

**AI Kryszak**

*Piano Concerto*

**DR. JEKYLL  
& MR. HYDE**

# Dr. Jekyll & Mr. Hyde

(John Robertson Film 1924)

## Film Score / Concerto for Piano and Orchestra

Al Kryszak

Premiered 2004  
Film Society of Lincoln Center

2005 Television Broadcast Premiere  
Tuner Classic Movies

# DR. JEKYLL & MR. HYDE: Al Kryszak

## CONCERTO FOR PIANO AND ORCHESTRA

Piano Soloist	2003 PREMIERE : Musicians	
Flute (C)		
Oboe	Anthony de Mare	Piano
Horn (F)	Bill Staebell	Bass
Orchestral Strings:	BrianWalnicki	Viola
Violins	Tim Schwartz	Horn
Viola	Rhonda Schwartz	Flute
Cello	Bryan Eckenrode	Cello
Contrabass	Gregory Docenko	Violin
	Alan Reed	Violin
	Jonathan Golove	Cello
	Sei-ichi Matsui	Oboe
	Al Kryszak	Conductor

Premiered live with film on October 31,  
2003 at the Film Society Of Lincoln Center

Turner Classic Movies 2004

*Many thanks to Sayre Maxfield, Charlie  
Tabesh & Sandra Birnhak for their support*

*COPYRIGHT 2004 Al Kryszak All Rights Reserved*

This Study Score is available without charge. Orchestral Parts and  
Performance Materials Available from SFB Publications: C/O

Al Kryszak - 130 Tulane Rd. Buffalo, NY 14217  
CELL: 716-597-4335  
PH 716-447-1456

MVT I

# Concerto for Piano and Orchestra: Dr. Jekyll & Mr. Hyde

Al Kryszak

**Furioso**  $\text{♩} = 108$

1 2 3 4

Flute *f*

Oboe *f*

Hn. in F *f* *sempre staccato*

Piano *f* *sempre staccato*

**Furioso**  $\text{♩} = 108$

5 6 7 8 9

Vln. I *f*

Vln. II *f*

Vla. *f* *sempre staccato*

Vc. I *f* *sempre staccato*

Vc. II *f* *sempre staccato*

Cb. *f*

Hn. *f*

Pno. *f* *sempre staccato*

I *f*

II *f*

Vla. *f*

Vc. I *f*

Vc. II *f*

Cb. *f* *sempre staccato*

*mute on beat*

10 11 12 13 14

Hn.

Pno.

Vla.

Vc.I

Vc.II

Cb.

15 16 17 18 19

Pno.

Vla.

Vc.I

Vc.II

Cb.

20 21 22 23 24

Hn.

Pno.

Vc.I

Vc.II

*mp*

r.h. l.h. r.h. l.h. simile

*sf*

25 26 27 28 29

Fl. *mp*

Ob.

Hn.

II

Vla.

Vc.I *sf*

Vc.II *sf*

Cb.

30 31 32 33 34

DR J AT MICROSCOPE

Fl. *mf*

Ob. *mf*

Hn.

Pno. *f* piano=principle voice

Vln. I

Vln. II

Vla.

Vc.I

Vc.II

Cb.

35 36 37 38 39

Fl.

Ob.

Hn.

Piano

Vla.

Vc.I

Vc.II

Cb.

35

subito *p*

subito *p*

40 41 42 43 44

Fl.

Ob.

Piano

Vc.I

Vc.II

40

45 46 47 48 49 50

Pno.

Bacteria in Microscope

51 52 53 54 55

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

*ppp*

*poco vibrato*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

51



56 57 58 59 60

Fl.  
Ob.  
Piano  
I  
II  
Vla.  
Vc.I  
Vc.II

Detailed description: This block contains the musical score for measures 56 through 60. The score is arranged in a standard orchestral format. The top staff is for Flute (Fl.), followed by Oboe (Ob.), Piano (Piano), Violin I (I), Violin II (II), Viola (Vla.), Violin I (Vc.I), and Violin II (Vc.II). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The piano part has a dense texture with many sixteenth notes. The strings play a rhythmic accompaniment with eighth and sixteenth notes. The measure numbers 56, 57, 58, 59, and 60 are indicated above the staff.

61 62 63 64 65

Fl.  
Ob.  
Piano  
I  
II  
Vla.  
Vc.I  
Vc.II

Detailed description: This block contains the musical score for measures 61 through 65. The instrumentation remains the same as in the previous block. The music continues with the same complex rhythmic patterns. The piano part maintains its dense texture. The strings continue their rhythmic accompaniment. The measure numbers 61, 62, 63, 64, and 65 are indicated above the staff.

66 67 68 69 70 7

Fl. *ff*

Ob. *ff*

Hn. *mf* *ff*

Pno. *ff*

Vln. I *ff*

Vln. II *ff* pizz.

Vla. *ff*

Vc. I *ff*

Vc. II *ff*

Cb. *ff*

71 72 73 74 75

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II *71*

Cb.

"Damn it, you're tampering..."

76 77 78 79 80 81 82 83 84

Fl.

I

II

Vla.

Vc.I

Vc.II

76

Cb.

8<sup>vb</sup>

arco *p*

*p*

*pp*

*pp*

*p*

85 86

Pno.

I

II

Vc.I

Vc.II

Cb.

*mp*

5

5

5

5

Musical score for measures 87-89. The score includes parts for Flute (Fl.), Oboe (Ob.), Piano (Pno.), Violin I (I), Violin II (II), Viola (Vla.), Violoncello I (Vc.I), Violoncello II (Vc.II), and Contrabass (Cb.). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The piano part features a complex rhythmic pattern with triplets and slurs, marked with *mf* and *f*. The strings are marked *p* and *tasto*. The Flute and Oboe parts are marked *p*. The Violoncello II part has a measure number 87 written above it.

Musical score for measures 90-92, primarily featuring the Piano (Pno.) part. The key signature is one flat and the time signature is 4/4. The piano part is marked with *f* and includes slurs and triplets. The measure numbers 90, 91, and 92 are indicated above the staff. The Violoncello II part has a measure number 87 written above it.

93 "and don't forget your CLINIC, sir" 94 95

Fl. I  
Pno.  
I  
II  
Vla.  
Vc. I  
Vc. II

96 97 98 99 100 101

Pno.  
mp  
"You should STICK TO THE POSITIVE"

102 103 104 105

Hn.

Pno.

I

II

Vla.

Vc.I

Vc.II

102

tasto

pont.

5

(b)

Detailed description: This system of musical notation covers measures 102 to 105. The Horn (Hn.) part has a whole rest in 102, 103, and 104, followed by a half note in 105. The Piano (Pno.) part features a complex melodic line with a fermata in 102, a triplet in 103, and a five-note fingering in 105. The Violin I (Vc.I) and Violin II (Vc.II) parts have whole rests in 102-104 and play a half note in 105. The Viola (Vla.) part has a whole rest in 102-104 and a half note in 105. The Violoncello I (Vc.I) part has a whole rest in 102-104 and a half note in 105, with a 'pont.' marking. The Violoncello II (Vc.II) part has a whole rest in 102-104 and a half note in 105, with a 'tasto' marking.

106 107

Fl.

Ob.

Hn.

Pno.

I

II

Vla.

Vc.I

Vc.II

Cb.

106

3

f

Detailed description: This system of musical notation covers measures 106 and 107. The Flute (Fl.) and Oboe (Ob.) parts have whole rests in 106 and play eighth notes in 107. The Horn (Hn.) part has a whole note in 106 and a whole rest in 107. The Piano (Pno.) part features a complex melodic line with a triplet in 106 and a forte (f) dynamic in 107. The Violin I (Vc.I) and Violin II (Vc.II) parts have whole rests in 106 and play eighth notes in 107. The Viola (Vla.) part has a whole rest in 106 and plays eighth notes in 107. The Violoncello I (Vc.I) part has a whole rest in 106 and plays eighth notes in 107. The Violoncello II (Vc.II) part has a whole rest in 106 and plays eighth notes in 107. The Contrabass (Cb.) part has a whole rest in 106 and plays eighth notes in 107.

Musical score for measures 110-112. The score includes parts for Flute (Fl.), Oboe (Ob.), Piano (P), Violin I (Vc. I), Violin II (Vc. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Contrabass (Cb.). Measure numbers 110, 111, and 112 are indicated above the Flute staff. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The strings play a melodic line with various articulations.

AT FADE OF BLUE STREET,  
START EMPTY MEASURE  
OF MVT II IMMEDIATELY  
AFTER TITLE CARD APPEARS

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

- Fl. (Flute):** Treble clef, key signature of three sharps (F#, C#, G#). Measures 113-115 show melodic lines with a *mp* dynamic marking at the end.
- Ob. (Oboe):** Treble clef, key signature of three sharps. Measures 113-115 show melodic lines.
- Hn. (Horn):** Bass clef, key signature of one sharp (F#). Measures 113-115 show melodic lines with a *tasto mp* dynamic marking at the end.
- Piano:** Grand staff (treble and bass clefs). Measures 113-115 show accompaniment with chords and moving lines.
- I (Violin I):** Treble clef, key signature of three sharps. Measures 113-115 show a rhythmic pattern of eighth notes.
- II (Violin II):** Treble clef, key signature of three sharps. Measures 113-115 show a rhythmic pattern of eighth notes.
- Vla. (Viola):** Alto clef, key signature of three sharps. Measures 113-115 show a rhythmic pattern of eighth notes with a *tasto mp* dynamic marking at the end.
- Vc.I (Violoncello I):** Bass clef, key signature of three sharps. Measures 113-115 show a rhythmic pattern of eighth notes with a *tasto mp* dynamic marking at the end.
- Vc.II (Violoncello II):** Bass clef, key signature of three sharps. Measures 113-115 show a rhythmic pattern of eighth notes with a *tasto mp* dynamic marking at the end.
- Cb. (Contrabass):** Bass clef, key signature of three sharps. Measures 113-115 show melodic lines with a *mp* dynamic marking at the end.

Measure 113 includes a *mf* dynamic marking and a triplet of eighth notes in the Cello II part. Measure 115 features a *tasto* marking above the Horn and Viola parts, and a *mp* marking below the Cello II part.



116 Exit: Door close

117 BLUE STREETS AT NIGHT

118

Fl. *pp*

Hn.

PIANO ONLY: poco ritard. al fine  
*legatissimo*

*mp*

5

3 5

ORCHESTRA keep tempo

Vla. *pp* *tasto*

Vc.I *pp* *tasto*

Vc.II *pp*

118

119

120

121

ALL STOP ON CUE  
EVEN IF IN MID-PHRASE

Fl. *dim. al niente*

*dim. al niente*

5

2 hands

5

Vla. *dim. al niente*

Vc.I *dim. al niente*

Vc.II *dim. al niente*

119

Start right on Title

Scene 2 Human repair shop STARTS AT 3:40

8 Al Kryszak

Adagio  
♩ = 72

Flute

Oboe

Hn. in F

Piano

pp

pp

pp

pp

Detailed description: This block contains the first system of the musical score, measures 1 through 8. It includes parts for Flute, Oboe, Horn in F, and Piano. The Flute part begins in measure 5 with a melodic line. The Oboe part follows a similar line. The Horn in F part has a sustained note in measure 4. The Piano part is mostly silent, with a few notes in measure 5. Dynamics are marked *pp* throughout.

Adagio  
♩ = 72

I Vln.

II Vln.

Vla.

Vc.

Cb.

pp

pp

pp

pp

pp

Div.

pp

Detailed description: This block contains the second system of the musical score, measures 1 through 8. It includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violin I and II parts play sustained chords. The Viola part has a melodic line. The Violoncello and Contrabasso parts play sustained notes. Dynamics are marked *pp* throughout. A *Div.* marking is present in the Violoncello part in measure 4.

Fl.

Ob.

Hn.

Pno.

pp

pp

pp

Detailed description: This block contains the third system of the musical score, measures 9 through 16. It includes parts for Flute, Oboe, Horn, and Piano. The Flute part has a melodic line. The Oboe part follows a similar line. The Horn part has a sustained note. The Piano part is mostly silent. Dynamics are marked *pp* throughout.

I Vln.

II Vln.

Vla.

Vc.

Cb.

tasto

pp

tasto

pp

tasto

pp

Detailed description: This block contains the fourth system of the musical score, measures 9 through 16. It includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violin I and II parts play sustained chords. The Viola part has a melodic line. The Violoncello and Contrabasso parts play sustained notes. Dynamics are marked *pp* throughout. *tasto* markings are present in the Violin I, Violin II, and Viola parts in measure 15.

17 "Woman faints" 18 19 20 21 22

Fl. *mp*

Ob. *mp*

Hn. *mp*

Pno. *mp*

Vln. I *pp* *mp*

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

Vla. *mp* *pp*

Vc. *mp* *pp*

Cb. *mp* *pp*

23 "Dr J bends to greet" 24 "Inner office" 25 26 "Cape Off"

Fl.

Ob.

Hn.

Pno. *mp* accents are just enough to bring out line

Vln. I

Vln. II

Vla.

Vc.

Cb. *ppp*

27 28 29 30

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

31 32 "Starts Sobbing" 33 34

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

"TITLE: ALWAYS AS FAR FROM MISERY"

05:40

35 36 37 38 39

Fl. *mp*

Ob. *mp*

Hn. *p*

Pno. *mp* *arco* *L.V.*

Vln. I *mp*

Vln. II *mp*

Vla. *pizz.* *arco*

Vc. *arco*

Cb.

40 41 42 43 44 45

"CROWLEY: My Dear Lady"

Fl. *mp*

Ob. *mp*

Hn. *mp*

Pno. *mp*

Vln. I *p* *mp*

Vln. II *p*

Vla. *p*

Vc. *p* *mp*

Cb. *p*

46 47 48 49

Fl. Ob. Hn. Pno. Vln. I Vln. II Vla. Vc. Cb.

8<sup>va</sup> p 3 5 5 6

Unis.

Detailed description: This block contains the musical score for measures 46 through 49. The instruments listed are Flute (Fl.), Oboe (Ob.), Horn (Hn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The piano part features a complex texture with triplets and quintuplets, marked with a piano (*p*) dynamic. The strings play a rhythmic accompaniment, with the cello and contrabass parts marked 'Unis.' (unison). The woodwinds have various melodic and harmonic parts, with the flute and oboe playing more active lines than the horn.

50 51 52 "Message boy" 53

Fl. Ob. Hn. Pno. Vln. I Vln. II Vla. Vc. Cb.

8<sup>va</sup> 3 5

"Message boy"

Detailed description: This block contains the musical score for measures 50 through 53. The instrumentation remains the same as in the previous block. Measure 52 is specifically labeled as the "Message boy" section. The piano part continues with its intricate texture, featuring a triplet in measure 50 and a quintuplet in measure 52. The woodwinds have more prominent parts, with the flute and oboe playing melodic lines. The strings provide a steady accompaniment, with the violin I and II parts featuring some rhythmic patterns.

"Message boy"

55

56

57

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

58

59

"Approggh"

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

61 62 63 Pause "CU" "CROWLEY\_READS DR J EXCISE CARD" 64 65 START of Cue 66 67 68 69

Fl. *pp*

Ob.

Hn.

Pno. *pp*

Vln. I

Vln. II

Vla. *pp* arco

Vc. pizz.

Cb.

"Sad Milly..." 70 71 72

Fl.

Ob. *p*

Hn.

Pno. *pp*

Vln. I *pp* pizz. D' A'

Vln. II *pp* pizz. D' simile

Vla.

Vc. *p*

Cb.



73 74 75

Fl. *p* 6

Ob.

Hn.

Pno. *pp* *mf* 5 6 6 6

Vln. I *pp* 5 5

Vln. II *pp* 6

Vla.

Vc.

Cb.

76 "Milly Walks" 77 78 79 80

Fl. 5 *p*

Ob.

Hn. *8va*

Pno. *mf* *p* *mp* *mf* *p* *mp*

Vln. I *pizz.* *pp* 5

Vln. II *mp* *ppp*

Vla.

Vc.

Cb.

SOLO PIANO

"CU MILLY SAD" 81 82 83 84 85 86 STOP ON CUE "TITLE: Goofass professor ..."  
87 88

Fl. *pp*

Ob.

Hn.

Pno. *mp* *pp* *subito* *L.V.*

Vln. I *pp* III' II' *arco*

Vln. II *pp*

Vla.

Vc. *pp*

Cb.

"ENTER GOOFY PRF. EDWIN" 89 90 91 92 93 94

Fl. *mp*

Ob. *mp*

Hn. *mp*

Pno. *mf* *mf* *mp* *mf* *mp* *3* *3* *mf* *mf* *mp* *mf* *mp* *pizz. strum* *mf* *mf* *mf* *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp* *pizz.*

95 96 "FADE PARLOR SHOT" 97 98 "TITLE: WHEN THE WINE IN..." 99 100 101

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp* II

*pp*

102 "TITLE CARD ENDS" 103 104 105 106 107 FOCUS ritard.

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mp*

108 109 "EDWIN: This man..." 110 FOCUS ritard. 111 "CU: Crowley talking..." 112 113 114

Fl. *pp*

Ob.

Hn.

Pno. *p* *ritard.*

Vln. I *pp*

Vln. II

Vla.

Vc.

Cb.

115 116 117 118 119 "TITLE: I AS

Fl.

Ob.

Hn.

Pno. *legatissimo* *p*

Vln. I

Vln. II

Vla.

Vc.

Cb.

"CROWLEY: No-No"

120 121 122 123 124 125

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Div. pizz.

pizz.

pizz.

pizz.

"3RD GUEST REACTION" "PARLOR..."

126 127 128 129 130

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

Unis. arco

131 "DR J ARRIVES" 132 08:47 133 134 135 136 137 "Kisses Milly's Hand" 138

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p subito*

*p*

"DR J ENTERS DRAWNG ROOM"

139 140 141 142 143 144 145

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

146 147 148 149 150 151 152

Fl.  
Ob.  
Hn.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

154 "CROWLEY: In devoting yourself to others..." 155 156 157 158 159 "DR. J: Isn't it by serving others..." 160 161 162 163

Fl.  
Ob.  
Hn.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*p*  
Div.  
arco

gliss

"CROWLEY: Ah but WHICH SELF..." "ANGRY DR J" "CROWLEY: Your really strong man is not afraid of experience"

164 165 166 167 168 169 170 171 172 173 174 175 176 177

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

178 179 180 181 182 183 184 185 186

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*



"DR J glares... Drinks"

187 188 189 190 191

Fl. *p*

Ob.

Hn. *START SUSTENUTO CODA*

Pno. *mp*

Vln. I *p*

Vln. II *START SUSTENUTO CODA*

Vla.

Vc. *pizz.*

Cb.

192 193 194 195

Fl.

Ob.

Hn.

Pno. *arco*

Vln. I *pp*

Vln. II *p*

Vla. *p*

Vc. *arco*

Cb.

196 197 198 199

Fl.  
Ob.  
Hn.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

"other dinner patron stands"

200 201 202 203

Fl.  
Ob.  
Hn.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

204 205 206 207

Fl.

Ob.

Hn.

Pno. *ppp* *legatissimo* *5* *3* *5* *5*

*pp* *tasto* *pp* *pont.* *tasto* *pont.*

Vln. I *pp* *pont.* *tasto*

Vln. II *pp* *pont.* *tasto*

Vla. *pp* *tasto* *pp* *pont.* *tasto*

Vc. *pp* *pont.* *pp* *tasto*

Cb. *pp* *pont.* *pp* *tasto*

208 209 210 PIANO STARTS ON CUE

Fl. ALL STOP ON CUE

Ob. ALL STOP ON CUE

Hn. ALL STOP ON CUE

Pno. ALL STOP ON CUE PIANO STARTS ON CUE *ppp* *9* *10* *9*

Vln. I ALL STOP ON CUE

Vln. II ALL STOP ON CUE

Vla. ALL STOP ON CUE

Vc. Unis. *p*

Cb. Unis. *p*

FADE piano and orch

PIANO STARTS ON CUE

211 212 213 214 215 216

Fl.  
Ob.  
Hn.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*p*  
*mp*  
*pp*  
*p mp pp*  
(dynamics apply both staves)

*pp*  
*pp*

Div.

8<sup>va</sup>  
8<sup>vb</sup>

217 218 219 220

Fl.  
Ob.  
Hn.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*p*  
*mp*  
*pp*  
*p*  
*pp*  
*L.V.*

8<sup>va</sup>  
8<sup>vb</sup>

# MVT III Start: "In One of London's Music Halls"

Flute: A HAMMER 1,2,3,(4) B GENTS D LADIES: E "Shut your face..." F "GENTS LURCH" 2, 3, 4 ..... H.....DOWN (silence)

Oboe: vary dynamics ad lib.

Hn.: Hn:One Time Only (ON CUE) mf

Piano: Hold Pedal as noted Ped L.V.

Vln. I: col legno trem. pp, p, (ON CUE) mute strings (silence)

Vln. II: col legno trem. pp, arco, col legno trem., p, (ON CUE) mute strings (silence)

Vla.: col legno trem. pp, arco, col legno trem., mf, (ON CUE) mute strings (silence)

Vc.: col legno trem. pp, pizz., (ON CUE) slower trem. than vc., pp, (ON CUE) mute strings (silence)

Cb.: mf, bass: 1 Time Only, p, (ON CUE) bass: 1 Time Only (ON CUE)

Fl. IN TEMPO ♩ 96

Ob.

Hn.

Pno. IN TEMPO ♩ 96

8vb

Vln. I mf

Vln. II mf

Vla. mf

Vc. mf

Cb. mf

5 7 8 9 10 11

Fl.

Ob.

Hn.

Pno.

I

Vln.

II

Vla.

Vc.

Cb.

col legno trem. (open string chords) \*

col legno trem.

col legno trem.

col legno trem. Unis. ord. arco

12 13 14

Fl.

Ob.

Hn.

Pno.

I

Vln.

II

Vla.

Vc.

Cb.

Div.

TITLE FADE.....BLUE IN BLUE SCENE

15 16 17 18

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

19 20 21 22

3-Shot GENTS OUTSIDE HALL (beat 4)

TITLE:"WHAT WAS..." (beat 3)

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

C.U. GENTS TALKING  
(beat 4)

GENTS ENTER HALL

23 24 25

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

C.U. OLD LADY ..... LAUGHS

BACK TO LIVE HALL (Grey Tint)

(beat 3)

END BLUE SCENE

26 27 28

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Div.



Musical score for measures 29-31. The score is for a woodwind and string ensemble. The instruments are Flute (Fl.), Oboe (Ob.), Horn (Hn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 3/4 time and features a dynamic of *f* (forte). The Flute part has a melodic line with a trill in measure 31. The Oboe part has a rhythmic pattern. The Horn part is silent. The Piano part has a complex rhythmic pattern with triplets and a fermata in measure 30. The Violin I part has a tremolo. The Violin II part has a melodic line. The Viola part has a rhythmic pattern. The Violoncello part has a melodic line with a *col legno* instruction. The Contrabass part has a rhythmic pattern.

GENTS ENTER ROOM (No Ambience)

Musical score for measures 32-35. The score is for a woodwind and string ensemble. The instruments are Flute (Fl.), Oboe (Ob.), Horn (Hn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 3/4 time and features a dynamic of *ff* (fortissimo). The Flute part has a melodic line. The Oboe part has a rhythmic pattern. The Horn part has a melodic line. The Piano part has a complex rhythmic pattern with triplets and a fermata in measure 33. The Violin I part has a tremolo. The Violin II part has a melodic line. The Viola part has a rhythmic pattern. The Violoncello part has a melodic line. The Contrabass part has a rhythmic pattern.

36 37 38 39

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

40 41 42

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

43 45 46

Fl.

Ob.

Hn.

Pno.

I

Vln.

II

Vla.

Vc. pizz. arco *f*

Cb. *f*

C.U. "GENTS" SITTING, ADMIRING DANCER

47 48 49 50

Fl.

Ob.

Hn.

Pno.

I

Vln.

II

Vla.

Vc.

Cb.

51 52 53 54

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

C.U. GINA DANCING

DR. J. "GLARE #2"

DR. J. "GLARE #3" (beat 3)

55 56 57 58

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

59 60 61 62 63

Fl.

Ob.

Hn.

Pno.

I Vln.

II Vln.

Vla.

Vc.

Cb.

col legno

col legno

col legno

Unis. pizz.

col legno

CECIL LAUGHS, "BRING GINA" (beat 2)

64 65 66 67

Fl.

Ob.

Hn.

Pno.

I Vln.

II Vln.

Vla.

Vc.

Cb.

con Pedale

68 69 70

Fl.

Ob.

Hn.

Pno.

*Rec. ff*

*un poco espressivo*

*mf*

*col legno*

*mf arco*

*f*

*f* *col legno*

*f*

I

Vln.

II

Vla.

Vc.

Cb.

TAVERN OWNER + CECIL (beat 3)

71 72 73

Fl.

Ob.

Hn.

Pno.

*con Pedale*

*Quasi Cadenza poco accel. molto espressivo*

6 6 7 7

3

I

Vln.

II

Vla.

Vc.

Cb.

Uhihl

74 75

Fl.  
Ob.  
Hn.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

76 77 78

Fl.  
Ob.  
Hn.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Hn.

Pno.

PLAY THIS MEASURE ON STOP CUE L.V.  
Repeat from M. 71 if NO STOP CUE  
Ped L.V.

Vln. I

Vln. II

Vla.

Vc.

Cb.



PLAY THIS MEASURE ON STOP CUE L.V.

(beat 2) Tavern Owner-Cecil Talk

(beat 2) GINA "Bad Glance Over" 44

♩ = 60

85

86

87

88

89

Fl. *pp*

Ob. *pp*

Hn.

Pno.

♩ = 60

I Vln. *mp*

II Vln.

Vla.

Vc. 1. *mp* 2. *pp* *mp* (act. pitch)

Cb. *pp* *mp* (act. pitch) *loco* *pizz.* (act. pitch)

(beat 4) GINA "Good Glance Over"

91

92

93

94

solo Fl. *mp*

Ob. *mp*

Hn. *p*

Pno.

col legno

col legno

I Vln. *mf*

II Vln. *mf*

Vla. *mf*

Vc. *mf* 1. *mp* 2. *mp*

Cb. *mp* *pizz.* *mf*

(beat 2) GINA-DR J 2-Shot (beat 3) GINA TOUCHES DR J. (beat 3) "Knowing Nod" DR J BREAKS OFF

95 96 97 98 99 100

Fl. *mf*

Ob. *mf*

Hn.

Pno.

Vln. I arco

Vln. II pizz.

Vla. pizz. II' arco

Vc. 1. pizz. 1. arco

Cb. arco 2.

(beat 4) DR J ANGRY EXIT (beat 4) Other Gent Offers Gina Drink (beat 4) BLUE SCENE (beat 4) BLUE: Hold Roll Up

101 102 103 104 105 106 107 108

Fl.

Ob.

Hn.

Pno.

Continue until CUTOFF CUE col legno

tasto

mp col legno

mp col legno

mp col legno

mp col legno

mp col legno

Unis.

pizz. arco

mp

START AT DR. J ENTERS ROOM (Long Shot)

# MVT. IV: "Transformation"

SILENCE: TITLE "Baser Nature" / Blue-Horse/Apt EXT/ButlerINT/DR J cape off

TITLE "There isn't much...Sir George..." 46

♩ = 60

1

(beat 3)

Stop at chair

2

3

4

Flute

Oboe

Hn.

Piano

Vln. I

Vln. II

Vla.

Vc.

Cb.

TITLE "There isn't much...Sir George..."

START AT DR. J ENTERS ROOM (Long Shot)

♩ = 60

5

(beat 3)

Stop at chair

6

QUICK DR J. shot

7

Guest Sits

(beat 4)

8

9

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

"There's one thing...MAN'S IMMORTAL SOUL"

QUICK DR J. shot

Guest Sits

(beat 4)

5

6

7

8

9

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

"There's one thing...MAN'S IMMORTAL SOUL"

QUICK DR J. shot

Guest Sits

(beat 4)

6

7

8

9

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

dolce non-vibrato

dolce non-vibrato

dolce non-vibrato

dolce non-vibrato

dolce non-vibrato

dolce non-vibrato

dolce non-vibrato

Vln. I

Vln. II

Vla.

Vc.

Cb.

"The One decent thing...Millicent"  
(beat 3)

L.S. Parlor

C.U. Dr J

"Wouldn't it be marvelous..."  
(beat 3)

10 11 12 13 14

Fl.

Ob.

Hn.

"The One decent thing...Millicent"  
(beat 3)

L.S. Parlor

C.U. Dr J

"Wouldn't it be marvelous..."  
(beat 3)

Pno.

I

Vln.

II

Vla.

Vc.

Cb.

pizz.

arco

2. pizz.

2. arco

pizz.

arco

15 16 17 18 19

Fl.

Ob.

Hn.

"Marvelous, but impossible"

2-Shot Conversation

DR J TURN!  
(beat 2)

Pno.

I

Vln.

II

Vla.

Vc.

Cb.

Unis.

"Science has ...many miracles WHY NOT THIS"

20

21

"That would be sacrilege"

22

2-Shot Conversation

23

"Think...Yield to every impulse...Soul Untouched"

Fl.

Ob.

Hn.

"Science has ...many miracles WHY NOT THIS"

"That would be sacrilege"

2-Shot Conversation

"Think...Yield to every impulse...Soul Untouched"

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

24

Guest recoils in disgust

25

Guest hasty EXIT gets hat

26

C.U. Dr J (beat 2)

27

Fl.

Ob.

Hn.

Guest recoils in disgust

Guest hasty EXIT gets hat

C.U. Dr J (beat 2)

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

28

29

30

31

Fl.

Ob.

Hn.

Dr J SITS ....

DR J: WILD STARE ...Fade Scene

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

TITLE "HIS IMAGINATION AFIRE..." (not in tempo)  
 BARS 32-38 Repeat ad lib until CUTOFF CUE (piano solo starts)

*legatissimo MOLTO rubato*

Fl.

Ob.

Hn.

BARS 32-38 Repeat ad lib until CUTOFF CUE (piano solo starts)

TITLE "HIS IMAGINATION AFIRE..." (not in tempo)

Pno.

BARS 32-38 Repeat ad lib until CUTOFF CUE (piano solo starts)

*legatissimo MOLTO rubato*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Allegro  
DR. J in Lab MIXING

200 37 38 39 40

Fl.  
Ob.  
Hn.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

41 42 43 44

Fl.  
Ob.  
Hn.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

45 46 47 48

Fl.

Ob.

Hn.

Pno.

SIR GEORGE FACE...

I

Vln.

II

Vla.

Vc.

Cb.

pizz.

49 50 51 52

Fl.

Ob.

Hn.

Pno.

FACE Fade Out...

I

Vln.

II

Vla.

Vc.

Cb.



53 54 55 56

Fl.

Ob.

Hn.

Pno.

DR J HESITATES

I

Vln.

II

Vla.

Vc.

Cb.

pizz.

Div. pizz.

pizz.

DRINKS POTION!

REACTION SHOTS...

57 58 60

Fl.

Ob.

Hn.

Pno.

DRINKS POTION!

REACTION SHOTS...

I

Vln.

II

Vla.

Vc.

Cb.

*ff*

*ff*

arco

arco

61 **SPLIT** 62 63 64

Fl. *ff* *p*

Ob.

Hn.

Pno. **SPLIT**  
*ff* *f* *mf*

Vln. I *ff* *pizz.* *p*

Vln. II

Vla. *ff* *p*

Vc. *mf*

Cb.

65 66 67

Fl.

Ob.

Hn.

Pno. *f*  
 1 3 4 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

68 69 70 71

Fl.

Ob.

Hn.

Pno.

I

Vln. II

Vla.

Vc.

Cb.

STARTS TO RISE

STARTS TO RISE

STARTS TO RISE

gliss.

*p*

gliss.

*p*

gliss.

*p*

gliss.

*p*

Repeat Bar Until CUE

CLOSE UP MONSTER  
PIANO STOPS ON CUE  
CONDUCTOR: 1 Bar COUNT then TUTTI

72 73 74 75

Fl.

Ob.

Hn.

Pno.

I

Vln. II

Vla.

Vc.

Cb.

*fff*

*fff*

*fff*

Repeat Bar Until CUE

CLOSE UP MONSTER  
PIANO STOPS ON CUE  
CONDUCTOR: 1 Bar COUNT then TUTTI

PIANO STOPS ON CUE  
CONDUCTOR: 1 Bar COUNT then TUTTI

76 77 78 CU HAND ON BOOK

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

CU HAND ON BOOK

piano in solo 79 80 81 82

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

piano in solo

83 84 85

Fl. HAND LIFTS ...

Ob.

Hn.

Pno. HAND LIFTS ... ornaments?

Vln. I

Vln. II

Vla.

Vc.

Cb.

CUT BACK TO C

86

Fl. EVIL FROWNING

Ob.

Hn.

Pno. EVIL FROWNING

Vln. I *mf* *8va*

Vln. II *mf*

Vla.

Vc. Unis.

Cb.

LOOKS TO DOOR 93 AT DOOR...

Fl. *f*

Ob.

Hn.

Pno. *f*

I. *f* pizz. non-arp.

II. *f* pizz. non-arp.

Vla.

Vc. *f* non-arp. pizz.

Cb. *f* non-arp. pizz.

94 95 96

DOOR SLAM EXIT BLUE SCENE

Fl. *mp*

Ob. *mp*

Hn.

Pno. *ff*

I. arco

II. *mf* pizz. A'

Vla. *mf* arco

Vc. Div. pizz. *sf* *mf*

Cb. *sf* *mf*

98 99 100

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Unis. arco

101 102 103

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*r.h.*

*simile*

*r.h.*

*l.h.*

*pizz.*

*arco*

*>*

*>*

*>*

104 105 106 107

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

pp

mp

mf

pizz

sf

CANDLE SCENES MAGIC CU

108 109 110 111 112 113

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mp

ff

mp

pizz.

p

f

sf

BLACK SCREEN



MVT IX "Aftermath" STARTS Right on MILLY ON STAIRS  
START RIGHT ON Milly on Staircase (No Pickup Bar)

Adagio 1  $\text{♩} = 72$  Adagio 2 Beat 4:HYDE CREEPS 3 4 5 6 7

Flute *pp*

Oboe *pp*

Hn. in F *pp*

Piano *pp*

I *pp* Adagio  $\text{♩} = 72$  Adagio

II *pp*

Vla. *pp*

Vc. *pp* I and II Div.

Cb. *pp*

8 9 10 11 12 13 14 15

Fl. *pp* TITLE: "It Was Too Dark..." beat 3- TITLE: "Edward Hyde Lives At..."

Ob. *pp*

Hn. *pp*

Pno.

I *pp* *tasto*

II *pp* *tasto*

Vla. *pp* *tasto*

Vc. *pp*

Cb. *pp*

16 17 18 19 20 (Sync Point) 21

Fl. *mp*

Ob. *mp*

Hn. *mp*  
*espressivo*

Pno. *mp*

Vln. I *pp* *mp*

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

Vla. *mp* *pp*

Vc. *mp* *pp* *gliss.*

Cb. *mp* *gliss.* *pp*

HYDE ransacks his apartment evidence...

22 23 24 25

Fl.

Ob.

Hn.

Pno. *mp*  
*accents are just enough to bring out line*

Vln. I

Vln. II

Vla.

Vc.

Cb. *ppp*

26 27 28 29 beat 3-

Fl.  
Ob.  
Hn.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

30 31 32 33

Fl.  
Ob.  
Hn.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

L.S. Hyde in distance on street

(Sync Point)  
MILLY GRABS his jacket in despair

34 35 36 37 38

Fl. *mp*

Ob. *mp*

Hn.

Pno. *mp* *p*

I. Vln. *mp*

II. Vln. *mp*

Vla. *pizz.* *arco*

Vc. *arco*

Cb.

3 Men at Door

39 40 41 42 43 44

Fl. *mp*

Ob. *mp*

Hn. *mp*

Pno. *mp*

I. Vln. *p* *mp*

II. Vln. *p*

Vla. *p*

Vc. *p* *mp*

Cb. *p*

OLD LADY: "Ah, Hyde's in trouble again"

45 46 47 48

Fl. Ob. Hn. Pno. Vln. I Vln. II Vla. Vc. Cb.

*p* *pp* *mp* *vibr.* *gliss.* *8va* *3* *5* *6* *Unis.*

49 50 51 52

Fl. Ob. Hn. Pno. Vln. I Vln. II Vla. Vc. Cb.

*pp* *8va* *3* *5* *gliss.*

53 54 55 56

Fl. Ob. Hn. Pno. Vln. I Vln. II Vla. Vc. Cb.

Detailed description: This block contains the musical score for measures 53 through 56. The Flute (Fl.) part has a few notes in measures 53 and 56. The Oboe (Ob.) part has a quintuplet in measure 54. The Horn (Hn.) part has a few notes in measure 54. The Piano (Pno.) part features complex rhythmic patterns with octaves (8va) and triplets (3) in measures 53 and 55. The Violin (Vln.) and Viola (Vla.) parts have sustained notes and some movement. The Violoncello (Vc.) and Contrabass (Cb.) parts have sustained notes.

LAUGHING? That's One Crazy Landlady...

57 58 59

Fl. Ob. Hn. Pno. Vln. I Vln. II Vla. Vc. Cb.

Detailed description: This block contains the musical score for measures 57 through 59. The Flute (Fl.) part has a few notes in measure 57. The Oboe (Ob.) part has a note in measure 58. The Horn (Hn.) part has a long sustained note in measure 57. The Piano (Pno.) part has complex rhythmic patterns with octaves (8va) and quintuplets (5) in measure 57. The Violin (Vln.) parts have notes in measures 57 and 58, with 'pizz.' and 'arco' markings. The Viola (Vla.) part has notes in measures 57 and 58. The Violoncello (Vc.) part has notes in measures 57 and 58, with 'pizz.', 'A'', and 'Div. arco' markings. The Contrabass (Cb.) part has notes in measures 57 and 58.

Fl. *pp*

Ob.

Hn.

Pno. *pp*

Vln. I

Vln. II

Vla. *pp* arco

Vc. pizz.

Cb.

...Hyde Runs Through streets

Fl.

Ob. *p*

Hn.

Pno. *5* *6* *8<sup>va</sup>*

Vln. I *pp* pizz. *D'* *A'*

Vln. II *p* *D'* *simile*

Vla. *p*

Vc. *p*

Cb.

72 73 74

Fl. *p* 6

Ob.

Hn.

Pno. *pp* *mf* 5 6 6 6

Vln. I *pp* 5 5

Vln. II *pp* 6

Vla.

Vc.

Cb.

75 76 77 78 79

Locks Door CU DOOR in Hyde's Lab

Fl. 5 *p*

Ob.

Hn. *8va*

Pno. *mf* *p* *mp* *mf* *p* *mp*

Vln. I *pp* *pizz.* 5

Vln. II *mp* *ppp*

Vla.

Vc. Unis.

Cb. arco



80 81 82 83 84 85 86

Fl. *pp*

Ob.

Hn.

Pno. *mp* *pp* *subito* *L.V.*

Vln. I *pp* III' II' *arco*

Vln. II *pp*

Vla.

Vc. *pp*

Cb.

*Red.* \*

Silence CUT TO 3 Cops Lady at APT 3-MEN Running With a MISSION...

87 88 89 90 91 92

Fl. *mp*

Ob. *mp*

Hn. *mp*

Pno. *mf* *mf* *mp* *mp* *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp* *Div.* *mp* *pizz.*

Cb. *mp*

*Silence* *mf* *mf* *mp* *mp* *mp*

*8<sup>ub</sup>* *Red.* *pizz. strum* \*

HYDE IN LAB Dramatic Lighting

93 94 95 96 97 98 99 100

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp* Vc. II *pp*

Hyde MIXING Frantically

101 102 103 104 105 106

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mp*

*mp*

*mp* Div.

*mp*

arco

arco

107 108 109 110 111 112

Fl. Ob. Hn. Pno. I Vln. II Vla. Vc. Cb.

*p* *f* *f* *sc.*

Detailed description: This block contains the musical score for measures 107 through 112. The instruments are Flute (Fl.), Oboe (Ob.), Horn (Hn.), Piano (Pno.), Violin I (I Vln.), Violin II (II Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The piano part features a dynamic shift from *p* to *f* at measure 109. The horn part has a melodic line with slurs. The strings play a rhythmic accompaniment. A rehearsal mark *sc.* is present at the end of measure 112.

113 114 115 116 117 118

Fl. Ob. Hn. Pno. I Vln. II Vla. Vc. Cb.

*pp* *pp* *legatissimo* *p* *p* *pp*

Detailed description: This block contains the musical score for measures 113 through 118. The instruments are Flute (Fl.), Oboe (Ob.), Horn (Hn.), Piano (Pno.), Violin I (I Vln.), Violin II (II Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The flute and oboe parts are mostly rests with some notes in measure 113. The piano part features a *legatissimo* passage with triplets and sextuplets, marked with dynamics *p* and *pp*. The horn part is mostly rests. The strings play a rhythmic accompaniment. Rehearsal marks *pp* are present at the beginning of measures 113 and 114.

119 120 121 122 123 124

Fl.  
Ob.  
Hn.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Div. pizz.  
pizz.  
mf

POTION restores Dr. Jekyll

125 126 127 128 129

Fl.  
Ob.  
Hn.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

mf  
mf  
p  
Unis. arco

DR J: Head in Hand

... Head falls back

130 131 132 133 134 MILLY Faints 135 136

Fl. 130 131 132 133 134 MILLY Faints 135 136

Ob.

Hn.

Pno. *p* *p subito* *p*

Vln. I

Vln. II

Vla. *p*

Vc. *pp* *pizz.* *p* Vc. I only

Cb. *p*

TITLE: "Perhaps my master has returned"

DR J AT MIRROR Wipes Forehead

137 138 139 140 141 142 143

Fl. 137 138 139 140 141 142 143

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla. *p* V

Vc. *p* Unis. V

Cb.

144 145 146 147 148 149 150 151

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

POSSE of Investigators...

C.U. Stern COP profile view

152 153 154 155 156 157 158 159 160 161

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*un poco espressivo*

*un poco espressivo*

*un poco espressivo*

*un poco espressivo*

*un poco espressivo*

*un poco espressivo*

*un poco espressivo*

*arco*

gliss

162 163 164 165 166 167 168 169 170 171 172 173

DR J SEES BODY at crime scene

Fl. *mf*

Ob. *mf*

Hn. *mf*

Pno.

Vln. I *mf* *tasto*

Vln. II *mf* *tasto*

Vla. *mf* *tasto*

Vc. *mf* *tasto*

Cb. *mf* *tasto*

174 176 178 180 182

DR J Stares off... 2-SHOT: MILLY DR. J

Fl. *mp*

Ob. *mp*

Hn. *mp*

Pno. *mp*

Vln. I *mp* *ord.*

Vln. II *mp* *ord.*

Vla. *mp* *ord.*

Vc. *mp* *ord.* *Unis.*

Cb. *mp* *ord.*

*poco* *simite*

183 "Lullaby" 184 *un poco rubato (piano leads)* 185 186 TITLE: "What awful creature ....?" 187 188 189 190 DR J Holds MILLY 122

Fl. *p*

Ob.

Hn.

Pno. *p*  
*un poco rubato (piano leads)*

Vln. I *>*

Vln. II *p*

Vla. *>* *p*

Vc. *p* *Vc I arco* *Vc II pizz* (still unison) *(non-crescendo)* *p*

Cb.

191 TITLE: "I Will Do Everything I Can" 192 193 194 195 196 TITLE: "And Now...NATURE'S REVENGE..." 197 piano: L.V. DURING TITLE

Fl. *5*

Ob.

Hn.

Pno. *5* *3* *5* *5* *3*  
piano: L.V. DURING TITLE

Vln. I *3* *5*

Vln. II

Vla.

Vc.

Cb.



Piano  $\downarrow 60$   
 I  $\downarrow 60$   
 II  
 Vla.  
 Vc I  
 Vc II  
 Cb.

Fl. 8  
 Ob. BEAT 3 is CUED  
*molto*  $p < f p < f p < f p < f p < f p < f p < f$   
 $ff$   $8^{va}$   
 BEAT 3 is CUED  
 $ff$   $8^{va}$   
 I  
 II  
 Vla.  $p$   
 Vc I *molto*  $p < f p < f$  *simile*  $p < f p < f$   
 Vc II *molto*  $p < f p < f$  *simile*  $p < f p < f$   
 Cb.  $p$  *molto*  $p < f p < f$   $p < f p < f p < f p < f$

Long Shot: Jekyll on floor

...Rising gradually

...hands OK?

...fast Walk to DOOR

12 (beat 4) 13 14 15 16 17 18

Fl. *pp*

Ob.

Long Shot: Jekyll on floor *pp* *p* *poco*

...Rising gradually ...hands OK? ...fast Walk to DOOR

...Hands on hair

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

*p* *pizz.* *pont.* *tasto*

I *pizz.* *tasto* *pont.*

II

Vla. *pp* *pizz.* *arco* *pizz.*

Vc I

Vc II

Cb. *pp*

Beat 2 BLUE

Beat 3 IDEA!

19 20 21 22 23 24

Fl.

Ob.

Beat 2 BLUE

...Rising gradually

...hands OK?

...fast Walk to DOOR

...Hands on hair

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

*p* *pizz.* *pont.* *tasto*

I *arco*

II *arco*

Vla. *arco*

Vc I

Vc II

Cb. *pp* *Alternate pont./tasto bowing*

CUT to Mr. Poole

TITLE: "...Friend fo mine, called Hyde..."

25 26 27 28 29 30 31

Fl.

Ob.

CUT to Mr. Poole

TITLE: "...Friend fo mine, called Hyde..."

*p mp pp p mp pp p mp mf*

*pp*

arco

I *mp*

II *mp*

Vla. *mp*

Vc I *mp*

Vc II *mp*

CU Jekyll

PROFILE-Fade

32 33 34 35 36 37

Fl.

Ob.

CU Jekyll

PROFILE-Fade

*pp*

*pizz.*

I

II

Vla.

Vc I

Vc II

Cb.

Beat 3 TITLE "Now for a Secret"

38 39 40 41 42 43

Fl. *pp*

Ob. *pp*

Beat 3 TITLE "Now for a Secret"

*p pp mp pp p mp pp p mp*

Vln. I *pp*

Vln. II

Vla.

Vc II *mp*

Cb. *mp*

MR H Creeping in Streets      BEAT 2 C.U. at DOOR      Old Lady      ...Nods OK

44 45 46 47 48

Fl. MR H Creeping in Streets      BEAT 2 C.U. at DOOR      Old Lady      ...Nods OK

*senza Ped. mf p*

I

II

Vla. *mf*

Vc I *mf*

Vc II *mf*

Cb. *mf*

49 50 51 52 53

Fl.

Ob.

BEAT 3 INT. DARK C.U. OLD LADY C.U. HYDE

Vln. I

Vln. II

Vla.

Vc I

Vc II

Cb.

BEAT 3 Shock S!

54 55 56

Hn.

Pno.

pizz. *p* *mp* *pp*

Vln. I

Vln. II

Vla.

Vc I

Vc II

Cb.

57-2-Shot "Agreement" 58 59  $\text{♩} = 50$

Fl. *p*

BEAT 4 TITLE: "In the Impenetrable Mask..."

2-Shot "Agreement"  $\text{♩} = 50$

Vln. I *pp* *mp*  $\text{♩} = 50$  *mp*

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

Vla. *p* *pp* *mp*

Vc I *mp*

Vc II *mp*

Cb. *mp*

Fl. 60 61 62 63

Vln. I

Vln. II

Vla.

Vc I

Vc II

Cb.

START:CU Tavern Owner

♩ 96 Beat 2 MUSIC HALL FADE IN

Musical score for measures 1-4. The score is in 4/4 time with a tempo of 96. The key signature has one sharp (F#). The instruments and their parts are:

- Flute:** Measures 1-4, starting with a rest in measure 1, then playing eighth notes.
- Oboe:** Measures 1-4, playing a rhythmic pattern of eighth notes.
- Hn. (Horn):** Measures 1-4, mostly silent, with a melodic line in measure 4 marked *mp*.
- Vln. I (Violin I):** Measures 1-4, playing eighth notes.
- Vln. II (Violin II):** Measures 1-4, playing eighth notes, marked *fp* in measure 1.
- Vla. (Viola):** Measures 1-4, playing eighth notes.
- Vc. I (Violoncello I):** Measures 1-4, playing eighth notes, marked *fp* in measure 1.
- Vc. II (Violoncello II):** Measures 1-4, playing eighth notes, marked *fp* in measure 1.
- Cb. (Contrabass):** Measures 1-4, mostly silent, with a melodic line in measure 4 marked *fp*.

Beat 4 BACK TO HYDE/TAVERN OWNER

Beat 2 TAVERN OWNER NODS

Musical score for measures 5-9. The score continues in 4/4 time with a tempo of 96. The key signature has one sharp (F#). The instruments and their parts are:

- Fl. (Flute):** Measures 5-9, mostly silent, with a melodic line in measure 7.
- Ob. (Oboe):** Measures 5-9, mostly silent, with a melodic line in measure 9.
- Hn. (Horn):** Measures 5-9, mostly silent, with a melodic line in measure 5 marked *mp*.
- Vln. I (Violin I):** Measures 5-9, mostly silent, with a melodic line in measure 7.
- Vln. II (Violin II):** Measures 5-9, playing eighth notes.
- Vla. (Viola):** Measures 5-9, playing eighth notes.
- Vc. I (Violoncello I):** Measures 5-9, playing eighth notes.
- Vc. II (Violoncello II):** Measures 5-9, playing eighth notes.
- Cb. (Contrabass):** Measures 5-9, playing eighth notes.

Beat 2 L.S. Server approaches

Server leaves to get GINA

Beat 3 FADE IN "PIANO"

Musical score for measures 10-13. The score includes parts for Flute (Fl.), Oboe (Ob.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Contrabass (Cb.). Measures 10 and 11 are mostly rests for the woodwinds and strings. In measure 12, the Oboe and Horn enter with rhythmic patterns. In measure 13, the Flute and Violoncello I also enter. The key signature has one sharp (F#).

Beat 3 GINA PLAYS PIANO....

STOP PIANO

Beat 4 PIANO SHORT RIFF

Musical score for measures 14-18. The score includes parts for Flute (Fl.), Oboe (Ob.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Contrabass (Cb.). Measures 14-17 show the Oboe and Horn playing melodic lines. In measure 18, the Flute plays a short riff. A piano part is indicated to stop doubling on measure 18. The key signature has one sharp (F#).

PIANO STOPS DOUBLING ON M.18



HYDE/TAVERN OWNER  
GINA LEAVES GROUP

HYDE GETS UP...

Beat 2 GINA back view

...IN ROOM ALONE

19 20 21 22 23

Fl.

Ob.

Hn.

I

Vln.

II

Vla.

I

Vc.

II

Cb.

pizz.

mp

Beat 2 ...SHE SITS

DOOR OPENS SLOWLY

Beat 2 HYDE APPEARS!

Beat 2 GINA RECOILS

24 25 26 27 28

Fl.

Ob.

Hn.

I

Vln.

II

Vla.

I

Vc.

II

Cb.

mp

p

mf

f

arco

...SLINKS BACK...

...Closer

Beat 2 GINA RECOILS AGAIN

Musical score for measures 29-32. The score includes parts for Flute (Fl.), Oboe (Ob.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Contrabass (Cb.). Measures 29 and 30 feature a melodic line in the woodwinds and strings, with a triplet of eighth notes in measures 29 and 30. Measure 31 is marked *espressivo* and includes dynamic markings *p*, *f*, *pp*, and *mf*. Measure 32 continues the melodic development. The bass line is marked *ff*.

HYDE "Longing Look"

Both Begin to SIT SLOWLY

Musical score for measures 33-36. The score includes parts for Flute (Fl.), Oboe (Ob.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Contrabass (Cb.). Measure 33 shows the Oboe and Violoncello I/II parts. Measure 34 is marked *mp*. Measure 35 shows the Violoncello I/II and Contrabass parts. Measure 36 continues the slow development. The bass line is marked *mp* and *f*.

Beat 2: HYDE Reached TOUCH HISSESS HAND-She's all like "gross"

Beat 4: TITLE "What is this Bauble?"

37 38 39 40 41

Fl. *p*

Ob. *pp*

Hn.

I Vln. *pp*

II Vln. *pp*

Vla. *mp*

I Vc. *pp*

II Vc. *pp*

Cb. *pp*

TITLE END

Beat 4: CLOSE UP RING Beat 3: End of RING C. TITLE: "It's an old story..."

TITLE END

42 43 44 45 46 47

Fl.

Ob.

Hn.

I Vln. *ppp*

II Vln. *ppp*

Vla. *ppp*

I Vc. *ppp*

II Vc. *ppp*

Cb. *ppp*

*molto* *simile*

ITALIAN COURT (Extra Cheese)

END ITALIAN COURT: "Man Down..."  
Beat 2 BACK AT MUSIC HALL

HYDE SUDDENLY GRABS RING

48 49 50 51 52 53

Fl.  
Ob.  
Hn.  
I Vln.  
II Vln.  
Vla.  
I Vc.  
II Vc.  
Cb.

*molto*

HYDE:(ooh that's nice...so death-like)

Freaky Jester Juggling

Beat 2 Music Hall

Beat 2 A PROPOSAL OF MARRIAGE

B SECTION Horn Solo

54 55 56 57 58 59

Fl.  
Ob.  
Hn.  
I Vln.  
II Vln.  
Vla.  
I Vc.  
II Vc.  
Cb.

*pizz.*

INT. PARLOR

Dolce quasi Harp Serenade

Closer Shot: MILLY and THE WRONG GUY

60 Flute Solo 61 62 63 64

Dolce quasi Harp Serenade

Flute Solo pizz. p L.V.

I Vln. p L.V.

II Vln. p L.V.

Vla. pizz. p L.V.

I Vc. p L.V.

II Vc. p L.V.

Cb. p

Beat 3: TITLE: "Is There Someone else?"  
TITLE END

65 66 67 68 69 70

Flute Solo p L.V.

I Vln. arco pp tasto

II Vln. pp tasto

Vla. pp tasto arco

I Vc. pp tasto arco

II Vc. pp tasto arco

Cb. pp

*pp* *poco*

MILLY thinks about it... Slowly nods YES He Turns Away Beat 2: TITLE: "To Provide..."  
FADE SCENE

71 72 73 74 75 76 77 78 79

Fl. *p* *pp* *mp*

Ob.

Hn. *mp* solo

Vln. I *pp*

Vln. II *p* *mp*

Vla. *pp* *mp*

Vc. I *pp* *mp* alternate pont --tasto ad lib

Vc. II *pp* *mp* alternate pont --tasto ad lib

Cb. *pp* *mp*

DR J and Associates Draft DOCUMENT

SPYGLASS VIEW OF DOCUMENT..

TITLE END  
80 81 82 83 84 85

Fl.

Ob.

Hn.

Vln. I

Vln. II

Vla.

Vc. I *pizz.* *arco*

Vc. II *pizz.*

Cb. *pizz.*

CONVEX LENSE SHRINKS...

CUT TO DR J CU Intense

86 87 88 89 90

Fl. [Rest]

Ob. [Rest]

Hn. [Melody]

Vln. I [Rest] *mp*

Vln. II [Rest] *fp*

Vla. [Rest]

Vc. I [Bass line]

Vc. II [Bass line]

Cb. [Bass line] *mf*

...Intently Reading

ASSOCIATE READS...

Beat 4: DR J SUDDEN TURN

91 92 93 94 95 96

Fl. [Rest] *mp*

Ob. [Rest]

Hn. [Melody] *mf*

Vln. I *poco pp mp mp*

Vln. II *poco mp p*

Vla. [Rest]

Vc. I *arco pp mp*

Vc. II *arco pp mp*

Cb. *simile mp pp mp* *pizz mf*

3- Shot

Beat 4: ASSOCIATE RISES

Beat2: TITLE: "BUT WHO IS THIS HYDE..."

TITLE END

97 98 99 100 101 102

Fl. 97 98 99 100 101 102

Ob.

Hn. *mp*

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

Vln. II *mp* *pp*

Vla. *mp* *pp* *pp*

Vc. I *mp* *mp* *pp*

Vc. II *mp* *pp*

Cb. *pp* *mp* *mp* *pp*

"It is a PRIVATE MATTER"

TITLE: "This ...."

SUSPICIOUS LOOKS

103 104 105 106 107 108

Fl. 103 104 105 106 107 108

Ob.

Hn. *mp*

Vln. I *tasto*

Vln. II *tasto* *ppp*

Vla.

Vc. I *pizz.* *arco* *pp* *mf*

Vc. II *arco* *pp* *mf*

Cb. *pp* *mf*



Beat4:TITLE:"Have You Forgotten MILLY

TITLE""Go And See Her"

Musical score for measures 109-116. The score is for a full orchestra. The instruments are Flute (Fl.), Oboe (Ob.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Contrabass (Cb.). The key signature has one sharp (F#) and the time signature is 4/4. Measure numbers 109, 110, 111, 113, 114, 115, and 116 are indicated above the Flute staff. Dynamics include *pp*, *mp*, and *p*. Performance markings include *pizz.* and *arco*.

TITLE END

TITLE: "As Hyde Plunged Deeper--Trail of Victims"

Gina Sewing

50

TITLE OUT (beat 3)

Musical score for measures 117-122. The instruments are Flute (Fl.), Oboe (Ob.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Contrabass (Cb.). The key signature has one sharp (F#) and the time signature is 4/4. Measure numbers 117, 118, 119, 120, 121, and 122 are indicated above the Flute staff. Dynamics include *pp* and *p*. Performance markings include *arco* and *pocco*. A *solo* marking is present above the Oboe staff in measure 121.

HYDE enters GINA turns

HYDE ranting

Waves Cane

(beat 3)TITLE: "Get Out, I'm Through with You"

Gestures again

123 124 125 126 127 128

GINA hesitates...

Leaves slowly

(beats 2-3) EVIL BOW

(beat 2) (Well that was easy)

TITLE: "...Hostage To His Soul"

FADE PIANO SOLO IN WITHIN TITLE

129 130 131 132 133 134

CUTOFF silence PIANO niente <

Flute

Oboe

Hn.

Hyde Slouches in Chair  
2 Beat 2-3 MILLY PLAYS 3 4

Piano

60 *un poco espressivo*

Hyde Slouches in Chair<sup>5</sup>

3

rit.

I

Vln.

II

Vla.

Vc. I

Vc. II

Cb.

60 This Movement led bt PIANIST rubato until noted otherwise

MILLY: Beat 2 STOP on beat 4 6 7 8-SHOT DR J-Milly-Cardew

Fl.

Ob.

Hn.

*p*

Pno.

MILLY: Beat 2 STOP on beat 4

3-SHOT DR J-Milly-Cardew

I

Vln.

II

Vla.

Vc. I

Vc. II

Cb.

*pp* *p*

*pp* *pizz*

Fl. *mp*

Ob. *mp*

Hn.

Pno. *ALONE* *8<sup>va</sup>* *3*

I *f*

Vln. II

Vla.

Vc. I

Vc. II *Div.*

Cb.

13 TITLE last 11 beats @60 start on scene in 14 15 16 MILLY 17 "WAIT!..." 18 STOP ALL on Cut back to DR J HESITANT

Fl.

Ob.

Hn.

Pno. *8<sup>va</sup>* *mp* *"WAIT!..." STOP ALL on Cut back to DR J HESITANT*

I *pp*

Vln. II

Vla. *pp*

Vc. I *pp*

Vc. II *pp*

Cb. *pp*

CONDUCTOR LEADS TEMPO  
"...he holds her hand"

19 20 21 ...CLOSER KISS 22

...SHE LOOKS UP...

TITLE: "For Some Time..." TITLE FADE.....BLUE IN

23 24 25

Fl. *pp*

Ob. *pp*

Hn. *pp*

CONDUCTOR LEADS TEMPO  
"...he holds her hand"

...SHE LOOKS UP... ...CLOSER KISS TITLE: "For Some Time..." TITLE FADE.....BLUE IN

Pno. *mf*

*mp*

L.V.

CONDUCTOR LEADS TEMPO

3

I *pp*

II *pp*

Vla. *pp*

Vc. I *pp* *tasto*

Vc. II *pp* *ad lib. pont.* *tasto*

Cb. *pp*

26 27 28 29 30 31

ALL STOP ON CUE Cond CUES DOWNBEAT (3 visible knocks) Man inside Opium Den 31 Hand CU on chain...

Knock 1.....2.....3  
>RIGHT ON CANE CU

Fl. *p mp pp*

Ob. *p mp*

Hn. *p mp*

Pno. *p* Man inside Opium Den

Knock 1.....2.....3  
>RIGHT ON CANE CU

ALL STOP ON CUE

I *p mp pp*

II *p mp pp* *pont.*

Vla. *ppp* *p mp pp* *pont.*

Vc. I *p mp* *pp* *pp* *pp* *pont.*

Vc. II *p mp pp* *pp* *pp* *pp* *pont.*

Cb. *pp* *pp* *pp* *pp*

32 33 34 35

Fl.

Ob.

Hn.

*mf* *mp*

DOOR SLAM Change Setting INT OPIUM DEN

Pno.

I

Vln.

II

Vla.

Vc. I

Vc. II

Cb.

*pp*

*p*

*L.V. pizz.*

36 37 38 39

Fl.

Ob.

Hn.

Pno.

I

Vln.

II

Vla.

Vc. I

Vc. II

Cb.

*poco*

Lunatic with Ants...

40 41 42 43

Fl. *pp*

Ob. *pp*

Hn. *pp*

Pno. *pp* Lunatic with Ants...

I *pp*

II *pp*

Vla. *pp*

Vc. I

Vc. II *pizz.*

Cb. *pizz.*

44 45 46 47

Fl.

Ob.

Hn. *p* HYDE: "What's with him.."

Pno. *mp* HYDE: "What's with him.."

I *mp*

II *mp*

Vla.

Vc. I

Vc. II *pizz.*

Cb. *pizz.*

L.V.

NEW GIRL at bar

48 49 50 51

Fl.

Ob.

Hn.

Pno.

I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

NEW GIRL at bar

HYDE gropes her at bar...

Hand on her shoulder...

52 53 54 55

Fl.

Ob.

Hn.

Pno.

I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

HYDE gropes her at bar...

Hand on her shoulder...

pizz.

pizz.

pizz.



Fingers touch her face...

GINA approaches bar

56 57 58 59

Fl.

Ob.

Hn.

Pno.

I

Vln.

II

Vla.

Vc. I

Vc. II

Cb.

*p*

*p*

arco

C.U. GINA RUINED

HYDE COMPARES the two women

60 61 62 63 64

Fl.

Ob.

Hn.

Pno.

I

Vln.

II

Vla.

Vc. I

Vc. II

Cb.

C.U. GINA RUINED

HYDE COMPARES the two women

Fl.

Ob.

Hn.

Pno.

I

II

Vln.

Vla.

Vc. I

Vc. II

Cb.

*espressivo*

8<sup>va</sup>

FORCES WOMEN TO LOOK AT MIRROR

Bring out top line of chords in L.H.

8<sup>va</sup>

*L.V.*

Suddenly PUSHES HER DOWN

Fl.

Ob.

Hn.

Pno.

I

II

Vln.

Vla.

Vc. I

Vc. II

Cb.

Suddenly PUSHES HER DOWN

CREEPY BOW

OPIUM DEN UPSTAIRS

71 72 73 *portamento* 74 75 76 77 78

Fl.

Ob.

Hn.

Pno.

*p* CREEPY BOW OPIUM DEN UPSTAIRS

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

*tasto* *pont.* *pont vibrato* *pp* *ord.* *arco*

79 80 81 82 83 84

Fl.

Ob.

Hn.

2-SHOT:Hyde orders girl 83 84 at 2 Pokes sleeping addict

Pno.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

*ord.*

Fl.

Ob.

Hn.

Pno.

I

II

Vla.

Vc. I

Vc. II

Cb.

QUICK CUT TO DOWNSTAIRS GIRLS... Beat 4 UPSTAIRS AGAIN

gloss.

gloss.

90 *espressivo* YOUNG GIRL IN OPIUM DEN... HYDE SWOONS... 92 HYDE GROPE... 93

Fl.

Ob.

Hn.

Pno.

I

II

Vla.

Vc. I

Vc. II

Cb.

*espressivo*

*p* 3 *mf* *p* 3 *mf*

Full Ped.

*espressivo*

*8vb*

Fl. *START RANDOM*

Ob. *al niente*

Hn.

Pno. *CONDUCTOR CUES PIANO /PIANO LEADS CUE*

I. Vln. *CONDUCTOR CUES PIANO /PIANO LEADS CUE*

II. Vln. *tasto*

Vla. *tasto*

Vc. I. *tasto*

Vc. II. *tasto*

Cb. *tasto*

100 *p f* 101 *mf* 102 *mp* 103 *pp*

Fl.

Ob.

Hn.

Pno. *(Hesitant) un poco rubato dolce espressivo*

I. Vln. *al niente*

II. Vln. *al niente*

Vla. *al niente*

Vc. I. *al niente*

Vc. II. *tasto*

Cb. *al niente*

104 105 106 107

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

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

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

Pno. *mp* *p*

Vln. I *ppp* *pp*

Vln. II *ppp* *pp*

Vla. *ppp* *pp*

Vc. I *ppp* *pp*

Vc. II *ppp* *pp*

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

...Get's up, WALKS TO CARDEW C.U. 2-SHOT Cardew and daughter MILLY He comforts her...

TITLE "I'VE NOT SEEN DR. J..."

108 109 110

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

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

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

Pno. *mp*

Vln. I \_\_\_\_\_

Vln. II \_\_\_\_\_

Vla. *p*

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

Vc. II *p*

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

TITLE "I'VE NOT SEEN DR. J..."

Sympathetic Cardew

Musical score for measures 111-113. The score includes parts for Flute (Fl.), Oboe (Ob.), Horn (Hn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Contrabass (Cb.). The tempo markings *rallentando* and *à tempo* are present. The piano part features a complex texture with many accidentals.

MILLY head on dad's shoulder

TITLE: The Next Morning, Sir George sought..."

Musical score for measures 114-118. The score includes parts for Flute (Fl.), Oboe (Ob.), Horn (Hn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Contrabass (Cb.). The piano part features a complex texture with many accidentals and dynamic markings such as *pp* and *ppp*. The title *TITLE: The Next Morning, Sir George sought..."* is indicated with the instruction *(SILENCE during title)*.

1.Dialogue first Dr J "It was YOU who first tempted me!"  
 2.REPLY "Explain or I SHALL OBJECT marry my daughter!"

## Mvt VIII C Hyde Attacks Dr. Cardew

100

**Furioso**

3. SYNC ON DR. CARDEW SLAMS FIST

$\frac{1}{2}$  108

3

4

Flute  
 CONDUCTOR COUNTS 1 BAR SILENT *f*

Oboe  
*f*

Hn. in F  
*f*  
*sempre staccato*

Piano  
*f*  
*sempre staccato*

I  
*f*

II  
*f*

Vla.  
*f*  
*sempre staccato*

Vc.I  
*f*  
*sempre staccato*

Vc.II  
*f*  
*sempre staccato*

Cb.  
*f*

Hn.  
 5 7 8 9

Pno.  
*f*  
 8<sup>vb</sup>

I  
*f*

II  
*f*

Vla.  
*f*

Vc.I  
*f*

Vc.II  
*f*

Cb.  
*f*  
 mute on beat



10 12 13 101

Hn. *f*

Pno. *ff*

Vla. *f*

Vc.I *f*

Vc.II *f<sup>10</sup>*

Cb. *f*

14 17 18

Pno.

Vla.

Vc.I

Vc.II *f<sup>14</sup>*

Cb.

19 20 21 HYDE CU 22 Attack on Dr Cardew 23

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

*pp*

*p*

*p*

r.h. l.h. r.h. l.h. *simile*

*p*

BEGIN HYDE HORROR Close Up...

END HORROR Close Up

24 25 26 27 28 29 30 31

Fl. *p*

Ob. *p*

Hn. *mp*

I *ff*

II

Vla.

Vc.I *sf*

Vc.II *sf*

Cb.

32

Hn. *piano=principle voice*

Pno. *f*

I

II

Vla.

Vc.I

Vc.II *sf*

Cb. *sf*

37 38 39 40 42

Fl. *ff*

Ob. *ff*

Hn. *ff*

Piano *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. I *ff*

Vc. II *ff*

Cb. *ff*

37

Detailed description: This page of a musical score, numbered 104, covers measures 37 to 42. The instrumentation includes Flute (Fl.), Oboe (Ob.), Horn (Hn.), Piano (Piano), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Contrabass (Cb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). Measures 37-40 show various instruments with rests, while measures 41-42 feature a powerful *ff* (fortissimo) section. The Flute, Oboe, and Horn parts have *ff* markings starting in measure 41. The Piano part features a complex texture with chords and arpeggios, also marked *ff*. The Violin and Viola parts have long, sustained notes in measures 37-40, followed by rhythmic patterns in measures 41-42. The Violoncello I and II parts play a steady eighth-note accompaniment. The Contrabass part has a few notes in measures 37-40 and then joins the *ff* section in measure 41.

Fl. *f*  
 Ob. *f*  
 Hn. *f*  
 Piano *f*  
 I *f*  
 II *f*  
 Vla. *f*  
 Vc.I *f*  
 Vc.II *f*  
 Cb. *f*

The score consists of ten staves. The Flute, Oboe, and Horn parts have rests in measures 43 and 44, with entries in measure 45. The Piano part features a complex texture with chords and arpeggios, reaching a fortissimo (*ff*) dynamic in measure 47. The Violin and Viola parts play rhythmic patterns, while the Violoncello and Contrabass parts provide a steady bass line.

48 49 50 51

Fl.  
Ob.  
Hn.  
p  
f  
I  
II  
Vla.  
Vc.I  
Vc.II  
Cb.  
48

*poco vibrato*  
*ppp*

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.I

Vc.II

Cb.

*poco vibrato*

53

Detailed description: This is a page of a musical score for a symphony orchestra. The score is arranged in a standard format with staves for Flute (Fl.), Oboe (Ob.), Horn (Hn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc.I), Violoncello II (Vc.II), and Contrabass (Cb.). The music is in 3/4 time and features a variety of rhythmic patterns and melodic lines. The Piano part includes a complex texture with chords and arpeggios. The Violin II and Viola parts have a 'poco vibrato' marking. The page number '107' is in the top right corner, and measure numbers '53', '54', '55', and '56' are placed above the first four measures of the score.

58 59 60 61

Fl.  
Ob.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc. I  
Vc. II

Detailed description: This system of musical notation covers measures 58 to 61. The Flute (Fl.) part begins with a melodic line in measure 58, which continues through measure 61. The Oboe (Ob.) part has rests in measures 58 and 59, then enters in measure 60 with a melodic line. The Piano (Pno.) part features a consistent rhythmic accompaniment of eighth notes in the right hand and rests in the left hand. The Violin (Vln.) and Viola (Vla.) parts provide harmonic support with various rhythmic patterns. The Violoncello (Vc.) parts also play rhythmic accompaniment. Measure numbers 58, 59, 60, and 61 are indicated above the Flute staff.

63 Terrified Maids 64 65 66

Fl.  
Ob.  
Hn.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc. I  
Vc. II

*mf*

Detailed description: This system of musical notation covers measures 63 to 66. The Flute (Fl.) part has a melodic line starting in measure 63. The Oboe (Ob.) part enters in measure 64 with a melodic line. The Horn (Hn.) part has rests until measure 66, where it plays a melodic line. The Piano (Pno.) part continues with its rhythmic accompaniment. The Violin (Vln.) and Viola (Vla.) parts provide harmonic support. The Violoncello (Vc.) parts also play rhythmic accompaniment. Measure numbers 63, 64, 65, and 66 are indicated above the Flute staff. The section is titled "Terrified Maids" above measure 63. A dynamic marking of *mf* (mezzo-forte) is placed to the right of the Horn staff.



68 69 70 71

Chair

ff

ff

ff

ff

pizz.

ff

ff

ff

ff



TITLE:"and Now...Nature's Revenge"  
SILENCE DURING TITLE

♩ = 60

1 2 3 4 DR Jumps 5

Flute: *mp* *pp* *mp* *pp*

Oboe: *mp* *pp* *mp* *pp*

Hn. I(II): *mp* *pp*

Vln. I: *mp* *pp* *mp* *pp*

Vln. II: *mp* *pp* *mp* *pp*

Vla.: *mp* *pp*

Vc. I: *mf*

Vc. II: *mf*

Cb.: *mf*

Annotations: *pont.*, *tasto*, *arco*

"CREATURE" hallucination walks

...CRAWLS up to BED

...IT SLOWS DOWN...CLIMBS ON BED

CUE PIANO:HOLD SUSTAIN PEDAL

6 7 8 9 10

Fl.: *mp* *pp*

Ob.: *mp* *pp*

Hn.: *mp* *pp*

Vln. I: *mp* *pp* *mp*

Vln. II: *mp* *pp* *mp*

Vla.: *mp* *pp* *mp*

Vc. I: *f*

Vc. II: *f*

Cb.: *f*

Annotations: *pont.*, *pizz.*

HYDE creepy face cringe

11 IT LOOMS OVER DR J... 12 13 14 15 16

CUE PIANO:HOLD SUSTAIN PEDAL

Fl. *p*

Ob. *mp* *p*

Hn. *mf* *f* *mp*

Vln. I *p* *p*

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

Vla. *ppp* *mp* *pp* *f* *mp* *p*

Vc. I *sf* *ppp* *mp* *pp* *f* *p*

Vc. II *sf* *ppp* *mp* *pp* *f* *mp* *p*

Cb. *sf* *ppp* *mp* *pp* *f* *p*

TITLE:" In Despair, Milly appeals to Dr. Lanyon"  
 Ms. 19-28 performed quasi "backwards recording"

...HE SMILES ('I'm back') Falls back to sleep TITLE:"I'm Worried..."

17 18 19 20 21 22

(♩ = 60)

Fl. *pp* *pp* *simile*

Ob. *pp* *pp* *simile*

Hn. *p* (♩ = 60)

Vln. I *mf* *f*

Vln. II *f*

Vla. *f*

Vc. I *f*

Vc. II *f*

Cb. *pizz.* *arco* *pont.* *pizz.*

TITLE: Lanyon "He Won't Even See Me..."

TITLE: "Have They Found Hyde Yet?"

Musical score for measures 23-28. The score includes parts for Flute (Fl.), Oboe (Ob.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Contrabass (Cb.). The key signature is one sharp (F#). Measure numbers 23, 24, 25, 26, 27, and 28 are indicated above the staves. Dynamics include *pp*, *pp*, and *simile*. The Flute part has a *pp* dynamic at measure 24 and *pp* at measure 25. The Oboe part has *pp* at measure 24 and *pp* at measure 25. The Violin I part has a *p* dynamic at measure 23 and *pp* at measure 24. The Violin II part has *pp* at measure 24 and *pp* at measure 25. The Viola part has *pp* at measure 24 and *pp* at measure 25. The Violoncello I part has *pp* at measure 24 and *pp* at measure 25. The Violoncello II part has *pp* at measure 24 and *pp* at measure 25. The Contrabass part has *pp* at measure 24 and *pp* at measure 25. The Flute part has a *pp* dynamic at measure 24 and *pp* at measure 25. The Oboe part has *pp* at measure 24 and *pp* at measure 25. The Violin I part has a *p* dynamic at measure 23 and *pp* at measure 24. The Violin II part has *pp* at measure 24 and *pp* at measure 25. The Viola part has *pp* at measure 24 and *pp* at measure 25. The Violoncello I part has *pp* at measure 24 and *pp* at measure 25. The Violoncello II part has *pp* at measure 24 and *pp* at measure 25. The Contrabass part has *pp* at measure 24 and *pp* at measure 25.

CUE PIANO: SUSTAIN PEDAL UP for rest of this MVT.

TITLE: "Having Exhausted Supply of Essential Ingredient..."

Musical score for measures 29-34. The score includes parts for Flute (Fl.), Oboe (Ob.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Contrabass (Cb.). The key signature is one sharp (F#). Measure numbers 29, 30, 31, 32, 33, and 34 are indicated above the staves. Dynamics include *mf*, *p*, and *mf*. The Flute part has a *p* dynamic at measure 34 and *mf* at measure 34. The Oboe part has a *p* dynamic at measure 34 and *mf* at measure 34. The Violin I part has a *mp* dynamic at measure 33 and *p* at measure 34. The Violin II part has a *p* dynamic at measure 34 and *mf* at measure 34. The Viola part has a *mf* dynamic at measure 33 and *p* at measure 34. The Violoncello I part has a *mf* dynamic at measure 33 and *p* at measure 34. The Violoncello II part has a *mf* dynamic at measure 33 and *p* at measure 34. The Contrabass part has a *mf* dynamic at measure 33 and *p* at measure 34. The Flute part has a *p* dynamic at measure 34 and *mf* at measure 34. The Oboe part has a *p* dynamic at measure 34 and *mf* at measure 34. The Violin I part has a *mp* dynamic at measure 33 and *p* at measure 34. The Violin II part has a *p* dynamic at measure 34 and *mf* at measure 34. The Viola part has a *mf* dynamic at measure 33 and *p* at measure 34. The Violoncello I part has a *mf* dynamic at measure 33 and *p* at measure 34. The Violoncello II part has a *mf* dynamic at measure 33 and *p* at measure 34. The Contrabass part has a *mf* dynamic at measure 33 and *p* at measure 34.

## Dr J Alone In Lab

## Upset Servants

35 36 37 38 39 40

Fl.

Ob.

Hn.

I

Vln.

II

Vla.

I

Vc.

II

Cb.

*arco*

*arco*

*arco*

*solo*

*G'*

TITLE: "Misfortune has Fallen Upon the Master's House"

TITLE: "He's Done Nothing But..."

41 42 43 44 45

Fl.

Ob.

Hn.

I

Vln.

II

Vla.

I

Vc.

II

Cb.

*solo*

*p*

*arco*

TITLE: "The Master is so Eager...as If His Life Depends on it"

Musical score for measures 46-50. The score includes parts for Flute (Fl.), Oboe (Ob.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Contrabass (Cb.).

- Measures 46-47: Flute and Oboe have rests. Horn and Violoncello II play. Violin I and II, and Viola play with *p* dynamics.
- Measure 48: Flute and Oboe have rests. Horn and Violoncello II play. Violin I and II, and Viola play with *p* dynamics.
- Measures 49-50: Flute and Oboe play with *mf* dynamics. Horn and Violoncello II play. Violin I and II, and Viola play with *mf* dynamics. Violoncello I plays with *pizz.* dynamics.

Musical score for measures 51-55. The score includes parts for Flute (Fl.), Oboe (Ob.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Contrabass (Cb.).

- Measures 51-52: Flute and Oboe play with *mp* dynamics. Horn and Violoncello II play with *p* dynamics. Violin I and II, and Viola play with *mp* dynamics. Violoncello I plays with *legato pizz.* dynamics.
- Measure 53: Flute and Oboe play with *mp* dynamics. Horn and Violoncello II play with *p* dynamics. Violin I and II, and Viola play with *mp* dynamics. Violoncello I plays with *mp* dynamics.
- Measures 54-55: Flute and Oboe play with *pp* dynamics. Horn and Violoncello II play with *p* dynamics. Violin I and II, and Viola play with *pp* dynamics. Violoncello I plays with *pp* dynamics.

Annotations: QUICK CUT: Desperate Dr J in Lab (measures 51-52), fl. obligato VC and VLA (measures 53-55), HYDE: Hopeful! Here's Poole At Door... (measures 54-55). Dynamics include *mp*, *p*, *pp*, *subito*, *poco*, and *legato pizz.*

...Opens DOOR

STOP ON CONDUCTOR'S CUE

SYNCH on DOOR SLAM  
Downbeat RIGHT ON CUE

Musical score for measures 56-59. The score includes parts for Flute (Fl.), Oboe (Ob.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Contrabass (Cb.).

Measure 56: Flute (mp), Viola (mp), Violoncello I (mp), Violoncello II (mp), Contrabass (mp).

Measure 57: Flute (pp), Oboe (pp), Horn (pp), Violin I (pp), Violin II (pp), Viola (pp), Violoncello I (pp), Violoncello II (pp), Contrabass (pp). Dynamics change to *subito pp*.

Measure 58: Flute (pp), Oboe (pp), Horn (pp), Violin I (pp), Violin II (pp), Viola (pp), Violoncello I (pp), Violoncello II (pp), Contrabass (pp). Dynamics change to *subito pp*. Includes the instruction "STOP ON CONDUCTOR'S CUE".

Measure 59: Flute (pp), Oboe (pp), Horn (pp), Violin I (pp), Violin II (pp), Viola (pp), Violoncello I (pp), Violoncello II (pp), Contrabass (pp). Dynamics change to *subito pp*. Includes the instruction "STOP ON CONDUCTOR'S CUE".

EXT. LAB. Poole Leaves

TITLE: "Something Has Got to be Done..."

HYDE CURSES...then

...HYDE PRAYING DESPERATELY

Musical score for measures 60-66. The score includes parts for Flute (Fl.), Oboe (Ob.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Contrabass (Cb.).

Measure 60: Flute (f), Oboe (f), Horn (f), Violin I (f), Violin II (f), Viola (f), Violoncello I (f), Violoncello II (f), Contrabass (f).

Measure 61: Flute (f), Oboe (f), Horn (f), Violin I (f), Violin II (f), Viola (f), Violoncello I (f), Violoncello II (f), Contrabass (f).

Measure 62: Flute (f), Oboe (f), Horn (f), Violin I (f), Violin II (f), Viola (f), Violoncello I (f), Violoncello II (f), Contrabass (f).

Measure 63: Flute (f), Oboe (f), Horn (f), Violin I (f), Violin II (f), Viola (f), Violoncello I (f), Violoncello II (f), Contrabass (f).

Measure 64: Flute (p), Oboe (p), Horn (p), Violin I (p), Violin II (p), Viola (p), Violoncello I (p), Violoncello II (p), Contrabass (p). Dynamics change to *p*.

Measure 65: Flute (p), Oboe (p), Horn (p), Violin I (p), Violin II (p), Viola (p), Violoncello I (p), Violoncello II (p), Contrabass (p). Dynamics change to *mp*.

Measure 66: Flute (p), Oboe (p), Horn (p), Violin I (p), Violin II (p), Viola (p), Violoncello I (p), Violoncello II (p), Contrabass (p). Dynamics change to *mp*.



MVT XI FINALE orchestral coda

96 Milly greeted by Maids  
*un poco rubato legato poco espressivo*

Piano

Quick Cut: Dr. J in lab at mirror

Fl.

Ob.

Vc II

Milly and Mr. Poole

Pno.

MILLY APPROXIMES A BAB...

...KNOCKS

Pno.

HYDE RINGS HANDS WITH HOPE AT HEARING MILLY

Hand CU

HAND TRANSFORMS CU

Pno.

JEKYLL LURCHES

JEKYLL LURCHES

Pno.

27 28 29 30 31 33

Fl. Ob. Hn.

Pno.

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

JEKYLL LURCHES...fighting it. TITLE:"Millicent, If You Love Me, Leave..." HYDE TAKES POISON PILL FROM RING

15<sup>mf</sup>

pizz. 8<sup>vb</sup> arco

*mf* *mf* *mf* *mf* *mf* *mf* *mf*

non-arp pizz.

STARTS TO CHANGE...

MILLY PLEADS

34 35

Fl. (pricipal voice)

Pno. L.h. p f r.h. 3 8<sup>va</sup> 3

I Vln. II Vln. Vla.

*pp* < *pp* < *pp* < *mp* *pp* < *pp* < *pp* < *mp* *pp* < *pp* < *pp* <

37 HYDE IS BACK! 38 39 40

Fl. *ff*

Ob. *ff*

Hn. *ff*

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc I *ff*

Vc II *ff*

Cb. *ff*

HYDE IS BACK!

*ff* HYDE opens door

HORROR CU OF HYDE

41 42 43 44

Fl.

Ob.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc I

Vc II

Cb.

HYDE opens door

HORROR CU OF HYDE

*con Pedale*

CADENZA PATTERN 'A'  
MILLY REACTS!  
A-D CUES NOT IN TEMPO

PIZZ CHORD ON CONDUCTOR CUE CREEPY FACE...

45 46 47 48

Fl. FINAL CADENZA

Ob.

Hn.

Pno. A-D CUES NOT IN TEMPO MILLY REACTS! presto possibile molto espressivo CADENZA PATTERN 'A' FINAL CADENZA

A-D CUES NOT IN TEMPO CADENZA PATTERN 'A'

Vln. I II

Vla. pizz.

Vc I pizz.

Vc II pizz.

Cb. pizz.

MILLY RECOILS IN HORROR...

CONDUCTOR CUES: PIANO CADENZA PATTERN 'B'

MILLY RECOILS IN HORROR...  
CONDUCTOR CUES  
46 PIANO CADENZA PATTERN 'B'

Pno. 14 14 14 *fff* 14

CADENZA PATTERN 'C'

...HYDE TURNS...

...HYDE TURNS...

55 CADENZA PATTERN 'C'

55 56

Pno. *mf* *f*

Cb.

CADENZA PATTERN 'D'  
2-SHOT:HYDE'S BEHIND MILLY...

ALL IN TEMPO  
REALLY WIERD FACE...

57 Fl. Ob. Hn. Pno.

CADENZA PATTERN 'D'  
2-SHOT:HYDE'S BEHIND MILLY... \* PIANO CUES DOWNBEATS FOR Cellos/Bass

ALL IN TEMPO  
REALLY WIERD FACE...

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

HANDS ON HER...

SUDDEN SHOCK TO HYDE...

LURCHES AGAIN...Poison is Working

61 Fl. Ob. Hn. Pno.

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

HYDE Continues to writhe... MILLY cries for Help... BLUE EXT. LAB

69 70 71 72 73

Fl.

Ob.

Hn.

Pno.

I

Vln. II

Vla.

Vc I

Vc II

Cb.

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

*8va* *8va* *8va* *8va* *8va*

*p simile* *mp* *molto legato*

(8va) 74 75 76 77

Pno.

I

II

Vc I

Vc II

Cb.

*cantabile*

Men Help MILLY up... Men Help MILLY up...

*l.h.* *r.h.* *l.h.* *r.h.* *l.h.* *r.h.* *l.h. simile*

*gliss.* *gliss.* *gliss.*

beat 3 HYDE DIES      STILL SHOT: HYDE IS DEAD

Fl. *pp* STOP ALL ACTIVITY-SOSTENUTO

Ob. *pp*

Hn.

Pno. *pp* *mp* STOP ALL ACTIVITY-SOSTENUTO

Vln. I *pp* *sforz.* *pp* 5

Vln. II *pp* 3

Vla. *pp* 3

Vc I

Vc II

Cb.

MR. POOLE RECOLLS

Ob. *p* 3 3 3

Pno. 3 3 3

Vln. I 3

Vln. II

Vla.

Vc I

Vc II

Cb.

Dead HYDE SLOWLY TRANSFORMS BACK...

JEKYLL'S FACE RESTORED

MR. POOLE RECOILS

86 87 88 *dolce* 89 90

Fl. Ob. Hn. Pno. Vln. I Vln. II Vla. Vc I Vc II Cb.

*mp* *dolce* *pp* *p*

RING CU

91 92 93

Fl. Ob. Hn. Pno. Vln. I Vln. II Vla. Vc I Vc II Cb.

RING CU



COUNTOFF

$\downarrow$ 60

START CUE: Right After 2 Men with MILLY  
Principal voice: Vns, Fl, Va (even balance)  
Secondary voice: Hn

94 ALL STOP AT 1 BAR COUNT

Fl. *dolce e espressivo* *p*

Ob. *p*

Hn. *p* Secondary voice: Hn

COUNTOFF

$\downarrow$ 60

START CUE: Right After 2 Men with MILLY  
*dolce e espressivo*

ALL STOP AT 1 BAR COUNT

Pno. *p* obligato (Hn)

Vln. I *dolce e espressivo* *p*

Vln. II *p*

Vla. *p*

Vc I *p*

Vc II *p*

Cb. *p*

Fl. *pp*

Ob. *p*

Hn. *p*

Pno.

Vln. I

Vln. II

Vla.

Vc I

Vc II

Cb.

101 102 Milly's Reaction CU 103 104 105 106 ...Milly Sits near Jekyll...

Fl. *mp* *p* *pp*

Ob. *mp* *p*

Hn. *mp* *p*

Pno. *mp* *un poco rubato (Piano Leads)*  
...Milly Sits near Jekyll...

Vln. I *mp* *molto legato* *p* *pp*

Vln. II *mp* *molto legato* *p* *pp*

Vla. *mp* *molto legato* *p* *pp*

Vc I *mp* *p* *pp*

Vc II *mp* *p* *pp*

Cb. *mp* *p* *pp*

107 108 109 110 111 112 113 114 115

Fl. *poco* *p* *pp* *fine*

Ob. *p* *pp* *fine*

Hn. *p* *pp* *fine*

Pno. *3* *5* *5* *fine*

Vln. I *p* *poco* *fine*

Vln. II *p* *poco*

Vla. *p* *poco*

Vc I *p* *poco*

Vc II *p* *poco*

Cb. *p* *poco*

2 gents EXIT, PAUSE... MILLY SITS on floor beside JEKYLL... DR. JEKYLL final C.U. END TITLE