

# The Anasazi

Act I. P/V Score: pg 4 to pg 15 Full Score: pg. 21 to 50 D

Delton Lorenzo Hudson

Andante

piu lento

Musical score for various instruments and voices. The score is divided into two sections: the first section is marked 'Andante' and the second section is marked 'Adagio'.

**Instruments and Voices:**

- Flute 1 & 2
- Oboe 1 & 2
- B♭ Clarinet 1 & 2
- Bassoon 1 & 2
- Horn 1 & 2
- C Trumpet 1 & 2
- Trombone 1 & 2
- Timpani
- Soprano
- Tenor
- Baritone
- Violins 1 & 2
- Viola
- Violoncello
- Contrabass

**Lyrics:**

Zirancilla (Enters menacingly, searching, then she spies Leilani)

There you are — you fool - ish in - tru - der! — -

**Performance Markings:**

- rit. (ritardando)
- mp* (mezzo piano)
- mf* (mezzo forte)
- mf* (mezzo forte)

Larghetto

10

Fl. *mp*

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

Trb.

Trb.

Timp.

Zirancilla

S.

I have found you!

Leilani.

S.

Oh that voice! that fear - ful voice!

T.

Bar.

Larghetto

Vlns. 1 *mp* *mf* 7 div.

Vlns. 2 *mp* *mf* div.

Vla. *mp* *mf*

Vlc. *mp* *mf*

Cb. *mp* *mf*

Aria  
B Allegro

Largo

16

Fl. *p > pp* *f* a 2

Ob. *f* a 2

B♭ Cl. *f* a 2

Bsn. *f*

Hn. *f*

Hn. *f*

C Tpt. *f*

C Tpt. *f*

Trb. *f* a 2

Trb. *f*

Timp. *f*

S. *p dim* *pp* *morendo* *f* Aria B Allegro

S. I must rest, I am faint-ing, ah, ah.

T. *f*

Bar. *f*

Vlns. 1 *Largo* *pp* *morendo* *f* Aria B Allegro

Vlns. 2 *div.* *pp* *morendo* *f*

Vla. *pp* *morendo* *f*

Vlc. *pp* *morendo* *f*

Cb. *f*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

Trb.

Trb.

Timp.

S. *f* (Standing over Leilani)

1. There you are - you fool - ish wo - man; I have caught  
 2. You won't find - them fool - ish wo - man, the cur - sed A —

S.

T.

Bar.

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Vlc. *f*

Cb. *f*

29

Fl. *f* *mf*

Ob. *f* *mf*

B♭ Cl. *f* *mf*

Bsn. *f* *mf*

Hn. 2. *f* *mf*

Hn. 3. *f* *mf* *f*

C Tpt.

C Tpt.

Trb.

Trb.

Timp. *mf* *f*

S. *mf* *f*

— you brash in - tru der, in - tru  
 — na - sa - zi, A na - sa

S.

T.

Bar.

Vlins. 1 *mf* *f* *div.*

Vlins. 2 *mf* *f*

Vla. *mf* *f* *unis.* *div.*

Vlc. *mf* *f*

Cb. *f*

Fl. *mp*

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

Trb.

Trb.

Timp.

S. *mp* dolce (Mockingly sweet) *cresc.*  
 der! My friends the Ra - vens told me - that you were wan  
 zi!

S.

T.

Bar.

Vlns. 1 *mp* dolce vib. *cresc.*

Vlns. 2 *mp* dolce vib. *cresc.*

Vla. *mp* dolce vib. *cresc.*

Vlc. *mp* *cresc.*

Cb. *mp* *cresc.*

40

Fl. *mf* *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Hn.

Hn.

C Tpt. *f*

C Tpt.

Trb.

Trb.

Timp. *f* Allargando al

S. 'dring in my haunts — Seek ing — the hid - den ram - parts, seek - ing —

S.

T.

Bar.

Vlns. 1 Allargando al

Vlns. 2

Vla. div.

Vlc. div.

Cb.



tempo un pochettino piu lento

misterioso

49

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

Trb.

Trb.

Timp.

S.

S.

T.

Bar.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

1.

the sac - red por tals -

By my arts I caused you to stray from the

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

57

Allegro Tempo I. a 2

Fl. *mp* *f marcato*

Ob. *f marcato*

B♭ Cl. *f marcato*  
a 2

Bsn. *f marcato*

Hn. (Horn I & II)

C Tpt. (Trumpet I & II)

Trb. (Trumpet I & II)

Timp. *mp* *f marcato* Tempo I.

S. (Soprano)  
rock - y trail that leads to the hid - den cliffs — I will pun - ish you, I will

S. (Soprano)

T. (Tenor)

Bar. (Baritone)

Vlns. 1 *f marcato* Tempo I.

Vlns. 2 *f marcato*

Vla. *f marcato*

Vlc. *f marcato*

Cb. *f marcato*

65

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. <sup>3.</sup> *f* marcato <sup>a 2</sup>

Hn. <sup>a 2</sup>

C Tpt.

C Tpt.

Trb.

Trb.

Timp. *f* *f* *f*

S.

teach you a les-son! Your in-ten-tions will come-to no

S.

T.

Bar.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

71 Adagio

Fl. *ff* >

Ob. *ff* >

B♭ Cl. *ff*

Bsn. *ff* >

Hn. *ff* >

Hn. *ff* >

C Tpt. *ff* marcato a2 > > *pp*

C Tpt. *ff* marcato a2 > > *pp*

Trb. *ff* marcato a2 > > *pp*

Trb. *ff* marcato > >

Timp. *ff* marcato *trm* > >

S. *ff*   
 thing!   
 Adagio

S.   
 (The Prince and companion have been walking   
 in the woods along their walls)

T.   
 Kochani. (Off stage) *mp* (But audi   
 Be a-

Vlns. 1 *ff* > >

Vlns. 2 *ff* > >

Vla. *ff* > >

Vlc. *ff* > >

Cb. *ff* >

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

Trb.

Trb.

Timp.

S.

S.

T. *mp* (But audible on stage)

Bar. Yes, I al - so heard voi - ces from the

lert Prince! — I hear some-one ap - proa - ching our walls!

Vlins. 1

Vlins. 2 *mp*

Vla. *mp*

Vlc.

Cb.

Detailed description: This is a page of a musical score, page 79. It contains staves for various instruments and vocal parts. The instruments listed are Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B $\flat$  Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (C Tpt.), Trombones (Trb.), Timpani (Timp.), Snare (S.), Tenor (T.), Baritone (Bar.), Violins 1 (Vlins. 1), Violins 2 (Vlins. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The vocal parts (T. and Bar.) have lyrics. The Tenor part starts with a rest and then plays a melodic line with the lyrics "Yes, I al - so heard voi - ces from the". The Baritone part has the lyrics "lert Prince! — I hear some-one ap - proa - ching our walls!". The string parts (Vlins. 2, Vla.) have a melodic line starting with a rest and then playing a sustained note with a slur. The dynamic marking *mp* is used for the Tenor, Baritone, and string parts. The key signature has four flats (B-flat major or D-flat minor). The time signature is not explicitly shown but appears to be common time (C).

Fl. *p*

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

Trb.

Trb.

Timp.

S.

S. *p* rit. Un-lu - cky mo - ment! I know that voice , It is he! It is

T. <sub>8</sub> for - est!

Bar.

Vlns. 1 rit.

Vlns. 2 *p* rit.

Vla. *p* rit.

Vlc.

Cb. <sub>8</sub>

Addente

87

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. *f* *a2* *maestoso* *mp*

Hn. *f* *a2* *maestoso* *mp*

C Tpt. *f* *maestoso* *mp*

C Tpt. *f*

Trb. *maestoso* *a2* *mp*

Trb. *maestoso* *mp*

Timp.

S.

S.

the Prince!

T. *mp* *3* *f* *mf*  
So it is you who dis-

Bar.

Vlns. 1 *Andante*

Vlns. 2

Vla. *f* *mf*

Vlc. *f* *mf*

Cb. *f* *mf*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

Trb.

Trb.

Timp.

S.

S.

T.

Bar.

Vlins. 1

Vlins. 2

Vla.

Vlc.

Cb.

turbs our eve - ning walk and en - joy - ment a - long our ram - parts, list - ening to the

*mf* dolce unis. *mp* *dim.* *mp*

Div. *dolce* *dim.* *mp*

*dolce* *dim.* *mp*

*dolce* *dim.* *mp*

*dolce* *dim.* *mp*



Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

Trb.

Trb.

Timp.

S.

S.

T.

birds of day - time sing Ev'n - song, e - ver grow - ing soft - er bid - ding good - bye to the

Bar.

Vlins. 1

Vlins. 2

Vla.

Vlc.

Cb.

Detailed description: This page of a musical score, numbered 97, contains staves for various instruments and a vocal line. The instruments listed are Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B $\flat$  Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (C Tpt.), Trombones (Trb.), Timpani (Timp.), Soprano (S.), Tenor (T.), Baritone (Bar.), Violins (Vlins. 1 and 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The vocal line (T.) includes the lyrics: "birds of day - time sing Ev'n - song, e - ver grow - ing soft - er bid - ding good - bye to the". The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal line begins with a fermata over the first measure. The instrumental parts for Flute, Oboe, B-flat Clarinet, Bassoon, Horns, Trumpets, Trombones, and Baritone are currently silent, indicated by a horizontal line with a fermata. The strings (Violins, Viola, Violoncello) and the vocal line are active, with various melodic and harmonic figures.

Fl. *p*

Ob.

B $\flat$  Cl. *p*

Bsn. *p*

Hn.

Hn.

C Tpt.

C Tpt.

Trb.

Trb.

Timp.

S.

S.

T. *s*  
day and pre - par - in g to

Bar.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb. *s*

Detailed description: This page of a musical score, numbered 101, features a variety of instruments. The woodwinds (Flute, Oboe, B-flat Clarinet, Bassoon, Horns) and brass (Trumpets, Trombones, Tuba) are mostly silent, indicated by rests. The strings (Violins 1 & 2, Viola, Violoncello, and Contrabass) are active, with the Violoncello playing a long, sustained note. The vocal line (T.) is the only one with lyrics, which are: "day and pre - par - in g to". The score is written in a key with one flat (B-flat) and a common time signature. Dynamics include piano (*p*) for the woodwinds and *s* (sotto) for the vocal and contrabass parts.

Fl.  $\text{b}$   $\text{Bb}$

Ob.  $\text{b}$

B $\flat$  Cl.  $\text{b}$   $\text{Bb}$

Bsn.  $\text{b}$   $\text{Bb}$

Hn.  $\text{b}$

Hn.  $\text{b}$

C Tpt.  $\text{b}$

C Tpt.  $\text{b}$

Trb.  $\text{b}$

Trb.  $\text{b}$

Timp.  $\text{b}$

S.  $\text{b}$

S.  $\text{b}$

T.  $\text{b}$   
 rest, and and the the owl wolf and the

Bar.  $\text{b}$

Vlins. 1  $\text{b}$

Vlins. 2  $\text{b}$

Vla.  $\text{b}$

Vlc.  $\text{b}$

Cb.  $\text{b}$

104 1. a2 >

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

Trb.

Trb.

Timp.

S. Zirancilla. *f* > Go a - way! leave me a -

S.

T. *f* > crea - tures of night a - wa - ken.

Bar.

Vlins. 1 *f* > sim.

Vlins. 2 *f* > sim.

Vla. *f* > sim.

Vlc. *f* > sim.

Cb. *f* > sim.

110

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

Trb.

Trb.

Timp.

S.

lone! This is my do - main!

S.

T.

Bar.

Lanceram.  
( Seeing the prostrate Leilani ) *mf*

Who is that girl ly-ing there? who

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

Andante

rit.

116

Fl. *mf* dolce *mp*

Ob. *mf* dolce *mp*

B $\flat$  Cl. *mf* dolce *mp*

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

Trb.

Trb.

Timp.

S.

S.

T. *mf* dolce rit.

Yes, who is she? tell me! she looks so love - ly and in - no - cent.  
(Closely inspecting Leilani)

Bar. *mp* piu lento

is she? Her

Vlns. 1 rit. dolce

Vlns. 2 unis. *tr* dolce rit.

Vla. dolce rit. rit.

Vlc. dolce rit.

Cb. dolce rit.

Andante  
piu lento

123

This musical score features the following instruments and parts:

- Fl.** (Flute): Rests, then enters with a melodic line starting at measure 123.
- Ob.** (Oboe): *mp* then *fp*. Plays a melodic line with a fermata at measure 123.
- B $\flat$  Cl.** (B-flat Clarinet): *mp* then *fp*. Plays a melodic line with a fermata at measure 123.
- Bsn.** (Bassoon): *mp* then *fp*. Plays a melodic line with a fermata at measure 123.
- Hn.** (Horn): Two parts, both *mp* then *fp*. Play melodic lines with fermatas at measure 123.
- C Tpt.** (C Trumpet): Two parts, both have rests.
- Trb.** (Trumpet): Two parts, both have rests.
- Timp.** (Timpani): Has rests.
- S.** (Soprano): Two parts, both have rests.
- T.** (Tenor): Has a rest.
- Bar.** (Baritone): 

clothes have been torn from the thorns and bran - ches and she has bruise - es as from
- Vlns. 1 & 2.** (Violins): **Vlns. 2** has *fp* and a five-measure phrase marked with '5'.
- Vla.** (Viola): Has rests.
- Vlc.** (Violoncello): Has rests.
- Cb.** (Cello): Has rests.

Moderato

129

Fl. *mf* <

Ob. *mf* <

B♭ Cl.

Bsn.

Hn. *mf*

Hn.

C Tpt. *mf* < *f* *mf*

C Tpt. *mf* < *f*

Trb. < *f*

Trb. < *f*

Timp.

S.

S.

T. *mf* < *f* *mf* < *f*

Bar.

fall-ing on the rocks.

Moderato come prima

Vlns. 1 *f* 6

Vlns. 2

Vla.

Vlc. *mf* 5

Cb. *mf* 5

What have you done to her? — Have you harmed her?



Fl.

Ob.

B♭ Cl.

Bsn. a2

Hn.

Hn.

C Tpt.

C Tpt.

Trb.

Trb.

Timp.

S. *mf*

What if I have, this is my do main my do - main, my place of ex - ile! She had no

S.

T.

Bar.

Vlns. 1 *mf*

Vlns. 2 *mf* unis.

Vla. *mf* come prima

Vlc. come prima

Cb. *mf*

Detailed description of the musical score: This page contains a full orchestral score for measures 135-140. The instruments listed are Flute, Oboe, B♭ Clarinet, Bassoon (with a2), Horns (two parts), Trumpets (two parts), Trombones (two parts), Timpani, Soprano, Alto, Tenor, Baritone, Violins 1 & 2, Viola, Violoncello, and Contrabass. The vocal line (Soprano) has the lyrics: "What if I have, this is my do main my do - main, my place of ex - ile! She had no". The score includes dynamic markings such as *mf* and *mf* *come prima*, and articulation marks like accents and slurs. The key signature has one flat (B♭) and the time signature is 4/4.

Fl.

Ob. *fp* *fp* *mf*

B $\flat$  Cl. *fp* *fp* *mf*

Bsn. *fp* *fp* *mf*

Hn. *fp* *mf*

Hn. *fp* *mf*

C Tpt.

C Tpt.

Trb.

Trb.

Timp.

S. *cresc.* *f*  
 right to tres - pass, it is for - bid - den for her peo - ple to come here to the

S.

T.

Bar.

Vlns. 1 6 6

Vlns. 2

Vla.

Vlc.

Cb. *mf* *mf*

146

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn.

Hn.

C Tpt.

C Tpt.

Trb.

Trb.

Timp.

S.

Wild Zone!

S.

T. *f*

Yes I know — the de-

Bar. *mf* *f*

You know the de - cree,, my Prince, the de - cree, yes you know — the de-

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

sempre

Vlc. *f*

sempre

Cb. *f*

153

a2

1.

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

Trb.

Trb.

Timp.

S.

S.

T.

Bar.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

*f*

1.

*f*

*f*

*f*

(Zirancilla.)

(vehemently) *f*

cree, — I know the Law! for - get the Law! Who - e - ver she is — she needs our help!

cree, — you know the Law!

160

Fl. *ff* *a2*

Ob. *ff*

B $\flat$  Cl. *ff*

Bsn. *ff* *a2*

Hn. *ff* *a2*

Hn. *ff* *a2*

C Tpt. *ff*

C Tpt. *ff*

Trb. *ff* *a2*

Trb. *ff*

Timp. *ff*

S. *ff* *ff*

Leave me a - lone! I will deal with her in my own way, in my own

S.

T.

Bar.

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Vlc. *f*

Cb. *f*

166

Adagio rit. Adagio

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

Trb.

Trb.

Timp.

S.

S.

T.

Bar.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

way! —

(Advancing toward Zirancilla, arms and hands outstretched, pointing at her.)

So, Grand Duch - ess, (Advancing toward Zirancilla, arms and hands outstretched, pointing at her.)

So, Grand Duch - ess,

Adagio

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

Trb.

Trb.

Timp.

S.

S.

T.

Bar.

Vlins. 1

Vlins. 2

Vla.

Vlc.

Cb.

*ff*

*ff*

*ff*

*ff*

*ff*

*f*

*mp*

(Exiting quickly)

*mf*

Ah! Your powers are too strong for me now, but I'll deal with both of you

Go! — De-part!

Go! — De-part!

*sfz*

*mp*

*mf*

*sfz*

*mp*

*mf*

*sfz*

*mp*

*mf*

*sfz*

*mp*

*mf*

*f*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

Trb.

Trb.

Timp.

S.

lat - er!

S.

T.

She's gone, at least for now.

Bar.

She's gone, at least for now.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

*mf* rit.,dim. *mp* *p*

*mf* rit.,dim. *mp* *p*

*mf* rit.,dim. *mp* *p*

*f* *>*

*mf* rit.,dim. *mp*

*mf* rit.,dim. *mp*

*f* *unis.*

*f* *unis.*

*f*

*f* *unis.*

*f*



Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

Trb.

Trb.

Timp.

S.

S.

T.

Bar.

Vlins. 1

Vlins. 2

Vla.

Vlc.

Cb.