‘If Music and Sweet Poetry Agree’

The marriage of two art-forms, with particular emphasis on speech rhythm & inflection, dramatic intensity & musical coherence.

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Submitted in partial fulfilment of the requirements for the degree of

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The Enchanted Island

(Instrumental piece for Soprano, Baritone and Orchestra, from opera The Tempest)

Isola di Ustica, first light one spring morning in 1600, a storm, gradually abating, finally sunny with blue skies.

1. Prelude: A tempestuous noise of thunder and lightning

Storm Dance (The Spirits of the Island)

Lament (Miranda): 'If by your Art, my dearest father...'

Music: Ralph Middenway

Libretto: from William Shakespeare

© Ralph Middenway 2007, 2010  middenway@netspace.net.au  www.middenway.com  Australian Music Centre: info@amcoz.com.au
The default crescendo & decrescendo is by one dynamic level (e.g. mezzo-forte to piano); other dynamic changes are as shown.
Use of the motor will likely be infrequent. Hard or semi-hard mallets will be necessary.
The roar, in this roar, al-ly them. The

wa-ter...
wel - kin's cheek, dash-es the fire out.
O____ I have suf - fer'd
Poor souls, they perish!
Andante moderato
No more a - maie - ment, 
tell your pi- tous heart there's no harm done._

Prospero

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

B. Cl.

Hp.

Vln I

Vln II

Vla

Vc.

Db.
2. Narration (Prospero & Miranda): ‘Twelve year since, Miranda’

Prospero: Twelve year since, Mi-ran-da, twelve year since, thy fa-ther, was the Duke of Mi-lan, and a prince of power,
ritardando molto

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

and for the liberal arts without a peer;
These being all my study, the

Vln I
Vln II
Vla
Vc.
Db.
Prospero

Poco più mosso

Fl. 1

Ob. 1

C. A.

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Prospero

govern...t on my brother and to my state...stran...
Prospero: his ear

Ob. 1: The King of Na-ples, an ene-my to me in-ve-te-rate,
Prospero

"should con-fer fair Mi-lan, with all the ho - nos, on my bro - ther. Where - on, a

Vln I

Vln II

Vla

Vc.

Db.
Prospero: treacherous am I loved; one midnight faced to the purpose, did A-ron-to-nio open the gates of Mil-an, and,

Miranda: in the dead of darkness, bate thence me and thy crying self.

Prospero: A-lack, for pity! Not re-mem b'ring
accelerando poco a poco

They hurried us a board a bark, bore us some leagues to sea and hoist us.

how I cried out then, I'll cry it o'er a gain.
Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Bsn. 2

Miranda

Prospero

to cry to the sea that roar'd to us, to sigh to the winds, whose pity sighing back a-gain, did us but loving wrong.

Vln I

Vln II

Vla

Vc.

Db.
what trou-ble was I then to you, How came we a shore?

food we had, and wa-ter that a no-ble man, Com-za-blo, gave us with rich gar-ments, li-ness, stuffs and nee-sas-ries.
Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

B. Cl.

Hn 1

Hn 2

Hn 3

Hn 4

Tba

Miranda

Prospero

Vln I

Vln II

Vla

Vc.

Db.

Would I might

And from my

library volumes that I prize above my dukedom.
3. Arietta (Prospero): 'By Providence divine'

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

B. Cl.

Bsn. 2

Timp.

Miranda

Prospero

Vln I

Vln II

Vla

Vc.

see that man!

By

Adagio \( \approx \frac{1}{4} \)

\( \text{ritardando poco a poco} \)

\( \text{mf} \)

\( \text{mp} \)

\( \text{p} \)

\( \text{pp} \)

\( \text{mf} \)

\( \text{p} \)

\( \text{p} \)

\( \text{p} \)

\( \text{pp} \)

\( \text{mf} \)

\( \text{p} \)

\( \text{p} \)

\( \text{p} \)

\( \text{pp} \)

\( \text{mf} \)

\( \text{p} \)

\( \text{p} \)

\( \text{p} \)
Prospero

* a piacere

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

C Tpt. 1

Tpt 2

Tpt 3

Tbn 1

Tbn 2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

Db.

Prospero: * a piacere*

* ac - ci - dent, by ac - ci - dent most strange, For - tune (my dear La - dy!) hath my foes this day brought here.*
for tunes will for a ver after wane.
Prospero: Thou art inclined to sleep.

Thou art inclined to sleep.
4. Duet (Ariel & Prospero): 'I come to answer thy best pleasure ...'
Ariel

fly, to swim, to dive in to the

Vln I

Vln II

Vla

Vc.

Vib.

Mar.

Cel.

Vln II

Vln I

Vc.

Vib.

Mar.

Cel.

Ariel

fire, to ride in the curled
Prospero

Hast thou, Spirit, performed to the point the tempest that I

Vln I

Vln II

Vla

Vc.

Db.
To e-ve-ry ar-ti-cle. I board-ed the King's ship; now on the beak, now in the
bade thee?
waist, the deck, in e-v'ry ca-bit, on the top-mast, on the yards and bow-sprit 1 flam'd a
Not a soul but felt a fever of the mad and play'd some tricks of despair - a lion. All but mariners plung'd in the foaming brine and quit the
Prospero

Ariel

Not a hair peish'd: on their garments not a blinsh, but

Are they safe? Are they safe?
Prospero: 

Ariel: 

Mar.: 

Cel.: 

Aut.: 

Prospero: fresh-er, fresh-er than be-fore.

Fl. I 

Fl. II 

Vln I 

Vln II 

Vla 

Vc. 

Db.
Prospero: How now, Mord-ye?

Vln I: What is't thou canst de-mand?
That's my no-
ble Mas-
ter!
Go! Make thyself like a nymph of the sea, insensible to all but thee and me! Hence, with diligence!
S. Banquet Dance

Part of The Enchanted Island,
concert piece derived from opera, The Tempest

Music: Ralph Middenway

© Ralph Middenway, Hobart—February 2012 middenway@netspace.net.au
6. Prospero's Dream

Molto cantabile
accelerando
ritardando
temuto

You look, my son, in a most sort, As if you were dismay'd: be cheerful, sir.

Our souls now are ended, are ended, are ended.
Prospero

and like this insubstantial pageant faded, faded, leave not a wreck behind.
We are such stuff as dreams, dreams are made on,
and our little life is round - - - - - - ded, is round - - - - - - ded.
The Sun of Umbria
Saint Francis of Assisi

(Cantata for Soprano, Tenor, Baritone, Choir, Flute/piccolo/alto, Oboe/cor, Percussion and Strings)

1.1: Prelude — the City

Lyrics: Clive Sansom (1900-1981)
Music: Ralph Middenway (b. 1932)
There's not a

walls

The

he

in.

There's not a

lived

a

world

a

a

a

a
Woman

Man

S.

M/S.

T.

B.

Fl.

C/A.

Vb.

Vln. 1

Vln. 2

Vc.

Ch.

Not on ly bells Tho
1.2: Link

1.3: The Stable
When, in the evening, she does fall, And stand and single-boat Seize her anchor. And race to the sea—doors Beyond the wall Then comes Four-cis To lead the dan-cis,

When, in the evening, she does fall, And stand and single-boat Seize her anchor. And race to the sea—doors Beyond the wall Then comes Four-cis To lead the dan-cis,

When, in the evening, she does fall, And stand and single-boat Seize her anchor. And race to the sea—doors Beyond the wall Then comes Four-cis To lead the dan-cis,

When, in the evening, she does fall, And stand and single-boat Seize her anchor. And race to the sea—doors Beyond the wall Then comes Four-cis To lead the dan-cis,
Then to the Banquet They bring their song. With merry a gay Prince. Bar-\nsco-\na', The.

Light est and swift est. The gay est of all.

Light est and swift est. The gay est of all.

Light est and swift est. The gay est of all.

Light est and swift est. The gay est of all.

With merry a gay Prince. Bar-\nsco-\na', The.

The Banquet. They bring their song. With merry a gay Prince. Bar-\nsco-\na', The.

Then to the Banquet They bring their song. With merry a gay Prince. Bar-\nsco-\na', The.

The Banquet. They bring their song. With merry a gay Prince. Bar-\nsco-\na', The.

The Banquet. They bring their song. With merry a gay Prince. Bar-\nsco-\na', The.
Francis

O, love, is like a lute-song. Of rare and flowery tone.

C. A.

Vln. 1

Vln. 2

Vln.

Vc.

Cb.

Vla.

Fl.

Ch.
What is it, Poro- ci?  
"Are you in love? A woman?"

Her name!  
Her name is Por-oro!  
Tell us her name!
2.3: Link
2.4: The Leper Speaks

Ma 

Yes, but he cared. He lived. I live on the eve of morn-kend. In yond the

Clave.

That tall man/less thing. They made-were doves. By the sound of my clap-pens, they tore the food or coins. Having me, with the distance was still, for I Am the

Vln. 1


Vln. 2


Vla.


Vc.


Chs.


Ma

self they des-pise. Their con-suming con-science. But he comes, fear-less, in to that sound of

A. Fl.


C. A.


Clave.


Vln. 1


Vln. 2


Vla.


Vc.


Chs.


C. A.


Clave.


Vln. 1


Vln. 2


Vla.


Vc.


Chs.


C. A.


Clave.


Vln. 1


Vln. 2


Vla.


Vc.


Chs.


C. A.
A. Il
Vln. 2
Vln. 1
Vln.
Vc.
Ch.

He takes me to his arms as a friend.
3.1: Link
Man

vib.  

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Earth, air, fire, water, and ev'ry creature.

Of faith and love and celebration

Of all creation.

a tempo

libere

a tempo

libere

Segue

a tempo

440

444

4

4

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

40'25"

30'45"

30'25"
3.2: The Canticle of Brother Sun

acelerando poco a poco
Praise be to you, Lord, for the Boys Above. For Stars That shine in the heaven, etc.
Woman

S
A
Fl
C.A.
Vln.
Vln.
Vln.
Vo.
Poems to you, my gay,
Poems to you, my gay,
Poems to you, my gay,
Poems to you, my gay,
Poems to you, my gay,
Poems to you, my gay.

Gay, filled with such power and hope.
Gay, filled with such power and hope.
Gay, filled with such power and hope.
Gay, filled with such power and hope.
Gay, filled with such power and hope.
Gay, filled with such power and hope.

Praise you, my my my my my you,
Praise you, my my my my my you,
Praise you, my my my my my you,
Praise you, my my my my my you,
Praise you, my my my my my you.
Woman

Francis

Man

S.

A.

T.

B.

Fl.

C.A.

Vln. 1

Vln. 2

Vla.

Vc.
Take Alto Flute

Take Alto Flute
4.3: Sister Clare
4.4: Postlude – ‘Now is my heart free …’
libere

a tempo

No, guar-ter is her free-dom_ More hap-pi-ly she grows Than

No, guar-ter is her free-dom_ More hap-pi-ly she grows Than

No, guar-ter is her free-dom_ More hap-pi-ly she grows Than

No, guar-ter is her free-dom_ More hap-pi-ly she grows Than

No, guar-ter is her free-dom_ More hap-pi-ly she grows Than

No, guar-ter is her free-dom_ More hap-pi-ly she grows Than

No, guar-ter is her free-dom_ More hap-pi-ly she grows Than

No, guar-ter is her free-dom_ More hap-pi-ly she grows Than

No, guar-ter is her free-dom_ More hap-pi-ly she grows Than

No, guar-ter is her free-dom_ More hap-pi-ly she grows Than

No, guar-ter is her free-dom_ More hap-pi-ly she grows Than

No, guar-ter is her free-dom_ More hap-pi-ly she grows Than
poco meno mosso

It blooms where it can, But the free heart may wander. Where or Love ends stand.
poco a poco rallentando
12. Contio #5: Daniel et Rex (Daniel & King)

(For Tenor, Baritone & Instruments)

Rex, in æternum vive!  Tune, Daniel ...

0"

\( \text{\textbf{$J = 80$}} \)

\( \text{\textbf{$J = 132$}} \)

Brass

\[
\begin{array}{c}
\text{Daniel} \\
\text{Tenor Drum}
\end{array}
\]

\( \text{\textbf{Tenor drum or similar}} \)

Belshazzar

\( \text{\textbf{$J = 48$}} \)

\( \text{Tubular bells or comparable} \)

Bells

\( \text{\textbf{Tubular bells or comparable}} \)

Bass

\( \text{\textbf{A bowed string instrument, perhaps con sordino}} \)

Organ

\( \text{\textbf{A positive with a stopped flute rank, or even an electronic device with a passable imitation}} \)

Libretto: Juventus Monastère de St Pierre et St Lucian, Beauvais  Music © Ralph Middenway, Hobart 2012
Belshazzar

ris huc ad - duc - tus cum ju - dæ - æ mi - se - ris?

Bells

Bass

Organ


11

25°

15

35°
Belshazzar

Si er-go po-les scrip-tu-ram sol-ve-re, im-men-sis mun-

Any sort of harp or plucked string instrument

Harp

Tenor Drum

er-i-bus di-ta-be-re.

Belshazzar

= 48

Tenor Drum
Rex, tu-ano-lo mu-ne-ra; gratis sol-

ve-tur li-te-ra. Est au-tem hae solu-ti-o:
Daniel

Tenor Drum

Harp

Organ

1'26"

in stat ti bi con fu si o.

1'36"
crescendo poco a poco

Daniel

Tenor Drum

Harp

Organ

Pa-ter tu-us prae om-ni-bus, po-ten-s o-lim po-len-ti-bus,
Daniel

Tur-gens ni-mis su-per-bi-a
de-jec-tus est a glo-ri-a.

Tenor Drum

Harp

Organ

Daniel

Nam cum De-o non am-bu-lans,
sed se se De um simu lans, va sa tem plo di-

ri pu it, quae su o u su ha bu it.

pizz.

Daniel Tenor Drum
Harp
Organ
Bass
Organ
Sed post multas insanias,

crescendo poco a poco
Daniel

Tan-dem, per-dens di-vi-ti-as, for-ma nu-da-tus

Tenor Drum

Harp

Bass

Organ
ho-mi-nis, pa-stu-m gus-ta-vit gra-mi-nis.
Tu quoque ejus filius, Non ipso
Daniel

Tenor Drum

Harp

Bass

Organ

mi - nus im - pi - us,
Dum pa - tris a - ctus se - que - ris,
Daniel

Tenor Drum

In stat tem pus quo vindicet,
Nam scriptuæ indicium

Mi-natur jam supplicium,

Daniel

Tenor Drum

Harp

Bass

Organ
An alto woodwind instrument

Daniel

Tenor Drum

Bells

Harp

Bass

Organ

Et MA-NE, di-cit Do-mi-nus,
Daniel

Tenor Drum

Bells

Harp

Bass

Organ

est tu-i re-gni ter-mi-nus.  
THE-CHEL lib-ram sig-ni-fi-cat
Daniel Tenor Drum

Bells

Harp

Bass

Organ

quæ te mi-no-rem in-di-cat. PHA-RES, hoc est di-vi-si-o;
Daniel  Belshazzar  Tenor Drum  Bells  Harp  Bass  Organ

re-gnum trans-port-ta-li-o,

Qui sic sol-vit l-a-

12
Belshazzar

ten-ti-a________ or-ne-tur ves-te re-gi-a________

Bells

Bass

Organ
Danieli Vestiens - duration 50"
Belshazzar

Tolle vasa, Princeps Militi re, Ne sint mi hi

Belshazzar

causa miseriæ

Bells

Harp

Bass

Organ
13. Conductus #6a: *Reginæ Discendens* (The Queen's Departure)

(For Women's voices & Instruments)

*Solvitur in libro ...*

**Larghetto** \( \frac{j}{4} = 63 \)

**Stage directions**

The Queen follows her Attendants.

**Finger Cymbals**

**Ladies 1 - Soprano 1**

**Ladies 2 - Soprano 2**

**Ladies 3 - Soprano 3**

**Ladies 4 - Alto 1**

**Ladies 5 - Alto 2**

8ve higher—a soprano woodwind instrument

**WW 1**

A treble or alto woodwind instrument

**WW 3**

**Harp**

**Glockenspiel**

**Bass**
Finger Cymbals

Ladies 1 - Soprano 1
Sol vi tur in lib ro Sal o mo nis

Ladies 2 - Soprano 2
Sol vi tur in lib ro Sal o mo nis

Ladies 3 - Soprano 3
Sol vi tur in lib ro Sal o mo nis

Ladies 4 - Alto 1
Sol vi tur in lib ro Sal o mo nis

Ladies 5 - Alto 2
Sol vi tur in lib ro Sal o mo nis

Harp

Glockenspiel
Finger Cymbals

Ladies 1 - Soprano 1

di - gna laus et con - gru - a ma - tron - is.

Ladies 2 - Soprano 2

di - gna laus et con - gru - a ma - tron - is.

Ladies 3 - Soprano 3

di - gna laus et con - gru - a ma - tron - is.

Ladies 4 - Alto 1

di - gna laus et con - gru - a ma - tron - is.

Ladies 5 - Alto 2

di - gna laus et con - gru - a ma - tron - is.

WW 1

Harp

Glockenspiel
Ejus nam facundia verborum
Finger Cymbals

Ladies 1 - Soprano 1

Ladies 2 - Soprano 2

Ladies 3 - Soprano 3

Ladies 4 - Alto 1

Ladies 5 - Alto 2

WW 1

WW 3

Harp

Glockenspiel
Finger Cymbals

Ladies 1 - Soprano 1

Ladies 2 - Soprano 2

Ladies 3 - Soprano 3

Ladies 4 - Alto 1

Ladies 5 - Alto 2

WW 1

WW 3

Harp

Glockenspiel

Bass

Nos qui-bus o-c-a-si-o lu-den-
Finger Cymbals

Ladies 1 - Soprano 1

Ladies 2 - Soprano 2

Ladies 3 - Soprano 3

Ladies 4 - Alto 1

Ladies 5 - Alto 2

WW 1

WW 3

Harp

Glockenspiel

Bass

De mus huic præconi-a devo-ti, veni-ant et
14. Conductus #6b: *Vasorum Referens* (Return of the Vessels),
*Interludium & Nex Regis* (Killing of the King)
- End of Part 1

(For Chorus and Instruments)

_Regis vasa referentes...

Stage directions

Andante \( \frac{j}{4} = 80 \)

Satraps leave with vessels; Nobles; Magi, then Daniel.
Tenor Drum

Baritone 2

Magus 1 - Satrap 3 - Bass 1

Satrap 1 - Alto 3

Tenor 2

Organ

WW 4

Bells

WW 2

Noble 3 - Bass 2

Noble 2 - Baritone 2

Noble 1 - Tenor 2

Satrap 2 - Tenor 1

a·mus; lau-des si·bi de·bi-tas re·fe·ra·mus! Regis cla·dem
præ-no-ta-vit cum scrip-tu-ram re-se-rā-vit; Tes-tes re-os com-pro-ba-vit, et Su-san-nam
Satrap 1 -
Alto 3
li - be-ra-vit. Gau-de - a-mus; lau-des si - bi de-bi-tas re - fe - ra-mus!

Satrap 2 -
Tenor 1
li - be-ra-vit. Gau-de - a-mus; lau-des si - bi de-bi-tas re - fe - ra-mus!

Satrap 3 -
Bass 1
li - be-ra-vit. Gau-de - a-mus; lau-des si - bi de-bi-tas re - fe - ra-mus!

Magus 1 -
Baritone 1
li - be-ra-vit. Gau-de - a-mus; lau-des si - bi de-bi-tas re - fe - ra-mus!

WW 2

WW 4

Bells

Tenor Drum

Organ
Ba-by-lon hunc ex-ulavit, cum Ju-dae-os cap-ti-vit, Bal-tha-sar quem
ho-no-ra-vit. Gau-de-amus; laud-es si-bi de-bit-as re-fe-ra-mus!

ho-no-ra-vit. Gau-de-amus; laud-es si-bi de-bit-as re-fe-ra-mus!

ho-no-ra-vit. Gau-de-amus; laud-es si-bi de-bit-as re-fe-ra-mus!

WW 2

WW 4

Tenor Drum

Organ
Satrap 1 - Alto 3
Est pro-phe-ta sanc-tus De-i, hunc ho-no-rant et Cal-da-i, et Gen-ti-les

Satrap 2 - Tenor 1
Est pro-phe-ta sanc-tus De-i, hunc ho-no-rant et Cal-da-i, et Gen-ti-les

Satrap 3 - Bass 1
Est pro-phe-ta sanc-tus De-i, hunc ho-no-rant et Cal-da-i, et Gen-ti-les

Noble 1 - Tenor 2
Est pro-phe-ta sanc-tus De-i, hunc ho-no-rant et Cal-da-i, et Gen-ti-les

Noble 2 - Baritone 2
Est pro-phe-ta sanc-tus De-i, hunc ho-no-rant et Cal-da-i, et Gen-ti-les

Noble 3 - Bass 2
Est pro-phe-ta sanc-tus De-i, hunc ho-no-rant et Cal-da-i, et Gen-ti-les

Magus 1 - Baritone 1
Est pro-phe-ta sanc-tus De-i, hunc ho-no-rant et Cal-da-i, et Gen-ti-les

WW 2

WW 4

Bells

Tenor Drum

Organ
et Judaei. Ergo jubilantes e i. Gaudamus; laudes sibi
Belshazzar is alone.
Interludium

80 [5] libere

Bells

Organ

85

Bells

Organ

90

Bass

Organ
Nex Regis

Stage directions

Claves, a Temple Block or Song Sticks

2 Assassins remove Belshazzar – this is earlier than the original Stage Directions suggest.
15. Conductus #6c (Tripudium): Darii Veniens (Arrival of Darius)

(For Chorus and Instruments)

\[\text{Immediately King Darius will appear with his Princes.}\]

\[\text{May be played by one of the Lord(s) 1}\]

\[\text{Use 3 Buffalo (or comparable) animal horns with convenient brass (cupped) mouthpieces – precise pitch unimportant}\]

\[\text{May be played by one of the Lord(s) 4}\]

\[\text{May be played by one of the Lord(s) 5}\]

\[\text{May be played by one of the Lord(s) 6}\]

\[\text{As suggested by the dashed bar-lines, the structure of the piece is in 12:8. It is written in 6:8 for convenience in rehearsal}\]

\[\text{It is written in 6:8 for convenience in rehearsal.}\]

© Ralph Middenway 2012
Darius’s **Lords** enter, divide and dance in procession (*tripudiant*) via 3 **Aisles** to **Centre Stage**; each group has a Tambour and a Buffalo horn; the **Prince(s)** and the **Ladies** follow, also dancing; **Darius** follows, walking.

**Tripudium**: communal dance form used continuously in Europe since the time of Minoan Crete, ca 1500 BCE; in strict time, on the beat, 3 deliberate or prancing short steps forward (LRL) and one step back (L) - so LRL, LRL, ... 

The introduction lasts either 18’ or 36’, allowing time for the cast to get from West Door to the ends of the three main aisles. The chorus sings for 2’ 50”, which should be long enough for a *tripudium* to advance the length of the aisles. A *tripudium* advances at half the rate of a slow march - two forward steps in the time of four.

If these dance steps prove difficult for the ensemble (while also singing and playing), a slow, swaggering march might do. Or the Ladies of the Court might perform the *Tripudium* while the others march.

This number is laid out so that singers in each of three aisles are grouped together on the page.
The Princes [the Court] sing[s] this to him:

Lord(s) 4 - Baritone 2

Ec-ce re-x Da-ri-us ve-nit cum prin-ci-pi-bus, no-bi-lis no-bi-li-bus.

Tambeur 1

Lord(s) 5 - Bass 1

Ec-ce re-x Da-ri-us ve-nit cum prin-ci-pi-bus, no-bi-lis no-bi-li-bus.

Tambeur 2

Lord(s) 6 - Bass 2

Ec-ce re-x Da-ri-us ve-nit cum prin-ci-pi-bus, no-bi-lis no-bi-li-bus.

Tambeur 3

Baritone 1

Horn 2

Buffalo Horn 1

Buffalo Horn 3

Buffalo Horn 2

Tambour 3

Horn 1

Tambour 1

Tambour 2

Organ

WW 4

Tambour 1

Baritone 2
Lord(s) 1 - Tenor 1

Il·lum Ba·by·lo·ni·a me·tu·it et pa·tri·a.

Lord(s) 4 - Baritone 2

Il·lum Ba·by·lo·ni·a me·tu·it et pa·tri·a.

Tambour 1

\textit{af}

Prince(s) - Alto 3

Re·ge·n ho·no·rant om·nes et a·do·rant.

Lord(s) 5 - Bass 1

Re·ge·n ho·no·rant om·nes et a·do·rant.

Lord(s) 6 - Bass 2

Re·ge·n ho·no·rant om·nes et a·do·rant.

Tambour 2

\textit{af}

Lord(s) 2 - Tenor 2

Il·lum Ba·by·lo·ni·a me·tu·it et pa·tri·a.

Lord(s) 3 - Baritone 1

Il·lum Ba·by·lo·ni·a me·tu·it et pa·tri·a.

Tambour 3

\textit{af}

Organ
SD in Beaumais m/s. Before the King reaches his throne, two men running ahead expel Belshazzar, appearing to kill him.