Hn. *espress.*

1 Tpt. *f*

2 Tpt. *f*

3 Tpt. *f*

1 Tbn. *f*

2 Tbn. *f*

3 Tbn. *mf* *f*

Tb. *mf* *f*

Timp. *sfz*

Cym. *ppp* *sfz*

82

Vln. I *sub. p* *mf*

Vln. II *sub. p* *mf*

Vla. *sub. p* *mf*

Vc. *fff* *sub. p* *mf*

Cb. *fff* *sub. p* *mf*

88 *a poco accel.*

Picc. *f* *mf*

1 Fl. *f* *mf*

1 Ob. *f* *mf*

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

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

B. Cl. *f* *mp* *mf* *p* *mp*

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

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

1 Hn. *p*

2 Hn. *p*

1 Tpt. *mp*

2 Tpt. *mp*

3 Tpt. *mp*

Tb. *mf* *mp*

Cym. *ppp* *f*

Dorian *ff* *Morendo* *mf*

To cure the soul by means of the sen - ses, to cure the

88 *a poco accel.*

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

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

Vla. *f* *p* *mf*

Vc. *f* *mp*

Cb. *f* *mp*

Triste
A tempo

98

Eng. Hn. *f*

1 Cl. *f*

B. Cl. *f*

1 Bsn. *f*

2 Bsn. *f*

3 Hn. *pp*

4 Hn. *pp*

1 Tpt. con sord. *pp*

2 Tpt. con sord. *pp*

3 Tpt. *pp*

T. Bl. *mp*

Glock. *f*

Dorian
sen - ses by means of the soul... *gliss.*

98

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. pizz. *f*

Cb. pizz. *f*

104

Picc. *f*

1 Fl. *f*

1 Ob. *f*

Eng. Hn. *f*

1 Cl. *f*

B. Cl. *f*

1 Bsn. *mp*

2 Bsn. *mp*

1 Hn. *mf* con sord.

2 Hn. *mf* senza sord.

3 Hn. *mf* con sord.

4 Hn. *mf* senza sord.

1 Tpt. *mp*

2 Tpt. *mp*

3 Tpt. *mp*

1 Tbn. *mp* gliss.

2 Tbn. *mp* gliss.

Timp. *f* *pp*

B. D. *f*

T. Bl. *mf*

Glock. 1.v.

Dorian *f* espress. My soul is sick to death...

104

Vln. I

Vln. II

Vla. *arco*

Vc. *sfz*

Cb. *sfz*

110

B. Cl. *f* *ff*

1 Bsn. *sfz*

2 Bsn. *sfz* change to contrabassoon

1 Hn. *mf*

2 Hn. *mf*

3 Hn. *sfz*

4 Hn. *sfz*

3 Tbn. *sfz*

Tb. *sfz*

Timp. *mf*

Cym. soft mallets *ppp*

Dorian There is no a - tone - ment, for

agitato

110

Vln. I

Vln. II

Vla. *sfz*

Ve. *sfz*

Cb. *f*

115

B. Cl. *ff* *espress.*

2 Bsn.

Cym. suspend cymbal *ppp*

Dorian give - ness is im - po - ssib - le, and all I want is to for - get.

shout!

The Brothel Madam brings him a drink.

115

Vln. I

Vln. II

Vla.

Meno mosso,
Delirando ♩ = 150

120 *f*

Picc.

1 Fl.

pair of cymbals
clash *fff*

T. Bl.

mp

Cel.

mp

Brothel
Madam

There is no a - tone - ment.

Dorian

Meno mosso,
Delirando ♩ = 150

120 *f* pizz.

Vln. I

f pizz.

Vln. II



126

Picc.

1 Fl.

1 Ob.

Eng. Hn.

B. Cl.

1 Bsn.

2 Bsn.

f *ff*

T. Bl.

Brothel
Madam

ff agitato

for - give - - - - - ness is im - po - ssib - le.

132 **Triste**

Picc. *f*

1 Fl. *ff* *cresc.* *f*

1 Ob. *f*

Eng. Hn. *f*

1 Cl. *ff* *f*

B. Cl. *cresc.* *f*

1 Bsn. *fff* *f*

2 Bsn. *fff* *f*

1 Hn. *p*

2 Hn. *p*

1 Tpt. *mp*

2 Tpt. *mp*

3 Tpt. *mp*

Tb. *mp*

Cym. *ppp* *f*

Hp. *fff*

Dorian *ff* Morendo
I know what strange hea - vens there are

132 **Triste**

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *mp*

Cb. *mp*

139

Eng. Hn.

1 Cl.

B. Cl.

1 Bsn.

2 Bsn.

1 Hn.

2 Hn.

3 Hn.

4 Hn.

1 Tbn.

2 Tbn.

Dorian

su - ffe - ring, and what dull hell tea - ches them the sec - ret of some new

139

Vc.

Cb.

156

B. D. *mf*

Brothel Madam *f espress.*
They are be - tter off than you are.

Dorian *f espress.*
They are be - tter off than I am. me - mo - ry is ea - ting my soul a -

156

Vln. I

Vln. II *sfz*

Vla. *sfz*

161

Picc. *ff molto espress.* *pp*

1 Fl. *ff molto espress.* *pp*

1 Ob. *ff molto espress.* *pp*

1 Cl. *ff* *f*

B. Cl. *ff molto espress.*

1 Hn. *mf* *sfz mp* *sfz*

2 Hn. *mf* *sfz mp* *sfz*

3 Hn. *sfz* *sfz mp* *sfz*

4 Hn. *sfz* *sfz mp* *sfz*

3 Tbn. *sfz* *sfz* *sfz*

Tb. *sfz* *sfz* *sfz*

Timp. *mp*

Cym. *mf* *scripe by the triangel stick*

T. Bl. *mf*

Brothel Madam *f espress.*
Your soul is sick to death.

Dorian *f espress.*
way. My soul is sick to death... My soul is sick to death.

161

Vln. I *sub.p* *gliss.*

Vln. II *sub.p* *gliss.*

Vla. *sub.p* *gliss.*

Vc. arco *f ff*

Cb. arco *f ff*

169 **a poco accel.**

Picc.

1 Fl.

1 Ob.

Cym.

Brothel Madam *ff* *ppp* suspend cymbal

Dorian shout!



Meno mosso, Delirando ♩ = 150

178 *f*

1 Fl. *f*

1 Ob. *f*

1 Cl. *f*

B. Cl. *f*

1 Bsn. *f*

Cbsn. *f*

1 Hn. *mf*

2 Hn. *mf*

3 Hn. *mf*

4 Hn. *mf*

1 Tpt. *mf*

2 Tpt. *mf*

3 Tpt. *mf*

1 Tbn. *mf*

2 Tbn. *mf*

3 Tbn. *mf*

Tb. *mf*

Cym. pair of cymbals clash *fff*

T. Bl. *f*

Cel. *f*

Alan Campbell

Meno mosso, Delirando ♩ = 150

178 *f*

Vln. II *f*

Vla. *f*

183

Picc. *ff*

1 Fl. *ff*

1 Ob. *ff*

1 Cl. *ff*

B. Cl. *ff*

1 Bsn. *ff*

Cbsn. *ff* change to bassoon

Tb. *f* *pp*

T. Bl.

Vib. *f*

Cel.

Hp. *f*

Brothel Madam *ff* agitato
 There is no a - tone - ment, for - give - ness is im - po - ssib - le.

183

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

192

Meno mosso, Delirando ♩ = 140

Timp. *pp*

Brothel Madam Prince Char - ming! our ow n Prince Char - ming! Prince Char - ming!

Dorian *ff* Curse you! Don't call me that!

James James Vane looks up - he has heard what the Brothel Madam is calling Dorian. He remembers 'Prince Charming'.

192

Meno mosso, Delirando ♩ = 140

Vln. I *pp*

Vln. II *pp*

Vla. *pp* arco

Vc. *pp* arco

Cb. *pp*

203

Picc. *mf* *ff* molto espress.

1 Fl. *mf* *ff* molto espress.

1 Ob. *sfz* espress. *ff* molto espress.

Eng. Hn. *sfz* espress. *ff* molto espress.

1 Cl. *mp* *ff* molto espress.

B. Cl. *mp* *ff* molto espress.

1 Bsn. *mp*

2 Bsn. *mp*

1 Hn. *pp*

2 Hn. *pp*

3 Hn. *pp*

4 Hn. *pp*

1 Tpt. *sfz* espress. con sord.

2 Tpt. *sfz* espress. con sord.

3 Tpt. *sfz* espress. con sord.

1 Tbn. *mf* espress.

2 Tbn. *mf* espress.

3 Tbn. *mf* espress.

Timp.

Tub. B. *mf*

Vib. metal stick *pp*

Dorian *mf* molto espress. What do you want with me?_____

Dorian downs his drink and goes toward the door. James Vane rises from his table and prevents Dorian from leaving. He grabs him by the trout and pulls out a revolver and holds it to his head. The Brothel Madam turns away and pretends not to see.

203

Vln. I

Vln. II

Vla.

Vc.

Cb.

210

1 Bsn.

2 Bsn.

Dorian

James

ff *molto espress.*

What have I done to you?

If you stir, I will shoot you.

You wrecked the life of Sy-bil Vane,

210

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *espress.*

f *espress.*

f *espress.*

f

gliss.

gliss.

217 *poco accel.* **A tempo**

Cym.

James

pp

molto espress.

shout! *molto espress.*

and Sy-bil Vane was my sis-ter. Her death is at your door. I swore if you hurt her. I would hunt you down and kill you like a dog.

217 *poco accel.* **A tempo**

Vln. I

Vln. II

Vla.

Vc.

Cb.

224

B. D.

Cym.

Dorian

James

ff

shout!

I ne-ver knew her!

f

For years I have sought you. I had no clue, no trace. I knew no-thing of you a-part from what she called.

224

Vln. I

Vln. II

Vla.

mf

mf

mf

f

f

232

Picc. *f*

1 Fl. *f*

1 Ob. *f*

1 Cl. *f*

B. Cl. *f*

1 Bsn. *f*

2 Bsn. *f*

Dorian *ff* shout! *molto espres.*
I ne - ver knew her! I ne - ver heard of her!

James
— you. Prince Char - ming. Her own Prince Char - - ming.

232

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *mf*

Cb. *mf*

240

1 Bsn. *p*

2 Bsn. *p*

1 Hn. *p*

2 Hn. *p*

3 Hn. *p*

4 Hn. *p*

1 Tpt. *p*

2 Tpt. *p*

3 Tpt. *p*

1 Tbn. *p*

2 Tbn. *p*

3 Tbn. *p*

Tbn. *p*

Timp. *p*

Hp. *f* *gliss.*

Dorian *shout!*
you are mad.

James *f* *3*
Con - fess your sin, for you are go - ing to

240

Vln. I *gliss.* *ppp*

Vln. II *gliss.* *ppp*

Vla. *ppp*

Vc. *f* *arco* *ppp*

Cb. *f* *arco* *ppp*

246 **molto accel.**

Picc. *mf*

1 Fl. *mf*

1 Ob. *mf sfz espress.*

Eng. Hn. *mf sfz espress.*

1 Cl. *mp*

B. Cl. *mp*

1 Bsn. *mp*

2 Bsn. *mp*

1 Hn. *pp*

2 Hn. *pp*

3 Hn. *pp*

4 Hn. *pp*

1 Tpt. *fff espress.*

2 Tpt. *fff espress.*

3 Tpt. *fff espress.*

1 Tbn. *fff espress.*

2 Tbn. *fff espress.*

3 Tbn. *fff espress.*

Timp. *f*

Dorian *ff agitato raffinato* *molto espress.*
 Stop! How long a - go is it since your sis - ter died?

James
 die.

246 **molto accel.**

Vln. I

Vln. II

Vla.

Vc.

Cb.

252 A tempo

Picc. *f* *pp*

1 Fl. *f* *pp*

1 Ob. *f* *pp*

Eng. Hn. *f* *pp*

1 Cl. *f* *pp*

B. Cl. *f*

James *f*

Eigh - teen years. since my sis - ter left me. Eigh - teen years. since you took her life.

252 A tempo

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*



259

Timp. *pp* *f*

Cym. *pp* *f*

ff

Dorian *ff*

Eigh - teen years! Take me to the lamp and look at my face!

James Vane hesitates, then drags Dorian over toward the lamp on the table, illuminating his young, beautiful face. James lets go of Dorian in horror and steps away.

James *ff* shout!

My God!

259

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *ff* *sub.mf*

Cb. *ff* *sub.mf*

265

Picc. *ff*

Eng. Hn. *f*

B. Cl. *f*

1 Bsn. *f*

2 Bsn. *f*

Cym. *mp*

James *fff*

I would have mur - dered - you! - For - give me Sir, I was de - ceived.

265

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*



271

1 Fl. *f* *cresc.* *ff*

Eng. Hn. *f* *cresc.* *ff*

1 Cl. *f* *cresc.* *ff*

B. Cl. *f* *cresc.* *ff*

T. D. *f*

Dorian

Dorian stands up and brushes himself off, though he is shaken and nervous. James Vane turns away. Dorian slips out the door quickly.

James *f*

You are a young man, as young as my sis - ter.

276

Picc. *f*

1 Fl. *f*

1 Ob. *f*

Eng. Hn. *f*

1 Cl. *f*

B. Cl. *f*

1 Bsn. *f*

2 Bsn. *f*

1 Tpt. *pp* con sord. *mf*

2 Tpt. *pp* con sord. *mf*

3 Tpt. *pp* con sord. *mf*

Tb. *mf*

Timp. *f*

T. D. *mf*

Cel. *f*

James Vane, feeling the years that have passed since his sister's death, returns to the bar heavily.

James

276

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

282 Rubato

Vib. *mp*

Cel.

Hp. *f* l.v. *f* l.v. *f* l.v. *f* l.v.

Brothel Madam *f* brusco aspro

Why did you not kill him? You should have killed him. He has lots of mo - ney, and is as bad as bad can be.

289 A tempo

1 Hn.
2 Hn.
3 Hn.
4 Hn.
1 Tbn.
2 Tbn.
3 Tbn.

ppp mp

ppp mp

ppp mp

ppp mp

ppp mp

ppp mp

ppp mp

Brothel Madam

James

ff rassegnato *espress.* *fff*

He is not the man I am loo - king for, and I want no man's mo - ney.

289 A tempo

Vln. I
Vln. II
Vla.
Vc.
Cb.

mf f

mf f

mf f

mf f

mf f

296 **a poco accel.**

1 Ob. *pp*

Eng. Hn. *pp*

1 Cl. *pp*

B. Cl. *pp*

1 Bsn. *pp*

2 Bsn. *pp*

1 Hn. *p*

2 Hn. *p*

3 Hn. *gliss.* *p*

4 Hn. *gliss.* *p*

1 Tbn. *p*

2 Tbn. *p*

3 Tbn. *p*

Brothel Madam *ff* bitter laugh

James

The man whose life I want must be for - ty now. That man was lit - tle more than a boy.

296 **a poco accel.**

Vln. I *gliss.*

Vln. II *gliss.*

Vla. *gliss.*

Vc. *gliss.*

Cb. *gliss.*



304 **Rubato**

Cbsn.

Hp. *ff*

Brothel Madam *f*

Lit - tle more than a boy! He sold him - self to the de - vil for a pre - tty face. It's well on

311 **A tempo**

Picc. *ff*

1 Fl. *ff*

1 Ob. *ff*

Eng. Hn. *ff*

1 Cl. *ff*

B. Cl. *ff*

1 Bsn. *ff*

2 Bsn. *ff*

1 Hn. *f*

2 Hn. *f*

3 Hn. *f*

4 Hn. *f*

1 Tpt. *f*

2 Tpt. *f*

3 Tpt. *f*

1 Tbn. *f*

2 Tbn. *f*

3 Tbn. *f*

Tb. *f*

Timp. *f*

S. D. *ff*

T. D. *mf*

Cel. *f*

Brothel Madam
eigh - teen years since he star - ted co - ming here.

James
James Vane is shocked and startled by what she says.

311 **A tempo**

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Ve. *ff*

Cb. *ff*

318

Picc. *f*

1 Fl. *f*

1 Ob. *f*

Eng. Hn. *f*

1 Cl. *f*

B. Cl. *f*

1 Bsn. *f*

2 Bsn. *f*

1 Hn. *f*

2 Hn. *f*

3 Hn. *f*

4 Hn. *f*

1 Tpt. *f*

2 Tpt. *f*

3 Tpt. *f*

1 Tbn. *f*

2 Tbn. *f*

3 Tbn. *f*

Tb. *f*

Timp. *f*

B. D. *pp*

T. D. *f*

Cel. *f*

James *ff* *brusco* *molto espress.*

Eigh - teen years! Eigh - teen years since my sis - ter was ta - ken from me.

318

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

324

1 Bsn. *mf*

2 Bsn. *mf*

1 Tbn. *mp*

2 Tbn. *mp*

3 Tbn. *mp*

Tbn. *mf*

Timp. *pp*

B. D. *pp* *f*

Vib. *f*

Brothel Madam *ff*

James

Sold him - self to the de - vil for a pre - tty face. What's his name?

The Brothel madam looks at him.

Do - ri - an.

324

Vc. *ff*

Cb. *ff*

331

1 Bsn. *p*

2 Bsn. *p*

1 Tbn. *p*

2 Tbn. *p*

3 Tbn. *p*

Tbn. *p*

Vib.

Brothel Madam *g*

Do - ri - an Gray.

Voices of pictures

Ha a a a a a a a a a a a a a a a a

Ha Ha Ha

339

Voices of pictures

mf *f* *sfz* *f* *sfz* *f*

Ha a a a a a a a a a a a a a a a a

Ha Ha a a

Ha a a

Scene 14 Dorian's London house: day

Dorian is entertaining at home; there's a group of people gathered, drinking. The people are not sophisticated, there are arrivistes and social climbers—none of the really 'top' people will have anything to do with Dorian Gray now. Their clothes are shabby and they are drunk and dishevelled.

348 ♩ = 190

348 ♩ = 190

Picc. *ff* *fff*

2 Fl. *ff* *fff*

1 Ob. *ff* *fff*

Eng. Hn. *ff* *fff*

1 Cl. *ff* *fff*

B. Cl. *ff* *fff*

1 Bsn. *ff* *fff*

2 Bsn. *ff* *fff*

1 Hn. *ff* *fff*

2 Hn. *ff* *fff*

3 Hn. *ff* *fff*

4 Hn. *ff* *fff*

1 Tpt. *f* *p* *ff* *fff*

2 Tpt. *f* *p* *ff* *fff*

3 Tpt. *f* *p* *ff* *fff*

1 Tbn. *fp* *pp*

2 Tbn. *fp* *pp*

3 Tbn. *fp* *pp*

Tbn. *ff*

Timp. *p*

B. D. *mf* *p* *f*

Cel. *f*

Dorian

Dorian is playing at being a grand host—he moves around the room singing to his guests.

348 ♩ = 190

Vln. I *f*

Vln. II *f* *div.*

Vla. *f* *div.*

Vc. *ff* *f*

Cb. *ff* *f*

356

Picc. *ff*

1 Fl. *ff*

1 Ob. *ff*

Eng. Hn. *ff*

1 Cl. *ff*

B. Cl. *ff* *fff*

1 Bsn. *ff*

2 Bsn. *ff*

1 Hn. *ff* *fff*

2 Hn. *ff* *fff*

3 Hn. *ff* *fff*

1 Tbn. *ff* *fff*

2 Tbn. *ff* *fff*

3 Tbn. *ff* *fff*

B. D. *mp*

Cel.

356

Vln. I *p* *f*

Vln. II *p* *f*

Vla. unis. *p* *f*

Vc.

Cb.

Detailed description: This page of a musical score contains measures 356 through 361. The woodwind section includes Piccolo, Flute 1, Oboe, English Horn, Clarinet 1, Bass Clarinet, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Trumpet 1, Trumpet 2, and Trumpet 3. The string section includes Violin I, Violin II, Viola (unison), Violoncello, and Contrabass. The Percussion part includes a Bass Drum. The score features various dynamics such as fortissimo (ff), fortississimo (fff), mezzo-piano (mp), piano (p), and forte (f). It also includes articulation marks like accents and slurs, and performance instructions like 'unis.' for unison. The woodwinds play complex rhythmic patterns, often in triplets, while the strings provide a steady accompaniment.

363

Picc. *ff* *fff*

1 Fl. *ff* *fff*

2 Fl. *fff*

1 Ob. *ff* *fff*

Eng. Hn. *ff* *fff*

1 Cl. *ff* *fff*

B. Cl. *ff* *fff*

1 Bsn. *ff*

2 Bsn. *ff*

1 Hn. *con sord.* *mp* *ff*

2 Hn. *con sord.* *mp* *ff*

3 Hn. *ff*

4 Hn. *ff*

1 Tpt. *ff* *f* *p*

2 Tpt. *ff* *f* *p*

3 Tpt. *ff* *f* *p*

1 Tbn. *ff* *ff* *p*

2 Tbn. *ff* *ff* *p*

3 Tbn. *ff* *ff* *p*

B. D.

Hp. *ff* *gliss.*

DCB
EFGA

363

Vln. I *flautando* *ff*

371

Picc. *ff*

1 Fl. *ff*

1 Ob. *ff*

Eng. Hn. *ff*

1 Cl. *f*

B. Cl. *ff*

1 Bsn.

2 Bsn.

1 Hn. *mp* *f*

2 Hn. *mp* *f*

3 Hn. *mp* *f*

4 Hn. *mp* *f*

1 Tpt. *mp* *f*

2 Tpt. *mp* *f*

3 Tpt. *mp* *f*

1 Tbn. *mp* *f*

2 Tbn. *mp* *f*

3 Tbn. *mp* *f*

Tb. *mp* *f*

Vln. I 371

Vln. II *div.* *p* *f*

Vla. *p* *f*

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

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

371

378

Picc. *ff* *3*

1 Fl. *ff* *3*

1 Ob. *ff* *3*

Eng. Hn. *fff*

1 Cl. *mp* *f* *fff*

B. Cl. *fff*

1 Bsn. *f* *fff*

2 Bsn. *f* *fff*

1 Hn. *fff*

2 Hn. *fff*

3 Hn. *f* *fff*

4 Hn. *f* *fff*

1 Tpt. *mf* *f* *ff*

2 Tpt. *mf* *f* *ff*

3 Tpt. *mf* *f* *ff*

Timp. *pp* *mp*

Cel. *ff* *3*

Dorian *f pomposo*
It is

378

Vln. I *ff*

Vln. II *ff*

Vla. *ff* *div.* *f*

Vc. *ff* *div.* *f*

Cb. *f*

386

2 Bsn. *f*

1 Tbn. *pp*

2 Tbn. *pp*

Dorian *f*

be - tter to be beau - ti - ful than to be good, but it's be - tter to be good than

386

Vln. I

Vln. II

Vla.

Vc.

Cb.

396

Picc. *f* *ff*

1 Fl. *f*

1 Ob. *f*

Eng. Hn. *f*

1 Cl. *f* *ff* *mf* *f*

B. Cl. *f*

1 Bsn. *f*

2 Bsn.

1 Tbn.

2 Tbn.

The guests applaud politely, but they are more interested in carousing. They ignore him as he sings.

Dorian

ug - - - ly.

396

Vln. I

Vln. II

Vla.

Vc.

Cb.

404

Picc.

1 Fl.

1 Ob.

Eng. Hn.

1 Cl.

B. Cl.

1 Bsn.

2 Bsn.

Dorian

To cure the soul by means of the senses, to cure the senses

404

Vln. I

Vln. II

Vla.

Vc.

Cb.

413

Picc.

1 Fl.

1 Ob.

Eng. Hn.

1 Cl.

B. Cl.

1 Bsn.

2 Bsn.

Cel.

Hp.

Dorian

by means of the soul.

413

Vln. I

Vln. II

Vla.

Vc.

421

Picc. *ff* *3*

1 Fl. *ff* *3*

1 Ob. *ff* *3*

Eng. Hn. *ff* *3*

1 Cl. *ff* *3*

B. Cl. *3*

1 Hn. *f* *p*

2 Hn. *f* *p*

3 Hn. *f* *p*

4 Hn. *f* *p*

1 Tbn. *mp* *p*

2 Tbn. *mp* *p*

3 Tbn. *mp* *p*

Tb. *mp* *p*

Tub. B. *f* soft mallets

Hp. *f*

Dorian *ff*

Art is a ma - la - dy, love an i - llu - ssion, re

421

Vln. I *f*

Vln. II *f*

Vla. *f* div.

Vc. *f* div.

Cb. *f*

429

B. Cl.

1 Bsn.

2 Bsn.

1 Hn.

2 Hn.

3 Hn.

4 Hn.

Hp.

Dorian

li - gion a fa - shio - na - ble sub - sti - tute for Be -

435

Picc.

1 Fl.

1 Ob.

Eng. Hn.

1 Cl.

B. Cl.

1 Hn.

2 Hn.

3 Hn.

4 Hn.

1 Tbn.

2 Tbn.

3 Tbn.

Hp.

Dorian

lief.

435

Vln. I unis.

Vln. II

Vla.

Vc.

Cb.

441

1 Fl. *mf*

1 Ob. *mf*

Eng. Hn. *mf*

1 Cl. *mf*

2 Cl. *mf*

B. Cl. *mf*

1 Hn.

2 Hn.

3 Hn.

4 Hn.

1 Tpt. *mf* mute sharp

2 Tpt. *mf* mute sharp

3 Tpt. *mf* mute sharp

Vib. *f* l.v.

Hp.

f

Eve - ry e - ffect that one pro - du - ces gives one an e - ne - my. To be po - pu - lar

441

Vln. I *f marcato*

Vln. II *f marcato*

Vla. *f marcato* unis.

Vc. *f marcato* unis.

448 ♩ = 100

Picc. *f* *ff*

1 Fl. *f* *ff*

1 Ob. *f* *ff*

Eng. Hn. *f* *ff*

1 Cl. *f* *ff*

1 Bsn. *f*

2 Bsn. *f*

T. Bl. *f*

Hp. *f* *gliss.* *ff*

A beautiful young woman in an Aubrey Beardsley-style Eastern-influenced costume enters the room (the same singer who plays Sibyl Vane). She has been hired to sing for the party. Dorian is taken aback by her appearance.

Dorian

one must be a me - di - o - cri - ty.

448 ♩ = 100

Vc. *f*

Cb. *f*

454

1 Fl. *mf*

2 Fl. *mf*

1 Ob. *mf*

Eng. Hn. *mf* *pp*

1 Cl. *mf*

B. Cl. *mf* *pp*

1 Bsn. *mf* *pp*

2 Bsn. *mf* *pp*

1 Hn. *pp*

2 Hn. *pp*

3 Hn. *pp*

Glock. *f*

Hp. *ff* *agitato*

Dorian

My

460

Picc.

1 Fl.

2 Fl.

1 Ob.

Eng. Hn.

1 Cl.

B. Cl.

1 Bsn.

2 Bsn.

f

f

f

f

f

f

f

ff

1 Hn.

2 Hn.

3 Hn.

Cym.

Glock.

Hp.

ppp

Sybil - young woman

Dorian

She does not react. He pulls himself together, and introduces her with a flourish.

God! _____ Sy - bil? _____

ff

Mes-dames et Me-ssie - urs..... La

460

Vln. I

Vln. II

Vla.

Vc.

arco

p

f

div.

f

f

arco

f

466 **a molto accel.** **A tempo Misterioso**

1 Fl. *mf* *f* *ff*

2 Fl. *mf* *f* *ff*

1 Ob. *mf* *f* *ff*

Eng. Hn. *mf* *f* *ff*

1 Cl. *mf* *f* *ff*

B. Cl. *mf* *f* *ff* change to clarinet in B

1 Bsn. *mf* *f* *ff*

2 Bsn. *mf* *f* *ff*

Cym. *f* *pp* *p* *f* suspend cymbal

Hp. *ff*

Sybil – young woman
 She takes her place and begins to sing.
 The music is very dischordant and disturbing.

Dorian
 Fleur!

466 **a molto accel.** **A tempo Misterioso**

Vln. I *mf* arco

Vln. II *mf* arco

Vla. *mf* arco

471

1 Fl. *f* 3

2 Fl. *f* 3

1 Hn. *ppp*

2 Hn. *ppp*

3 Hn. *ppp*

4 Hn. *ppp*

1 Tbn. *ppp*

2 Tbn. *ppp*

3 Tbn. *ppp*

Tb. *ppp*

Glock. *p*

Cel. *p*

Hp.

Sybil - young woman *ff* *poetico* *p* *f*

Et pour-tant vous serez semb-lab - le à cette or-dure, a cette ho - rri - le in - fec - ti - on, E - to - ile de mes yeux,

471

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *arco* *mf* *gliss.* *mf*

Cb. *f*

477

1 Fl. *pp*

2 Fl. *pp*

1 Ob. *f* *pp*

Eng. Hn. *f* *pp*

1 Cl. *mf* *f* *pp*

2 Cl. *mf* *f*

1 Bsn. *f* *ff*

2 Bsn. *f* *ff*

3 Tbn. *mf*

Tb. *mf*

Glock. *mf*

Cel. *mf*

Hp. *f*

Sybil - young woman *ff* *mp*
 so - leil de ma na - ture, Vous, mon ange et ma pa - ssion! Qui! telle vous serez, ô la

477

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *f*

482

1 Fl.
2 Fl.
1 Ob.
Eng. Hn.
1 Cl.
2 Cl.
1 Bsn.
2 Bsn.
1 Hn.
2 Hn.
3 Hn.
4 Hn.
1 Tpt.
2 Tpt.
3 Tpt.
1 Tbn.
2 Tbn.
3 Tbn.
Tb.
Glock.
Ccl.
Hp.
Sybil - young woman
reine des graces, Ap - res les der - niers sac - re - ments, Quand vous i - rez, sous l'herbe et les

f, *mf*, *gliss.*, *ff*, *ppp*, *f*, *mp*, *div.*, *mp*, *f*, *mp*, *mp*

482

Vln. I
Vln. II
Vla.
Vc.
Cb.

mp

487

1 Fl. *p*

2 Fl. *p*

1 Ob. *p*

Eng. Hn. *p*

1 Cl. *mf*

2 Cl. *mf*

B. Cl. *p*

1 Bsn. *p*

2 Bsn. *p*

Cym. *ppp*

Glock. *mp*

Cel. *mp*

Hp.

a poco accel.

change to bass clarinet

While she is singing, Lord Henry enters the room, followed by Mrs. Leaf. Dorian does not notice. Lord Henry takes his hat off, but refuses to give his coat to Mrs. Leaf.

Sybil - young woman *ff* **affetto**

flo - rai - sons grasses, Moi - sir par - mi les osse - ments. A - lors, ô ma beau - té!

487

Vln. I *f*

Vln. II *f* unis.

Vla. *f*

Vc. *f*

Cb. *f*

a poco accel.

div. *pp*

div. *pp*

div. *pp*

pp

pp

492

Cym. *pp*

Sybil - young woman

— dites à là ver - mine Qui vous man - ge - ra de bai - sers, Que j'ai gar - dé la forme et l'e - ssence di - vine.

492

Vln. I

Vln. II

Vla.

Vc.

Cb.

497 **A tempo**

1 Fl. *f* *mf*

2 Fl. *f* *mf*

1 Ob. *f* *mf*

Eng. Hn. *f* *mf*

1 Cl. *f* *mf*

2 Cl. *f* *mf*

B. Cl. *f* *mf*

1 Bsn. *f* *mf*

2 Bsn. *f* *mf*

1 Hn. *f* *mf*

2 Hn. *f* *mf*

3 Hn. *f* *mf*

4 Hn. *f* *mf*

1 Tpt. *f*

2 Tpt. *f*

3 Tpt. *f*

1 Tbn. *mf*

2 Tbn. *mf*

3 Tbn. *mf*

Tb. *mf* *p*

Cym. *mp* *f*

Cel. *mp* A#G#

Hp. *ff*

Sybil - young woman *f*
De mes a-mours dé-com-posés!

The song is disturbing. The singer stops singing, but no one in the room know what to do. Dorian seems overwhelmed with emotion. He sings to LA FLEUR.

497 **A tempo**

Vln. I *mf* pizz.

Vln. II *mf* pizz.

Vla. *mf* pizz. *sul pont. arco* *nat.*

Vc. *mf*

Cb. *mf*

503

1 Fl. *p* *f*

2 Fl. *p* *f*

1 Ob. *p* *f*

Eng. Hn. *p* *f*

1 Cl. *p* *f*

B. Cl. *p* *f*

1 Bsn. *p* *f*

2 Bsn. *p* *f*

Tb. *f*

Hp. *ff*

Dorian *f* *amoroso*
 You will ma - rry me. You will be my wife.

Lord Henry *f*
 Do - ri - an!_

Dorian goes towards her as though to embrace her, but she shrinks away from his grasp and flees off the stage, leaving him standing alone. Then Dorian sees Henry. His mood changes yet again.

503

Vln. I *f* arco div. *f* *p*

Vln. II *f* arco div. *f* *p*

Vla. *f* div. nat. *f* *p*

Vc. *f* arco div. *f* *p*

Cb. *f* arco div. *f* *p*

510 Più mosso ♩ = 180

1 Fl.
2 Fl.
1 Ob.
Eng. Hn.
1 Cl.
B. Cl.
1 Bsn.
2 Bsn.

1 Hn.
2 Hn.
1 Tbn.
2 Tbn.
3 Tbn.
Tb.

B. D.
Cym.

Dorian

ff agitato

Hen - ry! How won - der - ful to see you! My one

510 Più mosso ♩ = 180

Vln. I
Vln. II
Vla.
Vc.
Cb.

unis.

517

Dorian true friend...

Lord Henry *ff* tenace You seem to have plen - - ty of friends.

517

Vln. I

Vln. II

Vla.

Vc.

Cb.



524

1 Cl.

B. Cl.

1 Bsn.

2 Bsn.

B. D.

S. D.

pp *f* *ff*

slapstick

Dorian These peop - le mean not - hing to me.

Lord Henry I have bad news. A - lan Camp - bell.

But he turns away from Henry to gaze at where the singer was standing before she ran away. Henry takes his arm.

524

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mf*

532

1 Cl. *p*

B. Cl. *p*

1 Bsn. *p*

2 Bsn. *p*

1 Hn. *sfz* — *ff*

2 Hn. *sfz* — *ff*

3 Hn. *sfz* — *ff*

4 Hn. *sfz* — *ff*

1 Tpt. *sfz* — *ff*

2 Tpt. *sfz* — *ff*

3 Tpt. *sfz* — *ff*

1 Tbn. *sfz* — *ff*

2 Tbn. *sfz* — *ff*

3 Tbn. *sfz* — *ff*

Cym. *pp* *ff*

T. D. *ff* slapstick

Lord Henry *ff*
 is dead. Sui - cide.

532

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *pp*

Vc. *pp*

Cb. *pp*

540

Picc. *mp* *sfz* *ff*

1 Fl. *mp* *sfz* *ff*

1 Ob. *mp* *sfz* *ff*

Eng. Hn. *sfz* *ff*

1 Cl. *f* *mp* *sfz* *ff*

B. Cl. *f* *sfz* *ff*

1 Bsn. *f* *sfz* *ff*

2 Bsn. *f* *sfz* *ff*

1 Hn. *sfz* *ff*

2 Hn. *sfz* *ff*

3 Hn. *sfz* *ff*

Dorian *f* *sfz* *ff*

Dorian is shocked.

A - lan Camp - bell. Sui - cide.

540

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

548 *Rubato* *a poco rit.*

1 Tbn. *p*

2 Tbn. *p*

3 Tbn. *p*

Lord Henry *f*

His fa - mi - ly is de - vas - ta - ted. His mot - her, his wife, his chil - dren.

548 *Rubato* *a poco rit.*

Vln. I *mf* *sub. p* *pp*

Vln. II *mf* *sub. p* *pp*

Vla. *mf* *sub. p* *pp*

Vc. *mf* *sub. p* *pp*

Cb. *mf* *sub. p* *pp*

555 **A tempo**

Timp. *pp*

Vib. *f* *l.v.*

Dorian *f* malizioso, delirando
 You take a drink.

Lord Henry

Dorian is not listening to Lord Henry; his reaction is the opposite of what Henry thinks it should be.

Dorian is not listening to Lord Henry his reaction is the opposite of what Henry thinks it should be. If anything, Dorian seems more light-hearted.

555 **A tempo**
 con sord.

Vln. I *mf* *gliss.* *f* *sub.p*

Vln. II *mf* *gliss.* *f* *sub.p*

Vla. *mf* *gliss.* *f* *sub.p*

Vc. *mf* *gliss.* *f* *sub.p*

Cb. *mf* *f*

564

Timp.

Vib. *f*

Hp. *ff*

Dorian *f*
 You have a look. You name your vice.

564

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

572

2 Tpt. *p* mute soft

3 Tpt. *p* mute soft

1 Tbn. *p*

2 Tbn. *p*

3 Tbn. *p*

Tb.

Timp. *mf* *sub.p*

Vib. *f*

Dorian

Lord Henry *ff* agitato
 You go too far. Do - ri - an

586

1 Fl.

1 Ob.

1 Cl.

B. Cl.

Dorian

Where was I? _____
It is be - tter to be beau - ti - ful _____

f

ff

586

Vln. I

Vln. II

Vla.

Vc.

Cb.

f



593

Picc.

1 Fl.

1 Ob.

Eng. Hn.

1 Cl.

B. Cl.

Cym.

Dorian

than to be good, _____ but its be - tter _____ to be good _____ than

ff

ppp

593

Vc.

Cb.

ff

616 *A tempo* *l.v.*

Cel. *f* *l.v.*

Hp. *f*

Dorian *f*

Art is a ma - la - dy, love an i - llu - ssion, re - li - gion a

625

Picc.

1 Fl.

1 Ob.

2 Cl.

B. Cl.

1 Bsn.

2 Bsn.

1 Tbn. *pp* *soft gliss.* *gliss.*

2 Tbn. *pp* *soft gliss.* *gliss.*

3 Tbn. *pp* *soft gliss.* *gliss.*

Timp. *pp*

Cel. *pp* *l.v.*

Dorian *f*

fa - shio - na - ble sub - sti - tute for Be - lief. Eve - ry e - fect that one pro -

625

Vla. *mf*

Vc. *mf*

Cb. *mf*

636

Timp.

Dorian

du - ces, gives one an e - ne - my. To be po - pu - lar one must be a me - di - o - cri - ty.

636

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

Cb.

643

molto accel.

1 Fl.

Eng. Hn.

1 Cl.

B. Cl.

1 Bsn.

2 Bsn.

p *mp* *p* *mf*

1 Hn.

2 Hn.

1 Tpt.

2 Tpt.

3 Tpt.

fp *fp* *p* *pp* *pp* *pp*

mute sharp

James Vane appears in the window behind where everyone is gathered. He is looking in through the window, straight at Dorian. No one else sees him. Dorian sees him and is horrified and frightened. He sits down as though he might faint. James Vane moves away from the window. No one notices the look on Dorian's face, apart from Mrs. Leaf.

Dorian

643

div.

molto accel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *f*

652

Picc. *mp* *cresc.*

1 Fl. *mp* *cresc.*

2 Ob. *mp* *mf* *cresc.*

Eng. Hn. *mp* *cresc.*

1 Cl. *mp* *mf* *cresc.*

B. Cl. *mp* *mf* *cresc.*

1 Bsn. *mf* *cresc.*

2 Bsn. *mp*

1 Hn. *fp*

2 Hn.

3 Hn. *fp*

4 Hn. *fp*

1 Tpt. *ff*

2 Tpt. *ff*

3 Tpt. *ff*

1 Tbn. *p* *f*

2 Tbn. *p* *f*

3 Tbn. *p* *f*

Timp. *p*

Vib. *mp*

652

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

659 A tempo

Picc. *ff*

2 Ob. *ff*

Eng. Hn. *ff*

1 Cl. *ff*

B. Cl. *ff*

1 Tpt. *mf*

2 Tpt. *mf*

3 Tpt. *mf*

Timp. *f*

B. D. *sfz*

Vib. *f*

659 A tempo

Vln. I *f* unis.

Vln. II *f*

Vla. *f* div.

Vc. *f* div.

Cb. *f*

668 Agitato

Eng. Hn. *p*

1 Cl. *p*

1 Bsn. *f* *3*

1 Hn. *mf*

2 Hn. *mf*

3 Hn. *mf*

4 Hn. *mf*

1 Tpt. *sfz* *f* *3*

2 Tpt. *nat. g* *sfz* *f*

3 Tpt. *nat. g* *sfz* *f*

1 Tbn. *f* *mf* *f*

2 Tbn. *f* *mf* *f*

3 Tbn. *f* *mf* *f*

Tb. *f*

Timp. *f*

T. Bl. *ff*

Mrs. Leaf *mestamente* *v* *s*
 Sir? Are you all right? It's the shock from Lord

668 Agitato

Vln. I *pizz.* *f* *ff*

Vln. II *pizz.* *f* *ff*

Vla. *sul pont.* *mf*

Vc. *pizz.* *gliss.* *sul pont. arco* *mf*

Cb. *pizz.* *gliss.*

675
A tempo

Eng. Hn.
1 Cl.
1 Bsn.
2 Bsn.
Cbsn.
1 Hn.
2 Hn.
3 Hn.
4 Hn.
Mrs. Leaf
Dorian

Hen - ry's news. Mr. Camp - bell was dear to you.

Dorian holds up his hand, shakes his head.

I am

675
A tempo

Vla.
Vc.

nat.
nat.

683

B. Cl.
1 Bsn.
2 Bsn.
1 Hn.
2 Hn.
3 Hn.
4 Hn.
1 Tbn.
2 Tbn.
3 Tbn.
Dorian

all right. Please see to my guests, Mrs. Leaf.

Dorian, ignoring his guests, goes to the window where he saw James Vane. He is distracted and haunted; the noise of the guests falls away. It's as though he is alone. He hears Sybil Vane singing.

683

Vla.
Vc.
Cb.

arco
pp
arco
pp
arco
pp

692

1 Bsn.
2 Bsn.
1 Hn.
2 Hn.
3 Hn.
4 Hn.
1 Tpt.
2 Tpt.
3 Tpt.
1 Tbn.
2 Tbn.
3 Tbn.
Tub. B.

soft mallets
l.v.
mf

692

Vla.
Vc.
Cb.

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

700

B. Cl.

1 Bsn.

2 Bsn.

1 Hn.

2 Hn.

3 Hn.

4 Hn.

2 Tbn.

3 Tbn.

Glock.

Vib.

Cel.

Hp.

Sybil - young woman

700

Vla.

Vc.

Cb.

711

B. Cl.

1 Bsn.

2 Bsn.

3 Hn.

4 Hn.

1 Tpt.

2 Tpt.

3 Tpt.

Hp.

Sybil – young woman

they are.

711

Vla.

Vc.

Cb.

720

Eng. Hn.

1 Cl.

B. Cl.

1 Bsn.

2 Bsn.

1 Hn.

2 Hn.

3 Hn.

4 Hn.

1 Tbn.

2 Tbn.

3 Tbn.

Tb.

Timp.

B. D.

Cym.

S. D.

Hp.

mf

ff

suspend cymbal

ppp

slapstick

sfz

fff

L.v.

ff delirando

He is swooning and frightened, almost losing his mind.

He looks at the window where he saw James Vane and startled, as though he is seen him again, but theres nothing there.

I am sick with a terror of dy - - - ing. but I am in - di - - - ffe - rent

720

Vln. I

Vln. II

Vla.

f

f

f

728 **Pietoso**

1 Tbn. *p* *gliss.* *pp*

2 Tbn. *p* *gliss.* *pp*

3 Tbn. *ff* *p* *gliss.* *pp*

Tbn. *ff*

Timp.

Cym. *f* clash cymbal

Dorian *f*
to life.

728 **Pietoso**

Vla. *mp* *gliss.* *mf* div.

Ve. *mp* *mf* div.

Cb. *mp* *mf*



738

1 Bsn. *pp* *mp* *mf* *f*

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

1 Hn. *pp* *mp* *mf* *f*

2 Hn. *pp* *mp* *mf* *f*

738

Vln. I *ff* div.

Vln. II *ff* div.

Vla. *gliss.* *cresc.* *f*

Ve. *cresc.* *f*

Cb. *div.* *cresc.* *f*

756

1 Cl. *ppp* *f*

2 Cl. *ppp* *f*

B. Cl. *ppp* *f*

1 Bsn. *ppp* *f*

2 Bsn. *ppp* *f*

Hp.

Dorian *ff* *delirando* *agitato*
I am sick with a te - rror of dy - -

756

Vln. I *pp* *gliss.*

Vln. II *pp*

Vla. *pp* *gliss.*

Vc. *pp* *unis.*

Cb. *pp*



765

Hp.

Dorian *ff*
ing. but I am in - di - ffe - rent to

765

Vln. I *p* *gliss.*

Vln. II *p*

Vla. *p* *gliss.* *div.* *gliss.* *gliss.*

Vc. *p*

Cb. *p*

776 con sord. a poco accel.

1 Hn. *pp* *mp*

2 Hn. con sord. *pp* *mp*

3 Hn. con sord. *pp* *mp*

4 Hn. con sord. *pp* *mp*

Hp.

Dorian

life. I am safe A - lan Camp - bell is dead,

mf frettoloso, frenetico

776 div. a poco accel. unis.

Vln. I *ff* *p*

Vln. II *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

Cb. *ff* *p*

786

B. D. *pp* *f* *pp* *f*

Dorian

James Vane does not know my name. In what wild hour of mad - ness have I killed my friends? Ba - sil and

f furioso *ff*

786

Vln. I *ff* *p* *ff* *p* *ff* *p*

Vln. II *ff* *p* *ff* *p* *ff* *p*

Vla. *ff* *p* *ff* *p* *ff* *p*

Vc. *ff* *p* *ff* *p* *ff* *p*

Cb. *ff* *p* *ff* *p* *ff* *p*

Con Fuoco
Agitato ♩ = 200

795

Picc. *f molto espress.* *pp*

1 Fl. *f molto espress.* *pp*

1 Ob. *f molto espress.* *pp*

Eng. Hn. *f molto espress.* *pp*

1 Cl. *f molto espress.* *pp*

B. Cl. *f molto espress.* *pp*

Timp. *pp*

Dorian

Si - byl Vane. _____

What sort of life will mine be, if day and night

f *con fuoco* *Agitato*

Con Fuoco
Agitato ♩ = 200

795

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *ff* *molto espress.*

Cb. *ff* *molto espress.*



803

B. Cl. *pp*

1 Bsn. *pp*

2 Bsn. *pp*

Timp.

B. D. *pp* *ff*

Dorian

night, and day, _____

sha-dows of my crimes peer at me from si - - - lent cor - ners, mock me from sec - ret pla - ces, whis-per in my ear

803

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

812 **a poco rit.** **A tempo**

1 Bsn. **fff**

2 Bsn. **fff**

1 Hn. **fff**

2 Hn. **fff**

3 Hn. **fff**

4 Hn. **fff**

1 Tbn. **sfz**

2 Tbn. **sfz**

3 Tbn. **sfz**

Tb. **sfz**

Timp. **ff**

Cym. **pp** **ff**

Dorian **5** as I sit at the feast, **5** wake me with i - cy fin - gers as I lay a - sleep. **5** Out of the black cave of the Time **3**

812 **a poco rit.** **A tempo** non vib.

Vln. I **ff** **p** **ff** **mf espress.**

Vln. II **ff** **p** **ff** **mf espress.**

Vla. **ff** **p** **ff** **mf espress.**

Vc. **ff** **p** **ff** **mf espress.**

Cb. **ff** **p** **ff**

819

1 Cl. **ff**

1 Hn. **ff**

2 Hn. **ff**

3 Hn. **ff**

4 Hn. **ff**

Dorian **3** te - rrib - le and swathed - in scar - let, **3** ri - ses the i - mage of my sin. **3** Ba - sil and Si - byl Vane **3**

819 nat. **gliss**

Vln. I **p** **mf** **ff**

Vln. II **p** **mf** **ff**

Vla. **p** **mf** **ff**

Vc. **p** **mf** **ff**

Cb. **p** **mf** **ff** **div.**

827 Agitato ♩=190

1 Fl. *ff*

1 Ob. *ff*

Eng. Hn. *ff*

1 Cl. *ff*

B. Cl. *ff* *mf*

1 Bsn. *ff* *mf*

2 Bsn. *ff* *mf*

1 Hn. *p*

2 Hn. *p*

3 Hn. *p*

4 Hn. *p*

1 Tbn. *mf* *ff* *sfz*

2 Tbn. *mf* *ff* *sfz*

3 Tbn. *mf* *ff* *sfz*

Tb. *mf* *ff* *sfz*

Timp. *p* *ff*

Cym. *p* *ff*

Mrs. Leaf Mrs Leaf rushes in. *f*
A man has been

Dorian Off-stage, we hear a commotion—the sound of crash in the street, horses—people shouting. The guests hear too. Dorian takes notice, paranoid and terrified.

827 Agitato ♩=190

Vln. I *fff* *gliss.*

Vln. II *fff*

Vla. *fff* *arco* *mf*

Vc. *fff* *pizz.* *arco* *mf*

Cb. *fff* *pizz.* *ff*

835

1 Bsn. *p*

2 Bsn. *p*

1 Hn. *p*

Mrs. Leaf
run down, Mr. Gray. A man has been run down in the street out - side the

Dorian
ff like a shout of surprise
What? Where?

835

Vla. *p*

Vc. *p*

843 A tempo

B. Cl. *p*

1 Bsn.

2 Bsn.

1 Hn.

2 Hn.

3 Hn. *p*

4 Hn. *p*

1 Tbn. *pp*

2 Tbn. *pp*

3 Tbn. *pp*

Timp. *pp*

S. D. *pp*

Cel. *mp* l.v. l.v.

Mrs. Leaf
house. Who is it Sir?

843 A tempo

Vla. *pp*

Vc. *pp*

Cb. *pp* arco

852

Mrs. Leaf *No one re - cog - nise him.*

Dorian *I don't know him,*

Vla.

Vc.

Cb.

858

1 Fl.

Eng. Hn.

B. Cl.

1 Bsn.

2 Bsn.

1 Hn.

2 Hn.

3 Hn.

4 Hn.

S. D.

Dorian *I've ne - ver seen him be - fore. I don't know his face.*

The party fusses around the dead man, ignoring Dorian.

858

Vln. I

Vln. II

Vla.

Vc.

Cb.

867

Picc. *f*

1 Fl. *mf* *p* *f*

1 Ob. *f*

Eng. Hn. *mf* *p* *f*

2 Cl. *f*

B. Cl.

1 Bsn.

2 Bsn.

1 Hn.

2 Hn.

3 Hn.

4 Hn.

1 Tpt. *p* *mf* *pp*

2 Tpt. *p* *mf* *pp*

3 Tpt. *p* *mf* *pp*

1 Tbn. *mf*

2 Tbn. *mf*

3 Tbn. *mf*

Timp. *mf*

B. D. *pp*

S. D. *ppp*

867

Vln. I

Vln. II *gliss.*

Vla. *3*

Vc. *3*

Cb.

877 **Con fuoco**

Picc. *ff* *molto espress.* *ff* *fff*

1 Fl. *ff* *molto espress.* *ff* *fff*

1 Ob. *ff* *molto espress.* *ff* *fff*

Eng. Hn. *ff* *molto espress.* *ff* *fff*

1 Cl. *ff* *molto espress.* *ff* *fff*

2 Cl. *ff*

B. Cl. *ff* *molto espress.* *ff* *fff*

1 Tpt. *ff* *fff*

2 Tpt. *ff* *fff*

3 Tpt. *ff* *fff*

Timp. *ff* *fff*

B. D. *f* *pp* *f* *pp* *f*

Dorian *ff* *con molta espressione con fuoco* *f* *furioso* *pp* *f*

In what wild hour of mad - ness have I killed my friends? Ba - sil and Si - byl Vane.

877 **Con fuoco**

Vln. I *fff* *div.* *fff* *div.* *fff* *div.*

Vln. II *fff* *div.* *fff* *div.* *fff* *div.*

Vla. *fff* *div.* *fff* *div.* *fff* *div.*

Vc. *fff* *div.* *fff* *div.* *fff* *div.*

Cb. *fff* *div.* *fff* *div.* *fff* *div.*

885

Picc. *f*

1 Fl. *f*

1 Ob. *f*

Eng. Hn. *f*

1 Cl. *f*

B. Cl. *f*

1 Bsn. *f*

2 Bsn. *f*

1 Hn. *p* *f*

2 Hn. *p* *f*

3 Hn. *p* *f*

4 Hn. *p* *f*

1 Tpt. *f*

2 Tpt. *f*

3 Tpt. *f*

1 Tbn. *p* *f*

2 Tbn. *p* *f*

3 Tbn. *p* *f*

Tb. *f*

Timp.

B. D. *pp* *ff*

Cym. *pp* *ff*

Dorian
 A - lan Camp-bell, and now James Vane. Out of the black cave of the Time te - rrib - le and swathed in

885

Vln. I *fff* *espress.*

Vln. II *fff* *espress.*

Vla. *fff* *espress.*

Vc. *fff* *espress.*

Cb. *fff* *espress.*

894 **Più mosso**

Picc. *fff*

1 Fl. *fff* *ff*

1 Ob. *fff* *ff*

Eng. Hn. *fff* *ff*

1 Cl. *fff* *mp*

B. Cl. *fff*

1 Bsn. *fff* *ff*

2 Bsn. *fff* *ff*

1 Hn. *fff* *ff*

2 Hn. *fff* *ff*

3 Hn. *fff* *ff*

4 Hn. *fff* *ff*

1 Tpt. *ff*

2 Tpt. *ff*

3 Tpt. *ff*

1 Tbn. *ff* *mf* *ff*

2 Tbn. *ff* *mf* *ff*

3 Tbn. *ff* *mf* *ff*

Tb. *ff* *mf* *ff*

Timp. *p* *ff*

Cym. *p* *ff*

Dorian *ff*

scar - let, ri ses the i - mage of my sin.

Now full of resolve, sure of what he must do, he springs to action.

894 **Più mosso**

Vln. I *p* *mf* *ff* *legato* *gliss.*

Vln. II *p* *mf* *ff* *legato* *gliss.*

Vla. *p* *mf* *ff*

Vc. *p* *mf*

Cb. *p* *mf*

938

Picc. *f* *s*

1 Fl. *f* *s*

1 Ob. *f* *s*

1 Cl. *f* *s*

2 Cl. *p*

1 Tbn. *ff* *p*

2 Tbn. *ff* *p*

3 Tbn. *ff* *p*

Tb. *ff* *p*

Vib. *f* *s* *p*
soft mallets

Cel. *f* *s*

Hp. *ff* *s* *D₄*

Dorian
be a te - rror to me.

938

Vln. I *p* *nat.* *ff* *pp* *gliss.* *ff*

Vln. II *p* *nat.* *ff* *pp* *sul pont.* *ff*

Vla. *p* *nat.* *ff* *pp* *molto flautando* *sul pont.* *gliss.* *ff*

Ve. *p* *nat.* *ff*

Cb. *p* *nat.* *ff*

945

Picc. *f* *espress.*

1 Fl. *ff* *f* *espress.*

1 Ob. *ff* *f* *espress.*

Eng. Hn. *f* *espress.*

1 Cl. *ff* *f* *espress.*

1 Bsn. *f* *espress.*

2 Bsn. *f* *espress.*

Vib. *pp* *pp*

Cel.

Hp.

Dorian *ff* *Molto agitato, espressivo Misterioso*
The thing is

945

Vln. I *gliss.*

Vln. II *mf* *f* *gliss.*

Vla. *gliss.* *f* *gliss.*

Vc. *mf* *f*

Cb. *mf* *f*

951

Vib. *mf*

Cel.

Hp.

Dorian loath - some, more loath - some than e - - - ver

951

Vln. I

Vln. II

Vla.

959

B. D. *soft mallets mp*

Vib.

Cel.

Hp. *ff*

Dorian
 blood on the hands, blood on the pain - ted feet. Must I con - fess, must I a - tone, must I su - ffer pub - lic shame?

965

B. D.

Vib.

Cel.

Hp. *ff*

Dorian
 This

965

Vln. I *p*

Vln. II *div. p*

971

B. D. *molto cresc. sub.p mp sub.p*

T.-t. *soft mallets p molto cresc. mf*

S. D. *p*

Cel. *f ff*

Hp. *ff*

Dorian
 mi - rror of my soul is not just, not true the

971

Vln. I

Vln. II

Vla. *p*

Vc. *div. p*

977
con sord.
1 Hn. *ppp*
2 Hn. *ppp*
3 Hn. *ppp*
4 Hn. *ppp*
1 Tbn. *ppp*
2 Tbn. *ppp*
3 Tbn. *ppp*
Tb. *ppp*

B. D. *molto cresc.* *mf* *p*

T.-t. *p* *mf*

Hp. *ff*

Dorian
on - ly piece... of e - vi - dence left. Why have I kept it? I must des - troy it, this

977

Vln. I

Vln. II

Vla. *p*

Vc. *p*

Cb. *p*

983

B. D. *mp* *mp*

T.-t. *p* *molto cresc.* *mp* *mp*

Cel. *f*

Hp.

Dorian
pic - ture is e - vi - dence of my sins. Why have I kept it? I must des -

983
div. unis.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

988

1 Cl. *mf*

2 Cl. *mf*

1 Bsn. *ppp*

2 Bsn. *ppp*

1 Hn. *ppp* con sord.

2 Hn. *ppp* con sord.

3 Hn. *ppp* con sord.

4 Hn. *ppp* con sord.

1 Tbn. *ppp* gliss.

2 Tbn. *ppp* gliss.

3 Tbn. *ppp* gliss.

Tb. *ppp*

B. D. *ff*

Cym. *ppp*

T.-t. *mf*

Hp. *ff*

Dorian

troy it it keeps me a wake at night. it is my con - science.

f

He looks around the room madly.
The knife that he murdered Basil with is still on the table.

988

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

995

1 Cl. *mf*

2 Cl. *mf*

1 Bsn. *mf*

2 Bsn. *mf*

1 Hn. *f*

2 Hn. *mf*

3 Hn. *mf*

4 Hn. *f*

1 Tbn. *f*

2 Tbn. *f*

3 Tbn. *mf*

Tb. *mf*

Cym. *p* — *mf*

S. D. *f* — *ff*

Tub. B. *mf*

Hp.

Dorian *ff* shout!

I will kill the past and when that is dead I

995

Vln. I *f*

Vln. II *f*

Vla. *f* div.

Vc. *f*

Cb. *f*

1002

Picc. *mp* *f* *pp* *ff*

1 Fl. *mp* *f* *pp* *ff*

1 Ob. *mp* *f* *pp* *ff*

Eng. Hn. *mp* *f* *pp* *ff*

1 Cl. *mp* *f* *pp* *ff*

2 Cl. *mp* *ff*

B. Cl. *ff*

1 Bsn. *ff*

2 Bsn. *ff*

1 Hn. *mf*

2 Hn.

3 Hn.

4 Hn. *mf*

1 Tbn. *f* *mf*

2 Tbn. *f* *mf*

3 Tbn.

Tb.

B. D. *mp* *soft mallets*

Cym.

S. D. *p* *mf*

Tub. B. *f* *ff*

Vib. *mf*

Cel. *f*

Hp. *ff*

Dorian *ff* *deciso*
 will be free... I will kill this

Vln. I *p* *fff* *div.*

Vln. II *p* *fff* *div.*

Vla. *p* *fff* *div.*

Vc. *p* *fff*

Cb. *fff*

1010

Picc. *p* *ff*

2 Fl. *p* *ff*

1 Ob. *p* *ff*

Eng. Hn. *p* *ff*

1 Cl. *p* *ff*

2 Cl. *p* *ff*

B. Cl. *p* *ff*

1 Bsn. *p* *ff*

2 Bsn. *p* *ff*

1 Hn. *p* *ff*

2 Hn. *p* *ff*

3 Hn. *p* *ff*

4 Hn. *p* *ff*

1 Tpt. *pp* *fff*

2 Tpt. *pp* *fff*

3 Tpt. *pp* *fff*

1 Tbn. *pp* *fff*

2 Tbn. *pp* *fff*

3 Tbn. *pp* *fff*

Tb. *pp* *fff*

Timp. *sub.p* *ff*

B. D. *molto cresc.* *sub.p* *fff*

Cym. *fff*

T.-t. *p* *fff* *mf* *fff*

Cel. *fff*

Hp. *fff*

Dorian *fff* He stabs the painting. But it is Dorian who screams in agony and dies. like a mad speech... *fff*

mons-trous soul, and I will be at peace. I will be at peace.

1010

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *ff* *mf* *ff* unis.

Vc. *ff* *mf* *ff* *ff* molto marcato

Cb. *ff* *mf* *ff* *ff* molto marcato

1018 *molto accel.*

Picc. *fff* *mf* *fff*

1 Fl. *mf* *fff*

2 Fl. *fff*

1 Ob. *fff* *mf* *fff*

Eng. Hn. *fff* *mf* *fff*

1 Cl. *fff* *mf* *fff*

2 Cl. *fff* *mf* *fff*

1 Bsn. *mf* *fff*

2 Bsn. *mf* *fff*

1 Hn. *ff* *p* *fff* *p*

2 Hn. *ff* *p* *fff* *p*

3 Hn. *ff* *p* *fff* *p*

4 Hn. *ff* *p* *fff* *p*

1 Tpt. *fff* *p* *fff*

2 Tpt. *fff* *p* *fff*

3 Tpt. *fff* *p* *fff*

1 Tbn. *p* *fff* *p*

2 Tbn. *p* *fff* *p*

3 Tbn. *p* *fff* *p*

Tb. *p* *fff*

Timp. *ff*

B. D. *f*

Cym. *soft mallets* *ff* *mf*

T.-t. *ff* *mf*

Cel. *fff*

Hp. *fff*

Vln. I *fff* *molto accel.*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

1024 VOICES OF PICTURE

2 Cl.
1 Bsn.
2 Bsn.
1 Hn.
2 Hn.
3 Hn.
4 Hn.
1 Tpt.
2 Tpt.
3 Tpt.
1 Tbn.
2 Tbn.
3 Tbn.
Timp.
B. D.

Voices of pictures

p *lirico dolce* *mf*

Ha a a a a a a a a a a a a Ha a a a a

1024

Vln. I
Vln. II
Vla.
Vc.
Cb.

1031

Voices of pictures

f *sfz* *f* *sfz* *f*

a Ha a a a a Ha a a a a Ha a a a a

Scene 16

Dorian's London house, attic: morning

Mrs. Leaf, dressed in mourning, comes into the Attic room, which is now empty and clean. She opens up shutters and lets in the bright sunlight.

1039
A tempo

Musical score for measures 1039-1048. The score includes parts for the following instruments:

- Picc. (Piccolo)
- 1 Fl. (Flute)
- 1 Ob. (Oboe)
- Eng. Hn. (English Horn)
- 1 Cl. (Clarinet)
- 2 Cl. (Clarinets)
- 1 Bsn. (Bassoon)
- 2 Bsn. (Bassoons)
- 1 Hn. (Horn)
- 2 Hn. (Horns)
- 3 Hn. (Horns)
- 4 Hn. (Horns)
- 1 Tpt. (Trumpet)
- 2 Tpt. (Trumpets)
- 3 Tpt. (Trumpets)
- 1 Tbn. (Trombone)
- 2 Tbn. (Trombones)
- 3 Tbn. (Trombones)
- Tb. (Tuba)
- Timp. (Timpani)
- B. D. (Bass Drum)
- T.-t. (Snare Drum)

Dynamic markings include *ff*, *p*, *f*, *mp*, *mf*, and *molto cresc.*. The score features various musical notations such as slurs, ties, and rests.

1039
A tempo

Musical score for measures 1039-1048, string section. The score includes parts for:

- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Cello)
- Cb. (Double Bass)

Dynamic markings include *ff*. The score features various musical notations such as slurs and ties.

1047

Picc. *mf* *ff* *mf* *ff* *mf* *ff*

1 Fl. *mf* *ff* *mf* *ff* *mf* *ff*

1 Ob. *mf* *ff* *mf* *ff* *mf* *ff*

Eng. Hn. *f* *ff* *mf* *ff* *mf* *ff*

1 Cl. *f* *ff* *mf* *ff* *mf* *ff*

2 Cl. *f* *ff* *mf* *ff* *mf* *ff*

B. Cl. *mf* *ff* *mf* *ff* *mf* *ff*

1 Bsn. *mf* *ff* *mf* *ff* *mf* *ff*

2 Bsn. *mf* *ff* *mf* *ff* *mf* *ff*

1 Hn. *p* *ff* *p* *f* *p* *f*

2 Hn. *p* *ff* *p* *f* *p* *f*

3 Hn. *p* *ff* *p* *f* *p* *f*

4 Hn. *p* *ff* *p* *f* *p* *f*

1 Tpt. *f* *ff* *f* *ff*

2 Tpt. *f* *ff* *f* *ff*

3 Tpt. *f* *ff* *f* *ff*

1 Tbn. *f* *ff* *f* *ff*

2 Tbn. *f* *ff* *f* *ff*

3 Tbn. *f* *ff* *f* *ff*

Tb. *f* *ff* *f* *ff*

Timp. *mf* *p*

B. D. *f* *p*

T.-t. *p* *molto cresc.* *mf*

1047

Vln. I *div.* *p* *fff* *p* *fff*

Vln. II *div.* *p* *fff* *p* *fff*

Vla. *div.* *p* *fff* *p* *fff*

Vc. *div.* *p* *fff* *p* *fff*

Cb. *div.* *p* *fff* *p* *fff*

1065

1 Fl. *f*

1 Ob. *f*

2 Ob. *f*

1 Hn. *f*

2 Hn. *f*

3 Hn. *f*

4 Hn. *f*

1 Tpt. *p* con sord.

2 Tpt. *p* con sord.

3 Tpt. *p* con sord.

1 Tbn. *p* *ff*

2 Tbn. *p* *ff*

3 Tbn. *gliss.* *mp* *f*

Tb. *mp* *f*

Timp. *ppp*

B. D. *mf*

Tub. B.

Hp. *ff*

1065

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

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

Vla. *f* *p* *f*

Vc. *f* *p* *f*

Cb. *f* *p* *f*

1076

Picc. *f*

1 Fl.

1 Ob.

B. Cl.

1 Bsn. *mf* *ff* *p*

2 Bsn. *mf* *ff* *p*

1 Hn.

2 Hn. *mf* *ff* *mf* *ff* *mf*

3 Hn. *mf* *ff* *mf* *ff* *mf*

4 Hn. *mf* *ff* *mf* *ff* *mf*

1 Tpt. *f* *f* *ff*

2 Tpt. *f* *mf* *ff* *f* *ff*

3 Tpt. *f* *mf* *ff* *f* *ff*
con sord.

1 Tbn. *f* *ff*

2 Tbn. *p* *f* *p* *f* *ff*

3 Tbn. *mp* *p* *f* *p* *f* *ff*

Tb. *mp* *p* *f* *p* *f* *ff*

Timp. *f* *f*

B. D.

Hp.

1076

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

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

1 Bsn. *p* *f* *mp* *p*

2 Bsn. *p* *f* *mp* *p*

1 Hn. *p* *f* *f*

2 Hn. *f* *p* *f* *f*

3 Hn. *f* *p* *f* *f*

4 Hn. *f* *p* *f* *f*

1 Tpt. *mp* *f*

2 Tpt. *mp* *f*

1 Tbn. *p* *pp*

2 Tbn. *p* *pp*

3 Tbn. *p* *pp*

Tbn. *p*

con sord.

B. D. *mp*

Tub. B. *p*

Hp. *mp*

Vln. I *mp* *p* *gliss.*

Vln. II *mp* *p* *gliss.*

Vla. *mp* *p*

Vc. *mp* *p*

unis.

1097

B. Cl. *ff*

1 Bsn. *ff*

2 Bsn. *ff*

1 Tpt. *mp* *p* *pp*

2 Tpt. *mp* *p* *pp*

3 Tpt. *p* *pp*

1 Tbn. *p* *pp*

2 Tbn. *pp* *p* *pp*

3 Tbn. *pp* *p* *pp*

Tb. *p* *pp*

Timp. *pp*

B. D. *ppp*

Vib. *p*

Hp. *f*

1097

Vln. I *gliss.*

Vln. II *gliss.*

Vla. *gliss.*

Vc. *gliss.*

Cb. *unis.* *p dim.*

1105

1 Tpt. *pp*

2 Tpt. *pp*

2 Tbn. *ppp*

Timp.

B. D.

Vib.

Hp.

1105

Vln. I *dim.*

Vln. II *dim.*

Vla. *dim.* *gliss.* *sub. ppp*

Vc. *dim.* *gliss.* *sub. ppp*

Cb. *p* *dim.* *sub. ppp*



1113

1 Tbn. *pp*

2 Tbn. *pp*

3 Tbn. *pp*

Tb. *pp*

Timp. *pp*

Hp.

1113

Vla. *gliss.* *sub. ppp*

Vc. *gliss.* *sub. ppp*

Cb. *gliss.* *sub. ppp*

1119

1 Hn. *pp* *ppp*

2 Hn. *pp* *ppp*

3 Hn. *pp* *ppp*

4 Hn. *pp* *ppp*

2 Tpt. *pp* *ppp*

3 Tpt. *pp* *ppp*

1 Tbn. *pp* *ppp*

2 Tbn. *pp* *ppp*

3 Tbn. *pp* *ppp*

Tb. *pp* *ppp*

Vib. *ppp*

Hp. *f*

1119

Vla. *ppp* *gliss.*

Vc. *ppp* *gliss.*

Cb. *ppp*

1127

1 Hn. *p* *pp*

2 Hn. *p* *pp*

3 Hn. *p* *pp*

4 Hn. *p* *pp*

2 Tbn. *p* *pp*

3 Tbn. *p* *pp*

Tb. *p* *pp*

B. D. *ppp*

Hp. *mp* *p*

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Vla. *pppp*

Vc. *pppp*

Cb. *gliss.* *sub. pppp*